FUZZ ACID AND FLOWERS
REVISITED
EXPANDED EDITION

A COMPREHENSIVE GUIDE
TO AMERICAN GARAGE
PSYCHEDELIC AND HIPPIE-ROCK
(1963-1977)

BY
VERNON JOYNSON

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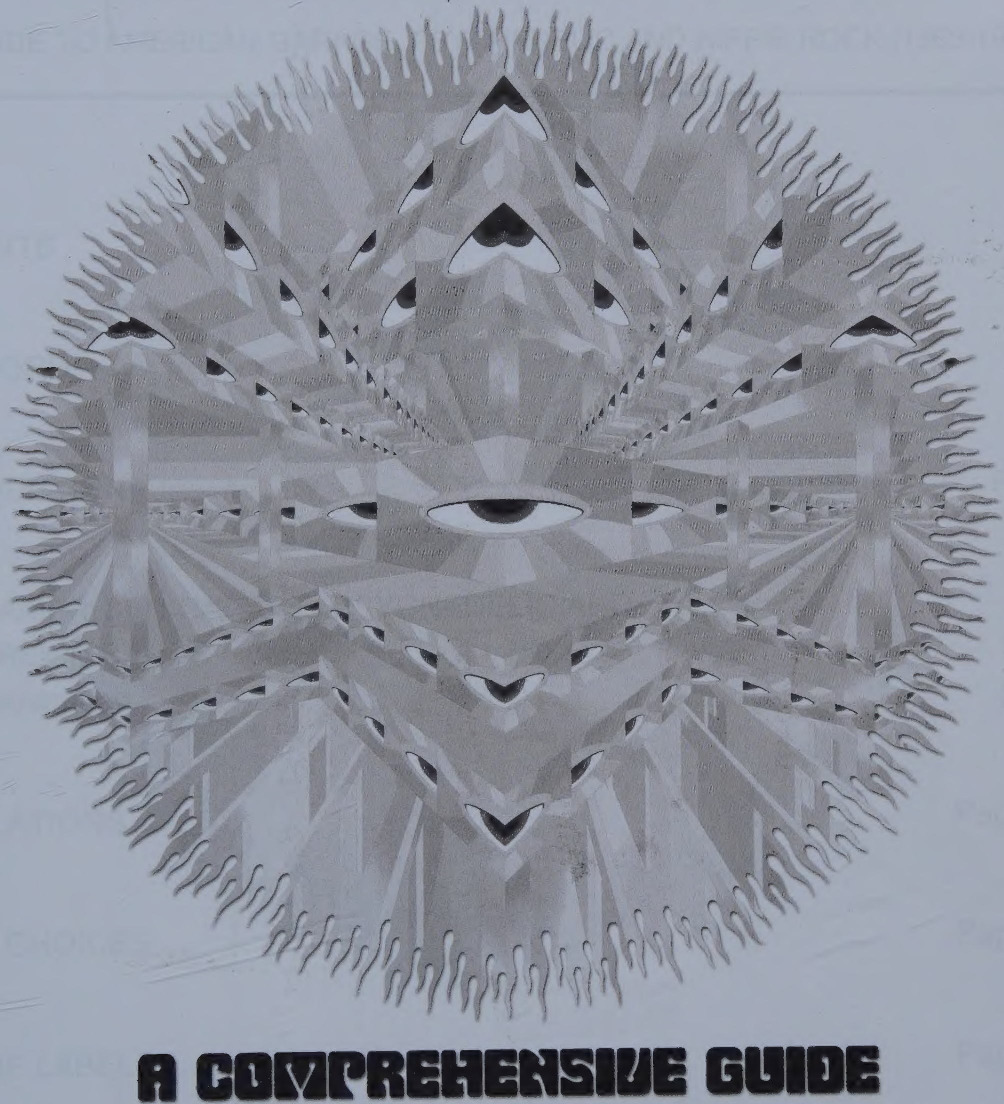

A COMPREHENSIVE GUIDE TO AMERICAN GARAGE PSYCHEDELIC AND HIPPIE-ROCK (1963-1977)

BY

VERNON JOYNSON

SPECIAL THANKS TO IVOR TRUEMAN, CLARK FAVILLE AND MAX WALLER

Santa Fe Community
College Library
6401 Richards Ave.
Santa Fe, NM 87508

This book is dedicated to fans and collectors of psychedelia, sixties garage and hippie rock everywhere and to my wife Seonaid and children Jasmine and Jake.

First published in Great Britain in 2010 by Borderline Productions.

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AUTHOR'S NOTE

I have tried to ensure that this book is as accurate as possible, but some of the entries are incomplete and there are bound to be some errors. A book of this type is never really finished! I'd like to hear from anyone who is able to supply information that is missing in my book, correct errors or add additional entries. If you can do any of these please contact me care of: Borderline Productions, PO BOX 28869, London, SW13 0XY or email me direct at: joynsonvernon@gmail.com

Vernon Joynson, September 2010.

Front Line

The East Side Kid

THE BEACON STREET UNION exclusively on MGM RECORDS

mon Fog

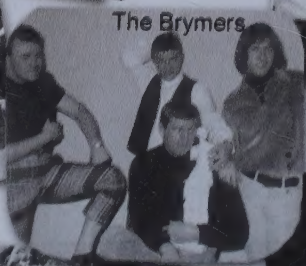
Hamilton Streetcar

United Travel Service

The Sons Of Adam

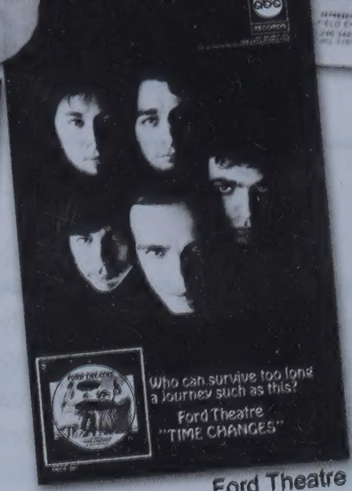
Stoney Brook Peop

Crystal Garden



The Brymers

Mount Rushmore



Who can survive too long a journey such as this?

Ford Theatre
"TIME CHANGES"

Ford Theatre

Clear Light

Foreword

This is an expansion and rewrite of the earlier volume of 'Fuzz Acid and Flowers Revisited' that was published in September 2004.

This latest version is as long as can be bound at this size. The time-span has also been broadened from 1964-75 to 1963-77. This is as comprehensive as we can make it in book form.

Assembled with the help of avid record collectors, this book is the most detailed guide to US psychedelia, garage and hippie-rock of the 1963-77 era ever published! This latest volume also encompasses a number of privately pressed albums and includes entries from the prog, folk and rural-rock genres.

The book also aims to bring to your attention some of the recordings by lesser known bands of these genres. Biographies have been written about some of the better known artists and bands in this book. Consult these for more detailed histories of them.

Countless bands sprang up in America in this era and it would be an impossible task to document them all (as you can see the book is now as long as we can make it anyway). The ones I've included are those I consider merit an entry. Doubtless there will be many omissions. I've tried to ensure that the book is as accurate as possible but not all the information is easily verified. If you spot errors or feel strongly about omissions please contact me care of Borderline Productions, PO BOX 28869, London, SW13 0XY or email me direct at:-
joynsonvernon@gmail.com

How To Use This Book

All bands appear in alphabetical order. 'The' has been ignored as the first word of a band's name. Individual artists have been alphabetised under surnames, e.g. Tim Buckley appears in the 'B's'.

Some entries are very brief, where bands or artists just released one 45 or appeared on a compilation, but for more prolific acts expect to see the following:-

Personnel Listings

Personnel are listed alphabetically by surname. Where more than one line-up occurs, these are indicated by the A-Z characters.

Personnel:	**Name:**	**Instruments:**	**Line-up:**
	MEMBER 1	gtr, vcls	A
	MEMBER 2	bs	AB
	MEMBER 3	drms, vcls	A
	MEMBER 4	keyb'ds	A
	MEMBER 5	gtr, vcls	B
	MEMBER 6	perc	B

Album Discographies

Where more than one has been released, they are listed in order of release. Line entries are as follows:-

ALBUMS:

No/Line-up *	**Name**	**(U.S. label & Cat No) Year + R**
1(A)	ALIOTTA HAYNES JEREMIAH	(Ampex 10119) 1970 -
2(B)	LAKE SHORE DRIVE	(Big Foot 714) 1971 - SC
3(C)	SLIPPIN' AWAY	(Little Foot 711) 1977 -

NB: * Where albums are known to have been reissued or pirated, this is indicated. Reissue information is not confined solely to US releases and encompasses releases from other areas of the world too. '+' Highest chart placing where applicable. 'R' Rarity scale rating, where applicable.

EP Discographies (where applicable)

Where more than one has been released, they are listed in order of release, in the same format as above.

45 Discographies

These are also listed in order of release. Line-up information is not supplied, but otherwise the same information is supplied as for album releases. 'c' before the year of release = circa or approximate and appears where the year of release is not known for sure.

Assorted Information About The Band Or Artist

In the text, the name(s) of other bands or artists who are featured in this book appears in bold to facilitate easy cross-reference. Where bands have tracks which are also included on compilations these are also identified in italics as for all but the most ardent collector they will be the only means of accessing the song. A list of all compilation albums referred to, along with label details, catalogue numbers and (where known) year of release, appears in the compilation section of this book. Some of these compilations had very limited pressings and are also rare now.

CD Releases

Many albums referred to in this book have now been repackaged on CD and this is referred to beneath the album discographies, where known. It has proved impossible to keep abreast of the flood of these reissues so the information is not fully comprehensive, but it is much more detailed than in the previous volume of 'Fuzz Revisited'. Many CD compilations have been released in recent years and those known to the author are included in the compilation section of the book.

CD releases included in this book encompass both US and non-US releases.

A Rarity / Sought-After Scale

Those albums and EPs that are rare and sought-after (obviously there are some rare records that nobody wants) have been given a rarity rating. The scale below is a rough banding guide to value and is provided for guidance only. It is based on prices in US Dollars on the world market at the time of printing. My thanks to Clark Faville for preparing this rarity scale and for appraising all the sixties and seventies albums in the book. The rarity rating is found to the far right of the line containing data on each album.

-	Relatively easy to find	Less than $25
SC	Scarce	$25 -$50
R1	Rare	$50 - $100
R2	Very Rare	$100 - $250
R3	Extremely Rare	$250 - $500
R4	Ultra Rare	$500 - $1,000
R5	Seldom offered for sale but very sought-after	$1,000 - $1,500
R6	Only a handful exist and they are very sought-after	$1,500 +

PLEASE NOTE: any guide to the value of records is highly subjective. Many factors come into play, including condition, desirability, and the ever-changing degree of scarcity... a record that was rare last week can drop in value when a quantity surfaces in a warehouse or with a found band member.

Since the last edition of this guide, the internet has changed the face of record collecting. Online auctions are now the primary focus of collectors worldwide. Brick-and-mortar record stores are disappearing as they move their stock online. Print catalogues of rare records from specialist dealers have all but vanished as these sellers establish an online presence. Today, even the most obscure locally-released records are only as far away as your computer. Understandably, this dynamic has changed the values of private pressings. Many have dropped in value due to their enhanced availability.

Quite a number of previously unknown local albums have turned up via the internet since the last edition of this guide. In most cases, the first few copies made available online fetched very high prices at auction, while the prices on subsequent copies have gradually spiralled downward. With this in mind, the rarity ratings you will find here on some "recent discoveries" may seem conservative at the time of printing but will hopefully prove to be accurate over time.

Ultimately, the price at which you buy or sell any record is an individual decision, and Borderline Productions, its owners, employees and related companies cannot accept responsibility for any economic loss that may be encountered with regard to the use of this material. Several internet sites are dedicated to documenting record auction results and these will provide the most current information.

Credits

Expanding, rewriting and fine-tuning this book, particularly in view of its size, has been a massive task and far too big for one person alone.

I want to thank:

- Clark Faville, who in addition to appraising all the albums in the book against the rarity scale, has provided many new entries and illustrations and assisted me with the editing of this volume. His expertise on rock music of the sixties and seventies has been invaluable. Clark has helped in many ways on some of my other projects over the years.

- Max Waller, who has been the major contributor to previous volumes of the book, interviewing band members who contacted the old Borderline Books website and bringing numerous regional experts on board to improve the project, has upgraded many existing entries and provided many new ones this time too and made available his wealth of expertise on singles and compilations in particular. Gray Newell has also contributed to updates/rewrites on new entries on several Californian/West Coast bands. Steve Seymour has granted permission for some of the articles on Michigan's previously undocumented Upper Peninsula scene to be sourced for band personnel and other basic data/discographical info to improve some existing entries (e.g. Renaissance Fair) and flesh out a few new ones.

- Ivor Trueman, who has been involved in all of my projects since 'The Tapestry of Delights', has tirelessly handled the disc conversion, typesetting and design for this latest project.

Where people have contributed entries to the book their full name has been credited in abbreviated form at the end of the text e.g. Max Waller (MW), Clark Faville (CF).

Here's an alphabetical list of the many people who have assisted the authors or contributed independently to the various editions of 'Fuzz Acid and Flowers Revisited' and its predecessor, 'Fuzz Acid and Flowers': Don Adams, Richard Allen, Steve Allen, Andre (of Smilin' Ears magazine), Costas Arvanitis, Tom Athanases, Diane Beach, Gary Behymer, Scott Blackerby, Chris L. Boardman, Bob Boyar, Harlan Breidenbach, Sam Brindley, Andrew Brown, Kip Brown, Scott Bubrig, Rieuwert Buitenga, Greg Byers, Tim Cain, John J. Casbarian, Brian Church, Chris Clemons, Bob Cole, Philippe Collignon, Stephan Colloredo (Jellyfish Records), Jerry Corbitt, Joshua Cortopassi, Elania Dale, Dan Demainkow, Stan Denski, D.F. Devlin, Mike Dugo, Raymond Dumont (RD Records), Bob Embrey, Bill Evans, David A. Finney, Joe Foster, Mark Garland, Stephen Geer, Walter Geertsen, George Gell, Lolos George, Craig Green (Recordmonger), George Guilmet, Steve Gwatkin, Thomas Hartlage (Shadoks Music), Rich Haupt (Rockadelic Records), Aram Heller, Hitomi, Hoddyman, Tim Holden, Brent Hosier, Rabbi Mark Hurvitz, Yuri Ikeda, Karl Ikola (Anopheles Records), David James (Texas Roadhouse Records), Jeff Jarema, John M. Johnson, Jack Jordan, Nick Karathanasis, David Keith, Willie Kellogg, Duane King, Nancy Kinney, John Kioussis (Rockit Scientist Records), Jim Klahr, Benjamin Knepper, Lonnie Knight, Nick Kontogouris, Marcel Koopman, Ernie LeBeau, Jeff Lemlich, Erik Lindgren, Leonard J. Los, Michael Lloyd, Patrick Lundborg, Chip Lyon (Beathaven Records), Hugh MacLean, Roger Maglio (Gear Fab Records), Paul Major, Barry Margolis, Craig Malek, Peter Malick, Susie Martin-Rott, Mike Markesich, Ron Matelic, Jerry McCann, Mike McKay, Cam and Kirby Michelson (Local Favorites Records), Gary Mollica, Matt Moses, Bob Mosley, Al Muehike, A. Mullin, Gary Myers, Richard Norris, Jason Odd, Willi Oertel, Mike Olivieri, Richard Olsen, Larry Otis, Alec Palao, Bill Paquin (13th Floor Records), Phil Pearlman, Lloyd Peasley, Ken Pernicano, Brian Phillips, Malcolm Pittuck, John Platt, Ken Pritchard, Steve Quinzi, Lee Rand, David Randle, Stephane Rebeschini (hundreds of entries), Mark Reed, Paul Rieger, Darryl F. Riffero, Preston J. Ritter, Andrew Rogers, Thomas Rubino, Kurt Sampsel, Mark Scheuren, Fred Schoelen, Mike Shaw, Bruce Shay, Ron Simpson, Neal Skok, Don Smith, Dowald Smith, Fred Sokolow, Mike Stax (Ugly Things magazine), Armin Steiner, Hank Stoner, Peter Tanz, Danny Teleport, Joroen Tenkink, Bruno Thors, Raymond Torrence, Dr. Simon Trent D.S.U., Jens Unosson, Mike Varney, Henk Verberk, Wayne Vlaky, Bill Von Hagen, Nick Warburton, Mike Warth, Barry Wickham, Ed Worcester, Dave Zandonatti, and Richard Zvonar.

THE SONICS.

MOBY GRAPE.

For this particular volume I'm also grateful to the following sources: Record Collector, the Allmusic and Rate Your Music websites and various other artist specific websites.

Disclaimer

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THE OTHER HALF.

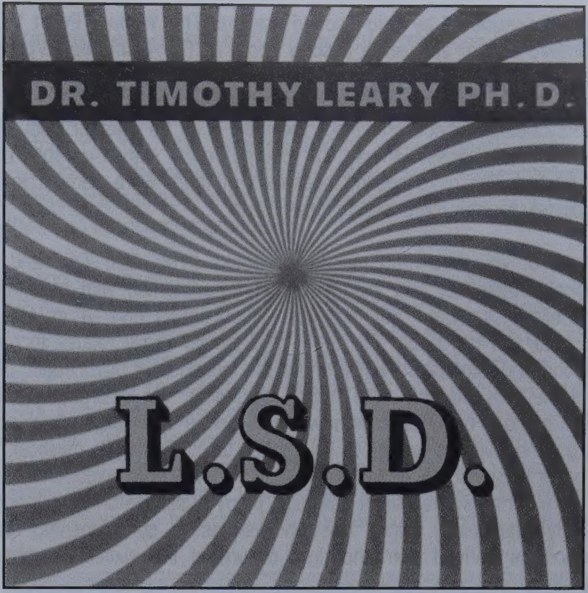
Introduction

The mid-sixties garage band phenomena, which attracted so little attention at the time, has generated far more interest retrospectively. After the excitement of the first wave of rock'n'roll music of the late fifties, the early sixties were a relatively unexciting era in American music. On the West Coast, in particular, there was a plethora of surf-orientated instrumental bands, whose music was still rooted in rock'n'roll and who produced some memorable guitar runs, but for the most part the scene was dominated by dance bands and balladeers. Enter Beatlemania and the British Invasion sound, as it became known, and things rapidly changed. The music of The Beatles and their other European contemporaries derived from American rhythm and blues and rock'n'roll to which was added enthusiasm and a fresh interpretation of these musical styles. Yet Beatlemania, Merseybeat, the British Invasion (whatever you want to call it) was more than just another new musical style ... with their hair styles, fashion and opinions, these bands heralded a new youth culture.

All over America thousands of teenagers started rock'n'roll bands, which were initially influenced by the British Invasion sound, which itself had its roots in American rock'n'roll. Most of these bands were full of average teenagers who could only manage a few chords on a guitar but they transformed thousands of kids into weekend stars among their peers. The better ones got to play at local fraternity parties, dances, shopping centres ... anywhere the opportunity allowed really ... the really good ones made it to bigger venues ... the lucky ones got to cut a record (often a one-off recording deal was the prize for winners of local 'Battle Of The Band' competitions, which were a regular feature at weekend dances in most American towns and cities in this era), the more enterprising ones raised enough bucks themselves to have a record pressed. A minority of these got played on the local radio station and those that caught on became local hits maybe ... the big national labels were always searching for exciting new talent and, as you'll notice when you delve into the meat of this book, some of these local releases were picked up by major labels for national distribution. This offered the opportunity of a hit record, indeed a few of these discs became million-sellers. The 45 discographies in this book show the highest placing in Billboard's Hot 100 of all discs listed (and the equivalent placing for all albums listed in Billboard's Top 200 Album Charts for that matter) so you can see the discs and artists that really won through to, (so far as most garage bands are concerned) stardom. Sadly, most discs and the artists who created them remained in total obscurity.

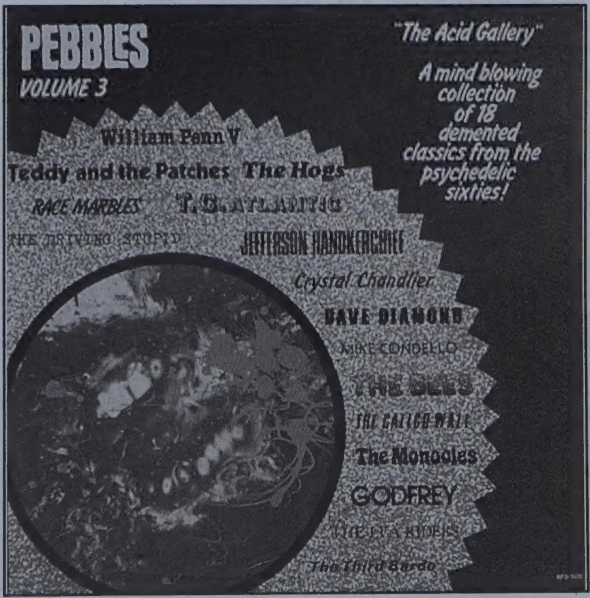
The term garage band referred to the space where many of these bands rehearsed and to a musical phenomenon. In fact, the music they played was very varied but more than anything else the timely invention of the fuzztone box in the mid-sixties helped mould this sound. In its purest form, this was a crudely-recorded, raw (even savage), primal three-chord sound, thrashed out on Vox guitars and cheesy Farfisa organs laced with lots of fuzz and snarling vocals. Lyrically, they tended to deal with the problems of teenage life - social restrictions and uncooperative parents and girlfriends (for the American garage band was almost exclusively a male phenomenon as rock'n'roll had been before it). 1965 and 1966 were the prime years of the 'garage' band.

THE LIVING CHILDREN of *Crystalize Your Mind* fame.



TIMOTHY LEARY - L.S.D. LP.

Around the Spring of 1966 marijuana and LSD were introduced to the college and high school campuses, by 1967 they were in widespread use among America's youth. When these naive teenage bands began experimenting with psychedelic drugs the result was sometimes very interesting leading to some of the most demented recordings ever made - the chords became more discordant, the basic rock'n'roll rhythms were broken down and the lyrics started to deal with peoples dreams or more often their nightmares. 1967 and 1968 were the prime years of 'garage psych' as it became known, but the term has been widely abused and misused, particularly by dealers who apply it as widely as they can in the hope of raking in extra cash for records, which are not 'psychedelic' at all. Hopefully, some of these have been exposed in this book, which also guides you to those bands who were the real McCoy... bands like **The Calico Wall** who on *Flight Reaction* sought to recreate the paranoia of someone sitting in an airplane prior to take off and fearing that it would crash; **The Bees**, who related a nightmare in their *Voices Green and Purple*, which was one of many records which recounted vivid descriptions



PEBBLES Vol. 3 Compilation LP.

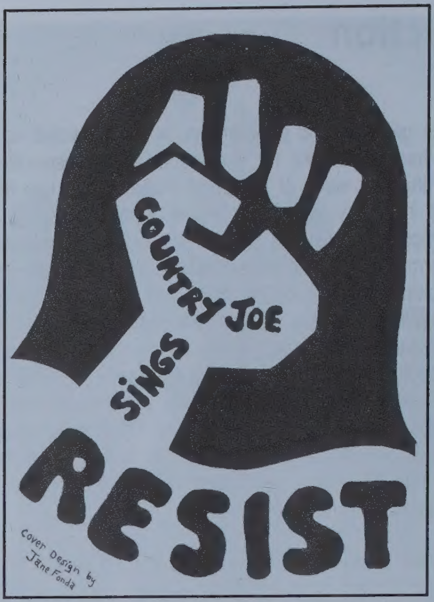
of colours associated by acid-inspired dreams; **The William Penn V**, who hallucinated a guru and wrote a song about it; **The Bohemian Vendetta**, who sang of 'skies paved with marshmallow love' on their *Paradox City* or **Cosmic Rock Show**'s *Psiship* with lyrics like, 'Ride it to the moon/Psychedelic space ship/I got the feeling it'll be another bum trip!'... there were countless others. Of course only some garage bands experimented with psychedelia, thousands of them were content to stick more closely to their more basic primal thrash.

As those of you who read my earlier books ('The Acid Trip' and 'The Flashback') know not only garage bands experimented with psychedelia, psychedelic music grew out of other influences as diverse as folk, the blues, beat and rock'n'roll. The term 'psychedelic' really relates to human perception and experience whilst under the influence of psychedelic drugs. It is sometimes equated with 'mind expanding' yet it arguably means something more because new wave music was mind-expanding without being psychedelic. It's tended to be applied to music that is mystical, drug induced or designed to recreate the (psychedelic) drug experience. In its most literal form psychedelia is basically "trippy", uses distortion, minor keys (generally) particularly minor 7ths and relates to consciousness (mind) expansion as derived from the drug culture of the sixties. Psychedelia brought electricity, mysticism and hitherto unknown musical freedom to rock and pop. A whole new range of instruments - sitars, theremins, wind chimes and other electronic devices were introduced to rock and pop music for the first time.

This new radicalism was not solely confined to the music, a new youth culture was born with its own ideology and audience characterised by the hippie. Hippie audiences and music were very different from the 'garage' or 'garage psych' scenes. Many of the emerging psychedelic rock groups like **The Doors**, **Jefferson Airplane** and **Country Joe and The Fish** strove to push back the musical frontiers and preoccupation with three-minute pop songs was soon surrendered in favour of experimentation and improvisation, as audiences sought after even more 'far out' sounds. The 'hippie' culture had its own underground press and rock journals like 'Rolling Stone' and 'Mother Magazine'. In their dress hippies sought to re-create the visions of beauty and vividness of colour associated with the LSD experience. They wore kaftans, beads, bells and flowery shirts. 'Head shops' sprang up in centres like San Francisco, New York and elsewhere throughout the States selling joss sticks, pipes, books about hallucinogenic drugs and various other forms of psychedelic paraphernalia. 'Flower power' as it became known represented the commercial side of psychedelia in the same way that the 'flower-pop' acts included in this book represented the commercial arm of psychedelic music. Indeed, whilst the underground groups whose lyrics were often ladened with drug references for the benefit of turned-on kids were liable to have their records banned from the airwaves: the 'flower-pop' acts like **The Mamas and Papas**, **Lovin' Spoonful**, **Turtles** etc. whose lyrics talked of peace, love and flowers, often sold records in large quantities achieving sustained commercial success, as you'll see when you browse through the book. It was these bands who took psychedelia (albeit in diluted form) beyond its essentially elitist audiences to the masses, which is why they are included here.

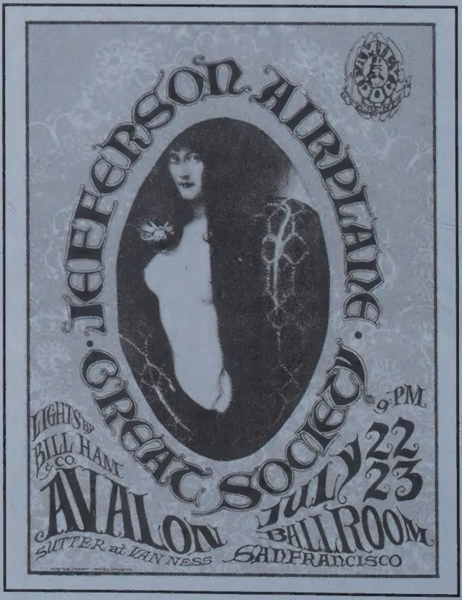
JEFFERSON AIRPLANE.

The new psychedelic culture encompassed all related art forms. The light shows, psychedelic posters and record sleeves all represented a further attempt to recreate the LSD experience. The light shows initially developed in the San Francisco area with names as exotic as the groups they served (e.g. North American Ibex Alchemical Company, Garden Of Delights, Head Lights, Pacific Grass and Electric). They usually consisted of film slides and liquids on a transparent dish through which the light was projected onto a wall. The dishes were movable, enabling artists to make the swirling colours move in time with the rhythms of the music. Strobe lighting (on-and-off flashing light giving the impression of stopping motion) was first widely used in this era.


COUNTRY JOE
SINGS
RESIST
Cover Design by Jane Fonda

COUNTRY JOE - Country Joe Sings Resist (Rag Baby EP).

Equally derivative of the San Francisco music scene was the growing art of rock posters - essentially an attempt to translate the vivid impressions of an acid trip onto paper. These were usually vivid in their use of colours and concepts. Eventually San Francisco's Art Museum mounted an exhibition of posters, 'The Joint Show' and their designers - Rick Griffin, Wes Wilson, George Hunter, Alton Kelly, Stanley Mouse, Victor Moscoso etc - became nationally known art figures. George Hunter and Michael Hunter (of **The Charlatans**) designed one of the very earliest posters to advertise their residency at the Red Dog Saloon, Virginia City in Nevada. When the 'Acid Tests', a series of free-form events, were organised by **Ken Kesey** and His Merry Pranksters in 1965, artist Norman Hartweg designed a poster to advertise them. Alton Kelley (a member of The Family Dog collective) produced the first three handbills and helped with the posters for the three dances held late in 1965 at the Longshoremen's Hall, San Francisco. **Jefferson Airplane**, **The Charlatans**, **The Marbles** and **The Great Society** played at the first on 16 October, **The Lovin' Spoonful** and **Charlatans** played at the second on 24 October and **The Mothers (Of Invention)** and **Charlatans** appeared at the third on 6 November. By 1966 these rock posters had become prolific. Between February 1966 - November 1968 at least 147 posters were produced in the numbered landmark series to promote San Francisco-based concerts mostly at the Avalon Ballroom and the Fillmore Auditorium. After the Family Dog ceased to stage rock shows



JEFFERSON AIRPLANE / GREAT SOCIETY concert poster.

THE DOORS.

at the Avalon, the new production company (Soundproof's) first event was a **Grateful Dead** dance accompanied by Rick Griffin's 'Aoxomoxoa' poster. The band later used Griffin's title and art for their third album sleeve. Rock promoter Bill Graham also used posters to promote his early Mime Troupe Shows and Benefits and the concerts staged at the Fillmore between 1966-71. A series of handbills were also produced to promote concerts at The Matrix (originally created by **Jefferson Airplane**'s Marty Balin) between 1965-66. Indeed by 1966 most concert halls in America were using rock posters to promote their shows. Posters were also produced for the Trips Festival, a mixed media event, which was the culmination of the 'acid tests', as **Kesey** called them, and was held at Longshoreman's Hall in San Francisco between 21-23 January 1966. This, more than any other event, marked the inauguration of 'acid-rock' as a musical phenomena. Although **The Grateful Dead** starred at The Trips Festival, it was more than just a rock event - all kinds of avant-garde artists working in various media took part. In short, it was an attempt to stimulate the LSD experience with the drug available for those who wanted to try it. Further Trip Festivals were held elsewhere in America, but before long LSD was made illegal and people were forced to be more discreet with its use.

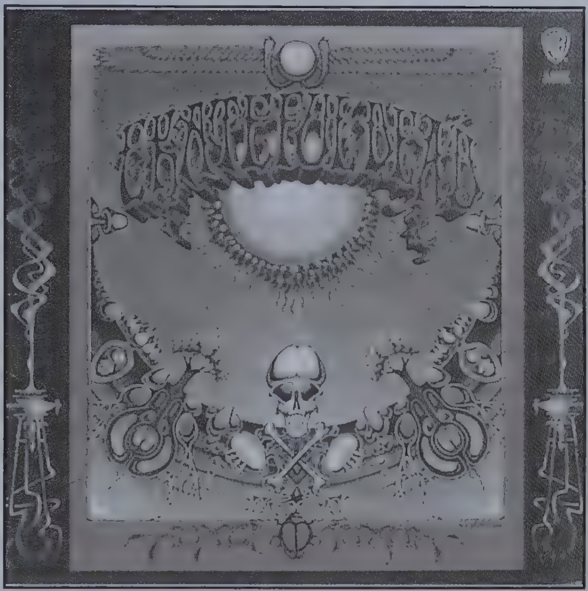
Another landmark in the history of the hippie culture was the Human Be-In held on 14 January 1967 in Golden Gate Park, San Francisco. 20,000 people gathered there on that sunny January day. Three of the city's top groups played there - **Jefferson Airplane**, **Grateful Dead** and **Quicksilver Messenger Service** and **Jefferson Airplane** wrote a song, *Saturday Afternoon*, to commemorate the event. Stanley Mouse, Alton Kelley and Rick Griffin were among those who designed posters for this event, which heralded the 1967 'Summer Of Love' in which people from all over America and beyond converged on San Francisco to create a new way of life which challenged the nation's prevailing social values. The 'Be-In' inspired 'The Monterey Rock Festival' held later that year in the resort area 150 miles downcoast from San Francisco.

Although overshadowed by San Francisco in the early psychedelic era, Los Angeles (which had always been a major recording centre) and Southern California generally was a vibrant music centre in the mid and late sixties. In the early sixties it had been the recording base of the surf/hot rod music and groups like **The Beach Boys**, Jan and Dean and a plethora of lesser known ones. By 1965 it became the centre of the emerging folk-rock music.

THE STANDELLS.

The main influences on this type of music had been Bob Dylan (who I've not covered in this book as so much has already been written about him) and protest singers like **Barry McGuire**. Groups like **The Byrds**, **Buffalo Springfield** and later Crosby, Stills, Nash and Young put folk material to a rock format, playing music characterised by acoustic guitar (at first) and fresh, melodic harmonies. Some of them later experimented with psychedelia, but generally their music was more commercially orientated than their San Francisco counterparts.

The second distinguishable strand to emerge from Los Angeles in this era was the music of the heavy rock and rock/blues bands, Of these, the most interesting were probably two bands signed to Jac Holzman's Elektra label - **The Doors** and **Love**. **The Doors**, in both name and music were clearly influenced by LSD. Yet their brand of 'acid-rock' was different from that of their San Francisco contemporaries. They took the acid experience less literally, their lyrics tended to centre around leader Jim Morrison's obsessions with the newconsciousness and their struggle against social repression, for example *Break On Through (To The Other Side)* rather than urge their audience to turn onto LSD and love one another. Morrison was well-read, his lyrics were often poetical and concerned with his obsessions with freedom, which resulted from his reading the works of various existentialist writers. These factors made **The Doors** something of an anachronism among the acid bands and also rather special. Indeed, they were the most controversial and commercially successful of the West Coast underground bands. **Love** started out as a folk-rock act but their experimentation with drugs led them in a rather different direction to that of their contemporaries. At their best, they attained the melodic musical harmonies associated with the finest L.A. folk-rock bands and yet the surrealism and nihilism of their lyrics set them apart, though they do bear some comparison with **The Doors**.

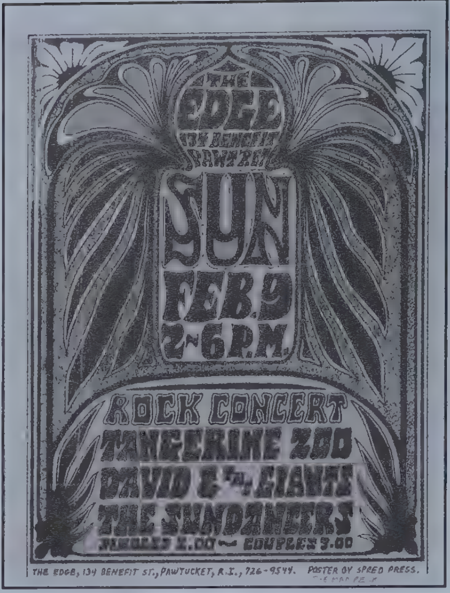


GRATEFUL DEAD - Axomoxoa LP.

Los Angeles too boasted a number of influential music venues, mostly in the vicinity of the Sunset Strip. The most popular was the Whisky-a-Go-Go, which soon became not only an important venue for the San Francisco bands, but also a springboard for many of L.A.'s own acts like **The Doors**, **Love** and **The Byrds**. Other significant venues were The Troubador, the Shrine Auditorium, The Kaleidoscope, the Ash Grove, Ciro's (where **The Byrds** were frequent performers), Pandora's Box and the Sea Witch. Strangely, Los Angeles was never a great centre for rock posters. The Pinnacle concert production company was the first significant concert and production company to put on rock concerts and dances in Los Angeles, mostly at the Shrine Auditorium. The posters designed by local artist John Van Hamersveld for these events are now legendary works. Los Angeles also had a prolific garage band scene. Many of the biggest and best garage bands like **The Seeds**, **The Standells**, **Music Machine**, **Sons Of Adam**, came from the city and countless more roared out of its surrounding suburbs. As you turn the pages of this book and read about the recordings of bands like **The Avengers**, **The Grains Of Sand**, **The Lyrics**, **The Starfires**, **Limey and The Yanks**, and **The Human Expression** you can imagine how exciting the city's music scene in the later half of the sixties must have been.

San Diego, although the third largest metropolis in California, failed to develop its own musical style and was mostly influenced by Los Angeles to its north, but its major venues were frequently visited by top bands. Its most significant venues were The Hippodrome (managed by Trans Love Airwaves Productions), which had a San Franciscan, Rebecca Galdeano, as its poster artist and modelled itself on that city's Avalon Ballroom and The Community Concourse.

Elsewhere in the States psychedelic rock venues were mushrooming. A group of students at the University of Texas in Austin set up the Vulcan Gas Company, the State's first psychedelic dance hall. Many of the State's top bands played there (**The Conqueroo** and **Shiva's Headband** played at the grand opening on 27 and 28 October 1967) and a local artist, **Gilbert Shelton**, designed several posters for the venue.


THE EDGE
134 BENEFIT
PAWTUCKET
SUN
FEB. 9
2~6 P.M.
ROCK CONCERT
TANGERINE ZOO
DAVID & THE GIANTS
THE SUNDANCERS
SINGLES 2.00 ~ COUPLES 3.00
THE EDGE, 134 BENEFIT ST., PAWTUCKET, R.I., 726-9544. POSTER BY SPEED PRESS.

TANGERINE ZOO - Gig Flyer.

Texas is best remembered for tough garage punkers in this era - bands like **Larry and The Bluenotes**, **S.J. and The Crossroads**, **The Bourbons** and hundreds more. Another Texas speciality was garage psych, not only did it produce some relatively well known demented geniuses like Roky Erickson and the **13th Floor Elevators** and **The Moving Sidewalks**, it also produced countless more obscure acts like **The Mind's Eye**, **The Outcasts**, **The Remaining Few**, **Stereo Shoestring** and **Thursdays Children**, whose discs are now sought-after and highly-valued by collectors.

Chicago was less closely associated with psychedelia, being the home of the urban blues, but it produced acts like **The Paul Butterfield Blues Band**, **The Buckinghams**, **Cryan' Shames** and **The American Breed**, as well as some seminal garage bands like **The Shadows Of Knight**, **The Del-vetts**, **The Knaves**, **The Rovin' Kind** and **Saturdays Children**. It also had several notable dance halls, like the Kinetic Playground (where much of the Concert Art was produced by Mark T. Behrens) and the Aragon Ballroom.

Detroit and its suburbs produced one of the most vibrant and unique local garage band scenes in America in this era. The opening of The Hideout Club in May 1964 and the associated record company proved a catalyst for several promising garage acts fronted by **The Fugitives** (who later evolved into **SRC**) and **The Underdogs** and as more clubs like the Crows Nest, the Hullabaloos, the Pumpkin and the Birmingham-Bloomfield Teen Center, opened up the number of bands proliferated further - **The Tidal Waves**, **The Yorkshires**, **The Unrelated Segments**, the Anglophile-influenced **Human Beinz**. By 1967, the smaller clubs had been over-shadowed by the Grande Ballroom, which boasted its own poster artist Gary Grimshaw (and later Carl Lundgren) whose psychedelic handbills were a match for any poster designed by San Francisco's own artists. All the city's top bands - **MC5**, **The Rationals**, **The Woolies**, **SRC**, **The Frost** (formerly **The Bossmen**) played there and a second wave of local groups like **The Amboy Dukes**, Psychedelic **Stooges**, **Third Power**, **Frijid Pink**, **Teegarden and Van Winkle** emerged too. By then, the city was very much associated with the heavy rock genre.

BEACON STREET UNION 1966.

The Pacific Northwest, from the late fifties onwards had been the home of some of the finest instrumental combos in the land, bands like **The Wailers**, The Ventures and **The Frantics**. What characterised them from the 'also rans' of the era was their very strong, powerful, upfront rhythm section. The music of the Northwest was raw, aggressive and powerful and the phenomenal commercial success of acts like **Paul Revere and The Raiders** and **The Kingsmen** encouraged other local garage bands to seek the same without compromising any of their grungy sound. Among its major venues were Seattle's Eagles Auditorium, the Aqua Theatre and the Seattle Ballroom and Portland's Crystal Ballroom, Memorial Coliseum and Beaver Hall. Seattle also had well-established regional labels like Jerden, Etiquette and Seafair-Bolo that gave emerging young groups access to good studios and experienced producers. Indeed Jerden had various subsidiaries like Burdette, Panorama and Piccadilly and recorded countless garage bands in this era. These well established regional labels also had good access to major labels and national distribution channels as well as influence over regional radio stations meaning that local hits could relatively easily become regional hits, which could then be leased to one of the majors and become a national hit. All of these factors are thought to have contributed to the generally good quality of Northwest recordings in this era. The prime Northwest garage band was **The Sonics**, who exuded a surly demeanour and created one of the rawest, toughest garage sounds. People as diverse as The Kinks, Bruce Springsteen and The Sex Pistols have acknowledged **The Sonics**' influence on their own music. The Northwest produced several other garage bands of note such as **The Bootmen**, **The Brigade**, **The Live Five**, **The Night Walkers**, **Mr. Lucky and The Gamblers** and **The Wilde Knights** as well as psychedelic acts like **Cotton Mouth**, **The Crome Syrcus**, **The Daily Flash**, **The Floating Bridge**, **The New Tweedy Bros!** and **The Lollipop Shoppe**.

IN ONE EAR AND GONE TOMORROW
SUNDAZED

THE BUCKINGHAMS - In One Ear And Gone Tomorrow CD.

MC5
EXCLUSIVELY ON ELEKTRA RECORDS
elektra

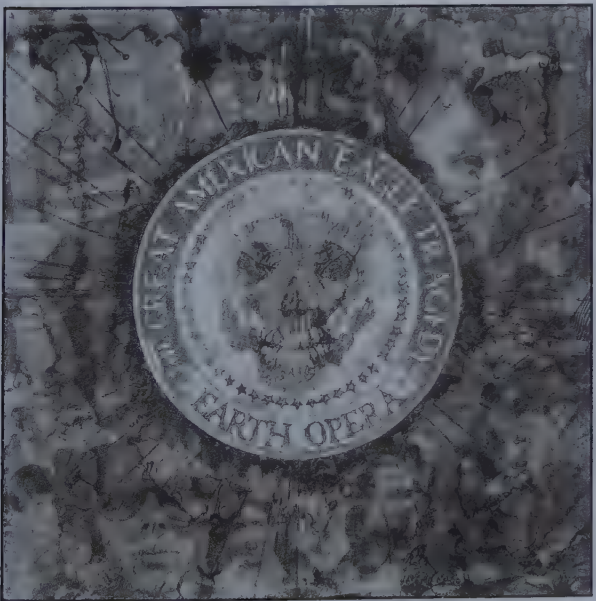
MC5.

Boston had a thriving garage scene, featuring bands like **The Remains**, **The Barbarians**, and **Teddy and The Pandas**, but more exciting was the emergence in 1968 of the so called 'Bosstown Sound', which featured outfits like **Ultimate Spinach**, **The Beacon Street Union**, **Freeborne**, **Phluph** and **Earth Opera**. The city's own psychedelic scene soon sprouted from small clubs into larger psychedelic dancehalls like the Boston Tea Party, the Ark, the Crosstown Bus, Club 47 and the Psychedelic Supermarket.

Minneapolis was a sort of mecca for much of the Midwest producing some first rate psychedelic bands like **C.A. Quintet, Calico Wall**, **The Litter** and **The Electras** as well as more commercially successful acts like **The Trashmen**.

There's only been space to mention a few of the major cities here but throughout America most towns and cities had their own garage bands and psychedelic scenes in this era. Some of the finest records of this genre came from the Midwest States and places like Colorado as you'll see as you browse through this book. Not all the bands in this book were garage or psychedelic bands, many were more loosely associated with the hippie movement and the music they played was more grounded in folk and the blues. The flower-pop and bubblegum bands represented the more commercial side of psychedelia and garage music. Ah yes, bubblegum - the basic beat of bubblegum records like *Simon Says, Gimme Gimme Good Lovin'*, *1,2,3, Red Light*, *Quick Joey Small* and *Yummy, Yummy, Yummy* was the basic sound of rock and roll and had close links with the garage band sound, the difference being that infantile lyrics were substituted for the usual rage, aggression and snarling vocals. So that's why the main bubblegum acts are included here, too.

This expanded volume also delves deeper into the Jesus rock and prog acts of the mid-seventies.


THE GREAT AMERICAN EAGLE TRAGEDY
EARTH OPERA

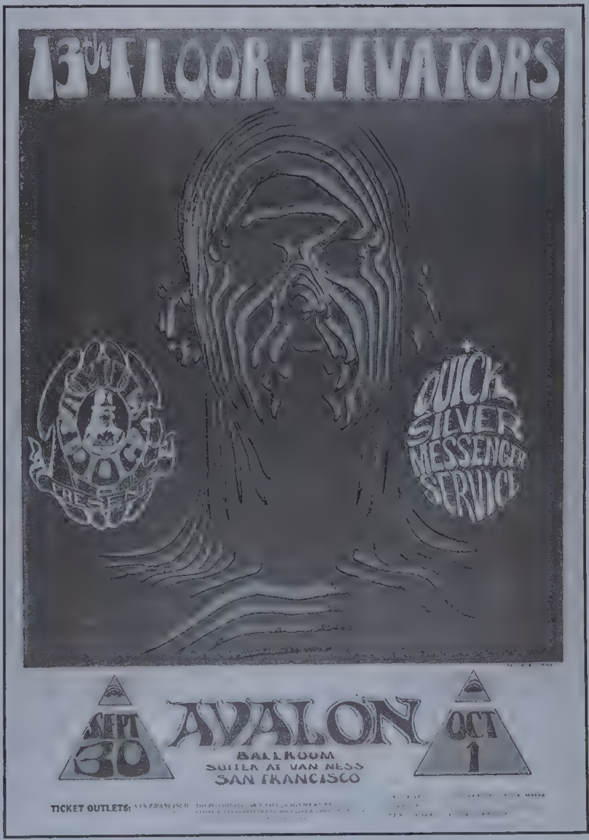
EARTH OPERA - The Great American Eagle Tragedy LP.

We've mentioned the music, the fashion, the new art forms associated with the hippie culture, but the movement was more than just that - it was advocating a new lifestyle in a rapidly changing country. As the sixties evolved American society became very volatile indeed. Certain key events like the assassination of President J.F. Kennedy, the growth of the Free Speech Movement, the freedom marches in Mississippi and the draft and the country's entrenchment in the Vietnam War sparked off a challenge and defiance towards the American establishment among the Nation's youth. The hippie culture was very much a part of this mood. The word hippie was first used in a San Francisco Examiner article in September 1965 about a coffeehouse called The Blue Union in the heart of the Haight Ashbury area of San Francisco and the clients who patronised it. The movement's close association with psychedelia was cemented by **Ken Kesey** and The Merry Pranksters' activities in organising the Acid Tests and Trips Festival. It even had its guru, **Dr. Timothy Leary** (a Havard psychologist), who announced in September 1966 that he was forming a psychedelic religion, The League for Spiritual Discovery. He called a formal press conference at the New York Advertising Club and called on Americans to "turn on, tune in and drop out".

At its most extreme, the hippie life-style would involve dropping-out of conventional society and discarding one's material possessions to live off the land in communes. Obviously, this represented a reaction against the growing materialism, violence and impersonality of Western Society (i.e. many rock songs of this era were imploring audiences to love their neighbours because they were their brothers) and the related pressures of urban life (i.e. 'let's quit the city and get back to the land') was also a regular theme in lyrics of this era. As one might expect given the experimentation and improvisation of its music the hippie life-style was essentially individualistic with its emphasis on meditation and doing 'ones own thing' as a means to self-fulfilment and realisation. On a more superficial level, long hair was a manifestation of both this new-found freedom and an act of defiance against the standards of conventional society.

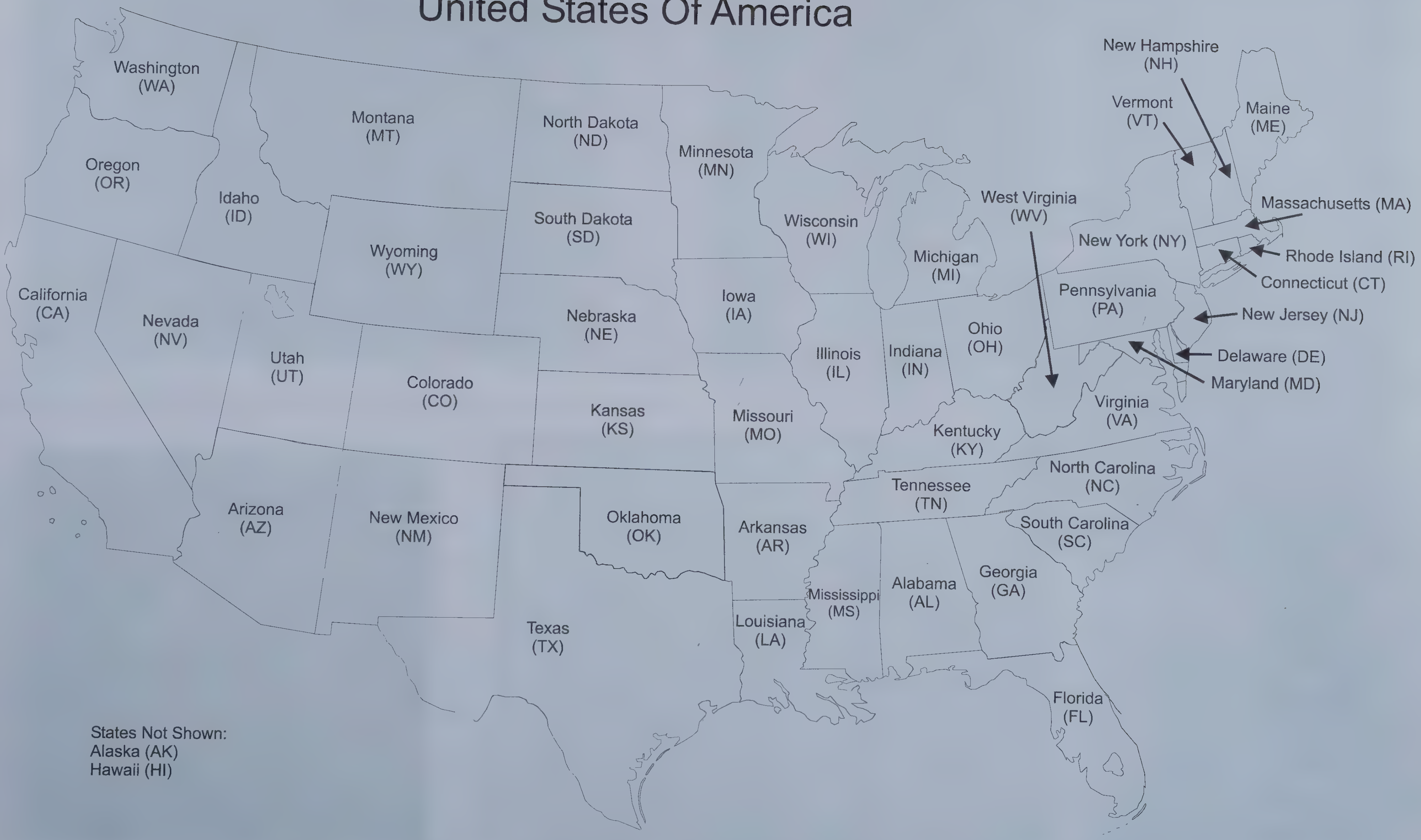
By 1969 the hippie movement was dead, discredited in the violence of the Altamont Rock Festival, and almost all its dreams remained unfulfilled, but sociologically and musically these were very exciting times. What follows is an encyclopaedic guide to the garage, psychedelic, hippie-rock and related music which came out of America in the sixties and early to mid-seventies.

Vernon Joynson.



THE 13TH FLOOR ELEVATORS / QUICKSILVER MESSENGER SERVICE concert poster.

United States Of America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New Mexico (NM)
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South Dakota (SD)
Nebraska (NE)
Kansas (KS)
Oklahoma (OK)
Texas (TX)
Minnesota (MN)
Iowa (IA)
Missouri (MO)
Arkansas (AR)
Louisiana (LA)
Wisconsin (WI)
Illinois (IL)
Michigan (MI)
Indiana (IN)
Ohio (OH)
Kentucky (KY)
Tennessee (TN)
Mississippi (MS)
Alabama (AL)
Georgia (GA)
Florida (FL)
South Carolina (SC)
North Carolina (NC)
Virginia (VA)
West Virginia (WV)
Pennsylvania (PA)
New York (NY)
New Hampshire (NH)
Vermont (VT)
Maine (ME)
Massachusetts (MA)
Rhode Island (RI)
Connecticut (CT)
New Jersey (NJ)
Delaware (DE)
Maryland (MD)

States Not Shown:
Alaska (AK)
Hawaii (HI)

Aardvark (WI/IL)

45: Wish I Could Tell You/
Change For Ever (Zoological Gardens 8606) c1968

Wisconsin and Illinois are both claimed as home turf. Whatever, *Wish...* is a haunting melodic garage-ballad with echoey vocals, keening guitar and moody Hammond vibes. Flip over for another good example of the garage-ballad genre, full of yearning with a reflective piano solo. One for late night unwinding. (MW)

Aardvark (?)

45: Salty Dog/The Kiss That Touches Me (Bullet 800) 196?

A subsidiary label of JEMKL (out of Miami & Nashville) may hint at possible locations for this band. *Salty Dog* blasts off with some discordant distorto-fuzz, and later features liberal doses of wah-wah. It is essentially an up-tempo late sixties rocker with a driving beat, like *Emerge*-period **Litter** but with less bite. *Kiss* is a soul-tinged last-dance ballad. (MW)

Aardvarks (MI)

Personnel incl: DARRELL DINGLER A

45s: I'm Higher Than I'm Down/That's Your Way (Vark 2058) 1966
I Don't Believe/I Don't Need You (Fenton 2090) 1966
Let's Move Together/Cherie, Can't You Tell (Forte 2021) 1968
Let's Move Together/Cherie, Can't You Tell (Talpa 68101) 1968

Erroneously thought to be a Chicago band, this act was in fact from Muskegon, Michigan. They were formed in late '64 under the name The Hitch Hikers, but later pulled the "Aardvarks" moniker from the first page of the dictionary.

Released on their own Vark label *I'm Higher Than I'm Down* despite the title wasn't a "drug" song. The flip, *That's Your Way*, is another fine number full of jangly guitar. The Vark release was recorded/produced and pressed by Fenton Records from Grand Rapids, Michigan for whom they also recorded their second single. The 'A' side to this, *I Don't Believe*, is a reasonable punker.

The *Let's Move Together* single was originally released on Forte, but was later re-issued by the band's ex-manager, after he had left town with a bunch of their money.

The band also recorded two unreleased songs: *I Can't Explain* which is a moody guitar and organ original and *People Of This Land* a sparse protest tune with lonesome sounding harmonica.

A.B. SKHY - Self Titled LP.

Compilation appearances include: *I Don't Believe* on *Destination Frantic!* (CD), *Michigan Mayhem, Vol 2* (CD), and *Scream Loud!!! The Fenton Story* (2-CD); *I'm Higher Than I'm Down* on *Michigan Mayhem Vol. 1* (CD), *Pebbles, Vol. 11* (LP), *Gravel Volume 2* (CD), *Sixties Archive Vol. 7 - Michigan Punk* (CD), and *Scream Loud!!! The Fenton Story* (2-CD); *I Don't Need You* on *Michigan Mayhem, Vol 2* (CD) and *Scream Loud!!! The Fenton Story* (2-CD); and *That's Your Way* on *Sixties Rebellion, Vol. 6: The Biker* (LP & CD), *Michigan Mayhem, Vol 2* (CD) and *Scream Loud!!! The Fenton Story* (2-CD). (VJ/MW/KBn/MM)

Aardvarks (MO)

45: Subconscious Train Of Thought/
Unicorn Man (Arch ARA 1303) 1968

A rare and little-known late sixties fuzz guitar monster, produced by Steve Cropper at his studio in Tennessee, although the band was based in Florrisant, Missouri.

Subconscious Train Of Thought can also be heard on *A Lethal Dose Of Hard Psych* (CD). (CF/MW)

Aardvarks (MN)

45: Josephine/Reminiscing (Bell 1059) 1965

This is a different, Minneapolis outfit who included Dave Waggoner later of **South 40** and **Crow**.

Thay also contribute a version of *I Can't Explain* on *Project Blue, Vol. 5* (LP). (MW)

Aargons (KS)

45: Do The Dog/Spiked (Casino 1012) 196?

Do The Dog - a dirty-dancing frat-punker circa 1965 from Topeka, Kansas - has been taken out for a walk on *Monsters Of The Midwest, Vol. II* (LP) and Tom Tourville's CD compilation *Midwest Garage Band Series - Kansas*. Woof! (MW)

Aaron (VA)

ALBUM: 1 MUSIC BY AARON (Eastern ERS 539) 1974 R1

From Virginia, a four-piece band with guitar and organ interplay on a mix of southern rock and melodic, sometimes jazzy progressive material. There are some commercial cuts on this like *Dreamin'* and the appealing ballad *Like The Season*. Only 500 copies were pressed, and the disc is housed in a home-made textured cover. (SR/VJ)

Abandoned (IL)

45: Come On Mary/Around And Around (The Abandoned 4867) 1966

This four-piece frat-rock band from Chicago formed in 1964 as The Satin Flames when they were all 11-year-olds. *Come On Mary*, a simple frat-rock raver was recorded in March 1966, at the Stereo Sonic Recording studios in Chicago and released on their own label. The flip, *Around And Around* was a cover of the Chuck Berry classic.

Compilation appearances include: *Around And Around* and *Come On Mary* on *Sixties Rebellion, Vol. 9: The Nightclub* (LP & CD); and *Come On Mary* on *Back From The Grave, Vol. 6* (LP). (VJ)

Abbrev's (SC)

ALBUM: 1 HERE COME THE ABBREV'S
(American Division 3074) 1966 R3

This rare album was the work of a Rocky Mountain, South Carolina band.

All the tracks are cover versions; aside from one original *True Fine Lovin'*. The music sounds gritty and Stones-influenced with decent guitar and Farfisa organ.

True Fine Lovin' also got an airing on *Tobacco-A-Go-Go, Vol 2.* (VJ)

John Howard Abdnor and The Involvement (TX)

Personnel:	JOHN HOWARD ABDNOR	ld vcls, gtr	A
	J. HARRIS		A
	EDDIE LIVELY	gtr	A
	JAMES		A
	RONNIE		A

ALBUM: 1(A) INTRO TO CHANGE (Abnak ABST-2072) 1969

From Fort Worth, Texas this rock group was led by **John Abdnor**, formerly in **Jon and Robin**. As it was recorded in 1969, this short album (21 minutes) contains lots of horn arrangements, but the tracks are generally rather dynamic and benefit from the friendly vocals of **Abdnor**, in a R&B style. The album ends with the longest track, *Relaxation* culminating with a nuclear explosion while the singers keep on singing "Relaxation, you need relaxation"...

Ed Lively, their guitar player, was previously in **The Mods** and **Whistler, Chaucer, Detroit and Greenhill**. He would later play with Freddie King and record some good albums of Texas blues. (SR)

Abdo-Men (MN)

45: The Only Bad Thing About Her/
All Alone Am I (Arcola UA-407-41259) 196?

Two low-key strummed Beatlesque pop numbers by a cleverly named group from Duluth, Minnesota. A crude and sparse sound from Arcola Recording of St. Paul, gives the impression of dating from 1964 although a much later date has been suggested. Both sides were penned by R. Redosevich. (MW)

Abel (CA)

Personnel:	CHARLES BOLDS	bs	A
	TOM CATALANO	drms	A
	LARRY CHIESA	vcls, trumpet	A
	ABEL SANCHEZ	gtr, vcls	A
	DAVID SPEDIACCI	sax, vcls	A

ALBUM: 1(A) PLEASE WORLD (Fantasy 8404) 1971

From San Francisco, an average horn-rock group with some Latin influences and competent guitar work, previously known as The Prophets. Tom Catalano would later create his own label, TomCat, and work with Nancy Sevins, the vocalist for **Sweetwater**. (SR)

A.B. Skhy (WI>CA)

Personnel:	TERRY ANDERSON	drms, vcls	A
	DENNIS GEYER	gtr, vcls	AB
	JIM MARCOTTE	bs	AB
	HOWARD WALES	keyb'ds	A
	JAMES CURLEY COOKE	gtr, vcls	B
	RICK JAEGER	perc	B
	(RUSSELL DaSHIELL	gtr	A)
	(JIM LIBAN	hrmnca	A)
	(OTIS HALE	flute	A)
	(DAVE ROBERTS	horn arrangements	A)
	(ELVIN BISHOP	gtr	B)
	(WALLY ROSE	piano	B)
	(BEN SIDRAN	harpsichord	B)

ALBUMS: 1(A) A.B. SKHY (MGM SE 4628) 1969
2(B) RAMBLIN' ON (MGM SE 4676) 1970

45: Camel Back/Just What I Need (PS) (MGM 14086) 1969 100

Originally known as New Blues, they were basically an electric blues band with horns and some jazz influences. From Milwaukee, Wisconsin they relocated to San Francisco where they became a popular live attraction at venues like the Fillmore and Avalon in the late sixties. Produced by Richard Delvy (**Chamber Brothers**, **Challengers**), their first album contains a mix of original songs and covers (*You Upset Me Baby* and Keith Jarrett's *It's Love Baby*, *24 Hours A Day*) and is still very nice to hear. The single cuts are from this album.

Terry Andersen and Howard Wales then left, the latter to play with **Harvey Mandel**, **Jerry Garcia** and the **Grateful Dead**. They were replaced by Rick Jaeger and **James Curley Cooke** (ex-The Versitones and **The Steve Miller Band**).

Still in the same style, their second album was recorded in March 1970 and produced by **Kim Fowley** and Michael Lloyd. **Cooke** had obviously become their leader, writing most of their original material. The covers this time were Fats Domino's *I'm Walkin*, Doc Pomus's *My Baby Quit Me* and a version of *Groovin'*. The excellent and long track *Gazebo* was clearly jazz oriented and dedicated to **Gabor Szabo**. The band also started work for a third album which was never completed.

Upon their demise, **Cooke** went on to Cat And The Fiddle and also played with Boz Scaggs and Ben Sidran. After some years out of the music scene, he came back in 1980 with a decent solo album *Gingerman* (First American). Rick Jaeger joined **Crowfoot** and became a session man.

A CD, *A.B. Skhy, Featuring Howard Wales* (One Way 30011) 1984 has also been issued. *Camel Back* can also be heard on *The Core Of Rock, Vol 2* (LP). (VJ/MW/SR)

The Abstracts (CA)

Personnel:	HENRI MARIO DONDINI	organ	A
	TONY PELUSO	vcls, gtr	A
	MICHAEL THATCHER	drms	A
	PIERRE ARMAND VIGEANT	bs	A

ALBUM: 1(A) THE ABSTRACTS (Atco Pompeii SD 6002) 1968

45: Smell Of Incense/See The Birdies (Atco Pompeii 66679) 1968

The Abstracts were formed by Peluso and Dondini, both from Los Angeles and Pierre Vigeant (from Montreal) whilst they were in high school. They discovered Thatcher (from Dallas) in a 'Battle Of The Drums Contest' in L.A. County and asked him to join their group. Their album was recorded for the small Pompeii label at Sound City Studios in Fort Worth, Texas, produced by Darrell Glenn and David Anderson and engineered by J. "T-Bone" Burnett. It was rather patchy on the whole but with a few

A.B. SKHY - Ramblin' On LP.

highlights and ranged from soft to heavy, sometimes psychy, pop. The single catches two of their better efforts: - a lightweight cover of the **West Coast Pop Art Experimental Band**'s psych-pop nugget (also covered by **Southwest FOB**, **Pawnbrokers** and nineties Norwegian folk-psychers Smell Of Incense); *See The Birdies* is a slab of **Vanilla-Fudge**-essenced heavy acid-pop.

Apart from the material written by Peluso, the album also contains a cover of Gerschwin's *Summertime* and *Any Old Time*, a **Pat and Lolly Vegas** song. *Smell Of Incense* on the album was credited to Peluso, not to the **WCPAEB**! On the single however, the song is credited correctly to **Markley**-Morgan.

In 1971 Peluso was in Instant Joy, the backing group of **Mark Lindsay** (ex-**Paul Revere and The Raiders**) and then went on to play with the Carpenters and Seals and Crofts. (MW/SR/EW)

The Abstracts (NY)

Personnel:	AL	gtr,vcls
	ANDY	keyb'ds
	DON	gtr,vcls
	MIKE	drms
	ROGER	gtr,vcls
	STEVE	

45:	Always Always/Baton Girl	(Up-Down 45-UD-711) 1965

This Long Island, New York teen combo was active from 1964 to 1967 and released at least one single in 1965. Their repertoire included "several Bonime/Knight originals - *Always Always, Baton Girl, Gone Away, Your Love* and other favorites" according to their retro-merchandise webpage -http://www.cafepress.com/abstracts. (MW)

Abstract Sound (NJ)

45s:	Your Gonna Break My Heart/ Judge Him If You Can	(CBM no #) 1966
	Blacked Out Mind/I'm Trying	(Gray Sounds GS 006) 1967
	Blacked Out Mind/I'm Trying	(Sound Of Soul SOS 1002) 1967

Despite the Gray Sound label address of Brooklyn, New York City this group was from Springfield, New Jersey. *Blacked Out Mind* is an interesting, if uninspired keyboard-heavy punker that is not in the least psychedelic despite its title. The flip unashamedly rips off the backing keyboard track from *96 Tears* and is again a little pedestrian.

Their 1966 punker *You're Gonna Break My Heart* was misspelt *Your...* on the label, which also credited the group as Abstrack Sound. The flip is an excellent understated protest song.

Compilation appearances have included: *Blacked Out Mind* on *Basementsville! U.S.A.* (LP); *I'm Trying* on *Bad Vibrations, Vol. 1* (LP) and *Prisoners Of The Beat* (LP); *Judge Him If You Can* on *Grains Of Time* (CD); and *You're Gonna Break My Heart* on *Psychotic Reactions* (LP) and *Diggin' For Gold Volume 9* (LP). (MW/MM)

The Accents (MN)

Personnel:	SKIP DAKLIN	bs	A
	TOM GROENE (aka TOM NYSTROM)	drms, vcls	A
	BILL MILLER	keyb'ds	A
	KEN SANDS	gtr, vcls	A

45s:	Howlin' For My Baby/ Wherever There's A Will	(Bangar 605) 1964
	Wherever There's A Will/ Howlin' For My Baby	(Garrett 4008) 1964
	You Don't Love Me/Searchin'	(Bangar 629) 1964
	Searchin'/You Don't Love Me	(Garrett) 1964
	Why/Road Runner	(Bangar 648) 1964
	Why/Road Runner	(Garrett 4014) 1965
	Wherever There's A Will/Louisiana Man	(Twin Town 707) 1965
	Muffin Man/Someone To Love	(Twin Town 711) 1965
	No One Heard You Cry/Your Time Has Come	(Bear 1977) 1966

These punkers were based in Minneapolis, Minnesota and also appeared on the compilation, *The Big Hits Of Mid-America, Vol. 1* (Garrett 201/Soma 1245) in 1964, with *Howlin' For My Baby*, *Searchin'*, *Wherever There's A Will* and *Why*. In 1965, they appeared on the Bud-Jet compilation series with *Muffin Man* on *Top Teen Bands Vol. 1* (LP), *Louisiana Man* on *Top Teen Bands Vol. 2* (LP) and *Road Runner* on *Top Teen Bands Vol. 3* (LP). *Why* was a Lonnie Mack composition.

More recent compilation appearances have included: *Howlin' For My Baby* and *Why* on *The Big Hits Of Mid-America - The Soma Records Story* (LP); *You Don't Love Me* on *Garagelands Vol. 2* (CD) and on *Psychedelic Archives Vol 7* (double cassette box); and *Why* on *Sixties Rebellion, Vol. 9: The Nightclub* (LP & CD). (VJ/MW/BMr)

The Accents (WA)

Personnel:	VIC BUNDY	keyb'ds	AB
	PAT JERNS	drms	AB
	GEORGE PALMERTON	bs	A
	RON PETERSON	vcls	A
	LAURIE VITT	sax	AB
	BILL CAPP	vcls	B
	DOUG LING	bs	B
	KATHI McDONALD	vcls	

45s:	Sticky/Linda Lou	(Jerden 728) 1964
	All Of My Life/I Want Your Love	(Panorama 10) 1965

Here's a different **Accents** also from the Seattle area in the Pacific Northwest. They evolved out of a Bellingham **Wailers**-styled act called The Night People, led by Reginald Shannon (bs), with Gary Hill (ld gtr), Laurie Vitt (sax) and some other musicians from Seattle. Laurie Vitt was recruited at short notice, after their original sax player had quit: - "I played with them for about three months, but the band was starting to fall apart, mostly because the keyboard player and drummer were driving up from Seattle. At the same time, Ron Peterson from **The Frantics** had entered Western and their band too fell apart. We hired Ron to take Gary Hill's place - I liked Gary, but he and Shannon had a major falling out and, if you can believe it, Shannon owned the PA system so the band stuck with the PA. We continued to use The Night People name but it was clear that Reginald had to go. We also picked up Vic Bundy and Pat Jerns when the keyboard player and drummer dropped out, all within the space of a month. The Night People had become pretty well known in the northern part of the state so we had lots of bookings. Ron Peterson couldn't get along with Reginald either and before long we started thinking that it was time for him to go. Ron contacted George Palmerton about replacing Reginald and he agreed. So, in a major falling out, with threats by Reginald about lawsuits, we threw him out and got George. As it turned out, George was great, not only as a bass player, but as a singer. We changed our name to The Frantics, mainly to keep Reginald off our backs - and he was fuming to say the least. He claimed that he owned The Night People name. We then decided to record *Linda Lou* but Ron was worried that we might face legal problems if we did a record under the name Frantics. So we changed our name to Ron Peterson and the Accents".

"We then did the *Linda Lou* record with *Sampan* (written by Bundy) as the flip side. The voice introducing us on that record is Pat O'Day from KJR Radio Station in Seattle. It was this group, Ron Peterson and the Accents, who first tried out Kathi at a small grange hall in Mt. Vernon. Kathi was 13 at the time and she blew us away. I might add that Vic Bundy was either 13 or 14 and I was 18. As time went on, Kathi sang with us more and more and we started paying her $10 per night. At some point George Palmerton quit (he was driving up from Seattle), but on very good terms - we regretting seeing him go, and we replaced him with Doug Ling. Doug was an animal and a mediocre musician so it was clear that he wouldn't last. Ron Peterson decided to quit soon after and he also left on good terms. In the meantime Ron had coerced me into singing, which of course scared me to death. He was basically priming us to continue without him and it turned out that I wasn't too terrible. Then we hired Bill Capp who not only was a decent guitar player, but a good singer. We kept the name **The Accents** for a while but added "Bellingham" to it and did the *Bacon Fat* record which got some local air time but that was about it. One of our booking agents suggested **The Bellingham Accents** part arguing that it made us sound British."

Linda Lou has also resurfaced on the cassette only compilation *History Of Northwest Rock Vol. 7.*

Laurie Vitt is now Curator of Reptiles and Professor of Zoology at Sam Noble Oklahoma Museum of Natural History! (MW/LV)

The Accents (CA)

45:	Friendly Stranger/People Are Funny	(Gazzari 90391) 196?

The label is from Hollywood, California and the song credits are Paolucci-Tutalo and Paolucci-Tutalo-Fallon respectively. The band included David Gates (later of Bread).

You can also check out *People Are Funny* on *Psychedelic Archives Vol. 6* (double cassette box). (VJ/MW)

The Accents (RI)

45s:	Birds In My Tree/She Cryed	(Planet 82468) 1968
	Slow Down/Go Now	(Freeform 203) 1970

Aram Heller's New England bible 'Till The Stroke Of Dawn' informs us that they hailed from Rhode Island. *Birds In My Tree* is a fine cover of the **Strawberry Alarm Clock** song with simmering leads and their trademark 'la da da' harmonies. The flip is a jangly version of Jay & The Americans' soporific ballad. (MW/AH/MM)

The Accents (featuring Sandi) (CA)

Personnel:	DON BECK	sax	A
	TONY JOHNSON	drms	AB
	GABE LAPANO	vcls, keyb'ds	AB
	DON LOVAS	gtr	AB
	FRANK MANNIX	bs	AB
	DOUG MYERS	sax	B
	SANDRA 'SANDI' ROUSE	vcls	B

			HCP
45s:	Better Watch Out Boy/Tell Me	(Commerce C 5012) 1964	-
	Better Watch Out Boy/Tell Me	(Challenge 59254) 1964	133
	I've Got Better Things To Do/ Then He Starts To Cry	(Charter CR 1017) 196?	-
	What Do You Want To Do/ I Really Love You	(Liberty 55813) 1965	-
	On The Run/He's The One	(Karate 529) 196?	-

This San Diego-based group was previously known as **The Accents**, who played live concerts but made no recordings (line-up 'A'). **The Accents** held open auditions for a female vocalist and were so knocked out by Sandi Rouse that they gave her top billing! Their first single was a huge local hit (Los Angeles - San Diego) and the group was immediately picked up by Challenge Records who re-released their single with national distribution and that summer it made the charts in markets all across the country. Their subsequent singles met with similar success, but the group broke up when Myers was drafted. Mannix and Johnson later formed a group with David and Rick Randle called **The Brain Police** who eventually made an incredible album in 1968, after Johnson and Mannix had moved on. Johnson later became a sought-after live and session drummer, playing with Mary Wells, Junior Walker, Commander Cody, Maria Muldaur, **Hoyt Axton** and others. **Sandi and The Accents** were the most popular group in San Diego in 1964 - 1966, and staged a 30 year reunion concert there in 1996 that was a sold-out, standing-room only event. Their sound was R&B and soul-based pop/rock. (CF)

The Aces (MI)

The Aces have three cuts on *Thee Unheard Of*, a compilation of Michigan acetates. *Train's Late* - an Elvis-style ballad, a really raw version of Bo Diddley's *Who Do You Love*, and a great garage ballad *I Can Hear The Rain Drops* with rainstorm effects and a big nod to the Cascades. The trouble is that the latter track is really *I Can Hear Raindrops* by **The Noblemen 4**. The other "**Aces**" tracks are also thought to be different artists. It turns out that many of the 'acetates' on *Thee Unheard Of* are actually modern forgeries manufactured by a fraudster who took the tracks from obscure sixties singles to exploit the compiler's interests.

Who Do You Love has also subsequently appeared on *Sixties Archives Vol. 7 - Michigan Punk* (CD). (VJ/MW/MM)

Aces Combo (?)

Personnel:	HOWARD CAYWOOD	drms	A
	MICHAEL EARNHARDT	bs	A
	TIM ERVIN	ld gtr	A
	JOHNNY NANCE	gtr	A
	JOHNNY YARBROUGH	gtr	A

ALBUM:	1(A)	INTRODUCING	(Justice JLP-134) 1966 R2

NB: (1) reissued on CD (Collectables COL-0605) 1995.

A schoolboy quintet, all 14 or 15 according to the reproduced liner notes, trot through some favourite covers - surf/instrumental (*Wipe Out, Apache*), ballads (*Under The Boardwalk, My Girl*), frat/dance (*Shake A Tail Feather, The Monkey Time*) and pop/beat (*Pied Piper, This Boy*). Kudos to Collectables for reissuing these extremely rare and expensive albums. Curiosity is satisfied without selling the family china, though the general sound of these lesser known Justice albums is the pre-fuzz 1964/1965 period and of more interest to fans of beat/pop/frat than the "class of '66" clan. (MW)

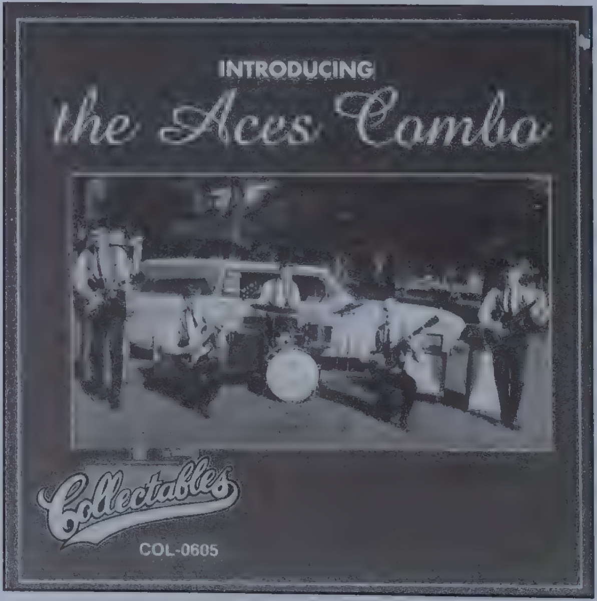
The Acid Test (CA) - see Ken Kesey (CA).

Acme Thunder (IL)

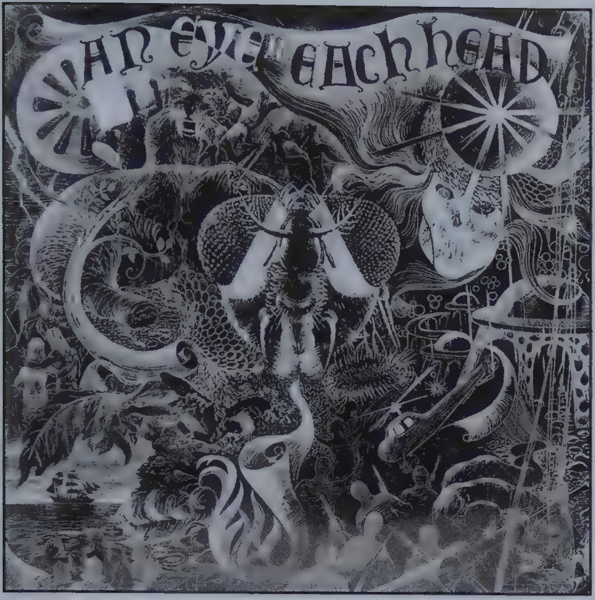
Personnel incl:	MITCH ALIOTTA	gtr, bs, vcls	A
	TED ALIOTTA	bs, vcls	A
	JOHN JEREMIAH	keyb'ds, vcls	A
	HARVEY MANDEL	gtr	A
	BOB PARISIO	drms, vcls	A

ALBUM:	1(A)	LET'S ALL GET NAKED	(Rox Records ROX 69) 1975

From Illinois, **Acme Thunder** was founded by **Harvey Mandel** and four members of **Aliotta Haynes Jeremiah**. A bluesy hard-rock biker album, the result is far from being interesting. (SR/NK)



THE ACES COMBO - Introducing... CD.


An Eye In Each Head

ANTHONY ADAMS - An Eye In Each Head LP.

The Acoustics (NY)

45: My Rights/I Want Your Love (Canaltown 254) 1967

This mid-sixties combo, who operated out of Palmyra in New York State, recorded a catchy folk-punk song, *My Rights*, about the plight of the high school kid penned in by parents, teachers et al. It's captured in all its splendour on *Pebbles, Vol. 16* (LP) and on *Psychedelic States: New York, Vol. 2* (CD). (VJ/MM/MW)

Acrobat (TN)

Personnel incl:	BILL JONES	gtr	A

ALBUM: 1(A) ACROBAT (TMI 1004) 1972

45: α Better Than Today/Better Than Today (TMI 75-0108) 1972

NB: α promo only.

This rural prog-rock group's album has delicate vocal harmonies and acoustic/electric instruments. They were probably from the Memphis Area, where TMI, owned by Steve Cropper, was based and who also released albums by **Edgewood** and Watchpocket. (SR)

Action Unlimited (CA)

45: Thinking To Myself/My Heart Cries Out (Parkway P-115) 1966

A bouncy melodic male-harmony popper (think of an upbeat **Association**) backed by a haunting dream-like ballad with harmonies and oscillating psychedelic effects. Both sides were composed by a C. Trisko. The group personnel is unknown and may have just been another anonymous Los Angeles sessioneer aggregation. Historical significance and interest is assured by the production wizardry of **Curt Boettcher**, which would be given greater exposure with **Millennium** and **Sagittarius**.

You can also find the excellent 'B' side on the 1998 Arf! Arf! CD compilation *No No No*, subtitled *28 Moody Somber and Tragic '60s Garage Rock Sagas*. (MW)

The Actioneers (TX)

45: No One Wants Me/It's You (Shane 57) 1966

This sixties garage band hailed from Texas (most probably Houston). Their single is rather primitive with both sides featuring pounding drum work, sloppy tambourine and guitars low in the mix - great stuff!

Compilation appearances have included: *It's You* and *No One Wants Me* on *Sixties Rebellion, Vol's 1 & 2* (CD) and *Sixties Rebellion, Vol. 2* (LP); *No One Wants Me* on *Teenage Shutdown, Vol. 8* (LP & CD) and *It's You* can also be heard on *Wyld Sydes Volume Seven* (CD). (VJ)

Activators (IA)

Some members from this Iowa band, that had previously unreleased versions of *Johnny B. Goode* and *Stormy Monday* included on *IGL Roof Garden Dance Jamboree '66* (LP), were later in The Dentairs. (MW/VJ)

Act Of Creation (RI)

Personnel incl:	MARC SAMPSON	A
	ERIC SAMPSON	A
	KEN WHITMAN	A

45: I've Just Seen You/Yesterday Noontime (Capitol 5973) 1967

Here's an interesting single by a Portsmouth, Rhode Island band, although it's more pop than psych/garage. *I've Just Seen You* feels like it's on the verge of breaking into a fuzzy freakout... but never does; *Yesterday Noontime* is breezy pop a lá **Merry Go Round** with some psychy effects and has resurfaced on *Red With Purple Flashes Vol. 2* (LP).

The Sampson brothers went on to form **The Buzzards** and wrote *Mon's Meg*, which appeared on the flip of Don Meehan Project's *My Silent Symphony* single in 1969. (MW)

Act III (CA) - see Travel Agency (CA).

Adam (?NY)

Personnel:	JIMMY FITZSIMMONS	A
	DONALD HENNY	A
	ADAM MILLER	A
	EDWARD SCHNUG	A

45: Eve/Where Has My Little Girl Gone (Mala 547) 1966

Eve is a strange and chaotic psych-punker that is hard to describe. Beginning with a fabulous instrumental passage which kicks into *Eight Miles High* mode, it evolves into an off-the-wall punker with fuzz guitar, keening backing vocals and screams that give it a nightmarish aura. The avalanche of guitars returns at intervals and the whole affair concludes abruptly in an odd anti-climax. Check it out on *Incredible Sound Show Stories Vol. 7* (LP) and *A Lethal Dose Of Hard Psych* (CD).

The flip is just as bizarre in that it's a straight harmony-vocal ballad.

Possibly just a New York City studio aggregation, Henny, Miller and Schnug turned up again in 1967 as the **Balloon Farm**. (MW/MM)

Adamkosky (?)

ALBUM: 1 IN YOUR EYE (Coronet no #) 1973 R2

This album contains pretty stark early seventies singer/songwriter material and is not the loner acid-folk epic that some dealers promote it as. The songs are quite melodic but unless you're obsessed with this genre there is nothing special to recommend here. (VJ)

Anthony Adams (CA)

ALBUM: 1 AN EYE IN EACH HEAD (Harlequin HR1 1001) 1973

A very strange sci-fi concept album from California about the history of man told by the flies who inherit the Earth after mankind has disappeared! The songs include *The Age Of Stone*, *The Day I Lost Control Of My Body*, *Journey Of Eternity* and *The Age Of Uniglobe (The Fourth Scroll)*. The album was recorded with all sorts of instruments (various keyboards, guitar, strings, horns). It has tremendous cover art. (SR)

Douglas Adams (CA)

Personnel incl:	DOUGLAS ADAMS	A
	DAVID SINCLAIR	A

ALBUM:	1(A)	LIGHT RAIN	(Magi) 1977

NB: reissued on vinyl (Magi 004) 198?

This is a mid-seventies folk-rock and singer/songwriter album with a Mediterranean and Arabian influence to its lush instrumentation. Based in Larkspur, California **Adams** led the eastern music ensemble Light Rain who released several albums outside the time-span of this book including *Dream Dancer* (Magi 001) 1978, *Dream Suite* (Magi 002) 1979, and *Valentine To Eden* (Magi 005) 1983. **Adams** was also a member of **Kindred Souls**. He and his brother had been in the El Paso, Texas band **Wailing Wall** some time earlier. (VJ)

Addiss and Crofut (?)

Personnel:	STEPHEN ADDISS	A
	BILL CROFUT	A

ALBUMS:	1(A)	SUCH INTERESTING PEOPLE	(Verve V6-8519) 1963
	2(A)	ADDISS AND CROFUT	(Columbia CS-9411) 1966 SC
	3(A)	EASTERN FERRIS WHEEL	(Columbia CS-9746) 1968 SC
	4(A)	LIVE CONCERT RECORDING	(Addiss & Crofut Co. 7301) 1973 SC

NB: (1) shown as by Steve Addiss & Bill Crofut. (4) was a private pressing issued in a plain white sleeve.

From the East Coast, a folk duo whose Columbia albums reputedly contain some good acid-folk tracks with Eastern influences. *Such Interesting People* was a straight-ahead folk album, produced by Creed Taylor, which is getting hard to find. *Eastern Ferris Wheel* was the duo's 'psychedelic' excursion: a decent Eastern-influenced folk and folk-rock outing that featured Dave Brubeck on one song. They released at least ten albums on various labels, including some private pressings. (SR/RMh/VJ)

The Advancement (CA)

Personnel:	COLIN BAILEY	drms, perc	A
	LYNN BLESSING	vibes, hrmnca, organ	A
	JOHN DE ROSE	classical gtr	A
	HAL GORDON	conga, drms, perc	A
	A.A. JOHNSON	gtr	A
	LOU KABOK	bs	A
	RICHARD THOMPSON	organ, harpsichord	A

ALBUM:	1(A)	THE ADVANCEMENT	(Philips PHS 600-328) 1969 SC

Sixties Hollywood outfit **The Advancement's** album is one of those strange late sixties barrier-breaking experimental efforts trying to fuse different musical genres. **Orient Express**, **Autosalvage** and **John Berberian** are other similar projects which spring to mind. This particular one is an attempt to fuse jazz with folk, rock and acid. Interesting but its success is debatable.

Lynn Blessing also released a solo album in 1969, *Sunset Painter* and Lou Kabok went on to play with **Gabor Szabo**. (MW)

Advantes (?PA)

45:	Done It Again/Feel A Whole Lot Better	(Tripper 60611) 1966

A crude jangly garage-ballad, *Done It Again* also featured on the 'desperate garage punkers' compilation, *I Can Hear Raindrops* (LP) and on *Wyld Sydes Volume 4* (CD). On this single it is backed by a cover of a **Byrds'** classic. Check it out there unless you've $100 plus for an original. It's been speculated (but not proven) that the band came from Pennsylvania. (MW/MM)

SUCH INTERESTING PEOPLE
STEVE ADDISS · BILL CROFUT

STEVE ADDISS & BILL CROFUT - Such Interesting People LP.

Adventurers (PA)

45s:	Baby Baby My Heart/Lover Doll	(Reading R-602) 1966
	Jane Doesn't Live Here Anymore/ Cheryl's Theme	(Reading R-603) 1966

Adventurers came from Catasauqua, Pennsylvania. Invasion, beat and earlier teen-beat influences give the first single a charming 1964 sound - so it won't appeal to the class of '66.

You can also find *Baby, Baby, My Heart* on *Bad Vibrations, Vol. 3* (LP). (MW)

Aerial Landscape (CA)

Personnel:	THOLOW CHAN	bs,vcls
	JEANNIE DAIGLE	ld vcls
	LARRY HANSEN	gtr
	DAVID QUALEY	ld gtr
	RON SCHWARTZ	drms

45s:	Proposition 13/Are You Sleeping	(RCA Victor 47-9432) 1967
	Coming Of Goodbye/ Both Sides Now	(RCA Victor 47-9520) 1968

Originally known as Fouth And Main, this folk quintet was formed in Sacramento, California in 1966. In January 1967 they relocated to Los Angeles, having turned proessional and been signed up by RCA under a new name - **Aerial Landscape**.

Proposition 13 is driving orchestrated female-vocal folk-pop with trumpet flourishes, that'd appeal to flower children or fans of **Bob Lind**. The flip is an extremely soppy male-led harmony-pop ballad.

Chan also recorded with Randy Sparks and Back Porch Majority and in the seventies worked with The Burgans and the reformed **We Five**. Qualey departed in late '67 and went on to have a long career as a solo guitarist. (MW)

Aerosmith (MA)

Personnel:	TOM HAMILTON	bs	A
	JOEY KRAMER	drms	A
	JOE PERRY	gtr, vcls	A
	STEVE TYLER	vcls	A
	BRAD WHITFORD	gtr	A

				HCP
ALBUMS:	1(A)	AEROSMITH	(Columbia JC 32005) 1973	166/21
(up to	2(A)	GET YOUR WINGS	(Columbia JC 32847) 1974	74
1977)	3(A)	TOYS IN THE ATTIC	(Columbia JC 33479) 1975	11

4(A) ROCKS (Columbia JCA 34165) 1976 3
5(A) DRAW THE LINE (Columbia JC 34856) 1977 11

NB: (1) reissued as *Aerosmith Featuring Dream On* (1976, HCP # 21). (1) reissued on CD (Columbia 32005) 1990. (1) reissued on CD (Columbia 57360) 1993. (1) reissued on CD (Sony Music Distribution 4749622) 1993. (1) reissued on CD (CBS MHCP-317) 2004. (1) reissued on CD (Sony Music Distribution 317) 2004. (2) reissued on CD (Columbia 32847) 1990. (2) reissued on CD (Columbia 57361) 1993. (2) reissued on CD (Sony Music Distribution 4749632) 1993. (2) reissued on CD (CBS MHCP-318) 2004. (2) reissued on CD (Sony Music Distribution 317) 2004. (3) issued on CD (Sony Music Distribution 7548162) 1975. (3) reissued on CD (Columbia 33479) 1990. (3) reissued on CD (Columbia 57362) 1993. (3) reissued on CD (Sony Music Distribution 318) 2004. (3) reissued on CD (Legacy Recordings 64401) 1994. (3) reissued on vinyl (Simply Vinyl 0000001) 1999. (3) reissued on CD (CBS/Sony Music Distribution 5161772) 2004. (3) reissued on CD (Sony BMG Music 88697144992) 2007 in Canada. (4) reissued on CD (Columbia 57363) 1993. (4) reissued on CD (Sony Music Distribution 4749652) 1993. (4) reissued on vinyl (Simply Vinyl 0000065) 1999. (4) reissued on CD (Columbia 57363) 2000. (4) reissued on CD (CBS MHCP-321) 2004. (5) reissued on CD (Columbia 34856) 1990. (5) reissued on CD (Columbia 57364) 1993. (5) reissued on CD (Sony Music Distribution 4749662) 1993. (5) reissued on CD (CBS MHCP-321) 2004. (5) reissued on CD (Sony Music Distribution 321) 2007. (5) reissued on CD (Sbme Special Mkts 723681) 2008.

There have been a number of compilations including: - *Aerosmith's Greatest Hits 1973-1988* (Columbia/Sony Music Distribution 4873502) 1980; *Devil's Got A New Disguise: The Very Best of Aerosmith* (Col 88697283092) 1980; *Big Ones And Young Lust: The Anthology, Greatest Hits* (Geffen 24716) 1994 (and reissued in 2002, 2005 and 2007); and *Classics Live 1 & 2* (Sony Music Distribution 4873512) 1998. *O'Yeah! Ultimate Aerosmith Hits* (Columbia 508477 2) 2002 is a 2-CD set and the only compilation to include all their hits from their Geffen and Columbia years.

EP: 1 (Rats In The Cellar/Walk This Way/Same Old Song And Dance/Dream On) (Columbia) 1976

			HCP
45s:	Dream On/Somebody	(Columbia 4-45894) 1973	59
(up to	Same Old Song And Dance/		
1977)	Pandora's Box	(Columbia 4-46029) 1974	-
	Spaced/Train Kept A Rollin'	(Columbia 10034) 1974	-
	S.O.S. (Too Bad)/Lord Of The Thighs	(Columbia 3-10105) 1974	-
	Sweet Emotion/Uncle Salty	(Columbia 3-10155) 1975	36
	Walk This Way/Round And Round	(Columbia 3-10206) 1975	-
	Toys In The Attic/You See Me Crying	(Columbia 3-10253) 1975	-
	Dream On/Somebody	(Columbia 3-10278) 1976	6
	Last Child/Combination	(Columbia 3-10359) 1976	21
	Home Tonight/Pandora's Box	(Columbia 3-10407) 1976	71
	Walk This Way/Uncle Salty	(Columbia 3-10449) 1976	10
	Back In The Saddle/Noboby's Fault	(Columbia 3-10516) 1977	38
	Draw The Line/Bright Light Fright	(Columbia 3-10637) 1977	42

Aerosmith formed in Boston, Massachusetts during the early seventies. Tyler, from New York City, was a veteran of **Chain Reaction** and The Strangeurs. He met Perry at an ice cream parlour where Perry worked during the summer while both were vacationing in Sunapee, New Hampshire. Perry invited Tyler to sit in with his group **The Jam Band**. After shifting through several line-ups, the above members moved to Boston and built up a local following.

AEROSMITH - Get Your Wings CD.

The band signed to Columbia in 1972 after Clive Davis saw them at Max's Kansas City. According to legend, Jerry Wexler from Atlantic also spotted the band that night, but declined to make an offer as he thought they weren't ready to record. The self-titled debut album attracted moderate interest at first, as the band toured as an opener for The Mahavishnu Orchestra, The Kinks, Mott The Hoople and Sha Na Na. Initially, **Aerosmith** were slagged off in the press as a third-rate Rolling Stones clone. By 1975, though, the Jack Douglas produced third album *Toys In The Attic* found the band really gelling; it became such a success that the band's debut single *Dream On* was reissued and hit the US Top 10, and the debut album, retitled *Aerosmith featuring Dream On* also recharted and climbed to US No. 21.

Aerosmith's commercial and artistic peak was *Rocks* in 1976. It was renowned for the menacing, hard-rock stomper *Back In The Saddle*, and the viscous funk groover *Last Child*, but had several other good tracks like *Rats In The Cellar*, the Stonesy *Combination*, and the riffy-rocker *Get The Lead Out*. The album closed with a ballad *Home Tonight* and took **Aerosmith** to No. 3 in the Album Chart.

On *Down The Line* the band returned to simple, straight-ahead hard-rock. The album-opening title track features an abrasive slide guitar riff from Joe Perry. Other highlights include a reworking of the blues obscurity *Milk Cow Blues*, as well as *I Wanna Know Why*, *Critical Mass*, *Get It Up*, *Kings And Queens* and *Sight for Sore Eyes*. *Draw the Line* would become the last true studio album from **Aerosmith**'s original line-up for nearly a decade.

Following that album there followed a long downward slide due to excessive drug use, where both musical quality and record sales suffered. After some personnel changes in the eighties, however, the original quintet reunited and detoxed, became even more commercially successful making one of the most surprising and dramatic comebacks in rock history. There are several compilations of their material. Some of the most popular are detailed in the discography above. (JPs/VJ)

The Aerovons (MO)

Personnel:	TOM HARTMAN	gtr,piano	ABCD
	BOB FRANK	gtr	AB
	DAVE SCHIRMER	bs	A
	GARY ??	drms	A
	NOLAN MENDELHALL	bs	B
	MIKE LOMBARDO	drms	BCD
	BILLY LOMBARDO	bs	CD

CD: 1(C/D) RESURRECTION (RPM RPM 261) 2003

AEROSMITH - Toys In The Attic LP.

45s:	α	World Of You	(Premier 16436 - Acetate) c1968
	α	The Train/A Song For Jane	(Parlophone R 5790) 1969
		World Of You/Say Georgia	(Parlophone R 5804) 1969

NB: α are UK-only releases.

Formed by Tom Hartman in St. Louis Missouri in 1966, he was so enamoured of The Beatles that he would eventually go all the way to London in an attempt to record there..... amazingly the band succeeded on almost all counts, recorded two singles and an album at Abbey Road, hob-nobbed on the swingin' club scene, and met some of their heroes.

Two singles secured a UK release but the band fell at the last hurdle. Having lost Edholm (sent home during their UK recordings), Mike Lombardo went AWOL on their return home. With just two left standing, EMI cancelled the album and it would not be heard of again until the 2003 reissue.

There was another Aerovons in Fort Lauderdale in the mid-sixties who released one single - *Was It Meant To Be/Be Bop A Lula* (Winterhurst no #) - in August 1965. There is no connection other than Tom Hartman saw that band, while he was living in Florida for a few months before his family returned to St. Louis, and he named his outfit after them.

You can also hear *World Of You* on *Fading Yellow Vol 1* (CD) and *Insane Times* (CD). (MW)

Aesop and The Fables (OR)

Personnel incl:	JOHN DAHL	bs
	BILL McNEILL	drms,vcls
	VINCENT MOLINARI	vcls
	PIERRE OUELLETTE	ld gtr
	LARRY WARNER	keyb'ds

45:	Grass/You'll Be My Pride	(Panorama 29) 1966

This Oregon band, previously known as The Deltas, included Pierre Ouellette, who had earlier played with **Don & The Goodtimes** and **Paul Revere & The Raiders**. (VJ/MW/DR)

Aesop's Fables (NY)

Personnel:	RONNY ALTERVILLE	bs, gtr, vcls	A
	SONNY BOTTARI	vcls, perc	A
	ROBERT DI MONDA	flute	A
	JOE FRATICELLI	sax	A
	FRANK KREPALA	gtr	A
	LOUIS MONTARULI	trumpet, trombone	A
	JOHN SCADUTO	drms, ld vcls	A
	BARRY TAYLOR	keyb'ds, vcls	A

ALBUM:	1(A)	IN DUE TIME	(Cadet Concept LPS-323) 1969 SC

NB: Some white label promos were produced.

			HCP
45s:	Hidin' My Love/I've Got Troubles	(Atco 6453) 1966	-
	Girl, I've Got News For You/Yes, I'm Back	(Atco 6508) 1967	-
	Take A Step/What's A Man To Do	(Atco 6523) 1967	-
	Slow And Easy/The Truth	(Atco 6565) 1968	-
	I'm Gonna Make You Love Me/ They Go Out And Get It	(Cadet Concept 7005) 1969	123
	Temptation 'Bout To Get Me/ What is Love?	(Cadet Concept 7011) 1969	-
	What Is Love?/And When It's Over	(Cadet Concept 7016) 1969	-

Hampstead, Long Island group **Aesop's Fables**' *What Is Love* single contains most characteristics associated with the "Long Island sound". *And When It's Over* is very different from **The Vagrants**' rampantly heavy version of **Bert Sommer**'s pop melodrama, starting with an encouraging dreamy intro but then replacing the guitar lines with brass and orchestra.

The album was recorded at Syncron Sound Studios, Wallingford, Connecticut and produced by Bob Gallo and Louis Cofredo, who were also the producers of **Sum Pear** (also with John Scaduto on drums). It should please fans of Chicago and other horn-rock groups, but is far too heavily orchestrated and full of brass arrangements to be of real interest to fans of psychedelia. All their material was original, bar the **Bert Sommer** cover. (VJ/MW/MM/SR)

theAerovons
resurrection

THE AEROVONS - Resurrection CD.

A Euphonious Wail (CA)

Personnel:	DOUG HOFFMAN	drms, vcls	A
	BART LIBBY	keyb'ds	A
	SUSANNE REY	vcls	A
	STEVE TRACEY	gtr, vcls	A
	GARY VIOLETTI	bs, vcls	A

ALBUM:	1(A)	A EUPHONIOUS WAIL	(Kapp KS 3668) 1973 SC

Heavily influenced by San Francisco bands (**Big Brother and the Holding Company** and **Jefferson Airplane** quickly come to mind), the Santa Rosa, California-based **A Euphonious Wail** sound more '68 than '73.

Built around the talents of drummer Doug Hoffman, keyboardist Bart Libby, singer Suzanne Rey, singer/guitarist Steve Tracy and bassist Gary Violetti, the band's self-titled 1973 debut teamed them with producer Brian Ingoldsby, although Lowell Levinger (of **Youngbloods** fame) reportedly also helped out. It does have a couple of moments, but for the most part the album is surprisingly lame and uninspired. Lead vocalists Rey and Tracy have decent, if unexceptional voices (though Rey tends to screech in the higher registers). Taken individually guitar and keyboard propelled rockers such as *Pony*, *We've Got the Chance*, *When I Start To Live* and *F#* aren't bad, but stretched over an entire album, there simply isn't much to stand out, and the songwriting is average. The band was even less successful when they tried slowing things down - check out the lame ballads *Did You Ever* and *I Want To Be A Star*. Needless to say, the album vanished without a trace.

The Michael Hawes cover drawing is interesting; depending on how you look at, you can see something completely abstract, or possibly obscene. (SB/VJ/CF)

Jeff Afdem and Springfield Flute (WA) - see Springfield Rifle (WA).

Affection Collection (ID)

Personnel:	TIM COMEAU	drms	A CD
	MIKE DOGGETT	lead gtr	ABCDE
	KEITH KENNEDY	bs	AB
	HAL ROWBERRY	vcls	ABCDE
	? ROWBERRY		A
	ALAN STRONG	drms	B

DON CHRISTENSON	keyb'ds, vcls	BCDE
ROY HASSELL	bs	C
JON HOLST	drms	E
LARRY THATCHER	bs	E

ALBUM: 1(C) THE AFFECTION COLLECTION (Evolution 2007) 1969

NB: There's also a compilation CD, *The Affection Collection* (Super Oldies SOCD 4) 2007, which was issued in a limited edition of 500 with an eight-page booklet!

45s:	In Apple Blossom Time/ Time Rests Heavy On My Hands	(Maudz 001) 1967
	In Apple Blossom Time/ Time Rests Heavy On My Hands	(United Artists 50268) 1968
	Plastic Flowers/Feelin' So Good	(Maudz 003) 1968
	Girl/I'll Be There	(Maudz 004) 1968
	Girl/I'll Be There	(Evolution 1004) 1969
	Watch Her Walk/I Don't Mind	(Evolution 1013) 1969
	Feelin' Fine/Can't Put Her Down	(Maudz 1000) 1970

The Rowberry brothers formed The Mystics in Idaho Falls in 1964 (line-up A) with some high school and neighbourhood friends, initially as an instrumental outfit. By the time they graduated in 1967 and decided to take a crack at some recordings, they'd changed their name to the **Affection Collection** and picked up a new bassist in Ray Hassell, a Texan who was touring the area with another band.

Hassell knew all about Norman Petty's studio in Clovis and persuaded them to go there to record. Their first effort, *In Apple Blossom Time*, was put out on their own Maudz label; with decent sales thanks to local airplay back in Idaho, plus Petty's help and connections, it was picked up for national release by United Artists.

However United Artists failed to get any promotion behind the band so Petty got them out of the deal and they reverted to self-promoted releases on their label until Petty secured an album deal with Evolution, as reported by Billboard in February 1969. The album featured a cover of Sonny Curtis's *The Collector*, also recorded by the **Blue Beats** (under the alter-ego **#1**) in 1967 and by the **All Night Workers** in 1968. Several tracks were originals by the band or their friends; the remainder came from George and Barbara Tomsco, whom Petty had brought in to help with the recordings.

Alas their lightweight pop-rock failed to set the charts alight and Evolution, like United Artists, lost interest. At that point all except Hassell decided to abandon the stardom trail and went off to college, although the quartet did return to Petty's studios the next summer (1970) for a final fling, which produced the *Feelin' Fine* single.

Meanwhile Hassell had stayed in Idaho Falls and formed Sledgehammer, who released a single in September 1969 - *I'll Stop Pretending Someone's Here A Watchin'* (Maudz 45-005) - both sides of which he composed.

a EUPHONIOUS wail

A EUPHONIOUS WAIL - Self Titled LP.

Band members kept in touch over the years. Eventually Doggett, Rowberry, and Christenson reformed **The Affection Collection** for special local events, with Jon Horst and Larry Thatcher (from Goodwill, Doggett's regular band).

In 2007 a 25-track CD retrospective *The Affection Collection* appeared. It gathers together single and album cuts, several unreleased tracks, and two new songs by the reformed band.

Time Rests Heavy On My Hands has resurfaced on *Killer Cuts* (CD). (MW)

A 440 (TX)

Personnel incl:	IAN HOFFMAN	drms	A
	CARLOS LUEVANO	gtr	A
	CRAIG MEACHAM	bs	A
	TED NEELEY	vcls	A
	MICHAEL RAPP	keyb'ds	A
	YVONNE WERSON	vcls	A
	ROCK ROMANO	gtr	

ALBUM: 1(A) ULYSEES - THE GREEK SUITE (2-LP) (20th Century Fox TCF 1101) 1978

45s:	It's Just Your Mind/Torture	(Soma 103) 1967
	When I Get Out/So Watch Out	(Cinema 006) 1967
	Instructions! Please Do Not Open Before Christmas/ Santa Claus Is Comin' Yeah	(Cinema 008) 1967

This Houston band was best known for *Torture*, a driving psychedelic punk track with raw vocals, powerful drumming and rich organ work, which Rock Romano co-wrote with Messrs Clark and Sartie.

Formerly a guitarist with **The Six Pents** and later with **The Fun And Games Commission**, Romano played on the Soma single but was not a regular member of this outfit.

The band operated on and off during the seventies and eighties recording an album in 1978 but line-up data is hard to come by. The band's sole album was a rather forgettable effort entitled *Ulysses, The Greek Suite*. Released for 20th Century Fox, the resulting 23-track, double album set was clearly intended as a concept piece built on ancient Greek mythology. Written and arranged by keyboardist Michael Rapp, musically the set showcased the talents of singers **Ted Neeley** and Yvonne Iverson. **Neeley** wasn't half bad, displaying a nifty gruff voice that was well suited for more mainstream rock (the MOR Ambrosia-styled *Ithaca*). Recalling Yvonne Elliman, Iverson wasn't as impressive, though it didn't matter since her performances were scattered far and wide. Exemplified by material such as the instrumental *Greetings From Olympus*, *Ulysses Theme* and *Island Of The Lotus Eaters* the collection was heavy on pomposity, complete with spoken word narratives and over-the-top ELP-styled synthesizers and

AFTER ALL - Self Titled LP.

keyboards. It's hardly something to get excited about, though it would have made for dandy background music when you were studying the Classics.

Ted Neely also had a solo career.

Compilation appearances include: *Narathelia Glows In The Dark* and *When I Get Out*, two unreleased tracks from 1967, on *Houston Post - Nowsounds Groove-In* (LP); and *Torture* on *Acid Visions* (LP), *Acid Visions - The Complete Collection Vol. 1* (CD) and *Mindrocker, Vol. 4* (LP). *Narathelia Glows In The Dark* has also resurfaced on *Psychedelic States: Texas Vol. 1* (CD). (VJ/MW/SB)

After All (FL)

Personnel:	MARK ELLERBEE	drms, vcls	A
	ALAN GOLD	keyb'ds	A
	BILL MOON	bs, vcls	A
	CHARLES SHORT	gtr	A

ALBUM: 1(A) AFTER ALL (Athena 6006) 1970 R1

NB: (1) also released in Australia on Interfusion. (1) reissued on vinyl (Akarma GF 420 LP) 2000. (1) reissued on CD (Gear Fab GF-161) 2000.

After All comprised members from various bands in Tallahassee, Florida. All the members had their roots in rhythm and blues and jazz but they set out to record an album that blended acid and classical rock with surrealistic lyrics. They recruited a young poet Linda Hargrove (later a Nashville songwriter) who provided lyrics for most of the songs.

The album, which is not easy to find, is organ-dominated progressive rock with a psychedelic taint and a clear classical influence. The first side features two extended pieces. Both *Intangible She* and *Nothing Left To Do* sport attractive melodies and strange ominous atmospherics. *And I Will Follow* has a nice organ intro and *Blue Satin* is quite a melodic love song. **After All** was a one-off project, they all returned to their individual careers as soon as it was finished in 1969. (VJ/RM/MW)

Afterglow (CA)

Personnel:	LARRY ALEXANDER	drms	A
	RON GEORGE	bs	A
	GENE RESLER	vcls	A
	ROGER SWANSON	organ	A
	TONY TECUMSEH	gtr	A

ALBUM: 1(A) AFTERGLOW (MTA 5010) 1968 R2

NB: (1) reissued on CD (Sundazed SC 6074) 1995. (1) reissued on vinyl (Beat Rocket BR 127) 2001 with four bonus tracks.

Afterglow
BeatRocket

AFTERGLOW - Self Titled LP.

From Chico, California this band was originally known as The Medallions. Their album, which was produced by Larry Goldberg and Leo Kulka (aka Leo De Gar Kulka, owner of Golden State Recorders, in San Francisco), consists of soft pop with a tinny organ backing and memorable tunes. Some of the tracks such as *Susie's Gone*, *It's A Wonder*, and *Afternoon* are extremely psychedelic and side one is much the stronger of the two.

Something of a cross between **Country Joe and The Fish** and Canadians British North American Act, their album is certainly worth investigation and has been reissued on CD by Sundazed, with four previously unissued tracks - alternate versions of *Susie's Gone*, *Chasing Rainbows*, *Afternoon* and *Morning*. These are looser and less rigid alternate backing tracks.

Compilation appearances include: *Morning* on *Psychedelic Crown Jewels, Vol. 1* (CD); *Susie's Gone* on *Beyond The Calico Wall* (LP & CD) and *Pebbles, Vol. 2 (ESD)* (CD); and both *Morning* and *Susie's Gone* on *Crystalize Your Mind* (CD). (VJ)

Aftermath (CA)

Personnel:	MIKE DAVIS	bs	A
	DANNY DEMIANKOW	ld gtr	A
	SCOTT GIUS	gtr	A
	BRAD GOODMAN	drms	A
	GARY LA PRELL	vcls	A

Aftermath formed in North Hollywood in early 1966 after Danny and Gary met in Continuation School (a sort of halfway house for social misfits). They decided to form a band and got together in earnest with the rest of the guys. They got to play gigs at places like Pandora's Box, the Hullabaloo and It's Boss and were auditioned for a record deal at A&M but lost out to the **Merry Go Round**. Their increasing indulgence in psychedelics and brushes with the law were their downfall, the final straw coming when Danny was arrested backstage at one gig and thrown into Juvenile Hall for three months. Although they didn't make it onto vinyl at the time a tape of them playing three songs back in the summer of 1966 survived and their very loose version of Van Morrison's *Gloria* found its way onto *Highs In The Mid Sixties, Vol. 20* (LP). Danny now lives in Oregon and plays with The Miracle Workers. Scott plays in Top 40 bands in Venice (not far from L.A). Brad lives in Hawaii - he's now a born again Christian and plays in Top 40 bands; Gary is a construction worker in Simi Valley (outside L.A.) and Mike, well he kind of vanished and the others haven't heard of him in several years. (VJ)

Afton (?)

ALBUM: 1 FIRST DAY OF SUMMER (Lark LRLP-2288) 1975 R2

This is a country-flavoured southern rock album. The opening cut *Life Light* has an appealing blend of acoustic and electric guitars, sincere vocals and

AFTON - First Day Of Summer LP.

string synthesisers. *Another On The Way* has some very prominent electric guitar leads. This is not a bad effort with competent musicianship. (VJ)

Agape (CA)

Personnel:	FRED CABAN	gtr, vcls	A
	MIKE JUNGKMAN	drms, organ	A
	JOHN PECKHART	bs	A
	RON TURNER	manager	A

ALBUMS: 1(A) GOSPEL HARD ROCK (Mark MRS 2170) 1971 R2
2(A) VICTIMS OF TRADITION
(Renrut Records AGAPE 101) 1972 R3
3(-) THE PROBLEM IS SIN (eight-track tape) (No label) 1973

NB: There are different versions of the cover of (1). The original version has four photos on the back cover, while a repressing exists with a single band photo on the back; this version seems to be rarer. (1) reissued on vinyl (Hablabel) 198? (1) reissued on CD (Agape Communications AC001) 1996 with two bonus tracks. (1) reissued on vinyl (Xian-2) 2002. (2) reissued on CD (Agape Communications AC002) 1994 in Canada with one bonus track. (3) reissued on CD *Live And Unreleased* (Hidden Vision) 1996 with five bonus tracks.

This southern California outfit (from Azusa) is preaching the gospel using a hard-rock format and musically it's pretty good too. Fred Caban was the brain behind the project - he wrote the lyrics, music and supplies the vocals on all the tracks. The opening cut on the first album *Blind* is pretty bluesy, there's plenty of fuzz on tracks like *Trust* and a good echoed guitar on *Freedom*. The magnum opus is the final track, *Rejoice*, which deals with the end of the world and the coming of Christ. Imaginative, maybe even psychedelic, this track in particular is well worth a listen. Their second album is more laid-back than the first but both are equally sought-after. There's a Hendrix feel to the guitar work and tracks like *King Of Kings* stand out.

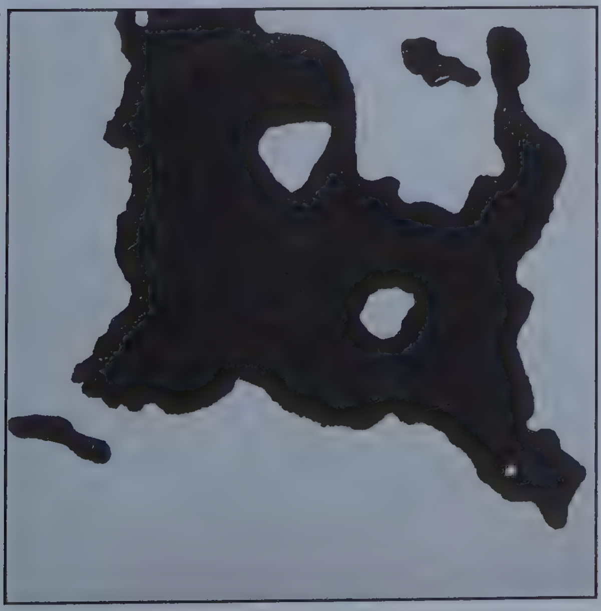
There was also an eight-track live recording from a California college gig that included extended versions of cuts from their two earlier studio albums and the title track, which was new. The CD release by Hidden Vision adds five bonus tracks, which aren't as good and messes with the order. Still, it contains 70 minutes of music.

In The Light (by a pre-**Agape** line-up) and *Rejoice* have both been compiled on *Holy Fuzz* (LP). (VJ)

The Agents (CA)

45: Gotta Help Me/Calling An Angel (Rally 504) 1965

A California (Los Angeles) band whose *Gotta Help Me* is a Mersey-influenced record with a guitar riff very similar to one in The Searchers' *When You Walk In The Room.*



AGAPE - Gospel Hard Rock LP.

Victims of Tradition

AGAPE - Victims Of Tradition LP.

Compilation appearances include: *Gotta Help Me* on *The Cicadelic 60's, Vol. 4* (CD), *Wyld Sydes Volume 9* (CD) and *Highs In The Mid Sixties, Vol. 20* (LP). (VJ)

The Agents (?)

A different outfit, possibly from the Pacific Northwest, whose *Little Miss A Go Go* has been compiled on *The Lost Generation Vol. 2* (LP) and *Quagmire Vol. 2* (CD). (MW/VJ)

The Age Of Reason (NY)

Personnel:	ANDY ADAMS	fuzz bass	A
	KENNY DALE	gtr	A
	LARRY RUSSELL	drums	A
	SID SHERES	ld gtr	A
	ALAN TURNER	ld vcls	A

45: (Your Love Is Like A) Magnet/
I'm A Free Man (Ascot 2230) 1967

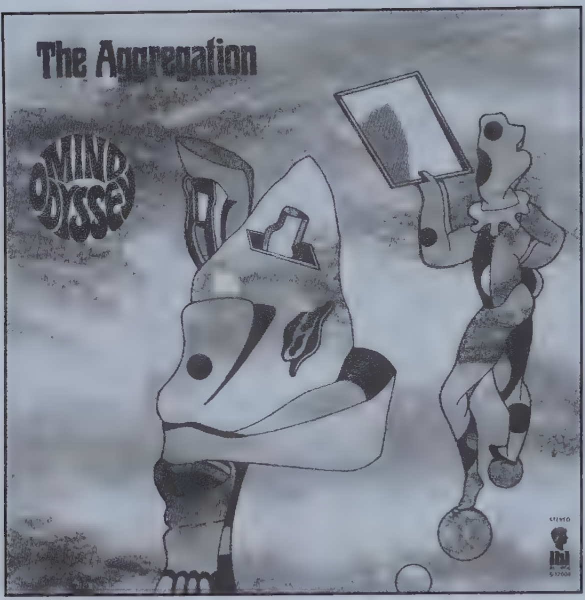
Teen garage quintet **The Age Of Reason** came from the Bronx, New York City. Their sole single became a sought-after item many years later after *Magnet*, a brooding punk-popper, was included on the 1983 compilation album *Ear-Piercing Punk* (reissued on CD in 1996).

Larry Russell recalls: "Our original name was The Loose Ends but, when we recorded Magnet on 9/8/66, our manager decided to change our name (that night) because there had been another band with the same name that had a record deal before us."

"On that day we recorded four songs, the other two besides the single were *(It's A) Dirty Shame*, which was going to be our follow-up single, and *Pride*, written by our producer and which, in our opinion, sucked. I have copies of all of those recordings."

Their single did well enough to make the national charts and the band found themselves opening for top division acts like The Four Tops, Drifters, **Box Tops** and **Young Rascals**. However the big push from the label did not materialise and the follow-up never happened. The band called it a day in the spring of 1968. 35 years on *Dirty Shame* has finally been unveiled, on *Psychedelic States: New York Vol. 1* (CD). It's a catchy swinger that harks back to upfront 1964-era Merseybeat shouters, punctuated with "yeah"s aplenty.

Larry Russell was 16 when the record was cut. He went on to tour with Billy Joel, Gary U.S. Bonds, Mary Travers, and Robert Gordon. In the late nineties he was the percussionist for superstar Bryan Adams. (MW/MM/JLh/LR)



THE AGGREGATION - Mind Odyssey LP.

The Age Of Reason (VA) - see **Reason (VA)**.

The Aggregation (CA)

Personnel:	LE WAYNE BRAUN	ld gtr, vcls	A
	DALE BURT	piano, organ, vcls	A
	BAYARD GREGORY	drums, timpani, bongos, tambourine, toilet, vcls	A
	RICHARD JONES	gtr, vcls	A
	LEO POTTS	flute, clarinet, sax, recorder, kazoo, vcls	A
	BILL SISSEOV	bs, trombone, vcls	A
	LEMOYNE TAYLOR	flute, clarinet, sax, slide whistle, vcls	A

ALBUM: 1(A) MIND ODYSSEY (LHI S-12008) 1969 R3

NB: (1) reissued on vinyl (Thorns S-12008) 2000. (1) reissued on CD (Erebus 013CD) 2008.

45: Sunshine Superman/Maharishi (LHI 1209) 1968

The album sounds like a studio project. It's atmospheric, psychedelic mood music and includes some mellow instrumentals with Eastern moves, flute passages and dreamy arrangements. This is ideal music to unwind by. At times it's reminiscent of **The Electric Prunes** *Mass In F Minor* period, especially on *White Light*, with its cathedral choir sound. On the down-side there are some brassy arrangements that creep in too often and concocted lyrics and vocals which are occasionally rather lame. *The City Of Toys And Games* is sort of swing-era melody pop update - the toilet flush at the end eloquently sums it up. *Life's Light* makes amends though. It commands pretty high prices but musically has limited appeal.

Recording on Lee Hazlewood's LHI label probably places this as a Los Angeles-based project. Two of their tracks have been compiled: *You Lied To Me* on *Quagmire Vol. 2* (CD) and *Candlestick Stomp* on *Wyld Sydes Volume 3* (CD). (MW)

The Aggressors (TX)

45: Just A Little/Something Else (Alamo Audio 114) c1967

This band is thought to hail from the San Antonio, Texas region. *Just A Little* is a decent, moody rendition of the **Beau Brummels** song; presumably the flip is a cover of the Eddie Cochran classic. (MW)

Don Agrati (CA)

ALBUM: 1 HOMEGROWN (Elektra EKS-75057) 1973

45s:
α I'll Have To Say Goodbye/Oh Oh (Checker) 1963
β Summertime Game/Little People (Orange Empire OE 91647/8) c1964
α It's Better This Way/One Good Turn Deserves Another (Capitol 5362) 1965
α Don't Let It Happen/Out (Challenge 59328) 1966
α Children Of St. Monica/Good Man To Have Around The House (Canterbury 501) 1967
α Impressions With Yvonne/Leaving It Up To You (Canterbury 507) 1967
One Man Woman/Story (Elektra 45846) 1973
Blood Stream/Two Bit Afternoon (Elektra 45860) 1973

NB: α shown as by Don Grady. β shown as by Don Grady with the **Palace Guard**.

Born **Don Agrati**, but better known as Don Grady, this California musician, singer, songwriter and producer, had previously been the popular star of the U.S. TV show 'My Three Sons' and during the mid-sixties toured the country doing telethons. In 1964, he recorded a single with the **Palace Guard** and in 1967 was behind the **Yellow Balloon** project.

His solo singles are now quite rare and sought-after. In 1973, he recorded a solo album under his real name. Co-produced by **Agrati** and Marlin Greene, *Homegrown* may interest fans of California sunny rock pop. (SR)

A Group Called Eve (OH)

Personnel?: JASON RICHARDS

45: Within A World Of You/ Smile (Abbey 0100) 1969

Fuzz, Flaykes, & Shakes Vol. 6 (LP/CD) unearthed *Within A World Of You* from the sole single by this Cleveland, Ohio band. It's a strummed, sing-along harmony-ballad with a hippie aura. (MW)

A Handful (TX>CA)

Personnel:	MARK CREAMER	gtr, keyb'ds, harmonica, vcls	A
	DALE GARDNER	vcls	A
	JIM PARKER	gtr, vcls	A
	DALLAS SMITH	bs, vcls	A
	JOHNNY STARK	drms, vcls	A

45: Does Anybody Know/Dying Daffodil Incident (LHI 1201) 1968

Here's some fine garage-pop on Lee Hazelwood's label. This bunch of fives had started out as **The Y'Alls** in Amarillo, Texas. In 1966 or 1967 they relocated to Los Angeles and were re-branded **The Kitchen Cinq** by their

DON AGRATI - Homegrown LP.

producer Lee Hazlewood. After a series of largely unsuccessful singles and an album, a name change to **A Handful** was a last-ditch attempt to make an impression on the charts.

John Stark, Jim Parker and Mark Creamer were all later with the Los Angeles band **Armageddon** and Stark and Parker played on Them's U.S.-only album *In Reality*.

Both sides appear on **Kitchen Cinq**'s 2-CD retrospective *Everything But..* and *Dying Daffodil Incident* is compiled on *Realistic Patterns* (CD). (MW/CF)

Aim (CA)

Personnel:	LOREN NEWKIRK	keyb'ds	A
	PATRICK O'CONNOR	bs	A
	MICHAEL OVERLY	ld gtr, vcls	A
	WARREN 'BUGGS' PEMBERTON	drms	A
	(ALAN ESTES		A)
	(DAVID SHERR	oboe	A)

ALBUM: 1(A) AIM FOR THE HIGHEST (Blue Thumb BTS-64) 1974 SC

A short-lived California group, **Aim** was formed by three members of **Christopher Cloud**: Overly, O'Connor and Pemberton plus Loren Newkirk, a good keyboard player who often worked with Chris Darrow. This album rarely turns up. **Christopher Cloud** was led by Tommy Boyce of **Boyce and Hart** fame.

Warren "Buggs" (or Bugs) Pemberton was English and had previously been with Jackie Lomax in the Undertakers and also played on several of his solo albums.

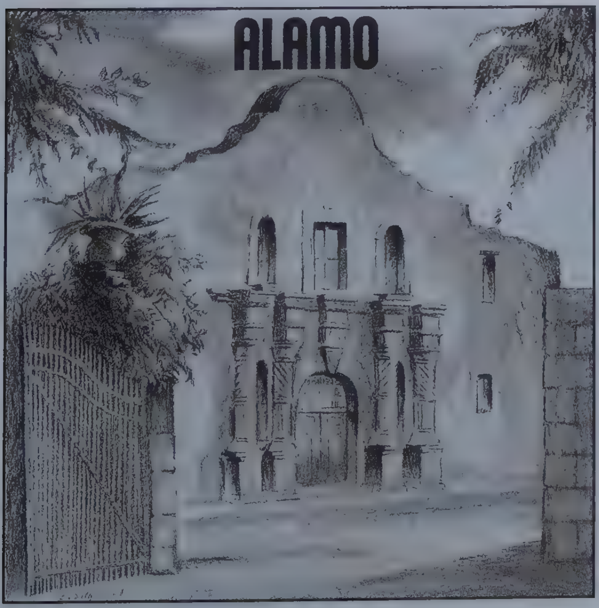
Their album was one of the last to be issued on the Blue Thumb label. (SR/VJ/BK)

Air (?PA)

Personnel:	TOM COPPOLA	keyb'ds	A
	GOOGIE	keyb'ds, vcls	A
	MARK ROSENHAGEN	drms	A
	JOHN SIEGLER	bs	A

ALBUM: 1(A) AIR (Embryo SD-733) 1971

Here's a jazzier label-mate to **Floating Opera** with a similar cover. The jazzy folky funky group used The Brecker Brothers as back-up musicians on this album. The group had a Philadelphia connection: John Siegler worked with Todd Rundgren, Baby Grand, Hall & Oates, etc. (VJ/BK)



ALAMO - Alamo CD.

Airhead (TX)

This outfit from Houston, Texas has a previously unreleased version of *You Knock Me Down* compiled on *Acid Visions Vol. 9: Child Of Evil* (CD) and *Psychedelic States: Texas Vol. 1* (CD). (MW/VJ)

A.J. (NV)

Personnel:	TOM ARNOLD	drms	A
	LANCE GESSLER	bs	A
	ANDREW J. GOULARD	gtr	A

ALBUM: 1(A) LAST SONG FIRST SIDE (Black Walnut 3001) 197? R1

A privately pressed Nevada album of rural/hard-rock recorded live on 31st October 1973. No date is designated, but 1974 would be a best guess on the year of release. It's a primitive recording with fuzzy acid-guitar and a dark basement feel. It was released in miniscule quantities. Goulard wrote and produced all 10 tracks (the liner notes actually listed four songs, though two of the titles consisted of multipart medleys). *Feeling Down* and *Strange* are among the better tracks, but the album suffers from the lack of a lead guitarist. (VJ)

Akers, Lee, and The Electric Generation (?)

ALBUM: 1 HEAVY, HEAVY, HEAVY (Crown CST 600) 1969 SC

On the same budget exploito label as the **The Firebirds** and **The 31 Flavors** comes another anonymous assortment. Though the title might encourage hopes of more proto-grunge, 'heavy' this is NOT. The vocalist sounds like a gruffer version of **Creedence Clearwater Revival**'s John Fogerty, and the bulk of the material is in similar bluesy rock'n'boogie territory. The rest is country-rock and big ballads with piano to the fore. (MW)

Steve Akin (TX)

45s:	Baby You're A Habit I Gotta Break/ Take Your Time	(Ash A-2001) 1969
	It's Heavy/I'm Trippin' Alone	(Ash A-2002) 1970

This Houston, Texas solo artist's second single comes across like a pot-smokin' cowboy - trippy lyrics with a stoned folkie vibe over laid-back guitar rock. Very cool. It has subsequently resurfaced on the vinyl compilation *I'm Trippin' Alone*, and also appears on *Psychedelic Experience, Vol. 3* (CD). (MW)

Alamo (TN)

Personnel:	LARRY DAVIS	bs	A
	LARRY RASPBERRY	vcls, gtr	A
	RICHARD ROSEBROUGH	drms	A
	KEN WOODLEY	keyb'ds, vcls	A

ALBUM: 1(A) ALAMO (Atlantic SD 8279) 1970 SC

NB: (1) reissued on CD (Black Rose BR 138) 1999.

45s:	Been Some Changes/All New People	(Atlantic 2795) 1971
	Get The Feeling/Question Raised	(Atlantic 2816) 1971

Formed by four Memphis musicians, **Alamo** released a decent hard-rock album. Larry Raspberry was previously in **The Gentrys** and would later form the Highsteppers. Richard Rosebrough went on to play with the **Hot Dogs** and **Big Star**, whilst Ken Woodley later played with **Don Nix** and would team up again with Rosebrough on the first solo albums by Alex Chilton. (SR/MW)

The Alarm Clocks (OH)

Personnel:	BRUCE BOEHM	ld gtr	AB
	MIKE PIERCE	bs, vcls	ABCD
	BILL SCHWARK	drms	ABCD

FRANK RECSIK	vcls	BCD
BOB KALAMASZ	gtr	CD
RICK CAON	gtr	D

NB: line-ups 'B' and 'C' as The Purple Haze, line-up 'D' as The Looking Glass.

ALBUM: 1(A) YEAH! (Norton ED-285) 2000

45: No Reason To Complain/Yeah! (Awake No. 107) 1966

In 1983 Tim Warren unleashed *Back From The Grave, Vol. 1* on a moribund world and awoke both a new and an older generation to some of the rawest, crudest sonic assaults from the mid-sixties. Amongst his first selection was both sides of a killer garage-punk single with superbly snotty Jaggeresque vocals, by this little known group from Ohio. Cover versions by eighties garage bands followed: *Yeah* by Thee Fourgiven (on the *Battle Of The Garages Vol. III* comp, 1984) and Italy's Sick Rose (*The Exploding Underground* comp, 1988); *No Reason To Complain* by The Lyres (*Lyres Lyres* LP, 1986) and Mystic Eyes (*Our Time To Leave* LP, 1988). With further compilation appearances of *No Reason To Complain* on the *Acid Dreams Epitaph* (CD) and *Acid Dreams - The Complete Set* (3-LP), and both tracks also appearing on *Garage Kings* (2-LP), this rare single became a holy grail for garage collectors.

So who were these guys? A brief synopsis of the comprehensive history unveiled on the Norton release follows: - Parma, a suburb of Cleveland, Ohio, in 1964; Bruce Boehm got bitten by the Beatle bug, picked up a guitar and formed The Perceptions with drummer Tim Douglas and bassist Jeff Suveges. In 1965 he left for a steady gig with another Parma group, **The Night People**. Nearby neighbour Mike Pierce persuaded him to start a group revelling in the wilder sounds of the Stones, Kinks, Who and Animals. With Bill Schwark on drums, the mop-top trio called themselves **The Alarm Clocks**. Once they began to get local gigs Boehm quit **The Night People**. In spring 1966 they recorded their single at a small Cleveland studio, SIR - 200 or so copies of the single eventually arrived on their personally chosen label in August 1966. They returned to SIR soon after to record gig-gettin' demos featuring raw'n'savage covers of *Louie Louie*, *Money*, *It's All Over Now*, *Bald-Headed Woman*, *I'm Alright*, *She's About A Mover*, and *Route 66*. When vocalist Frank Recsik joined in the summer of '67 they became known as The Purple Haze. At the end of the year Boehm quit and was replaced again by Bob Kalamasz (his successor in The Perceptions). Rick Caon (later of **The Choir**) joined for the last incarnation, as The Looking Glass. Subsequently Schwark and Kalamasz would team up with Bill Constable in the embryonic **Damnation Of Adam Blessing**.

Norton's fine 12-track retrospective *Yeah!* gathers the original single and the aforementioned 1966 demos, plus three basement recordings from 1965 by The Perceptions - *Wipe Out*, *I'm A Fool* and *Tree Stump Theme*. The latter was a tribute to local heroes The Tree Stumps whose rendition of the Kinks' *All Day And All Of The Night* at a local shindig in February 1965 was the inspiration for Boehm, transforming his musical aspirations and setting him on the route that wound up as **The Alarm Clocks** (oof!). (MW)

A LETTER HOME

A LETTER HOME - Self Titled LP.

Albatross (VA)

ALBUM: 1 ROCKIN' THE SKY (Dominion 1023) 1975 R3

Here's a rare hard-rock album from Salem, Virginia. One of the most attractive features is the fantasy landscape cover. (VJ)

Albatross (IL)

Personnel:			
	MARK DAHLGREN	keyb'ds, synthesiser, vcls	A
	JOE GUARINO	bs, vcls	A
	MIKE NOVAK	vcls	A
	PAUL ROE	ld gtr	A
	DANA WILLIAMS	perc	A

ALBUM: 1(A) ALBATROSS (Anvil AN-1001) 197? R2

This Illinois-based prog-rock outfit was heavily influenced by UK prog monsters Yes. The opening cut *Four Horsemen Of The Apocalypse* clocks in at over 14 minutes and *Devil's Strumpet* has some good synthesiser passages. They sound most like Yes on the keyboard-led *Cannot Be Found* and *Humpback Whales*. The album has five extended tracks in all, the other one is *Mr Natural*. The album is undated, but it sounds like a mid-late seventies release. (VJ)

Dick and Anne Albin (KY)

Personnel incl:			
	ANNE ALBIN	vcls, banjo, autoharp dulcimer, jawharp	A
	DICK ALBIN	vcls, gtr, dulcimer mandolin	A

ALBUMS: 1( ) MAHATMA GANDHI SPAT HERE (Phonygraph ADA 1) 1973
2( ) !QUE ASCO! (Phonygraph ADA 2) 1974
3( ) REDROSE, GREEN BRIARS AND MILK WHITE STEEDS (Phonygraph ADA 3) 1975
4( ) NO COMMERCIAL APPEAL (Phonygraph ADA 5) 1976?

All albums feature traditional American folk music and quirky originals by this husband and wife hippie duo from Kentucky. Though they are no longer a couple, both are still actively making music. In particular, Anne McFie, as she now is known, has become a successful (predominately country) songwriter and nationally known UFO researcher. (HS/SR)

Pete Albin (with Pigpen) (CA)

The *California Christmas Vol. 2* (LP) features a version of *Hoochie Coochie Man* along with an unknown track by this line-up. Pigpen was best known of course as a member of **Grateful Dead**. (MW/VJ)

Albino Gorilla (?)

ALBUM: 1 DETROIT 1984 (Kama Sutra KSBS 2028) 1970

Housed in a strange sleeve with a perforated silhouette of an albino gorilla, comes this album of psych-soul, with various covers: *Going To A Go Go*, **Blues Project**'s *Wake Me Shake Me*, and at least two tracks from their main influence, the Temptations: *Psychedelic Shack* and *Cloud Nine*. (SR)

Albrecht and Roley (MI)

Personnel:			
	MIKE ALBRECHT	gtr, vcls, ld gtr, mandolins	A
	DAN ERLANDSON	bs	A
	TED KELLMAN	ld gtr	A
	ALAN MOORE	ba, bs	A
	JEFF ROLEY	drms	A
	LINDA ROLEY	recorder	A
	SCOTT ROLEY	gtr, vcls, classical ld gtr	A
	MARTIN VIPOND	bs	A

ALBUM: 1(A) ALBRECHT AND ROLEY (Airborn AR 4116) 1975 SC

NB: (1) reissued on vinyl (Hartsong HK-5011) 1979 with a different cover.

Mike Albrecht and Scott Roley formed this outfit in September 1974, after the break-up of Aslan and Stillwaters. They journeyed around the Midwest and East Coast coffee house circuit and began to lay the foundation for the nationally known group **Albrecht, Roley & Moore**. The 10 songs written and sung by Mike and Scott on this album were recorded in Michigan during 1974 and 1975. The personnel details above list all the artists that appeared on the album. The opening song was composed by Jeff Trautman, a former Aslan player. The music on the album is mostly acoustic folk and folk-rock with vocal harmonies and some Christian elements. There is some electric guitar too. They made a second album, *Gentle Flow Feeling* in 1977, by which time they had evolved into **Albrecht, Roley & Moore**. (VJ)

Albrecht, Roley & Moore (MI)

Personnel:	MIKE ALBRECHT	vcls, acoustic gtr	A
	ALAN MOORE	vcls, acoustic gtr, bs	A
	SCOTT ROLEY	vcls, acoustic gtr	A

ALBUM: 1(A) GENTLY FLOWING FEELING (w/lyrics)
(White Horse Records WHR 1002) 1977

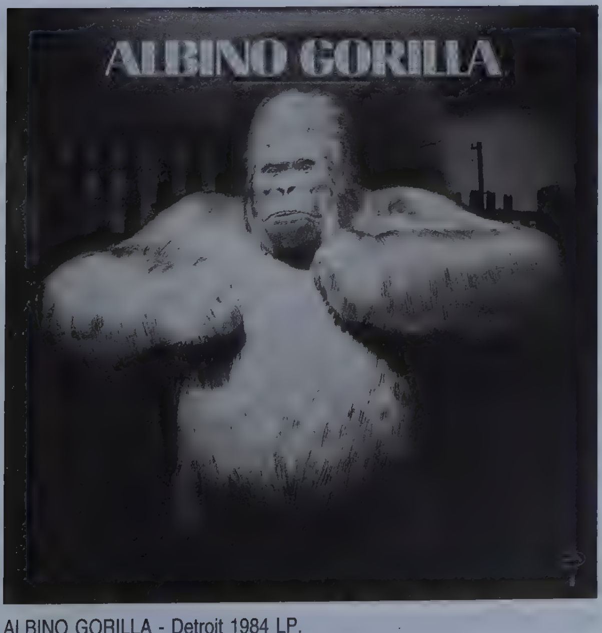
NB: (1) Some copies on white vinyl.

On this album the trio was assisted by Stephen Alexandersen (electric and acoustic piano), Russ Daughtry (bs), Bob Gelotte and Steve Hanna (perc), Al Perkins (pedal steel gtr), Greg Nelson (electric and acoustic piano, bs), David Swenson (bs) and John Michael Talbot (acoustic gtr, ba, dobro). They made two further albums: *Starlighter* (Spirit Records NDR 3003) 1978 and *Take It To The People* (Spirit Records NDR 3004) in 1980, which are both outside the time-frame of this book. (VJ)

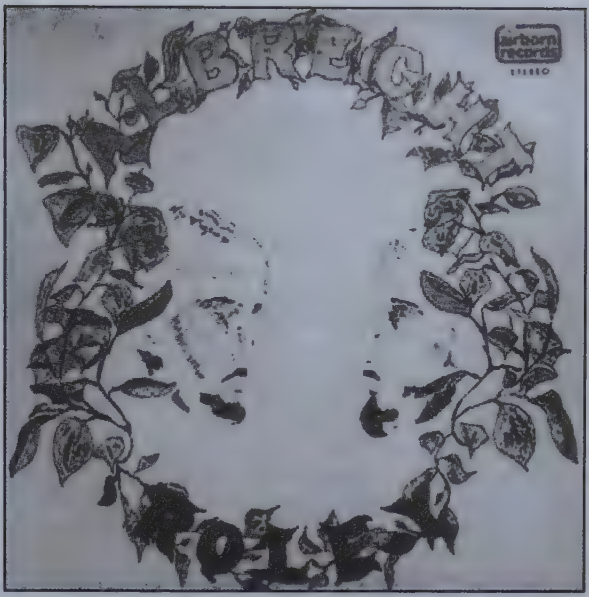
Aldermen (CA)

45: House Of Wax/
In The Upper Room (Sir Graham HG-101/2) 1966

An excellent fuzz garage-punker from Los Angeles' East Side, that can be appreciated at last on the *Rampart Records EP* along with **Cannibal & The Headhunters** and the **Atlantics** (Dionysus/Bacchus BA05, 1995). Originally compiled on the 1969 double-album *East Side Revue* (Rampart 3303), the track was written by Chick Carlton, who had performed as Chick Carlton & The Majestics before turning to writing for other local acts including the **Sunday Funnies** and the Enchantments. (MW)



ALBINO GORILLA - Detroit 1984 LP.



ALBRECHT AND ROLEY - Self Titled (Airborn) LP.

Aleithia (KY)

Personnel:	DON MORGAN	acoustic gtr, vcls	A
	RANDY MUCK	drms, vcls	A
	DEBBI OLDHAM	tamb, vcls	A
	FENDER RHODES	piano, string machine, vcls	A
	MATT SIMPSON	bs, vcls	A
	STEVE WALKER	acoustic gtrs, ba, vcls	A
	TERRI WOODWARD	piano	A
	STEVE WYATT	gtr, acoustic gtr, vcls	A

ALBUM: 1(A) ALEITHIA (Airborne 750640) 1975

This rural folk-rock outfit came from Lexington, Kentucky. It's a Christian album with pleasant female vocals and effective organ and 12-string guitar. (VJ)

A Letter Home (CA)

Personnel incl:	ANDY SOMMERS	A
	PAT TAYLOR	A

ALBUM: 1(A) A LETTER HOME (! Blap ! LRS-RT-6152) 1975

This rural-rock/progressive outfit will interest some rock historians as it involved Andy Summers (Somers) not long before the formation of The Police, and Pat Taylor (formerly of **The Ashes**). The front cover has a generic photo of a snowy Christmas scene. (VJ)

Gordon Alexander (CA)

ALBUM: 1 GORDON'S BUSTER (Columbia CS-9693) 1968 SC

This Californian singer's sole album was produced by **Curt Boettcher** and released at the same time as the **Millennium** *Begin* album. It contains the wonderfully titled *A Bunch Of Us Were Sitting Around A Candle In San Francisco Getting Stoned And I Hope You're There Next Time* plus *Windy Wednesday, Thinking In Indian* and *Topanga*. Some dealers compare it to **Skip Spence**'s *Oar*, but we haven't heard it yet.

Windy Wednesday has been compiled on *Mystic Males* (CD). (SR)

Alexander Rabbit (NJ)

Personnel:	CHARLES BRODOWICZ	gtr, keyb'ds	A
	LEN DEMSKI	bs	A
	ALAN FOWLER	drms	A

CHRIS HOLMES
(DUKE WILLIAMS) gtr, keyb'ds A
STEVE SHIER vcls A

ALBUM: 1(A) THE HUNCHBACK OF NOTRE DAME (THE BELLS WERE MY FRIENDS) (Mercury SR 61291) 1970

45s: I Didn't Even Thank Her/Malaguena (A&M 1101) 1969
The Hunchback Of Notre Dame Part 1/
Part 2 (Mercury 73146) 1970

Previously known as **The Galaxies IV**, this band was based in New Jersey. Their debut single is something of a period piece; *I Didn't...* is a melodramatic ballad reminiscent of R. Dean Taylor, with **Vanilla Fudge**-like neo-classical keyboard frills. Love Scupture's treatment of *Sabre Dance* probably inspired their 6:43 speed-freak version of the Spanish classic *Malaguena*, which was their most popular live song.

Their album has been sadly neglected and is an excellent melodic psych/progressive cross-over item, with some similarities to **Gandalf**. Recorded in New York's Associated Recording Studios, the album was co-produced by Irving Spice and Max Ellen (the eccentric Jerry Samuels (aka **Napoleon XIV**) engineering). In spite of the goofy title, the collection of original material (a rote cover of Otis Redding's *I've Been Loving You Too Long* being the one exception), was diverse and surprisingly engaging. While the extended title track bogged down in Procol Harum-meets-Tolkien art-rock mysticism (not a pretty combination), elsewhere the band displayed considerable versatility, capably polishing off nifty rockers (the scorching *Goin' Down*), **Association**-styled ballads (*My Woman*) and decent pop-rock (*Faraway Man*). While it wasn't the year's most consistent release, the fact it was so diverse was part of its charm. Well worth looking for and you can still find the album at a decent price.

Credits on the album are limited to song-writing, and as Alan Fowler left the group just prior to the album photo shoot he is not pictured on the back sleeve.

Their guitar player, Chris Holmes, later went on to form **Duke Williams and The Extremes** together with drummer Hank Ransom, from the Philadephia group **Elizabeth** and T.J. Tindall of the **Edison Electric Band**. They released at least two albums. Alan Fowler went on to Pickins who released an album on the Ariola America in 1978. The album was produced by T.J. Tindall with guest appearances by TJ and Chris Holmes (a.k.a. Duke Williams). Fowler is now running his new publishing company "River Towne Music". Duke Williams currently plays in The Paul Plumeri Blues Band. (VJ/FHy/SB/SR/RMh/MW)

Alexander's Rock Time Band (?)

45: Number One Hippie On The Village Scene/
The Travel Song (J&T 2022) 1967

This single was by **The Coachmen**. They later became **Professor Morrison's Lollipop**. See the **Coachmen** entry for further details.

Alexander's Timeless Bloozband (CA)

Personnel: CHARLES LAMONT A
C. LOCKHART A
L. MARKS A

ALBUMS: 1(A) ALEXANDER'S TIMELESS BLOOZBAND (Smack 1001) 1967 R2
2(A) FOR SALE (Uni 73021) 1968 SC

45s: α Love So Strong/Horn Song (Matamat 101) 1967
Maybe Baby/Maybe Baby (Kapp K 967) 1967

NB: α also released on Uni (55044) 1967. They probably released other 45s.

Here's a bluesy outfit from L.A. with some psychedelic influences. Their first album was issued privately and thus fetches higher sums, but the Uni album may have a wider appeal. Both their albums were produced by Tony Cary. Charles Lamont also released a solo album in 1969, *A Legend In His Own Time* (Uni 73076), which consists of melodic psych/pop with orchestrations. All the songs were written by Lamont and it features a version of *Love So Strong* which can also be found on the **Alexander's Timeless Bloozband** *For Sale* album.

The second single was a cover of the Buddy Holly/Norman Petty classic. (VJ/CF/SR)

Stephen Alexandersen (IL)

ALBUM: 1 LET THE MUSIC MOVE ME (w/lyrics) (White Horse WHR 1001) 1977

NB: (1) appeared on white vinyl. (1) reissued on CD (Repertoire) with extra songs and a new cover in 2003.

This Christian singer/songwriter effort was recorded at D. B. Studios, Chicago, Illinois. **Alexandersen** wrote all the songs and helped produce the album. (VJ)

Ali-Baba Revue (?)

ALBUM: 1 IT'S TIME TO LET IT ALL HANG OUT (Boss BLP 1129) 196? SC

This is a seldom seen mid-sixties lounge-beat effort. The front cover has an inset picture of the quintet dressed in suits. (VJ)

The Alibi (?)

45: Sunshine/Oh She Was A Beautiful Woman (Dody DO 335) 1968

Thought to be from New England, this flower-pop single may be of interest. Seen described as 'trippy pop-psych' - *Sunshine* is uplifting harmonious pop, with maybe just a psychy tinge. The flip is also pleasant pop with interesting time changes and warbling keyboards. Produced by Dody Sinclair, both sides were composed by Mike Christy and arranged by Tony Mazza, Dave Rossi and Mike Christy. (MW)

Alien City (WA)

Personnel incl: JON TURNBOW

ALBUM: 1 ALIEN CITY (w/insert) (Dog Star Productions DSP-1945) 1979 SC

A strange album about extra-terrestrial visitors, recorded by a hippie group from the Seattle area, with male/female vocals, trippy lyrics and rather loose songs. It's strictly outside the book's time-span and is hampered by poor vocals. (SR)

STEREO
ALEXANDER'S TIMELESS
BLOOZBAND

ALEXANDER'S TIMELESS BLOOZBAND - Self Titled LP.

Alien Nation (Larry And Myra) (?)

Personnel:			
	LEE CALLAHAN	keyb'ds	A
	FRANCIS CHELLAND	bs	A
	DAVID MOSS	drms	A
	NEIL OLSON	flute, sax, clarinet	A
	DAVE ROBINSON	harmonica	A
	ANITA SCHWARTZ	cello	A
	LARRY SPATZ	vcls	A
	MYRA SPATZ	vcls	A

ALBUM:	1(A)	EAT THE DAY	(No label LS-101) 1970 SC

Recorded at Synchron Studios in Connecticut, this album was issued through the auspices of an organisation called The Alien Nation in South Carolina. Drawing heavily from the British folk scene, Larry and Myra's often tandem vocals are positively stunning, and nearly every track has remarkable melodic energy. The record seems to suffer from poor mastering, however... it's somewhat noisy even when visually mint. This one deserves a proper reissue from the master tapes! (CF/SR/VJ)

The Aliens (VA)

Personnel:			
	NICKY BONIS	organ	A
	DOUG COWARD	bs	A
	JOHN DAVIS	ld gtr	A
	CONRAD DEDACATORIA	drms	A
	STEVE GREEN	gtr	A
	GAYLE "POONEIL" HOLLOWMAN	vcls	A
	ROBBIE HOUSE	vcls	A
	BILL SECHMAN	vcls	A

45s:	Come Fly With Me/ Season Of The Witch	(Son Of A Witch 1801) c1968
	Love Someone/Tobacco Road	(Telastar 1401) c1968

This octet from Norfolk, Virginia was strongly influenced by the "San Francisco sound", especially **Jefferson Airplane**. *Love Someone*, an up-tempo pop-rocker with **Airplane**-style vocals and heavy acidic guitar, is featured on *Aliens, Psychos And Wild Things* (CD).

The first single *Come Fly With Me* was a local hit. Their arrangement of Donovan's *Season of The Witch* adds a nightmarish atmosphere and more heavily fuzzed guitar - it lies in wait on *A Fistful Of Fuzz* (CD). (BHr/ST/MW)

Aliotta Haynes (IL)

Personnel incl:			
	MITCH ALIOTTA	gtr, bs, vcls	A
	TED ALIOTTA	bs, vcls	A
	SKIP HAYNES	bs, gtr, vcls	A

ALBUM:	1(A)	MUSIC	(Ampex 10108) 1970

From Illinois, a psychedelic rock group with songs like *Rockefeller's Blues* and *Uppers And Downers*. After this album they met John Jeremiah and became the imaginatively named **Aliotta Haynes Jeremiah**.

Mitch Aliotta previously played with **Rotary Connection**. (SR)

Aliotta Haynes Jeremiah (IL)

Personnel:			
	MITCH ALIOTTA	gtr, bs, vcls	ABC
	TED ALIOTTA	bs, vcls	A CD
	SKIP HAYNES	bs, gtr, vcls	ABC
	JOHN JEREMIAH	keyb'ds, vcls	ABC
	RON ZETA	drms	A
	BOB PARISIO	drms, vcls	B
	DENNY SEIWELL	drms	

ALBUMS:	1(A)	ALIOTTA HAYNES JEREMIAH	(Ampex 10119) 1970
	2(B)	LAKE SHORE DRIVE	(Big Foot 714) 1971 SC
	3(C)	SLIPPIN' AWAY	(Little Foot 711) 1977

ALIOTTA HAYNES MUSIC

ALIOTTA HAYNES - Music LP.

This folk-rock group recorded three albums which have yet to attract much attention from collectors, although they were a very popular band in their home of Chicago. Their *Lake Shore Drive* album in particular sold well locally, necessitating several pressings. In 1975, they teamed up with **Harvey Mandel** and became **Acme Thunder**.

Their occasional drummer, Denny Seiwell, went on to play with Paul McCartney in Wings and became a session man. In 1970, John Jeremiah also played organ on *Message To The Young*, one of the "psychedelic" albums by Howlin' Wolf. (SR)

A Little Bit Of Sound (CA)

45:	Incense And Peppermints/ I Want You To Know	(Carole 1002) 1967

N.B. This single was also released in France (Vogue Int. 80112).

A little known Los Angeles band whose fine cover of the **Strawberry Alarm Clock** hit has reappeared on *Psychedelic Unknowns Vol. 5* (LP), *Acid Dreams Volume Three* (LP), and *Electric Psychedelic Sitar Headswirlers 4* (CD). (MW)

Alive 'n' Kickin' (NY)

Personnel:			
	VITO ALBANO	drms	A
	PEPE CARDONA	vcls	A
	JOHN PARISIO	gtr	A
	BRUCE SUDANO	keyb'ds	A
	SANDY TODLER	vcls	A
	THOMAS WILSON	bs	A

				HCP
ALBUM:	1(A)	ALIVE 'N' KICKIN'	(Roulette SR-45052) 1970	129

			HCP
45s:	Tighter And Tighter/Sunday Morning	(Roulette 7078) 1970	7
	Just Let It Come/ Mother Carey's Chicken	(Roulette 7087) 1970	69
	London Bridge/You Gave Me Something	(Roulette 7094) 1971	-
	Good Ole Lovin' Back Home/Jordan	(Roulette 7113) 1971	-

New York City based sextet, **Alive 'n Kickin'** started their careers playing the city's club circuit. Their initial break came when they attracted the attention of **Tommy James** of Shondells fame. Impressed by the band he offered to help them record a song he'd recently written. In true indian giver form, before they could record *Crystal Blue Persuasion* **James** withdrew the offer (**Tommy James and the Shondells** releasing it themselves). Redeeming himself, in its place **James** offered the band another track titled *Tighter And Tighter.*

Feeling that the song was overly commercial, the band was initially reluctant to record the track. They ultimately relented recording it as a single for Roulette (**James**' label). With the song generating considerable attention, Roulette Records rushed the band into the studio to record a supporting album. Produced by **James** and Bob King, the *Alive 'n Kickin'* album proved a minor surprise. Anyone hearing *Tighter And Tighter* (let along looking at the fun-in-the-sun album cover), would have justifiably concluded these guys were little more than a Top 40 pop band. That's the wrong conclusion. Powered by Todler's tough voice (her bluesy delivery occasionally bore a startling resemblance to **Joplin** - check out *Kentucky Fire*), the set of largely original material rocked with impressive energy. While it may not have made for the year's most original set, tracks such as *Junction Creek* and *Mississippi Mud* saw the group displaying a penchant for above average blues-rock.

In 1976, Cardona, Albano and Wilson briefly reformed the band and began playing New York clubs doing Top 40 covers. Sudano reappeared as a member of Brooklyn Dreams and married disco diva Donna Summers.

Tommy James and Bob King also produced **Neon**. (SR/SB/MW)

Davie Allan & The Arrows (CA)

Personnel:			
	DAVIE ALLAN	ld gtr	AB
	LARRY BROWN	drms	A
	PAUL JOHNSON	gtr	A
	STEVE PUGH	bs	A
	TONY ALLWINE	gtr	B
	DREW BENNETT	bs	B
	DON MANNING	drms	B

NB: **Davie Allan** has confirmed that Paul Johnson wasn't really in the band but was grabbed to fill out a publicity shot. Both he and Steve Pugh did play on two released tracks however: *Dance The Freddie* (the flip to *Moondawg '65*) and *I'm Looking Over A Four Leaf Clover*" (the flip to *Baby Ruth*).

HCP
ALBUMS: 1( ) APACHE '65 (mono/stereo) (Tower (D)T-5002) 1965 - SC
2( ) THE WILD ANGELS (Soundtrack) (mono/stereo)
(Tower (D)T-5043) 1966 17 SC
3( ) THE WILD ANGELS VOL. 2 (Soundtrack) (mono/stereo)
(Tower (D)T-5056) 1967 94 SC
4( ) DEVIL'S ANGELS (Soundtrack) (mono/stereo)
(Tower (D)T-5074) 1967 165 SC
5( ) BLUES THEME (mono/stereo)
(Tower (D)T-5078) 1967 - R1
6( ) MONDO HOLLYWOOD (Soundtrack) (mono/stereo)
(Tower (D)T-5083) 1968 -
7( ) CYCLEDELIC SOUNDS (mono/stereo)
(Tower (D)T-5094) 1968 - SC
8( ) THE HELLCATS (Soundtrack) (Tower ST-5124) 1968 - SC
9( ) ALBERT PECKINGPAW'S REVENGE (Soundtrack
(Sidewalk T-5907) 1968 -
10( ) WILD RACERS (Soundtrack)
(Sidewalk ST-5914) 1969 - SC

NB: (1) reissued on CD (Sundazed SC 6217) 2005 with bonus tracks. (5) reissued on CD (Sundazed SC 6218) 2005 with bonus tracks. There's also a 28-track vinyl compilation, *Devil's Rumble: Anthology 65-68* (2-LP) (Sundazed LP 5182) 2004 and a 40-track CD compilation, *Devil's Rumble: Anthology 64-68* (2-CD) (Sundazed SC 11138) 2004. *Cycle-delic Sounds* (Sundazed SC 6219) 2007 is a new compilation of their contributions to exploitation classics, biker films and surf flicks, but the track selection omits many of their better moments.

HCP
45s: α War Path/Beyond The Blue (Cude 101) 1963 -
α War Path/Beyond The Blue (Marc 107) 1963 -
Apache '65/Blue Guitar (Sidewalk 1) 1964 -
Apache '65/Blue Guitar (Tower 116) 1965 64
Moondawg '65/Dance The Freddie (Tower 133) 1965 -
Baby Ruth/
I'm Looking Over A Four Leaf Clover (Tower 142) 1965 -
Space Hop/Granny Goose (Tower 158) 1965 -
Theme From The Wild Angels/U.F.O. (Tower 267) 1966 99
Blues Theme/Bongo Party (Tower 295) 1967 37
χ Angel With A Devil's Heart/I'm Leavin' ( ) 1967 -
Devil's Angels/Cody's Theme (Tower 341) 1967 -
Blue Rides Again/Cycle-Delic (Tower 381) 1967 97
Shape Of Things To Come/
Wild In The Streets (Tower 446) 1968 -
α It's The Little Things You Do/You And Me (MGM 14299) 1971 -
α Head Over Heels/Here It Comes (MGM 14374) 1972 -
β Dawn Of The 7th Cavalry/
Little Big Horn (MGM 14432) 1972 -
β Dawn At Wounded Knee/Little Big Horn (MGM 14432) 1972 -
α Pleasure Girl/And Evil Did Too (MGM 14560) 1973 -
β Apache '73/Run Of The Arrow (MGM 14650) 1973 -
α White Man Beware/
Where Do We Go From Here (Aoa 113) 1976 -
Stoked On Surf/Outer Surf (What 12-601) 1982 -
Stoked On Christmas/Flashback (Macola MRC-0901) 1984 -
Chopper/Open Throttle (In The Red ITR 0381) 1995 -
The Born Losers Theme/The Glory Stompers ( ) 19?? -

NB: α as Davie Allan. β as The Arrows. χ unreleased. There are also two rare French EPs with picture sleeves: *Apache '65/Blue Guitar/Red Roses For A Blue Lady/Indian River* (Capitol EAP 60000) 1965 and *Theme From The Wild Angels/Rockin' Angel/Blues Theme/Bongo Party* (Capitol EAP 405043) 1967.

This mid to late sixties instrumental band came from Hollywood, California. They specialised in doing a lot of soundtracks and there may have been a connection with **Max Frost and The Troopers**. In September 1967, *Blues Theme*, taken from the 'The Wild Angels' film soundtrack reached No 37 in the U.S. charts.

Larry Brown later played with **The Moon** and Tony Allwine (aka Wayne Allwine) took up the long-standing role as the third official voice for "Mickey Mouse"!

In the eighites-nineties, **Davie Allan** made at least three further albums: *Arrow Dynamic* (Arrow Dynamic Records AD 1201) 1985, *Fuzz Fest* (Total Energy NER 3016) 1998, and *Loud Loose And Savage* (Dionysus ID123368), 1999. Still an amazing guitar player, with his trademark, a rich sustaining fuzz tone sound. He was inspired particularly by Duane Eddy, The Ventures' Nokie Edwards and Henry Mancini, whose songs are nearly the only covers he includes in his recent live and recorded work.

The 2-LP and 2-CD compilations *Devil's Rumble: Anthology* rounds up his best singles, album tracks and rarities. Both formats come with a full-colour 16-page booklet containing a full band history, interviews with Davie, producer Mike Curb, original Arrows members, along with unseen photos, original album graphics and poster reproductions.

Compilation appearances have so far included: *Blues Theme*, *Cycle-Delic* and *Mind Transferral* on *Angel Dust - Music For Movie Bikers* (LP); *Moonfire* on *Mondo Hollywood* (LP); *Blues Theme* on *Battle Of The Bands* (CD), *Nuggets Box* (4-CD) and *Songs We Taught The Fuzztones* (2-LP & 2-CD); *Theme From Thunderball* on *Outta' Sight* (LP); *We Need A Little Christmas* on *Today Is Just Tomorrow's Yesterday* (3-CD); the instrumental

BLUES THEME
DAVIE ALLAN
& THE ARROWS

DAVIE ALLAN & THE ARROWS - Blues Theme LP.

Make Love Not War on *Everything You Always Wanted To Know..* (CD) and on the *Teenage Rebellion* (LP) soundtrack; and *Glory Stompers* on *The Glory Stompers* (LP). (MW/CMn/VJ/JR/SR/CF)

Beau Allen (GA)

45s: α My Time/See Her Honey (Instr) (Allen Records 1001) 1968
α I Hope You're Proud/Dreamin' (PS) (Allen Records 1008) 1968
β Stand By Me/That's All I Want (Allen) 1968
Part Of Me/
What A Love Can Do (HFA International 1012) 1968
Fallen Angel/Pusher Man (HFA International #1013) 1968
My Time/Waiting For Me (HFA International #1014) 1969
My Time/Waiting For Me (Scepter 12247) 1969
Give Me Your Love/
What A Love Can Do (HFA International #1016/#1012) 1970
Georgia Ground/
Fallen Angel (HFA Internatioanl #1016/#1013) 1970

NB: α shown as by Bo Allen. β shown as by Bo and The Weevils.

A Vidalia, Georgia artist who recorded as **Beau Allen**, Bo Allen and Bo And The Weevils. A borderline inclusion - his material covers a wide variety of styles taking in early sixties sounding ballads, cabaret/club sounds, teen-beat, through straight pop and rock. His choice and most relevant cuts have been compiled - *I Hope You're Proud* on *Psychedelic States: Georgia Vol. 1* (CD) and *Kicks & Chicks* (which mentions that he also put out a "Best of, 8 track") and *Give Me Your Love* - a good garagy-pop number which sounds more like 1966 than 1970 - on *The Garage Zone Vol. 1* (LP) and *The Garage Zone Box Set*. Of possible interest is *Georgia Ground*, a fine pop-rocker with flowing lead, use of wah-wah and a tinge of country. (MW/SR)

Chris Allen and The Good-Timers (IN)

45: My Imagination/Sorry 'Bout That (New World) 1967

Here's a little known band from Richmond, Indiana. Their cool fuzz-punker *My Imagination* has also been included on *Garage Punk Unknowns, Vol. 8* (LP) and *Psychedelic States: Indiana Vol. 1* (CD), whilst the flip also appears on *Hang It Out To Dry!* (LP). (VJ/MW)

Paul Allen (AR)

From Little Rock, Arkansas this artist has one cut, *Cash For Your Trash* included on *Psychedelic States: Arkansas Vol. 1* (CD). (MW/VJ)

Steve Allen and The Gentle Players (?)

ALBUM: 1 STEVE ALLEN AND THE GENTLE PLAYERS
(Dunhill DS-50021) 1967 SC

NB: (1) also released in Canada.

A jazzy flower-power pop album, with "groovy" songs like *Here Comes Sgt. Pepper*", *So Nice*, *San Francisco (Be Sure to Wear Some Flowers In Your Hair)*, *Something Stupid*, *Groovin'*, *Flowers And Love*, *59th Street Song* and *Flower Revolution*. It was recorded with the help of **Gabor Szabo** and **Hal Blaine**. (SR)

Alley Cats (TX)

45: Cut Loose/Big Pigalle (Verna 501) 1965

These **Alley Cats** were from Houston, Texas. They also recorded as the Terrible Teens, London Teens and **Bad Habits** - their bad habit being that they couldn't stick with one name. (MW)

Alley Cats (NY)

45: I Should Have Stayed At Home Tonight/
Lily Of The West (Epic 9778) 1965

Produced and written/co-written by Ted Varnick, this single is swingin' beat-pop with a hint of country and plenty of attitude and swagger. Ted Varnick was based in The Bronx, New York and had a hand in the single by **The Descendents**, who were from Yonkers. It seems likely that **The Alley Cats** were from New York City too. (MW/MM)

Alice Cooper - see under 'C'.

All God's Children (CA)

Personnel incl: CAROL-LEIGH DUCE
HANK MIDLIN

ALBUM: 1(A) A GARLAND OF BABA SONGS (Bhaki B -1001) 197? R1

This album was recorded on a San Francisco label and is a set of folk-rock songs devoted to Meher Baba. The album features both male and female vocals and utilises flute, cello, sitar, drums, guitar and keyboards. The final track *The Love Farm* is the highlight. Duce and Midlin both collaborated on an earlier cosmic/easy listening album, *Inquire Within* (Sounds Of Hawaii SHS-2003) 1969. (VJ)

The Alliance (LA)

45: (I'm Not Your) Steppin' Stone/Somewhere
They Can't Find Me (some PS) (Americana 1003) 1967

Here's a cool fuzzy cover of **Boyce and Hart**'s, *Steppin' Stone* and a competent stab at Simon & Garfunkel's classic on the other side. From Ruston, Louisiana both tracks have also resurfaced on *Sixties Rebellion, Vol. 14: The Basement* (LP & CD) and *Storm In The Garage* (3-CD box), whilst *Somewhere Can Find Me* also resurfaced on *Quagmire Volume 4* (CD). (VJ)

Allies (CA)

45s: I'll Sell My Soul/Burning Flask (Valiant V-748) 1966
I Would Love You/Sound Of Children (Reprise 0674) 1968

Allies was a Los Angeles area outfit. *I'll Sell My Soul* is a superb moody folk-punker, whilst the flip, *Burning Flask* is very **Byrdsy** with delightful harmonies and a swaying beat. Recommended for **Byrds**-spotters and **Dovers** fans everywhere. It has yet to be established whether the Reprise single is by the same group.

Compilation appearances have so far included: *I'll Sell My Soul* on *Punk Classics, Vol. 3* (7" EP), *Punk Classics* (CD), *Straight From The Garage EP Vol. 3*, *Sixties Rebellion, Vol. 14: The Basement* (LP & CD) and *Acid and Flowers* (CD). (MW)

All In One (?)

ALBUM: 1 ALL IN ONE (KPS 9360) 196? R2

This is a very obscure female folk album that is highly-regarded by some collectors. There are some pleasant female vocal harmonies, acoustic bass and hand drums. A few tracks like *Errant In Time* and *Days Of My Life* exude a West Coast psychedelic feel. This one is very hard to track down but fans of female vocals and folk should appreciate it. (VJ)

Keith Allison (TX>CA)

ALBUM: 1 IN ACTION (Columbia CL-2641) 1966 SC

45s: Sweet Little Rock And Roller/
The Girl Can't Help It (Warner Bros 5681) 1965
Look At Me/I Ain't Blamin' You (Columbia 4-43619) 1966
Action Action Action/Glitter And Gold (Columbia 4-43900) 1966
Louise/Freeborn Man (Columbia 4-44028) 1967

I Don't Want Nobody But You/ Who Do You Love	(Amy 11,024) 1968
Birds Of A Feather/ To Know Her Is To Love Her	(Columbia 4-44853) 1969
Everybody/Wednesday's Child	(Columbia 4-45115) 1970

Based in San Antonio, Texas before his move to Los Angeles, **Keith Allison** was the star of the popular TV Show 'Where The Action Is'. His album *In Action* was produced by Gary Usher and contains garage songs recorded with **Paul Revere and The Raiders**, who were regulars on his TV show. He later relocated to California.

Allison also recorded with **Dennis Ezba** and **The Unknowns**, before joining the '**Raiders** in the seventies.

Look At Me has been compiled on *The Electric Coffee House Volume 2* (CD) and *Gravel Volume 4* (CD); and *Action Action Action* can now be heard on *Where The Action Is! L.A. 1965-68* (4-CD book). (SR/MW/VJ)

Duane and Gregg Allman (FL)

Personnel incl:	DUANE ALLMAN	gtr	A
	GREGG ALLMAN	vcls, keyb'ds	A

ALBUM: 1(A) DUANE AND GREGG ALLMAN (Bold 33-301) 1970 SC

NB: (1) released in two different sleeves designs: a colour gatefold and a black and white one. (1) reissued on vinyl (Polydor MPF 1066) 1977.

45: α Morning Dew/I'll Change For You (Bold 200) 1971

NB: α double sided promos on red vinyl exist.

An album issued to cash in the **Allman Brothers Band** success. It's composed of tracks recorded after the demise of **Hourglass**, when both brothers had returned to Florida.

The best tracks are an excellent cover of *Morning Dew* and *I'll Change For You*. Curiously, some tracks have a very poor sound and are in fact other versions of **Hourglass** tracks with new titles and composers (*Come Down And Get Me* credited to Ray Gerald is in fact *Down In Texas* by Eddie Hinton).

The recordings were made originally as demos with the backing by **The 31st Of February**, who the brothers were jamming with at the time. The band is not credited however, because they contracted to Vanguard by the time the album appeared.

Bold was a small Florida label from Hialeah, run by Steve Alaimo. (SR/NK)

The Allman Brothers Band (FL>GA)

Personnel:	DUANE ALLMAN	ld gtr	ABC
	GREGG ALLMAN	organ, ld vcls	ABC
	DICKY BETTS	ld gtr	ABC
	JAI JOHANNY JOHANSON	drms	ABC
	BERRY OAKLEY	bs	ABC
	BUTCH TRUCKS	drms, perc	ABC
	THOM DOUCETTE	hrmnca	B

				HCP
ALBUMS: (up to 1972)	1(A)	THE ALLMAN BROTHERS BAND	(Atco SD33-308) 1969	188
	2(B)	IDLEWILD SOUTH	(Atco SD33-342) 1970	38
	3(B)	LIVE AT FILLMORE EAST (2-LP)	(Capricorn 2802) 1971	13
	4(C)	EAT A PEACH (2-LP)	(Capricorn 2CP0102) 1972	4

NB: All these albums have been reissued on vinyl and CD. (3) issued in Quad with alternate recordings (Capricorn CX4-0131) 1974, this is in the R1 category. (3) reissued on 2-CD (Capricorn 0773532) 200? digitally remastered from the original tapes.

THE ALLMAN BROTHERS BAND AT FILLMORE EAST
CAPRICORN

THE ALLMAN BROTHERS BAND - Live At Fillmore East 2-LP.

			HCP
45s: (up to 1972)	Black Hearted Woman/ Every Hungry Woman	(Capricorn 8003) 1971	-
	Leave My Blues At Home/Revival	(Capricorn 8011) 1971	92
	Whipping Post/Midnight Rider	(Capricorn 8014) 1971	-

After **Hourglass**, Duane and Gregg Allman teamed up in 1969 with Butch Trucks of **The 31st Of February**, Berry Oakley and Dick Betts (from **Second Coming**) and Jai Johanny Johanson. **The Allman Brothers Band** was essentially a blues-rock fusion act with some country and even classical influences. Fired by Duane Allman's inventive lead and slide guitar work, and supported by their two drummers (an idea probably inspired by the **Grateful Dead**), the group soon became very popular, especially in the South (they were established near Macon, Georgia).

Their first album was released in 1969 and recorded in New York by Adrian Barber. It contains five Gregg Allman originals plus a Muddy Waters cover and *Don't Wan't You No More* by Spencer Davis. The inside of the gatefold sleeve shows the group naked, sitting in a river.

Reinforced by Thom Doucette, a bluesy harmonica player, *Idlewild South* was recorded in Macon, Miami and New York and produced by Tom Dowd and Joel Dorn. All their material was original, except a version of Willie Dixon's *Hoochie Coochie Man*.

Their third album, the double *Live At Fillmore East*, is one of the greatest live sets ever and was recorded in New York in 1971. With only seven cuts, two of them over 19 minutes, there are no wasted notes and no useless jams. It helped secure the **Allman Brothers Band** reputation as a hot live act second only perhaps to the **Grateful Dead**.

The follow-up, *Eat A Peach* was also a double album, partly recorded live. It is notable for the 34-minute jam of Donovan's *First There Is A Mountain*, which takes up two sides of the album. The inside gatefold is a psychedelic drawing with magic mushrooms and various hallucinations.

Duane Allman died in 1971 and Berry Oakley in 1972, both in motorcycle accidents in the same Georgia area. The group's subsequent releases are more Southern Rock and country-oriented and are out of scope of this book. (SR)

Allman Joys (FL)

Personnel:	MIKE ALEXANDER	bs	A
	DUANE ALLMAN	ld gtr	A
	GREGG ALLMAN	organ, gtr, ld vcls	A
	BILL CONNELL (CONNEL)	drums	A
	(TOMMY AMATO	drms	A)
	(RALPH BALLINGER	bs	A)
	(BOBBY DENNIS	gtr	A)
	(JACK JACKSON	gtr	A)
	(RONNIE WILKINS	piano	A)

ALBUM: 1(A) EARLY ALLMAN (Dial DL 6005) 1973 SC

NB: (1) also sometimes seen as *The Allman Joys*. (1) also issued in France (Mercury 6398 005) 1973.

45: α Spoonful /You Deserve Each Other (Dial 4046) 1966

NB: α 'B' side is non-LP.

Duane Allman was born in 1946 and grew up in Nashville with his brother Gregg. In 1958 the Allmans moved south to Daytona Beach, Florida. They formed several groups (the Y-Teens, the House Rockers) and finally the **Allman Joys**. In 1966, **John D. Loudermilk**, the songwriter (*Tobacco Road*) heard them playing live in a small Nashville club, the Briar Patch, and decided to take them into the studio to cut some sides. One of these, a psychedelic version of Willie Dixon's *Spoonful*, was released locally as a single on Buddy Killen's Dial label and sold well locally. They returned to the studio to record more tunes but the album was shelved when the band toured the South for several months and broke up upon the formation of **Hourglass**. It was eventually released in 1973 to cash in the **Allman Brothers** success...

The album has clear blues and R&B influences which permeate these early efforts, especially in Gregg's strong emotive vocals, but some of this material has a garagy edge to it, most notably on Gregg's own compositions: - *Gotta Get Away*, a spirited fuzzy thumper; *You'll Learn Someday* - a wistful jangley folk-rocker ala **Beau Brummels**; *Doctor Fone Bone* - a raucous rocker sounding like an early **Golliwogs/Creedence**. Their version of *Spoonful* is more up-tempo than usual and features some hot fuzz runs from Duane.

The personnel listed without parenthesis is the four-man line-up that gigged as the **Allman Joys** and who recorded the Dial single. The additional "members" shown appeared on studio recordings, Ronnie Wilkins, for example, was a session player who co-wrote tons of songs with John Hurley and others... just check out the *Gentry Time* album by **The Gentrys** for five Wilkins songs on one album alone!

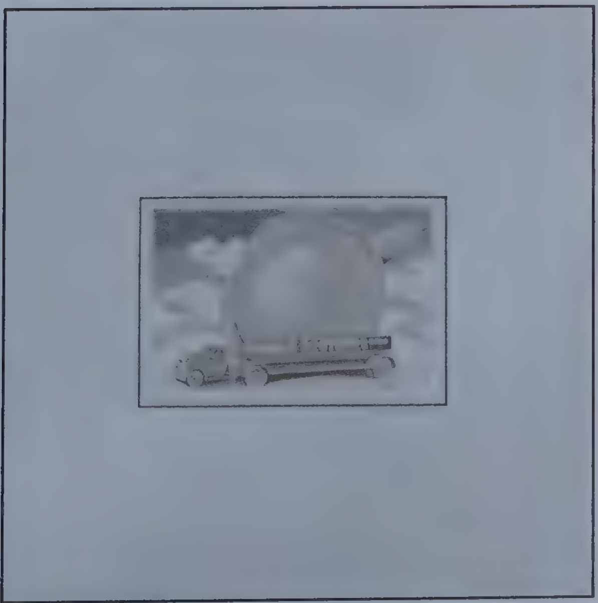
Brian Connell later played with The Rubberband. (MW/SR/JLh)

All Natural Band (MA) - see Frankie Carr (MA).

The All Night Workers (NY)

Personnel incl: LLOYD BASKIN A
STEVE McCORD A

45s: Why Don't You Smile?/
Don't Put All Your Eggs In One Basket (Round Sound 1) 1965
Honey and Wine/God Bless The Child (Cameo 420) 1966



THE ALLMAN BROTHERS BAND - Eat A Peach CD.

Both tracks on the first single were written by a pre-**Velvet Underground** Lou Reed and John Cale together with a guy called Vance and another called Terry Phillips. Phillips had been an early collaborator with Phil Spector, and was at this time in charge of Pickwick, who occasionally put out singles like this and *The Ostrich* by the Reed's The Primitives. Phillips also worked with the **Hobbits** and several other New York City groups.

It may be that **The All Night Workers** were college mates of Lou Reed, and for certain the band had a large following from fall 1966 through to spring 1967 at Syracuse University, where they used to perform with a black soul-singer as Otis and The All Night Workers. It has also been suggested that some members of **The Blues Magoos** were in this act. Most of them moved to New York and formed The Albert who released albums on Perception. Lloyd Baskin was later in **Seatrain**.

The Cameo single features the mellow tones of Otis but is billed as **The All Night Workers** (rather than "Otis & .."). "Supervised" by Terry Phillips, it pairs a catchy, soulful Goffin/King number (also covered by the Great Scots and **Hamilton Streetcar**) with an accomplished rendition of the reknowned Billie Holiday song.

Why Don't You Smile? is a very appealing song, great vocals (rather soulful) and lots of commercial appeal. It was later covered by the U.K. Downliners Sect, but you can hear the original on *Mayhem & Psychosis, Vol. 1* (LP) and *Mayhem & Psychosis, Vol. 1* (CD). (VJ/MW/MKk/JFr/CWs/SR)

All-Niters (MI)

ALBUM: 1 RECORDED LIVE AT THE BARN (Erie 001) 1966 R1

This band was from Michigan's upper peninsula. They recorded three singles as the All-Nighters (two on Erie, one on GMA out of Chicago) and also made records under other names (Vigilantes mostly). Their rare album was actually recorded in Sandusky, Ohio and is a garage-beat effort that features saxophone. (VJ)

All Of Thus (NY)

Personnel:	DON CORBIT	gtr, bs	A
	BARRY DALGLEISH	drms	A
	JERRY HEUKENSFELD	organ, piano	A
	JOHN JOHNSTON	gtr, piano, organ	A

ALBUM: 1(A) ALL OF THUS (Century 27916) 1966 R3

NB: (1) reissued on Rockadelic (RRLP 11.5) 1994 SC.

This late sixties garage rarity by a New York City band was reissued by Rockadelic in 1994. There are a few competent cover versions (Roger McGuinn's *Bells Of Rhymney*, Stevie Winwood's *Keep On Running*, and Bacharach & David's *Walk On By*), and lots of originals penned by John

ALL OF THUS - Self Titled LP.

Johnston. These range from good organ driven garage punkers like *Last Night* and *Bye Bye Baby* to catchy garage ballads like *Kind Of A Dream, Just A Little* and *Artificial Lies*, which seem to be their speciality. (MW/VJ)

All Saved Freak Band (OH)

Personnel incl:	DAVE BECKER	gtr
	MIKE BURKEY	bs
	ED DURKIS	gtr
	TOM ERITANO	drms
	ROB GALBRAITH	vcls
	LARRY HILL	piano, vcls
	TIM HILL	perc
	PHIL KEAGGY	gtr
	CAROL KING	organ , vcls
	MORGAN KING	bs
	JOE MARKKO	gtr, vcls
	RANDY MARKKO	bs
	KIM MASSMANN	violin, gtr, vcls
	PAM MASSMANN	cello, gtr, vcls
	NORRIS McCLURE	gtr, vcls
	THOMAS MILLER	vcls
	GLENN SCHWARTZ	gtr, vcls
	DANA VANDERNIC	drms

ALBUMS: 1( ) MY POOR GENERATION
(Rock The World Enterprises Records NR 7825) 1973 R2
2( ) FOR CHRISTIANS, ELVES AND LOVERS
(Rock The World Enterprises Records LP ASFB 1001)
1976 R2
3( ) BRAINWASHED (Rock The World NR 5974) 1976 R2

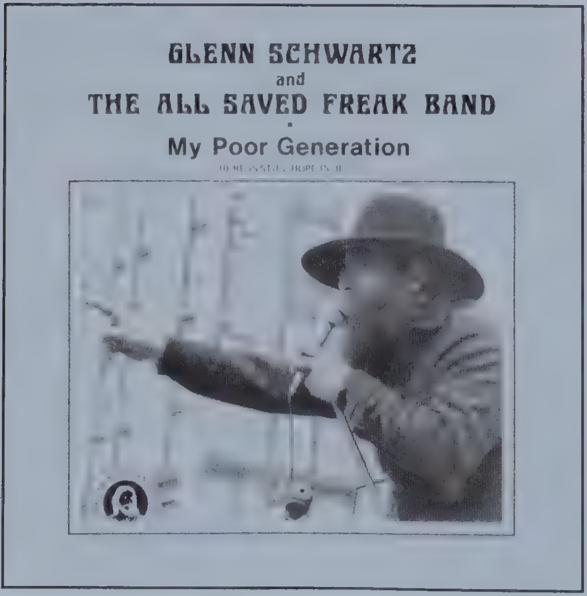
NB: (1) reissued on vinyl 1976 (R2). (1) reissued on CD (Hidden Visions AC-026) 1998. (2) reissued on CD (Hidden Vision) 200?

There's also *Sower* (War Again LH 818 8) 1980, a collection of non-LP recordings 1971-6; and a limited edition 50 copy CD *Anthology 1973-81. Brainwashed/War Again* (CD) (Hidden Vision AC-27/28) 2000 has been reissued as a two on one package.

The **All Saved Freak Band** evolved from an outfit called Preacher And The Witness Band. Formed by Larry Hill and Joe Markko, they played a mix of gospel, Christian rock, heavy blues and psychedelic folk with female vocals. Lead guitarist Glenn Schwartz was member of **Pacific Gas and Electric**. Their albums are sought-after by some collectors now.

Two early members Thomas Miller and Randy Markko were killed in a car crash in 1971. It was at this time that the band members moved from Kent State to a five acre farm in Orwell, Ohio.

My Poor Generation combines Jesus rock lyrics with exquisite female vocals, lovely arrangements with violin and harpsichord and fuzzy guitars. It's pretty consistent too - there are just a couple of throwaway tracks.



ALL SAVED FREAK BAND - My Poor Generation CD.

The second album is quite Anglophile in the folk and folk-rock sense. With nice female vocal harmonies this again has much to commend it, but there are a couple of less appealing gospel country-rock style tracks too.

Brainwashed was more inconsistent and many fans prefer the 1980 collection *Sower* with its male/female vocals, lots of guitar and organ and some solo violin. A cut from this album appeared on the *Holy Fuzz* (LP) compilation.

Glenn Schwartz was previously in The Pilgrims in 1964, pre-dated Joe Walsh as lead guitarist of The James Gang, and was with **Pacific, Gas and Electric**. He later spent some time in a mental institution, when Phil Keaggy filled in on guitar.

In the early nineties Larry Hill, Laura Markko, and Pam and Kim Massmann were still living on the farm. Glenn Schwartz still gigs regularly and is recognised as a guitar legend in Cleveland and often preaches in an evangelical style during his shows. (SR/RMh/VJ)

All 6 (CA)

Personnel incl: JIM MESSINA ?

45: Baby Hold On/You Call It Love (MTA 123) 1967

This single by an obscure California outfit sounds rather dated for 1967. Both sides kick off with promising bombastic chords but soon switch to bouncy beat-pop, chiming guitar, and occasional swirls of organ. One suspects they'd be of less interest were it not for the supposed involvement of a certain J. Messina, who wrote the top side and co-wrote the flip. (MW)

All That The Name Implies (?)

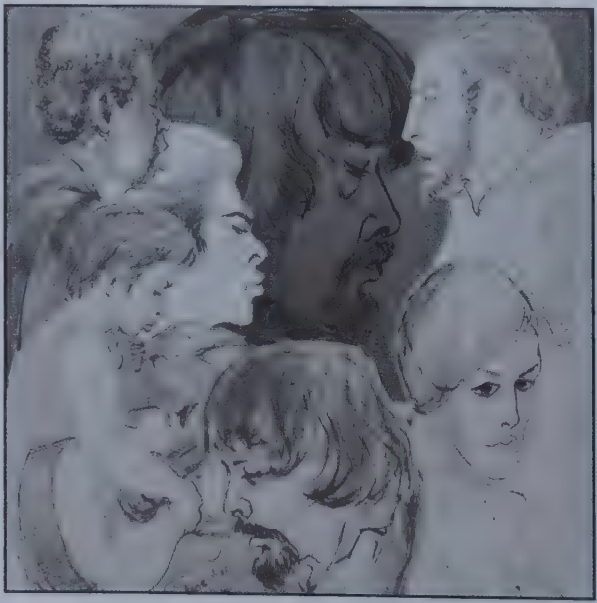
Personnel:	ALLAN BREE	gtr, vcls, hrmnca	A
	NICK FEVA	12-string gtr, vcls	A
	ROY JIMINEZ	vcls	A
	MELINDA PARKES	vcls	A
	MARLENE RYAN	vcls	A
	(EMILE LATIMOR	congas	A)

ALBUM: 1(A) ALL THAT THE NAME IMPLIES (w/lyric insert)
(ESP-Disk/ORO ORO-4) 1968 R1

NB: (1) reissued on CD (Fallout FOCD 2103) 2008.

45s: Black Tuesday/So Am I (Oro 45-2) 1968
Liar/August Pine (Oro 45-3) 1968

This five-piece folkie collective, augmented by Emile Latimor on congas, produced an album and two single on this little known ESP subsidiary. The album rarely turns up - actually, its existence wasn't even suspected until it



ALL THAT THE NAME IMPLIES - Self Titled CD.

popped up on a list in 2000. The singles are less elusive - only *Black Tuesday* is a non-album track, though others are alternate versions.

Their sound is mellowed-out and distinct - gruff male vocals intertwine with sweet female and male harmonies over laid-back strumming and congas, with occasional flute or tambourine. Religious references and a 'back to the woods' vibe push this into the flower-children/hippie zone of the folk spectrum. (MW)

Tandyn Almer (CA)

ALBUM: 1 NEW SONGS OF TANDYN ALMER (Davon Music Catalog 2257) 196? R2/3

45: Degeneration Gap/
Snippin' The Silver Chord (Warner Bros. 7446) 1970

A California songwriter, pianist and producer, **Tandyn Almer** was in the first line-up of the **Association** and wrote *Along Comes Mary* as well as *Message Of Our Love*, both with the assistance of **Curt Boettcher**. He also penned *Musty Dusty* for **Sagittarius**. The demo showcased new songs by him and these include *Alice Designs*, which was later covered by **Mr Lucky and The Gamblers**.

Between 1966 and 1970 he produced several harmony pop and soft psychedelic acts like the **Paper Fortress** and **Dennis Olivieri**. He is also reputedly credited for the invention of a sophisticated "bong waterpipe"!

His only single is sadly not very interesting. (SR)

Alphabetical Order (KY)

Personnel:	STEVE ALFORD	gtr	A
	FRED DAVIDSON	ld gtr	AB
	MIKE HEITZ	bs	A
	BOB McMILLAN	drms	A
	RICHARD PERRYMAN	ld vcls	AB
	MIKE CROSBY	bs	B
	BOB LAMAR	drms	B
	BOB McDANIEL	gtr	B

45s:	Under My Thumb/My Little Red Book	(Lemco LEM 4402) 1967
	All Over The World (La La)/ Miss Blue Eyes	(Rising Sons RS 45-710) 1968
	All Over The World (La La)/ Gonna Fight The War	(Soul Blvd. 1002) 1968

This Louisville, Kentucky quintet formed in 1965. By the time their 1967 debut appeared Alford, Heitz, and McMillan had been replaced by McDaniel, Crosby, and Lamar respectively. Both sides are decent keyboard-led garage with soulful vocals: *Under My Thumb* is a decent jerker with sinuous reedy runs, marred only by falsetto 'bah bah bah' backing vocals; *My Little Red Book* is a competent stab at **Love's** version and has resurfaced on *Sixties Rebellion Vol. 8* (LP & CD). According to Brenda & Bill Brenda Woods' book 'Louisville's Own', this release earned them a prestigious gig at Freedom Hall, where they opened for the **Beach Boys** AND played as backing band for **The Boxtops**. Heady times indeed.

Their follow-ups moved into poppier, club-band sounds and featured more covers. *All Over.:* is the **Jerry Corbitt** song from the first **Youngbloods** album, also covered in 1968 by the **"Unknown?"** from St. Louis, Missouri. (single on Cinema 6903). *Gonna Fight The War*, featured on the *Die Today* (CD) compilation, is a **Merry-Go-Round** cover. Both songs were produced by Wayne Young of **Soul Inc.**

Ray Allen, co-producer of *Miss Blue Eyes,* also handled **The Chateaus** (originally known as The Shadows). (MW)

Al's Untouchables (IA)

Personnel:	BILL ALLEY	bs	A
	RON HAMAD	vcls, gtr	A
	AL HUNTZINGER	drms	A
	BOB KEITH	keyb'ds	A
	MEL WIDENER	ld gtr	A
	RON BRESLER	drms	B
	DICKIE DOUGLAS	gtr	B
	TOMMY HANKINS	bs	B
	BRUCE NUNEMAKER	gtr	B

45s:	α	Church Key/Danny Boy	(Hunt 450) 1964
	β	Come On Baby/Stick Around	(Hunt 1140) 1966

NB: α shown as by **Al & The Untouchables**. β shown as by **Al's Untouchables**.

Actually a Johnny And The Hurricanes-style instrumental band from Iowa City, Iowa but both sides of their *Come On Baby* single feature screaming garage-punk. Al Huntzinger played on the first single, and was manager of the second line-up. He was also later in **The Untouchables**.

Their story is told on an excellent 1992 EP (MCCM 9102), which compiles both singles. Other compilation appearances include: - *Come On Baby* and *Stick Around* on *Boulders, Vol. 4* (LP); and *Come On Baby* on *Teenage Shutdown, Vol. 4* (LP & CD). (VJ/MW)

Alt Take (CA)

This L.A. band's version of *Purple Haze* can also be found on *Wavy Gravy, Vol. 1.* (MW/VJ)

Randy Alvey and The Green Fuz (TX)

Personnel:	RANDY ALVEY	vcls	A
	LES DALE	ld gtr	A
	R.E. HOUCHINS	bs	A
	JIMMY MERCER	gtr	A
	MIKE PEARCE	drms	A

45: Green Fuz/There Is A Land (Big Tex 445) 196?

NB: Flip shown as by R.E.Houchins and The Green Fuzz. The single was reissued on green wax and in a picture sleeve (Norton 45-115) in 2004.

This punk band hailed from Bridgeport in North Texas, just northwest of Fort Worth and was for a while a popular local attraction in the area. Randy was just 15 when this single was made. Mastered on a portable reel to reel cassette and recorded in a rock constructed cafe after hours, which probably explains the echoey sound, it's hardly surprising the production sounds so crude. Only 500 copies were pressed at the time, but today, *Green Fuz* has become something of a cult classic. The flip was a ballad credited to R.E. Houchens. Minus Les Dale the band recorded again as Natchez.

ALZO - Self Titled (Bell) LP.

More recently, *Green Fuzz* has been covered by The Cramps, the Miracle Workers, Germany's Beatitudes, the Seclusions and by Dino Sorbello's Laughing Sky on their *Free Inside* CD retitled as *Here We Come*.

Compilation appearances have so far included: *Green Fuz* on *Pebbles, Vol. 2* (LP), *Pebbles Vol. 2* (CD), *The Essential Pebbles Collection, Vol. 1* (2-CD), *Pebbles Box* (5-LP), *Best of Pebbles, Vol. 1* (LP & CD), *Pebbles, Vol. 3 (ESD)* (CD); *Great Pebbles* (CD), *Trash Box* (5-CD), *Acid Dreams Epitaph* (CD), *Acid Dreams - The Complete Set* (3-LP) and *Like Nothing Your Ears Have Ever Heard 5* (CD). (VJ/MW/GR)

Alvin Cash & The Registers (?)

ALBUM:	1	TWINE TIME	(Mar-V-Lus MLP 1827) 1965 R1

This rare garage soul album was presented in a cream cover with red and blue footprints on the front. The group also issued a funk single on Westbound and at least one French EP exists. (VJ)

Alzo (NY)

Personnel:	JOHN BAL	bs	A
	BOB DOROUGH	keyb'ds, perc	A
	ALZO FRONTE	gtr, vcls	AB
	BILL GOODWIN	drms	A
	STUART SCHARF	gtr	A

ALBUMS: 1(A)	ALZO	(Ampex A10130) 1971
2(B)	ALZO	(Bell 6079) 1972

45s:	You're Gone/That's Alright	(Ampex 11052) 1971
	You've Gone/Don't Ask Me Why	(Bell 45247) 1972
	Looks Like Rain/?	(Bell 45288) 1972

Produced and arranged by Bob Dorough (an acolyte of **Tom Rapp**), a folk-rock singer/songwriter from New York City, typical of the early seventies and very mellow.

Alzo Fronte had earlier been part half of the duo **Alzo and Udine**. (SR)

Alzo and Udine (?)

ALBUM:	1	C'MON AND JOIN US	(Mercury SR-61214) c1969

45s:	Sitting In The Park/So Down	(Steed) 1968
	I Can't Believe It/ Lead You Down That Road	(Mercury 72872) 1968
	C'mon And Join Us/Define	(Mercury 72895) 1968
	Rain/?	(Mercury 72933) 1969
	Hot Time In The City/All Of My Lovin'	(Mercury 72962) 1969

Amboy Dukes

THE AMBOY DUKES - Self Titled LP.

This was an obscure hippie duo with original material. **Alzo Fronte** later had a solo career. (SR)

The Amberjacks (NY)

45:	Hey Eriq!/Blue Jaunte	(Migliore CR 727661/2) 1966

Also known as Terrozoid and The Amberjacks, this outfit was from Baldwin, Long Island. Another single may exist featuring a track called *Put You Down*.

Compilation appearances have included: - *Blue Jaunt* on *Teenage Shutdown, Vol. 6: I'm Down Today* (LP & CD); and *Hey Eriq!* on *Psychedelic Unknowns, Vol. 4* (LP & CD), *Back From The Grave, Vol. 8* (CD) and *Back From The Grave, Vol. 8* (2-LP). (MW/MM)

Ambertones (CA)

45s:		Charlena/Bandido	(GNP Crescendo 329) 1963
		Chocolate Covered Ants/One Summer Night	(Dottie 1129) 1965
	α	I Need Someone/If I Do	(Dottie 1130) 1965
		Clap Your Hands/Cruise	(Rayjack 1001) 1965
		Clap Your Hands/Cruise	(Newman 601) 1966
		I Can Only Give You Everything/ I Only Have Eyes For You	(Rayjack 1002) 1966
		I Can Only Give You Everything/ I Only Have Eyes For You	(Treasure Chest 001) 1966

NB: α was repressed on a pale blue label circa 1969, the original is on a dark blue label. Two further 45s may be by the same band: - *99%/You Don't Know Like I Know* (White Whale 242) 1967 and *A Million Tears/Little Bit Of Lovin'* (White Whale 302) 1969.

Los Angeles' East Side has its own very special and vibrant scene, drawing on a plethora of musical styles from its wide ethnicity. In the sixties there was a wave of mainly Hispanic bands which peaked after the British Invasion hit. Adopting rock'n'roll, pop, beat and garage sounds and flavouring them with their own musical heritage they produced some fascinating and compelling results. These found an outlet on local labels like Linda, Faro, Rampart, Whittier and Chattahoochie which have been revisited in recent years by reissues, compilations and retrospectives. First division proponents of the 'East Side Sound' include **Thee Midniters**, **Cannibal & The Head Hunters** (*Land of 1,000 Dances*), and **The Premiers** (*Farmer John*). The lesser knowns now available on reissues and compilations include the **East Side Kids**, **Romancers** (aka **Smoke Rings**), **Atlantics**, **Jaguars**, Enchantments, **Sunday Funnies**, Blendells ... and the **Ambertones**, who can be heard on Rampart's 1969 2-LP compilation *East Side Revue* (*I Need Someone, I Only Have Eyes For You*) and *East Side Revue, Vol. 1* (*I Need Someone*).

MAINSTREAM
PLUS 1 BONUS TRACK!
feat. Ted Nugent
journey to the center of the mind
The Amboy Dukes

THE AMBOY DUKES - Journey To The Center Of The Mind CD.

Clap Your Hands is worth checking out - a fine frat-garage raver.

Recent compilations of this genre include the Dionysus/Bacchus CD *The East Side Sound* and its same-name vinyl counterpart on Telstar. Their cover of the Troggs' *I Can Only Give You Everything* can also be found on *Boulders, Vol. 4* (LP) and *Garage Punk Unknowns, Vol. 7* (LP). *If I Do* is on *Basementsville! U.S.A.*. (MW/MM)

The Amboy Dukes (MI)

Personnel:	BOB LEHNERT	vcls	A
	GARY HICKS	gtr	AB
	TED NUGENT	gtr	ABCDEFG HI JK
	DICK TREAT	bs	AB
	GAIL UPTADALE	drms	AB
	JOHN (BRAKE) DRAKE	vcls	BCD
	STEVE FARMER	gtr	CDE
	RICK LOBER	piano, organ	C
	DAVE PALMER	drms	CDEF
	BILL WHITE	bs	C
	GREG ARAMA	bs	DEF
	ANDY SOLOMAN	keyb'ds	DEFG
	RUSTY DAY	vcls, hrmnca	E
	ROB RUZGA	bs	G
	K. J. KNIGHT	drms, vcls	G I
	DAVE GILBERT	vcls	H
	ROB GRANGE	bs, vcls	H I JK
	JOE VITALE	drms	H
	JOHN ANGELOS	vcls	I
	VIC MASTRIANNI	drms, vcls	JK
	ANDY JEZOWSKI	vcls	K
	GABE MAGNO	keyb'ds, flute	K

				HCP
ALBUMS: (up to 1977)	1(C)	THE AMBOY DUKES (mono/stereo)	(Mainstream 6104) 1968	183 SC
	2(D)	JOURNEY TO THE CENTER OF THE MIND	(Mainstream 6112) 1968	74 SC
	3(C)	MIGRATION	(Mainstream S/6118) 1968	-
	4(-)	THE BEST OF THE ORIGINAL AMBOY DUKES (compilation)	(Mainstream S/6125) 1969	-
	5(D)	SURVIVAL OF THE FITTEST	(Polydor 24-4035) 1970	129
	6(D)	MARRIAGE ON THE ROCKS/ROCK BOTTOM	(Polydor 4012) 1970	191
	7(G)	SURVIVAL OF THE FITTEST/LIVE	(Polydor 4035) 1971	129
	8(-)	JOURNEYS AND MIGRATIONS	(Mainstream S-Z-801) 1973	-
	9(J)	DR SLINGSHOT (compilation)	(Mainstream MRL 414) 1974	-
	10(J)	TOOTH, FANG AND CLAW	(Discreet 2181) 1974	-
	11(K)	CALL OF THE WILD	(Discreet 2203) 1974	-

NB: (1) reissued on CD (Repertoire REP-4175) 1996. (2) reissued on CD (Repertoire RR 4176-WZ) 1994. (2) reissued on CD (Mainstream MDCD 911) 2001. (3) reissued on CD (Repertoire 4178) 1994. (6) has been reissued on CD (Sunrise Records SR 61019202) 2007. (7) reissued on CD (Eclipse) 1998. (10) reissued on CD (Rhino - Discreet) 1989. (11) reissued on CD (Rhino - Discreet) 1989.

There's also some compilations, *Ted Nugent and The Amboy Dukes: The Ultimate Collection* (CD) (Dunhill DZS034) 1987; On The Edge (CD) (Thunderbolt) 1998 and *Loaded For Bear: The Best Of Ted Nugent & The Amboy Dukes* (CD) (Epic 494606 2) 1999.

				HCP
45s:		Baby Please Don't Go/ Psalms of Aftermath	(Mainstream 676) 1968	106
	α	Journey To The Center Of The Mind/ Mississippi Murderer	(Mainstream 684) 1968	16
		You Talk Sunshine, I Breathe Fire/ Scottish Tea	(Mainstream 693) 1968	114
	α	Good Natured Emma/Prodigal Man	(Mainstream 700) 1969	-
		For His Namesake/Loaded For Bear	(Mainstream 704) 1969	-
		Flight Of The Birds/?	(Mainstream 711) 1969	-
		Sweet Revenge/Ain't It The Truth	(Discreet) 1974	-
		Sweet Revenge(stereo)/ Sweet Revenge (mono)(promo)	(Discreet) 1974	-

NB: α also released in France with a PS (Vogue INT 80140) and (London 69024).

This Detroit-based group is of particular interest as its leader, Ted Nugent, later attained rock stardom. **The Amboy Dukes** attracted national attention when the title track of their second album *Journey To The Center Of The Mind* became a U.S. Top Twenty hit.

Nugent was born in Detroit, Michigan in 1948 and he started playing guitar when he was just nine. He formed his first group The Royal High Boys in 1960 and his second group The Lourdes won a 'Battle Of The Band' contest in 1962. In 1965 his family moved to Chicago and Ted soon formed a new band (line-up 'A'). He named them after a Detroit group The Amboy Dukes who he heard had just broken up. The name came from a novel about gang members and their lifestyle. Bob Lehnert was replaced as a vocalist by John (Brake) Drake who had also played with Nugent in the Lourdes at some point, but during 1967 Nugent returned to Detroit and formed a new line-up ('C'). Drummer Dave Palmer had previously been with The Galaxy Five and The Citations. The group soon became a popular live attraction thanks to Nugent's frenzied guitar playing. The number that usually closed their shows, Them's U.K. hit *Baby Please Don't Go* was released as a single and included on their first album. It was later featured on Lenny Kaye's *Nuggets* (LP) compilation.

White and Lober then left and were replaced by bassist Greg Arama (from The Gang) and Andy Soloman from The Apostles came in on keyboards. This line-up recorded *Journey To The Center Of The Mind*. Steve Farmer

migration
THE AMBOY DUKES

THE AMBOY DUKES - Migration LP.

CALL OF THE WILD

TED NUGENT & THE AMBOY DUKES - Call Of The Wild LP.

wrote the lyrics to the title track and Nugent devised the music. He has always denied the song had a drug-related theme but the title was attuned to the heady times and it climbed to No. 16 giving them their only Top 20 hit. By early 1969, John Drake was replaced on vocals by Rusty Day (who'd previously fronted his own group Rusty Day and The Midnighters). A typical punk garage band, **The 'Dukes** should, by rights, have faded back into obscurity post-1969. But Nugent's persistence kept them on the road and the band, having gone through various personnel changes, was still putting out largely tasteless albums into the seventies. From circa spring 1970 the band became known as Ted Nugent and the Amboy Dukes.

A compilation *The Best of The Amboy Dukes* was also issued in the seventies, but the best compilation of their material is the double album *Journeys And Migrations* in 1974. Another compilation of their material was *Dr Slingshot* in 1974.

Greg Arama went on to form **Ursa Major** with **Dick Wagner** from **Frost**. Sadly, he was later killed in a motorcycle accident on 18 September 1979, aged 29. Nugent made a highly-touted solo album in 1975 which established him as an iconic guitarist, songwriter and showman. A series of successful albums followed: *Free For All*, *Cat Scratch Fever*, *Double Live Gonzo*, *Weekend Warriors* and *State of Shock*. In the eighties he was less successful, but he still carried on with a series of albums and he remained on the road. The nineties were more successful for Nugent as he balanced his career as a solo artist with that as a member of the successful supergroup Damn Yankees. In the new millennium he's still going strong.

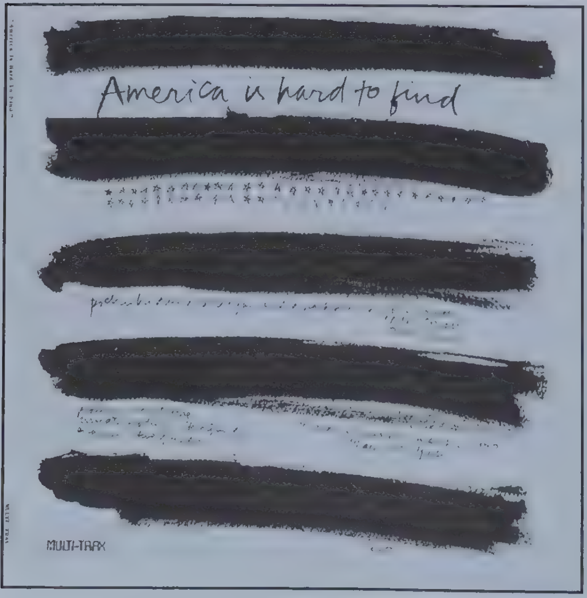
Original guitarist, Steve Farmer, later collaborated with neo-psych/acid-goth band Babylonian Tiles, co-writing and playing on their *Shadows On The Wall* single (Saint Thomas STP 0056) 1998. Babylonian Tiles have also covered another **Amboy Dukes**' track: *Saint Philips Friend* (STP 0043) 1997.

Compilation appearances have included:- *Baby Please Don't Go* on *Nuggets - Original Artyfacts From The First Psychedelic Era 1965-1968* (2-LP); *Journey To The Center Of The Mind* on *Michigan Rocks* (LP), *Nuggets* (CD), *Best of '60s Psychedelic Rock* (CD) and *Nuggets, Vol. 1* (LP); *Baby Please Don't Go* and *Journey To The Center Of The Mind* on *Nuggets Box* (4-CD); *You Talk Sunshine, I Breathe Fire* on *Michigan Brand Nuggets* (LP) and *Michigan Nuggets* (CD); *Colors* on *Psychedelic Archives Vol. 6* (double cassette box); *Down On Philip's Escalator* on *Psychedelic Archives Vol. 7* (double cassette box) and *Psalms Of Aftermath* on *Electric Psychedelic Sitar Headswirlers 3* (CD). (VJ/SR)

Pat Ament (?)

ALBUM: 1 SONGS BY PAT AMENT (Signet SS-4470) 197? R1

This is a low-key folk-rock album. The music is melancholic and fronted by electric piano with 12-string guitar, bass, drums and some good electric guitar leads. It's a difficult album to find these days. (VJ)



AMERICA IS HARD TO FIND - America Is Hard To Find LP.

America Is Hard To Find (NY)

Personnel:	DANIEL BERRIGAN	vcls	A
	JOHN HOSTETTER		A
	ALLAN SORVALL		A
	DAVID TURNER		A

ALBUM: 1(A) AMERICA IS HARD TO FIND (Multi Trax ZB-176/7) 1971 SC

Here's a local New York release. Berrigan handles side one on his own, with poetry and (mostly) oratory concerning his subversive behaviour and subsequent jail time. Side two will be of more interest to readers, it being a garagy rock mass; rather like a poor man's version of **The Electric Prunes**' *Mass In F Minor*. (CF/SR)

American Beetles (FL)

Personnel:	BILL ANDE	ld gtr	A
	TOM CONDRA	gtr	A
	DAVE HIERONYMUS	drms	A
	JIM TOLLIVER	bs	A

45s: Don't Be Unkind/You Did It To Me (Roulette 4550) 1964
School Days/Hey Hey Girl (Roulette 4559) 1964
She's Mine/Theme Of The American Beetles (BYP 1001) 1964
It's My Last Night In Town/
α You're Getting To Me (BYP 101/2) 1964
β I Wish You Everything/Say You Do (Yorey 1001) 1965

NB: α also issued on Mammoth (102). β also issued in Canada on Barry (3307).

Miami's answer to the Beatles? This outfit had already been going since the late fifties as the Ardells and the new moniker was not a bad idea to catch the latest musical craze in 1964. Unfortunately they chose a tough act to be compared to and none of their numerous singles resulted in major success. So it was time for a rethink and another name change to - the **The Razor's Edge**.

You can also locate *Hey, Hey Girl* on *Searching For Love* (LP) and *Quagmire Volume 6* (CD). (MW)

American Blues (TX)

Personnel:	FRANK BEARD	A
	DOUG DAVIS	A
	DUSTY HILL	A
	ROCKY HILL	A

ALBUMS: 1(A) AMERICAN BLUES IS HERE (Karma 1001) 1968 R3
2(A) AMERICAN BLUES DO THEIR THING (Uni 73004) 1969 R2

AMERICAN BLUES

AMERICAN BLUES - Is Here LP.

NB: (1) counterfeited on vinyl in 198? (1) reissued on vinyl (Microdot AB-1) 198? (1) reissued on 10" (Akarma AK 2017) 2000. (1) reissued on CD (Akarma AK 917) 2000. (1) and (2) have also been reissued on one CD (Afterglow AFT 011) 199?. (2) reissued on vinyl (See For Miles SEE 99) 1987.

45: If I Were A Carpenter/All I Saw Was You (Karma 101) 1969

NB: Album versions, although 'A' side is edited.

One of the better known Dallas bands of this era **American Blues** were originally known as **The Warlocks** and also an important stepping stone for Dusty Hill and Frank Beard before they went on to join ZZ Top. Their first album was produced by **Scotty McKay** and recorded at Robin Hood Brian's studio in Tyler, Texas. Side one is predominantly psychedelic and a single from it was issued the following year. Side two was in more of a heavy rock style. It did well enough to attract the interest of MCA subsidiary Uni who signed the band. The result was *Do Their Thing*, which was basically a blues-rock album with some psychedelic trappings. It did have its moments and *You Were So Close To Me*, *Softly To The Sun*, *Just Plain Jane* and *Dreams* are the better tracks. However, the sales were poor and Uni quietly dropped the band.

There was a second band of this name who released one single, *Say So/Your Love Is True* (Amy 997) during the sixties.

Compilation appearances have so far included *If I Were A Carpenter* and *All I Saw Was You* on *A Journey To Tyme, Vol. 1* (LP); and *If I Were A Carpenter* on *Reverberation IV* (CD). (VJ)

American Blues Exchange (CT)

Personnel:			
	ROGER BRIGGS	gtr	A
	ROY DUDLEY	vcls, hmnca, tamb	A
	PETER HARTMAN	bs	A
	DAN MIXTER	gtr, recorder, harmony	A
	DALE REED	perc, harmony	A

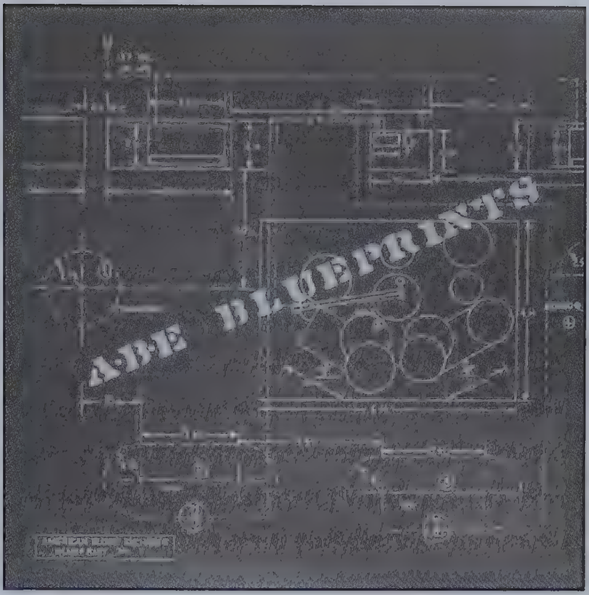
ALBUM: 1(A) A-B-E BLUEPRINTS (Tayl TLS-1) 1969 R3

NB: 1,000 copies of (1) were pressed originally and mostly sold or given to fellow students, friends and relatives. (1) reissued on vinyl (Heyoka 204) 1985 and on CD (Flash 55) 199? (1) reissued officially on CD (Gear Fab GF-120) 1998, with three extra tracks not included on the bootlegs. (1) reissued on blue vinyl (w/insert) (Void 16) 1999 in a limited edition of 500. (1) reissued on vinyl as a 3-sided release (Akarma 136/2) 2000 with three bonus tracks and presented in a gatefold sleeve.

This band consisted of students at Trinity College in Hartford, and they mainly played a college parties and dances in the Connecticut/ Massachusetts areas between 1968 and 1970. Aside from *Burlington Letter*, a sensitive 'acid' guitar ballad and *Age Child*, which features some pleasant recorder, their album is broadly-speaking a collection of late sixties bluesy numbers - all originals, with some great laid-back dual guitar leads. Don't let the "blues" in the band name put you off, however, as there's a Cream/Blind Faith influence on tracks like *The Taker* and *Ode To The Lost Legs Of John Bean*, and it's an album that will also appeal to fans of laid-back West Coast rock, as well as the blues. There's lots of good bluesy guitar to be heard on cuts like, *On Solitude* and *Cold From Blues*. The front cover of the album is an accurate blueprint of their stage set-up as seen from above.

AMERICAN BLUES

AMERICAN BLUES - Do Their Thing LP.



AMERICAN BLUES EXCHANGE - A-B-E Blueprints LP.

Recorded at the Gallery studio in East Hartford, Connecticut, the album had an original pressing of 1,000 although only 400 were sold - the remainder being given away or binned over the ensuing years.

After the band split and went their separate ways, all continued to pursue their musical hobby, and now reside in the Connecticut/Massachusetts area, except for Dale Reed who moved out to L.A. Indeed Roger Briggs still records and releases limited edition cassette tapes for friends and interested people to this day!

Age Child is compiled on Gear Fab's *Psychedelic Sampler* (CD). (VJw/thankstoRBs)

The American Breed (IL)

Personnel:			
	AL CINER	gtr	A
	CHUCK COLBERT	bs	A
	LEE GRAZIANO	drms	A
	GARY LOIZZO	vcls, gtr	A
	KEVIN MURPHY	keyb'ds	A

HCP

ALBUMS: 1(A) AMERICAN BREED (Acta (Dot) 38002) 1967 -
2(A) AMERICAN BREED II 'Bend Me Shape Me' (Acta (Dot) 38003) 1968 99
3(A) PUMPKIN POWDER SCARLET AND GREEN (Acta (Dot) 38006) 1968 -
4(A) LONELY SIDE OF THE CITY (Acta (Dot) 38008) 1968 -

NB: There's also a compilation CD, *Bend Me, Shape Me: The Best Of The American Breed* (Varese Vintage 5493) 1994.

HCP

45s: I Don't Think You Know Me/
Give Two Young Lovers A Chance (Acta 802) 1967 -
Step Out Of Your Mind/Same Old Thing (Acta 804) 1967 24
Don't Forget About Me/Short Skirts (Acta 808) 1967 107
Bend Me, Shape Me/Mindrocker (Acta 811) 1967 5
Green Light/Don't It Make You Cry (Acta 821) 1968 39
Ready, Willing And Able/
Take Me If You Want Me (Acta 824) 1968 84
Any Way That You Want Me/Master of Fate (Acta 827) 1968 88

Keep The Faith/Private Zoo	(Acta 830) 1969 -
Hunky Funky/Enter The Master	(Acta 833) 1969 107
Room At The Top/Walls	(Acta 836) 1969 -
Cool It (We're Not Alone)/The Brain	(Acta 837) 1969 -
Can't Make It Without You/ When I'm With You	(Paramount 0040) 1971 -

This outfit formed in Chicago in 1966 and were originally known as **Gary and The Night Lites** and **The Light Nites**. They began life as a kind of top 40 frat band releasing three singles as **Gary and The Night Lites** and one as **The Light Nites**. When they signed to Acta they changed name to **The American Breed**. They continued the brief relationship they had with Bill Traut at Dunwich (as **The Light Nites**) and he became their producer for their first few Acta singles. They are most remembered for a soul-influenced pop sound best represented by *Bend Me, Shape Me*, which was by some way their biggest hit and their earlier psych-pop hit, *Step Out Of Your Mind* and *Green Light*, which was in a similar vein. Like many Chicago bands of this era they had quite a brassy sound. Although they were primarily a singles band their second album did make it to No 99 in the U.S. Album Charts. After several personnel changes the group evolved into Ask Rufus (who were later known as simply Rufus). Gary Loizzo was also involved in an outfit called Jamestown Massacre in the late sixties and early seventies, and later fronted **Uncle Willard**.

The American Breed also appeared on the soundtracks to two films: 'No Way To Treat A Lady' (1968) and 'The Brain' (1969).

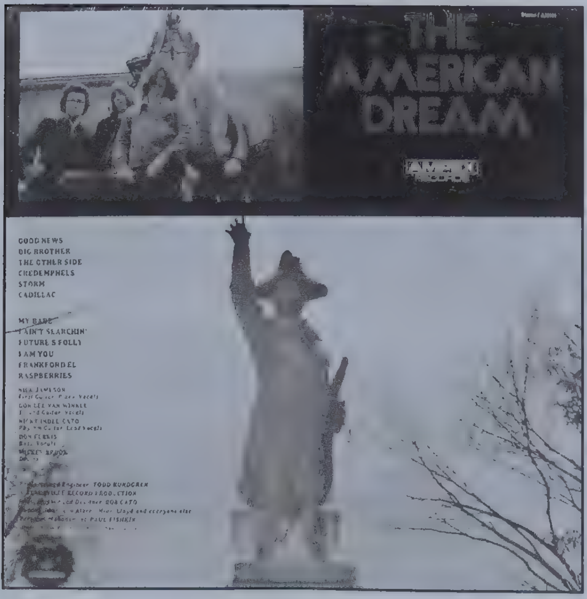
Their compilation appearances to date have included: - *Bend Me, Shape Me* on *Nuggets Vol. 5: Pop Part 111* (LP); *Step Out Of Your Mind* on *Nuggets, Vol. 11: Pop Part Four* (LP); an otherwise unreleased recording of *What Now My Love?* from July 1967 on the *Early Chicago* (LP) compilation; *Partridge Weiners Radio Spot* and *Temperature's Rising Radio Spot* on *Oh Yeah! The Best Of Dunwich Records* (CD); *The Alone Phone Radio Spot* and the previously unreleased *It's Getting Harder* on *If You're Ready - The Best Of Dunwich... Vol. 2* (CD) and a seventies recording of *Bend Me Shape Me* on *Psychotic Reactions* (Topline) (LP).

In 1994, Varese Vintage issued a 17-track compilation *Bend Me Shape Me: Best Of The American Breed* which also contains an interview with Gary Loizzo. (VJ)

American Dream (RI)

Personnel incl:	ROB CARLSON	ld vcls, gtr	AB
	DAVID NOYES ROBERTS	bs	A
	ALAN SILVERMAN	ld gtr	AB
	PAUL PAYTON		B

45:	Love Is A Beautiful Thing/ Jug Band Music	(Bovi RM 45027/8) c1967



THE AMERICAN DREAM - Self Titled LP.

Despite the sweet harmonious vocals on the above single, this Providence, Rhode Island group sound more like **The Vagrants** than **The Young Rascals** with some wonderfully vicious and heavy fuzz. Their **Lovin' Spoonful** cover is more true to the original and, therefore, something of a disappointment by comparison.

About 1,000 copies of their single were sold, mostly locally. Their line-up was renewed and in 1969 Paul Payton joined them. They changed their name to Benefit Street but only recorded demos, which remain unreleased. Rob Carlson would later form Carlson and Gailmor, who released an album on Polydor in 1971. (MW/SR/PPn)

The American Dream (PA)

Personnel:	MICKEY BROOK	drms	A
	DON FERRIS	bs, vcls	A
	NICKY INDELICATO	gtr, vcls	A
	NICK JAMESON	ld gtr, piano, vcls	A
	DON LEE VAN WINKLE	gtr, vcls	A

			HCP
ALBUM:	1(A)	THE AMERICAN DREAM	(Ampex A 10101) 1970 194 SC

45:	Good News/I Ain't Searchin'	(Ampex 11001) 1970

Philadelphia's **American Dream** recorded a pretty good debut album of heavy rock with three guitars, but what makes it stand out is the superb production job by Todd Rundgren, who also engineered the recording. It's full of good hooks and fine vocals and the final cut *Raspberries* is slightly psychedelic. It spent two weeks in the lower reaches of the Top 200, peaking at No. 194.

Nick Jameson would later join Foghat and **Paul Butterfield**. He also released a solo album in 1977 on Bearsville (MW/THd/SR)

American Eagle (CA)

Personnel:	GREG BECK	gtr, vcls	A
	GENE HUBBARD	keyb'ds, vcls	A
	ROBERT LOWERY	ld vcls	A
	FRED ZEUFELDT	drms, vcls	A

ALBUM:	1(A)	AMERICAN EAGLE	(Decca DL-75258) 1970 SC

45s:	Family/Gospel	(Decca 32788) 1971
	On The Rack/ Ballad Of A Well-Known Gun	(Decca 32833) 1971

Previously known as the **Surprise Package** (with Mike Rogers instead of Gene Hubbard) these guys' lineage stretches way back through numerous Pacific Northwest bands including the **Viceroys**, **Galaxies** and **Rock Collection**. They appear to have been based in California by this time. The album is predominantly straight-ahead riff-heavy rock with soulful vocals. The **Vanilla Fudge** style rework of the Moody Blues' *Nights In White Satin* drives that particular comparison home. Their second single features one non-album cut, a rendition of Elton John's Ballad *Of A Well Known Gun*. **Silver Metre** also took a shot at covering it the following year. (MW)

The American Eagles (TN)

Personnel incl:	CHUCK LEAVELL	keyb'ds	A
	JOHN BUCK WILKIN	gtr, vcls	A
	JOHN WYKER	gtr, vcls	A

45:	Me And Bobby McGee/Nashville Sun	(Liberty 56125) 1969

A short-lived Nashville group formed by **Wilkin** after the end of **Ronny and The Daytonas**. Both tracks would also be released on his solo album. Leavell would later play with the **Allman Brothers Band**, Sea Level and the Rolling Stones. John Wyker had a big hit with *Sailcat* in 1972 and kept on producing Southern rock and soul acts. (SR)

American Express (WI)

45: You're Going to be the One/You And Me (Teen Town 111) 1969

From Milwaukee, Wisconsin this single is pop with horns, on the same label as **The Sidewalk Skipper Band**. (SR)

American Express (CA)

Personnel incl:	MANI	?
	FOURNIER	?

45: Peggy Sue/When The City Sleeps (Vault V-950) 1969

Probably from Los Angeles and unconnected to the Milwaukee bunch on Teen Town, this single features a fuzzed-up rock version of the Buddy Holly hit with some neat drumming. *When The City Sleeps* is more interesting - a dynamic post-Hendrix fuzz-rocker with the sneering vocalist doing a fine impression of **Sky Saxon**. (MW)

The American Four (CA)

Personnel incl:	JOHN ECHOLS	ld gtr	A
	ARTHUR LEE	vcls, gtr	A

45: Lucy Baines/Soul Food (Selma 2001) 1964

This was a short-lived 1964 Los Angeles band of Lee's which recorded just the one rather commercial single, with *Lucy Baines* being the better track. The band soon evolved into The Grassroots and later still into the seminal **Love**.

Compilation appearances have so far included: *Lucy Baines* and *Soul Food* on *A Journey To Tyme, Vol. 5* (LP); and *Lucy Baines* on *Magic Carpet Ride* (LP), *California Acid Folk* (LP) and *Love: 'Black Beauty & Rarities'* (CD), which also features *Soul Food* and *It's The Marlin, Baby.* (VJ)

American Legend (IA)

45: Back In The U.S.S.R./Sunshine Morning (D.J. 101) 1969

From Mason City, Iowa **American Legend's** single was a good hard-rockin' Beatles cover backed by a light poppy number with way too many bah-bah-bah's. (MW)

AMERICAN EAGLE
STEREO DL 75258

AMERICAN EAGLE - Self Titled LP.

45,002
STEREO
THE AMERICAN REVOLUTION

THE AMERICAN REVOLUTION - Self Titled LP.

American Peddlers (TX)

ALBUM: 1 ONCE UPON A ROCK (Amped AP-1003) 1977 R1

This long-lived Texas rural-rock/AOR outfit issued three albums. *Once Upon A Rock* was their first and featured Eric Johnson (of **Mariani** and Electromagnets) on one cut. They split in 1988. (VJ)

The American Revolution (CA)

Personnel:	RICHARD BARCELONA	gtr, vcls	A
	DANIEL DERDA	drms	A
	EBBIE HADDAD	keyb'ds, vcls	A
	JOHN KEITH	bs, vcls	A

ALBUM: 1(A) THE AMERICAN REVOLUTION
(Flick-Disc FLS 45,002) 1968 SC

NB: (1) promo-only mono copies exist.

45: Cold Wisconsin Nights/
Come On And Get It (Flick Disc 902) 1968

The American Revolution was a late sixties Hollywood hippie type rock band. Barcelona and Keith later played in **Edge**, who issued an album in 1970. The *American Revolution* album, produced by Harley Hatcher, is quite heavily orchestrated with pleasant vocal harmonies, particularly on *In The Late Afternoon, Rainbow In The Rain* and *Love Has Got Me Down.* Some of the songs have a psychedelic taint, but it's predominantly rather good psych-pop.

Producer Harley Hatcher was an exploitation film composer, member of Mike Curb's gang and as an army buddy of Elvis he sang in ad-hoc groups with the King. The single couples the cosy orchestrated pop of Mike Lloyd's *Cold Wisconsin Nights*, with a brassy soul dirge.

They also have a cut, *Opus #1* on *Incredible Sound Show Stories 14* (LP). (VJ/JFr/DJe/MW)

The American Standard (NY)

ALBUM: 1 THE AMERICAN STANDARD (2-LP)
(No label #DANS 1001-2-3-4) 1970 R1

This was a Staten Island, New York college project which blended various musical styles (jazz/blues/rock) with spoken word segments. It's an interesting period piece but like most school albums not wholly successful. (VJ)

American Standard (RI)

Personnel incl:	KEVIN FALVEY?	A

45:	Every Day/ Just About Dead	(Magnet Productions MAG 301) 1969

Both sides of the sole single by this Rhode Island band were composed by Kevin Falvey. *Every Day* is a low-key dirge with pseudo-classical keyboard moves - a bit of a downer, man. The flip is altogether better - a pumping hard-rocker with wah-wah, spirited keyboards and fluid lead. (MW)

The American Way (?)

45:	Lady Dressed In Black/Me	(Sho-Boat 105) 1968

A stately ballad with psychy touches, *Lady Dressed In Black* graces *Fuzz, Flaykes And Shakes Vol. 4* (LP & CD), which suggests Oklahoma or Kansas as their likely homeground. Mississippi has also been suggested. (MW)

American Zoo (CA)

Personnel incl:	BILL BOTTRELL	gtr	AB
	DAVE DANIELI	keyb'ds	AB
	BILL HAWKINS	bs	AB
	STEVEN ZAILLIAN	drms	A
	JASUN MARTZ	drms, vcls	B

45s:	α	Feelings Of My Emptiness/ For No One To See	(Reena 105) 1967
	β	Back Street Thoughts/Who Am I	(Reena 116) 1967
	χ	Mr. Brotherhood/Magdalena	(Reena 1026) 1968
	δ	What Am I?/Back Street Thoughts	(Reena 1030) 1968

NB: α has two different pressings - the first on a gold generic Monarch label credited to **We The People**, the second on a red Monarch label credited to The People; β shown as by **We The People**; χ two pressings feature different versions of *Mr. Brotherhood*; δ *What Am I* is a reworking of *Who Am I* and *Back Street Thoughts* is the same recording as on β.

This fascinating teenage band came together in Crescenta Valley High School in La Crescenta, on the northern extremity of the Los Angeles conurbation. Originally known as **We The People**, they began playing contemporary covers at school gigs. However, when they got into the studio, they elected to put out original material only.

Their psychedelic-pop debut was released in the fall of 1967. *Who Am I* is a haunting angst-ridden ditty with a final minute of trippy electronic effects. They were soon made aware that there was another band called **We The People**, who took exception, so another pressing was done, re-credited to **The People** ... oops, that was taken too. Eventually the band settled on **American Zoo** as their new name and released two further excellent singles in 1968.

Mr. Brotherhood is unusual garagey psych with cryptic lyrical imagery and trippy effects. Two different versions appeared on Reena 1026: the original has keyboards to the fore; the second version is shorter (too short at 1:53) due to the removal of one verse, has guitar to the fore and trippier effects, which are curtailed abruptly just as they are taking off into another dimension. Their final single *What Am I* is a poppier reworking of *Who Am I* without the trippy denouement; it is backed by a re-release of *Back Street Thoughts.*

What is most fascinating about this unheralded band is that no less than THREE members have gone on to achieve considerable international success, awards, and acclaim in their chosen fields of arts and entertainment? Original drummer Steven Zaillian has carved out an impressive career in Hollywood as an award-winning film producer, director, writer, and screenwriter ('Schindler's List' and 'Hannibal' amongst many). Bill Bottrell is the renowned producer behind Michael Jackson, Sheryl Crow, Madonna, and many others. Oddly, his biographies do not mention his beginnings in this band at all; rather the implication is that he did not start in the music biz until the seventies. Drummer Jasun Martz moved on to a solo career alongside a string of engagements working with other artists - **Frank Zappa**, Far East Family Band, (Jefferson) Starship (he arranged *We Built This City On Rock & Roll*), before a spell playing synths and keyboards for Michael Jackson. He expanded his repertoire to become a highly successful designer, painter and sculptor; now based in New York, he runs his own websites and forum. Still active musically, in 2007 he was scheduled to release a dozen CDs.

The ANDERS & PONCIA ALBUM

ANDERS & PONCIA - The Anders & Poncia Album LP.

A surprised Jasun Martz was tracked down and was happy to recall: "I had no idea that anyone even knew about **American Zoo**! I haven't heard those singles in over three decades! I was the drummer in the band (still have the same drum kit). I have lost touch with the other members of the band except Bill Bottrell. I think Dave Danieli may have died a few years back.

"I was only 15 or 16 years old when we recorded those singles. We were a high school group in La Crescenta that mostly did cover songs for school dances - **The Doors**, **Iron Butterfly**, **Love**, Hendrix... the usual stuff. But we did write a few original songs. We played a gig at the "Teenage Fair" at the Hollywood Palladium and a woman named Elizabeth Horton who owned Reena records saw us and offered us a contract. Most of the details are fuzzy. I have no idea how many records were pressed and if we ever sold any. There was not much radio air play if any. I know we never made a penny from Reena Records.

"The band stayed together for quite a while after those singles. We recorded lots of original music but unfortunately were never able to get any of it released. Probably some gems in the vaults. I went off to college but the band may have continued.

"I do remember two versions of *Mr. Brotherhood.* The first was ours. The second release was not our idea. Reena wanted a shorter version of the song. They hired a producer- a guy named Del Katcher (owner of California Recording studios) edited it and added his guitar solos. I remember Bill was not happy about it at all! As I recall I thought it was pretty cool. Bill ended up becoming an audio engineer at that studio and I recorded one of my albums there - *The Pillory*, with members of **Frank Zappa**'s band (I was Frank's synthesiser programmer at the time).

"I do have some great pictures of the band. I have the band's scrapbook with tour photos etc. in a suit case somewhere in my attic. Thanks so much for you interest."

Compilation appearances include: *Mr. Brotherhood* (longer version) on *High All The Time Vol. 2* (LP); and *Mr. Brotherhood* (shorter version) on *Psychedelic Unknowns Vol. 11* (CD) and *Slowly Growing Insane* (CD). (MW)

America's Children (NY)

45:	Blow On/New World	(Rondequoit # unkn) 1967

Trilling male-female harmonies dominate *Blow On*, a 'hip' MOR pop-swinger with flute solo, where the **Association** meets the Fifth Dimension. Seemingly the sole release by this Irondequoit/Rochester, New York outfit. (MW)

Amigo (?CA)

ALBUM: 1 STEPPING STONES (Vee-Jay International VJS-7311) 1977 R1

Previously a Latin-rock band this group had once backed El Chicano and wrote material for Malo and **Santana**. The album blends San Francisco-style guitar-rock with folk-rock/rural-rock with fine harmonies that are usually associated with LA. The magnum opus is the finale *The Clown*, a ballad with lovely vocals and harpsichord that culminates in a driving fuzz guitar assault. Some collectors rate this highly. (VJ)

The Amoeba (TX)

45: Lost Love/Time Is On My Side (Orfeon 2001) 1965

Out of the McAllen, Texas came a band whose sole single appeared on a Mexican label. *Lost Love* is an echoey garage ballad punctuated by Ventures-inspired guitar-runs; check it out on *Fuzz, Flaykes, & Shakes Vol.2* (LP/CD). It was covered by Colombia's Los Ampex, as *Donde Estas Nena*, which has resurfaced on the *Delincuentes* compilation. (VJ)

Paul Amrod's (NY)

ALBUM: 1 AMROD'S BRAND (BT Puppy 1024) 1972 R2

This was a pretty bizarre New York City folk album. (VJ)

Anal Magic & Rev. Dwight Frizzell (KS)

Personnel:			
	KURT ECKHARDT	flute, perc	A
	REV. DWIGHT FRIZZELL	tenor sax, clarinet, audio oscillators	A
	MIKE ROACH	clarinet, vcls, tenor sax	A

ALBUM: 1(A) BEYOND THE BLACK CRACK (Cavern Custom 6104 12) 1976 R5

NB: (1) reissued on CD (Paradigm 06) 1998 with bonus tracks.

This is an experimental free jazz underground album that blended electronics and environmental sound with lots of tape editing. The album featured a long list of guests including Radio Rich Dalton (gtr), Rev. Tommy Gomersall (piano, vcls), Gary Jeffers (sousaphone, perc), Bill Jones (sousaphone), Rush Rankin (clarinet), Rev. Jim Rogers (kazoo), Bill Scanlan (perc, tape machine) and Sylvia Thomas (hrmnca). The album emerged from a conglomerate of eccentric bands, taped at tiny little events: Black Crack and The Sole Survivors were recorded live at the Kansas City Art Institute Foundation in 1975; Fredrik's Cosmic Spaced Out Blues Band and Orchestra played at the Second RLDS Church chili supper in 1974; and the Turtle Music tracks were recorded on top of the midget pyramid in McCoy Park Missouri in 1976. These items were compiled and released to commemorate the First Annual End of the World Celebration on 18 November 1976, and originally issued as a mono recording in an edition of 200 copies by Cavern Custom. (VJ)

STEREO
ERIC
ANDERSEN
'bout changes 'n' things
take 2

ERIC ANDERSEN - 'Bout Changes 'N' Things Take 2 LP.

Peter Anders (CA)

ALBUM: 1 PETER ANDERS (Family Production FPS 2705) 1972

45: Sunrise Highway/Baby, Baby (Buddah BDA-3) 1967

Born Peter Andreoli, **Peter Anders** is best known for his work with Vini Poncia in **The Tradewinds**, **The Innocence**, **Anders and Poncia** and Map City productions.

Recorded in Los Angeles, his solo album is typical of the singer/songwriter style, with some good songs but also several duds. Its main interest is maybe the participation of several noted musicians like Hamilton Wesley Watt (**Euphoria**) and **Mike Deasy**. (SR)

Anders & Poncia (CA)

ALBUM: 1 THE ANDERS & PONCIA ALBUM (Warner Bros. WS 1778) 1970

45s:		
	So It Goes/ Virgin To The Nite	(Kama Sutra Records KA240) 1967
	Take His Love/ I'm Beginning To Touch You	(Warner Bros. 7271) 1969
	Lucky/Make A Change (To Something Better)	(Warner Bros. 7294) 1970

Originally based on the East Coast, Vini Poncia and **Peter Anders** are better known for their records as **The Tradewinds** or **The Innocence**, but they also recorded several records as **Anders and Poncia**. After a single in 1967, they moved to Los Angeles and recorded their album with Californian session men and production by Richard Perry. It's mainly folk-rock and pop-oriented, the highlight being a decent version of Leiber/Stoller's *Smoky Joe's Cafe* with great slide guitar by Ry Cooder.

After 1972, **Anders** went solo while Poncia became friends with Ringo Starr and had a successful songwriter and production career. (SR)

Eric Andersen (NY)

				HCP
ALBUMS: (up to 1977)	1	TODAY IS THE HIGHWAY	(Vanguard 79157) 1965	-
	2	'BOUT CHANGES 'N' THINGS	(Vanguard LP VRS-79206) 1966	-
	3	'BOUT CHANGES 'N' THINGS, TAKE 2	(Vanguard LP VRS-79236) 1966	-
	4	MORE HITS FROM TIN CAN ALLEY	(Vanguard VSD 79271) 1968	-
	5	A COUNTRY DREAM	(Vanguard VSD-6540) 1968	-
	6	AVALANCHE	(Warner Bros. WS 1748) 1970	-
	7	ERIC ANDERSEN	(Warner Bros. WS 1806) 1970	-
	8	THE BEST OF	(Vanguard VSD 7/8) 1970	-
	9	BLUE RIVER	(Columbia 31062) 1972	169
	10	BE TRUE TO YOU	(Arista AL 4033) 1975	113
	11	SWEET SURPRISE	(Arista AL 4075) 1976	-

NB: Mono pressings of the Vanguard albums also exist. (1) and (2) also released in the U.K. by Fontana. (1) reissued on CD (Vanguard) 1994. (2) reissued on CD (Vanguard VMD 79206) 1993. (4) reissued on CD (Vanguard 79271-2) 1994. (6) reissued on CD (Warner Brothers WPCP-4731) 1990, only in Japan. (7) reissued on CD (Warner Brothers WPCP-4732) 1990, only in Japan. (8) reissued on CD (Vanguard VSD 7/8) 1998. (9) reissued on CD (Columbia CK 31062) 1988 and again on CD (Sony Legacy CK65696) 1999.

ERIC ANDERSEN - More Hits From Tin Can Alley LP.

There's also a compilation, *So Much On My Mind: The Eric Andersen Anthology 1969-1980* (Raven RVCD-247) 2007.

Of Norwegian origin, **Eric Andersen** was one of the best Greenwich Village folksingers and poet/songwriters during 1963/64, but his career has always been undermined by bad luck, poor judgement and mismanagement. After two good folk albums, his response to Dylan going electric was to re-record his best album with a rhythm section, hence the *Take Two* in the title.

His next effort, *More Hits From Tin Can Alley*, was ruined by the florid production of Al Gorgoni and features the usual New York musicians: **Al Kooper**, Hugh McCracken, Herb Lovelle, Bob Rafkin, Bobby Gregg, Paul Harris, Paul Griffin, plus some tasteful guitar parts of Amos Garrett. It contains one outstanding fast track, *'Mary Sunshine* with McCracken (or **Kooper**?) doing a fantastic **Bloomfield** impersonation on electric guitar.

Following the collapse of the original folk scene, he pursued one fad after another, turning country and western for *Country Dream* and using Sgt Pepper-like orchestration for his Warner albums, which sold poorly. In 1972 he moved to Columbia and released one of his best albums, *Blue River*. Unfortunately the master tapes for the follow-up albums were lost and **Andersen** reappeared only in 1975, as a singer/songwriter in the James Taylor mould. He kept on recording for Arista and eventually returned to Norway.

In 1991 and 1994 he recorded two sympathetic albums with Rick Danko (The Band) and Jonas Fjeld. The *So Much On My Mind: The Eric Andersen Anthology 1969-1980* compilation captures his mix of traditional acoustic guitar picking, vocal harmonies and electric guitar which was influential on subsequent generations.

His songs have also been sung by other groups including: *Violets Of Dawn* by the **Robbs** and the **Blues Project** and *Think About It* by **Len Novy**. He is sometimes credited as Eric Anderson. (SR)

Al Anderson (CT)

Personnel:	DONN ADAMS	trombone	A
	TERRY ADAMS	piano	A
	AL ANDERSON	vcls, gtr, electric piano	A
	AL LEPAK	bs	A
	JEFF POTTER	harp	A
	TOM STALEY	drms	A

ALBUM: 1 AL ANDERSON (Vanguard VSD 79324) 1972

NB: (1) there was also a quadraphonic issue (VSQ 40018). (1) reissued on CD (Vanguard 79324-2) in 1998.

HCP

45s: We'll Make Love/Just Want To Have You Back Again (Vanguard 35168) 1972 101

Ain't No Woman Finer Lookin'/ You're Just Laughin Inside (Vanguard) 1972 -

The former leader of **The Wildweeds**, **Al Anderson** joined **NRBQ** in 1971 and shortly after released a solo album with Jeff Potter from **Clean Living**, (**Anderson** had guested on their second album) plus Tom Staley, Donn and Terry Adams from his new group. Produced by Maynard Solomon and engineered by Jeff Zaraya, it offers a good humoured mix of country blues, folk and R&B numbers, all penned by **Anderson** except for a cover of Hank Williams' *Honky Tonkin'*.

The two singles are from the album. **Al Anderson** later released further albums during the seventies and eighties. (SR)

David Anderson (GA/TN)

Personnel:	DAVID ANDERSON	vcls	A
	(CALVIN ARLINE	bs	A)
	(SUDIE CALLAWAY	backing vcls	A)
	(TOMMY GOODWIN	piano, organ	A)
	(EMIL HANDKE	drms	A)
	(STANLEY KIMBALL	gtr	A)
	(LAVERNA MOORE	backing vcls	A)
	(JULIAN SPARKS	trumpet	A)
	(SONNY THROCKMORTON	backing vcls	A)

ALBUM: 1(A) CHILDREN OF THE MIST (King KS 1120) 1970

Produced by Darrell Glenn and **David Anderson**, this little known album was recorded in Macon and Nashville. It's a folk-rock affair with some pop, country and psych influences. **Anderson** had a good voice, in the same style as **Don Nix** and several of the tracks are interesting, notably for the guitar parts, whilst others are spoilt by the production. Two songs were penned by Texas guitarist **John Nitzinger** and eight by the mysterious Houston and Hardy. The only cover is the title track, a **Buzz Clifford** composition. Not a masterpiece, but it may interest some curious readers. (SR)

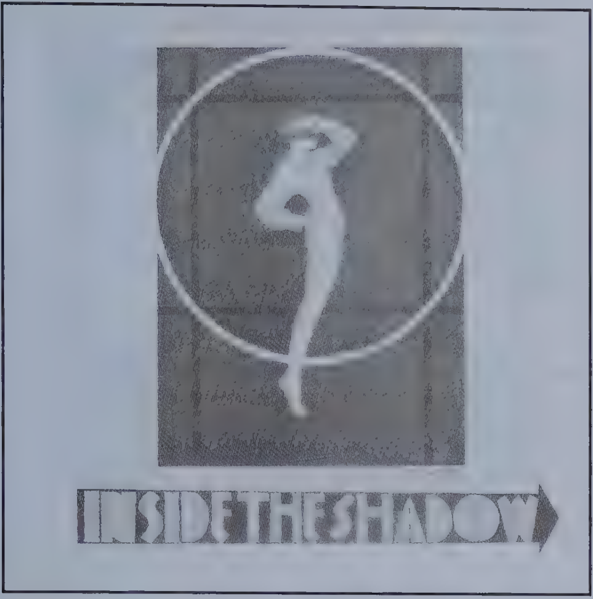
The Anglo-Americans (?)

45: The Music Never Stops/ Are You Ready For This? (Chattahoochee 605) 1966

Here's a solid pop-thumper that comes with ringing guitars and a nod to **The Beach Boys**. The flip is full of 'hip' lyrics and a take on Bob Dylan circa 1965 lyric and sound-wise. Tongue-in-cheek folk-rock. (MW)

ASTRO-SOUNDS
FROM BEYOND THE YEAR 2000
101 Strings

101 STRINGS - Astro Sounds From Beyond The Year 2000 LP.



ANONYMOUS - Inside The Shadow LP.

Anglo-Saxon (MI)

45s: Ruby/You Better Leave Me Alone (Lucky Eleven) 1967
Ruby/You Better Leave Me Alone (Tower 401) 1968

Ruby was a pop hit for the **First Edition** (as *Ruby (Don't Take Your Love To Town)*) but this unknown group presumably from Michigan recorded a good sneering punky version with Dylan-like vocals and Animals style organ arrangement. The song was penned by country star Mel Tillis. The flip was a decent Jimmy Reed rip-off.

Their sole single, it was picked up for national release by Tower, early in 1968. (SR/GGc)

The Angry Men (NY)

45: Come With Me (To Another World)/
Love Is Gone (Torch T-1001/2) 1967

Soft and restrained 'garage-ballads' from Rochester, New York sounding anything but angry and coming on more like a lounge-bar band. (MW/MM)

Animated Egg (CA)

ALBUM: 1 ANIMATED EGG (mono) (Somerset 32700) 1969 R1

NB: (1) reissued in stereo (Alshire SF-5104) 1969 R1. (1) reissued on CD (Walhalla WH90342) 2004. (1) reissued on CD as *Guitar Freakout* (Sundazed SC 11172) 2008 and as a 2-LP set (Sundazed LP 5260) 2008, both with 11 extra cuts which were originally credited to other fictitious outfits.

The Burbank, California-based Alshire label was best known for its cheapo international music (e.g. *The Sounds Of Spain, The Tijuana Sound, Hawaiian Paradise*) and **101 String** MOR collections. In pursuit of profit rather than content, 1967 saw the label shell out some cash to have anonymous studio musicians write and record a series of psych-oriented instrumentals. Slapping a pseudo-trippy cover on the results (ignore the dazed long haired teens pictured on the cover since they certainly had nothing to do with the set), the cleverly titled *Animated Egg* proved surprisingly accomplished. With little at stake, the anonymous band (no performing or writing credits are provided), roared through an all-instrumental set; material such as *A Love Built On Sand, I Said, She Said, Ah Cid* and *Sock It My Way* are heavy on fuzz, feedback and swirling organ. Elsewhere, *Sippin' An Trippin'* offered up a nifty slice of **Byrds**-styled jangle rock, while *Tomorrow* was a blatant rip off of The Spencer Davis Group's *Gimme Some Lovin'*. The main man behind this project has since been revealed as well-known session man Jerry Cole (The Champs, Jerry Kole & The Strokers, **The Id**, Them, etc.)

To make it even more complicated, Alshire recycled some of the material (and other stuff apparently recorded at the same sessions) credited to **101 Strings** - *Astro Sounds From Beyond The Year 2000*, with a wonderful cheesy cover, and as Bebe Bardon and 101 Strings - *The Sounds Of Love.*

Some of the album's better cuts have recently resurfaced on compilations. You'll find *I Said, She Said, AhCid* on *Relics, Vol. 2* (LP) and *Relics Vol's 1 & 2* (CD); whilst *Sock It My Way* has turned up on *Turds On A Bum Ride, Vol. 1* (2-LP) and *Turds On A Bum Ride Vol. 1 & 2* (2-CD). Both tracks also appear on *Lycergic Soap* (LP). *Sock It My Way* also turns up on *Acid And Flowers* (CD) credited to Acid And Flowers and versions of *I Said, She Said, AhCid* and *Flame* credited to **Black Diamonds** can also be found on *Stars That Play With Jimi's Dice* (LP). Finally, there's *Let's All Mix Together* on *The Arf! Arf! (El Cheapo) Sampler* (2-CD).

The *Everything You Always...* CD also includes three cuts, credited under the **Astro Sounds...** moniker: *Flameout, Barner X-69* and the delightfully titled *A Disappointing Love Affair With A Desensitized Robot.*

The Sundazed reissue reveals that guitarist Jerry Cole was the central figure behind a large number of these fictitious bands and "exploito" garage/psych album releases (**Associated Soul Group, Generation Gap, Id, Projection Company, Stone Canyon Rock Group, T. Swift & The Electric Bag, 101 Strings)**, confirming suspicions about the subgenre that had already been voiced here - see the **Associated Soul Group** entry; the bonus cuts and liners also help to unravel the tangle of recycled material with alternate titles.

Jerry Cole died in Corona, California on 28 May 2008, aged 70. (VJ/CF/SB/MW)

Anonymous (IN)

Personnel:			
	RON MATELIC	vcls, gtr	A
	JOHN MEDVESCEK	drms	A
	MARSHA ROLLINGS	vcls	A
	GLENN WEAVER	vcls, gtr, bs	A

ALBUM: 1(A) INSIDE THE SHADOW
(A Major Label AMLS 1002) 1976 R4

NB: (1) came in a blue and white cover, black and white label, with insert. 500 copies were pressed. *Anonymous* (A Major Label AMLS 1002) 1981 (R2), was a repressing of the *Inside The Shadow* album - this time untitled, with a slightly modified cover (black and white cover, red and white label, no insert). (1) reissued on vinyl (OR 015) 1996, in a limited edition of 375. (1) reissued on vinyl (Akarma AK 170) 2001, but without the insert. (1) also reissued together with *J. Rider* on one CD (Aether/OR 0009) 2000.

Hailed from Indianapolis, Indiana but recorded their debut in a Milwaukee, Wisconsin studio owned by **Jim Spencer**, and the album was issued on his label. This is a superb album of melodic guitar driven rock which blends

Rider
NO LONGER ANONYMOUS

J. RIDER - No Longer Anonymous LP.

exquisitely with Marsha's vocals on tracks like *J Rider, Up To You, Pick Up And Run* and *Baby Come Risin'*, which is probably the album's finest moment. If you like ringing guitar work and harmonic vocals, this album is for you. They've been likened to **Jefferson Airplane**!

A second album *No Longer Anonymous* was recorded by Ron, John and Marsha circa 1979, under the name **J. Rider**. This was finally issued by OR Records (OR 016) as a limited edition of 375 in 1997. It was reissued again on vinyl (Akarma AK-176) 2002.

Ron Matelic and John Medvescek had earlier led **Sir Winston and The Commons**. (VJ/CF)

The Answer (CA)

Personnel incl:	TODD ANDERSON	vcls	A
	MICHAEL FRIEDMAN	bs	A
	MIKE SIMPSON	gtr	A
	BOB SHUMAKER	drms	A
	CHIP WRIGHT	gtr	A
	MARK BATTERMAN	keyb'ds	B

45: Why You Smile/I'll Be In (White Whale 225) 1965

The Answer was a little known garage band from Berkeley, California. Mark Batterman joined the band in late '66 from **Haymarket Riot** (formerly The Livin' End), whilst Anderson and Friedman formed **The Drongos** after **The Answer** split in 1966.

The catchy *Why You Smile* has resurfaced on *Sixties Rebellion, Vol. 3* (LP & CD), and you'll find *I'll Be In* on *Highs In The Mid-Sixties, Vol. 1* (LP) and *Teenage Shutdown, Vol. 9: Teen Jangler Blowout!* (LP & CD). Both sides of the single also figure on *Garage Beat '66* (3-CD). (MW)

Anthem (?)

Personnel:	BARTHOLOMEW	gtr, vcls	A
	BOBBY HOWE	drms, vcls	A
	GREGG HOLLISTER	bs, vcls	A

ALBUM: 1(A) ANTHEM (Buddah BDS-5071) 1970

Signed by Buddah the trio's self-titled 1970 album teamed them with producer Stan Vincent. Musically *Anthem* offered up a fairly entertaining mix of commercial pop (the title track) and slightly more experimental numbers (the extended *Misty Morns*). While it wasn't one of the year's most original offerings, all three members were gifted with decent voices and on tracks such as *Florida* and *Queen* they displayed a knack for crafting some pretty harmonies. One of the three had a voice that sounded uncannily like **The Monkees**' Michael Nesmith.

Gregg Hollister later played with Rockspur (DJM, 1978). (SR/SB)

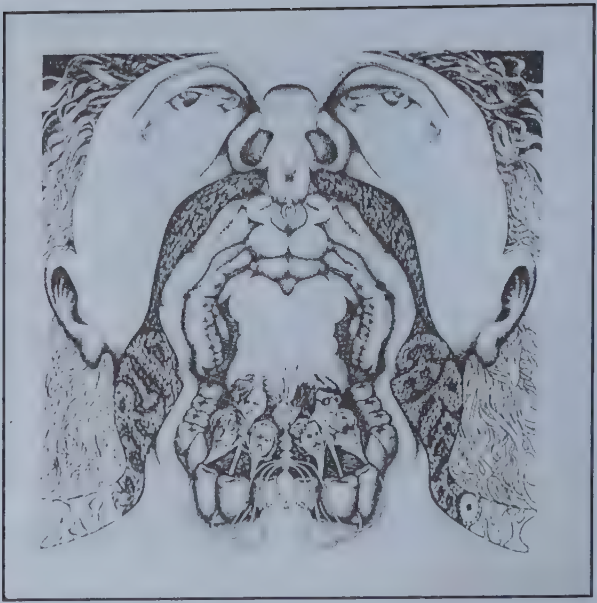
Anthrax (CA) - see Formerly Anthrax (CA).

Ant Trip Ceremony (OH)

Personnel:	STEVE DeTRAY	ld gtr	A
	GEORGE GALT	gtr, vcls, hrmnca, bs	AB
	ROGER GOODMAN	vcls	AB
	GARY ROSEN	bs, gtr, vcls	AB
	MARK STEIN	ld gtr, flte, bs	AB
	JEFF WILLIAMS	drms	AB

ALBUM: 1(A/B) 24 HOURS (C.R.C. 2129) 1968 R4

NB: (1) counterfeited on vinyl (C.R.C.) 1983. The vinyl reissue is exact and indistinguishable from the original except for the fact that it's on dark blue vinyl and must be held to a bright light to check. If you can't see colour through it, it's probably an original. (1) reissued on vinyl (Resurrection CX 1240) (R1). (1) reissued on vinyl (Psychedelic Archive) 1995 in a limited edition of 300. (1) reissued on CD (Anthology ANT 2311) 1995, with a newly designed cover. (1) reissued legitimately on CD (Collectables COL-CD-0717) 1999 but with a different running order. (1) reissued on CD (Cicadelic Records 1968CD) 2009, with detailed liner notes and photos on the history of the band.



ANT TRIP CEREMONY - 24 Hours LP.

Steve Detray, a student at Oberlin College in Ohio, took a break in 1966 and early 1967 to spend time in Logan, Utah with his brother. While out there, he formed a band which he named **Ant Trip Ceremony** after a suggestion from a local English professor who had seen the term in a novel. The phrase was a description of modern human society and Detray thought it an appropriate name for his band. Before he returned to Oberlin for the 1967/8 academic year, Steve disbanded the band but retained the name when he formed a new electric rock band at Oberlin. Gary Rosen, George Galt, and Mark Stein had been playing together in a blues band. Stein was a flute major at Oberlin, Roger Goodman was also a student, and the only non-college member was the drummer, Steve Williams, a 16-year-old local kid who had some jazz-drumming experience.

The band mainly played gigs at Oberlin and was noted for long improvisatory jams. Their album was recorded in two sessions, the first in February 1968 and the second some months later. Steve Detray was only present for the first session as he left the College in the spring of 1968. Technical faults affected the recording: the KLH deck used for playback had a faulty right speaker and the mix down was affected as a result with vocals sounding further back in the mix than originally intended. The producer, David Crosby, was a fellow-student at Oberlin and contrary to legend is *not* the **David Crosby** of **The Byrds**/CSN&Y fame. Only 300 copies of the album were pressed and sold around campus.

A blend of folk, blues, jazz and Eastern psychedelia, the album is at its best on the more meditative pieces like *Pale Shades Of Gray* with it's eerily beautiful snake charmer melody and *What's The Matter Now* which is based on a reflective "Goodbye Pork Pie-Hat" riff. *Four In The Morning* and *Riverdawn* are also in this lullingly insistent vein whilst *Elaborations* is a lengthy raga-ish instrumental with some very effective flute. Some of the covers like *Get Out Of My Life Woman* and **Eric Andersen**'s *Violets Of Dawn* are no more than adequate, but their version of *Hey Joe* is much more exciting.

The band disbanded as the members left college. Steve, George, Gary, and Jeff still perform while Roger is retired from teaching college. Steve Williams later played with such greats as Clark Terry, Al Hall and Herb Lovette, whilst Rosen was a Bluesbander prior to his conversion to folk music. Goodman came from England originally. (LP/VJ/CF)

Aorta (IL)

Personnel:	JIM DONLINGER	gtr, vcls	AB
	BILLY HERMAN	vcls, drms	A
	BOBBY JONES	bs, vcls	A
	JIM NYEHOLT	keyb'ds	AB
	MIKE BEEN	bs, gtr, vcls	B
	TOM DONLINGER	drms, perc	B

				HCP
ALBUMS:	1(A)	AORTA	(Columbia 9785) 1969	168
	2( )	AORTA 2	(Happy Tiger 1010) 1970	- SC

NB: (1) also released in France: (CBS S7-63690) 1969. (1) reissued on CD (Buy Or Die BO4 104) 1994.

45s:	Shapes Of Things To Come/Strange	(Atlantic 2545) 1968
	Strange/Ode To Missy Mtfzspkik	(Columbia 44870) 1969
	Sand Castles/Willie Jean	(Happy Tiger 567) 1970

These two albums of acid psychedelia are highly-rated by some. Their first album is consistently good throughout and is certainly recommended. A wide range of material is held together by tight playing and some fine guitar/organ interplay. Unfortunately, the second album pales by comparison and is largely uninspired with no real highlights.

The band came from Chicago and during the mid-sixties was a popular Top 40's lounge group, going by the name of **The Exceptions**. After a couple of years of regurgitating the latest hits, they were getting bored and were looking for room to explore their musical talents, when producer Bill Traut (of Dunwich Records) approached them with an offer to record an album of original material. All of the group with the exception of Pete Cetera leapt at the chance, and with the bass slot now filled by Bobby Jones, they renamed themselves as **Aorta**.

Curiously their first album was released the same month as three other Chicago acts signed to Columbia **Illinois Speed Press**, **The Flock**, and **Chicago Transit Co.** (who incidentally included Pete Cetera). This was a marketing ploy to push a "Chicago" scene and all four albums entered the Billboard Top 200, with **Aorta**'s peaking at around 168 and remaining in the chart for a respectable six weeks. Incidentally, the basic tracks and vocal tracks for the first album were recorded at Great Lakes Recording Studio in Sparta, Michigan; with one track *Sprinkle Road To Cork Street* referring to two roads in Kalamazoo, Michigan.

Been and the Donlinger brothers had all formerly played in **The Rotary Connection**, another Chicago act, and Been and Jim Dolinger were later in Lovecraft. Nyeholt also played with **The Rotary Connection** during a brief period between the two albums, and Billy Herman went on to play for **New Colony Six**. Michael Been later played with **Moby Grape** members Jerry Miller and **Bob Mosley** in **Fine Wine**, and is still active on the music scene.

Tom Donlinger later played drums on several Van Morrison albums. His brother dropped their last name (which they had already shortened from Dondelinger) and recorded as James Vincent, playing in a Christian jazz/fusion style.

Aorta was also the creative force behind **Coven**'s first album. Once again it was Bill Traut who got them all together, but Jim Donlinger wrote most of the songs, arranged them, played guitar and sang back-up vocals. Jim Nyeholt also played keyboards. They were very coy in the liner notes, but Mike Been and Tom Donlinger are named (as "Practici").

The compilation *Psychedelic Dream* features three tracks from their first album: - *What's In My Mind's Eye*, a beautiful piece of orchestrated pop-psych that can also be heard on *Psychedelic Archives Vol. 6* (double cassette box); *Sleep Tight*, a rather disjointed song which wasn't one of their finest moments but ended with some pleasant keyboards and *Catalyptic*, a cover of a **Colours** song, which is another keyboard dominated number with some occasionally scintillating guitar. The latter track has often puzzled collectors, as it fits neatly into the 'concept' of *Aorta*, but is pre-dated by the **Colours** version. In fact, Bill Traut had received a demo of the track, and suggested it to **Aorta** for their album, but other than that there's no direct link between the groups.

AORTA - Aorta LP.

Anyone interested in digging into **Aorta**'s roots may be interested in the Collectables CD *The Quill Records Story: The Best of Chicago Garage Bands*, which includes two **Exceptions** singles: *As Far As I Can See* and *Business As Usual.* (VJ/BSw/SR/MPr/SMu/JNy)

The Apocalypse (MI)

45s:	We Have Lost The Way/ Do You Remember	(Apocalypse A-002) 1969
	God Is My Home/ Summer Brings Rain	(Apocalypse No.6005)1969/70

From Grand Rapids, Michigan these recordings are described as "gospel garage". *We Have Lost The Way* doesn't preach - it's upbeat folkie-rock. The lilting folk-ballad on the flip is more obvious in its religious message, as is the label's motto - "and ye shall sing praises unto Him". (MW)

Apokolips (IL)

45:	High Strung Woman/All Shook Up	(Varmint 45-110) 1972

On a Silvis, Illinois label and described as "70s garage" - in reality it's fifties rock'n'roll transplanted to the seventies by a hard rockin' local outfit. The top side is a boogie-rocker with harp and is backed by the Elvis rocker with a Jerry Lee impersonator on piano. Good rockin' - yeah, garage? - no way, Jose. (MW)

The Apolloes (GA)

Personnel incl: JIM YOUMANS A

45s:		Hey/Laugh In My Face	(Apolloe No #) 1965
		Summertime Blues/Gone	(Soupa 001) 1966
		Summertime Blues/Slow Down	(Look 001) 1966/7
	α	Summertime Blues/Slow Down	(White Cliffs 262) 1966/7
	β	Chained And Bound/ ?	(SAC 1001-1/2) 1967

NB: α and β shown as by The Swingin' Apolloes. β may have been issued as a one-sided 45 only.

From Atlanta, Georgia this combo was billed as The Swingin' Apolloes on their later singles. Member Jim Youmans also co-produced a single in 1967 for **The Younger Brothers**.

Laugh In My Face was written by Wayne White, leader of local heroes **The Famen** (of *Crackin' Up* fame). It's a dynamic Searchers inspired folk-punker punctuated with guitar and keyboard flourishes over slick drum rolls. *Hey* is a solid thumper, composed by Jim Youmans. He also produced *Chained And Bound* - composed by Chester, Lane and Freeman. The band personnel has yet to be confirmed.

Chained And Bound is a dreamy psychedelic gem: bitter-sweet vocals glide over a shifting swirl of echoing and backward guitars, *Too-Much-To-Dream* bass line and sympathetic cymbals. Lovelorn lyrics, with unsettling depressive imagery, enhance its fragile charm. Experience it on *Psychedelic Crown Jewels, Vol. 3* (CD) which also features both sides of their debut. *Chained And Bound* was actually a **Younger Brothers**' recording onto which Jim Youmans added vocals - see that band's entry for the story behind it.

Steve Chester (of **The Younger Brothers**) adds "Jim Youmans can be seen around flea markets and stores in Georgia and Florida such as Walmart, playing Christian songs and selling his contemporary Christian tapes and CDs. I don't know what happened to the other Apolloes; they were a talented group. By the way, they played at the same concert with the Rolling Stones at Georgia Southern College (GSC) in Statesboro in the sixties. It was the first college campus that the Rolling Stones played in the US."

You can also find *Slow Down* on *Mayhem & Psychosis, Vol. 2* (CD) and *Laugh In My Face* on *Psychedelic States: Georgia Vol. 1* (CD) and *Teen Blast #2* (CD). (MW/RM)

The Apollos (VA)

Personnel:	DAVE HARNEY	gtr	ABCD
	DON HARNEY	gtr	ABCD
	JIM PRICE	bs	ABCD
	JAN SYLVESTER	drms	A
	WAYNE GROVES	drms	B
	JON PARISI	gtr	B
	TOMMY VORHAUER	vcls	BC
	WAYNE GOUBILEE	drms	CD
	DWIGHT JAMES	keyb'ds	CD
	DOUG COLLIS	vcls	D

45s:	That's The Breaks/Country Boy	(Delta MUM 183) 1965
	Target Love/It's A Monster	(Montgomery 0011/2) 1966

From the Falls Church area of Virginia, this garage band's singles were characterised by fizzling, speedy guitar work and catchy Farfisa organ. *That's The Breaks*, *Target Love* and *It's A Monster* are all superb examples of the garage fuzz genre. They might have got more recognition if they'd signed for a major label, but they were turned down by MGM and are best remembered now for their two singles.

Prior to their first single the band recorded a demo EP at Edgewood Recording Studios in Washington, DC - the prize for winning a local 'Battle Of The Bands'. Two covers - the **Beach Boys**' *Dance Dance Dance* and the Videl's *Mr.Lonely* - were joined by debut versions of *That's The Breaks* and the instrumental *Country Boy*.

Compilation appearances have so far included: *Target Love, It's A Monster* and *That's The Breaks* on *Pebbles, Vol. 13* (LP); *That's The Breaks* and *Target Love* on *The Finest Hours of U.S. '60s Punk* (LP) and *Sixties Archive, Vol. 5* (CD); *That's The Breaks* on *Signed, D.C.* (LP); and *Dirty Water* and *I'm Crying* on *Green Crystal Ties, Vol. 8* (CD). For completists, however, the best source for their recordings is *Washington D.C. Garage Band Greats!* (LP), which features a previously unreleased alternate version of *That's The Breaks*, the original releases of *Target Love* and *It's A Monster* and four previously unreleased, if inferior, live recordings:- *Little Latin Lupe Lu, Good Lovin', Time What Let Me* and *Green Onions. There Goes The Neighbourhood 3* (CD) features live versions of *The In Crowd* and *California Girls* from 1965. (VJ/MW/BE)

Apollo's Apaches (IL)

Personnel incl:	MALLOW	A
	MALLOW	A
	O'CONNOR	A

45s:		Cry Me A Lie/Why Tolerate	(Anybody's 6088) 1966
		Boss - Be Good To Me/Cry Me A Lie	(Barra-Donna 29) 1967
	α	Now That You've Gone/Why I	(Barra-Donna RJM/DJM) 1968

NB: α shown as by The Beautiful Apollo. They also recorded a fourth 45 on Barra-Donna in 1968.

This Garfield Ridge, Chicago band's first two singles are well worth investigating. Two further singles were released on Barra-Donna, one as The Beautiful Apollo. This marked a departure to a harmony-pop style - *Now...* is catchy and mid-tempo, *Why I* is more frantic and reminiscent of the Isley's *Shout*.

Compilation appearances have included: - *Cry Me A Lie* on *Psychedelic Unknowns, Vol. 4* (LP & CD) and *Teenage Shutdown, Vol. 15* (LP & CD); *Why Tolerate* on *Garage Punk Unknowns, Vol. 8* (2-LP); *Boss - Be Good To Me* is on *Let's Dig 'Em Up, Vol. 3* (LP) and on *The Arf! Arf (El Cheapo)* (2-CD) *Sampler*, and *Be Good To Me* on the *Yeah Yeah Yeah* (CD). The latter was recorded at the debut single sessions but not released at the time as a reworked version appeared on their next release. (MW/MM)

The Apostles (MN)

Personnel:	CRAIG BETCHER	drms, vcls	ABCDEF
	JIM LaBRESH	gtr	ABCDEF
	RICH SMITH	ld gtr	ABCDEF
	LARRY WEAVER	bs	AB
	JEFF LYMAN	bs	CDEF
	GEORGE DOSE	organ	D
	TY TRUEX	keyb'ds	E
	TIM TUPPER	organ	EF
	STAN RUD	gtr	F

45:	Help Me Find A Way/ Unchain My Heart	(Welhaven 125935) 1967

Also known as **Thee Apostles**, this outfit from Rochester, Minnesota underwent several line-up changes. In mid-1966 they won a local 'Battle Of The Bands' competition at Olmsted County Fair and with it a recording contract with Welhaven Records. After scraping their first effort, a cover of Marsha And The Vandellas' *Heat Wave* and an original composition, *Naughty Girl*, because they didn't think they were good enough, they returned to the studio in late 1966 to record the above single. The 'A' side was a classic garage effort with pounding drums, strong lead guitar and raw lead vocals. The flip was a soulful rendition of the Ray Charles hit, which was also covered by many other garage bands e.g. **Starfires**, **Undertakers**. The single has become rare and sought-after.

In the spring of 1967 the band turned psychedelic, touring the Midwest quite extensively as a psychedelic roadshow and changing name to Stormy Monday. Under this name they continued with various line-ups until 1973. (VJ/MW)

The Apostles (MA)

Personnel incl:	RALPH DAVIS	sax
	BOB DONALDSON	gtr
	JOE FREEMAN	vcls
	BOB KELLEY	keyb'ds
	JEFF LUDDEN	sax
	JOHN MORGAN	gtr

ALBUMS:	1	ON CRUSADE	(MG 79909/10) 1965 R2
	2	AN HOUR OF PRAYER WITH	(Sound Rec 1245) 1965 R2

NB: (1) and (2) were pressed by Ace Recording.

This was a prep-punk group from Phillips Academy, Andover, Massachusetts later the home of **The Rising Storm**. Their first album is notable for its impressive sleeve art and blends R&B, horns and dual guitar. Half the tracks on the *On Crusade* album are instrumentals; the vocals on the rest were handled by Joe Freeman of **The Torques**.

A cover of The Kinks' *You Really Got Me*, from their second album, later resurfaced on *Garage Punk Unknowns, Vol. 7* (LP). The albums are now very expensive to acquire. (MW/VJ)

The Apostles (NJ)

45:	I'm A Lucky Guy/Tomorrow	(WGW 18702) 1967

From South Plainfield, New Jersey this was their sole release. *I'm A Lucky Guy* later resurfaced on *Open Up Yer Door, Vol. 2* (LP). (MM/MW)

The Apostles (MI)

45:	Tired Of Waiting/Stranded In The Jungle	(A2 401) 1967

A Kinks cover and a fuzzy frat-garage number with a novelty vibe is the sole single left by these **Apostles**. The A-Squared label from Ann Arbor, Michigan was run by Jeep Holland and put out some cool singles by **The Rationals**, **MC5**, **SRC** and **Thyme**.

Stranded In The Jungle has been re-aired on *Basementsville! U.S.A.* (LP) and both sides of the single also figure on *A-Square (Of Course)* (CD). (MW)

Apothecary (WI)

Personnel incl: MIKE HOULIHAN

ALBUM: 1 APOTHECARY (Paramount PAS 6071) 1973

This five-piece band's album features decent guitar work and Beatlesque harmonies. Mike Houlihan was in the Milwaukee bands **The Challengers Of Who** and **Picture**. (SR/VJ)

Appaloosa (MA)

Personnel incl:			
	ROBIN BATTEAU	violin, vcls	A
	ROB CROMPTON	ld vcls	A
	DAVID REISER		A
	GENO ROSOU		A
	(AL KOOPER	keyb'ds, harpsichord, gtr	A)

HCP

ALBUM: 1(A) APPALOOSA (Columbia CS-9819) 1969 178

NB: (1) reissued on CD (Collector's Choice CCM05942) 2005.

The **Appaloosa** album was produced by **Al Kooper** who also played on it. Their 11 songs were originals penned by their young leader John Parker Crompton. The album spent four weeks in the Top 200, peaking at No. 128.

The acoustic folk-soul combo came from Cambridge, Massachusetts. The CD reissue retains original artwork alongside new notes and quotes from bandleader Rob Compton. Some consider the album a lost classic.

Robin Batteau became a session man and also recorded some solo albums. (SR/VJ)

Apparition (NJ)

45: Apparition/Astral Spirit (Nebula NBS 1/10971) 1974

This terrific single couples the mid-tempo organ dominated *Apparition* with *Astral Spirit*, a suitably slow-motion piece, with plenty of cosmic atmospherics and pretty stupid lyrics. It's altogether very dark and very amateurish. Both songs credit Scott Campbell and Arthur Sokoluk, and the single was produced by Campbell. Although issued in 1974, there is a lyric sheet (featuring a nice silhouetted graveyard) which identifies the publishing date as 1971.

The band was from Piscataway, New Jersey. *Apparition* has subsequently resurfaced on *The Psychedelic Experience* (CD). (SPr/MW)

Apperson Jackrabbit (CA)

Personnel incl?:		
	STEVE CURTIS	A
	MIKE SIMMONS	A

45: That's Why/Shadows Falling (Calmis 45-001) 1967

Understated garage-punkers - the top side features nifty pickin' and lots of attitude. The up-tempo flip is unusual for the inclusion of piano but makes up latterly with some tasty guitar runs. Both sides were composed by Simmons & Curtis. It's unclear who these guys were, but they were apparently from somewhere in California.

As to the origins of this unique-sounding name: the Apperson Brothers built cars in Indiana and the "Apperson Jackrabbit" was a range of speedsters (available with either four, six, or eight cylinders) which they manufactured from 1907 through to the 1920s. With a jackrabbit badge on the front grille, it was a popular model and would be immortalised on TV, in cartoon form, by The Rocky & Bullwinkle Show in the 1960s. This may explain why another combo, from Ohio, chose the same name and put out a garage-pop single, *Candy Cane Sound/?* (Steamer RPM-001) in 1966.

That's Why can also be heard on *Fuzz, Flaykes, And Shakes, Vol. 4 - Experiment In Color* (LP & CD). (MW)

The Apple Corps (CT)

45: You'll Never Know/Don't Leave Me (Subtown ST-601/2) 1969

A dire ballad backed by a tasty garage-punker from Old Saybrook, Connecticut.

You can also check out *Don't Leave Me* on *Trip In Tyme Volume 5* (CD). (MW/MM)

The Apple-Glass Cyndrom (NM)

Personnel:			
	BILL AGUIRRI	vcls	A
	JOHNNY MULHAIR	keyb'ds	A
	SCOTT REBTOY	bs	A
	DALE SILLS	drums	A
	JON WILLIAMS	ld gtr	A

45: α Someday/Going Wrong (Column 691) 1969

NB: α reissued by Sundazed (S 134) on gold wax and with a picture sleeve.

From Clovis, New Mexico *Someday* is in the Pink Floyd vein while *Going Wrong* is poppier. Both tracks have also resurfaced on *Sixties Rebellion, Vol. 15* (LP & CD) and *Get Ready To Fly* (CD); and you can also find *Someday* on the *Psychedelic Experience* CD. (MW)

The Apple Pie Motherhood Band (MA>NY>VT)

Personnel:			
	RICHARD BARNABY	bs, vcls	AB
	JACK BRUNO	drms, vcls	AB
	JOE CASTAGNO	gtr, vcls	A
	TED DEMOS	gtr, vcls	AB
	JEF LABES	keyb'ds, vcls	AB
	ADAM MYERS	hrmnca, vcls	B
	BRUCE PAINE	vcls	B
	MICHAEL SORAFINE	gtr, vcls	B

FTS-3042
STEREO
THE APPLETREE THEATRE
Verve

THE APPLETREE THEATRE - Playback LP.

ALBUMS: 1(A) THE APPLE PIE MOTHERHOOD BAND (mono/stereo) (Atlantic LP/SD 8189) 1968
2(B) APPLE PIE (Atlantic SD 8233) 1969

NB: (1) reissued on CD (Collectors' Choice Music CCM-8502) 2007. (2) reissued on CD (Collectors' Choice Music CCM-8492) 2007.

45: Long Live Apple Pie/Flight Path (Atlantic 2477) 1968

From Boston, this act evolved out of a garage band called C.C. and The Chasers. Richard Barnaby recalls: "As C.C. and the Chasers, we were a garage band. Jack was only 13 at the time and we rehearsed in the basement of a friend, Tom Harrington in Arlington Massachusetts, since none of our parents would have it! We covered **The Byrds**, and had a few originals, and when psychedelics hit, they hit us as well. We moved from Boston and lived in Greenwich Village from 1965-1969 and were the house band at the Bitter End Cafe. There we backed up a number of the groups of the day including First Edition (with Kenny Rogers), Neil Diamond, Linda Rondstadt and **The Stone Poneys**, Jerry Jeff Walker, Joni Mitchell, etc. Having signed to Atlantic we moved into the psychedelic venues such as Electric Circus, Cafe Au Go Go, and The Ark. With our second album we lived and played in Vermont, and toured the East Coast, and Midwest from Toronto to Miami. We also toured both as a "B" group (supporting other groups like **Chambers Brothers**, **The Mamas & The Papas**, **Jefferson Airplane**, **Butterfield Blues Band**) and in our own right."

A good rock outfit whose albums deserve CD reissue. You can check out two of their cuts, *Born Under A Bad Sign* and *Gypsy* on *The Best Of Bosstown Sound* (CD).

The band was also known as The Sacred Mushroom for a while, when they first relocated to New York, but adopted the **Apple Pie Motherhood Band** moniker after a sarcastic retort stuck. Richard: "Our manager, Marvin Laganoff got us a record deal with Atlantic, but they didn't like the Sacred Mushroom name because it was "too druggy". I remember Ted Demos (lead guitar) saying "Well how about the 'Apple Pie Motherhood Band' then" in *total* sarcasm, and it just stuck... all you had to do was look at us to know it was a joke."

After the band split up, Jef Labes went on to the **Colwell-Winfield Blues Band**, Van Morrison, Bonnie Raitt, **Jesse Colin Young**, and is now teaching music in elementary school in Marin County, California which he describes as "...the most rewarding work I've ever done". He's also writing satirical musicals including "Di Di Diana", a satire exploring "Who killed Diana?" Jack Bruno played with **Second Coming** a Jacksonville, Florida act and contempories of **Allman Bros Band**; then with Ted Demos he formed Shakey Legs, before becoming Tina Turner's drummer for the past 15 years. Bruce Paine went on to the lead role as "Claude" in the San Francisco based musical "Hair" for several years, whilst Michael Sorafine also took the second male lead in the same production; Ted Demos went on to become one of L.A.'s finest Art Directors and set designers for film, T.V. and commercials and both he and Bruce Paine still perform together from time to time. (VJ/RBy)

Jon Appleton (NH)

ALBUMS: 1 APPLETON SYNTONIC MENAGERIE (Flying Dutchman FDS 103) 1969 SC
2 HUMAN MUSIC (Flying Dutchman FDS 121) 1970 SC

NB: (2) shown as by Jon Appleton and Don Cherry.

Appleton was an avant-garde electronics artist from Hanover, New Hampshire. He collaborated with jazz musician Jon Cherry on the second album and recorded many others that were beyond the remit of this book. There is also a 1974 compilation on Folkways that contains some tracks from these albums and *Chef D'oeuvre* can also be heard on *Only In America* (CD). (VJ)

The Appletree Theatre (ME)

Personnel:
JOHN BOYLAN A
TERRY BOYLAN A
(LARRY CORYELL gtr A)
(ERIC GALE gtr A)
(HERB LOVELLE vcls A)
(CHUCK RAINEY bs A)

ALBUM: 1(A) PLAYBACK (mono/stereo) (Verve Forecast FT/FTS 3042) 1968

NB: (1) also issued in the U.K. (Polydor 2353.051) in 1968. (1) also reissued on CD (Rev-Ola CRREV287) 2009.

45s: Hightower Square/
Who Do You Think I Am (Verve Forecast KF 5071) 1967
Lotus Flower/What A Way To Go(Verve Forecast KF 5082) 1968

A studio project from Maine spotlighting the talents of brothers John and **Terry Boylan** (with support from guitarist Larry Coryell and various L.A. sessions players), **The Appletree Theatre** survived long enough to release one of the year's more interesting collections.

Co-produced by the brothers (Pete Spargo serving as executive producer), 1968's *Playback* offered up a rather weird concept piece (admittedly the plotline was largely lost on us). Written by the brothers, the collection contains a bizarre collage of interlaced vocal narratives, sound effects, song fragments, balanced by an occasional pop piece (*Hightower Square*, the bouncy *Brother Speed* and the trippy *You're The Biggest Thing In My Life*). One personal favourite is the backward tape instrumental *Lotus Flower*. There was no doubt the Boylans' were talented. Anyone doubting this statement need merely check out the collision of musical genres compressed into *The Sorry State Of Staying Awake* - country and western, blue-eyed soul; they even find time to make mention of LSD! On the other hand, the album was simply too experimental for the normal listener - no matter how strung out they may have been. Hard to adequately describe, imagine **The Association** having overdosed on bad acid and you might get a rough feel for the set...

John Boylan, who wrote *Brother Speed*, was also a member of **Hamilton Streetcar**, and they too recorded the track.

After this project, which was a little ahead of its time, **Terry Boylan** later made three solo albums in 1969, 1977 and 1980 and John went into management and later became a producer, with Linda Ronstadt and **Russ Giguere** (who covered his *Brother Speed*) among his credits.

You're The Biggest Thing In My Life later got an airing on *Soft Sounds For Gentle People* (CD). (VJ/SR/KSI/SB)

Aquinos (MO)

ALBUMS: 1 AQUINOS (IT 2318) 1967 R2
2 MORE ADVENTURES WITH THE AQUINOS (Saint Thomas 1000) 1968 R2

These prep-rock instrumental albums were made by students at the Saint Thomas Seminary in Hannibal, Missouri. An accordion features very prominently but they are for archivists only. (VJ)

Arbors (MI)

Personnel:
EDWARD FARRAN
FRED FARRAN
SCOTT HERRICK
TOM HERRICK

HCP
ALBUMS: 1 A SYMPHONY FOR SUSAN (Date 3003) 1967 144
2 ARBORS FEATURING I CAN'T QUIT HER (Date TES 4017) 1968 -

NB: There's also a 25-track CD compilation *A Symphony For Susan* (Rev-Ola CRREV 213).

HCP
45s: Anybody Here For Love/
Girl With The Heather Green Eyes (Mercury 72456) 1965 -
α A Symphony For Susan/Love Is The Light (Date 1529) 1966 51

	Dreamer Girl/Just Let It Happen	(Date 1546) 1967	-
	Graduation Day/ I Win, The Whole Wide World	(Date 1561) 1967	59
	Love For All Seasons/With You Girl	(Date 1570) 1967	-
β	Valley Of The Dolls/You Are The Music	(Date 1581) 1967	-
χ	The Letter/Most Of All	(Date 1638) 1969	20
δ	I Can't Quit Her/Lovin' Tonight	(Date 1645) 1969	67
ε	Motet Overature/Touch Me	(Date 1651) 1969	-
	Julie, I Tried/Okolona River Bottom Band	(Date 1672) 1970	-

NB: α also issued in the UK (CBS 202410) 1966. β also issued in the UK (CBS 3221) 1968. χ also issued in the UK (CBS 4137) 1969. δ also issued in the UK (CBS 4379) 1969. ε also issued in the UK (CBS 4640) 1969.

The Arbors were essentially a soft pop-rock group with vocal harmonies, their material being partly based on re-arranged covers of current hits. They formed at the University of Michigan in Ann Arbor. Their second album consists of psych soft-rock a lá **Association**, with a cover of **Al Kooper**'s tune and some baroque arrangements.

Four of their singles charted. Their biggest and arguably best hit was a great arrangement/production of *The Letter.*

The CD compilation features several fascinating Dylan, Beatles, **Doors** and Simon & Garfunkel tunes, many of them appearing on CD for the first time. In the early seventies, the band veered away from commercial releases and embarked on a 30-year career recording advert jingles for McDonalds, Texaco, Green Giant and United Airlines.

The Letter and *Touch* can be also be found on *Psychedelic Archives Vol. 6* (double cassette box). (SR/GM/JW/VJ)

Arbuckle (?)

ALBUM: 1 ARBUCKLE (Musicor MS 3243) 1972

This hippie-rock group's album contained smooth harmonies. (SR)

Arcesia (CA)

ALBUM: 1 REACHIN' (Alpha 103) 1968 R4

NB: (1) reissued with a newly-designed sleeve (9 Little Indians) 1997 in a limited edition of 400.

This is a bizarre and sought-after California album by a middle-aged lounge singer attempting to be "psychedelic". The music ranges from extravagant orchestrated passages to garage-rock with lots of keyboards and fuzz guitar. (VJ)

ARCHIE WHITEWATER

ARCHIE WHITEWATER - Self Titled LP.

Archie Whitewater (NY)

Personnel:	JIM ABBOTT	drms	A
	BOB BERKOWITZ	keyb'ds	A
	SAM BURTIS	trombone	A
	TRAVIS JENKINS	sax, flute, vcls	A
	FRED JOHNSON	ld vcls	A
	PETER LaBARBERA	vibes	A
	PAUL METZKE	gtr	A
	LYN SHEFFIELD	sax, vibes	A
	TONY VECE	bs	A

ALBUM: 1(A) ARCHIE WHITEWATER (Cadet Concept LPS-329) 1970

From New York City, this album consists of a mix of psychedelia, horn-rock and jazz housed in a strange "Statue of Liberty" cover. Peter LaBarbera was a noted session man, also working with Loudon Wainwright and Marc Klingman. (SR)

Arch Of Triumph (CA>France)

Personnel:	T. ARENA	ld gtr	A
	JIMMY McMAINS	ld vcls, keyb'ds, gtr	A
	S. McMAINS	bs	A
	?? ??	drms	A

ALBUMS: 1 THE STORY OF BAXTER WILLIAMS (CBS 7 63458) c1968 ?
2 title unknown (Date) 1970 ?

NB: (1) French release as 'Les Irresistibles'.

45s:	α	My Year Is A Day/She And I	(Date 2-1618) 1968
(US)	β	Sunshine And You/Lands Of Shadow	(Date 2-1634) 1969

NB: α and β also released in the UK on CBS 3330 and 3600 respectively, but shown as by "The Beloved Ones".

45s:	α	My Year Is A Day/She And I	(CBS 3330) 1968
(French)		Dreams Of Dolls/The Fire	(CBS 3913) 196?
		Why Try Too Hard/ Things In Between	(CBS 4222) 196?
		Peace Of Love/My Love Is With Me Today	(CBS 5100) 196?

NB: French releases as Les Irresistibles. α reissued (Arabella 101488).

This Los Angeles band relocated to France in the mid-sixties where they met with some success as Les Irresistibles, releasing several singles and an album. On their return to the US they adopted a new moniker with a distinctly French connection - **Arch Of Triumph** (as in L'Arc De Triomphe) but were concurrently known as the Beloved Ones, and under this name their singles were released in the UK.

The French liner notes of the *My Year...* single mention that Jimmy and S. McMains were twins, born on 9 July 1951 in Washington DC and T. Arena was born on 4 August 1951 in Canton, Ohio. Their unknown drummer, who was NOT William Sheller, was born on 28 May 1951 in Bethesda, Maryland. William Sheller was more a musical director/songwriter than a real member of the group. The single was produced by John Naikce.

Both US singles deliver orchestrated flower-pop with a melodramatic flair and harmonious vocals. Pick of the crop is the enchantingly wistful *Lands Of Shadow* which graces the *Justavibration* (LP) and *Psychedelic Voyage Vol. 2* (LP) compilations (credited to 'Beloved Ones'). *My Year Is A Day* can also be found on the worthy pop-psych compilation *Collecting Peppermint Clouds* (CD), which must be given credit for unravelling the band's different identities and history. The compiler also mentions that they released a 1970 album on Date in the US, whose details remain elusive.

My Year Is A Day also appears on *Psychedelic Archives Vol. 6* (double cassette box).

Frenchman William Sheller appears to have been their musical director; he shared some songwriting credits, co-writing *My Year...* with T.Arena. He became a well-known solo singer in France and remains active in music 30-odd years on. (MW/SR/PM)

Arcus (NJ)

ALBUM: 1 LAUNCHING NO 1 (HNP) 1973 R1

This New Jersey album combines guitar and organ jamming with a Latin/bluesy club rock sound. It contains a number of covers, including *Oye Como Va*, *Stairway To Heaven*, *Don't Let The Sun Catch You Crying* and *Black Magic Woman*, as well as a few originals. (VJ)

Arden House (CT)

ALBUM: 1 COMING BACK (Dellwood DLD 56009) 1977 R2

This rare album is by the band also known as **Jasper Wrath** and **Zoldar & Clark**. Dellwood was a tax-scam label and this album was reputedly issued without the band's knowledge. They have an AOR/prog-rock sound on this release. (CF)

The Argyles (TX)

Personnel:	STEVE ANDERSON		A
	LOUIS CABAZA	keyb'ds, bs	A
	CHRIS HOLZHAUS	gtr	A
	STEVE PERRON	vcls	A
	BENNY TREIBER		A
	ANDY ZSUCH	drms	A

45s: White Lightnin'/Farmer John (Pic One 136) 1966
Still In Love With You Baby/
Turn On Your Love Light (Jox 055) 1966

An historically interesting mid-sixties band which formed in 1961 and operated out of San Antonio, Texas. **The Argyles** later became **The Mind's Eye** and **The Children**. Promotional copies of their second single appeared on red vinyl, whilst their debut is wild'n'raucous waxing offering a different slant on *Farmer John* with one word changed - "I'm in love with your MOTHER"! An ode to the brewing of moonshine, *White Lightnin'* is a catchy fuzz-rocker with a novelty flavour.

Both **Argyles** singles are included on the CD reissue of **The Children's** *Rebirth* album (Gear Fab GF-187) 2002 along with a raft of bonus cuts. (VJ/MW/AB)

Arica (NY)

ALBUMS: 1 AUDITION (2-LP) (Arica Institute AI-1001) 1972 R1
2 HEAVEN (Just Sunshine JSS-1) 1973 SC

These albums were recorded by an obscure New York City-based meditation group named after a town in northern Chile where they originated from. The debut double album features Tibetan ritual chanting, wild jazz, funk, tabla, sitar; and the disc was mainly recorded at New York City's Electric Lady Studios. The track titles comprise: *Absorption*, *Relaxation*, *Mentations*, *Passive In The World*, *Active In The World*, *Passive In The Cosmos*, *Active In The Cosmos*, *The Funnel* (in six parts), *Absorption*, and the six-part *Mantram*, which comprises all of side four.

The second album was similar but slicker and features the following track titles which give a flavour of the meditative mood of the album: *Heaven*, *Cloud*, *Lake*, *Wind*, *Ocean*, *Rock*, *Thorn*, *River*, *Candle* and *Utoh*. It contained a wide variety of instruments: sitar, tablas, congas, flute, electric guitar and gongs. This one's for fans of the **Sufi Choir** or **Om Shanti**. (SR/VJ)

Ariel (CA)

45: I Love You/It Feels Like I'm Crying (Brent 7060) 1966

This was Millbrae's **Banshees** under a new name. Adopting **Beau Brummels**-style vocals, the top side is a soft pop-ballad, but it's the upbeat garage-pop on the flip that's the choice cut. (MW)

Ark (CA) - see Purple Gang (CA).

The Ark (TX)

Personnel:	MICHAEL KNUST	gtr	A
	JERRY LIGHTFOOT	bs	A
	STEVE WEBB	drms	A

A short-lived Texas group formed in 1969 by Michael Knust from **Fever Tree**. They are supposed to have cut an album for Polygram but it was never released. (SR)

The Arkay IV (PA)

Personnel:	BILL ARNOLD	ld gtr	A
	JOHN NICOTRA	drms	ABCDEF
	SKIP NIEBAUER		ABCDEF
	TOM BROCKI	ld gtr	BCDEF
	BOB SUSTAK		C
	DAVE MASSELLO	vcls, keyb'ds	DEF
	BILL ADLEFF	ld vls	E
	VILL STOMERS	ld gtr	
	DOUG PHILIPS	ld gtr	
	MIKE REDCLIFF	vcls	
	MARK FAINSTEIN	drms	
	BILL KIRBY	drms	

NB: Line-up A - The Limbos then the Arkay III, 1962. Lineup B - Arkay III, 1962-1964.

ALBUM: 1 FOR INTERNAL USE ONLY
(Marion no # (Rite #22595)) 1968 R4

NB: Just 100 copies were pressed and sold or pre-sold by subscription to family and fans. Reissued in 1988 as *The Mod Sound Of The Arkay IV* (Cicadelic CICLP 1003) 1998 and circa 1992 on *Battle Of The Bands* (Collectables COL-CD-0519) where it was joined by **The Outcasts**' *Meet The Outcasts* reissue.

45s: α Surprise Love/Another Way (Marion no # (Rite #17811/2)) 1966
β Down From # 9/
When I Was Younger (Marion no # (Rite #18805/6)) 1967
You Are The One/I Was Walkin' (Gateway Acetate) 1967
χ Demotion/I'll Keep On Trying (Marion no # (Rite #21667/8)) 1968

NB: α and β 1,000 copies pressed, χ 500 copies pressed.

In 1962 a trio called The Limbos formed in Erie, Pennsylvania and shortly after were renamed The Arkay III. The expansion to a quartet in 1964 dictated an incrementation to **Arkay IV**. They survived numerous line-up changes and the sixties - their last gig was in August 1971 at a festival in Akron, Ohio.

All original releases date from 1966-1968 and there are three cuts from 1967 that were not released at the time - a Gateway acetate plus one other cut, *I'll Keep On Trying*.

Another album exists from 1976 that was apparently put together from tapes recorded in the first half of the seventies. As scary as that might sound initially, this record has a decidedly retro feel and is worthy of investigation. Shown as by **The Weigaltown Elemental Band**, *Don't Hurt Yourself* (Old Ridge Records W 761) is in the R1 category.

The band reformed in the eighties and released a single *Feelin' Good Tonight/Every Morning* (American Artists A 4857) 1985. There's also a CD available entitled *When We Was Younger*.

Compilation appearances have so far included: *Demotion* and *Valley Of Conneaut Creek* on *Green Crystal Ties, Vol. 6* (CD); the previously unreleased *Little Girl* on *Garage Beat* (5-CD); *Down From #9* on *Wyld Sydes Volume 9* (CD); and *Girl You've Got A Lot ..To Learn* on *Destination Frantic Volume 3* (CD). (VJ/MW/CF)

Armageddon (CA)

Personnel:			
	MARK CREAMER	gtr, vcls	A
	ROBERT LEDGER	bs	A
	JAMES PARKER	gtr, vcls	A
	JOHN STARK	drms, vcls	A
	(SKIP BATTYN	bs	A)

ALBUM:	1(A)	ARMAGEDDON	(Amos AAS 7008) 1969

NB: (1) reissued on CD (New Amos NAR 1). (1) reissued on CD (Repertoire REPUK 1071) 2005.

A Los Angeles band. They did not release any singles on this label but the album is now a very minor collectable, but not yet in the scarce category.

They sound influenced by Cream on a couple of tracks and also covered *Tales Of Brave Ulysses*. The album, which was produced by Tom Thacker, also contains a weird cover of *The Magic Song (Bibbidi Bobbidi Boo)*, from Disney's "Cinderella".

Mark Creamer, Jim Parker and John Stark were earlier members of **The Kitchen Cinq**.

Robert Ledger went on to play in **Simon Stokes' Nighthawks**, whilst James Parker and John Stark also played on Them's U.S.-only album *In Reality*. Marc Creamer played for his wife (Laura Creamer)'s band, **Eve**, on their *Take It And Smile* album, (LHI 3100) 1970 (also produced by Tom Thacker and featuring Ry Cooder, James Burton, **Hal Blaine** and Sneaky Pete). Finally, **Skip Battyn** played in **The Evergreen Blueshoes** and would later join **The Byrds**. (VJ/SR)

Dave Armstrong and One Eyed Jacks (IL) - see **One Eyed Jacks (IL)**.

Arnold Bean (Germany>US)

Personnel:		
	GARY BURNETTE	A
	TODD CHRISTIANSON	A
	MIKE GUTHERIE	A
	HERB GUTHERIE	A

ALBUM:	1(A)	COSMIC BEAN	(SSS International SSS-21) 1970

45:	α	SPECIAL BONUS SINGLE! (PS)	(SSS International AAA-PB-1) 1971

NB: α on blue wax is a sampler of album tracks. It features one by **Arnold Bean**, one by **H.Y. Sledge** and a selection of tracks from two albums by **Benninghoff**.

Arnold Bean was formed in Germany in 1964 then pulled up roots in the late sixties to head for the States. (SR/MW)

The Arondies (PA)

Personnel:			
	JIM PAVLACK	gtr, vcls	A
	GARY PITTMAN	bs, vcls	A
	BILL SCULLY	drms, vcls	A

ALBUM:	1	INTRODUCING ... THE ARONDIES	(Get Hip GHAS-5069) 1999

NB: (1) also issued on CD with same catalogue number.

45s:	α	69/All My Love	(Sherry 198/9) 1965
		One Dead Chicken/Keep On Going	(Astra 1005) 1966/67
	β	Class Of '69/All My Love	(Sherry 198/9) 1969
	χ	Class Of '69/All My Love	(Astro 1014) 1969

NB: β and χ are a reissue of α. β coloured vinyl.

This was a Pittsburgh, Pennsylvania band. *69* is a very simplistic and largely instrumental song, which was later reissued in 1969, when someone figured they could make some money by re-dedicating it to the class of '69. More recently the track can be heard on *Burghers, Vol. 1* (LP & CD) and on *Grab This And Dance* (LP), and Get Hip's retrospective album collects the first two singles and nine unreleased tracks from masters and acetates, all recorded in 1964 and 1965. A healthy mix of instrumentals, garage ballads, folk-rockers and proto-punkers are on offer and they stand up well against local rivals the (pre-**Swamp Rats**) **Fantastic Dee-Jays**. Vinyl fans will also be interested in a 7" reissue of *69* with a previously unreleased cut *El Rondie* on the flip, (Get Hip GHAS 69) 1998.

After **The Arondies** split, Bill Scully went on to play in a group with Herb Marshall (ex-Splendors/Isley Brothers), whilst Jim Pavlack and Gary Pittman headed for Detroit and session work for Motown and Stax. Pavlack and Pittman recruited drummer Jack O'Neill from The Oncomers, and played with Billy Sharay as Soul Congress, with whom they had a nationwide hit with *Do It* in 1971.

Bull Fight Song has been compiled on *Terry Lee Show WMCK* (LP). (MW/BSj)

Arrangement (?)

45s:	You/Mr. Tripper	(Scepter 12229) 1968
	The Child Of The Times/River Road	(Scepter 12258) 1969
	We've Got A World To Build/Chautauqua	(Scepter 12289) 1970

Arrangement played dreamy harmony-pop with occasional psychy effects for flower-pop fans. On their first single, *You* is an **Association**-like ballad, whilst *Mr.Tripper* is upbeat mid-tempo pop nearer to the **Turtles**. Another apparently different **Arrangement** from Jackson, Michigan put out a 'soul-garage single *Midnight Trip/Mean* on Small Town (103) circa 1970. (MW)

Arrogance (NC)

Personnel:			
	DON DIXON	bs, perc, vcls, gtr, strings	AB
	JIMMY GLASGOW		A
	MIKE GREER	gtr	A
	ROBERT KIRKLAND		A
	MARTY STOUT	keyb'ds	AB
	SCOTT DAVIDSON	drms, perc	B
	ROBERT KIRKLAND	gtr, perc, vcls	B
	(DON BROOKS	hrmnca	B)
	(LARRY PACKER		B)
	(ALLEN SANDFORD	strings	B)
	(ERIC WEISSBERG	banjo	B)

ALBUMS:	1(A)	GIVE US A BREAK	(Sugarbush 103) 1974 R1
(selected)	2(A)	PROLEPSIS	(Sugarbush 112) 1975 R1
	3(A)	RUMOURS	(Vanguard VSD 9369) 1976

INTRODUCING...
the arondies

THE ARONDIES - Introducing... CD.

NB: (1) reissued on CD (Dixon Archival Remnants CD-DAR-003) 2000. (2) reissued on CD (Dixon Archival Remnants CD-DAR-004) 2000. (3) reissued on CD (Dixon Archival Remnants CD-DAR-005) 2000.

45s:	An Estimation/Black Death	(Crescent City CCSS 1091) 1969
	Open Wide/Lady Luck And Luxury	(Vanguard 35193) 197?
	Final Nickel/?	(Vanguard 35196) 197?

From Greensboro, this lot went on to become one of central North Carolina's most prolific bands in the seventies and also recorded as **Greer**. *Black Death* tended towards hard-rock a lá Black Sabbath - a sign of the times in 1969 - but it had great vocals. You'll find it on *Tobacco A-Go-Go, Vol. 1* (LP).

They recorded tracks for an intended album called *Night Of Dreams* in 1970 that was never released, although some of them were included on the 1973 album by **Michael Greer**. *Give Us A Break* is mostly an acoustic country-folk album with decent songs and vocals and lots of bongos!

The follow-up is a much stronger effort with a successful blend of vocal harmonies, lead vocals, rural-rock, guitar-op and folk-rock. This group was apparently very popular in North Carolina in this era.

Their 1976 album is reputedly pleasant, with *Open Wide* being the stand-out track. Don Dixon went on to become a nationally known producer, playing a part in the 'Athens scene' producing both R.E.M. and Mitch Easter's *Let's Active*. (VJ/MW/SR/PPn)

The Arrogants (CA)

45:	Golden Stairs/ Look For Tomorrow	(Living Legend LL-101/2) 1965

This very obscure single from Hollywood, California features a sultry and simple Beatlesque ballad. The mid-tempo flip is the stronger with its ringing and reverbed guitars more in a Searchers/**Beau Brummels** vein, and both exude a tentative charm. Any impact is more in its historical significance as the first release on **Kim Fowley**'s modestly named Living Legend label and as the vehicle for two songs by budding writers Michael Lloyd and James Greenspoon. Lloyd arranged this and **Fowley** produced - was this their first recorded collaboration? Michael Lloyd would of course go on to achieve cult and legendary status as the whizz-kid behind the **West Coast Pop Art Experimental Band** (**WCPAEB**) and as a writer, arranger and producer (often in cahoots with **Fowley**) of so much more that is documented throughout this book - e.g. **A.B.Skhy**, **American Revolution**, **Fire Escape**, **Grains Of Sand**, **Laughing Wind**, **Rubber Band**, **St. John Green**, and **The Smoke** (on Capitol/Sidewalk). He also worked in partnership with Mike Curb and went on to become the youthful vice-president of MGM records. He continues to produce and command considerable respect to this day. The recent retrospective on the early days of **WCPAEB** (*Volume One* on Sundazed) features an interview with Michael that mentions the period but not this group - apparently he was also playing with a band called **The Rogues** around the time which featured Shaun and Danny Harris prior to the formation of **WCPAEB**.

So, we have to ask, who actually were **The Arrogants**? (MW)

ARS NOVA - Ars Nova LP.

Ars Nova (?)

Personnel:	MAURY BAKER	perc, keyb'ds	A
	WYATT DAY	gtr, keyb'ds, vcls	AB
	BILL FOLWELL	trumpet, bs	A
	GIOVANNI PAPALIA	gtr	A
	JON PIERSON	trombone, vcls	AB
	JONATHAN RASKIN	bs, gtr, vcls	A
	WARREN BERNHARDT	keyb'ds	B
	JOE HUNT	drms	B
	ART KOENIG	bs	B
	JIMMY OWENS	trumpet	B

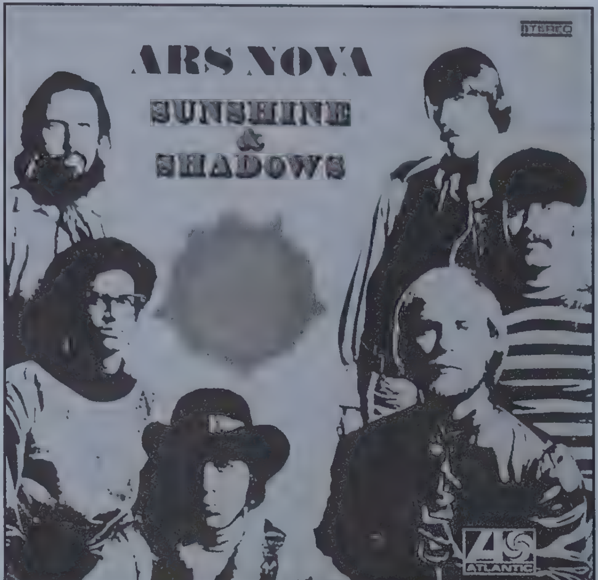
ALBUMS: 1(A)	ARS NOVA	(Elektra EKS-74020) 1968
2(B)	SUNSHINE & SHADOWS	(Atlantic SD 8221) 1969

NB: (1) reissued on CD (Sundazed SC 6207) 2004 taken from the analog Elektra stereo mastertapes. (2) has been reissued on CD (Repertoire REP 4377-WY) 1993. (2) reissued on CD (Collectables COL-6722) 2005.

45s:	Pavan For My Lady/Zoroaster	(Elektra EK-45627) 1968
	Fields Of People/ March Of The Mad Duke's Circus	(Elektra EKM-45631) 1968

In a sometimes almost desperate search to elevate the standard of rock, many groups shared the desire to marry their music with classical compositions. **Ars Nova** succeed better than most in making a convincing attempt, since their brand of cross-over incorporates not only baroque instrumentation in a psychedelic environment, but also baroque composition techniques such as fugas, chorales and pavanes, often scored for brass and guitar. On their first album, produced by Paul Rothchild and Arthur Gorson, they also write lovely tunes and the whole album does, surprisingly enough, not become as pretentious as it could have been, the name of the band notwithstanding. Two of the tracks even get covered (*Fields Of People* by The Move and *I Wrapped Her In Ribbons* by Galliard, both U.K. bands!). Other highlights include *March Of The Mad Duke's Circus*, with vaguely renaissance-like harmonies and *General Clover Ends A War*, a bitter and driven satire on military affairs. Most tracks were penned by Wyatt Day, sometimes helped by Jon Pierson. Greg Copeland, a young songwriter also working with Steve Noonan and Jackson Browne, wrote the lyrics of four songs.

The formation changed after the first album and among the departing members, Maury Baker went on to play on **Tim Buckley**'s *Starsailor*, **Janis**



ARS NOVA - Sunshine & Shadows LP.

Joplin's *Kosmic Blues* and Augie Meyer's *Head Music* albums. Bill Folwell guested on the second **Insect Trust** album and Jonathan Raskin appeared on **Tom Rush**'s *Circle Game*.

Their second effort in a completely revised line-up still finds them in good form regarding the playing, but they seemed to have lost their interest in the subtle art of their first. Some unusual harmonies are still to be found, but nevertheless more in a conventional rock frame.

After **Ars Nova**, Raskin, Day, Hunt, Owens and Pierson, formed a short lived studio group called **Terminal Barbershop**, together with Eric Weisberg, Joe Farrell and Dick Hurwitz. They released a mediocre album, *Hairstyles*, in 1969. Jon Pierson became a studio musician and played with Lou Reed.

Snap up the first album when you come across it. Compilation appearances have so far included: - *March Of The Mad Duke's Circus* on *Elektrock The Sixties* (4-LP); *I Wrapped Her In Ribbons* on *Kings Of Pop Music Vol. 2* (LP); and *And How Am I To Know* on *Hallucinations, Psychedelic Underground* (LP). (MK/SR/NK)

Art (AK)

ALBUM: 1 ART IS WHATEVER YOU CAN GET AWAY WITH
(Oosik OM-21174) 1974 SC

Alaskan band (and there weren't too many of them) **Art** deliver an offbeat basement folk/jazz/prog album. **Frank Zappa** and **The Fugs** are clear influences. (VJ)

Art Collection (CA)

Personnel incl:	RAY COLUMBUS	vcls	A

EP: 1 RAY COLUMBUS & THE ART COLLECTION
(Distortions DR 1016) 1994

NB: (1) contains four tracks from 1967 including *Kick Me*.

45s:	α	She's A Mod/The Cruel Sea	(Philips 40251) 1965
	α	Where Have You Been?/She's Back Again	(Phillips 40326) 1965
	β	Kick Me/She's A Mod	(Colstar 1001) 1967
		We Want A Beat/I Need You	(Colstar 1002) 1967
		I Would Rather Blow A Bagpipe/ In The Morning Of Today	(Colstar 1003) 1967
		Till We Kissed/Tonight Is The Time (PS)	(Colstar 1004) 1968
		I Go To School/Morning	(Sundazed S 119) 1996

NB: α shown as by Ray Columbus and The Invaders. β shown as by Ray Columbus and The Art Collection.

This transcendent San Mateo, California combo uncannily clones that heart-stopping Who's *Sell Out* sound. The band was led by vocalist Ray Columbus (Invaders) who later formed **Powder**. Columbus was originally from New Zealand.

The second single, *Where Have You Been?* is a big beat orchestrated ballad, backed by a cool crunchy garage number similar to the other **Art Collection** sounds.

You can also find *Kick Me* on *Off The Wall, Vol. 1* (LP).

You can read more about Ray Columbus in the "Dreams Fantasies and Nightmares Revisited" book. (VJ/MW/SBn)

Arthur (Arthur Lee Harper) (CA)

ALBUMS: 1 DREAMS AND IMAGES (mono/stereo)
(LHI 12,000) 1968 R1
2 LOVE IS THE REVOLUTION
(Nocturne NRS-905) 1970 R2

NB: (1) and (2) reissued as a 2 on 1 CD (Papa's Choice PAPA 4002CD) 2002. (2) shown as by **Arthur Lee Harper with Second Coming**. (2) reissued on vinyl (Synton T 9806) 1998.

The first album, recorded in November 1967, is a soft wistful folk album by a Californian solo folkie, **Arthur Lee Harper**. Imaginative dealers may call this 'dreamlike psych' but they're only dreaming of how much they can boost its price! He did not release any singles for Lee Hazelwood's label, but later released a privately pressed album under his real name. This is reputedly better and rockier. (VJ/MW)

Artificial Horizons (?)

Personnel incl: TOM BEHRENS

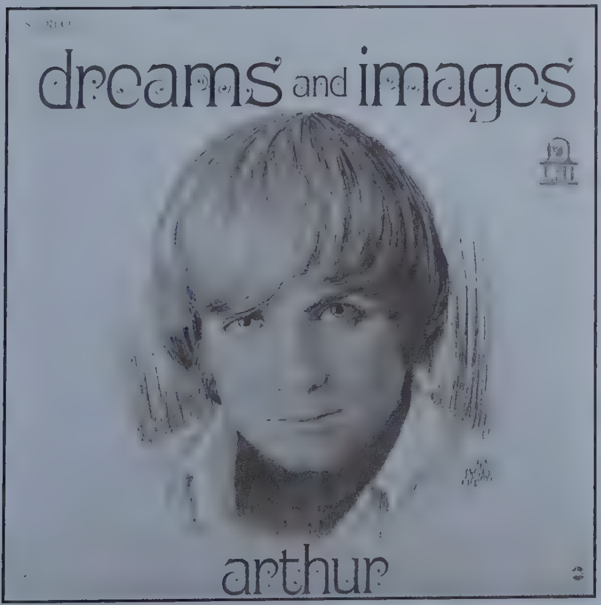
ALBUM: 1 ARTIFICIAL HORIZONS (Horizons HS-01) 1974 R1

NB: (1) is sometimes credited to Tom Behrens.

Here's an electronic progressive album that utilises synthesisers, flute, dulcimer and echoplex. (VJ)

Art of Lovin' (MA)

Personnel:	PAUL APPLEBAUM	ld gtr	A
	JOHNNY LANK	bs	A
	BARRY TATELMAN	sax	A
	GAIL WINNICK	vcls	A
	SANDY WINSLOW	perc	A



ARTHUR - Dreams And Images LP.

ARTHUR LEE HARPER

ARTHUR LEE HARPER - Love Is The Revolution LP.

the Art of Lovin'
STEREO

ART OF LOVIN' - Art Of Lovin' LP.

ALBUM:	1(A)	ART OF LOVIN'	(Mainstream S/6113) 1968 R2

NB: (1) reissued on CD 1997. (1) also reissued as a 2-on-1 CD (Hipshaft) 200? with the **Velvet Night** album. (1) reissued on CD (P-Vine PCD-25073) 2008.

45:	You've Got The Power/Good Times	(Mainstream 687) 1968

A Massachusetts outfit whose album is full of interesting and quite imaginative pop/folk-rock. Apart from a cover of **Tim Hardin**'s *Hang On To A Dream*, all the songs were penned by Paul Applebaum. Similar to **Neighbo'rhood Childr'n** or **Yankee Dollar**, although not as good as either, it's certainly worth hearing. (VJ)

Bill Artz & His Rhythm Kings (?)

ALBUM:	1	VARIETY TIME	(Justice JLP-101) 1965 R2

Avoid this East Coast club band's early sixties influenced effort unless you collect all the Justice releases! It's usually considered to be more a swing album than a beat one. (VJ)

David Arvedon (?)

ALBUMS:	1	BEST OF DAVE ARVEDON	(Wrecked 81474) 1971
	2	IN SEARCH OF THE MOST UNFORGETTABLE TREE WE EVER MET (1969-1974) (2-CD)	(Arf! Arf! AA-053/4) 1995

Take **David Arvedon**, a bona fide sixties New England legend, add seasoned studio cats, and inflict a severe case of lyrical weirdness, aardvarks, and quality songwriting in the league of Lucia Pamela and **The Shaggs**. The 2-CD compilation, which includes his limited edition album, eight-track, both singles and extra unreleased material is about as contorted and convoluted as home-grown music gets. **David Arvedon** was with Psycho's Psychopaths aka the **Psychopaths** in the sixties.

You can also find a previously unreleased cut *Buckets Of Water* on the strange *Only In America* CD compilation. (VJ)

The Ascendors (NY)

45:	I Won't Be Home/My Friend	(Lee 105) 1966

This is a rare single on Bruce Porter's Lee label, out of Hornell, New York which also put out a single by **P.B. & The Staunchmen**.

I Won't Be Home was covered in 1997 by The Others (an Italian retro-garage-psych band) on their *So Far Out* 10" LP and has reappeared on *Back From The Grave Vol. 8* (2-LP) and *Psychedelic States: New York Vol. 2* (CD). (VJ/MW)

The Ascots (MI)

Personnel:
BOB
CHRIS
DALE
FRANK
JOHN

45:	Who Will It Be?/So Good	(Frat no #) 1966

This band came from Pontiac, Michigan where they were a frequent live attraction in local teen clubs between 1964 and August 1966 when their lead guitarist and drummer quit for college. *So Good* is a raw recording with rockabilly-style guitar, but the label name says it all.

Compilation coverage has so far included: - *So Good* on *Back From The Grave, Vol. 6* (LP), *Punk Classics, Vol. 2* (7" EP) and *Michigan Mayhem Vol. 1* CD; and *Who Will It Be?* on *Teenage Shutdown, Vol. 8* (LP & CD), *Michigan Mayhem Vol. 2* (CD) and *Quagmire Vol. 1* (CD). (VJ/MW/MM)

The Ascots (RI)

Personnel incl:	RICK DESILETS	vcls	A
	VIN MEDBURY	keyb'ds	A

45s:		Monkey See - Monkey Do/You Can't Do That	(Super 102) 1965
		Midnight Hour/Midnight Hour Part 2	(Super 103) 196?
		Sookie Sookie/Put Your Arms Around Me	(Super 104) 196?
	α	I Need You/Knock On Wood	(Super 105) 106?

NB: α only 200 copies pressed.

A Barrington, Rhode Island outfit who leant towards R&B and soulful sounds. Much of their output is described as "soul-garage". Their debut showcases a chunky beat number with a fratty sound, backed by a forceful slowed-down version of the Beatles song.

Rick Desilets would release a solo single, which is not recommended by Aram Heller in his New England bible 'Til The Stroke Of Dawn'. Aram also reveals that members of **The Ascots** would later form **The Deviled Ham**. (MW)

The Ascots (CA)

Personnel incl?:	M. BORDEN	A
	R. BORDEN	A

45s:	Summer Days/ ?	(Blue Fin) 1966
	I Won't Cry/Wonder Of It All	(Blue Fin BL-FI-101) c1966

From the Anaheim area of Los Angeles on the same label as **Deepest Blue**. This unknown group's upbeat folk-rock-jangler *Summer Days* shines on *Fuzz, Flaykes And Shakes Vol. 3* (LP & CD). (MW)

Ash (CA)

Personnel incl:	R.LAWSON		A
	DAVE NORUP	keyb'ds	A
	JACK SCHOOLAR	ld gtr	A

45:	Fly Up Tight/Sad Over You	(ABC Probe CP-451) 1968

NB: also released in Portugal (!) on Command N-88-1.

An excellent fuzz-psych-rock double-sider by a young Californian gang who would become **Shotgun Ltd**.

Fly Up Tight has reappeared on *I'm Trippin' Alone* (LP).

In more recent years, Dave Norup played keyboards with the reformed **Davie Allan & The Arrows** (*Arrows Dynamic Sounds Of..* CD, 1999) and piano on an album by Michael Katon (*Get On The Boogie Train*, 1992). (MW)

Billy Ashe (TX)

ALBUM: 1 YOU-IN-YOU (w/booklet) (Frigate 112552) 1974 R2

300 copies were issued of this folk album presented in a plain cover with the album titles handwritten. It was recorded live in **Ashe's** living room in Texas. (VJ)

The Ashes (CA)

Personnel:			
	AL BRACKETT	bs	A
	JOHN MERRILL	gtr	A
	PAT TAYLOR	vcls	A
	JIM VORGHT	drms	A

ALBUM: 1(A) THE ASHES (Vault 125) 1971 R1

NB: (1) reissued as *The Ashes - Featuring Pat Taylor* (Radioactive RRCD173) 199?

45s:
Is There Anything I Can Do?/Every Little Prayer (Vault 924) 1966
Dark On You Now/Roses Gone (Vault 936) 1967
Homeward Bound/Sleeping Serenade (Vault 973) 1971

This band originally formed in Santa Monica as The Young Swingers and released two singles under this name in 1965. By 1966, they had changed name to **The Ashes**. The above line-up is that featured on the album. This Los Angeles band's original drummer was, of course, Spencer Dryden, before he joined **Jefferson Airplane**. The remaining members, aside from Taylor, later teamed up with Bill Wolff, Lance Feat and Sandi Robinson to become **The Peanut Butter Conspiracy**. The album blends country, folk, rock and touches of psychedelia. Although it was recorded in 1966, it was shelved and not released until 1971.

The Ashes also have four tracks (both sides of their first two singles) on the 1967 Vault compilation, *West Coast Love-In* (LP). *Every Little Prayer*, *Is There Anything I Can Do?*, *Dark On You Now* and *Roses Gone* are all characterised by the distinctive melodies that typified so many mid-sixties English bands like The Fortunes. They feature Sandi Robinson rather than Pat Taylor on vocals. (VJ)

Jan Ashton (CA)

One time vocalist-drummer with **The Vejtables** (she sang lead on their local hit *I Still Love You* and their cover of **Tom Paxton**'s *Last Thing On My Mind*), she recorded an electro-folk track *Cold Dreary Morning*, which was a good platform for her vocal talents but remained unreleased until its inclusion on *Nuggets, Vol. 7* (LP), after leaving **The Vejtables** and prior to joining **The Mojo Men**.

WEST COAST
LOVE-IN
WITH THE
VAULT
MONO

WEST COAST LOVE-IN (Comp LP) including The Ashes.

Both unreleased 1967 tracks *Cold Dreary Morning* and *About My Tears* have been re-aired on the CD compilation *Someone To Love* (CD), part of Alec Palao and Big Beat's utterly essential *Nuggets From The Golden State* series. (VJ/MW)

Ed Askew (?)

ALBUM: 1 ED ASKEW (ESP Disk 1092) 1968 R1

NB: (1) reissued on CD in Germany as *Ask The Unicorn* (ESP Disk 1092) 2005 with three bonus tracks.

On this acid-folk curiosity item oddball **Askew** plays the tiple (an acoustic instrument similar to the mandolin, autoharp and dulcimer). The songs are sparsely arranged with quirky lyrics and this album should appeal to fans of loner folk. (VJ)

A Small World (CA)

45s:
Wheel Of Fortune/Joni Joni (Pacific Challenger 140) c1968
I See You/The Life You Lead (Mira 250) 1968

Los Angeles area releases by an unknown outfit , whose *Wheel Of Fortune* is appealing mid-tempo melodic garagy-pop with some fuzz buried low in the mix, **Turtles**' style 'ba-ba-baaa's, but with upfront brassy outbursts. *Joni* is much better - a galloping fuzz-popper without the brass. It's not certain that the Mira single is by the same group. (MW)

Assemblage (MI)

Personnel:			
	STUART AVERY	vcls	A
	PAUL KINGERY	gtr, vcls	A
	JOHN ORLICH	drms	A
	ROBIN ROBBINS	keyb'ds	A
	WALLY STAHL	bs, vcls	A

ALBUM: 1(A) THE ASSEMBLAGE ALBUM (Westbound WB 2004) 1972

45s:
Satisfaction/Black And White (Westbound 177) 1971
Shotgun/? (Westbound) 1971

On the same label as **Teegarden and Van Winkle** and **Funkadelic**, a Detroit hippie band heavily inspired by the Rolling Stones (they cover *Satisfaction*) with fuzz guitar, organ and female background vocals.

The band started in 1967 as Stuart Avery Assemblage and Wally Stahl had previously played in **The Jagged Edge**. (SR/NK)

Associated Soul Group (?)

ALBUM: 1 TOP HITS OF TODAY (Contessa CON 15012) 1968

This album is one of the more celebrated and rated examples of a sub-genre which tends to go under the banner of 'exploito', which has gained interest and become more collectable in the last few years. Whilst covering many styles of music and moving into 'exotica' territory, we're only concerned here with trying to unravel those that exploited the psychedelic, garage or flower-power genres.

What is 'exploitio' - briefly it's the cash-in on the latest musical wave at minimal cost. Both the music and artists are exploited by covering or reworking (and often retitling) current hits in the latest styles. Songwriting and artist credits or identity rarely appear because the artists were just a bunch of session musicians. Occasionally a real group would be hired on the cheap who couldn't (and at the time wouldn't have wanted to) reveal their true identity (not unlike Elton John's early career as a hired hand on all those U.K. 'Top Of The Pops' albums). The music is frequently reused and recycled appearing on different albums, labels, with new arrangements and often a new title. Mike Curb of Sidewalk was already having great success in recycling music and groups - his 'house-band' were **Davie Allan**

& The Arrows who went under many assumed names. This was very effective in cutting down on studio and artist costs, to provide cheap music for the masses and still make big bucks.

THE LABELS: generally found on budget labels like Contessa, Crown, Alshire, Wing, Wyncote, Custom, Design (equivalents in the U.K. would include Music For Pleasure, Starline and Marble Arch, and Europa on the continent).

SLEEVES/ARTWORK: It's with psychedelia that most tried to cash in. Sleeve designs tend to be in two camps: splashes and swirls of colour in paisley or oil-slide style accompanied by San Francisco poster-style lettering, or a semi-clad leggy chick surrounded by records (as in this case). Even the album artwork got recycled too - in the case of this album the same design was used on the **Electric Firebirds** album.

MUSIC: The music ranges from totally naff to quite awesome: fuzz-psych extravaganzas, covering Hendrix or just trying to sound like him; fuzzy jazz-lounge instrumentals or instrumental reworkings (and renames) of recent hits; awful MOR pop or loungy ballad muzak. Unfortunately these extremes can be experienced on just one platter making the notion that it was one 'artist' unrealistic. Very few of these albums don't have at least a couple of barfers.

FAKE GROUPS: This is where confusion really starts - Some albums give the impression that it's a bona-fide group via a picture or sleeve notes but the same music may turn up elsewhere under a different artist name and sometimes track name, e.g. **Animated Egg**. Also rumoured to be a bogus group is the **Purple Fox** - *Tribute To Jimi Hendrix* album.

NON-GROUPS: Most of these are session musicians but even then one album will not be by one group of sessioneers - given the reappearance of the same tracks on other albums and the different styles and sounds - the name is most likely just a convenient and colourful handle for a collection of material. Examples: **Associated Soul Group**, **Projection Company**, **Rajput & Sepoy Mutiny**, **T. Swift & The Electric Bag**, **The Underground**. Most of these 'names' had just the one release; one exception is the conglomeration known as **101 Strings**.

BONA-FIDE GROUPS: the **Firebirds** are thought to be a genuine group, although they seem to have also recorded as **The 31 Flavors.** Another example is the **Chimps**, who recorded the rather good *Monkey Business* album on Wyncote (two **Monkees** covers and some good garage sounds) - they would later be known as the **(Thomas A.) Edison Electric Band**.

These albums throw other outfits into question - the **Projection Company** album features three covers of **Id** *Inner Sounds* album tracks - *Wild Times, Don't Think Twice* and *Boil The Kettle*. The first two turn up on the **Associated Soul Group** album and are exactly the same tracks. Whilst not the same as on the **Id**'s album, they sound close enough to question whether the bunch who recorded as the **Id** were behind some of the material on these two albums.

So what about the **Associated Soul Group** album itself? In the main it's above-par: five tracks recycled on the **Projection Company** album; covers include a great version of *Are You Experienced* (**T. Swift & The Electric Bag** do this too), an awful *Up Up And Away* (5th Dimension), *Macarthur Park* (Jim Webb/Richard Harris) and two Simon & Garfunkel numbers with rehashed (i.e. misheard) lyrics - *Sound Of Silence* and *Scarborough Fair.* Other tracks sound remarkably like the **Animated Egg** to add to the confusion.

2009 postscript: subsequently Sundazed's **Animated Egg** CD reissue *'Guitar Freakout'* has revealed that the central figure behind many of the aforementioned "exploito" groups and creations was guitarist **Jerry Cole**. (MW)

The Association (CA)

Personnel:			
	GARY ALEXANDER	gtr, vcls	A CD
	TED BLUECHEL	vcls, drms	ABCD
	BRIAN COLE	vcls, bs	ABCD
	RUSS GIGUERE	vcls, gtr	ABC
	TERRY KIRKMAN	drms, vcls	ABCD
	JIM YESTER	gtr, vcls, keyb'ds	ABCD
	LARRY RAMOS	sax, hrmnca, gtr, vcls	BCD
	RICHARD THOMPSON	gtr, vcls	D

ASSOCIATION
WINDY

THE ASSOCIATION - Insight Out CD.

HCP

ALBUMS: 1(A) AND ALONG CAME THE ASSOCIATION
(Valiant VLS 25002/Warner Brothers WS 1702) 1966 5
2 (A) RENAISSANCE
(Valiant VLS 25002/Warner Brothers WS 1702) 1966 34
3 (B) INSIGHT OUT (Warner Brothers WS 1696) 1967 8
4 (B) BIRTHDAY (Warner Brothers WS 1733) 1968 23
5 (-) GREATEST HITS (Warner Brothers WS 1767) 1968 4
6 (B) GOODBYE, COLUMBUS (Soundtrack)
(Warner Brothers WS 1786) 1969 99
7 (C) ASSOCIATION (Warner Brothers WS 1800) 1970 32
8 (C) LIVE (2-LP) (Warner Brothers WS 1868) 1971 79
9 (D) STOP YOUR MOTOR
(Warner Brothers WS 1927) 1971 158
10 (D) WATERBEDS IN TRINIDAD!
(Columbia KC 31348) 1971 194

NB: (1) reissued on CD (Collectors' Choice CCM-647-2) 2006. (2) reissued on CD (Collectors' Choice CCM-380-2) 2003. (3) reissued on CD (Collectors' Choice CCM-381-2) 2003. (4) reissued on CD (Collectors' Choice CCM-382-2) 2003. (6) reissued on CD (Collectors' Choice CCM-648-2) 2006. (7) reissued on vinyl (Warner Brothers 1800). (7) reissued on CD (Collectors' Choice CCM-383-2) 2003. (8) reissued on CD (Collectors' Choice CCM-384-2). (9) reissued on CD (Collectors' Choice CCM-385-2) 2003. (10) reissued on CD (Rev-Ola CRREV214) 2007.

There's also a UK only compilation, *The Association* (Warner Brothers K26012) 1981.

HCP

45s: Babe I'm Gonna Leave You/
Baby Can't You Hear Me Call Your Name (Jubilee 5505) 1965 -
Forty Times/One Too Many Mornings (Valiant V-730) 1965 -
Along Comes Mary/Your Own Love (Valiant V-741) 1966 7
Cherish/Don't Blame It On Me (Valiant V-747) 1966 1
Pandora's Golden Heebie Jeebies/
Standing Still (Valiant V-755) 1966 35
No Fair At All/Looking Glass (Valiant V-758) 1967 51
Windy/Sometime (Warner Bros 7041) 1967 1
Never My Love/
Requiem For The Masses (Warner Bros 7074) 1967 2/100
Along Comes Mary/Cherish (Warner Bros 7105) 1967 -
Never My Love/Windy (Warner Bros 7119) 1967 -
α Interview With Sam Riddle/
Young Men: Boss City Theme (promo) (Boss City no #) 1967 -
Everything That Touches You/
We Love Us (Warner Bros 7163) 1968 10
Time For Livin'/Birthday Morning (Warner Bros 7195) 1968 39
Six Man Band/Like Always (Warner Bros 7229) 1968 47
Enter The Young/
The Time It Is Today (Warner Bros 7239) 1968 -
Goodbye Columbus/
The Time It Is Today (Warner Bros 7267) 1969 80
Under Branches/Here In Here (Warner Bros 7277) 1969 117
Yes, I Will/I Am Up For Europe (Warner Bros 7305) 1970 120

Are You Ready/Dubuque Blues	(Warner Bros 7349) 1970 -
Just About The Same/ Look At Me, Look At You	(Warner Bros 7372) 1970 106
Along The Way/Traveler's Guide	(Warner Bros 7429) 1970 -
P.F.Sloan/Travelers Guide	(Warner Bros 7471) 1971 -
Bring Yourself Home/ It's Gotta Be Real	(Warner Bros 7515) 1971 -
That's Racin'/Makes Me Cry (Funny Kind Of Song)	(Warner Bros 7524) 1971 -
Darlin' Be Home Soon/ Indian Wells Woman	(Columbia 4-45602) 1972 104
Come The Fall/ Kicking The Gong Around	(Columbia 4-45654) 1972 -
Names, Tags, Numbers and Labels/ Rainbows Bent	(Mums 6016) 1973 91
One Sunday Morning/ Life Is A Carnival	(RCA Victor JH-10217) 1975 -

NB: α promo-only release of radio show interview. Flip is the show's instrumental theme tune, by The Young Men.

Based in Los Angeles, although originally from the Midwest, **The Association** was a crisp, clear vocal harmony group formed in 1965. Their first two singles, *Along Comes Mary* and *Cherish* both made the US Top 10 in 1966. Their first album is full of clean, clear cut vocal harmonies from these straight graduates who usually wore suits.

Renaissance, one of the groups most varied albums, contained the track (and single choice) *Pandora's Golden Heebie Geebies.* Named after Pandora's Box, the infamous Sunset Strip nightclub, it was their one true foray into psychedelia. You'll find it on *Nuggets Vol. 5: Pop Part 111* (LP) and *Nuggets: Hallucinations* (CD). The remainder of the album veered from folk-rock pop harmony sounds to bubblegum pop.

Insight Out was a slightly more adventurous album. It contained *Windy* and *Never My Love*, which reached No's 1 and 2 respectively in the singles chart in 1967. It also included **P.F. Sloan**'s *On A Quiet Night* and Kirkman's rather pretentious, anti-war song *Requiem For The Masses*. Kirkman incidentally, could play as many as 25 instruments.

Birthday had some psychedelic influence and saw the band flirt with psych-pop. *Time For Livin'* was culled from it and gave them a minor hit, as was Kirkman's *Everything That Touches You*, a romantic number with powerful vocals and trumpet fanfares. *Barefoot Gentlemen*, a very strange number, is also of note. By contrast their eponymous 1970 album was rather disappointing.

Despite making the Top 100, *Goodbye Columbus* is the band's hardest album to find. The soundtrack album to the film which starred Richard Benjamin and Ali MacGraw contains about 50% instrumentals composed by Charles Fox. There are also a number of band originals; including the title track, *Gotta Be Real*; *So Kind To Me* and a wordless vocalised reprise of *Goodbye Columbus.*

THE ASSOCIATION - Birthday CD.

THE ASSOCIATION - Stop Your Motor LP.

Although it was released in 1971, their live double album was recorded on 3 April 1970 at the University of Utah. It includes untarnished versions of their hits, *Dubuque Blues* - an early white soul number and a fine version of *Enter The Young* from their first album.

Stop Your Mother was another disappointing album and the band was dropped by Warner Brothers as a consequence. They switched to Columbia at this point and *Waterbeds In Trinidad* was an improvement. *Silent Song Through The Land* was a striking opening cut and is followed by their quieter, emotive cover of **John Sebastian**'s *Darling Be Home Soon*, which gives the original more than a run for its money. The jazzy *Kicking The Gong Around* has ambitious jazzy arrangements, there's also a fine cover of John Stewart's *Little Road And A Stone To Roll* and some beautiful soaring vocals on Goffin/King's *Snow Queen.*

Most of their albums were produced by Jim Yester's brother, Jerry, who had earlier been a member of **The Lovin' Spoonful**. The band is perhaps best remembered for his production and for performing some very good love songs. However, by their demise in 1972, they failed musically to keep abreast with the times. Sadly, Ralph Cole died of hepatitis in 1972.

In 1975, they signed to RCA but no releases were forthcoming. They re-emerged in 1981 on Elektra issuing just one single.

Terry Kirkman, Jules Alexander and Larry Ramos later appeared on the *United States of Existence* 1986 (LP) (Bam-Caruso KIRI 048) 1986.

Other compilation appearances have included: *Come On In* on *Nuggets: Come To The Sunshine* (CD); *Cherish* on *Memory Pack* (EP) and *One Too Many Mornings* on *Where The Action Is! L.A. 1965-68* (4-CD book). (VJ)

The Assortment (MI)

45:	First I Look At The Purse/ Bless Our Hippy Home	(Sound Spot 2224) 1967

This lot hailed from the Lansing area, around central southern Michigan. *First I Look At The Purse* is a pretty good cover of a Contours song, the flip's rather an unusual Farfisa-laden song with classic lyrics and effective folk-punk vocals. It's resurfaced on *Highs In The Mid-Sixties, Vol. 19* (LP) and on *Scream Loud!! The Fenton Story* (2-CD), which also features *Bless Our Hippy Home.* (VJ)

The Astral Projection (TX)

45:	Rosa-Lynn/Our Love Is A Rainbow	(Maverick 711) 1970

This is the sole single from a Duncanville, Texas outfit. Despite the vocalist's occasional Elvis pretensions, this mid-tempo garage-ballad has an infectious guitar refrain. *Our Love* is more rocky but with some solid fuzz.

Rosa-Lynn was written by a guy from Carbondale, Pennsylvania who now says that the single was not supposed to be released.

Rosa Lynn can also be found on *Acid Dreams Vol. 2* (LP). (MW/MM)

Astral Projection (NY)

Personnel:			
	JAY BERLINER	classical gtr	A
	LOR CRANE	perc	A
	AL GORGONI	gtr	A
	JOSEPH MACHO Jr.	bs	A
	HUGH McCRACKEN	gtr	A
	FRANK OWENS	piano	A
	BUDDY SALTZMAN	drms	A

ALBUM: 1(A) THE ASTRAL SCENE (Metromedia MD 1005) 1968 R1

NB: (1) reissued on CD (Gear Fab GF-153) 2000. (1) reissued on vinyl (Gear Fab GF-206) 2001.

This was a New York City studio project. The concept album was conceived and written by Bernice Ross and Lor Crane and Crane also produced it with Rod McBrain and arranged and conducted it. In addition to the personnel above, there's also string, horn and woodwind sections - and in the former is Harry Lookofsky, father of the **Left Banke**'s Michael Brown (Lookofsky). Al Gorgoni was previously one half of **Just Us**, with Chip Taylor. **Hugh McCracken** had fronted his own outfit The Funatics, and became an in-demand session player.

If orchestrated concept hippie-flower-pop is your bag (man), this should appeal. The track *Accordion Pleated Mind* is quite a surreal experience and the finale *Overture - The Astral Scene* is a fitting ending. Garageheads, on the other hand, should steer clear. (MW/SR/VJ)

The Astronauts (CO)

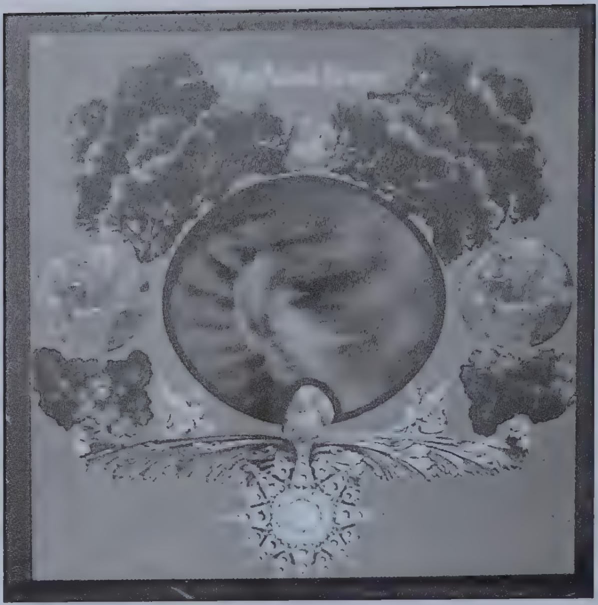
Personnel:			
	BOB DEMMON	gtr, bs	ABCDEF
	BRAD LEECH	drms	A
	STORMY PATTERSON	bs	ABC
	RICHARD OTIS FIFIELD	vcls, gtr	BCDEFG
	JIM GALLAGHER	drms	BCDE
	DICK SELLARS	gtr	B
	DENNIS LINDSEY	gtr	CD
	MARK BRETZ	gtr	EFG
	RON JENKINS	drms	F
	ROBERT CARL MCLERIAN	bs	GH
	TONY MURILLO		GH
	PETER M. WYANT		GH

HCP

ALBUMS: 1(C) SURFIN' WITH THE ASTRONAUTS (RCA Victor LSP-2760) 1963 61 SC
2(C) ROCKIN' WITH THE ASTRONAUTS (RCA Victor PRM-183 MONO) 1964 - SC
3(C) EVERYTHING IS A-OK (RCA Victor LSP-2782) 1964 100 SC
4(C) COMPETITION COUPE (RCA Victor LSP-2858) 1964 123 SC
5(C) ASTRONAUTS ORBIT KAMPUS (AOK) (RCA Victor LSP-2903) 1964 - SC
6(C) GO...GO...GO!!! (RCA Victor LSP-3307) 1965 - SC
7(C) FOR YOU FROM US (RCA Victor LSP-3359) 1965 - SC
8(C) DOWN THE LINE (RCA Victor LSP-3454) 1965 - SC
9(D) TRAVELIN' MEN (RCA Victor LSP-3733) 1967 - SC

NB: (1) and (3) have been reissued on one CD (Collectables COL-CD-2707) 1997. (4) and (5) have been reissued on one CD (Collectables COL-CD-2708) 1997. (6) and (7) have been reissued on one CD (Collectables COL-CD-2709) 1997. (8) and (9) reissued on one CD (Collectables COL-CD-2710) 1997.

EPs: 1 SURFIN' WITH THE ASTRONAUTS (RCA Victor SPC-1128 MONO) 1963
2 BEAT! ASTRONAUTS! ROCK! (RCA Victor SPC-1203 MONO) 1963
3 WURLITZER DISCOTHEQUE MUSIC (RCA Wurlitzer WLP5-100 MONO) 1964



ASTRAL PROJECTION - The Astral Scene LP.

HCP

45s: Come Along Baby/Trying To Get To You (Palladium 610) 1962 -
α ?Geneva Twist/Take 17 (Jan Ell 459) 1962 -
α ?Blues Beat/Ski Lift (Vanruss 1000) 196? -
α ?Ridge Route/Blast Off (Luney 100) 196? -
Baja/Kuk (RCA Victor 47-8194) 1963 94
Hot Doggin'/Everyone But Me (RCA Victor 47-8224) 1963 -
Competition Coupe/Surf Party (RCA Victor 47-8298) 1964 124
Go Fight For Her/
Swim Little Mermaid (RCA Victor 47-8364) 1964 -
Theme from 'Ride The Wild Surf'/
Around & Around (RCA Victor 47-8419) 1964 -
Can't You See I Do/I'm A Fool (RCA Victor 47-8463) 1964 -
Almost Grown/My Sin Is Pride (RCA Victor 47-8499) 1965 -
Tomorrow's Gonna Be Another Day/
Razzamatazz (RCA Victor 47-8545) 1965 -
It Doesn't Matter Anymore/
The La La La Song (RCA Victor 47-8628) 1965 -
Main Street/In My Car (RCA Victor 47-8885) 1966 -
Better Things/I Know You Rider (RCA Victor 47-9109) 1966 -
β Sally Go 'Round The Roses/
Pay The Price (RCA Victor 47-9227) 1967 -

NB: α not confirmed as by this **Astronauts**. β shown as by **Sunshine Ward**

For garage/psych purists with raised eyebrows at this entry, scoff ye not. Boulder's famous **Astronauts** may tend to be regarded as just an instrumental or surf group, but this is being grossly unfair, and I've been as guilty as many in that regard until recently. Yes, they did do instrumentals but vocals were predominant in their later material. What's more this talented bunch embraced beat, Invasion, and folk-rock styles to keep pace with the rapidly changing sounds of the times. Interested now? Read on.

Kicking off as the Stormtroopers in 1959 (line-up 'A') they changed their name to the **Astronauts** on releasing their first single. On winning a contract with RCA they spent much of their time based in Los Angeles to record, lap up the surf and sunshine vibes and appear in some surf movies. *Baja* was a sizable hit and set them fair with RCA - resulting in nine albums and a large handful of singles in just four years. When the bubble finally burst and their name and sound seemed to be a fading star at the onset of the psychedelic era, they changed their name to **Sunshine Ward** in an attempt to revive their fortunes. It didn't work, RCA lost interest and original mainstay Bob Demmon departed. The others tried one last relaunch after more personnel shuffles, firstly as **Sunshine Ward** and then after one final name change as **Hardwater**.

Collectables has recently reissued their albums on 2-for-1 ('twofer') CDs and the pair above might interest readers of this book. For those into the original vinyl and still to be convinced, try the *Travelin' Men* album (which includes covers of *I Know You Rider*, *Midnight Hour*, and the **Beau Brummels**' *Laugh Laugh*) or the more obviously Merseybeat influenced *Down The Line* album (the Big O's title track, *Down Home Girl*, *Walking The Dog*, *Sweet Little Rock And Roller*, *Memphis Tennessee*). The obvious weakness with their last two albums is that there are no group originals at all, unlike their earlier releases. So, although they may have adapted to playing these styles, writing them was a different proposition. However, it would be unkind to brand them a 'covers band'.

Appearances - on beat/garage/psych compilations - have been restricted to their rare debut *Come Along Baby* on *Highs In The Mid-Sixties, Vol. 18* (LP); *Tomorrow's Gonna Be Another Day* on *Let's Dig 'Em Up, Vol. 2 - The Count Game* (LP) and *Let's Dig 'Em Up, Vol. 1* (CD); *Baby, Please Don't Go* on *Out Of Sight* (LP); and both *Can't You See I Do* and *My Sin Is My Pride* on *Prisoners Of The Beat* (LP). (MW)

Asylum (VA)

Personnel:	DAN DINKINS	gtr, vcls	A
	BOB KING	bs	A
	ELAINE LaZIZZA	keyb'ds, vcls	A
	KEN WARD	drms, vcls	A
	BUDDY WILLIAMSON	keyb'ds	A

ALBUM:	1(A)	FIRST AND LAST	(No label NR 3217) 1973 R2

NB: (1) reissued on vinyl (World In Sound RFR 20) 2005 with an insert.

Can you imagine a more perfect name for a band based at a military academy in Virginia in the early seventies?

Elaine's vocal ability impresses in a Karen Carpenter kind of way, although it will disappoint most readers to learn that a substantial amount of the music on this album also walks this path. The opening cut *I Want You Everyday* is the hardest rocking and it's unfortunate that more of the band's repertoire doesn't match it.

To answer the obvious question: no it's not a co-ed military academy; Elaine was the daughter of a Captain at the facility.

This album is held in high regard by collectors of the genre, although the merits of such pursuits have not been calculated by the majority. Proceed with caution! (CF)

The Asylum Choir (CA)

Personnel:	MARC BENNO	vcls, drms	A
	LEON RUSSELL	vcls, gtr, keyb'ds	A

ALBUMS:	1	LOOK INSIDE THE ASYLUM CHOIR	(Smash 67107) 1968
	2	THE ASYLUM CHOIR II	(Shelter 8910) 1971

NB: (1) reissued (Smash SRS-67107, group photo cover) 1971. (1) reissued on CD (Rev-Ola CRREV203) 2007. (2) also issued in Holland (Philips 6369107) 1971. (2) reissued on vinyl (Shelter 2120) 1974. (2) reissued on vinyl (Shelter 52010) 1976. (2) reissued on vinyl (MCA 684) 1979. (2) reissued on CD (DCC Compact Classics SRZ-8014) 1990.

RCA Victor
ASTRONAUTS
ORBIT
KAMPUS

THE ASTRONAUTS - Astronauts Orbit Kampus (AOK) LP.

STEREO
ASYLUM
"FIRST AND LAST"

ASYLUM - First And Last LP.

45s:	Soul Food/Welcome To Hollywood	(Smash 2188) 1968
	Indian Style/Icicle Star Tree	(Smash 2204) 1969
	Straight Brother/Tryin' To Stay Alive	(Shelter 7313) 1971

For Russell and Benno, this Los Angeles-based venture represented a largely unsuccessful journey into psychedelia. After a first single as **Le Cirque**, their debut album was released. This sold badly, partly because the cover featured a toilet roll, but mainly because the music was quite patchy. It's a mix of pop, R&B and psychedelia, with arrangements (especially on the second side). Smash later reissued it with a group cover. Benno and Russell wrote all the songs, with the assistance of Greg Dempsey (**Daughters Of Albion**), Bill Boatman, **Jerry Riopelle** and the mysterious Markham and Wilson, who may have played on the backing group.

Although the second album was recorded in April 1969, Mercury did not release it on their Smash subsidiary and Russell bought the tapes to release it on his own Shelter label two years later. It's bluesier than the debut and contains some good songs (notably an anti-Vietnam song *Ballad To A Brother*).

Russell and Benno's involvement is the main reason why collectors seek out these albums.

Born in 1947 in Dallas, Benno would later play with **The Doors** (on *L.A. Woman*), Rita Coolidge and Rick Roberts. He also released three excellent albums on A&M between 1970 and 1972, recorded with Ry Cooder, Jesse Ed Davis and Clarence White. Afterwards he disappeared only to return in 1979 with *Lost In Austin* (with Eric Clapton). In the nineties, he has recorded two good Texas blues albums. (VJ/SR)

Atlantics (CA)

Personnel incl:	CARMEN	vcls	A
	JIMMY	vcls	A

45s:	Let Me Call You Sweetheart/ Home On The Range	(Rampart 614) 1964
	Beaver Shot/Fine, Fine, Fine	(Rampart 643) 1965
	Sloop Dance/Sonny & Cher	(Rampart 647) 1965

Part of Los Angeles' East Side scene; this was a group Mexican Americans out of El Monte. They have been well compiled: - *Beaver Shot* (written by Max Uballez of the **Romancers/Smoke Rings**) and *Sloop Dance* feature on *The East Side Sound, Vol. 1* (CD); *Beaver Shot* and *Fine Fine Fine* on *Rampart Records EP* (7"); *Beaver Shot* on *The East Side Sound, Vol. 1* (LP); *Sonny And Cher* on *The East Side Sound Vol. 2* (LP); *Home On The Range* on *The West Coast East Side Sound, Vol. 2* (CD); *Sloop Dance* on *The West Coast East Side Sound, Vol. 3* (CD); *Beaver Shot* on *The West Coast East Side Sound, Vol. 4* (CD); and finally *Sloop Dance* is also on

1969's double-album compilation *East Side Revue* and *East Side Revue, Vol. 1* (LP). *Beaver Shot* and *Fine, Fine, Fine* also figure on the *Bacchus Various Artists* (EP). (VJ/MW)

Atlantics (MI)

ALBUM: 1 RECORDED LIVE AT THE NITE-LITE LOUNGE (Hashish AR 696) 1971 R1

Recorded by a different **Atlantics** from Detroit, Michigan this album has been described as "lounge act with wah-wah guitar and a pretty little vocalist with a big voice". (MW/SR)

Atlantis (MN)

Personnel:	RANDY ANTCLIFF	drms	A
	DON HERRICK	gtr	A
	TOM JONES	bs	A
	MIKE MURRAY	kb'ds, sax, flute	A
	MIKE PULASKI	kb'ds, trumpet	A
	TIM SMITH	gtr, flute	A

ALBUM: 1(A) ATLANTIS (Tektra V 40834) 1971 R1

This lounge blues-rock album from Minnesota includes a good version of Neil Young's *Down By The River.* (VJ)

Atlantis Philharmonic (?)

Personnel:	ROYCE GIBSON	perc, vcls	A
	JOE DI FAZIO	keyb'ds, bs, vcls	A

ALBUM: 1(A) ATLANTIS PHILHARMONIC (Dharma 802) 1974 SC

NB: (1) reissued on CD (Lasers Edge LE 1005) 1990. (1) reissued on CD (Lion 205) 2008.

On the same label as **Ken Little**, a progressive duo whose album is highly-rated by some collectors. It is good progressive rock with classical and psychedelic influences. The music in places is spacey and dreamy. (SR/CG)

Atlee (CA)

Personnel:	DON FRANCISCO	drms, vcls	A
	BRUCE SCHAFFER	keyb'ds, vcls	A
	MICHAEL STEVENS	gtr, vcls	A
	ATLEE YEAGER	ld vcls, bs	A

ALBUM: 1(A) FLYING AHEAD (ABC Dunhill DS-50084) 1970 SC

45: Rip You Up/Will We Get Together (ABC Dunhill D-4254) 1970

Produced by Joel Sill, **Atlee** was a good hard-rock quartet from California. All the tracks on their sole album were penned by **Yeager** and demonstrate the band's skill and their sense of humour: *Jesus People, Dirty Sheets, Dirty Old Man* and *Let's Make Love* are just some highlights of a very consistent album. Still working with Michael Stevens, **Atlee Yeager** would go on to issue another album on Chelsea in 1973.

Yeager also played bass on **Damon**'s album whilst Stevens had been with **Boston Tea Party**. Stevens and Francisco went on to **Highway Robbery**. (MW/CF/SR)

Attack (MI)

Personnel incl: STRASZ

45: School Daze/Dream (Fuzzwart 513) 196?

These unknown Michigan heavies are compared to **MC5** and **The Up** on their sole outing circa 1969. *School Daze,* composed by Strasz (possibly T. Strasz of the **Illusions**?), has turned up again on *For A Few Fuzz Guitars More* (CD) and *A Deadly Dose Of Wylde Psych* (CD). (MW)

Attention Span (IN)

ALBUM: 1 CRUCIBLE (No label) 197? R1

Crucible was recorded in Richmond, Indiana by a range of musicians from Earlham College. The material on offer spans bluesy rural-rock, folk and some fuzz guitar. Technically it's a various artists album, and there are other volumes, such as *Sequoiah Stream, Hoi' Polloi*, and the *Crucible* series. (VJ)

The Attic Sound (?)

45: Look Straight Through You/I Don't Know (Pioneer 1012) 1967

This single was recorded at Lynlou and released on a Memphis-based label. *Look Straight Through You,* resonating pop with neat sound effects and a keyboard motif reminiscent of **The Castaways**, has reappeared on *A Heavy Dose Of Lyte Psych* (CD). (MW)

Attila (?)

Personnel:	BILLY JOEL	keyb'ds, vcls	A
	JON SMALL	drms	A

ALBUM: 1(A) ATTILA (Epic BN 30030) 1970

After **The Hassles**, Billy Joel and Jon Small formed **Attila**, a keyboards/drums duo similar to **Lee Michaels**. Joel was then playing a distorted Hammond B-3 and the forceful percussions help to create some strange sounds, very far from *Honesty*! The record was a total flop but is now beginning to attract the attention of some collectors. (SR)

Attila and The Huns (WI)

Personnel incl:	BARRY BERDAL	bs	A
	DOUG DEUEL	gtr	A
	MIKE PEACE (PEASE)	ld gtr	AB
	WALTER STANIEC	drms	A
	RICH LeGAULT	drms	B
	DENNIS LEWAN	bs	B
	BENNY WISNIEWSKI	gtr	B
	BARB SPENCE	vcls	

ATTILA - Self Titled LP.

45s:		Cheryl/The Lonely Huns	(Sara 6511) 1965
		Hula Shake/Hurry Back	(Magic Touch 2009) 1967
	α	Walking In The Vineyards/ Here's Where I Get Off	(Magic Touch 2070) 1969
		The Vineyards Of My Time/ Here's Where I Get Off	(Magic Touch 2071) 1969

NB: α shown as by The Huns Of Time.

Initially based in Thorp, Wisconsin this soulful combo was assembled in 1964. In 1967 they got a contract on Lenny LacCour's Magic label almost by accident. They'd been contacted by an agency in Milwaukee after finishing second in a 'Battle Of The Bands' in Wausau. They got lost and ended up at the studios of Dave Kennedy, who passed them onto Lenny LaCour who liked what he heard, signed them, and would later come up with a new name for them - **The Filet Of Soul**.

Their poppiest confection, *The Vineyards Of My Time*, can also be found on *Every Groovy Day* (LP). (MW/TT/GM)

Atwood Electric Iceman (?)

45:	Michoacan/Bossier City	(UNI 55216) 1970

This song co-written by **Kim Fowley** and A. Allen was also recorded by Doug Sahm for the "Cisco Pike" soundtrack.

This obscure single was produced by Tom Ayres for Banker's Musical Industries. (SR)

Debbie Au (?)

ALBUM:	1	DON'T BE AFRAID	(Trilogy Arts) 1971

A Christian soft-rock singer, her orchestrated album is rare but not recommended. (SR)

August (NJ)

Personnel:	JOHN BETZ	bs, vcls	A
	RICH KNICKERBOCKER	gtr, kazoo, vcls	A
	LARRY SPURRIER	drms, bs, vcls	A

ALBUM:	1(A)	AUGUST	(The Nise Sound A-31/2) 1968 R4

NB: (1) only 200 copies pressed originally. (1) reissued on heavy duty vinyl (Shadoks 014) 2001 in a limited edition of 450 copies.

AUGUST - Self Titled LP.

A trio of fresh-faced youths, said to be from New Jersey (though the album seems to have been recorded in Philadelphia). It is extremely rare and descriptions like "garage folk-rock" have generated interest and finally a reissue to satisfy curiosity.

Even the above description is somewhat optimistic and if you're expecting an undiscovered garage monster you'll be disappointed. This is muted lo-fi pop - from moody to perky - permeated by a coy charm evoked by vulnerable vocals and hesitant harmonies. The good-timey vibe of **The Lovin' Spoonful** is much in evidence (they cover *Full Measure*) and some Anglophile whimsy, via the Beatles' *Eleanor Rigby*.

The album was recorded, after-hours, in a restaurant. (MW/CF)

Aum (CA)

Personnel:	WAYNE CEBALLOS	hmnca, vcls, gtr, keyb'ds	A
	LARRY MARTIN	drms, vcls	A
	KEN NEWELL	bs, vcls	A

NB: Later members included Reese Martin, Boots Houston, Sean Silverman and Steve Bowman.

ALBUMS:	1(A)	BLUESVIBES	(Sire 97007) 1969 SC
	2(A)	RESURRECTION	(Fillmore 30002) 1969

NB: (1) also issued in France (Sire SHK 8401) 1969. (2) was also issued in France (CBS S 63911) 1970. (1) reissued on vinyl (Tapestry Records TPT 246) 2007 in a limited edition of 500 copies.

45s:	Bye Bye Baby/Resurrection	(Fillmore 7000) 1970
	Aum/Little Brown Hen	(Fillmore 7001) 1970

Led by singer/multi-instrumentalist Wayne Ceballos, the little know **Aum** stand as also-rans in the lexicon of sixties San Francisco bands. With drummer Larry Martin and bassist Ken Newell rounding out the trio, the group's initial reputation stemmed from their jam-oriented concerts.

Initially signed by the London-affiliated Sire label, as one would expect from the title, the group's 1969's *Bluesvibes* found them working in a distinctively blues-vein. Reflecting the band's live act, the Richard Gotthrer produced debut featured a series of seven extended jams, (the shortest song clocking in at four minutes). With Ceballos writing the majority of the material, in spite of period excesses (e.g. aimless soloing), originals such as *Mississippi Mud* and *Chilli Woman* weren't half bad. Moreover, Ceballos proved a decent singer, injecting considerable energy into his performances. Among the few short-comings, the band's ponderous cover of John Loudermilk's *Tobacco Road* would've been suitable for **Vanilla Fudge**.

One of the first acts to be signed to Bill Graham's Fillmore label, 1969's *Resurrection* teamed the band with producer David Rubinson. As one might have guessed from the album title (let alone the back cover which showed

AUM
Bluesvibes

AUM - Bluesvibes LP.

AUM
RESURRECTION

AUM - Resurrection LP.

three crosses), their sophomore effort found the band pursuing a pseudo-religious agenda. In spite of occasionally clunky lyrics and an irritating degree of echo, Ceballos-penned material such as *God Is Back In Town*, the ballad *Only I Know* and *Today And Tomorrow* wasn't too bad. Boasting a nifty Ceballos guitar solo, the stately title track is the stand-out cut. Elsewhere, the driving *Bye Bye Baby* and *Little Brown Hen* recall **Quicksilver Messenger Service**. Certainly not likely to get Top 40 airplay, but San Francisco certainly turned out worse sounding bands. Commercially the band did nothing; the trio calling it quits shortly thereafter.

In 1975, Larry Martin would play with **Charlie Musselwhite**. (VJ/SR/GM/SB)

Aura (CA)

Personnel:	SAM ALESSI	organ, piano, vibes	A
	GEORGE BARR	trumpet, vcls	A
	FRED ENTESARI	sax	A
	ANDY FOERTSCH	trombone	A
	DENNIS HORAN	drms	A
	AL LATHAN	vcls, perc	A
	JERRY SMITH	bs, vcls	A
	BILL WAIDNER	gtr	A

ALBUM: 1(A) AURA (Mercury SRMI 620) 1971

A powerful horn-jazz-rock outfit from Los Angeles, the stand-out cut on their album is *Life Is Free* on side two. Chuck Greenberg (flute, sax) and Terry Quaye (congas) also guested on the album. (VJ)

The Aussies (AZ)

45: Slippin' And Slidin'/Oo Poo Pah Doo (Take Five 631-9) 196?

This obscure sixties combo came from Arizona. (VJ)

Autosalvage (NY)

Personnel:	SKIP BOONE	bs, piano	A
	DARIUS DAVENPORT	vcls, keyb'ds, drms, gtr, bs, perc	A
	THOMAS DONAHER	vcls, gtr	A
	RICK TURNER	gtr, banjo	A

ALBUM: 1(A) AUTOSALVAGE (mono/stereo)
(RCA Victor LPM/LSP 3940) 1968 R1

NB: (1) reissued on vinyl by Edsel (ED 286) 1988. (1) also counterfeited on CD (RCA) 1999. (1) reissued again officially on vinyl and CD (Acadia ACA 8011) 2001.

45: Parahighway/Rampant Generalities (RCA 9506) 1968

Formed in 1966 by bluegrass fanatic Thomas Donaher and multi-instrumentalist Darius Davenport, **Autosalvage** was one of the mid-sixties more impressive jug band outfits. Boasting an exceptionally talented line-up, including ex-Ian and Sylvia sideman Rick Turner and bassist Skip Boone (brother of the **Lovin' Spoonful**'s Steve Boone), the band's sound melded authentic jug band moves with rock instrumentation. They exuded a sense of enthusiasm and a willingness to expand into more progressive directions.

Reportedly discovered by **Frank Zappa** while on a visit to New York, with **Zappa**'s support the group was signed by RCA Victor. Their album, *Autosalvage* offered up one of 1968's odder musical hybrids. Exemplified by original material such as *Land Of Their Dreams*, *Burglar Song* and *Rampant Generalities* the collection featured a weird mixture of **Byrds**-styled country-rock (*Rampant Generalities*), blues-rock (*Good Morning Blues*), psychedelia (*Auto Salvage*) and outright pretence. What made the set truly maddening was the fact that while all four members were undeniably talented, they seldom brought those talents together. Among the few tracks worth hearing more than once were the nifty title effort and the single *Parahighway/Rampant Generalities*. Not to sound too damning, the band's willingness to try new things makes it oddly endearing, if not particularly commercial, or memorable. Unfortunately, it all came to little avail since the band called it quits shortly thereafter.

Boone and Davenport subsequently reappeared supporting the short-lived **Bear** and then as session players, including **Terence Boylan**'s 1969 solo album. Rick Turner went on to work with **Jerry Corbitt** and **Jeffrey Cain**. He later became a well-known guitar builder/repairer (notably for Ry Cooder).

You'll also find *Land Of Their Dreams* on *Psychedelic Frequencies* (CD). (VJ/SR/SB)

Autumn People (AZ)

Personnel:	STEVE BARAZZA	drms	A
	LARRY CLARK	gtr	A
	DANNY POFF	keyb'ds	A
	CLIFF SPIEGEL	bs	A

ALBUM: 1(A) AUTUMN PEOPLE (Soundtech SO-3020) 1976 R2

NB: (1) reissued on CD (Radioactive RRCD030) 2003.

45s: Never See The Sun/See It Through (Soundtech SO 3004) 1976
Rock And Roll Fantasie/Feeling (Soundtech SO 3022) 1976

This album by an obscure Arizonan band has generated some interest from collectors. A hippie progressive album it features some weaving organ work and superb guitar leads. The vocals exude enthusiasm but are pretty amateurish. The album was presented in a gatefold sleeve. (VJ)

autosalvage

AUTOSALVAGE - Self Titled LP.

AUTUMN PEOPLE - Self Titled LP.

The Avant Garde (?)

Personnel incl:	ELKIN "BUBBA" FOWLER CHUCK WOOLERY

				HCP
45s:	Yellow Beads/Honey And Gall	(Columbia 4-44388)	1967	-
	Naturally Stoned/Honey And Gall	(Columbia 4-44590)	1968	40
	Fly With Me/ Revelations Revelations	(Columbia 4-44701)	1968	130

This band is best known for *Naturally Stoned* which hit the Billboard chart at No. 40. and is best described as orchestrated 'psychedelic pop' (the lyrics may be psychedelic but the music is pop) with the backing sounding like a James Bond-type movie theme. You can also find this on *Psychedelic Archives Vol. 6* (double cassette box) and on *Soft Sounds For Gentle People* (CD). The flip side has also been compiled on *Psychedelic Unknowns Vol. 8* (LP & CD) being an unusual and captivating hippie-psychedelic effort.

Yellow Beads is also dreamy acoustic hippie-pop in their unique style. *Honey And Gall* on the second single is a different, more commerical version with the addition of drums, string arrangements, and a few lyric alterations. The final single reverts to more standard orchestrated pop format effort on *Fly With Me* but is rescued by the electrified folk-pop flip.

Fowler went on to session and backing work, and played guitar and banjo for the likes of Bob Dylan, before joining Leonard Cohen's backing band. During the latter engagement he met and married Susan Musmanno, of **The Groop**.

All their material was composed by B. Fowler or C. Woolery, who it turns out, is none other than Chuck Woolery, who would later become one of America's top game show hosts-- he was the original emcee of "Wheel of Fortune" before adding his brand of smarminess to the matchmaking "Love Connection". In 2003 a TV reality show "Chuck Woolery: Naturally Stoned" was broadcast, named after and using the **Avant Garde** song as the theme tune. (MW/DDv/TTi)

The Avengers (CA)

Personnel:	GERRY BLAKE	keyb'ds	A
	HENRY GONZALES		ABC
	JIM ROBESKY		ABC
	DUGAN TURNER	drms	A
	LOUIS WEISBERG	ld gtr	ABC
	GARY BERNARD	drms	B
	MIKE HUESTIS	drms	C

45s:	You Can't Hurt Me Any More/When It's Over	(F-G 104)	1965
	Be A Caveman/Broken Hearts Ahead	(Starburst SB-125)	1965
	Shipwrecked/I Told You So	(Starburst SB-128)	1966
	It's Hard To Hide/Open Your Eyes	(Current 109)	1966
	Strange Faces/Softly As I Leave You	(American 101)	1967

This garage outfit came from Bakersfield, California but was part of the Los Angeles club scene. Their finest moments were probably *Be A Caveman*, a slice of three chord arrogance and *Open Your Eyes*, a fine song with superb instrumentation and catchy folk-rock vocals. *Shipwrecked* is a Farfisa-led song with fine throaty vocals, and *You Can't Hurt Me Any More* has a rockin' beat with a neat choppy solo. *It's Hard To Hide*, is a jaunty folkish rocker, with a neat reverb effect on the organ - in stark contrast to the primitive beat displayed on *Be A Caveman*. The band is well worth checking out, especially for that second single.

The Avengers were managed by Bakersfield KAFY DJ Mike Lunky, and Ken Johnson also wrote *I Can Read Between The Lines*, the flip to Gary Lewis and The Playboys 1966 hit *Green Grass*. After **The Avengers** disbanded, Ken Johnson returned to the Bakersfield music scene and became involved in Gary Paxton's Bakersfield International studio crowd as a session player and songwriter.

Through Paxton and with fellow Bakersfield performer and songwriter Dennis Payne, they recorded a series of albums for Al Sherman's Alshire International label in the late sixties as the **California Poppy Pickers**. Paxton leased various other recording projects to Alshire, which may have involved Johnson.

Dugan Turner later played with **The Donnybrooks**, while Blake and Huestis formed the **United Sons Of America**.

As one might expect, **The Avengers'** material has been heavily compiled including: *Be A Caveman* on *Highs In The Mid-Sixties, Vol. 1* (LP), *Boulders, Vol. 1* (LP), *Best of Pebbles, Vol. 1* (LP & CD), *Pebbles, Vol. 2* (CD) and *Pebbles, Vol. 3 (ESD)* (CD); *Open Your Eyes* on *Acid Dreams Epitaph* (CD), *Acid Dreams - The Complete Set* (3-LP), *Folk Rock E.P.* (7") and *Ya Gotta Have... Moxie, Vol. 1* (2-CD); *Open Up Your Eyes* and *It's Hard To Hide* on *Highs In The Mid-Sixties, Vol. 20* (LP); *It's Hard To Hide* on *Pebbles Vol. 8* (CD); *Shipwrecked* on *Garage Punk Unknowns, Vol. 3* (LP); and *Strange Faces* on *Wake The Neighbours!* (LP) and *I Told You So* on *Garage Punk Unknowns, Vol. 1* (LP). (VJ/MW/RLs/JO/MDow/DTu)

The Avengers (NY)

45s:		Reflection/Irresistable You	(Kama 780)	1967
	α	Lavender Blue/Tossin And Turnin	(Kama 781)	196?

NB: α shown as by Danny Bowens and The Avengers.

From Syracuse, New York *Reflection*, is a decent garage single but their second features an old R&B ballad with a garage-soul flip and isn't recommended.

You can also find *Reflection* on *Echoes In Time, Vol. 2* (LP), *Echoes In Time Vol's 1 & 2* (CD) and *I'm Trippin' Alone* (LP). (VJ/BPn)

The Avengers (PA)

45s:	The Kiss I Never Had/Your Picture	(Van Dyk VD-1611/2)	196?
	Crying All Alone/No Wonder	(Mr. Genius 402)	196?

Both singles are thought to emanate from a Philadelphia area band in the mid-to-late sixties. The Van Dyk single is awful pre-beat pop with keening female-male vocals and should be avoided. *Crying All Alone* is a big beat ballad with brass BUT done with garage style and sentiments plus a great fuzz and brass solo - definitely different and a pleasant surprise (though probably not for purists). The flip is a brassy pop ballad.

You'll also find *No Wonder* and *Crying' All Alone* on *Searching For Love* (LP). (MW)

The Avengers (TN)

Personnel:	LEE BAKER	gtr	A
	JIM DICKINSON	12-string gtr	A
	BILL DONATI	drms	A
	JOE GASTON	bs	A

BOBBY LAWSON	vcls	A
JOE LEE	gtr, vcls	A
TERRY MANNING	organ, vcls	A

45s:	Batman Theme/Batarang	(Ardent 106) 1966
	Batman's Theme/Back Side Blues	(MGM 13465) 1966

From Memphis, these **Avengers** recorded *Batarang* in 1966, an excellent bluesy instrumental cut with great guitar leads and organ. Cashing in on the Batman craze, these masked marauders turned out to be none other **Lawson and Four More** augmented by **Jim Dickinson** and Lee Baker. This single appeared between their two **Lawson and Four More** releases on Ardent.

Lee Baker would later be in **Moloch**, **Jim Dickinson** was previously in the **Jesters** and would have a very prolific career, notably with Ry Cooder.

It has still to be confirmed whether the MGM single has any connection to this outfit at all - it may just have been another caped crusader cash-in by a same-name outfit ("Holy confounding coincidences, Batman").

Batarang has subsequently been compiled on *It Came From Memphis* (Upstart 022) 1995 and on *Thank You Friends: The Ardent Story* (2-CD). (SR/MW/RHI)

The Avengers (TX)

45: Our Love Was Real/Some Day (Anthem 660114) 1966

Invasion sounds from San Antonio, Texas. *Our Love Was Real* has that Searchers' jangle, Some *Day* is up-tempo beat. (MW)

Avengers VI (CA)

ALBUM: 1 REAL COOL HITS (Mark 56 no#) 1965 R2

This surf-beat album by an Anaheim, California band was released to tie in with a promotion for Good Humor Ice Cream. Some of the tracks are reputedly good. They have two cuts: *Heartbeat* and *Good Humor Stomp* on *Diggin' Out* (LP). (VJ)

Avlons (NC)

45: Mad Man's Fate/Come Back Little Girl (Pyramid 6-6877) 1966

An obscure outfit from North Carolina, whose *Mad Man's Fate* comes on like the Animals doing a moody soul ballad - eminently listenable but unlikely to appear on a garage compilation. The less interesting flip (in my opinion), a low-key garage affair with neat harp, appears on *Lost Generation, Vol. 1* (LP). (MW)

THE AWAKENING - God Come Down LP.

The Awakening (?)

ALBUM: 1 GOD COME DOWN (Christos Records CS-1001) 1974 R1

A Christian group, their album tried to portrait the life of Jesus Christ in song. It's rather patchy and ranges from folk-rock to hard-rock, from acoustic tunes with flute to songs with dreamy echoed vocals and fuzz guitar. The group consists of four guys and four gals, only identified by their first names: Eve, Marilyn, Flip, Davy, Wayne, Cindy, Doug and Sam. The labels and sleeve of this obscure album have no track listing and no indication of the origin of this group. (SR)

A Warm Puppy (MA)

45: Around A Fountain/Colorful Love (Bullet 4512) 1968

The band is from Waltham, Massachusetts. *Around A Fountain* is an airy psychedelic effort, the flip a heavily-**Vanilla Fudge** inspired slice of bombast with a psychedelic edge.

You'll also find *Colorful Love* on *Lost Gems From The 60's Vol. 1* (EP). (VJ/MW)

Axcraft (CA)

ALBUM: 1 DANCING MADLY BACKWARDS (Akarma AK 056) 1999

NB: (1) also issued on CD (All American Records #PAA-6158-LPD).

This album collects previously unreleased 1974 studio and live recordings by a southern California progressive band. They recorded for the short-lived All American label, home of **Big Brother (Featuring Ernie Joseph)** and **Birmingham Sunday**. An acetate of the studio recordings is rumoured to exist but no copy has turned up as of yet. (VJ)

David Axelrod (?)

ALBUMS:	1	SONG OF INNOCENCE	(Capitol ST-2982) 1968 R1
(up to	2	SONGS OF EXPERIENCE	(Capitol ST-338) 1969 SC
1977)	3	EARTH ROT	(Capitol SKAO 456) 1970
	4	MESSIAH	(RCA LSP-4636) 1972
	5	THE AUCTION	(Decca DL 7355) 1972
	6	HEAVY AXE	(Fantasy F 9456) 1974
	7	SERIOUSLY DEEP	(Polydor PD 6050) 1975

NB: (1) reissued on Capitol in the mid-seventies with different sleeve and again in the original gatefold sleeve (Capitol Records ST-11362) 1974. (1) reissued on vinyl (Ascension Records ANLP012) 2000. (1) reissued on CD (Stateside 7243 5 21588 2 9) 2000. (1) reissued on CD (EMI Europe 521588) 2001. (2) reissued on CD (EMI Music Distribution 5215892) 2000. (2) reissued again on CD (Stateside 521589)

AXCRAFT
DANCING MADLY BACKWARDS

AXCRAFT - Dancing Madly Backwards LP.

2001. (3) reissued on CD (EMI Music Distribution 521609) 2001 and reprinted in 2002. (6) reissued on CD (Beat Goes Public CDBGPM 121) 1998. (7) reissued on CD (El ACMEM 138 CD) 2008. (7) reissued again on CD (Dusty Groove 3008) 2009.

There's also *An Axelrod Anthology 1968-1970* (CD) (EMI 499 4052) 2006; *Anthology II* (CD) (Stateside 5374842) 2002 and *The Axelrod Chronicles* (CD) (Fantasy FCD 9685) 1998.

45: Leading Citizen (Pt. 1)/(Pt. 2) (Decca 33009) 1972

Born in Los Angeles **David Axelrod** was a producer, arranger and songwriter, who is now mostly remembered for his work with the **Electric Prunes**' *Mass In F Minor* and *Release Of An Oath*. He formed **Pride** in 1970 and he also released several solo albums which may interest some readers looking for a mix of psychedelia with neo-classical arrangements.

In 1972 he recorded a version of Handel's *Messiah* with plenty of subdued funk, nice jazzy flourishes and dark orchestrations.

The *Seriously Deep* album blends jazz, soul and funk. There's lots of brass and strings too.

There are some compilations referenced in the discography above.

His compilation appearances so far include: *The Smile* on *Psychedelic Archives Vol. 6* (double cassette box) and *Urizen* on *Ah Feel Like Ahcid* (CD). (SR/NK/VJ)

Axis Brotherhood (NM)

45: Return/Signed D.C. (Woody 101) 196?

This New Mexico band's competent cover version of **Love**'s *Signed D.C.* can also be heard on *Sixties Rebellion, Vol. 8* (LP & CD), *New Mexico Punk From The Sixties* (LP) and *Sixties Archive, Vol. 4* (CD). (VJ)

Hoyt Axton (CA)

ALBUMS: 1 MY GRIFFIN IS GONE (CBS 33103) 1969
(selected) 2 JOY TO THE WORLD (Capitol ST-788) 1971

Hoyt Axton was born in Duncan, Oklahoma on 25 March 1938, the son of a naval officer and his English teacher wife. Raised primarily in Jacksonville, Florida he studied classical piano as a child before switching to guitar, writing his first songs at 15. His mother was the co-writer of Elvis Presley's landmark 1956 chart-topper *Heartbreak Hotel*. **Axton** initially pursued a career in athletics at Oklahoma State University on a football scholarship before serving a stint in the navy. He then relocated to San Francisco, performing at local folk clubs and in 1962 writing his first hit, *Greenback Dollar* for The Kinston Trio. Subsequently his songs have been covered by Ringo Starr, Three Dog Night and many other popular acts. He was also an actor and a country singer. A multi-faceted talent, he also wrote two excellent songs dealing with the subject of drugs which were popularised by **Steppenwolf**: *The Pusher* and *Snow Blind Friend* (the latter also covered by **Tim Williams**). His song *Never Been To Spain* was covered by **Morning**.

Song of Innocence
COMPOSED AND ARRANGED BY DAVID AXELROD

DAVID AXELROD - Song Of Innocence LP.

Songs Of Experience
David Axelrod
EX
PER
IENCE

DAVID AXELROD - Songs Of Experience CD.

Several of his albums may be of interest to some readers, notably *Joy To The World*, with a fantastic hard-blues version of *The Pusher* (with Chris Darrow on electric fiddle) and *California Women*. His 1969 album *My Griffin Is Gone* was also considered "a psychedelic relic" by Rolling Stone.

Hoyt Axton worked with **Arlo Guthrie** in the early seventies, but sadly died on 26 October 1999 after a series of heart attacks at the age of 61.

Compilation appearances include: *The Pusher* on *First Vibration* (LP); and *Double Double Dare* on *Quagmire Volume 8* (CD). (SR/EH/VJ)

The Aya Singers (TX)

Personnel incl: STEVE BORTH A

ALBUM: 1 THE GREAT CONTROVERSY
(His Word HW-108 AYA) c1974

From Richardson, Texas this Christian folk-rock group utilised male/female vocals, guitars and flute. (SR)

Azitis (CA)

Personnel:			
	DONALD LOWER	bs	A
	STEVE NELSON	perc	A
	DENNIS SULLIVAN	organ, piano	A
	MICHAEL WELCH	gtr, flte	A

ALBUM: 1(A) HELP (Elco SC EC 5555) 1971 R4

NB: (1) reissued on vinyl as a limited, numbered edition of 300 copies (ELCO102) 1997. (1) also reissued on vinyl (Synton Productions CLB 7141) 199?. (1) reissued on CD (Mofo 2000) 2001 and reissued officially on CD by the band themselves (Orchard 8532) 2001.

45: From This Place/Hope To Save (Elco 1/2) 1971

Hailing from Citrus Heights, near Sacramento, California this outfit's now ultra-rare and sought-after album is similar in mould to **Agape** with religious lyrics, but not quite as good. Musically, this is a keyboard dominated progressive effort which also has some good guitar moments and melodic vocals. All the songs are penned by the band with *The Prophet, From This Place* and *Judgement Day* among the album's finer moments.

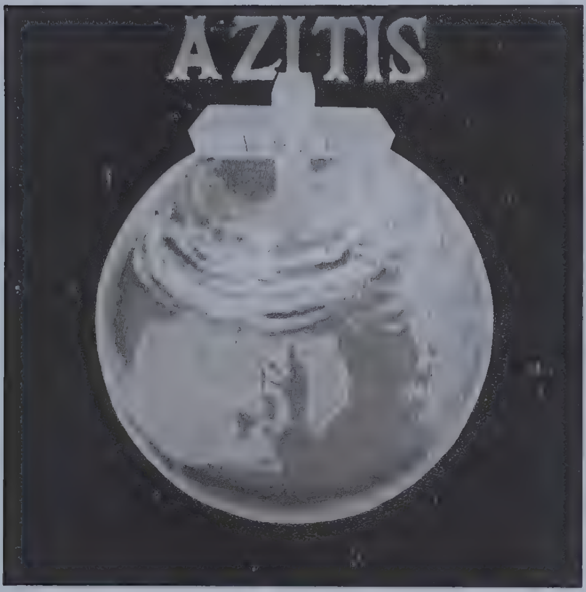
The band had previously been known as **Help**, but changed their name to **Azitis** following a conflict with the Decca band **Help**. After the Decca group broke up, they reverted to their original moniker to record a further single. (VJ/CF/MW)

Aztex (IN)

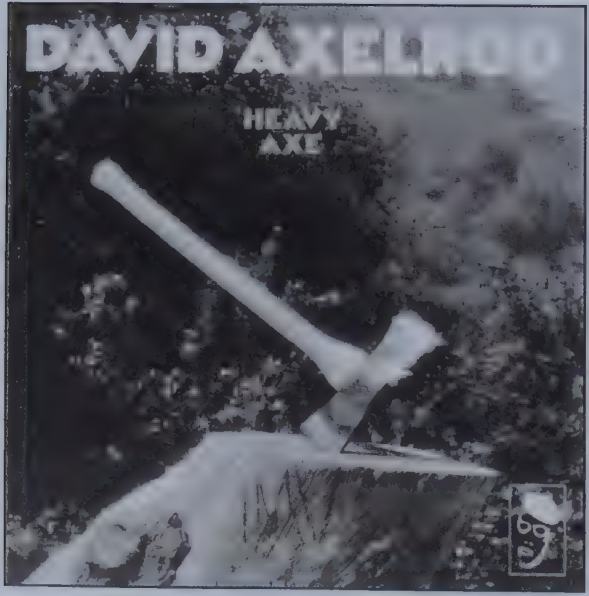
45: I Said More/The Little Streets In My Town (Staff 194) 1967

Hailed from Gary, Indiana where they had started life in 1963 as The Valuables, a Beatles/Everly Brothers covers band. In late 1966, having developed a harsher persona, they recruited the lead singer/guitarist from The Squires, another popular Gary band, and recorded the above single. Just 100 copies were pressed for friends and family. *I Said Move* is a pretty powerful rocker, whilst the flip is an up-tempo effort with jangly folk-punk guitar and tambourine.

Compilation appearances have so far included: *I Said Move* on *Back From The Grave, Vol. 4* (LP) and *Back From The Grave, Vol. 2* (CD); and *The Little Streets In My Town* on *Back From The Grave, Vol. 5* (LP). (VJ)



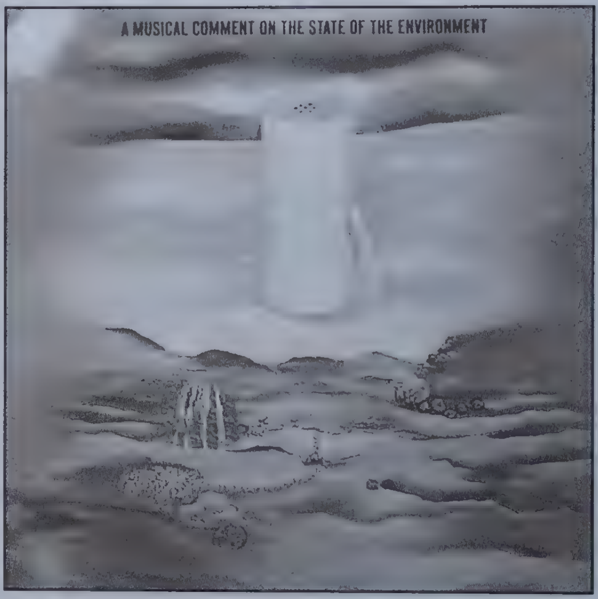
AZITIS - Help LP.


DAVID AXELROD
HEAVY AXE

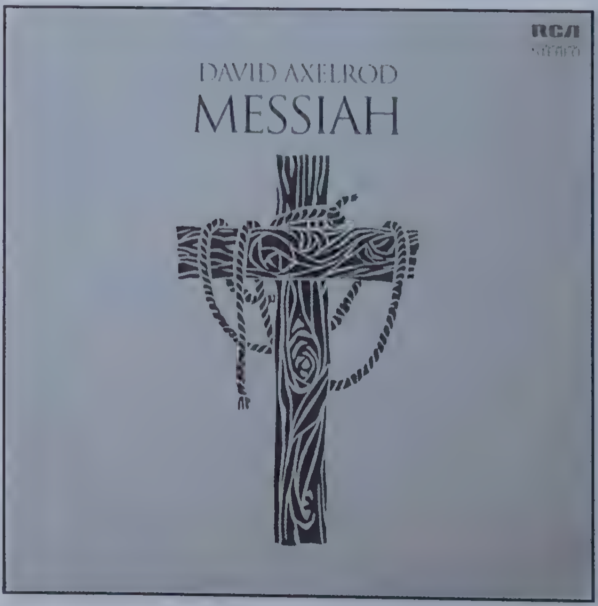
DAVID AXELROD - Heavy Axe CD.

HELP
CUSTOM
Capitol

AZITIS - Help 45 Picture Sleeve.


A MUSICAL COMMENT ON THE STATE OF THE ENVIRONMENT

DAVID AXELROD - Earth Rot LP.


RCA
DAVID AXELROD
MESSIAH

DAVID AXELROD - Messiah LP.

The Bachs (IL)

Personnel:	BLAKE ALLISON	bs, ld vcls	A
	JOHN BABICZ	drms, perc	A
	MIKE DeHAVEN	gtr	A
	JOHN 'BEN' HARRISON	ld gtr	A
	JOHN PETERMAN	gtr, ld vcls	A

ALBUM: 1(A) OUT OF THE BACHS
(Roto Records PR.68-1044) 1968 R6

NB: (1) reissued on vinyl (Del Val 007) 1992 in a limited edition of 350 copies. (1) reissued on vinyl (Void 049) 2009. (1) pirated on CD and vinyl (Flash 43) 1997. (1) also issued on CD (Gear Fab GF-211) 2004 with one bonus live 1967 track, *That's The Way It Goes.*

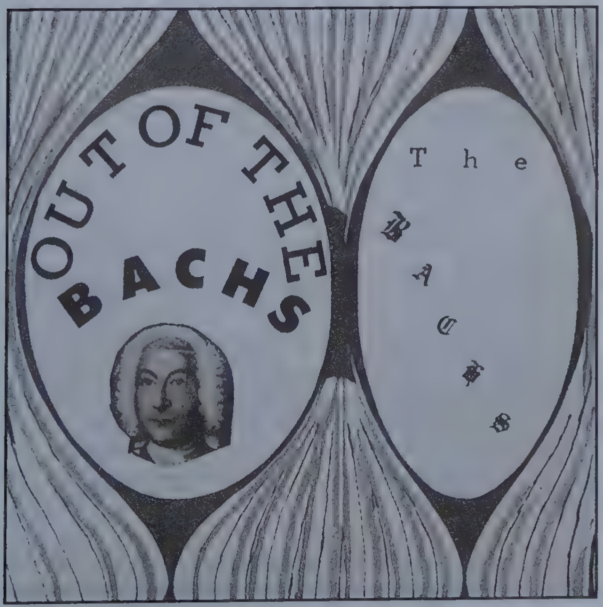
This is a highly collectable garage-psych classic from Chicago; indeed only 100 copies were ever pressed so original copies inevitably change hands for megabucks. Apparently, it was recorded in a butcher's shop in late 1967 and released in early 1968. Some of the finest garage cuts include *You're Mine*, *Free Fall* and *Minister To A Mind Diseased*, whilst *My Independence Day* and the superb *Tables Of Grass Fields* are more psychedelic. Towards the end of the album there are some lovely acid ballads; *Nevermore*, and *Answer To Yesterday.* Just 350 copies of the first reissue were pressed so this album is destined to remain rare; although the more recent reissues will help collectors find copies in the short term. Of the reissues, however, only the Gear Fab one is at the correct speed. The album is essential in any US garage/psych collection. Just dig that distorted fuzz guitar on *Minister To A Mind Diseased.* All 12 cuts are original Allison-Peterman compositions.

The band formed in the winter of 1965 and stayed together for about three years. John Babicz: - "John Harrison and I are from Lake Forest, the others from Lake Bluff, just up the road. Harrison and Mike DeHaven had played in a high school group The Appollos."

After they split, John Babicz joined the army, where he spent the next 22 years. He and John Harrison now live in Tucson and still play golf together. Mike DeHaven is in Illinois and Blake Allison and John Peterman in Massachusetts.

They reformed to play at their 35th high school reunion party on 4 October 2003 when they played 30 of their most memorable songs to classmates and family members. There is extensive archival material of this reunion on DVD and VHF and the bonus track on the Gear Fab reissue is taken from this session.

I'm A Little Boy and *Tables Of Grass Fields*, from *Out Of The Bachs*, have also resurfaced on *Incredible Sound Show Stories - A Trip On The Magic Flying Machine* (LP) and you'll also find *Show Me That You Want To Go Home* on *Today Is Just Tomorrow's Yesterday 1* (CD). (VJ/JBz)



THE BACHS - Out Of The Bachs LP.

THE BACHS.

Bachs Lunch (?)

45: Will You Love Me Tomorrow/You Go On (Tomorrow T-911) 1967

Carole King is written large across this East Coast girl group single. It's her label, her production and on the top side one of her classics - reworked in a slow, deliberate and dramatic style with forlorn female vocals. *You Go On* is even stronger - a brooding baroque beat-ballad written by Rick Philp and Dave Palmer of **The Myddle Class** (credited as "Philip Palmer"), which lends weight to a rumour that the group was heavily involved with and played on this single. (MW)

The Backdoor Men (IN)

Personnel incl:	FRED HOSTETTER	gtr	A
	STEVE KREIDER	vcls, hrmnca	A
	DEAN TAGGART	drms	A

45: Evil/Corinna, Corinna (Fujimo no #) 1966

This garage band operated out of Goshen, Indiana. *Evil* had quite a bluesy Yardbirds influence, whilst the flip was, by comparison, a pretty lame cover of the Ray Peterson hit.

Compilation appearances have included: - *Evil* on *Hoosier Hotshots* (LP) and *Mayhem & Psychosis, Vol. 2* (CD). (VJ)

Backdoor Society (OH)

Personnel incl: RICHARD PASH A

45: I'm The Kind/I'm Getting Better (Shoremen 1900) 1966

NB: 'B' side shown as by Richard Pash and The Backdoor Society

The sole single by this Avon Lake, Ohio group is rare and easily commands three-figure asking prices. *I'm The Kind*, accessible again on *Highs In The Mid-Sixties, Vol. 21* (LP), is a pretty good effort and the lyrics "I'm gonna make it now, just like I said would, I'll be big someday" reflected the optimism of the times. You can also check it out on *Psychedelic States: Ohio Vol. 1* (CD) and *Wyld Sydes Volume 9* (CD). (VJ/MW/GGI)

Backgrounds (CA)

45: Day Breaks At Dawn/
Oh Baby Please Take Me (Cenco 110) 1967

This unknown Californian band had just one known and keenly-sought single. Kickin' off with a '**Prunes**-like howl, *Day Breaks At Dawn* is a sizzlin' fuzz-punker with awesome guitar-work. An intense, raw but powerful vocalist cranks up the testosterone levels. Quite simply - stunning.

Get to hear it on *Fuzz, Flaykes, And Shakes, Vol. 2* (LP & CD) or *Let's Dig 'Em Up, Vol. 3* (LP). (MW)

Back Pocket (CA)

Personnel:	KEITH KNIGHTER		A
	PAT MAROSHEK	perc, drms	AB
	PAT ROBINSON	ld vcls, gtr, keyb's, symphonizer, synth, jaw harp, perc	AB
	JOHN BELAND	gtr	B
	GIB GUILBEAU	fiddle	B
	JOHNNY HUNT	bs	B
	MIKE KATON	gtr	B
	ALAN LINDGREN	keyb'ds	B
	THAD MAXWELL	steel gtr	B
	DICK MCILVERY	steel guitar	B
	LARRY MCNEELY	banjo, harp	B
	ANDY WAY	bs	B

ALBUMS: 1(A) BACK POCKET (w/sticker) (Allied Records AL-1971) 1971
2(B) BUZZARD BAIT (Joyce JJ 7601) 1976

45: Have A Nice Day/I See You (Allied Records 2001) 197?

After some personnel changes, **Fenwyck** changed their name to **Back Pocket**. They also embraced the rural-rock sound that was becoming popular on the West Coast at the turn of the decade (**Grateful Dead**, **Byrds**, Flying Burrito Bros., etc.). After signing a recording contract with producer Bob Keane/Del-Fi Records, they recorded the above album and single for his subsidiary label Allied. Upon their release, **Back Pocket** toured the United States and Europe for several years.

Back Pocket then signed with Joyce Records and recorded the album *Buzzard Bait*. All the tracks on the album were penned by Pat Robinson and were again in a rural-rock direction. By this time, only Robinson and Maroshek remained from **Fenwyck**, but they were augmented by an impressive line-up of talented players. Beland, Guilbeau and Maxwell were formerly with **Swampwater**. Maxwell was also previously with **Tarantula** (the band that recorded on A&M). Beland and Guilbeau recorded and toured with The Flying Burrito Bros. The cover features a white horse in the foreground of a mountainous landscape.

Pat Robinson's songwriting started gaining recognition by other well-known recording artists, so he focused his attention on writing and producing. He signed with Warner Bros./Curb Records and subsequently recorded and co-produced two albums with seasoned producer Phil Gernhard (The Bellamy Brothers, Dion). Robinson then formed the band The Mystery Brothers with his long time friends, Michael Georgiades and Dennis Dragon (see **The Dragons** entry), and started recording the album *Hard Horse To Ride* at Point Dume Studios in Malibu, California. All of them were busy with other musical projects, so the album wasn't released until 2002 on Coyote Records. Robinson then teamed up with **Byrds**' founder and ace songwriter Gene Clark and began a prolific period of songwriting as the Clark Robinson Band. After Robinson and Clark had written more than 30 songs together, John York joined them. This led to the formation of CRY (Clark, Robinson, York) as a spin-off group of **The Byrds**. CRY played in a folk/rock style with the use of acoustic guitars and three-part harmonies by Clark, Robinson and York.

Gene Clark's death on 24 May 24 1991 called time on this project and much material laid dormant until 1998 when Pat and John reformed the band and resumed work the album which was finally issued as *After The Storm* on Coyote Records in 2001. (VJ)

The Backseat (CA)

45: Where Is Mary/Like You Do (Linda 125) 1967

From East L.A. comes this dreamy harmony-drenched ballad coupled with up-tempo pop. Produced by Larry Tamblyn of **The Standells**, *Like You Do* is also on the 1969 double album compilation *East Side Revue* (Rampart 3303). (MW)

Back Street Boys (MA)

45: Back St. Blues/Money (W.J.G. no #) 1967

The enthusiasm of these Worcester, Massachusetts lads is captured for posterity on their rare release; it couples two primitive charmers, whose sound predates their 'Summer Of Love' vintage.

The original but derivative *Back St. Blues* seems to be on the brink of falling apart yet it captures the essence of what has come to be labelled 'garage'; check it out on *New England Teen Scene Vol. 2* (LP). A shambolic cover of *Money* features a bass guitar, which sounds more like the **13th Floor Elevators**' psychedelic jug, and concludes with fuzz and a touch of Prunes-like sustain. (MW)

Bad & Good Boys (TN)

Personnel incl: TRAVIS WAMMACK

45: Fire/We Got Soul (M.O.C. 45-668) 1968

Here's a one-off release by an outfit featuring Travis Wammack, the much-respected guitarist best known for his million-selling instrumental, *Scratchy*. He carved out a solo and session-work career from the late fifties; based in Memphis in the mid-sixties, he led several local post-Invasion combos and guested on many others, e.g. **The Better Sweet**.

Around then he formed The Travis Wammack Group with Ronnie Scaife and Mike Reeves; it's been suggested that this version of Jimi Hendrix's *Fire* may feature the same personnel. Scaife was also in **The Us Group** and **Shylo**.

Wammack had strong associations with Alabama's Muscle Shoals and in 1992 he appeared with The Little Richard Band at the *Muscle Shoals Bands Of The '60s Reunion* concert. His performances of *Scratchy* and *Just A Little Bit* were captured on the resultant CD (Alabama Music Hall Of Fame 1993-01). (MW)

Bad Axe (CA)

Personnel:	DAVE CARRUTH	gtr
	STACY MORELAND	vcls
	DANA STRUM	bs
	STEVE WARD	drms

ALBUM: 1(-) BAD AXE (No label) 1976 R4

NB: (1) test pressing in plain white cover with handwritten labels, issued with printed slick of planned LP cover art. Reissued on vinyl (Hexamon 002) 2004 in a limited edition of 500 with a poster and insert.

45: Cry For Me/All You Can Stand (PS) (Progrezzive) 1977

This hard-rock album from a Riverside, California band features solid guitar and some progressive moves. The songwriting is rather amateurish but the band's youthful energy is a plus. The album is very rare; apparently it did not get past the test pressing stage. This is one for fans of flashy guitar. Carruth and Strum both had notable careers in heavy metal in the eighties. (VJ)

The Bad Boys (MD)

Personnel:	DEMETRI CALLAS	gtr	A
	DANNY CONWAY	drums	A
	GARY R. ST. CLAIR	gtr, bs	A

45: Love/Black Olives (Paula 254) 1966

This band was based around Frederick in Maryland, NOT Louisiana as has been assumed due to their single on the Paula label. Previously known as Billy Joe & The Continentals, they split with Billy Joe Ash in mid-65 and the trio carried on as **The Bad Boys**, touring widely. In 1968 they came to the attention of Columbia Records and changed name to **Flavor** (not to be confused with the psychedelic New York outfit of that name) and recorded three singles for Columbia.

This single is a classic - *Love* is a wicked catchy fuzz-punker that has been compiled on *All Cops In Delerium* (aka *Good Roots*) (LP), *Louisiana Punk Vol. 2* (LP), *Sixties Archives Vol. 3* (CD) and *Mindrocker Vol. 13* (LP).

Written by Gary St. Clair it was covered in 1967 by the **Corners Four**. The uncompiled flip is a glorious mid-slow fuzzy instrumental with a bluesish tinge, keyboard and bass solos, and exploito-movie/club-a-go-go vibes that would fit right onto the **Animated Egg** album. (MW/BE)

The Badd Boys (CA)

45s: Never Going Back To Georgia/
River Deep Mountain High (Epic 10119) 1967
Folks In A Hurry/I Told You So (Epic 10165) 1967

Despite previous reports that this may have been a UK outfit, these naughty boys have been tracked down to Tujunga, California where they were better known as **Sean & The Brandywines.**

Compilation appearances have included: *I Told You So* on *Of Hopes And Dreams & Tombstones* (LP) and *Psychedelic Unknowns, Vol. 7* (LP & CD); and *Never Going Back To Georgia* on *Boulders, Vol. 4* (LP), *Searching For Love* (LP) and *Ya Gotta Have... Moxie, Vol. 1* (2-CD). (MW/MM)

Badge (MD)

Personnel:	BRENT BUCKLEY	ld gtr	A
	BOB GEORGE	trumpet	A
	BRUCE LAPIER	bs	A
	VAL ROGOLINO	drms	A
	CHEESE SOLLERS	gtr	A

ALBUM: 1(A) KATH I (No label) 1974

NB: (1) reissued in a numbered limited edition of 425 copies (Rockadelic RRLP-51) 2005.

EP: I Want To Love You/Just Like You/Lonely Again/
Nowhere Man (Halloween # unkn) 1973

45s: She's Gone/The Stream (RI 3249) 1971
I Want To Love You/Haze (RI 3295) 1971

Badge was based in Odenton, Maryland and had come together at the start of the seventies from the remnants of two local garage bands, The Group and Brotherhood.

The *Kath I* album was a private pressing not billed as by **Badge** (so is often listed as by "Kath") but is effectively by the band; according to the inserts on the reissue, it was a side-project by Val Rogolino supported by the rest of the band. It is a mixed-bag of seventies hard-rock and dreamy soft-rock, sometimes with fuzzed guitars, augmented occasionally by short passages of electronic and sound effects. A cosy and intimate atmosphere permeates much of the album thanks to some lo-fi production. Apart from *Tell Laura I Love Her* and a lilting *Norwegian Wood* with fuzz guitar, all the tracks appear to be originals.

The band lasted into the early eighites and there is at least another EP and single post 1975.

Haze can also be heard on *Sixties Rebellion 12: Demented* (LP/CD). (MW)

Badge & Co (KS)

ALBUM: 1 BADGE AND COMPANY (Wilmarco LPS-1) 1977 R3

NB: (1) has been counterfeited in Europe, the counterfeit disc has slightly lighter paper colour on the labels.

A rare private album by a hard-rocking bluesy power trio from Kansas. ZZ Top would seem to be an obvious influence, right down to the hats. (VJ)

The Bad Habits (TX)

Personnel:	JERRY BEACH	ld gtr	A
	DANNY HARRELSON	piano, organ	A
	PORTER JORDON	gtr, bs	A
	BILL "SCOTTY" SCOT	drms	A

THE BAD SEEDS
and The Zakary Thaks
Collectables
A Texas Battle of the Bands!

THE BAD SEEDS and ZAKARY THAKS - A Texas Battle Of The Bands CD.

45: Hook Nose And Wooden Leg/
Don't Take My Love Away (Scepter 12126) 1966

Houston pop outfit **The Bad Habits** was also known as the **Alley Cats**, London Teens, and Terrible Teens. Their Huey P. Meaux produced single couples male harmony-pop that has a novelty feel (screeching vocals like Pipkin's *Gimme Dat Ding*) with a half-decent rockin' popper. The latter has a frantic guitar break but suffers from twittering female backing vocals.

Bill Scott: "We recorded the song at Robin Hood Bryan's Studios in Tyler Texas. The group consisted of Danny Harrelson, Jerry Beach, Porter Jordan, and myself on drums and the screeching vocals you mentioned. At 59-years-old now I am certain that I can no longer hit those notes."

"Porter Jordon wrote the lyrics to *Hook Nose* and I wrote the lyrics to *Don't Take Your Love Away* and did the vocals on the record. The girl singers were hired singers from Tyler, Texas. The use of the other group names you mention was the way you did things in those days. You came out with several different names on several different records at the same time; hoping one would hit the charts. *Hook Nose* came out when Lloyd Thaxton pantomimed it on his nationwide television show."

"Prior to starting the **Bad Habits**, I had been playing on the road in the Bob Luman Show with three guys named Dean Mathis (bs), Mark Mathis (piano) and Billy Sandford (ld gtr). On a trip to Nashville to cut a session for Luman, we were introduced to Wesley Rose (publisher at Acuff-Rose Publishing Company). At a dinner with John D Loudermilt and others, Wesley Rose suggested we cut a demo tape and send it for him to listen to. We had been playing with a new version of *Bye-Bye Love* by the Everly Brothers with the high singing parts performed by Larry Henley. We made the tape at my home in Shreveport and sent it to Wesley. Wesley liked it and set up a recording session for Dean, Mark and Larry and used session musicians to record John D Loudermilt's new song, *Bread And Butter*. The success of *Bread And Butter* broke up our group, so I started the **Bad Habits** with a new manager, Jack Rhodes (Writer - *Silver Threads and Golden Needles*), Rhodes Publishing Company in Mineola, Texas. Jack recorded us at Robin Hood Bryans in Tyler, Texas. Then Jack and I turned the tape over to Huey Meaux and he got us released on Scepter. We started enjoying success with *Hook Nose* and some of the other songs were hitting around the country on independent labels. The whole thing fell through when Huey Meaux was arrested on a morals charge and that was that. I had us booked as the warm-up band for the Rolling Stones in Sacramento, California and two of the wives of the guys refused to let them go. So that was the end of that."

Jerry Beach is still playing in Shreveport. We don't know where the rest of the guys are. (MW/BSt)

The Bad Habits (LA)

Personnel incl:	DEBBIE FOLSE	vcls	A
	RICK FOLSE	sax	ABC

RONNIE PLAISANCE	keyb'ds	A
PERSHING WELLS	gtr	A
RON DiIULIO	vcls, keyb'ds	BC
FRED ENGELKE	drms	BC
BOB FELL	gtr	BC
SONNY WILLIAMS	bs	B
NICK PRATT	bs	C
DANNY HESS		BC

45s:	It's Been A Long Time Coming/Night Owl	(Paula 327) 1969
	Born On The Bayou/My Baby Specializes	(Paula 333) 1970
	I Don't Want To Discuss It/ If The Whole World Stopped Loving	(Paula 342) 1971
	Thank You For The Love/ My Days Are Numbered	(Paula 353) 1971
	Bad Wind/Images: The City	(Paula 370) 1972
	Louie Louie/Touch The Sun	(Paula 374) 1972

Originally known as Debbie & The Lads, this Shreveport, Louisiana band is totally unconnected to the Houston-based outfit, despite the fact that some members of that band also hailed from Shreveport.

Their earlier releases include competent brassy pop-rock renditions of *It's Been A Long Time Coming* (Delaney & Bonnie), *Born On The Bayou* (**Creedence Clearwater Revival**), and *My Baby Specializes* (Hayes & Porter). Trivia time: the guitar solo on *Night Owl* was by **Mouse & The Traps'** Bugs Henderson, who was drafted in when the youthful Pershing Wells couldn't quite cut it.

After three single the band folded but manager Gene Kent owned the name and decided to carry on. The services of sax player Rick Folse were retained and Kent signed up **Noel Odom and The Group**, who'd just lost their frontman to the Naval Services.

The Bad Habits Mk.2 kicked off with a **Noel Odom** song, *Thank You For The Love.* Their next release, *Bad Wind,* is pleasant orchestrated pop but the flip *Images: The City* is far more interesting. It's pop with a heavy fuzz intro, before an unexpected mid-section featuring discordant trumpets and a quirky guitar solo, which hovers on the verge of avant-garde and lifts it to another level. Their final single offers up a fuzzed-out version of *Louie Louie,* backed by good garage-psycher *Touch The Sun.*

Night Owl, Born On The Bayou and *I Don't Want To Discuss It* are compiled on *Born On The Bayou* (LP). (MW/SR/MK)

The Bad Roads (LA)

Personnel:	BUZ CLARK	ld vcls	A
	KENNY COOLEY	tamb	A
	TERRY GREEN	ld gtr	A
	MIKE HICKS	bs	A
	DANNY KIMBALL	drms	A
	BRIANT SMITH	gtr	A

THE BAGATELLE
11pm SATURDAY

THE BAGATELLE - 11pm Saturday LP.

EP:	1 THE BAD ROADS	(Sundazed SEP 143) 1999

45s:	Too Bad/Blue Girl	(JIN 210) 1966
	Till The End Of The Day/ Don't Look Back	(Rain Tyre 1000) 1967

From Lake Charles, Louisiana this outfit evolved out of the Shadows and the Avengers. Their first single with its sneering vocals and fuzztone guitar defines classic mid-sixties American punk.

Several members went on to the Lemon Blue.

The Sundazed EP brings together both singles in a neat picture sleeve annotated by Jud Cost and 'Brown Paper Sack's' Andrew Brown and with reminiscences from Danny Kimball and Briant Smith.

In the eighties *Bad Girl* has been covered by the Miracle Workers on the *Moxie's Revenge* (LP) and *Too Bad* by the Morlochs on their *Uglier Than You'll Ever Be* (CD).

Compilation appearances have so far included: *Blue Girl* and *Too Bad* on *Pebbles, Vol. 9* (LP); *Too Bad, Til The End Of The Day* and *Blue Girl* on *Louisiana Punk Groups From The Sixties, Vol. 2* (LP) and *Sixties Archive Vol. 3* (LP); *Blue Girl* on *Mindrocker, Vol. 4* (LP) and *We Have Come For Your Children* (cassette); and *Blue Girl* and *Too Bad* on *Acid Visions* (LP) and *Acid Visions - The Complete Collection Vol. 1* (3-CD). Strangely, both *Acid Visions* compilations miscredit *Too Bad* as *Outside Looking In* by 'The Unknowns'. (VJ/MW)

The Bad Seeds (TX)

Personnel:	BOBBY DONAHO	drms	A
	HENRY EDGEINGTON	bs	A
	ROD PRINCE	gtr, vcls	A
	MIKE TAYLOR	gtr, vcls	A

ALBUM: 1(A) THE J-BECK STORY PART 1: BAD SEEDS (Eva 12034) 1983

NB: (1) also issued on CD, together with the equivalent **Zakary Thaks** album as *A Texas Battle Of The Bands*, Collectables (COL-0652) 1995.

45s:	Taste Of The Same/I'm A King Bee	(J-Beck 1002) 1965
	Zilch Pt.1/Pt.2	(J-Beck 1003) 1965
	All Night Long/Sick And Tired	(J-Beck 1005) 1966

This Corpus Christi outfit was discovered by Carl Becker, who ran the J-Beck/Cee-Be record label, playing at the Surf Club. They had formed in 1964 - Taylor had previously fronted an outfit called The Four Winds and Prince and Donaho had played together in The Titans. For a while they were *the* Corpus Christi act. Their first single, a punkish Stones-inspired number, attracted some local interest. They followed it up with a double-sided instrumental and the 'A' side of their third and final effort was a version of the **13th Floor Elevators**' *Tried To Hide*, which had not been released at the time. They also appeared as the back-up band on the 'B' side of the 1966 single *Down The Road I Go* by Tony Joe and The Mojos.

Rod Prince later played in the New Seeds and **Bubble Puppy**.

Eva/Collectables' posthumous release features their three singles, two other J-Beck singles Mike Taylor recorded under the name **Michael** after **The Bad Seeds** split and two previously unreleased cuts: *Checkerboard* and *Arkansas.* Other compilation appearances include: - *All Night Long* on *Off The Wall, Vol. 1* (LP); *A Taste Of The Same* on *Son Of The Gathering Of The Tribe* (LP), *Garage Beat '66 5* (CD) and *Garage Music For Psych-Heads Vol. 1* (cassette); *I'm A King Bee* on *Garage Beat '66 7* (CD) and both *A Taste Of The Same* and *I'm A King Bee* on *Green Crystal Ties Vol. 1* (CD); (VJ/MW/SR/MM)

The Bad Seeds (KY)

45:	King Of The Soap Box/He's Lying	(Columbia 4-43670) 1966

From Erlanger, Kentucky. This outfit's sole known single is full-blown jingle-jangle ala-**Byrds**-via-Dylan on the 'A' side, which can be heard on

Mindrocker, Vol. 7 (LP). The flip is equally jangley but is more in the Searchers/**Beau Brummels** mould. (MW/MM)

The Bag (NY)

Personnel:		
	JOE DI MARZO	A
	AL ESPOSITO	A
	DAN MAHONY	A
	JAY SAVINO	A

ALBUM: 1(A) REAL (Decca DL-75057) 1968/9

NB: (1) reissued on CDR (Hipster 49).

45s: Nobody's Child/Nickels 'n' Dimes (Decca 32279) 1968
Down And Out/Up In The Morning (Decca 32409) 1968
I Want You By My Side/
Red Purple And Blue (Decca 32463) 1969

A 'psychedelic soul' group that came from the same New York-based blue-eyed soul scene as **The (Young) Rascals** and **The Soul Survivors**. **Jimmy Curtiss** produced their album and co-wrote two songs for it.

Of the single cuts: *Nickels 'n' Dimes* has an acid flavour thanks to some good fuzz; the rest delve into funky, brassy or orchestrated soul-rock. (VJ/MW/SR)

The Bagatelle (?)

Personnel:			
	WILLIE ALEXANDER	vcls, piano, perc	A
	DAVID "TURK" BYNOE	bs	A
	MARK GOULD	trumpet	A
	FRED GRIFFITH	vcls	A
	LEE MASON	drms	A
	MARSHALL O'CONNELL	gtr	A
	STEVE SHRELL	sax, flute	A
	DAVID REDTOP THOMAS	vcls	A
	RODNEY YOUNG	vcls	A

ALBUM: 1(A) 11 PM SATURDAY (ABC ABCS-646) 1968

45: Such A Fuss About Sunday/
What Can I Do (ABC Paramount 11063) 1968

This integrated soul/rock group's album was produced by **Tom Wilson**. Notable for featuring Willie "Loco" Alexander and Lee Mason (both ex-**Lost**), it may interest the fans of psych/soul in the **Chamber Brothers'** mode, although it's not as good.

Compilation appearances include: *Back On The Farm* on *Tom's Touch*, a compilation of **Tom Wilson** productions; *Everybody Knows* and *Back On The Farm* on *The Best Of Bosstown Sound* (2-CD); and *Everybody Knows* on *Family Circle - Family Tree* (CD). (SR)

Johnimah Bahlu (CA)

45: Other People/Come Cry On My Shoulder (Acta 812) 1967

Like a hippie version of **Bob Lind**, Johnimah's *Other People* adds sitar and a spoken section to lilting, orchestrated folk-pop to produce mildly interesting results. This Los Angeles-based artist would become more familiar a few years later with his beautiful-people band **The Lite Storm**. (MW)

Kali Bahlu (CA)

ALBUM: 1 COSMIC REMEMBRANCE
(World Pacific WPS 21875) 1967 SC

45: Lonely Teardrops/
The Yogi Tripper (Terra Records DM 1001/2) 196?

NB: Canadian release.

BALDWIN AND LEPS - Self Titled LP.

The album features cosmic droning sitar, fronted by shrill spoken vocals that soon start to irritate. This is a rambling cosmic hippie journey of philosophy into whimsical fantasy, so garage-niks should keep well clear. It comprises four meandering tracks - *Cosmic Remembrance, A Game Called Who Am I, How Can I Tell My Guru*, and *A Cosmic Telephone Call From The Angel Liesle And The Buddha* eloquently describe where this is coming from. Mellow meditation music or cosmic twaddle? Well, you'll also find *How Can I Tell My Guru* on *Electric Psychedelic Guitar Sitar Headswirlers 5* (LP).

The single, presumably released prior to the album and perhaps better than any of her subsequent work, was released on a Victoria, British Columbia record label, suggesting that Bahlu may have been Canadian.

Kali Bahlu later turned up in **Lite Storm**. (MW/MMs)

Isabel Baker (CA)

ALBUM: 1 I LIKE GOD'S STYLE (Romco HF-101) 1965 R2-R3

Here's an odd Christian rock-a-billy effort, thought to be from California. (VJ)

Baker Street Irregulars (PA)

45: I'm A Man Part 1/Part 2 (Largo 5002) 1967

From Lancaster, Pennsylvania their extended version of Bo Diddley's classic song really is very impressive indeed - some superb guitar work and lots of sound effects. Well worth a listen it has been compiled on *Pebbles, Vol. 14* (LP) and *The Essential Pebbles Collection, Vol. 2* (2-CD). They also have another cut, *It Don't Mean Nothing* on *Gravel Volume 4* (CD). (VJ/MW)

Baldwin and Leps (NY)

Personnel:			
	MICHAEL BALDWIN	vcls, violin	A
	LEPS	gtr	A

ALBUM: 1(A) BALDWIN AND LEPS (Vanguard VSD 6567) 1971

NB: (1) reissued on CD and LP (Vanguard VMD 6567) 2001.

This rarely seen album was recorded by an unusual duo violin/guitar outfit and released in 1971. It's notable for the side-long *Calamandatine Brown* with his five parts (*Hannah, Headin' West, Spirit, The Dealer* and *Bella Donna*). The lyrics are interesting, tackling subjects such as drug dealing, people going to Canada to run from the draft, prostitution, teenagers leaving New York City for California etc. The music has some haunting moments.

Recorded in New York, the album was produced by Lor Crane and all their material was written by Michael Baldwin. (SR)

The Balladeers (ME)

45s:	Words I Want To Hear/High Flying Bird	(Cori CR 31001) 1965
	Used To Be/ Goin' Out Of My Head	(Seven Seas 201, 215/6) 1967

From Framingham, Maine their Cori single contains a cool harmony beat-ballad that could only come from New England, backed with an okay version of *High Flying Bird*. Unfortunately their Seven Seas single contains club/cabaret-type male-female harmony vocal pop and is best avoided. (MW/MM)

Ballin' Jack (WA)

Personnel:	JIM COILE	horns	A
	RONNIE HAMMON	drms	A
	TIM MCFARLAND	piano	A
	LUTHER RABB	bs, vcls	A
	GLENN THOMAS	gtr	A
	JIM WALTERS	gtr, trumpet	A
	BILLY McPHERSON	sax	

				HCP
ALBUMS:	1(A)	BALLIN' JACK	(Columbia 30344) 1971	180
	2(A)	BUZZARD LUCK	(Columbia 31468) 1972	-
	3(-)	SPECIAL PRIDE	(Mercury 1672) 1973	-
	4(-)	LIVE AND IN COLOR	(Mercury 1700) 1974	-

			HCP
45s:	Super Highway/Only A Tear	(CBS 45312) 1971	93
	Found A Child/Never Let 'Em Say	(CBS 45348) 1971	-
	Hold On/Ballin' The Jack	(CBS 45464) 1971	-
	I'm The One You Need/Playin' The Game	(CBS 45698) 1972	-
	Thunder/Try To Relax	(Mercury 73401) 1973	-
	Sunday Morning/This Song	(Mercury 73429) 1974	-

Originating from Seattle, **Ballin' Jack** was an early seventies rock group with brass. Luther Rabb and Jim Walters began recording together in 1965 with **Emergency Exit**, and Rabb had also a brief spell with **Calliope**. Billy McPherson was formerly with The Regents, who started out in Tacoma - Lakewood, Washington.

Their track *Found A Child* was compiled on the Columbia catalogue sampler *Different Strokes*. (SR/RMh)

The Balloon Corps (PA)

Personnel incl: ROBERT LLOYD HUMMEL

45s:	Up In Smoke/Perfect Vision	(Bell 796) 1969
	Muddy Water/Make It Right	(Dunhill 4219) 1969

Previously known as **The Underground Balloon Corps** and **The Snaps**, from Pennsylvania, they had veered towards a rockin' sound similar to **Creedence Clearwater Revival** by the Dunhill single. *Up In Smoke* is brassy pop-rock with a funky edge. (MW)

The Balloon Farm (NY)

Personnel:	MIKE APPEL	A
	DON HENNY	A
	JAY SAKS	A
	ED SCHNUG	A

				HCP
45s:	α	A Question Of Temperature/ Hurtin' For Your Love	(Laurie 3405) 1967	37
		Farmer Brown/Hurry Up Sundown	(Laurie 3445) 1968	-

NB: α Some copies with mispressed label as *A Question Of Tempature*.

An East Coast band who were probably based in New York City (although Florida has also been mooted as their home). *A Question Of Temperature*, an excellent psychedelic punk effort, has been heavily compiled and is well worth checking out. It was also a minor hit.

Some of the above-mentioned personnel later reappeared in **The Huck Finn**.

Compilation appearances include: *A Question Of Temperature* on *Mindrocker, Vol. 3* (LP), *Nuggets Box* (4-CD), *Nuggets, Vol. 1* (LP), *Acid Dreams - The Complete Set* (3-LP), *Acid Dreams Testament* (CD), *Acid Dreams, Vol. 1* (LP), *20 Great Hits Of The 60's* (LP), *Battle Of The Bands* (CD), *Boulders, Vol. 4* (LP), *Glimpses, Vol's 1 & 2* (CD), *Wild Thing* (2-LP), *Ah Feel Like Ahcid* (CD) and *Glimpses, Vol. 1* (LP). Finally, *Hurtin' For Your Love* appears on *Turds On A Bum Ride Vol. 6* (CD) and you'll also find *Hurry Up Sundown* on *Realistic Patterns* (CD). (VJ/MW/TJH/EW)

Ballroom (CA)

Personnel:	JIM BELL	vcls, oboe	A
	CURT BOETTCHER	vcls, gtr	A
	MICHELE O'MALLEY	vcls	A
	SANDY SALISBURY	vcls, gtr	A
	(RON EDGAR	drms	A)
	(LEE MALLORY	vcls, gtr	A)

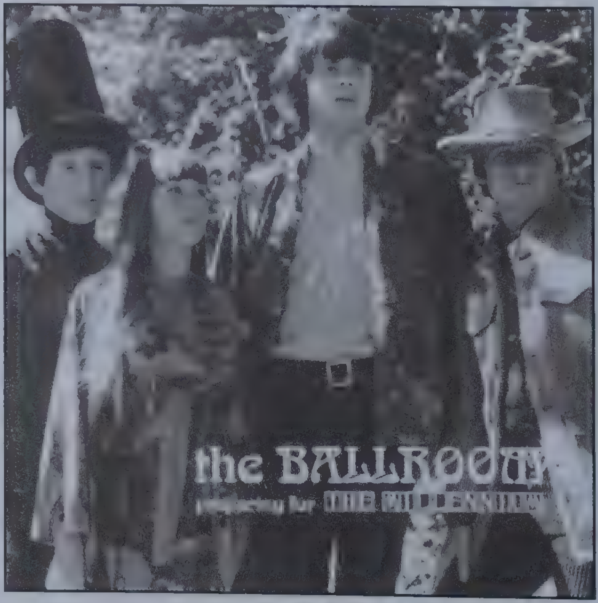
NB: Ancillary personnel also included a large slice of the "Wrecking Crew" with **Mike Deasy**, Ben Benay, Butch Parker, Mike Henderson, Jerry Scheff, Jim Horn, Jim Troxell, and Toxie French.

ALBUM:	1(A)	PREPARING FOR THE MILLENNIUM	(Rev-Ola CREV 058 CD) 1998

45:	Spinning, Spinning, Spinning/ Baby Please Don't Go	(Warner Brothers 7027) 1967

At long last **Curt Boettcher** has started to achieve deserved recognition. His **Millennium** and **Sagittarius** exploits are reasonably documented and have seen reissues over the last decade. But his earlier projects and one-offs as creator, arranger and producer have remained legend only amongst a handful of specialist collectors. Now thankfully, Rev-Ola has started a series that should see his star shine again. **The Ballroom** CD kicks off with 22 tracks that document his post-**Goldebriars** period, centred around **Ballroom** and Summers Children, and includes demos that were to mature with **Millennium** and **Sagittarius**. It's a treasure trove for lovers of creative dream-pop and the soft underbelly of psychedelia, complete with a fascinating and informative booklet by Dawn Eden.

Ballroom's sole single is one of the many highlights of the CD. *Spinning* is much akin to the rather twee and harmony-drenched styles of **Sagittarius** and **Millennium**, but *Baby Please Don't Go* is not to be missed, his amazing interpretation is totally different to the usual garage-punk ravers



THE BALLROOM - Preparing For The Millennium CD.

that had gone before - a psychedelic rain-dance that eventually reels off into chaotic effects - wow!

An article on Curt by Kingsley Abbott appeared in Record Collector no. 229 (September 1998).

Baby Please Don't Go has also surfaced on *Incredible Sound Show Stories, Vol. 8* (LP), *A Heavy Dose Of Lyte Psych* (CD) and *Where The Action Is! L.A. 1965-68* (4-CD book). (MW/JFr/DE)

Bamboo (MN)

Personnel:	WILL DONICHT	vcls, bs, gtr, tack piano	A
	DANIEL LEE HALL	vcls, organ, piano, rocksichord, gtr, tack piano	A
	BRENDAN HARKIN	maracas, arranger	A
	PETER HODGSON	bs	A
	KEN JENKINS	accoustic bs	A
	SANFORD KONIKOFF	drms	A
	DAVE RAY	vcls, gtr, bottleneck, leslie gtr, hrmnca	A
	RED RHODES	steel gtr	A

ALBUM: 1(A) BAMBOO (Elektra EKS-74048) 1969

This Minnesota group was led by Dave Ray, who was previously part of the blues/folk trio Koerner, Ray and Glover. Produced by Allan Emig and recorded on the Feather River in Keddle, California their only album contains a mix of folk, blues, rock and country highlighted by four excellent tracks: *Girl Of The Seasons*, *Blak Bati Chari Blooz*, *Sok Mi Toot Tru Luv*, all with inventive organ and guitar parts and *Keep What Makes You Feel Nice*, a progressive blues song in the style of **Butterfield Blues Band**. All their material was original and the use of strange instruments (rocksichord, Leslie guitar, tack piano) provide some unusual effects. As usual with Elektra, the sound quality is excellent.

Dave Ray later released solo albums and Sanford "Sandy" Konikoff, who had previously played with **Gentle Soul**, became a session drummer, notably working with **Leon Russell**, **Grinder's Switch** and Ben Sidran. Brendan Harkin later played in **Papa Nebo**, Free Beer and Starz.

Girl Of The Seasons has subsequently resurfaced on *From Burbank To The Bay Area* (CD). (SR)

The Ban (CA)

Personnel:	RANDY GUZMAN (aka RANDY GORDON)	drms, vcls	A
	TONY McGUIRE	gtr, vcls	A
	OLIVER McKINNEY	keyb'ds, vcls	A
	FRANK STRAIGHT	bs	A

45: Bye-Bye/Now That I'm Hoping (Brent 7049) 1965

From Lompoc, California this bunch evolved into **Now**, when Tony McGuire was drafted and David Zandonatti came aboard. They subsequently relocated to San Francisco, hooked up with producer Matthew Katz and became **Tripsichord Music Box**!!

Compilation appearances include: *Bye Bye* on *Boulders, Vol. 4* (LP) and *Garage Beat '66 1* (CD); and both sides of their single can be found on *Music For The Dance Crowd* (LP). (MW/VJ)

Banana and The Bunch (CA)

Personnel:	EARTHQUAKE ANDERSON	hrmnca	A
	JOE BAUER	drms	A
	MICHAEL KANE	bs	A
	LOWELL "BANANA" LEVINGER	vcls, gtr, bs, piano	A
	STEVE SWALLOW	bs	A

ALBUM: 1(A) MID-MOUNTAIN RANCH (Raccoon 13/Warner BS 2626) 1972

BANCHEE - Banchee/Thinkin 2-on-1 CD.

45s: Vanderbilt's Lament/Vanderbilt's Lament (mono) (Raccoon 10/Warner WB 7621) 1972
Back In The USA/Back In The USA (mono) (Raccoon 11/Warner WB 7626) 1972

This is an excellent addition to **The Youngbloods** discography. The only solo album of Lowell "Banana" Levinger, backed by the other **Youngbloods** (sans **Jesse Colin Young**) and the renowned jazz bass player Steve Swallow. The album recorded whilst he was in California, contains a mix of rock, folk, bluegrass and more experimental tracks. The singles are from the album. In 1973, Levinger took part in the production of the **A Euphonious Wail** album and then apparently vanished from the music scene.

Banana was also in charge of **The Youngbloods**' record label, Raccoon, and as such produced the albums of **Michael Hurley**, High Country, **Joe Bauer** and Kenny Gill. He later re-emerged playing on *Here Goes Nothin'* (1987), by Zero, a Bay Area group featuring John Cipollina, Steve Kimock and Martin Fierro.

The singles are from the album. (SR)

Banana Splits (?)

ALBUM: 1 WE'RE THE BANANA SPLITS (Decca DL 75075) 1968 R1

NB: (1) had a limited repressing of 1000 on vinyl (Ripped Couch) 200? and on CD (Hollywood Records) 200?.

This weird novelty album was from the US kids TV series of the same name. It comprises garage, pop, soul and bubblegum. **Al Kooper** was involved with the project. There has recently been a limited repressing. (VJ)

Banchee (?)

Personnel:	PETER ALONGI	ld gtr, vcls	AB
	JOSE MIGUEL DEJESUS	gtr, vcls	AB
	VICTOR WILLIAM DIGILIO	drms	AB
	MICHAEL GREGORY MARINO	bs, vcls	AB
	JOHNNY PACHECO	perc	A
	FERNANDO LUIS ROMAN	perc, vcls	B

ALBUMS: 1(A) BANCHEE (Atlantic SD-8240) 1969 SC
2(A) THINKIN' (Polydor 244066) 1971 R1

NB: (1) and (2) reissued on one CD (Lizard LR 0713-2) 2001.

45: I Just Don't Know/Train Of Life (Atlantic 2708) 1970

This band, along with **Sir Lord Baltimore**, **Yesterday's Children** et. al. were among the East Coast's premier heavy blasters of the post-psychedelic era. Massachusetts and New York have both been suggested as home bases for this band. Check out *I Just Don't Know* and *Evolmia* from their amazing first album on Atlantic. The second album has longer, less structured cuts with seemingly endless guitar soloing... nevertheless, both are recommended.

The first album was produced by **Warren Schatz** and Stephen Schlaks.

Compilation appearances have included: *I Just Don't Know* on *Psychedelic Frequencies* (CD) and *John Doe* has re-emerged on *White Lace & Strange* (CD). (CF/MW)

The Bandits (WA)

Personnel:	GREG BIGSBY	ld gtr	A D
	STEVE HEARD	vcls, keyb'ds	AB
	DAVE HENDRICKS	sax, vcls, gtr	ABCD
	BOB PERRY	vcls, ld gtr	AB
	JOHN SIMPSON	drms	AB
	TOM DEETS	ld gtr	B
	DAVE JOHNSON	ld gtr	C
	RUSS KAMMERER	drms	CD
	SCOTT STRONG	bs	CD

45s:	Tell Me/Little Sally Walker	(Jerden 773) 1965
	Queen Jane/I Remember The Girl	(Panorama 34) 1966

From Mercer Island, Washington this band became The Chicago Express in mid-1967, with the line-up: Dave Hendricks (vcls), Greg Bigsby (ld gtr, vcls), David Baroh (gtr, vcls), Scott Strong (bs) and Russ Kammerer (drms). At the end of the year, Chicago Express splintered again with Dave Baroh switching to bass, and Russ Kammerer joining with John Soltero to form a power trio called The Punch. In March of 1968 Pat Gossan was added on keyboards, but The Punch split in August 1968 with David Baroh (and later John Soltero) going on to **Bluebird**. Russ Kammerer went on to **The Locomotive** and Pat Gossan joined the **Floating Bridge**.

Compilation appearances have included: *Little Sally Walker* on *Northwest Battle Of The Bands, Vol. 1 - Flash And Crash* (LP & CD), *Northwest Battle Of The Bands, Vol. 1* (CD), *Battle Of The Bands, Vol. 1* (LP), *History Of Northwest Rock, Vol. 2* (CD) and *The History Of Northwest Rock, Vol. 4* (LP); *Queen Jane* on *History Of Northwest Rock, Vol. 5* (cassette); *Tell Me* on *History Of Northwest Rock, Vol. 6* (cassette); *I Remember The Girl* on *Northwest Battle Of The Bands Vol. 4* (CD); and the previously unreleased *Just Can't Go To Sleep* on *Northwest Battle Of The Bands Vol. 3* (CD). (MW/DR/DB)

The Bandits (MN)

45s:	Highway 65/Come On Pretty Girl	(Twin Town TT 701) 1965
	All I Want To Do/Buzzy	(Studio City SC 1031) 1965

This Minneapolis band also recorded as **Jesse J. And The Bandits** and **King Krusher And The Turkeynecks**. Two further 1965 tracks *Downtown* and *The Krusher*, appeared on sixties Minneapolis sampler *Top Teen Bands, Vol. 3* (LP) and this latter track has reappeared on *Sixties Rebellion, Vol. 12* (LP & CD). You'll also find *Buzzy* on *Party Party Party* (CD). (MW)

The Bandits (GA)

Personnel incl:	CHARLES O'KELLY	vcls	A

45:	A Woman/What Did I Say	(Perfection No. 507) c1967

This unknown Georgia band backed singer Charles O'Kelly on their sole single on the Perfection label, based in Marietta.

The dirgey *A Woman* is compiled on *Psychedelic States: Georgia Vol. 1* (CD). (MW)

BANCHEE - Thinkin' LP.

Band Of Wyndand (CA)

45:	Day-Time Nite-Time/What Am I To Do	(Gemini G-501) 1967

Day-Time.. is a cool jangley swirly folk-punker with sultry **Byrds**' harmonies that has been included on the excellent *Fuzz Flaykes & Shakes Vol. 1* (LP & CD), whose liners give their location as Los Angeles.

The single was originally released as by the **F.B.I. (Four Boys Incorporated)** with identical titles, label and number. Perhaps they were 'encouraged' to change their name by some bureau heavies?! Both sides of a demo, credited to **F.B.I.**, resurfaced on *The Cicadelic 60s Vol. 3* (CD). (MW/CF)

The Band Without A Name (CA)

Personnel incl:	RICHARD FAITH	keyb'ds	A
	MARK GROSECLOSE	drms	A
	EDDIE HADDAD		A
	DAVID MARKS	ld gtr	A

45s:	Turn On Your Lovelight/Perfect Girl	(Tower 246) 1966
	Theme From Thunder Alley/Time After Time	(Sidewalk 913) 1967

The Band Without A Name was managed by Casey Kasem and they played at two clubs on the Sunset Strip as the house band during 1965-66. David Marks had previously played with **The Beach Boys** and both he and Eddie Haddad were in Dave and The Marksmen, until they broke up in 1965. Marks then formed **The Band Without A Name**, with Mark Groseclose (Affectionately known as 'Goosegrease' by their fans). Mark was a great drummer, and had played live with the **Beach Boys** for a month in 1962 when Dennis hurt his hand. Mark had also drummed for The Survivors, a short-lived side project of Brian Wilson who released one single, *Pamela Jean*, and did session work for The Honeys.

They ended up backing Sonny and Cher (who were still Caesar and Cleo at the time), played with **Bobby Fuller** and also with the post-Spector Teddy Bears.

Their first single, *Turn On Your Lovelight* received some airplay on KRLA and the band got to open for acts like **Thee Midniters** and Monte and The Crystals, as well as playing 'The Teenage Fair' in 1965 and '66.

Their second single came from the "Thunder Alley" soundtrack and was thought to have possibly been **Davie Allan and The Arrows** in disguise. However Davie Allan, Mark Groseclose and David Marks don't remember doing the track, so it could just as easily be the work of another band/session musicians and issued as **The Band Without A Name** by their record company.

The real **Band Without A Name** did cut a version of Fats Domino's *Whole Lotta Lovin'*, a song called *Tavelin'* that we assume was an original and a cover of *I'm Blue* without vocals. None of these have been released.

The band is thought to have been from the San Fernando Valley or Hawthorne area.

David Marks later played with **The Moon** and also did session work for **Buzz Clifford**, The Full Treatment, Danny Brooks, Delany and Bonnie amongst many others. (BCr/SR/EG)

Bang (PA)

Personnel:	TONY D'IORIO	drms	A
	FRANK FERRARA	bs, vcls	ABC
	FRANK GLICKEN	gtr, vcls	ABC
	DURIS MAXWELL	drms	B
	JEFFREY CHEEN	perc	B
	(BRUCE GARY	drms	BC)

ALBUMS:	1(A)	BANG	(Capitol ST-11015) 1972
	2(B)	MOTHER/BOW TO THE KING	(Capitol ST-11110) 1972
	3(C)	BANG MUSIC	(Capitol ST-11190) 1973

NB: (1) reissued on CD (Lizard Records LR 0707-2) 2001. (2) reissued on CD.

45s:		Future Shock/Questions	(Capitol 3304) 1972
		Keep On/Red Man	(Capitol 3386) 1972
	α	Idealist Realist/No Sugar Tonight	(Capitol 3474) 1972
		Love Sonnet/Must Be Love	(Capitol 3622) 1973
	β	Feels Nice/Slow Down	(Capitol 3816) 1974

NB: α released in France with PS (Capitol 2C 006-81339). β double sided promo version also exists.

Formed by Tony D'Iorio, this high-energy hard-rock band band was thought to be from Florida, but this is not the case. **Bang** did in fact come from Pennsylvania, but played in Florida quite a lot. Some of this confusion is no doubt because there was a Florida act called the Bangles (also known as the Bangs) that by 1971 was calling itself Sun Country. The musical offering comprises straight forward seventies rock and roll.

Produced by Jeffrey Cheen and John Palladino, recorded in Miami and L.A, their second album is a kind of concept album, with distinct "Mother" and "Bow To The King" sides, label presentation and cover art. All the material was written by Cheen, Ferrara and D'Iorio (who had then chosen to leave the group but continued to write lyrics for them) with the exception of a cover of Randy Bachman's *No Sugar Tonight*. Four of its eight tracks were featured on singles and the album is rather good, full of energetic songs.

They also have one cut *The Queen* on *Up All Night* (CD). (RBc/SR/JLh/MW)

BANG
MOTHER

BANG - Mother/Bow To The King CD.

Bangor Flying Circus (IL)

Personnel:	ALAN DE CARLO	gtr, vcls	A
	MIKE TEZGA	drms	A
	DAVID WOLINSKI	bs, keyb'ds	A

				HCP
ALBUM:	1(A)	BANGOR FLYING CIRCUS	(Dunhill DS-50069) 1969	190

NB: (1) also released in the U.K. (Stateside SSL 5022) in 1970, reissued on CD (One Way MCAD-22119).

45s:	Come On People/Change In Our Lives	(Dunhill 4226) 1969
	Mama Don't You Know/Someday I'll Find	(Dunhill 4323) 1970

Bangor Flying Circus was originally formed in Chicago by ex-**Shadows Of Knight** bass player Wolinski and ex-**H.P. Lovecraft** drummer Mike Tezga, who later formed Lovecraft. Their album, which got to No. 190 in the U.S. album charts, contained some good organ and guitar work. Upon their demise in 1970, Wolinski and De Carlo formed **Madura**.

Come On People is compiled on *Undersound Uppersoul* (LP). (VJ)

The Banned (NJ)

Personnel incl:	BILL AUBEL	A
	DAN AUBEL	A
	BERT ??	A

45s:		My Life Is My Own/Nothing Matters But You	(Fontana F-1604) 1967
	α	It Couldn't Happen Here/Annie Went Back To Ohio	(Fontana F-1616) 1968
		Goodbye, Groovy, Goodbye/A Blanket Of Sound	(Fontana F-1621) 1968

NB: α Some copies in a lyric sleeve.

Here's a New Jersey quartet, who played in a pop-rock style. The had a good live reputation, and performed The Beatles' *Sgt. Pepper* album live, within weeks of the album's release. (SR/DG/MW)

The Banshees (IL)

Personnel:	FRANK BUCARO	vcls	AB
	TOM LITO	drms	AB
	RICK NADOLINI	bs	A
	JACK SMEAD	ld gtr	AB
	RON ROUSE	ld gtr	AB
	PETE SHELDON	bs	B

45:	Project Blue/Free	(Dunwich 129) 1966

A Chicago band, whose *Project Blue* was a head-banging assault on the senses with some superb guitar riffs and is considered one of the city's classic recordings. If you hear it - you'll know why. The band was also known as The Fugitives and later The Prophets, whilst Pete Sheldon had earlier played in the U.K. group Tornados.

Smead now runs a New York bar, Rouse became a lumberjack, Bucaro became a priest and Lito relocated to Texas. *Project Blue* was also covered by **The Endd** who operated out of La Porte, Indiana.

You can also check out *Project Blue* on *Mindrocker, Vol. 2* (LP), *Pebbles, Vol. 9* (LP), *The Dunwich Records Story* (LP) and *Oh Yeah! The Best Of Dunwich Records* (CD). (VJ)

Banshees (CA)

Personnel:	CHRIS GUIVER
	DENNIS STUDEBAKER
	PAUL STUDEBAKER
	JACK WALTERS

45s: They Prefer Blondes/Take A Ride With Me (Solo 1) 1965
Never Said I Loved You/So Hard To Bear (Solo 2) 1965

Banshees formed at Mills High School in Burlingame, in the South Bay area of San Francisco as an instrumental combo called The Black Knights in 1962. Later in 1964 vocals were added and they changed name to **The Banshees**. *They Prefer Blondes* is a sort of wailing **Kingsmen**-style punk song. In 1967 they changed their name again to **Ariel**.

Compilation appearances have included: *They Prefer Blondes* on *Boulders, Vol. 4* (LP), *Back From The Grave, Vol. 2* (LP) and *Garage Kings* (2-LP); and *Take A Ride With Me* on *Teenage Shutdown, Vol. 11* (LP & CD). (VJ/MW/AP)

Bantams (?)

ALBUM: 1 BEWARE (mono/stereo) (Warner Bros. W-1625) 1966 SC

45s: Follow Me/
Meet Me Tonight, Little Girl (Warner Bros. 5695) 1965
Good Lovin' Girl/ I'm So Lucky (Warner Bros. 5868) 1966

Housed in a neat cartoon style cover, the album was made by a trio of pre-teen kids aimed at the kids market, with covers of *Susie-Q*, *Please, Please Me*, *Sheila*, *Do You Love Me*, *Over You*, *Ticket To Ride* and *Twist And Shout*. (SR)

Dave Banyase and Sum Guys (MI)

45: Just A Little Bit/
Open The Door To Your Heart (Solid Rock W-003/4) 1967

Some guys from the Detroit suburbs chose two popular R'n'B numbers, by Roscoe Gordon and Darrell Banks respectively, for their sole platter. Both have a loose'n'live feel - but club sounds rather than garage. *Just A Little Bit* (also covered by the Zombies, **Tommy Burk and The Counts** and Aussie acts Tony Worsley and The Blue Jays, Chosen Few and Purple Hearts) is the stronger thanks to some neat guitar solos. (MW)

Barbara (aka Barbie) (NJ)

ALBUMS: 1 JOURNEY TO JESUS (w/lyric and chord booklet)
(Bond 101) 1971 R1
2 BARBARA SINGS FOR LIFE (Lazarus Prod.) 1973 R1

From New Jersey, Barbie Sipple's first effort is a folk album with Joan Baez-style vocals and heartfelt lyrics and delivery. Some songs feature a backing chorus of children that does not work well. Her obscure second album came in a black and white cover with gothic lettering. This is a folk-rock album credited to the National Youth Pro-Life Coalition. The material is stronger than on her first effort. There are some lovely harmonies and arrangements and a stunning version of The Hollies' *He Ain't Heavy?* (SR/VJ)

BANGOR FLYING CIRCUS

BANGOR FLYING CIRCUS - Bangor Flying Circus CD.

Barbara (CA)

ALBUM: 1 BARBARA, THE GRAY WITCH (2-LP)
(DEA LD-1001) 197? R1

This is a curious and somewhat entertaining spoken-word album of spells and incantations issued on a California label. (VJ)

Barbara & Ernie (?)

ALBUM: 1 PRELUDE TO... (Cotillion SD-9044) 1971

NB: An advance promotional edition in a rubber-stamped white cover exists, this is titled "A New Sensation". (1) reissued on CD (Fallout FOCD2046) 2007.

Barbara was a pretty young black woman, while Ernie was a white male in his forties (and looking extremely tired on the front cover!) which makes this a rather weird but interesting duo. A soft psych/jazz hybrid, their album contains several interesting tracks, notably a long and spacey cover of the **Airplane**'s *Somebody To Love* and *Listen With Your Heart* with sitar, which is the stand-out track. The album features guest appearances from jazz musicians Keith Jarrett and Joe Beck. (SR/VJ)

The Barbarians (MA)

Personnel:			
	BRUCE BENSON	gtr	A
	JERRY CAUSI	bs	A
	JEFF MORRIS	gtr	A
	VICTOR MOULTON	drms, vcls	A

ALBUM: 1(A) THE BARBARIANS (mono/stereo)
(Laurie LLP 2033) 1965 R2

NB: (1) reissued on vinyl (Rhino RHLP 1008) 1979 with one bonus track, and later on CD by Bomp/Voxx. (1) reissued on CD as *Are You A Boy Or Are You A Girl?* with both sides of their debut single (Sundazed SC 6153) 2000. Another CD reissue (One Way 17965) 199? is retitled *Are You A Boy Or Are You A Girl?* and contains *Moulty* as a bonus track. There is also a compilation (Line OLLP 5067) 19??.

HCP
45s: You've Got To Understand/Hey Little Bird (Joy 290) 1964 -
Are You A Boy Or Are You A Girl?/
Take It Or Leave It (Laurie 3308) 1965 55
What The New Breed Say/Susie Q (Laurie 3321) 1965 102
Moulty/I'll Keep On Seeing You (Laurie 3326) 1966 90

NB: There's also an extremely rare French EP with picture sleeve: *Are You A Boy Or Are You A Girl?/What The New Breed Say/Susie Q/I've Got A Woman* (Vogue INT 18027) 1966.

From Provincetown, Massachusetts this punk band who were once regulars on 'Shindig', are best known for their 1965 single *Are You A Boy Or Are You A Girl?* and *Moulty*, the story of how their drummer lost his hand (in a fireworks accident when he was 14)! Their album, which has been reissued a number of times, has several cover versions but failed to chart. They played with energy and passion though and Moulty's raw vocals will appeal to some. Their pre-album single is well worth a listen.

After they split up, remaining members Bernie Fieldings, Jerry Causi and Bruce Benson went to San Francisco in 1967 and formed **Black Pearl**. Moulty went into the cleaning business in Abington, Massachusetts as the Moulton Cleaning Co. In 1995, he reformed the band as Moulty and the Barbarians with his sons, Tory and Eric, and twins Ken and Karl Olson.

Compilation coverage has so far included: *Are You A Boy Or Are You A Girl* and *Moulty* on *Nuggets Box* (4-CD); *Hey Little Bird* on *New England Teen Scene* (CD), *New England Teen Scene, Vol. 2* (LP), *Trash Box* (5-CD) and *Best of Pebbles, Vol. 1* (LP & CD); *Moulty* on *Nuggets* (2-LP); *Are You A Boy Or Are You A Girl* on *Nuggets, Vol. 1* (LP), *Even More Nuggets* (CD), *Pebbles Vol. 3* (CD), *We Have Come For Your Children* (LP & cassette) and *20 Great Hits Of The 60's* (LP); and *You've Got To*

Understand on *Follow That Munster, Vol. 1* (LP), *Hide & Seek Again* (LP) and *Quagmire Volume 3* (CD). (VJ/LP/SR)

Barber Green (OR)

45:	Life/Gliding Ride	(F-Empire GRS 1106) 1968

On a very obscure label out of Eugene, Oregon **Barber Green** was the work of five teens from Brownsville, who were managed by Jack Richardson. The band took their name from a road paving machine (a' la **Buffalo Springfield**) and mostly played local dances, with one show in Eugene.

Life is pleasant acoustic folk-pop. The flip, *Gliding Ride*, kicks off innocuously enough but one is suddenly woken by a brief fuzzy outburst before a return to the sparse'n'simple theme. The next verse ends with another burst, then an all-too-short bridge where the guitarist is allowed his head, and a denouement wrapped in some fine lead. So it ends, with potential unfulfilled - this could have been so good if only they'd let rip.

Gliding Ride has also been included on *Psychedelic Experience Vol. 4* (CD). (MW/MM/GGI)

Barbie (CA) - see Barbara (CA).

The Bar Boys (AR)

Personnel:	TOMMY ARNOLD	keyb'ds	A
	GREG LYNN	bs	A
	EDDIE ROSS	drms	A
	DAVID YATES	drms	A

45:	Hit The Road Jack/ That's The Sound Of My Heart	(Lyar 101) 1968

The Bar Boys formed in Paragould, Arkansas in 1967. Their version of *Hit The Road Jack* starts in unpromising fashion with a brassy intro but it improves as the vocalist warms to his task, finally erupting into a great fuzzy guitar break immediately followed by a brief flute interlude. You can also check it out on *Psychedelic States: Arkansas Vol. 1* (CD). The flip is classy booming keyboard-led pop with a crisp Motown-influenced swing in the rhythm section.

Ron Hall's book, 'Playing For A Piece Of The Door', provides the personnel above and reveals that the single was recorded at Sonic studios in Memphis, Tennessee. (MW)

The Bards (TX)

45:	Alibis/Thanks A Lot	(Emcee 013) 1966

Not to be confused with the better known Pacific Northwest outfit, this Fort Worth band was rumoured to have issued three singles in all during the mid-sixties. *Alibis* is unexceptional but you'll find it on *Flashback, Vol. 5* (LP), *Gathering Of The Tribe* (LP), *Highs In The Mid Sixties, Vol. 13* (LP), *Teenage Shutdown, Vol. 10* (LP & CD) and *Texas Flashback, Vol. 5* (LP).

They evolved out of **Johnny Diamond & The Royal Five**. (VJ/MW)

The Bards (WA)

Personnel:	MIKE BALZOTTI	keyb'ds, vcls	ABCD
	JOHN DRANEY	ld vcls	A
	BOB GALLOWAY	drms, vcls	ABCDE
	MARDI SHERIDAN	ld gtr, vcls	AB D
	CHUCK WARREN	bs, vcls	ABCDE
	'APPLE ANDY'	gtr	C
	MARK CHELSON	vcls, sax	C
	CORDELL COBERT?		F
	BOB GALLLOWAY		F

THE BARBARIANS - Are You A Boy Or Are You A Girl? CD.

ALBUMS:	1(A)	THE BARDS - FIRST AMERICAN	(Piccadilly 3419) 1980 SC
	2(D)	RESURRECT THE MOSES LAKE RECORDINGS	(Gear Fab GF-183) 2002

NB: (1) is a 10-track selection comprising seven 45 cuts and three unreleased tracks, issued without the band's knowledge. (2) is a CD/vinyl reissue of an unreleased 1968 LP.

45s:	α	The Owl and The Pussycat/Light Of Love	(Piccadilly 224) 1966
	β	My Generation/Jabberwocky	(Panorama 52) 1967
		The Jabberwocky/My Generation	(Piccadilly 232) 1967
		Never Too Much Love/Light Of Love	(Piccadilly 242) 1967
		Never Too Much Love/Jabberwocky	(Capitol 2041) 1967
		The Owl and The Pussycat/ The Light Of Love	(Capitol 2148) 1968
	χ	Oobleck/Moses	(Together T-113) 1969
		Goodtime Charlie's Got The Blues/Tunesmith	(Jerden 907) 1969
		Goodtime Charlie's Got The Blues/Tunesmith	(Parrot 337) 1969
	δ	Jubilation/Our Love	(Parrot 344) 1969
		Walla Walla/Day By Day	(Parrot 351) 1970
		I Want You/Freedom Catcher	(Burdette 103) 1971

NB: α was originally scheduled for release as Panorama 46 but was never released. β Not released. χ as **Moses Lake**. δ as "The Bards featuring Bob Galloway".

The Bards operated out of Moses Lake, Washington between 1961-69. They evolved out of a school teen combo called The Fabulous Continentals, who were a late fifties and early sixties covers outfit. They took their new name, **The Bards** from Roget's Thesaurus - the word 'Bard' meaning 'a travelling English minstrel, poet ...' they were a travelling group of musicians and the reference to England clinched it because they wanted to sound like The Beatles. They even became a foursome when John Draney, their lead vocalist, left to join the army.

Their big break came when *Never Too Much Love*, an original arrangement of an old Curtis Mayfield tune, made it to No 67 nationally in the Cash Box Top 100, although it seems not to have figured in the Billboard charts. It created the opportunity for them to tour with big name acts like **The Turtles**, The Dave Clark Five and **Paul Revere and The Raiders**. During 1967 Mardi Sheridan left the band for a while to head for San Francisco and was temporarily replaced by virtuoso guitarists known as Apple Andy and Mark Chelson, who joined from **George Washington and the Cherry Bombs**. When Sheridan returned they headed for L.A. to find a producer.

In Hollywood they met **Curt Boettcher** and Keith Olsen and in 1968 under their production recorded an unreleased album, although this resulted in the break-up of the band. After its completion **Curt Boettcher** wanted to go back to the Northwest to sing with the band which delighted Mike and Mardi but not Bob and Chuck who wanted to get back on their old gig circuit and preserve their autonomy. So the split came when Mike and Mardi left and ultimately headed to L.A. to pursue writing and recording careers, although Bob and Chuck regrouped and carried on with the name for a while. For their **Boettcher**/Olsen period, they renamed themselves **Moses Lake** and a single was released under that moniker on Together Records.

In 2002 Gear Fab released the **Moses Lake** album containing the material that had been produced by Boettcher and Olsen. It's a pot-pourri of late sixties sounds, from bouncy pop to acidic rock, with an underground vibe - decidedly ambitious and uncommercial. Not the usual dreamy, harmony pop associated with **Boettcher** although his influence is clear in the harmonies and multi-layered arrangements. It comprises seven tracks including the Together single pairing and *The Creation*, a religious seven-movement 20-minute mini-rock-opera.

In the late seventies and early eighties Jerry Dennon released the *History Of Northwest Rock* series on the Great Northwest label, plus a slew of retrospective albums on the First American and Piccadilly labels. Many of the latter are hard to find, amongst them the **Bards**' retrospective, of which band members were unaware. Ten tracks were selected: seven single cuts (*My Generation, The Owl And The Pussycat, Light Of Love, Never Too Much Love, The Jabberwocky, Goodtime Charlie's Got The Blues* and *Tunesmith*) and three unreleased tracks (*By The Time I Get to Phoenix, I Kissed Her Feet* and *Be Happy*).

Michael Balzotti later played in a duo with Seattle singer/songwriter Michael Langdon called The Michaels. Mardi Sheridan now works in advertising; Chuck Warren manages an irrigation company in Moses Lake; Bob Galloway raises show horses and Mike Balzotti owns a real estate company in Seattle.

Compilation appearances have so far included: *Freedom Catcher* on *The History Of Northwest Rock, Vol. 3* (CD); *Light Of Love* on *Northwest Battle Of The Bands, Vol. 1 - Flash And Crash* (LP); *Light Of Love* and *The Owl and The Pussycat* on *Northwest Battle Of The Bands, Vol. 1 - Flash And Crash* (CD); *My Generation* on *Battle Of The Bands, Vol. 2* (LP), *Northwest Battle Of The Bands, Vol. 2 - Knock You Flat!* (LP & CD), *Northwest Battle Of The Bands, Vol. 2* (CD) and *The History Of Northwest Rock, Vol. 3* (LP); *The Owl and The Pussycat* on *Northwest Battle Of The Bands, Vol. 1* (CD), *Battle Of The Bands, Vol. 1* (LP), *History Of Northwest Rock, Vol. 2* (CD) and *The History Of Northwest Rock, Vol. 2* (LP); *Never Too Much Love* and *Tunesmith* on *The History Of Northwest Rock, Vol. 1* (LP); and *Goodtime Charley's Got The Blues* on *History Of Northwest Rock, Vol. 6* (cassette). (VJ/MW)

The Bare Facts (OH)

Personnel:	RANDY BOLDMAN	bs, vcls	AB
	DAVE CRAYCRAFT	keyb'ds, trumpet, vcls	AB
	RON PRUITT	gtr, vcls	AB
	RUSTY PRUITT	drms, vcls	AB
	BILL WILLIAMS	ld gtr, vcls	AB
	BILL MAPLE	gtr	B

45s:	Bad Part Of Town/Georgiana	(Jubilee 45-5544) 1966
	The Only Thing/To Think	(Josie 978) 1967

From Portsmouth, Ohio came **The Bare Facts**. *Bad Part Of Town*, which shouldn't be confused with **The Seeds** song of the same name, is superb - great vocals and a superb guitar break.

Bill Williams would later graduate to **Southwest F.O.B.**, Seals & Crofts and Toto! Bill Williams is known as Boyd Williams these days. All four **Bare Facts**' songs are available on a retrospective CD (Baby Independent Music).

Compilation appearances have so far included: *Bad Part Of Town* on *Mayhem & Psychosis, Vol. 2* (LP), *Mayhem & Psychosis, Vol. 1* (CD) and *Psychedelic Microdots Of The Sixties, Vol. 3* (CD); and both *Bad Part Of Town* and *Georgiana* on *The Finest Hours of U.S. '60s Punk* (LP) and *Sixties Archive Vol. 5* (CD). More recently *To Think* has been compiled on *Psychedelic States: Ohio Vol. 2* (CD). (VJ/MW)

The Barking Spyders (TX)

45:	I Want Your Love/Hard World	(Audio Precision 45001) 1966

NB: Sometimes seen listed as "#4201" which is its RCA matrix no.

Despite the label name, precision was AWOL the day they laid down *I Want Your Love*. So out-of-sync that it's been compiled on *Pebbles, Vol. 11* (LP), *Teenage Shutdown, Vol. 4: I'm A No-Count* (LP & CD) and *Psychedelic Crown Jewels Vol. 3* (CD), hailed as 'low fi' and 'inept genius', and elevated to the status of garage classic! Where are these guys now?

The band came from Dallas, Texas. (MW/MM)

Barnaby Bye (?)

Personnel:	BILLY ALESSI
	BOBBY ALESSI
	PEPPY CASTRO
	MIKE RICCIARDELLA

ALBUMS:	1(A)	ROOM TO GROW	(Atlantic SD 7273) 1973
	2(A)	TOUCH	(Atlantic SD 18104) 1974

45s:	I Think I'm Gonna Like It/Dreamer	(Atlantic 2984) 1973
	Blonde/Take Me With You	(Atlantic 3244) 1974
	Can't Live This Way/ Happy Was The Day We Met	(Atlantic 3266) 1974

An obscure rock group whose first album, housed in a repulsive sleeve, ends with a great cover of The Beatles' *She's Leaving Home*. The band was made up of ex-**Blues Magoos** guitarist Peppy Castro, The Alessi Brothers (Bobby & Billy) and drummer, Mike Ricciardella. All the tracks on *Touch* (except *Take Me With You*) are penned by members of the band. (SR/VJ)

Steve Baron Quartet (NY)

Personnel:	STEVE BARON	vcls, acoustic gtr	A
	BILL DAVIDSON	electric gtr	A
	JEF LOWELL	bs, vcls	A
	TOM WINER	piano, organ	A
	(HERB LOVELLE	drms	A)
	(BILL LA VORGNA	drms	A)

ALBUM:	1(A)	THE MOTHER OF US ALL	(Tetragrammaton T-123) 1969

Despite his name, the **Steve Baron Quartet** didn't just play jazz but an intriguing mix of rock and folk, with strong jazz influences prevalent especially on the guitar parts. The '**Quartet** were formed in 1967 in New York City by **Steve Baron** who had earlier participated in the Greenwich Village folk revival of the early sixties. Helped by session drummers, they released only one album in 1969, for the small Californian label Tetragrammaton. (This label also released **Joshua Fox**, **Ivory** and **Quatrain** and was partly owned by Bill Cosby). Produced by Mike Berniker and arranged by Manny Albam, the best tracks are *Bertha Was The Mother Of Us All, Don't You Hate The Feeling* and the 11 minute *Shadow Man*. These are extremely gentle, intimate and sensitive songs set to uncommon accompaniments. The fragile nature of the music may offend rock fanatics, but makes great late night fodder. Some of the other tracks, however, suffer from the addition of strings.

Curiously Pete Townshend penned the enthusiastic liner notes "all the sounds spontaneously and simultaneously imploding and exploding. Just like nature! The Quartet make Natural Music. Jai Baba!"

In 1970, Bill Davidson joined **Gas Mask** for *Their First Album* (and last!). (SR/MK)

The Barons (TX, San Antonio)

45:	Come To Me/Only The Young	(Monocle 001) 1967

This garage band hailed from San Antonio in Texas and *Come To Me* contains some good organ and guitar work although the vocals could be more upfront. The flip was an instrumental.

Come To Me was later included on *Flashback, Vol. 1* (LP), *Texas Flashbacks, Vol. 1* (LP & CD) and *Texas Flashback (The Best Of)* (CD). (VJ)

THE BAROQUES
CHESS

THE BAROQUES - Self Titled LP.

The Barons (TX, Forth Worth)

Personnel:	DON BABB	A
	CURLY BENTON	A
	RONNIE MARCOTT	A
	JOHN NITZINGER	A

45s:	You're Gonna Cry/Without Her	(Torch T-101) 1965
	You're Gonna Get Hurt/I'll Never Be Happy	(Torch T-102) 1965
	Live And Die/Don't Look Back	(Torch T-103) 1965
	Don't Burn It/I Hope I Please You	(Brownfield 1035) 1966

Here's a different act which formed at Haltom High School in Fort Worth, also in Texas. All four singles were written by **John Nitzinger** who later formed his own band in the seventies and then went on to play for **Alice Cooper** in the early eighties. *Live And Die* was a good folk-rocker, but their best effort was *Don't Burn It*, an anti-draft folk protest song. Benton also went on briefly to play in **Nitzinger**'s band but sadly died young of cancer.

Compilation appearances have so far included: *Don't Burn It* on *Flashback, Vol. 3* (LP), *Texas Flashback, Vol. 3* (LP & CD), *Highs In The Mid-Sixties, Vol. 13 - Texas Part Three* (LP) and *Fort Worth Teen Scene! Volume Three* (CD); *I'll Never Be Happy* on *Class Of '66!* (LP) and *Fort Worth Teen Scene! Volume Two* (CD); *Live And Die* on *Texas Punk, Vol. 9* (LP), *Acid Visions - Complete Collection, Vol. 3* (3-CD) and *Fort Worth Teen Scene! Volume Three* (CD). *Fort Worth Teen Scene! Volume One* (CD) also features the previously unreleased *All I Ask* and *Don't Blame Me* as well as *Without Her*. *Fort Worth Teen Scene! Volume Two* (CD) also features the previously unreleased *Come On* and *Fort Worth Teen Scene! Volume Three* (CD) gives an airing to the previously unreleased *You're On My Mind* as well as *I Hope I Please You*. (VJ)

The Barons (FL)

Personnel:	DAVID BORDERKIRCHER	ld vcls	A
	DEE EBERSBACK	drums, vcls	A
	DANNY FREEMAN	keyb'ds, gtr, vcls	A
	JIM KATT	gtr, vcls	A
	GLEN NORMAN	bs	A

45s:	Drawbridge/Lovin' Man	(Tener T1011) 1967
	Reach For The Sky/Colors Of Love	(Tener T1021) 1967/8

From Orlando, Florida this band lasted through many personnel changes, after the original line-up detailed above, right up to 1977 - quite a feat. *Drawbridge* is a cool power-punker with a killer fuzz riff throughout, right up with the likes of **The Del-Vetts**' *Last Time Around*. *Lovin' Man* harks back to a 1964-5 R&B-influenced U.K. beat style. *Reach For The Sky* is a cool **Raiders**' like fuzzed pop-punker.

Compilation appearances include: *Drawbridge* on *Yeah Yeah Yeah* (CD) and *Psychedelic Crown Jewels Vol. 2* (CD & 2-LP); *Drawbridge* and *Lovin' Man* on *Sixties Rebellion, Vol. 5: The Cave* (LP); *You Must Believe Me* on the sought-after *Bee Jay Demo, Vol. 2* 1967 (LP); *Colors Of Love* on the equally rare *Bee Jay Video Soundtrack* (LP); *More Today Than Yesterday* and *Spinning Wheel* on *Bee Jay Sampler, Vol. 1* (LP); both *Vehicle* and *25 Or 6 To 4* on *Bee Jay Sampler* (LP); and *Reach For The Sky* on *Psychedelic States - Florida Vol. 2* (CD). (MW/RM)

The Barons (TX, Corpus Christi)

ALBUM:	1	BY REQUEST	(Solar 101) 1972 R1

45s:	Mellow Moonlight/Strung Out On You	(Solar 506) 1972
	Wounds Of Love/Put Me In Jail	(Solar 513) 1973

Yet another **Barons**, from Corpus Christ, Texas. Their album features covers of Moody Blues, Sonny Boy Williamson, Isaac Hayes, **Creedence**, **Buffalo Springfield** and Ten Years After as well as more mellow tracks.

They recorded other post-1975 albums and singles. (SR)

Baron Thomas and The Blue Crystals (OH)

45s:	α	Be Bop A Lula/Hey Baby	(Courier 116) 1965
		Tension/We'll Be Thru For Ever	(Courier 8150) 1966

NB: α as **The Blue Crystals**.

From Bowling Green, Ohio *Tension* is a typically crude garage punk recording - not a bad effort, though. You'll also find it on *Highs In The Mid-Sixties, Vol. 21* (LP) whilst their rendition of *Be Bop A Lula* has also appeared on *Garage Punk Unknowns, Vol. 1* (LP). (MW/GGI)

The Baroque Brothers (TX)

45:	So Glad Was I/Baroque Au Go Go	(Back Beat 562) 1966

The Beatles meet **The Byrds** in *So Glad Was I* with some George Harrison chords for good measure. Similar sonic territory to **The Coastliners**, this outfit hailed from Houston, Texas. The flip is a 'live' club instrumental work-out with sax. (MW)

Baroque Monthly (OH)

Personnel:	SANDY EDELSTEIN		A
	JIM KELLY	keyb'ds	A
	DAN MASYS	ld vcls, ld gtr	A
	JON RICKLEY	drums	A
	DAVE SAMPSON	bs	A

45:	I'll Be Lonely/ You Are Your Only Mystery	(Ironbeat HR 1167) 1968

A latter-day one-off moniker for **The Jaguars** of Columbus, Ohio who formed around 1964 whilst students at the Bexley and Eastmoor high schools. *You Are Your Only Mystery*, which Dan Masys says was influenced by the Beatles' *Eleanor Rigby* and the **Left Banke**'s *Walk Away Renee*, is a soft-baroque-rock charmer with horns and piano and a vaguely hippie aura - but don't let that put you off, it's highly rated by many. Save a fortune, and judge for yourself by checking it out on *Psychedelic Crown Jewels Vol. 2* (CD & 2-LP). There is also a different version on *Psychedelic* States: Ohio Vol. 2 (CD).

Prior to this **The Jaguars** had a single that made it to the acetate stage in 1964/5, *Two Can Play/The Day You're Mine*. The former is also on *Psychedelic Crown Jewels Vol. 2*.

In 1999 Dan Masys is Associate Clinical Professor of Medicine in California, Sampson is an engineer for Lockheed Martin, Kelly a gymnastics teacher in New Jersey, Rickley lives in Indiana and Edelstein's whereabouts are unknown. (MW/GGI/RM)

The Baroques (WI)

Personnel:	RICK BIENIEWSKI	bs	A
	JAY BORKENHAGEN	gtr, keyb'ds, vcls	A
	JACQUES HUTCHINSON	gtr	A
	DEAN NIMMER	drms	A

ALBUM:	1(A)	BAROQUES (mono/stereo)	(Chess 1516) 1967 R1

NB: (1) was counterfeited and released in Greece (Chess 1516) 198? with two bonus tracks. (1) later reissued on vinyl (Sweet Dandelion SWDDL 709) 2007 in a limited edition of 500 with a superb cover.

There are also two retrospective compilations: *The Baroques Are In* (Baroque Records DRP-9005) 1989 on vinyl and *Purple Day* (Distortions no #) 1996 on CD.

45s:	Mary Jane/Iowa, A Girl's Name	(Chess 2001) 1967
	I Will Not Touch/Remember	(Baroque 4553/4) 1968

The Baroques came from Milwaukee, Wisconsin and were one of the first psychedelic bands in the area - their album was recorded in March and released in June 1967. Their original album *Baroques* is excellent and also includes their best track, *Musical Tribute To The Oscar Weiner Wagon*, which starts slowly, culminating in a kaleidoscopic interplay of guitar and drums. A consistently high standard is also maintained throughout almost all the album with *Rose Colored Glasses*, *In Silver Light* and *Purple Day* featuring fine guitar interplay which captures the band at its best.

Originally known as The Complete Unknowns they dressed in baroque costumes and always played with a white pot-bellied stove on stage which contained the controls for their light show. After the first album Chess wanted them to record material like *Chippie, The Hippie From Mississippi* which the band refused to do. They were subsequently released from their Chess contract and released their own single *I Will Not Touch You* in April, 1968. The band split some six months later.

Wayne Will, an original member, was drafted in August 1966. Jay stayed in music business, Jacques is now a communications professor at University of Colorado, Dean an art professor at Massachusetts College of Art and Rich is a travelling salesman.

Anyone interested in finding out more should take their pick between two retrospective compilations. The vinyl *The Baroques Are In* put out by the band on their own label, contains some of their finer tracks from their original album (*Mary Jane*, *Musical Tribute To The Oscar Weiner Wagon*, *Iowa, A Girls Name* and *Bicycle*), otherwise the material is all new. *Sunflowers* and *At The Garden Gate*, both from February 1968, are more in a progressive vein with lots of extended instrumentation. Still, quite interesting though. The CD, *Purple Day* covers similar ground with rarities and "best of" material alike.

Not surprisingly their material has also been heavily compiled. You can find *Mary Jane* on *Psychedelic Crown Jewels, Vol. 1* (CD & 2-LP); *Musical Tribute To The Oscar Weiner Wagon* on *Mindrocker, Vol. 6* (LP); *I Will Not Touch You* and *Remember*, on *Glimpses, Vol. 2* (LP) and *Glimpses, Vol. 1 & 2* (CD); *I Will Not Touch You* on *Gone, Vol. 1* (LP); *Nothing Left To Do But Cry* on *Highs In The Mid-Sixties, Vol. 15* (LP), *Wyld Sydes Volume Six* (CD) and *Psychedelic Archives Vol. 7* (double cassette box); *Iowa, A Girl's Name* on *Turds On A Bum Ride, Vol. 2* (2-LP) and *Turds On A Bum Ride Vol.'s 1 & 2* (CD); and finally, *Remember* on the vinyl version of *The Psychedelic Experience, Vol. 1* (LP). (VJ/MW/LP)

The Barracuda (NY)

Personnel incl:	PETE SANDO	vcls	A

			HCP
45s: α	The Dance At St. Francis/ Lady Fingers (PS)	(RCA 9660) 1969	113
	Julie (The Song I Sing Is To You)/ Sleeping Out The Storm	(RCA 9743) 1969	-

NB: α also issued in Germany with a different picture sleeve - the musicians shown are 'bogus' i.e. didn't play on the 45.

A New York City area group whose material was written and/or produced by Alan Gordon and Gary Bonner of **Magicians**' fame and **Turtle's** hit songwriters. Interesting late sixties pop, rather than garage or psychedelia, it's worth a spin.

Pete Sando, who sang on the first single, was also guitarist in **Gandalf**.

Compilation appearances have included: *The Dance At St. Francis* on *Glimpses, Vol. 2* (LP), *Glimpses, Vol's 1 & 2* (CD), *Garagelands Volume Two* (CD) and *Bring Flowers To U.S.* (LP); and both sides of their debut sinlge can also be found on *Gandalf '2'* (CD). (VJ/MW/PS)

The Barracudas (VA)

Personnel:	BUTCH EARNHARDT	sax, organ	A
	CHRIS LAYNE	gtr	A
	MIKE PARKER	ld gtr	A
	SAM SHAW	bs	A
	DONNIE THURSTON	drms	A

ALBUM:	1(A)	A PLANE VIEW OF THE BARRACUDAS	(Justice JLP 143) 1967 R2

NB: (1) reissued on CD (Collectables COL-CD-0606) 1995.

45s:	I Can't Believe/20-75	(Cuda no #) 1966
	Days Of A Quiet Sun/Apple Pie	(Satori 507) 1969

Highland Springs just to the east of Richmond, Virginia, (not Winston-Salem in North Carolina as was stated on the *Tobacco-A-Go-Go* compilation) was this band's home. They formed in late 1964 as a six-piece but soon solidified into the five-piece listed above in early 1965. Donnie Thurston's dad became their manager and they took part in various 'Battle Of The Bands' during 1965. Their first single in 1966 comprised an unimpressive folk-rocker on the 'A' side and an instrumental cover on the flip. They put it out on their own Cuda label. The same session also produced *I'll Never Fall Again*, their best original, and a bizarre medley of *Gloria, Baby Please Don't Go*, which remains unreleased.

In 1967, they recorded an album for Justice Records of Winston-Salem, North Carolina. Besides two originals:- *I Can't Believe* and *I'll Never Fall Again*, the album comprised sloppy teenage versions of *Blue Feeling*, *Feel A Whole Lot Better*, *Not Fade Away*, *I Call Your Name*, *Shotgun* and *I'm A Man*, which were so faithfully rendered and devoid of fuzz that they sound more U.K. than U.S.. Clearly The Rolling Stones were their inspiration. One of the better tracks was *I'm A Lover Not A Fighter*, a frat-rocker from the Kinks' second album but *Shotgun*, in particular, was a pitiful attempt at exploiting sixties soul music. Nevertheless the album sold over 700 copies and the band became popular on the college frat-rock circuit.

By 1968 they had progressed into a Hendrix/Cream-type heavy jam sound, but surprisingly their final single in 1969 was a folk-rocker. They quit in late 1969. Their album is now quite a big collectors' item but it's really overrated.

THE BARRACUDA
The Dance At St. Francis
RCA
47 - 9660
Lady Fingers

THE BARRACUDA - The Dance At St. Francis (German 45 PS).

Compilation appearances include: *I Can't Believe* on *Project Blue, Vol. 3* (LP) and *Aleins, Psychos & Wild Things Vol. 2* (CD); *Not Fade Away* on *Tobacco A-Go-Go, Vol. 1* (LP); *I'm A Man* on *Tobacco A-Go-Go, Vol. 2* (LP) and *(Days Of A) Quiet Sun* on *Aleins, Psychos & Wild Things Vol. 3* (CD). (VJ/MW)

The Barracudas (LA)

Personnel:	TERRY FONTANILLE	ld gtr	A
	ALEX HAAS	drums	A
	JOHN HAAS	vcls	A
	TOMMY McNABB	bs	A

45: Baby Get Lost/Honest I Do (Zundak 101) 1965

From Bunkie, Louisiana and originally known as the Pickles, their story is revealed in Andrew Brown's 'Brown Paper Sack #1', thanks to Mark Prellberg. Their screamin' raver was unleashed on the world in April 1965 and graces *Back From The Grave, Vol. 6* (LP), coming on like a younger and speeded-up version of the Pretty Things. The flip was a slower Stones-style effort.

They disbanded in 1967 with John and Tommy forming **Nobody's Children** - no known releases and not to be confused with at least half-a-dozen same name outfits. John Haas was tempted away to lend his vocal talents to **Jimmy & The Offbeats**, who then renamed themselves as John Eric & The Isosceles Popsicles who recorded *I'm Not Nice* on the USA label. (AB/MPg/MW/KBn)

The Barracudas (CA)

45: What I Want You To Say/
When You Told Me Goodbye (Downey 138) 1965

Another **Barracudas**, this one is most likely from the Los Angeles area. The group's name is spelled 'Baracudas' on the record label. *What I Want You To Say*, along with the unissued tracks, *The Reason Why*, *These Ironic Days* and *I Can't Believe You're Really Mine*, can also be found on the top-drawer garage punk compilation *Scarey Business* (CD). (MW)

The Barracudas (ME)

Personnel incl:	MIKE AKIN	keyb'ds	A
	TOMMY GASS	vcls	AB
	ROBIE ROBICHAUD	bs	AB
	BOB ROLSKY	drums	AB
	PAT STOREY	ld gtr	A
	RICK HAZELTINE	ld gtr	B
	TERRY SIDELINKER	keyb'ds	B

THE BASEMENT WALL
THE NEW BREED
THE BLUETHINGS
THE BARRACUDAS
KING RICHARD AND THE KNIGHTS
SOUNDS UNLIMITED
the basement wall
THE MISSING LINKS
THE ESQUIRES

GREEN CRYSTAL TIES Vol. 2 (Comp CD) including The Basement Wall.

45s: Realize/It's High Time (Flare 200,848/9) 1966
No Matter What You Do/
Wait For Tomorrow (Critique 1075627) 1967
No Matter What You Do/
Wait For Tomorrow (Smash S-2181) 1968

From Bangor, Maine their first single was released locally, whilst *No Matter What You Do* was in the vein of **The Buckinghams**.

Robbie Robichaud went on to do solo work for Noel Paul Stookey (of Peter, Paul & Mary fame)!

Compilation appearances have included: - *Wait For Tomorrow* on *Psychedelic Experience, Vol. 4* (CD); and *It's High Time* on *It's Finkin' Time!* (LP) and *Yeah Yeah Yeah* (CD). (LRd/MW/MM/TS)

The Barracudas (NY)

45: It's Been So Long/Affection (M F T M.F.T.102) 196?

Although this New York City's group's single is described as "garage"; acquisition has revealed otherwise. *It's Been So Long* is Four Seasons-style harmony-pop with the obligatory Valli-esque falsetto; and *Affection* is James Brown's *I'll Go Crazy* reworked into a Merseybeat style. (MW)

Tom Barsanti and The Invaders (NM)

45: You Can't Sit Down/For Your Precious Love (Delta 2134) 1966

This single was issued on a New Mexico label, and has an earlier frat-rock feel. (VJ)

Bartel (NY)

Personnel:	JOHN BARTEL	keyb'ds, vcls	A
	ABE BLASINGAME	drms	A
	LARRY O'BRIEN	gtr	A
	LOU STELLUTE	reeds	A

ALBUMS: 1 JOHN BARTEL (Perception PLP 20) 1969
2 THE JOHN BARTEL THING (Capitol ST 274) 1969

45: Summer In The City/On The Road (Perception) 1969

NB: also released in France with PS (America AM 17034).

This little known New York City group released two albums combining rock, blue-eyed soul and some free jazz influences. After a first album released on **Jimmy Curtiss**' label, they were signed to Capitol.

Their cover of **The Lovin' Spoonful**'s *Summer In The City* was so changed that it's impossible to recognise the original song! (SR)

The Basement Wall (LA)

Personnel:	TERRY BOURDIER	bs	A
	BARRIE EDGAR	drms, vcls	A
	RICHARD LIPSCOMB	ld gtr, vcls	A
	GEORGE RATZLAFF	keyb'ds, vcls	A

NB: There's also a retrospective compilation *The Incredible Sound Of...* (Cicadelic 992) 1985, which has been reissued on CD (Collectables COL-CD-0524) 1993, together with **The New Breed**'s *Want Ad Reader*.

45: Never Existed/Taste Of A Kiss (Senate 2109) 1967

This fairly atypical garage punk band hailed from Baton Rouge, the State Capital and petrochemical industry centre in Louisiana. Perhaps they played in Texas a lot because they certainly seem to have been connected with the Lone Star State. *Texas Punk, Vol. 8* (LP) and *Acid Visions - Complete*

Collection, Vol. 3 (3-CD) captures a live recording of the band at the Act III in 1967. It's pretty raw stuff as they work their way through versions of *Louie Louie*, *We Ain't Got Nothing Yet*, *Hungry*, *Double Shot Of My Baby's Love*, *Like A Rolling Stone* and *The Basement Exit*.

Never Existed, their stab at immortality, can also be heard on *Relics, Vol. 1* (LP), *Relics Vol's 1 & 2* (CD) and *Boulders, Vol. 10* (LP). *The Cicadelic 60's, Vol. 4* (LP) also contains an alternate take of the song. Ronnie Weiss (**Mouse And The Traps**) was on hand in the studio to wield lead guitar on this master-piece.

George Ratzlaff went on to form **Pot Liquor**, who recorded three albums of respectable blues-rock for Janus between 1970-73.

The retrospective on Cicadelic/Collectables may be a reissue of their original album on Senate, if indeed it was ever officially released. Many collectors are very dubious of its existence. Also of interest is *Vol. 2/There Goes The Neighbourhood* (COL-CD-0541), which contains 18 tracks, mainly covers of classic mid-sixties tunes.

Other compilation appearances have included: - *Everything, I'm Not That Slow* and *Never Existed* on *The Cicadelic 60's, Vol. 2* (CD); *Never Existed* and *You* on *Green Crystal Ties Vol. 2* (CD); *Teenybopper* on *Electric Psychedelic Sitar Headswirlers 1* (LP); both *Louie Louie* and *We Ain't Got Nothing Yet* on *Green Crystal Ties Vol. 7* (CD) and *The Basement Exit, No Matter What Shape Your Stomach..* and *We Ain't Got Nothing Yet* also figure on *Acid Visions Vol. 7* (CD). (VJ/MW/JRe)

Robbie Basho (MD)

ALBUMS: (up to 1977)	1	THE SEAL OF THE BLUE LOTUS	(Takoma C-1005) 1965
	2	THE GRAIL AND THE LOTUS	(Takoma C-1007) 1966
	3	BASHO SINGS	(Takoma C-1012) 1967
	4	THE FALCONER'S ARM, VOL. 1	(Takoma C-1017) 1967 SC
	5	THE FALCONER'S ARM, VOL. 2	(Takoma C-1018) 1968
	6	VENUS IN CANCER	(Blue Thumb BTS-10) 1969
	7	SONG OF THE STALLION	(Takoma C-1031) 1970
	8	THE VOICE OF THE EAGLE	(Vanguard VSD 79???) 1972
	9	ZARTHUS	(Vanguard VSD 79339) 1974

NB: (4) also released in the UK (Sonet) 1969. Later albums include: *Visions Of The Country* (Windham Hill 1005) 1979, and *Art Of The Acoustic Steel Guitar* (Windham Hill 1010) 1980.

Discovered by **John Fahey** who signed him to his Takoma label, **Robbie Basho** was a singer and acoustic guitar player combining his folk and country roots with Native American, Arabic, Persian and Indian music. His work can be compared to **Sandy Bull** or **Peter Walker** and may also interest fans of **Kaleidoscope** or **John Berberian**, even if it's more meditative than the latter. His records are quite sought-after now, especially *Zarthus* with its raga *Llord Of The Blue Rose.*

The Voice of the Eagle
Robbie Basho

ROBBIE BASHO - The Voice Of The Eagle LP.

He recorded two albums for Windham Hill in the late seventies and two more in the early eighties.

Basho died unexpectedly on 28 February 1986, aged 45, when an intentional whiplash experiment at his chiropractor led the blood vessels in his neck to rupture causing a fatal stroke. (SR/NK/VJ)

Basic Things (TX)

Personnel incl: HERMANN BENNETT vcls A

45: Ninety-Nine And A Half/
You'll Still Dreaming (Purple Can 101) c1967

Operating around Port Arthur in Texas, this act recorded just one single at Jones Studios in Houston. *Ninety-Nine And A Half* was an organ driven punker, *You'll Still Dreaming* is a pleasant slow song that can also be heard on *Wyld Sydes Volume Seven* (CD). (VJ)

The Baskerville Hounds (OH)

Personnel:	WILLIAM EMERY	vcls, bs	A
	MICHAEL MACRON	drms, vcls	A
	LAWRENCE MEESE	vcls, ld gtr	A
	DANTE ROSSI	vcls, gtr	A
	JACK TOPPER	piano, organ, vcls	A

ALBUM: 1(A) FEATURING SPACE ROCK, PART 2 (mono/stereo)
(Dot DLP-3823/DLP-25823) 1967 R1

NB: **The Baskerville Hounds** have recently released a new CD, *Look At Us Now* in April 2000. This contains new versions of *Hurtin' Kind*, *Mine Forever*, and *Space Rock* as well as 10 new original songs.

				HCP
45s:	α	The Hurtin' Kind/Mine Forever	(Tema 817) 1965	-
	β	Debbie/Although I Was To Blame	(Tema 125) 1965	-
	χ	Space Rock Part 1 /Part 2	(Tema 128) 1965	-
		Christmas Is Here/Make Me Your Man	(Tema 131) 1965	-
		All You Had To Do Was Ask / Who Does She Love	(Tema 132) 1966	-
		Space Rock Part 1 /Part 2	(Tema 128) 1967	-
		Space Rock Part 1 /Part 2	(Dot 17004) 1967	-
		Debbie/Jackie's Theme	(Dot 17017) 1967	-
		Baby Am I Losing?/Never On Sunday	(Dot 17037) 1967	-
		Caroline/Last Night On The Back Porch	(Buddah 17) 1967	-
		Hold Me/Here I Come Miami	(Tema no #) 1969	-
		Hold Me/Here I Come Miami	(Avco Embassy 4504) 1969	88
	δ	The Hurtin' Kind/Mine Forever	(Mar no #) 19??	-
		Route 66 / Hold Me	(Bowie 12268) 1981/2	-

NB: α shown as by **The Tulu Babies**. β initially released as **The Tulu Babies** and subsequently as **The Baskerville Hounds**. χ is a bootleg of α, miscredited as **The Talula Babies**. δ reissued 1967 prior to being leased to Dot.

This Cleveland, Ohio band was originally known as **The Tulu Babies**. The inclusion of their first single on Eva's *Florida Punk From The '60s*, where it states that they weren't a Florida band in the liner notes, has nonetheless caused much confusion. The title of the flip to their first single, as **The Baskerville Hounds** served only to add to this. *Hold Me*, incidentally, was the P.J. Proby song. It gave them their only hit peaking at No. 88. Neither a garage or a psychedelic outfit as such, **The Tulu Babies/Baskerville Hounds** dabbled in both at times. *The Hurtin' Kind* was probably their finest moment and later resurfaced on *Everywhere Interferences* (LP). *Space Rock Part 2*, which also got a further airing on *Pride Of Cleveland Past* (LP), is an organ-driven instrumental. By no means outstanding it is probably the pick of the crop on a disappointing album which includes reasonable covers of *Penny Lane*, *Never On Sunday* and *I'm A Believer* and some rather average originals. Apparently they were also known for not being the best looking bunch around!

The Baskerville Hounds later released a new CD, *Look At Us Now*, which contained new versions of *Hurtin' Kind*, *Mine Forever*, and *Space Rock* as well as 10 new original songs. The band also resumed live performances.

Other compilation appearances include: *I Can Take It* on *Let's Dig 'Em Up, Vol. 1* (CD); *All You Had To Do Was Ask* on *Psychedelic States: Ohio Vol. 3* (CD) and *Can't Take It* on *Wyld Sydes Volume 2* (CD). (MW/GGI/VJ)

Bassetts (?)

Personnel incl:		
	TONY AMATO	ld vcls
	VINNIE BELL	gtr
	VINNIE ROSA	drms

45: A Little Love From You/So Bad (Mercury 72624) 1966

Artie Kornfeld produced this single and with Steve Duboff, the other half of the **Changin' Times**, composed the top side. It's a fuzzy pop ditty, unfortunately in that terribly twee waltzing 'vaudeville' style, with inevitable kazoo. The flip is great '64-style Merseybeat. (MW)

The Bassmen (AZ)

Personnel:		
	JACK GEMMER	drms
	RUDY JONES	ld gtr
	DUANE KUYKENDAL	gtr
	MIKE NIKISHER	bs

45: Last Laugh/Come Home (Gallantry 745) 1965

Hailing from Tucson, Arizona they were also known as **Bobby and The Bassmen**. *Last Laugh* can also be found on *Boulders, Vol. 5* (LP), *The Tucson Sound 1960-68 - Think Of The Good Times* (LP) and *Ya Gotta Have... Moxie, Vol. 1* (2-CD). (MW)

The Bassmen (AL)

Personnel:			
	TOM ALLISON	drms	ABCD
	CHUCK BUTTERWORTH	keyb'ds	AB
	MIKE EASTER	bs	ABCD
	ROB HACKNEY	ld gtr	ABC
	CHARLIE FELDMAN	ld vcls	BCD
	VAUGHAN RIVES	gtr	C
	STEVE GILMER	keyb'ds	C
	JAMIE GRANT	keyb'ds?	D
	TOMMY JOHNSON	gtr	D

45:		I Need You/Leigh Anne	(Vaughn-Ltd VA-101) 1965
	α	You're A Teaser/The Time Of Day	(Cougar 45-501/2) 1967

NB: Some copies of α are shown as by Candy Store Prophets, others as by The Rising Suns.

STEREO
THE BASKERVILLE HOUNDS
Featuring SPACE ROCK, PART 2

THE BASKERVILLE HOUNDS - Featuring Space Rock, Part 2 LP.

This Birmingham, Alabama band began as an instrumental quartet, **The Church Keys**, in high school in 1962. In short order they were joined by Charlie Feldman who took on the role of lead vocalist. They gigged regularly, performing covers of the latest hits. Come graduation year, and following a couple of personnel changes, they'd become the **Bassmen** and put out a single, recorded at Boutwell's studios.

Further graduations generated more personnel changes and in 1967 they switched to a more hip name, **Candy Store Prophets**, and released a single on the Cougar label. Strangely, copies also appeared, with identical titles and label #s, credited to **Rising Suns**.

I Need You is a quintessential slice of cool southern teen garage-beat, popular with compilers since the eighites. You can find it on *The Garage Zone Vol. 2* (LP, reissued in 1990 as *The Garage Zone* (4-LP box-set), *A Journey To Tyme Vol. 4* (LP), *Ya Gotta Have... Moxie Vol. 1* (2-CD), and *Psychedelic States: Alabama Vol. 2* (CD). (MW)

Bastille (MA)

45: Trying To Be Free/The Music Ship (Bastille 30299/30300) 1973

From New Bedford, Massachusetts **Bastille's** single features wah-wah and heavy keyboard vibes. (MW)

Gil Bateman (WA)

45s:	Wicked Love/Goodnight Irene	(Panorama 12) 1965
	Sneakin' Up On You/ Daddy Walked In Darkness	(Jerden 779) 1965
	(Alt flip) One Eyed Cat/ Daddy Walked In Darkness	(Jerden 779) 1965
	How To Do It/Wicked Love	(Piccadilly 227) 1966
	The Night Before/How To Do It	(Piccadilly 249) 1967

Max Waller drew my attention to this little known but ubiquitous Seattle artist who also turned his talents to production (**Bards**, **Ceptors** amongst others). *Daddy Walked* is a fine reworking of *House Of The Rising Sun* with strong vocals and guitar. Much of his other material is garagy pop with a hard edge.

Compilation appearances have so far included: *Daddy Walked In Darkness* on *Mindblowing Encounters Of The Purple Kind* (LP), *Northwest Battle Of The Bands, Vol. 2 - Knock You Flat!* (LP & CD) and *Northwest Battle Of The Bands, Vol. 2* (CD); and *Wicked Love* on *Bad Vibrations, Vol. 1* (LP & CD). (VJ)

The Bats (CA)

45: Nothing At All/Big Bright Eyes (HBR 445) 1965

An obscure outfit offers this evocative folk-rock single, with some Moody Blues type vocal 'ooos' on the tragic 'A' side, that graces Moxie's *Folk Rock E.P.* (7"), whilst *Big Bright Eyes* is a more upbeat strummed affair. This act may have just been a studio aggregation, featuring **Danny Hutton** (and possibly Larry Goldberg). **Hutton** issued several solo singles (including what may be a different version of *Big Bright Eyes* on HBR 453), before joining **Cory Wells and The Enemys**. He and Cory would later team up with Chuck Negron to become Three Dog Night.

Incidentally, the brooding *Nothing At All* was covered by the **Love Exchange** on their eponymous album in 1967. (VJ/MW)

Jon Batson (?)

ALBUM: 1 JUST CAN'T LOSE (Rising Records MM-241) 196? SC

This is a loner folk protest album from an East Coast artist that appeared in a plain stamped cover. (VJ)

Battalion Tweed (CT)

45: But It's Alright/Last Time (Mr.G. 810) 1968

A Connecticut band, who dug **The Young Rascals**, tackle J.J. Jackson's popular soul-popper *But It's Alright* (also covered by Them, **The Red Dogs**, **Morning Reign** and **Canoise**). This is a lively rendition with swirling keyboards, a little fuzz, and latterly brassy fanfares.

The flip is not a Stones' cover but a pulsating keyboard-led club dance instrumental with background vocal taunts and a great fuzz break. It ain't garage, rather a blood brother to that fave-rave of "Northern soul" circles - *Footsee* by the Chosen Few. (MW)

Skip Battin (CA)

Personnel:	SKIP BATTIN	bs, vcls, gtr	A
	JOHN GUERIN	drms	A
	SPANKY McFARLANE	backing vcl	A
	ROGER McGUINN	12-string gtr	A
	BILLY MUNDI	drms	A
	CLARENCE WHITE	gtr, mandolin, dobro	A

ALBUM: 1(A) SKIP BATTIN (Sign Post SP 8408) 1972

NB: (1) reissued on CD (Collectors' Choice CCM-03872) 2003.

45s incl: Searchin'/
She Acts Like We Never Have Met (Groove 58-0055) 1964
What's Mine Is Mine/Ten Feet Tall (Groove 58-0065) 1965
α Night Time Girl/The Dating Game Theme (Aurora 159) 1966
α Mr. Responsibilty/High Coin (Record 11) c1966
β The Ballad Of Dick Clark/same (mono) (Signpost 7001) 1973

NB: α shown as by **Skip Battyn & The Groop**. β double-sided promo copy.

Singer, bassist and songwriter, **Skip Battin** (or Battyn) began his long career in the fifties in the pop duo Skip and Flip (Flip was Gary Paxton). **Skip Battyn & The Groop's** version of *Night Time Girl* is excellent Middle Eastern tinged folk-rock, very similar to the exotic, lilting version by **The Modern Folk Quartet.**

A long time friend of **Kim Fowley**, in 1969 he formed the **Evergreen Blueshoes** and played with both **Armageddon** and Gene Vincent. In 1970, he joined the **Byrds** in time for their *Untitled* album. He also played on **Zevon**'s *Wanted Dead Or Alive* album.

His 1972 album is essentially country-pop but may interest some readers as all the songs were co-written by **Battin** and **Fowley** and the backing group comprised two **Byrds** (McGuinn and White), one ex-**Mothers** and **Rhinoceros** member (Billy Mundi) plus Spanky McFarlane from Spanky and Our Gang. Some tracks (*Undercover Man, Cobras, Captain Video, Four Legs Are Better Than Two*) are interesting if you appreciate **Battin**'s nasal voice.

Battin later joined the New Riders Of The Purple Sage and the Flying Burrito Brothers and kept on recording with various country-rock formations in the seventies and eighties. He released a second solo album, *Navigator* (Appaloosa IT 014) in 1981. (SR/HS/MW)

Joe Bauer (CA)

Personnel:	EARTHQUAKE ANDERSON	hrmnca	A
	BANANA	gtr, piano	AB
	JOE BAUER	drms	AB
	JACK GREGG	bs	A
	MICHAEL KANE	bs	AB
	STEVE SWALLOW	bs	A
	KENNY GILL	piano	B
	BILL MITCHELL	tenor	B

ALBUMS: 1(A) MOONSET (Raccoon 3/Warner WS 1901) 1971
2(B) CRAB TUNES/NOGGINS
(Raccoon 8/Warner WS 1914) 1971

Two albums by **The Youngbloods** drummer: noises, improvisations, folk and blues. Not an easy listening experience! These were recorded whilst **Bauer** and the other band members were based in California. (SR)

Baxter (?)

Personnel:	DOUG ARIOLA	gtr, vcls	A
	STEVE BELGRADE	gtr, vcls	A
	LAWRENCE DI NATALE	drms	A
	STEVE KIRSHENBAUM	keyb'ds	A
	EDWIN PERRY	bs, vcls	A

ALBUM: 1(A) BAXTER (Paramount PAS 6050) 1973 SC

Baxter is a prog-rock album with guitar and organ interplay. (SR)

Baxter's Chat (KS)

45: Don't Come Around Today/You're Alone (Pearce 5812) 1968

Hailing from southeast Kansas this outfit travelled to Cavern Studios in Independence, Missouri to record this single, a pleasing organ-dominated pop offering. There's also rumoured to have been a second fuzz-drenched single, but I don't have details of this.

Don't Come Around Today can also be found on *Monsters Of The Midwest, Vol. III* (LP). (MW)

John Bayley (MO)

ALBUM: 1 MINSTREL OF THE MORNING
(Lifetime Records LF 2001) 1976 R1

An odd funk/soul album that is somewhat sought-after due to a ridiculous cover picture. **Bayley** came from Independence, Missouri. (VJ)

Bay Ridge (NY)

Personnel:	JOSEPH "JOEY" CARBONE	ld vcls, bs	A
	ROBERT "RED" GAMBALE	organ	A
	HUGO "AUGIE" PEROTTI	gtr, vcls	A
	PETER PINTO	drms	A
	RICHARD "RITCHIE" ZITO	ld gtr, vcls	A

45s: Back Track/
I Can't Get Her Out Of My Mind (Atlantic 2431) 1967
Without You/I Will Wait (Atlantic 2520) 1968

From Bay Ridge in Brooklyn, New York this quintet was originally known as The Chosen Few. Both singles have a garagy feel but also lean more towards **Vanilla Fudge**-styled R&B/soul-tinged vocals and keyboards. On the plus side there is some strong guitar work and good use of fuzz on *Without Her* and *I Can't Get Her Out Of My Mind* is reasonable garagy-pop. Their best effort however is *I Will Wait* - a good garagy workout and a song that actually is "One Chord", which the group modulates up to a higher key at the end.

Joey Carbone became music director for the long-running TV talent show 'Star Search'; in 2002 he was producing and composing for popular Japanese singers. Ritchie Zito would play guitar for Elton John before becoming a very successful producer for the likes of Cher, Heart, Cheap Trick, Bad English and Eddie Money; he was named No. 1 American producer in Billboard magazine in 1990.

I Can't Get Her Out Of Mind has turned up again on *Psychedelic States: New York, Vol. 1* (CD); *Without You* can also be heard on *Who Needs Tomorrow Vol. 2* (CD) and *I Will Wait* has resurfaced on *Shadows Falling* (CD). (MW/MM/VJ)

The Baytovens (CA)

Personnel:	CARL DEPOLO	A
	JON GREEN	A

RICHARD GREEN	A
DWIGHT PITCAITHLEY	A

45s:	α	My House/Luv Look Away	(Leander) 1966
		Waiting For You/Such A Fool (PS)	(Belfast 67-1001) 1967

NB: α not released.

A cleverly named bunch from San Leandro, California. *Waiting For You* is a pleasant pop song whose chord progression features an open or suspended chord where the ears would expect a full major. The flip side, *Such A Fool* is a **Beau Brummels** derived gem with a mesmerizing guitar figure and a plaintive spine-tingling chorus. It's the perfect song of lost love when the fog rolls in over Frisco's moody landscape. It's got an old-style almost gold-rush aura about it.

All four cuts can be found on the *Nuggets From The Golden State: You Got Yours!* (CD). (SH/MW)

B.B. and The Oscars (?)

45s:	1,2,3 Red Light/Hold Me Tight	(Guilford 101) 1968
	The House That Jack Built/Hush	(Guilford 102) 1969

A garage group with sax and guitar, both singles are so-so cover versions with their first being an instrumental produced by B. Buchman. The Baltimore-based Guilford label also released a single by **Gross National Product**. (SR/JV)

B.C. and The Caveman (MI)

45:	As Long As I'm Around/?	(Stone Age 814P-0001) 196?

A Michigan band whose rather mundane *As Long As I'm Around* can also be heard on *Michigan Mixture, Vol. 11* (LP) and *Let 'Em Have It! Vol. 1* (CD). (VJ)

The BC's (TX)

45:	Oh Yeow!/Comin' On Home	(Ruff 1015) 1966

Hailing from West Texas they reworked **The Shadow Of Knight**'s *Oh Yeah* Texas punk style. You can hear the result on *Texas Punk, Vol. 9* (LP) and *Acid Visions - Complete Collection, Vol. 3* (3-CD). (VJ)

Paul Wayne Beach (?OH)

ALBUM:	1	ON DOWN THE ROAD & BACK HOME AGAIN	(Aesthetic Artist) 1977 R1

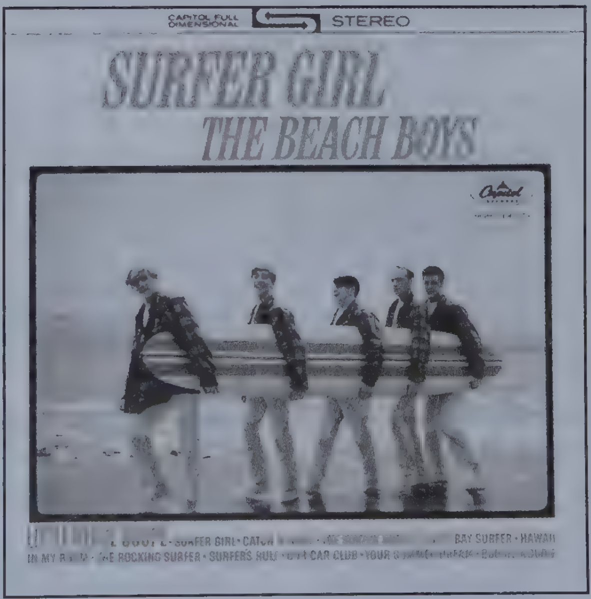
A rare album, in a folky/country-rock vein, highly praised by some dealers specialising in private pressings. The 11-minute *Mood Of Capricorn* is a highlight and Ohio has been speculated as the location for this one-man band. (SR/VJ)

The Beach Boys (CA)

Personnel:	BRIAN WILSON	bs, drms, vcls	ABC
	CARL WILSON	gtr, vcls	ABCDEFG H
	DENNIS WILSON	vcls, drms	ABCDEFG
	MIKE LOVE	vcls	ABCDEFG H
	AL JARDINE	vcls, gtr	ABCDEFG H
	DAVIS L. MARKS	vcls, gtr	B
	GLEN CAMPBELL	vcls	D
	BRUCE JOHNSTON	vcls	E
	RICKY FATAAR	drms	F
	BLONDIE CHAPLIN		F
	JIM GUERICO	bs	G H
	SCOTT MATTHEWS	drms	H

				HCP
ALBUMS: (up to 1977)	1(A)	SURFIN' SAFARI	(Capitol T-1808) 1962	32
	2(A)	SURFIN' USA	(Capitol T-1890) 1963	2
	3(A)	SURFER GIRL	(Capitol T-1981) 1963	7
	4(A)	LITTLE DEUCE COUPE	(Capitol T-1998) 1963	4
	5(A)	SHUT DOWN VOLUME 2	(Capitol T-2027) 1964	13
	6(A)	ALL SUMMER LONG	(Capitol T-2110) 1964	4
	7(A)	THE BEACH BOYS CHRISTMAS ALBUM	(Capitol T-2164) 1964	6
	8(A)	BEACH BOYS CONCERT	(Capitol TAO-2198) 1964	1
	9(A)	THE BEACH BOYS TODAY!	(Capitol T-2269) 1965	4
	10(A)	SUMMER DAYS (AND SUMMER NIGHTS!!)	(Capitol T-2354) 1965	2
	11(A)	BEACH BOYS PARTY	(Capitol MAS-2398) 1965	6
	12(A)	PET SOUNDS	(Capitol T-2458) 1966	10
	13(A)	BEST OF THE BEACH BOYS	(Capitol T-2545) 1966	8
	14(A)	BEST OF THE BEACH BOYS VOLUME 2	(Capitol T-2706) 1967	50
	15(A)	SMILEY SMILE	(Brother 9001) 1967	41
	16(A)	WILD HONEY	(Capitol T-2859) 1967	24
	17(A)	FRIENDS	(Capitol ST-2895) 1968	126
	18(A)	BEST OF THE BEACH BOYS VOLUME 3	(Capitol DKAO-2945) 1968	153
	19(A)	STACK O'TRACKS	(Capitol DKAO-2893) 1968	-
	20(A)	20/20	(Capitol SKAO-133) 1969	68
	21(A)	THE BEACH BOYS BIGGEST BEACH HITS	(Era THE 805) 1969	-
	22(A)	CLOSE UP	(Capitol SWBB 253) 1969	136
	23(A)	SUNFLOWER	(Brother/Reprise 6382) 1970	151
	24(A)	SURF'S UP	(Brother/Reprise 6453) 1971	29
	25(F)	CARL AND THE PASSIONS - SO TOUGH & PET SOUNDS	(Brother/Reprise 2MS 2083) 1972	50
	26(F)	HOLLAND	(Brother/Reprise MS 2118) 1973	36
	27(F)	THE BEACH BOYS IN CONCERT	(Brother/Reprise 2MS 6484) 1973	25
	28(A)	ENDLESS SUMMER	(Capitol SVBB-11307) 1974	1
	29(A)	SPIRIT OF AMERICA	(Capitol SVBB-11384) 1975	8
	30(A)	GOOD VIBRATIONS - THE BEST OF THE BEACH BOYS	(Brother/Reprise MS 2223) 1975	25
	31(A)	15 BIG ONES	(Brother/Reprise MS 2251) 1976	8
	32(A)	BEACH BOYS '69 - LIVE IN LONDON	(Capitol ST-11584) 1976	75
	33(A)	THE BEACH BOYS LOVE YOU	(Brother/Reprise MSK 2258) 1977	53
	34(-)	GOING PUBLIC	(Columbia PC-34459) 1977	-
	35(-)	PACIFIC OCEAN BLUE	(Caribou PZ-34354) 1977	96

NB: Two tracks on (7) are not by **The Beach Boys**. *Ultimate Christmas* (Capitol 7243 4 95734 2 0) is an expanded reissue of (7), including tracks from the unreleased 1977 Xmas project. (12) reissued in mono and stereo (Capitol 7243 5 21241 2 1) 1999 (reissued again in 2000 and 2001). (16) and (20) reissued as a 2-LP set (Brother/Reprise 2MS 2166) 1974 (#50). (15) and (17) reissued as a 2-LP set (Brother/Reprise 2MS 2167) 1974 (#125). (32) first released in the UK as *Live In London* in 1970. (34) Bruce Johnston solo effort. (35) Dennis Wilson solo effort.



THE BEACH BOYS - Surfer Girl CD.

Post 1977 compilations include: *Ten Years of Harmony* (LP) (Caribou 2XZ 37445) 1981 (#156). (When first released, the wrong mix of *Come Go With Me* was used. This was corrected on the CD reissue; however, this time the wrong album mixes of *California Saga: California* and *Rock & Roll Music* were used, but on the European CD reissue the correct mixes were used!); *Sunshine Dream* (Capitol SVBB 12220) 1982 (#180); *Beach Boys Rarities* (Capitol ST-12293) 1983; *Made In USA* (Capitol STBK 12396) 1986 (#96); *25 Years Of Good Vibrations* (Brother SL9431) 1986 (this album was the only obtainable by sending in coupons from cans and bottles of Sunkist orange soda); *Lost and Found* (1961-62) (DCC DZS-054) 1991; *Good Vibrations - 30 Years Of The Beach Boys* (5-CD box) (Capitol C2 0777 7 81294 2 4) 1993; *20 Good Vibrations - The Greatest Hits* (Capitol 7243 8 29418 2 8) 1995 (reissued again in 1999); *Perfect Harmony* (Capitol 21277) 1997; *Endless Harmony* (Capitol 7243 4 96391 2 6) 1998 (reissued again in 2000); *20 More Good Vibrations - The Greatest Hits Volume 2* (Capitol 7243 5 20238 2 0) 1999; *Best Of The Brother Years - The Greatest Hits Volume 3* (Capitol 7243 5 24511 2 8) 2000; *Hawthorne CA* (2-CD set) (Capitol 7243 5 31583 2 3) 2001; *The Beach Boys Classics Selected by Brian Wilson* (Capitol 7234 5 40087 2 6) 2002 (#159), includes a 2002 recording of *California Feeling* by Brian; *Sounds Of Summer - The Very Best Of The Beach Boys* (Capitol 7243 5 82710 2 7) 2003 (#16) and was later reissued as *Sights And Sounds Of Summer* (72435-77694-0-2) 2004 with the addition of a 10-track DVD of (mostly) live performances; *Christmas With The Beach Boys* (Capitol 7243 5 79765 2 7) 2004 is a reissue of *Ultimate Christmas* minus one track - *Christmastime Is Here Again*; *The Warmth Of The Sun* (Capitol 09463 44964 2 1) 2007; *The Beach Boys: U.S. Singles Collection - The Capitol Years (1962-1965)* (16-CD limited edition box set) 2008; *Summer Love Songs* (Capitol 509996 99299 2 2) 2009; and *Christmas Harmonies* (Capitol 85261) 2009, which is a reissue of the 1964 Christmas album with selected bonus tracks from 1998's *Ultimate Christmas*.

				HCP
EPs:	1	4 By The Beach Boys EP (*Wendy-Don't Back Down/Little Honda-Hushabye*)	(Capitol R5267) 1964	44

				HCP
45s:	α	Surfin'/Luau	(Candix 331) 1961	75
		Surfin' Safari/409	(Capitol 4777) 1962	14
		Ten Little Indians/County Fair	(Capitol 4880) 1962	49
		Surfin' USA/Shut Down	(Capitol 4932) 1963	3
		Surfer Girl/Little Deuce Coupe	(Capitol 5009) 1963	7
		Be True To Your School/In My Room	(Capitol 5069) 1963	6
		Little St. Nick/The Lord's Prayer	(Capitol 5096) 1963	3
		Fun, Fun, Fun/Why Do Fools Fall In Love?	(Capitol 5118) 1964	5
		I Get Around/Don't Worry, Baby	(Capitol 5174) 1964	1
		When I Grow Up (To Be A Man)/ She Knows Me Too Well	(Capitol 5245) 1964	9
		Dance, Dance, Dance/ The Warmth Of The Sun	(Capitol 5306) 1964	8
		The Man With All The Toys/ Blue Christmas	(Capitol 5312) 1964	3
		Do You Wanna Dance/ Please Let Me Wonder	(Capitol 5372) 1965	12
		Help Me Rhonda/Kiss Me Baby	(Capitol 5395) 1965	1
		California Girls/Let Him Run Wild	(Capitol 5464) 1965	3
		The Little Girl I Once Knew/ There's No Other (Like My Baby)	(Capitol 5540) 1965	20
		Barbara Ann/Girl Don't Tell Me	(Capitol 5561) 1965	2
		Sloop John B/You're So Good To Me	(Capitol 5602) 1966	3
		Wouldn't It Be Nice/God Only Knows	(Capitol 5706) 1966	8
		Good Vibrations/ Let's Go Away For A While	(Capitol 5676) 1966	1
		Heroes And Villains/You're Welcome	(Brother 1001) 1967	12
		Wild Honey/Wind Chimes	(Capitol 2028) 1967	31
		Darlin'/Here Today	(Capitol 2068) 1967	19
		Friends/Little Bird	(Capitol 2160) 1968	47
		Do It Again/Wake The World	(Capitol 2239) 1968	20
		Bluebirds Over The Mountain/ Never Learn Not To Love	(Capitol 2360) 1968	61
		I Can Hear Music/All I Want To Do	(Capitol 2432) 1969	24
		Break Away/Celebrate The News	(Capitol 2530) 1969	63
	β	Surfer Girl/(other artist track)	(Era 042) 1969	-
		Add Some Music To Your Day/ Susie Cincinnatti	(Brother-Reprise 089) 1970	64
		Cotton Fields/The Nearest Faraway Place	(Capitol 2765) 1970	-
		Slip On Through/ This Whole World	(Brother-Reprise 0929) 1970	-
		Tears In The Morning/ It's About Time	(Brother-Reprise 0957) 1970	-
		Cool, Cool Water/Forever	(Brother-Reprise 0998) 1971	-
		Wouldn't It Be Nice (live)/flip by other artist	(Ode 66016) 1971	-
		Long Promised Road/Deirdre	(Brother-Reprise 1015) 1971	-
		Long Promised Road/'Til I Die	(Brother-Reprise 1047) 1971	89
		Surf's Up/ Don't Go Near The Water	(Brother-Reprise 1058) 1972	-
		You Need A Mess Of Help To Stand Alone/ Cuddle Up	(Brother-Reprise 1091) 1972	-
		Marcella/Hold On, Dear Brother	(Brother-Reprise 1101) 1972	-
		Sail On, Sailor/Only With You	(Brother-Reprise 1138) 1973	79
		California (On My Way To Sunny Californ-i-a)/ Funky Pretty	(Brother-Reprise 1156) 1973	84
		Child Of Winter/Susie Cincinnatti	(Brother-Reprise 1321) 1974	-
		Rock And Roll Music/TM Song	(Brother-Reprise 1354) 1976	5
		It's OK/Had To Phone Ya	(Brother-Reprise 1368) 1976	29
		Susie Cincinnatti/ Everyone's In Love With You	(Brother-Reprise 1375) 1976	-
		Honkin' Down The Highway/ Solar System	(Brother-Reprise 1389) 1977	-
Reissues:	χ	Surfin'/Surfin' Safari	(Trip TR 51) 1970	-
		Surfin' USA/The Warmth Of The Sun	(Capitol 3924) 1974	36
		Sail On, Sailor/Only With You	(Brother-Reprise 1325) 1975	49
		Surfin' USA/Surfer Girl/Don't Worry, Baby/ Beach Boys Medley	(Capitol 72435-90000-2-2) 2003	-

NB: α was also later released on X 301 and Candix 301. β was the first single release of the Hite Morgan recording of *Surfer Girl*. χ This was the first single release of the Hite Morgan version of *Surfin' Safari*.

Formed in Los Angeles in 1961 by the Wilson brothers, Love and Jardine, **The Beach Boys** were earlier known as Carl and The Passions, Kennny and The Cadets and The Pendletones. The Wilson brothers came from a middle class California district called Hawthorne.

Dennis was mad on surfing and Brian Wilson and Mike Love wrote a song on just that subject for him. *Surfin'*, a simple 12-bar rock'n'roll number, was released on the small Candix label on 8 October 1961. It reached #76 and the group made its concert debut at the New Year's Eve Richie Valens Memorial Concert at the Long Beach Municipal Auditorium. On their ensuing tour in the summer of 1962, Wilson's neighbour David L. Marks replaced Al Jardine, whilst the latter attended dental college, although he returned later. When Candix folded, the Wilson's father Murry took a demo tape, which included *Surfin' Safari*, *Surfin' USA* and *409* to Nick Venet of Capitol who purchased the masters.

In June 1962 Capitol released *Surfin' Safari* as a single and it climbed to #14. The flip side was written by Brian Wilson and Gary Usher about Usher's Chevrolet 409. They repeated the success with *Surfin' USA* and then *Surfer Girl* became their third national surfing/drag car hit. America seemed to be going surfing and car mad and **The Beach Boys** were capitalising on it.

However, at this point they decided to abandon such a close association with surfing and cars, widening their lyrical content to encompass the good

The Beach Boys Pet Sounds

THE BEACH BOYS - Pet Sounds CD.

life enjoyed by California's youth, whilst their harmonies still reflected sun, sand, surf and cars. A string of hits followed: *Fun Fun Fun*, *I Get Around*, *Barbara Ann*, *Dance Dance Dance*, *Do You Want To Dance*, *Help Me Rhonda* and *California Girls* were perhaps their best known soungs of this era that lasted from 1962-5 and their first 11 albums were also of this period.

By early 1965, the pressures had taken their toll on Brian Wilson. He suffered a nervour breakdown, decided to stop touring with the band and was replaced briefly by Glen Campbell and then by Bruce Johnston (the later producer and co-owner with Terry Melcher of Equinox). Brian Wilson also became influenced by Van Dyke Parks (who would later write lyrics for the band) and introduced him to acid.

It's really the period of their career heralded by *Pet Sounds* that is of prime relevance to this book. The album retained their intricate vocal harmonies but matched them to more ambitiously structured songs. It also used a much more diverse range of instrumentation than the band had used before. Among the tracks on the album were *Wouldn't It Be Nice*, which dealt with the pleasures of sleeping together, the beautiful *God Only Knows* and *Sloop John B*, which were all hits. *Pet Sounds* was acknowledged by Paul McCartney as the catalyst for The Beatles' *Sgt. Pepper's Lonely Hearts Club Band*. Although well received by the critics, the album did not sell well. Capitol were not pleased about their change of style and there was a serious rift between the band and their label. So the band decided to leave Capitol and form its own label - Brother Records, but first they had to work out their contract for Capitol.

Meanwhile Brian and Van Dyke Parks began work on an album, which was to be called *Smile* and the band's magnum opus. Whilst they were immersed in this project, *Good Vibrations* which had taken six months to make, was released. This complex revolutionary recording is arguably one of the finest pop singles of all time - there is so much going on in this song. It became their biggest ever hit and their first million selling single.

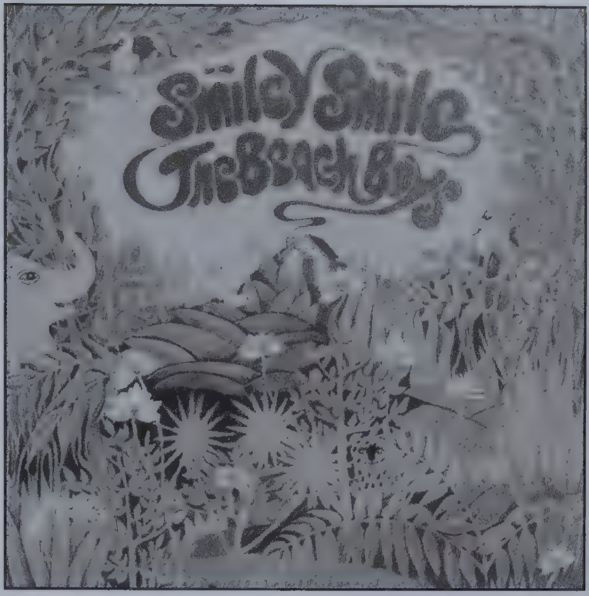
When the band returned from a European tour, they rejected the *Smile* material arguing that such complex orchestrated material could not be reproduced on stage. One track *Heroes and Villains* was released as a single and proved a very successful follow-up to *Good Vibrations*. After The Beatles issued *Sgt Pepper* in the spring of 1967 to wide acclaim, Wilson, perhaps realising that *Smile* could become second best to *Sgt Pepper*, agreed to scrap the project. However *Vegetable*, *Wonderful* and *Wind Chimes* (all intended for *Smile*) later appeared on *Smiley Smile*; *Surf's Up* appeared on the album of the same name and *Cabinessence* was included on *20/20*.

The *Smile* saga seemed to mark a check on Wilson's influence over the group for 10 of the 11 tracks on *Wild Honey* were co-written by Brian Wilson and Mike Love. The album contained three masterpieces: the title track, *Country Air* and *Darlin'* and two of them delivered further hits. Overall, though, the harmonies on this album are simple and the backing was sparse, making *Wild Honey* the antithesis of Wilson's earlier quest for complexity.

Brian Wilson's diminished influence is also reflected on *Friends*. The title track was a strong song and *Do It Again* provided them with another hit, but much of the remaining material was a pale imitation of the band at its best. *20/20* and *Sunflower* (their first album for Reprise) also captured the band at its lowest ebb, despite *20/20* containing *Cabinessence*, which had been intended for the abortive *Smile* project. When *Sunflower* sold poorly, Brian became a recluse, experimenting with hallucinogens and toiling fitfully while the rest of the group went on to produce several strong but modest-selling albums in the early seventies.

By 1970 the band had become unstable. Brian was suffering from a hearing defect as well as living as a recluse. Dennis Wilson was recovering from a broken marriage and became involved with the notorious **Charles Manson**. Mike Love, meanwhile, had been getting into transcendental meditation.

Then, their fortunes took an upturn following a successful appearance at a Monterey Festival in 1970 and a series of benefit gigs for the ecology movement. This new interest was reflected in *Surf's Up*, which dealt with the issue of water and environmental pollution. The album also marked Brian's first collaboration with Jack Rieley (a former reporter for NBC news) who co-wrote *A Day In The Life Of A Tree* with Brian and sang lead on it. It also marked Brian's demise as the band's leading songwriter and producer - he was reduced to just three songwriting credits on the album.



THE BEACH BOYS - Smiley Smile CD.

Just when they seemed restored again among one of the world's leading rock bands, their internal structure disintegrated. Johnston departed and Dennis damaged his right hand in an accident and couldn't play drums anymore. Fataar and Chaplin (both South Africans) joined to fill out the stage sound. *Carl and The Passions/So Tough* was probably their worst album ever. *Holland* was an improvement (although it was apparently at one time in danger of rejection by Reprise). It included *Sail On Sailor*, which was another product of Brian's collaboration with Van Dyke Parks and *Funky Pretty*. Brian also wrote the seven-inch record *Mount Vernon and Fairway*, which was enclosed with the album. *In Concert* followed a series of successful live gigs in southern California and included material from throughout the band's career. The departure of Fataar and Chaplin in 1973 meant that the band reverted again to its original 1961 line-up.

In mid-1974, Capitol Records issued a repackaged hits collection, *Endless Summer*. Both band and label watched, dumbfounded, as the double album hit No. 1, spent almost three years on the charts, and went gold. The album capitalised on a growing fascination with oldies rock and 'Rolling Stone' named **The Beach Boys** its 'Band of the Year' at the end of the year. Another collection, *Spirit Of America*, hit the Top 10 in 1974, and **The Beach Boys** were hustled into the studio to begin new recordings.

Three years elapsed before another album of original material surfaced. *15 Big Ones* titled to celebrate the fact it was 15 years since the band's initial recording success in 1961 was not wholly convincing, but it did capture Brian Wilson singing, writing and directing the band again. *The Beach Boys Love You* was a stronger album and not only was Brian Wilson involved in writing all the songs - he also produced the album.

By 1977 Dennis Wilson was doing solo work and Brian was partly involved with the band and partly at odds with Al Jardine. In 1979 Dennis Wilson quit to do solo work and in December 1983 he tragically drowned.

Despite the many quarrels, **The Beach Boys** kept touring during the early nineties, and Mike and Brian began writing songs together again in 1995. Instead of a new album though, the band issued *Star and Stripes Vol. 1*, a collection of remade hits with country stars singing lead and the group adding backing vocals. Also, a Brian Wilson documentary titled 'I Just Wasn't Made for These Times' was broadcast on the Disney Channel, with an accompanying soundtrack featuring spare renditions of **Beach Boys** classics by Brian himself. Then, disaster struck, as the band was getting it together for a new studio album Carl died of cancer in 1998. Later that year **The Beach Boys** released *Endless Harmony*, a rarities collection culled from an acclaimed television documentary on the group.

By early 1999, there were three **Beach Boys**-connected units touring the country - a Brian Wilson solo tour, the so-called "official" **Beach Boys** led by Mike Love, and the "Beach Boys Family" led by Al Jardine. In 2000, Capitol reissued the group's long out of print seventies albums.

The Beach Boys were one of the most durable bands in the history of rock and one of the most significant and successful to appear in this book. (VJ)

THE EYES OF THE BEACON STREET UNION
STEREO

THE BEACON STREET UNION - The Eyes Of... LP.

Beach Bums (MI)

Personnel incl:			
	BOB SEGER	vcls	A
	DOUG BROWN		A

45:	Ballad Of The Yellow Beret/ Florida Time	(Are You Kidding Me Records 1010) 1966

The first single released by **Bob Seger**, in March 1966. **The Beach Bums** were in fact the Omens and the song was a parody of Sgt Barry Sadler's *Ballad Of The Green Berets*. It was a hit in Michigan but when Sadler complained the single was withdrawn.

Ballad Of The Yellow Baret can also be found on *Michigan Brand Nuggets* (LP), *Michigan Nuggets* (CD) and *Best of Hideout Records* (CD). (SR)

The Beachcombers (WA)

Personnel:			
	DAVE ANDERSON	bs	A
	TERRY BIGGS	ld gtr	A
	STAN FOREMAN	electric piano	A
	PAUL LOVE	gtr	A
	DAVE REED	sax, vcls	A
	JIM WYNANS	drms	A

CD:	1( )	THE LEGENDARY BEACHCOMBERS LIVE IN THE GREAT NORTHWEST	(RE-CO Records) 1997

45s:	Purple Peanuts/Chinese Bagpiper	(Jerden 719) 1963
	Tossin' And Turnin'/The Wheeley	(Jerden 734) 1964
	All To Pieces/The Wheeley	(Panorama 11) 1965

Formed in 1961 in Aberdeen, Washington (home of Kurt Cobain) they played the entire Northwest region until 1968. They did shows with **The Wailers**, **Sonics**, **Viceroys**, **Bootmen**, etc and played all the great dance halls including Parkers, Pearls, Target Ballroom, etc.

The Beachcombers recorded for Jerden Records, home of the **Kingsmen**, Dave Lewis, Ian Whitcomb, and others. The band had several instrumentals that received big airplay on Northwest radio. In 1989 the original members of the band got together again to play for their high school class reunion. They had so much fun that they decided to play a limited number of dates each year. Currently billed as "The Legendary Beachcombers", the band plays about ten dates a year... car shows, class reunions, corporate functions, country club, sixties nites, etc. In 1997, the band released a live CD titled *The Legendary Beachcombers Live in the Great Northwest*. Songs covered on this CD include *Lucille*, *Green Onions*, *Let The Good Times Roll*, *Twist And Shout*, *I'm A Hog For You Baby*, *Gimme Some Lovin'* and *Louie Louie*. It really captures the flavour of the era, the teen dance halls and concerts.

Dave Reed also played a part in influencing the nineties generation; he became a father figure to future Nirvana frontman Curt Cobain and provided him with a place to stay during his homeless periods.

Compilation appearances include: a previously unreleased version of *Farmer John* on *Northwest Battle Of The Bands Vol. 3* (CD) and *History Of Northwest Rock, Vol. 2* (CD); *The Wheeley* on *History Of Northwest Rock, Vol. 5* (cassette), *History Of Northwest Rock, Vol. 2* (CD) and *The Northwest Killers Vol. 3* (CD); the previously uinreleased *Help Yourself* on *Northwest Killers Vol. 3* (CD) and *Northwest Battle Of The Bands Vol. 4* (CD); *All To Pieces* on *Battle Of The Bands Vol. 3* (CD); and an alternative previously unreleased version of the song can be heard on *The Northwest Killers Vol. 3* (CD).

Thanks to Stan Foreman for pointing out we'd missed this bunch! (VJ/MW)

The Beach Niks (IA)

45s:	Like Stoned/Good Things	(MMC 007) 1965
	Last Night I Cried/It Was A Nightmare	(MMC 008) 1965
	Last Night I Cried/It Was A Nightmare	(Sea Mist 1001) 1965

A well respected punk outfit from Newell, a very small town in western Iowa. You can check out *Last Night I Cried* on the cassette compilation, *Monsters Of The Midwest, Vol. 1* and *Sigh Cry Die* (CD). (VJ/MW)

The Beach Nuts (?)

			HCP
45:	Out In The Sun (Hey-O)/Someday Soon	(Bang 504) 1965	106

This single is thought to be the work of **The Strangeloves** under yet another pseudonym and it narrowly missed the Top 100. (TTi/VJ)

The Beachnuts (VA)

Personnel:			
	HAROLD HENRY	bs	A
	MIKE JOHNSON	gtr	AB
	CARL STEVENS	ld vcls, organ	A
	TOM STREW	drms, vcls	AB
	BILL WALLS	ld gtr	AB
	MIKE GARCIA	organ	B

45s:	α	Babba Diddy Baby/I'm Angry Baby	(Remus 5000) 1965
		Professional Loving Man/ What's Gone Wrong	(Tiki 68-21/22) 1968

NB: α shown as by The Heart Attacks.

The clown died in Marvin Gardens
BEACON STREET UNION

BEACON STREET UNION - The Clown Died In Marvin Gardens LP.

Formed in 1962, this Virginia Beach bunch started out playing surf music. In 1965 they released their debut single as The Heart Attacks although they continued to be known as **The Beachnuts**. Mike Johnson got his draft papers at the end of 1965. On his return in late 1967 the group reformed and lasted till the end of the decade, releasing one more single in 1968.

Babba Diddy Baby, an infectious frat-stomp with what sounds like steel drums, was first compiled on *Boulders, Vol. 10* (LP) in the eighties and makes a welcome re-appearance on *Aliens, Psychos And Wild Things* (LP & CD) - a professional compilation of the Tidewater sixties scene. The CD includes an unreleased, slightly extended version of *What's Gone Wrong* (under the original master-tape title of *What Makes You Think*) - cool '68 pop-rock with neat tempo changes and spiralling guitar solos. The other side of the Tiki platter is catchy frat-pop with a soulful swagger.

Babba Diddy Baby can also be found on *Ya Gotta Have Moxie, Vol. 2* (2-CD). (BHr/ST/MW)

The Beacon Street Union (MA)

Personnel:			
	ROBERT RHODES	keyb'ds, brass	A
	PAUL TARTACHNY	gtr, vcls	A
	WAYNE ULAKY	bs, vcls	A
	RICHARD WEISSBERG	drms	A
	JOHN LINCOLN WRIGHT	vcls, perc	A

HCP

ALBUMS: 1(A) THE EYES OF THE BEACON STREET UNION (MGM SE 4517) 1968 75
2(A) THE CLOWN DIED IN MARVIN GARDENS (MGM SE 4568) 1968 173

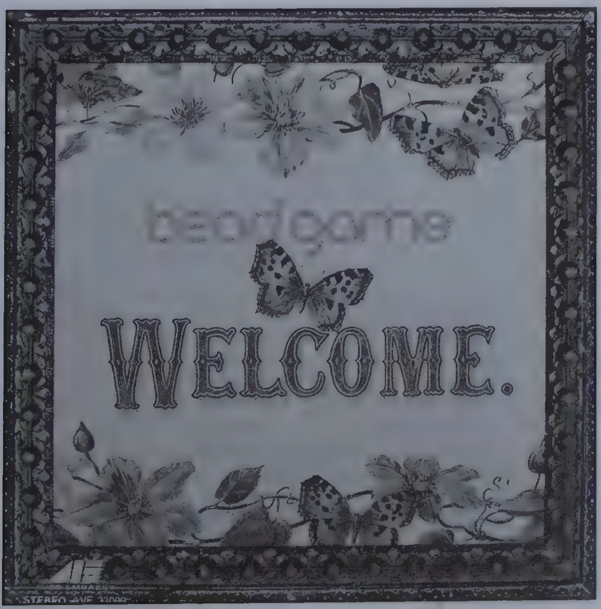
NB: (2) also issued in France (MGM) 1969. Both albums have been reissued on one CD (Head 3497) 1997 but with an edited version of *Baby Please Don't Go*. See For Miles have reissued both albums on one CD (SEECD 495) 1998, this time with the full 16-minute *Baby Please Don't Go* but with a track omitted from the first album. (1) reissued on LP (Akarma AK 157) 2001. (1) reissued on CD (Tune In TUNE IN 001) 2010. (2) reissued on LP (Akarma AK 164) 2001. (2) reissued on CD (Tune In TUNE IN 002) 2010. (1) and (2) reissued on CD, together with the **Eagle** album as a 3-CD box set *State Of The Union* (Akarma AK 157/3).

45s: South End Incident (I'm Afraid)/Speed Kills (MGM K 13865) 1967
Blue Suede Shoes/
Four Hundred And Five (MGM K 13935) 24th 1968
Mayola/May I Light Your Cigarette? (MGM K 14012) 1968
Lord Why Is It So Hard/
Can't Find My Fingers (RTP 10011/2) 1969

This group, part of the 'Bosstown Sound', was energetically promoted in 1968. Their debut album, though often pretentious, was a mini-psychedelic masterpiece. The material, a mixture of acid-rock, blues, and ballads, was usually original and often interesting. The album is recommended if you are able to obtain a copy. Their second effort continued in a similar vein, but contained the orchestrated *Clown's Overture* and *Angus Of Aberdeen*. Also of note on the album were a 16 minute version of *Baby Please Don't Go*, a most unusual track entitled *May I Light Your Cigarette?* and a version of the Carl Perkin's classic *Blue Suede Shoes*. The back cover of this album pictures the band walking on top of a cloud and their strange music was undoubtedly largely drug-induced. Either or both albums are well worth checking out and both met with some commercial success.

Wright, Ulaky and Rhodes all played in **Eagle**, who issued an album on Janus Records. Then in 1977, John Lincoln Wright released a country music album titled *Takin' Old Route One*. Wright has pursued a career as a country singer and remains a popular entertainer today in the New England area.

Compilation appearances have included *Four-O-Five* on *Garagelands Volume Two* (CD) and *Blue Avenue* on *Psychedelic Archives Vol. 7* (double cassette box). (VJ/SPr/MW/SR)



BEAD GAME - Welcome LP.

Bead Game (MA)

Personnel:			
	R. GASS	keyb'ds	A
	JIM HODDER	drms, perc, ld vcls	A
	LASSIE SACHS	bs	A
	JOHN SHELDON	ld gtr	A
	K. WESTLAND HAAG	gtr, vcls	A

ALBUM: 1(A) WELCOME (Avco Embassy AVE-33009) 1970 R1

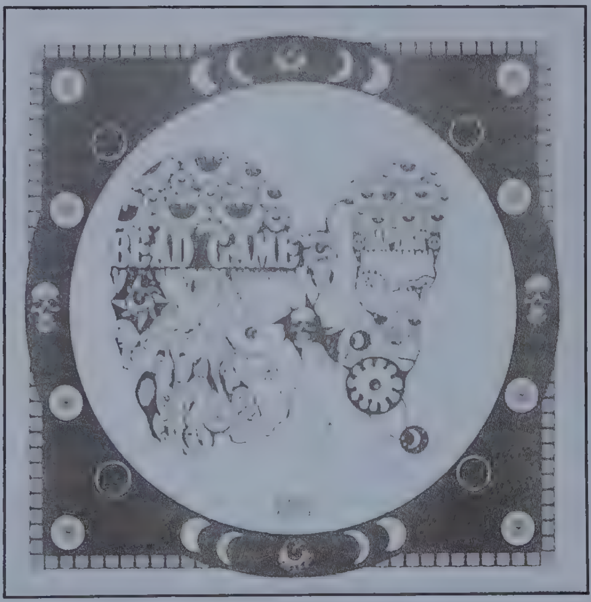
NB: There's also (A) *Baptism* (American Sound AS 1004) 1996, limited to 900 copies. (1) reissued on CD (Fallout FOCD2033) 2006 with three rare bonus tracks added.

45: Sweet Medusa/Country Girls (Avco Embassy 4539) 1970

From Cambridge, Massachusetts their debut album's stand-out cuts are the opening track *Punchin Judy*, *Mora* and *Country Girl* a very pleasant slow number. All the cuts on the album were written by the band and some contain pretty good fuzztone guitar.

The band also appeared in a so-so suburban melodrama, 'The People Next Door', performing the amazing theme song and one other number. Rather than hunt down this scarce film, fans should locate the soundtrack album on Avco Embassy. The whole band was apparently also part of Freedom Express who released *Easy Ridin'* (Mercury) 1970, a horn-rock album notable for fine guitar and organ work.

Baptism was apparently recorded at Natural Sound in Mayward, Massachusetts in 1970, before they signed to Avco-Embassy and it has a very laid-back vibe. While occasionally a bit rough, none of the 11 tracks comes anywhere close to psych. Material such as *Water Boy*, *20 Dollars Bill* and *Mr. Sorry* are mainstream pop-rock. Elsewhere, tracks such as



BEAD GAME - Baptism LP.

Steamballin' and *What A Day* opted for a mild country-rock flavour. It's a nice, but forgettable collection. John Sheldon recalls: "I was the last person to work on that project, doing final mixes in 1971. We couldn't find a label who would release it, so as far as I know, the master tapes were simply left at the studio."

Jim Hodder went on to play with Steely Dan on their first two albums. Prior to **Bead Game**, John Sheldon was Van Morisson's guitarist for the spring and summer of 1968. John: "We rehearsed in the basement of my house, and he was writing a lot there and in my back yard. Currently, I am a composer and song writer." (VJ/SB/MMs/JSN)

David Beal (TX)

Personnel:	DAVID BEAL	A
	MARK BEAL	A
	WAYNE HAMILTON	A
	TOM LEMAY	A
	KAREN THARP	A

ALBUM: 1(A) LET HIM SHINE
(Worship Renewal Ministries LS-257) 197?

From Houston, Texas this Christian folk-rock singer uses acoustic and electric instruments and penned all the tunes on this album. It was housed in a rather nice grey cover with religious drawings. (SR)

Beans (?)

ALBUM: 1 BEANS (Avalanche AVR-9200) 1972

This obscure hippie-rock album has some weird tracks. (SR)

Bear (MA)

Personnel:	ERIC KAZ	keyb'ds, vcls	A
	STEVE SOLES	vcls	A
	ARTIE TRAUM	gtr, vcls	A
	(SKIP BOONE	bs	A)
	(DARIUS DAVENPORT	drms	A)

ALBUM: 1(A) GREETINGS CHILDREN OF PARADISE
(Verve Folkways 3059) 1969

45: Don't Say A Word/Greetings (Verve Folkways 5096) 1968

Bear were part of Boston's music scene in the late sixties. Originally known as Children Of Paradise, they also recorded the theme music for an early Brian De Palma film 'Greetings', with Robert De Niro... Hence their album title! The **Children Of Paradise** had included brothers Happy & Artie Traum plus Kaz and bassist Marc Silber. The latter duo had played together beforehand on **Pat Kilroy's** 1966 album.

The album is worth investigating. Two of its better tracks include, *What Difference?* a laid-back, jazzy number and *It's Getting Very Cold Outside*. The group was helped out by Steve Soles and Darius Davenport from **Autosalvage**.

Eric Kaz played in **The Blues Magoos** during 1969 and 1970, and in Mud Acres (during 1972) with Artie Traum. All three members became session musicians during the seventies. (VJ/NK/MW)

The Bearcuts (?)

ALBUM: 1 SWING IN BEATLEMANIA (Somerset SF-20800) 1964

Supposedly "recorded in London, England", **The Bearcuts** were supposed to "swing in Beatlemania" with the usual covers of the Fab Four: *I Want To Hold Your Hand*, *Love Me Do*, *Please Please Me* and *She Loves You* plus some original material like *Liverpool Stomp* and *Your Barber Is A Beatle Too*. Another attempt to cash in on the British Invasion! (SR/MW)

Greetings Children Of Paradise
BEAR

BEAR - Greetings Children Of Paradise LP.

Paul Bearer and The Hearsemen (OR)

Personnel:	MARSHALL ADAMS	bs
	PETER BROWN	drms
	DENNY HUTCHINSON	gtr
	DICK WADE	keyb'ds
	ED WESTBY	gtr
	JIM WESTBY	vcls, sax

45: Route 66/I've Been Thinking (Riverton 105) 1966

From Albany, Oregon *I've Been Thinking* has been exhumed on *Teenage Shutdown, Vol. 10* (LP & CD) and can also be found along with their version of *Route 66* on *Required Etiquette* (CD). (VJ/MW/DR/MM)

The Bear Fax (TX)

45s: I Wanna Do It (Marry You)/
Love Is A Beautiful Thing (Fuzz 901) 196?
Out Of Our Tree/Turn Over (Fuzz 4141) 196?

This Texas mid-sixties punk outfit's best known song is *Out Of Our Tree*, a brash punk rocker, by virtue of its inclusion on *Flashback, Vol. 4* (LP), *Texas Flashbacks, Vol. 4* (LP) and *Texas Flashback (The Best Of)* (CD). (VJ)

Bear Mountain Band (AZ)

ALBUM: 1 ONE MORE DAY (Predator PR-1001) 197? R3

A rather pedestrian bluesy rural psych group from Arizona with lots of fuzz guitar and gritty vocals. This private pressing is now extremely rare and expensive. The problem is that there's only one very good track (*One More Day*) plus many very average ones. More proof that "very rare" doesn't always mean "very good"! (SR)

Beast (CO)

Personnel:	LARRY FERRIS	drms	AB
	GERRY FIKE	keyb'ds	AB
	MIKE KEARNS	woodwind	AB
	KENNY PASSARELLI	bs, hrmnca	A
	DAVID RAINES	vcls	AB
	DOMINICK TODERO	trumpet	A
	ROBERT YEAZEL	gtr, vcls	AB
	ROGER BRYANT	bs	B

HCP
ALBUMS: 1(A) BEAST (Cotillion 9012) 1969 195
2(B) HIGHER & HIGHER (Evolution 2017) 1970 -

45: Communication/Move Mountain (Evolution 1028) 1970

Based in Denver, Colorado **Beast** played Eastern-influenced, mostly instrumental, music. Their first album, *Beast*, is the more melodic and mellow of the two, with sophisticated arrangements dominated by the flute and trumpet. A couple of songs have soul influences. The best tracks are: the hypnotic *Floating* and *When We Rise*, which features some good guitar work. Their second album is more diverse with no trumpet. The material ranges from good-time music (two short tracks) to heavy rock (*Move Mountain*). There are also melodic and jazzy moments and the highlights are *Communication* and *I Am*.

Bob Yeazel had previously been with the Denver group **The Super Band** and during a short stint in Los Angeles had played on the third **West Coast Pop Art Experimental Band** album.

Their albums were recorded at Norman Petty's studios in Clovis, New Mexico.

Bob Yeazel and Larry Ferris went on to play in **Sugarloaf**. Kenny Passarelli would later play with Joe Walsh's Barnstorm, Tommy Bolin, Steven Stills, Elton John, Hall and Oates, etc. (VJ/MW/HS)

Beast (WI)

Personnel incl:		
	RICK DUESSING	gtr, bs
	DAVIS HEGLUND	gtr, bs
	ALAN HEMPEL	drms

45: Live Your Life/Anything You Want (Tee Pee TPC106) 1969

This three-headed **Beast** had its lair in Medford, Wisconsin. Undulating leads and understated wah-wah drive the acid-rocker *Live Your Life*. The six-minute-plus flip is folkie-psych, where slow and poignant verses alternate with double-time choruses; interesting and evocative, but about two minutes too long. (MW/GM)

Beaten Path (NY)

45: Doctor Stone/Never Never (Jubilee 5556) 1966

This punk band hailed from Brooklyn, New York.

Doctor Stone is also on *Boulders, Vol. 4* (LP) and a stereo version appears on *Psychedelic Microdots Of The Sixties, Vol. 3* (CD). (VJ/MW)

Beatin' Path (PA)

Personnel:			
	RUDY BENTZ	bs	A
	CRAIG FORESTO	gtr	A
	RON MALINOWSKI	keyb'ds	A
	RON MASLER	drums	A
	STEVE MUSSER	ld vcls	A

BEAST - Beast LP.

45: Original Nothing People/I Waited So Long (Fontana 1583) 1967

NB: reissued by Get Hip (GHAS-15) 1998, with a picture sleeve.

From Reading, Pennsylvania this outfit started life as **The Starlites** with two singles on Barclay and later became **Soul Generation**, who had a single on Dater, before changing name again to **Beatin' Path**. Their finest moment, *Original Nothing People*, with its rich organ backing and catchy punk sound can also be heard on *Boulders, Vol. 1* (LP), *Mayhem & Psychosis, Vol. 1* (LP), *Mayhem & Psychosis, Vol. 1* (CD) and *Ya Gotta Have... Moxie, Vol. 1* (2-CD). (VJ/MW)

The Beatle-ettes (NY)

45: Only Seventeen/Now We're Together (Jubilee 5472) 1964

This was a one-off recording venture for this optimistically-named all girl garage band. New York City was their home and their garage response to the Beatles invasion *Only Seventeen* can also be heard on *Girls In The Garage, Vol. 1* (LP & CD). It was produced by the legendary Shadow Morton (aka **Shadow Mann**). (VJ)

The Beat of The Earth (CA)

Personnel:		
	MORGAN CHAPMAN	A
	RON COLLINS	A
	KAREN DARBY	A
	JR NICHOLS	A
	PHIL PEARLMAN	AB
	BILL PHILLIPS	A
	SHERRY PHILLIPS	A
	JOE SIDORE	AB
	WENDELL KEESEE III	B
	RICK MANDELBAUM	B
	TONI SARTORIO	B
	BILL YOUNGER	B

ALBUMS: 1(A) THE BEAT OF THE EARTH (Radish AS-0001) 1967 R4
2(B) THE ELECTRONIC HOLE (Radish AS-0002) 1970 R4
3(A) OUR STANDARD THREE-MINUTE TUNE
(Radish AS 0001½) 1994 R2

NB: (1) had a pressing of 500. (1) later counterfeited in Europe with a limited pressing of 60! (Radish) 199? with plain white labels. (1) bootlegged on CD (Radioactive RRCD060) 2004. (2) was for demo use only and had a pressing of about 200 copies. (2) bootlegged on CD (Radish) 2004. (3) had a pressing of 500 and is a collection of unreleased studio recordings from 1967 - not a reissue of (1) as often advertised.

THE BEAT OF THE EARTH - Self Titled LP.

THE ELECTRONIC HOLE

THE BEAT OF THE EARTH - The Electronic Hole LP.

The Beat Of The Earth was a southern California band assembled by Phil Pearlman, who had earlier released a surf/hot rod single *Chrome Reversed Rails* (shown as by Phil and The Flakes, on the Fink label). One of the earliest known electric experimental bands, **The Beat Of The Earth** sound very similar to their East Coast counterparts **The Velvet Underground** on albums (1) and (3) listed above. These two records were recorded live in the studio during the summer of 1967 and consist of long, unstructured jams using a myriad of acoustic and electric instruments. This early incarnation of the band is the one most familiar to collectors and copies of the first album have been changing hands for hundred of dollars since the mid-eighties. The music the band produced during this period is not for everybody (compare to the long tracks on the first two **Velvet Underground** albums), but their debut remains an unusual and rare item of significance from the California rock scene.

During 1968-9 the line-up of the band was in constant flux and **The Beat Of The Earth** made no known "proper" recordings, but Pearlman continued to add to his own collection of demos using local studios in off-hours via his friendship with the engineer Joe Sidore. At the end of 1969, Pearlman assembled *The Electronic Hole* strictly for personal use - specifically, to draft musicians for his new band. Several names are listed on the sleeve but I believe this is actually very close to being a Phil Pearlman solo project. The album is entirely different stylistically from the earlier one in that it abandons the freeform improvisational approach in favour of 'compositions' including a wild cover of **Zappa**'s *Trouble Comin' Every Day*. None of the tracks are given titles on the album which complicates singling any out for commentary, but there are real highlights and the raw, unpolished feel only serves to make it utterly magical. Pearlman plays sitar on one track to great effect, and another has the thickest wall of fuzz guitars imaginable - an effect he created by running his Fender amplifier into the amp circuit of a child's chord organ ("sounded great for about two weeks, then it blew up!"). There are few albums I known of that have such an eclectic yet appealing sound.

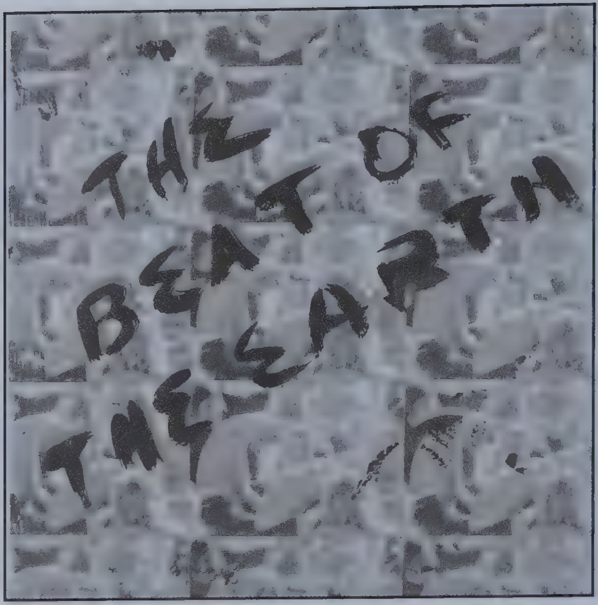
Had the story ended here it would have been a real tragedy, as Pearlman's finest hour was yet to come. Six years later (with who knows what in between), recording commenced on the majestic **Relatively Clean Rivers** album with an entirely new band and musical vision.

Our Standard Three-Minute Tune is a collection of previously unreleased 1967 recordings from the first album sessions. The liner notes mention a 1967 live gig, but that is not featured on this album. (CF/SR)

The Beaubiens (MI)

45: Time Passed/A Man Who's Lost (Malibu 67001) 1967

This single is the work of an obscure Michigan band. Lots of fuzz guitar and good vocals. *Times Passed* later resurfaced on *Michigan Mayhem Vol. 1* (CD) and *Highs In The Mid Sixties, Vol. 19* (LP). (VJ)



THE BEAT OF THE EARTH - Our Standard Three-Minute Tune LP.

The Beau Brummels (CA)

Personnel:	RON ELLIOTT	gtr, vcls	ABCDE
	RON MEAGHER	bs	ABCD
	DECLAN MULLIGAN	gtr, vcls	A
	JOHN PETERSEN	drms	ABC
	SAL VALENTINO	vcls	ABCDE
	DON IRVING	gtr, vcls	C

HCP

ALBUMS: 1(A) INTRODUCING (mono/stereo) (Autumn (S)LP 103) 1965 24
2(B) VOLUME 2 (mono/stereo) (Autumn (S)LP 104) 1965 -
3(C) BEAU BRUMMELS 66 (mono/stereo) (Warner Brothers W(S) 1644) 1966 -
4(D) TRIANGLE (mono/stereo) (Warner Brothers W(S) 1692) 1967 197
5(A/B) THE BEST OF THE BEAU BRUMMELS (mono/stereo) (Vault (S)LP 114) 1967 -
6(E) BRADLEY'S BARN (Warner Brothers WS 1760) 1968 -
7(A/B) VOLUME 44 (Vault SLP 121) 1968 -
8 (-) THE BEAU BRUMMELS SING (Post 6000) 1973 -
9 ( ) THE BEAU BRUMMELS (Warner Bros. WS 2842) 1975 180
9 (-) ORIGINAL HITS OF THE BEAU BRUMMELS (JAS 5000) 1976 -

NB: (1) was also released in the U.K. (Pye NPL 28062) in 1965. (1) also released in France as *Laugh, Laugh* (Vogue INT 4006) 1966. (1) reissued on vinyl (Line OLLP 5108) 1981. (1) reissued on vinyl (Rhino RNLP-102) 1982. (1) reissued on CD by Sundazed (SC 6039) 1995 with many extra tracks. (2) reissued on vinyl (Line OLLP 5113) 1982. (2) reissued on CD by Sundazed (SC 6040) in 1995 with many extra tracks. (3) reissued on CD (Collectors' Choice CM-793) 2007. (4) reissued on CD (Collectors' Choice CCM-318-2) 2002. (5) reissued on vinyl (Rhino RNLP-101) 1981. (6) was released in the U.K. (Edsel ED 151) in 1985 and there's also *Autumn In San Francisco* (Edsel ED 141), which was released in 1985. (6) reissued on CD (Collectors' Choice CCM-317-2) 2002. (7) contains previously unreleased tracks and mixes from their Autumn albums.

There's also a bootleg: *Beau Brummels* (Flying Horse FC 001) 1979 recorded live at the Roxy on 31st May 1975 by Valentino/Elliott/Petersen/Mullican, with poor sound quality. Compilations of their material have included: *From The Vaults* (Rhino RNLP-104) 1982 and *Good Time Music* (Line OLLP 5275) 1982. There's also a 26-track rarities 2-CD, *Autumn Of Their Years* (Big Beat CDWIKD 127) 1994, which contained 16 previously unreleased tracks and demos. *San Fran Sessions* (Sundazed SC 11033) 1996, is a 60-track 3-CD box set with demos, alternate versions, cuts from the never-released third Autumn album and lots more. Their first European release, *Don't Talk To Strangers* has been reissued on vinyl (Get Back GET 581) 2000. *Live!* (CD) (Dig Music DIG MUSIC 102) 2000 was recorded at the band's 1974 reunion gig. It features the original line-up and includes all of the band's Top 40 hits alongside 10 unreleased songs. There are also two later vinyl compilations; *North Beach Legends* (Sundazed LP 5088) 2001 and *Gentle Wandering Ways* (Sundazed LP 5089) 2001. Finally, there's *Magic Hollow* (4-CD box) (Rhino Handmade 77892) 2005, which features 113 tracks.

				HCP
45s:	α	Laugh, Laugh/Still In Love With You Baby	(Autumn 8) 1964	15
(up to	β	Just A Little/They'll Make You Cry	(Autumn 10) 1965	8
1969)	χ	You Tell Me Why/I Want You	(Autumn 16) 1965	38
	δ	Don't Talk To Strangers/In Good Time	(Autumn 20) 1965	52
	ε	Good Time Music/Sad Little Girl	(Autumn 24) 1965	97
		One Too Many Mornings/ She Reigned	(Warner Brothers 5813) 1966	95
		Here We Are Again/ Fine With Me	(Warner Brothers 5848) 1966	-
		Don't Make Promises/ Two Days 'Till Tomorrow	(Warner Brothers 7014) 1967	-
		Magic Hollow/Lower Level	(Warner Brothers 7079) 1967	-
		Lift Me/Are You Happy	(Warner Brothers 7204) 1968	-
		Long Walk Down To Misery/ I'm A Sleeper	(Warner Brothers 7218) 1968	-
		Cherokee Girl/Deep Water	(Warner Brothers 7260) 1969	-

NB: Also released in the U.K. were α (Pye 7N 25293) 1965, β (Pye 7N 25306) 1965, χ (Pye 7N 25318) 1965 and δ (Pye 7N 25333) 1965. ε was planned (Pye 7N 25342) but cancelled. There are also three rare French EPs with PS (Vogue INT 18002), (Vogue INT 18010) and (Warner WB 112).

While they only had two big hits, **The Beau Brummels** were one of the most important and underrated American groups of the sixties. They were the first U.S. unit of any sort to successfully respond to the British Invasion. They were arguably the first folk-rock group, even predating **The Byrds**, and also anticipated some key elements of the San Francisco psychedelic sound with their soaring harmonies and exuberant melodies. Before their demise, they were also among the first bands to record country-rock in the late sixties.

The key axis of the band was formed by guitarist/songwriter **Ron Elliott**, who penned most of the **Brummels**' moody and melodious material, and singer **Sal Valentino**, owner of one of the finest voices in mid-sixties rock. Spotted by local DJ Tom Donahue in a club in San Mateo (just south of San Francisco), the group was signed to Donahue's small San Francisco-based label Autumn Records in 1964. With Sly Stewart (later **Sly Stone**) in the producer's chair, they made the Top 20 right off the bat with *Laugh, Laugh*. The melancholy, minor-key original sounded so much like the British bands inundating the airwaves that many listeners initially mistook the **Brummels** for an English act. The follow-up single, *Just A Little*, was another excellent, melancholy number that became their biggest hit, making the Top 10.

The Beau Brummels made a couple of fine albums in 1965, dominated by strong original material and featuring the band's ringing guitars and multi-part, mournful harmonies. The best of their early work is nearly as fine as **The Byrds**' first recordings, yet the band was losing ground commercially, partially because Autumn, being such a small label, lacked promotional muscle. *You Tell Me Why* was their only other Top 40 hit, though *Sad Little Girl* and **The Byrds** knockoff *Don't Talk To Strangers* were excellent singles. The band also shuffled personnel a few times, and **Ron Elliott** was unable to stay on the road because of diabetes. Autumn was sold in 1966 to Warners, who made the dumb move of forcing the band to record an entire album of Top 40 covers - ignoring the fact that original material was one of **Brummels**' primary fortes.

INTRODUCING THE BEAU BRUMMELS
LAUGH LAUGH
STILL IN LOVE WITH YOU BABY
JUST A LITTLE
JUST WAIT AND SEE
OH LONESOME ME
AIN'T THAT LOVING YOU BABY
STICK LIKE GLUE
THEY'LL MAKE YOU CRY
THAT'S IF YOU WANT ME TO
I WANT MORE LOVING
I WOULD BE HAPPY
NOT TOO LONG AGO
JUST A LITTLE
GOOD TIME MUSIC
sundazed music

THE BEAU BRUMMELS - Introducing CD.

THE BEAU BRUMMELS
SAN FRAN SESSIONS
RARITIES • DEMOS • ALTERNATE TAKES • UNISSUED PERFORMANCES • 1964-66
THE BEAU BRUMMELS
SUNDAZED

THE BEAU BRUMMELS - San Fran Sessions 3-CD.

Regrouping as a trio, the group recorded the critically acclaimed, more experimental album *Triangle*, in 1967. Their last Warners album, *Bradley's Barn*, found the group branching into country-rock, a year or so before it became fashionable.

1973 saw the release of *The Beau Brummels Sing*, while *Original Hits* was issued in 1975 (both contain material from their Autumn days).

The Beau Brummels did reform for an unimpressive reunion album in 1975, Although surprisingly it made the Album Chart. **Ron Elliott** and **Sal Valentino** continued to make music and work on various low-profile projects of their own, they've never made records on par with the **Brummels**' vintage work. **Ron Elliott** later played in **Joyous Noise (Musical Ensemble)**.

There have been a number of compilations of their material, many of which are detailed in the discography above. Especially worth mentioning is the 4-CD, 113-track *Magic Hollow*, which is an excellent overview of their sixties career (nothing is included from their post-sixties reunions). There's a good balance between their most familiar material (including all of their hits) and rarities, with 42 tracks appearing the first time (though some of those are alternate versions). True, some of the *Triangle* album is missing, as is most of *Bradley's Barn* and there are a wealth of missing unreleased-in-the-'60s tracks that have shown up on other **Beau Brummels** compilations. However, contained over four CDs, this is a near definitive journey of their evolution from the first truly fine American British Invasion-inspired band to folk-rock and country-rock innovators.

Compilation appearances have so far included: *Laugh, Laugh* on *Nuggets Box* (4-CD); *Laugh, Laugh* and *Just A Little* on *Nuggets* (CD) and *Nuggets, Vol. 7* (LP); *Magic Hollow* on *Psychedelic Visions* (CD); *Laugh, Laugh, Stick Like Glue, If You Want Me To, Don't Talk To Strangers, Sad Little Girl* and *Still In Love With You Baby* on *San Francisco Roots* (LP); *When It Comes To Your Love* on *Sundazed Sampler, Vol. 2* (CD); *The Jerk* and *Sad Little Girl* on *The Autumn Records Story* (LP); *Don't Talk To Strangers* and *Two Days 'Til Tomorrow* on *Love Is The Song We Sing* (4-CD book) and finally *Don't Talk To Strangers* can also be heard on *Microdelia* (CD).

This entry has been compiled with much help from Richie Unterberger. (RU/MW/SR/VJ)

The Beauchemins (CA)

Personnel:	NANCY BURBA	vcls	A
	PAM FUNKHOUSER	vcls, tamb	A
	LEE KRISKE	vcls, gtr	A

THE BEAUCHEMINS
Exclusive Recording Artists for Stereo-F Corporation on the MUSTANG label

THE BEAUCHEMINS.

PAUL MARSHALL	vcls, gtr, hrmnca	A
VERNE WILLIS	vcls, banjo	A

45s: My Lovin' Baby/Shenandoah (Mustang 3015) 1965
α What Have They Done With The Rain/
A Field Of Yellow Daisies (Scarlet 502) 1966

NB: α shown as by The Tree Toppers.

This was a Los Angeles vocal folk-rock group. Their debut presented *My Lovin' Baby*, a protest song of sorts in **Byrdsian** 12-string-jangle mode. The lyrics were essentially a draftee's love-letter to his girl, explaining his reluctance to go off to fight his government's fight in Vietnam ("they have called on me to go and die").

The band managed to get on the bill for some high profile shows, including opening for **The Byrds**, **Love**, **The Standells**, and **The Seeds** at The Trip, It's Boss, and Whisky A-Go-Go.

Upon discovering that there was a band called the Bo-Shay Men, Bob Keane changed their name to The Tree Toppers for the next single, released in January 1966. The melodious harmony-popper *A Field Of Yellow Daisies* has a lush, multi-harmonious peace-love vibe reminiscent of **The Association** and **The Mamas and Papas**. Amazingly, the band didn't find out about the name change, until after the single was pressed!

On both singles, Bob Keane brought in his usual group of great L.A. session players to assist the band on the folk-rock 'A' sides, although the 'B' sides were recorded by the band alone.

Two more tracks were recorded in January 1966 but, because the band had changed their sound considerably, *Good Enough For Me* and *What Have They Done* were not released.

Original **Beauchemins** songwriter/lead vocalist Paul Marshall later joined **The Strawberry Alarm Clock**, circa '69, around the time of their final UNI album, *Good Morning Starshine*. He also appeared during a party scene in Russ Meyers' 'Beyond The Valley Of The Dolls' (he can seen singing his self-penned *Girl From The City*). (MW/BTs)

The Beau Denturies (OH)

Personnel incl:	BURNHAM	A
	HARRIMAN	A

45: Straight Home/Don't Quit Now (Encore 1001) 1966

Akron, Ohio was home to this mob. Over an incessant fuzztone riff the singer tells of a lousy date... how he watched an awful movie and ended up taking home a girl that was 'downright ugly'! Quite a little gem *Straight Home* later turned up on *Highs In The Mid-Sixties, Vol. 21* (LP) and on *Riot City!* (LP); whilst both sides of the single figure on *Psychedelic States: Ohio Vol. 1* (CD).

They were later known as **The Zoo/Yellow Pages**. (MW)

The Beau Gentry (FL)

Personnel:	RUSSELL DASHIELL	gtr
	RICK JAEGER	dr
	DOUG KILMER	bs
	LANCE MASSEY	gtr

45: Dream Girl/Just In Case (Feature 202) 1967

Originally from Satellite Beach in Florida the band had broken up after Jaeger moved to Janesville, Wisonsin to join Sam McCue's **Legends.** Other members had followed him there, and they reformed in 1966, releasing a single on the local Feature label the following year. Further recordings were done with Bill Traut at Dunwich but they never saw the light of day until *Black Cat Blues* was exhumed on *If You're Ready: The Best Of Dunwich Records Vol. 2* (CD).

Kilmer joined **Norman Greenbaum**; Jaeger went on to **A.B. Skhy**, then **Crowfoot** and numerous others. For full details see Gary Myers' book 'On That Wisconsin Beat'. (VJ/MW)

The Beau Phenom (CT)

45: Call Off Life/Peyote Peyote Lowding (Co-op 520) 1969

Here's a pretty strange psychy single with strange titles from New Haven, Connecticut. *Call Off Life* is an anti-Nam protest dirge with the odd gun effect and military-style drumming. The flip is even weirder - a slowed-down take of the *Shake Rattle And Roll* melody with nonsensical lyrics. (MW)

Beauregard Ajax (CA)

Personnel incl:	DAVID FERGUSON
	CHARLES HENDRICKS

ALBUM: 1 DEAF PRISCILLA (No label #LP-068) 2005

NB: (1) German issue. First release of recordings made for Del-Fi in 1968. (1) reissued on CD (Shadoks) 2006 with bonus tracks.

From Oxnard, California this album is a good example of the influence of the Beatles on US rock and pop. It comprises 14 tracks, written by

BEAUREGARD AJAX
DEAF PRISCILLA

BEAUREGARD AJAX - Deaf Priscilla LP.

Fergusion & Hendricks and recorded at Western Sound Recorders in L.A. on 4th April 1968 by this previously unknown southern Californian combo. It's psychy West Coast soft-rock with a haunting quality, gentle acidic guitar, and fine dual male harmonies. There's plenty of fuzzy guitar, lots of melodies and interesting lyrics and tracks like *Is Tomorrow Thursday?* and *Blue Violins* will appeal to fans of psychedelia. The CD has better sound quality. (VJ/MW)

Beauregarde (OR)

Personnel:	BEAUREGARDE	vcls	AB
	OMAR BOSE	organ	B
	DAVE KOLPEL	bs	B
	JAY LUNDELL	drms	B
	ALLEN ROBINSON	congo, sax	B
	GREG SAGE	ld gtr	B

ALBUM: 1(B) BEAUREGARDE (F-Empire SP-7104) 1971 R1

NB: (1) counterfeited on vinyl circa 1987 and on CD (GRC 010) 2000. (1) reissued again on CD (Jackpot JPR 7104) 2004. (1) reissued on CD (Second Harvest GRC 010) 2007 housed in a digi-pack sleeve.

45: Testify/I (NWI 2758) 1969

NB: Some copies with PS.

Beauregarde, a professional wrestler who toured the USA in the late sixties and early seventies, recorded the album at Sound Productions in Portland with young area musicians. Greg Sage and Dave Kolpel later figured prominently in The Wipers, another Oregon band. The album is crude bluesy rock with **Beauregarde**'s heavy-handed, occasionally humorous vocals to the fore. For the earlier single, **Beauregarde** had tagged another bunch of Portland talent, **The Phantoms** (of *Hallucinogenic Odyssey* fame). (CF/MW)

Beauregarde (?TX)

45: Mama Never Taught Me How To Jelly Roll/
Popcorn Popper (International Artists 123) 1968

This is a different, obscure group, most likely based in Texas. The single was produced by Dave Carroll. (VJ/NK)

The Beaus Of Beethoven (PA)

45: It's Too Late/Goin' Away (Sound-Pro Studios 1014/5) 1967

Here's a rare and sought-after single by an unknown band from Patton, Pennsylvania. *It's Too Late* is an up-tempo punker with two stunning fuzz solos. It has finally been compiled, on *Wylde Sydes Vol. 9* (CD). (MW)

The Beautiful Apollo (IL) - see Apollo's Apaches (IL).

Beautiful Daze (CA)

Personnel incl: JOHN GREEK gtr

45s: City Jungle Parts 1/2 (RPR R-101) 1967
City Jungle Parts 1/2 (Spread City 101) 196?
α City Jungle Part 1/City Jungle Part 2 (Alpha 618) 1968

NB: α shown as by **More Beautiful Daze**.

John Greek, formerly of **The Wailers**, played on and co-wrote this awesome two-sider, released on a Hollywood-based label in the latter half of 1967. Co-writer S.Firth may have been a band member but no other info on this band's line-up has come to light, if indeed it was a real band outside of the studio. At that time, Greek was in demand as a session player in L.A. (notably for the **Seeds** and **Weeds/Lollipop Shoppe**) and as a backing musician on the road, for the likes of the Fifth Dimension. He was in at least one famously fake band, The Sacred Cows, alongside Ben Benay and Jerry Scheff; they appeared in the 'Groovy Guru' episode of the TV comedy-spy series 'Get Smart'.

You'll find both sides of the single on *Acid Dreams, Vol. 1* (LP), *Acid Trip From The Psychedelic Sixties* (LP), *High All The Time, Vol. 1* (LP) and *Sixties Archive Vol. 8* (CD); *Part 2* on *Psychedelic Unknowns, Vol. 6* (LP & CD) and *Everything You Always Wanted To Know...* (CD); and *Part 1* on *Acid Trip From The Psychedelic Sixties.*, *Psychedelic Unknowns, Vol. 4* (LP & CD), *Pebbles Vol. 3* (CD) and *Great Pebbles* (CD). (VJ/MW)

The Beaux Jens (MI)

Personnel:	TOBY BATES	keyb'ds	AB
	BOB DICK	gtr	A
	GORDY GARRIS	vcls, bs	AB
	JOE PANESSIDI	drms	AB
	TIM SCHRAMM	ld gtr	A
	TOM TAYLOR	ld gtr	B

45: She Was Mine/Trouble Baby (Sound Of The Screen 2162) 1967

Formed at high school in Grand Ledge, a small town about 15 miles west of Lansing (Michigan's State Capital), in March 1966, **The Beaux Jens** soon became a local teen attraction. The above single was the quartet's sole stab for stardom. It was recorded at the Great Lakes/Fenton studios in Sparta, Michigan and released by The Screen, a local teen club, on its own label (a Fenton subsidiary). Gordy Garris went on to work with **Dick Wagner & The Frost** and Whipeye.

She Was Mine is a good organ-led mid-sixties punker on which the band sing about their 'little girl with lovely blue eyes'. You'll find it on *Acid Dreams Epitaph* (CD), *Acid Dreams - The Complete Set* (3-LP), *Back From The Grave, Vol. 6* (LP), *Boulders, Vol. 3* (LP), *Let 'Em Have It! Vol. 1* (CD), Michigan Mayhem Vol. 2 (CD) and *Scream Loud!!! The Fenton Story* (2-CD); and *Trouble Baby* has resurfaced on *Scream Loud!!! The Fenton Story* (2-CD) and *Teen Blast Volume #2* (CD). (VJ/MW/KBn)

Beaver and Krause (OH/MI>CA)

Personnel:	PAUL BEAVER	keyb'ds, sound effects	A
	BERNIE KRAUSE	keyb'ds, sound effects	A

ALBUMS: 1(A) RAGNAROCK ELECTRONIC FUNK (Limelight 86069) 1969
2(A) IN A WILD SANCTUARY (Warner Bros. WS 1850) 1970
3(A) GANDHARVA (Warner Bros. WS 1909) 1970
4(A) ALL GOOD MEN (Warner BS 2624) 1972
5(A) A GUIDE TO ELECTRONIC MUSIC (Comp) (Nonesuch K 73018) 1975

NB: (2) and (3) were reissued on one CD (Warner Archives 9 45663-2) 1994.

Beauregarde
GRC 010

BEAUREGARDE - Self Titled CD.

Paul Beaver was born in Ohio in 1926 and Bernie Krause was born in Detroit, Michigan on 8 December 1938. They probably had more to do with introducing the synthesizer into rock music than anyone else. Beaver was a veteran of the Hollywood studio system, known as a sound effects man but, in fact, something of an innovator in electronic music. Krause, a dozen years younger, had moved from Detroit to Cambridge to L.A. to San Francisco, working as a guitar player, folk singer, and session man, and was becoming interested in electronic music. **Beaver and Krause** are credited on countless records between 1965 and 1975: **Doors**, **Byrds**, Neil Young, **Beach Boys** as well as several soundtracks including "Rosemary's Baby", "Candy", "Performance" etc. They also provided the electronic effects to the *Zodiac: Cosmic Sounds* album that Mort Garson was arranging.

They also recorded four albums of synthesizers, moogs, flutes, tablas, guitars and various sound effects (live voices, birds, monkeys, sea...), creating a kind of "musical trip", a little like **Don Robertson**'s albums.

Gandharva, which is probably their best album, also features **Mike Bloomfield**, Ronnie Montrose, Howard Roberts and Gerry Mulligan.

Paul Beaver died in L.A. in 1975 aged just 50. Bernie Krause has also released an entire album of songs called *Fish Wrap* on which ALL the sounds are sampled animal or fish sounds, as a Nature Conservancy fundraiser. (SR/VJ)

Beaver and The Trappers (CA)

Personnel incl:	RICHARD CORRELL ?	A
	JERRY MATHERS	A

45: In Misery/Happiness Is Havin' (White Cliffs 236) 1966

From Los Angeles, this band was formed by Jerry Mathers, the actor who played 'Beaver' on the TV series "Leave It To Beaver" in the late fifties. Richard Correll who played "Richard" in 'Leave It To Beaver' may also have been in the band. The flip side has turned up on *Boulders, Vol. 10* (LP) and *Hipsville 29 B.C.* (LP). (VJ/AB/CVr/MW)

The Beaver Patrol (FL)

45: ESP/Just Like A Lady (Columbia 4-44139) 1967

This very obscure band from Hollywood, Florida was produced by Richard Gottehrer. They reworked The Pretty Things *LSD* as *ESP*, slowing it down in the process. A fine psychedelic punk number with some infectious fuzztone guitar playing, it is their only known recording and you'll also find it on *Pebbles, Vol. 11* (LP), *Boulders, Vol. 4* (LP) and *Ya Gotta Have... Moxie, Vol. 1* (2-CD).

The same *ESP* song was later recorded by **Big Brother featuring Ernie Joseph** and an earlier/faster/punkier version was issued by **Rain**. (VJ/MW/LP)

Joe Beck (PA>NY)

Personnel:	JOE BECK	gtr, bs, vcls, piano	AB
	RANDY BRECKER	trumpet	A
	DONALD MCDONALD	drms, perc	AB
	DON PAYNE	bs	A
	DANNY WHITTEN	gtr, vcls	A
	DOMINGO ALVARADO	vcls	B
	WARREN BERNHARDT	keyb'ds	B
	DIEGO CASTELLON	gtr	B
	TONY LEVIN	bs	B
	SABICAS	gtr	B

ALBUMS: 1(A) NATURE BOY (Verve Forecast FTS-3081) 1969 SC
2( ) ROCK ENCOUNTER (Polydor 24-4026) 197?

NB: (1) reissued on vinyl (Breeder Backtrack FTS 3081) 2002. (1) reissued on CD (Long Hair Music LHC47) 2006 with an informative booklet. (2) shown as by Sabicas With Joe Beck. (2) reissued on CD (Long Hair Music LHC48) 2006.

BEAVER & KRAUSE - Gandharva CD.

At the early age of 18 **Joe Beck** left his home town Philadelphia and headed to New York, where due to his extraordinary talent he soon became co-artist with famous jazz musicians (such as Paul Winter, Charles Lloyd, Gary McFarland and Chico Hamilton). Miles Davis took him on as the first "electric guitarist". In late 1966 he recorded the *Rock Encounter* album with Sabicas, one of the world's greatest flamenco guitarists. The recordings on this album earned him a record deal with MGM/Verve, and in 1967/68 *Nature Boy* was recorded.

The *Nature Boy* album is an attempt at mixing psych, rock and jazz with some classical influences. **Joe Beck** was a very gifted guitar player who composed, arranged, conducted and produced this album in 1969. He was briefly the guitarist in **Tim Hardin's Band**. Six of the nine tracks are over five minutes long and give **Beck** the opportunity to show his remarkable guitar skills, obviously influenced by the likes Hendrix and Eric Clapton. The best moments are probably *No More Blues, Rapid Disintegration Of A Chamber Orchestra, Ain't No Use In Talkin* and the title track (written by Eden Ahbez). The guitar, bass and drums parts are constantly good but some arrangements may sound a bit dated now. Danny Whitten (**Rockets**, Crazy Horse) plays on two tracks including his own *Let Me Go*. Donald McDonald had earlier been in **Jeremy and The Satyrs**.

Beck recorded a second album with famous Flamenco guitarist Sabicas. It's similar to **John Berberian's** Middle Eastern rock ensemble mixing acid rock with a traditional ethnic music style to stunning effect. There's lots of tasty guitar work on the album. The CD reissue is digitally remastered and comes with informative booklet.

Joe Beck also issued several jazz albums in the late seventies. (SR/CF)

Beckett Quintet (CA)

45s: Baby Blue/No Correspondence (Gemcor 5003) 1965
Baby Blue/No Correspondence (A&M 782) 1965

The work of an L.A. outfit, this single was 'directed' by Capitol (and **Beach Boys**) studio legend Nick Venet. Despite being picked up by A&M the single sank without trace.

You'll also find both sides on *A Journey To Tyme, Vol. 1* (LP) and *No Correspondence*, which featured some great reverb, on *Pebbles, Vol. 9* (LP), *Pebbles Vol. 8* (CD), *Garagelands, Vol. 1* (LP), *Garagelands, Vol. 1 & 2* (CD), *The Essential Pebbles Collection, Vol. 1* (2-CD) and for some reason on Eva's *Swamp Rats vs. Unrelated Segments* (LP) compilation. The 'A' side was a nice folk-rock version of Dylan's *Baby Blue*. (VJ/EW)

Billie Joe Becoat (?)

ALBUMS: 1 REFLECTIONS FROM A CRACKED MIRROR
(Fantasy 8392) 1969

2	LET'S TALK FOR A WHILE	(Fantasy 8401) 1970

NB: (1) also issued in the UK (Liberty LBS 83280) 1969 (SC).

Following **Richie Havens**' success, several labels signed black folk-rock singers and **Billie Joe Becoat** was Fantasy's attempt. Housed in a stunning yellow, orange and red 'flames' cover with a peace sign in the middle, his album contains 10 self-penned songs, with a voice somewhere between **Tim Buckley** and **Havens**. (SR)

Bedforde Set (MD)

Personnel:	NORMAN BULL	bs	A
	LEWIS MILLER	organ	A
	STEVE SCHEIN	drums	A
	WILLIAM SINGER	ld gtr	A

45:	A World Through A Tear/ Girl, Go Run Away	(RCA Victor 47-9068) 1967

A quartet from Rockville and Silver Spring, Maryland whose original composition *Girl, Go Run Away* is superb - catchy garage-beat with drivin' organ, great hooks and harmonies and rippin' guitar. The compilers of Mindrocker *Vol. 9* (LP) and *Fuzz, Flaykes, And Shakes Vol. 3* (LP/CD) agree.

So why on earth was this not the PLUG side? This has all the hallmarks of a major-label cock-up. Presumably the band won their contract on the basis of demos of the likes of *Girl..* , yet *A World..* is lame harmony-pop, probably imposed on the band (it's not written by them), with terrible lyrics and an impossible-to-recall melody due to too many awkward chord changes. If only DJs had bothered to flip it over, this might not have been their sole legacy. (VJ/MW/MM/BE)

Jack Bedient and The Chessmen (WA>NV)

Personnel:	JACK BEDIENT	vcls, gtr	AB
	BILL BRITT	bs, vcls	AB
	JEWELL HENDRICKS	drms	AB
	KEVIN WOODS	vcls, gtr	AB
	WALTER HANNA	keyb'ds	B

ALBUMS:	1	LIVE AT HARVEYS	(Fantasy 3365) 1965 SC
	2	WHERE DID SHE GO	(Satori 1001) 1967 R1
	3	JACK BEDIENT	(Executive Productions) 196?
	4	SONGS YOU REQUESTED	(Chessmen 11588) 196?
	5	IN CONCERT	(Chessmen) 19??
	6	TWO SIDES OF JACK BEDIENT	(Trophy) 19??

45s:	The Mystic One/Question	(Era 3050) 1961
	Silver Haired Daddy/Pretty One	(Trophy 1001) 1964
	Dream Boy (Count Your Dreams)/ Drummer Boy (Please Play Us A Song)	(Palomar 2212) 1965
	See The Little Girl/Here I Am	(Fantasy 595) 1965
	See The Little Girl/ Looking For A Good Love	(Fantasy 595) 1965
	Double Whammy/I Want You To Know	(Fantasy 598) 1965
	Glimmer Sunshine/Where Did She Go	(Rev 104/5 - 66) 1966
	I Could Have Loved You So Well/ Love Workshop	(Columbia 4-44302) 1967
	Pretty One/See That Girl	(Columbia 4-44481) 1968
	The Pleasures Of You/It's Over	(Columbia 4-44565) 1968
	My Prayer/Independence Day	(Columbia 4-44671) 1968
	I've Been Loving You/I Could Never Lose My Love For You	(Executive Productions 21) 1969
	Beautiful (Takes A Trip)/ Release Me	(Executive Productions 21) 1969

Originally formed in Wenatchee, Washington, this outfit relocated to Nevada, where they spent most of their time as a show band and regular attraction in Reno and Las Vegas. Over their long history this band changes with the times covering early sixties sounds, garage, folk-rock, protest, ballads. If they could be said to have a sound it's of a pop group with strong vocals, harmonies and melodramatic arrangements. Their latest material would've suited Gene Pitney or the Walker Brothers! Garage collectors need look no further than the compilations: - *The Mystic One* can also be heard on *History Of Northwest Rock 7* (cassette); *See The Little Girl* figures on *Wyld Sydes Volume 9* (CD); *Double Whammy* has resurfaced on *Highs In The Mid-Sixties Vol. 7* and *Teen Blast Volume #1* (CD); *I Want You To Know* can be found on *Highs In The Mid-Sixties Vol. 7*; *Glimmer Sunshine* has re-emerged on *Quagmire Volume 8* (CD); you can check out *Rapunzel* on *Highs In The Mid-Sixties Vol. 14* and *Wyld Sydes Volume Eight* (CD); *Glimmer Glimmer* gets another airing on *Let's Dig 'Em Up #2* (LP); and *I Used To Feel Bad* is also on *Destination Frantic Volume 2* (CD).

Walter Hanna recalls: "I became the first additional member, as organist for the Chessmen in the mid-sixties, rounding out the group to five members. This followed their first Washington state to central California club successes with the original members: Jack - barely able to play rhythm guitar - a fantastic voice, as the centerpiece; Bill Britt on steady 6-string bass, backing vocals and some lead, plus comedy; Kevin Woods on fair lead, good rhythm guitar, backing vocals, plus comedy; and Jewel Hendricks on drums, at the time I joined."

"I was playing a Wurlitzer electric piano with a small home-style Lowrey organ at a pizza parlor in Belmont, California, near S.F. This was a local group doing fifties-sixties Top 40, R&B, with new **Beach Boys** surf music, **Buffalo Springfield**, Ray Charles, etc. The Chessmen "discovered" me playing there while they were checking out the local scene, ready to start an engagement at a nearby Redwood City club. We exchanged numbers; they told me to come see them, pretty much offered me a job 'on the spot'. I followed up, went to see them play: with steady good-paying work lined up and a repeat offer, I joined up. I think the hurried addition of an organist was their manager's suggestion with upcoming better bookings in Nevada hotels."

"As it turned out, this was the beginning of **Jack Bedient and The Chessmen**'s first real big-money success, mainly in Nevada, changing gradually from a dance-club band into more of a 'Vegas show group' act which worked great at first, as the local radio station picked up on the song singles. As I joined and went to Nevada with them, 'instant local stardom' continued for nearly two years. This was unfortunately followed by a slow decline, neglecting new songs and funny bits. So, poor and intermittent bookings into the wrong venues that didn't fit the band which was now part-dance, part-show, some Jack Bedient standards that went over well - but no longer really good at just one thing. It was a tired performance, singing the same not-too danceable, but not-too listenable songs, repeating the same copycat comedy bits, most of which were picked up watching the singing duo, Gaylord and Holiday. They worked for years after their two 45 hits in the fifties ("at the shoemakers shop... shoes that kept her feet a dancing, a dancing, all the livelong day..." another I can't recall - something with a clock?). These two guys were wise - since they couldn't survive on the strength of two old singles that weren't dance songs, but novelties, they got funny, learned newer songs they could sing to a sit-down audience, continually updated music and comedy, paid writers for funny bits to add to their show, and remained a viable name act for years, easily bookable for big bucks on the Nevada casino and nationwide big hotel circuits."

Joe Beck
NATURE BOY

JOE BECK - Nature Boy LP.

"As the Chessmen had become more popular, Jack, with our Reno manager Bob Dee's urging, was trying to 'secretly' slip away and become a single big-name artist, like Roy Orbison, Jimmy Rogers, Andy Williams, etc. They made a fair effort to keep this a secret (duh - lots of resentment) and keep the band intact in the meantime, in case his solo career didn't work out well. I didn't follow his career after I left, but think he finally fizzled out, though he had some local popularity here and there. Reliable gossip I heard years later said he was working as a solo act with his guitar at Harold's club in Reno hotel in one of their in-house bars."

"But back to better days: I became a member; Bob Dee had the Chessmen lined up with good Nevada bookings: the Golden Hotel in Reno, the Silver Nugget nearby in Carson City, and Harvey's Hotel and Casino just up the hill at Lake Tahoe. We soon were headlining at the Golden Hotel (later to become Harrah's Club), soon with around-the-block audience lines to see us. Jack and The Chessmen moved from the backstage bar at Harvey's, Lake Tahoe, to opening act status for Sarah Vaughan, then Rowan and Martin, later appearing with them at the Riviera in Vegas. During the Reno/Carson/Tahoe era, we had four No. 1 "Top-40" hits on the local Reno radio station, one of which reached No. 16 in Sacramento. This was around the time of the Beatles vs Rolling Stones English invasion, Animals, Yardbirds - for most American groups, pre-psychedelia."

"The drug scene in Nevada consisted of the casino pit bosses making easily available a steady supply of Dexamil Spansules, a great, 'tiny-time-pill' combination of the 'upper' Dexadrine and 'downer' Miltown (Mother's Little Helper) which kept you wide awake without being 'wired' for 12-24 hours. If you weren't near a 'cool' casino, the constant stream of truckers through everywhere always had something 'speedy' on hand. A user could stay up for days, gambling, drinking, 'making out', etc. My fun-filled, idiotic, but surprising, 'speed-run' record was five days without sleep (plus three different groupies in 24 hours - oh the shame). This event ended when the noise and shaking of my car woke me up in time to survive, as I ran straight off a curve of the main highway between Reno and Carson city into the sagebrush of the Nevada desert."

"The Chessmen's popularity was not able to break out of the local area, though we did follow **Question Mark and The Mysterians** into a popular Sacramento night club booking on one occasion, and recorded a few more singles and an album while I was a member. I wrote the song, *Drummer Boy (Please Play Us A Song)* on one side of a single we released that got some airplay, and *Waltz Tune* on another record, possibly *Live At Harvey's*, that we recorded during a Lake Tahoe engagment. One interesting note: the original four Top-40 Reno hits were on Fantasy Records, a small, unknown studio in San Francisco - before they signed **Creedence Clearwater Revival**, who already had their own local following! Prior to **Creedence**, one of the few one-hit artists Fantasy had was Vince Giraldi of *Cast Your Fate To The Wind*."

"The 'Long Decline': Time passed quickly and popularity faded. Following a dreary dinner plus music/entertainment booking at a dead Bakersfield eatery, Bob Dee actually booked us into the Playboy Club (I keep thinking the "Tiger-A-Go-Go" disco?) at the S.F. airport. Jack had grown gradually worse at playing guitar and singing in rhythm with the band after a couple of classy bookings when part of the show was Jack Bedient backed by the house orchestra - his dream come true. Jack's attitude towards 'his' musicians reflected this - we got 'no respect', especially drummer Jewel and I, and later Jewel's replacement. With Bob Dee and Jack's maneuvering to get him in the solo limelight, 'The Chessmen' were cut to a trio of Jack with Bill and Kevin - drummer and keyboard as sidemen with a cut in pay! As front-men Bill and Kevin might potentially have survived if Jack's solo career didn't go big-time. I think Jack had a 'Plan B' similar to Gaylord and Holiday's "Vegas show group" set-up. They got the big money, a couple of regulars got a reasonable 'retainer' rate of pay; otherwise local union musicians were hired as needed, and paid scale."

CAPED CRUSADER RECORDS
the
No One Left To Love
AUTHORITY

BEDLAM FOUR - No One Left To Love (45 PS).

"So, Jewel, the original drummer was relegated to sideman status with a cut in pay, and so was I, just before we did the *Live At Harvey's* album. Jewel quit soon after, moved to L.A. and went to work for his girlfriend's brother, the guy who had just designed, patented, and begun to manufacture the original helicopter camera mounts used in almost every big action movie on the big screen for years. Jewel was replaced by Art - can't recall the last name - and I stayed as a sideman for a while, needing the money, which was still pretty good, and enjoying the life-style. It's an old story in music 'show-biz' - one person in a successful group is willing to dump the others, despite their hard work on the way up. That's a different situation than being in a dead-end band moving from one subsistence gig to another. And, it's a different situation from a long-term success combination deciding to call it quits and go their own ways - some then on to personal star status. Jack had the voice, absolutely beautiful - but, lacking strong musicianship, he needed musicians with him that knew his weaknesses and could compensate."

"As The Chessmen began to slip little by little nearing a couple of years of local stardom, he developed an arrogant, 'it's a privilege to play for me' attitude. The Playboy Club (Tiger-a-Go-Go?) turned into the last straw for me. About four nights into the gig, we were playing *Black Is Black*, *I Want My Baby Back*, with the cool turn-around beat the Four Tops made famous. Jack lost the beat and was playing and singing a beat behind, then turned around and yelled at me and Art something like, 'get with it!', loud enough for the customers to hear. The new drummer and I had already had a couple of arguments with him on previous gigs about this. On the break, I called him aside with the drummer in tow, and told him he had to stop pulling this stunt. Jack said something like, 'If you don't like it, why don't you quit?' Coincidence made it payday and next day off! I came and got my gear while Art was getting his. Art took off; I headed for Los Angeles into a long career of fun garage and original bands, a few 'almost-made-it' big rock 'n' roll bands, and many better-to-forget traveling club bands, always with Hollywood as home base."

"Except for the great studio and concert tour drummer, Richard Crooks, who I played with in our high school rock'n roll band, The Rhythm Rockers, (Gilroy, California, class of '60!), the best group talent I played with and closest I came to fame was with a four-member group, Unicorn, based in L.A. It was probably 1971 through '72 when we had a run of popularity playing the local beach cities and Hawaii. We were a three-part harmony C.S.N. and similar cover group: me on keybass - imitation Ray Manzarek - Hammond organ with Hohner electric piano on top - Leslie plus Sunn bass amps, tenor vocals and some lead; Danny on drums; Pamela on soprano vocals (plus good tambourine); and - just beginning to write originals - our lead guitarist, Cecelio Rodriguez from Santa Barbara, playing a Les Paul (Junior?) without a pick into a Marshall, singing most lead vocals. We had about a two year run, did really well at the Coral Reef Hotel in Hawaii, in a huge Red Noodle restaurant with an all-night cabaret license, big dance floor and stage. We played the 'Festival of the Sun' concert in Diamond Head Crater, an all-day event with **Santana** headlining, and **Quicksilver Messenger Service**, a few other well-known groups and some lesser-known Hawaiian rock bands. When Unicorn broke up, I stayed in L.A., Pam went home to Washington state. Cecelio? He went to Hawaii to get together with his new friend, Henry Kapono - Cecelio and Kapono, 'ya know..."

Jack Bedient passed away in 1998. (MW/DR/GB/WH)

Bedlam Four (MN)

Personnel:	BOB DERRICKSON	ld gtr	A
	GREG HUPPERT	keyb'ds	A
	DICK POGUE	drms	A
	JACK TAYLOR	bs	A

45s:	Hydrogen Atom/Watch It Baby	(Armada A 001) 1967
	No One Left To Love/ Psychedelic Mantra	(Caped Crusader CC 73) 1991

Came out of Minneapolis, Minnesota and are best known for the bizarre and completely 'over the top' *Hydrogen Atom*. They were previously known as **The Echomen**. Back in 1967 they also had a cut on *Money Music* (LP), a compilation of some of the best Minnesota sixties bands which had a very limited pressing. The *Hydrogen Atom* single is also very sought-after and expensive.

The Caped Crusader release is a fabulous package featuring pictures and information on the band plus two previously unreleased tracks. *No One Left To Love* is a garage raver and *Psychedelic Mantra* consists of almost five minutes of fuzzy Eastern psychedelia. This is a must-have for any collection of garage/psychedelic rock.

You can also find *Hydrogen Atom* on *Sixties Rebellion, Vol. 11* (LP & CD), *Changes* (LP), *The Magic Cube* (Flexi & CD), *Pebbles, Vol. 2 (ESD)* (CD), *Mayhem & Psychosis, Vol. 3* (LP) and *Mayhem & Psychosis, Vol. 2* (CD). In addition, there's a previouly unreleased version of *I Just Want To Make Love To You* on *Quagmire Volume 5* (CD) and another previously unreleased cut, *My Baby Is Gone* can be sourced on *Wyld Sydes Volume Eight* (CD). (VJ)

The Bed of Roses (MI)

Personnel:	F. DASH	A
	J. LIGHT	A

45s:	I Don't Believe You/Hate	(Deltron 813) 1966
	Quiet!/I Gotta Fight	(Tea 2577) 1968

Bay City, Michigan was home to this band. Their debut, on Saginaw's Deltron label, featured a competent version of one of Dylan's less well known songs backed by an acid-tainted instrumental.

In 1967 they went the way of many other bands and headed for San Francisco. By early 1968 they were back home, recording their follow-up in an upstairs room of a local record shop. *Quiet!* isn't - it's a raucous jerky rocker with a nifty fuzz break and outro - it was composed by F. Dash; the flip, composed by J. Light, is another riff-heavy rocker with larynx-wrenching vocals ala **Blue Cheer**.

Compilation appearances have included: *Hate* on *Highs In The Mid-Sixties, Vol. 6* (LP); *Quiet!* on *Psychedelic Crown Jewels Vol. 3* (CD) and *I Gotta Fight* on *Scream Loud!!! The Fenton Story* (2-CD). (VJ/KBn/MW/MM)

Bedpost Oracle (CA)

Personnel incl:	ROBERT M. DAVITT	A
	TED GULICK	A

45s:	The Break Of Dawn/Love Isn't Dead	(Corby CR 230) 1970
	Somebody To Love/Chest Fever	(Oracle 29002) 1971

Here's a psychedelic outfit worth investigating. Both singles were on California labels and the band is thought to have been from Los Angeles, possibly Pomona. The cover of **Jefferson Airplane**'s *Somebody To Love* was good.

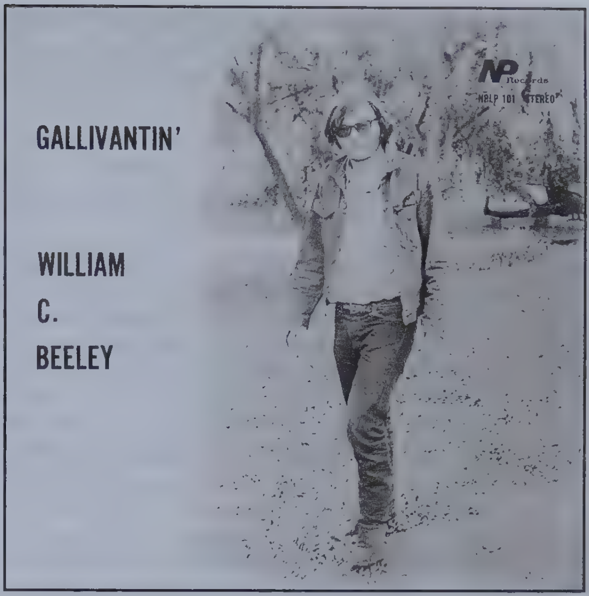
Compilation coverage has included: - *Somebody To Love, Chest Fever* and *Love Isn't Dead* on *Brain Shadows, Vol. 1* (LP & CD); *The Break Of Dawn* on *Fuzz Flaykes & Shakes Vol. 1* (LP & CD) and *Love Isn't Dead* can also be found on *Pebbles Vol. 11: Northern California* (CD).

The Break Of Dawn, has also been covered by the Wicked Ones in 1991. (VJ/MW)

Beech-Nuts (NY)

45:	My Iconoclastic Life/Nature's Company	(Showcase 6602) 1967

My Iconoclastic Life has lots of mouth harp and really classic growling punk vocals and really maladjusted lyrics like "My life is nil, I just take pills, sit for hours watching the flowers, I'm so alone I scream and moan without you". You can check it out on *What A Way To Die* (LP), *Hang It Out To Dry* (CD) or *I Was A Teenage Caveman* (LP). Apparently, the band came from Brooklyn, New York and was committed to a mental institution en bloc after the record's release!



WILLIAM C. BEELEY - Gallivantin' LP.

Rumours of Lou Reed's involvement with this act are incorrect. (VJ/MW/MM)

The Beeds (?)

45s:	Run To Her/You Don't Have To	(Team 519) 1968
	Love Hurts/You're Wrong	(Buddah 210) 1971

The Beeds was almost certainly a studio project for the Team label, a sub-division of Buddah. *Run To Her* is a classic of its genre - an up-tempo melodic rock song, with Merseybeat harmonies, chiming guitars and reedy organ. It can also be found on *Mindrocker, Vol. 8* (LP).

Produced by Jim Calvert and Norman Marsano, previously producers/composers with **The Cats Meow,** the later single on Buddah in 1971 was written by Buddy Vidal, Steve Couto and Ritchie Mann and may of course be by an entirely different outfit. (VJ/SR/MW)

The Beefeaters (CA)

Personnel:	GENE CLARK	vcls	A
	MIKE CLARKE	drms	A
	DAVE CROSBY	gtr, vcls	A
	CHRIS HILLMAN	bs, vcls	A
	ROGER McGUINN	gtr, vcls	A

45:	Please Let Me Love You/Don't Be Long	(Elektra 45013) 1964

L.A.-based, Clark, McGuinn and **Crosby** had previously played with another L.A. band, The Jet Set and Chris Hillman had been with The Hillmen. In addition to the single, both sides of which can be heard on *Elektrock The Sixties* (4-LP), they recorded a four-track EP and then evolved into **The Byrds**. They also have two reviously unreleased cuts, *The Only Girl* and *You Movin'* on *Early L. A.* (LP). (VJ/MW)

The Beefeaters (TX)

45:	Don't Hurt Me/Change My Mind	(N/K) 1966

From Dallas, *Don't Hurt Me* is influenced by the **13th Floor Elevators**, whilst the flip is notable for its 12-string Rickenbacker guitar. It seems very likely that these tracks were never released back in '66.

Both sides can also be found on *Acid Visions - Complete Collection, Vol. 2* (3-CD), *Texas Punk: 1966, Vol. 1* (LP), Green *Crystal Ties Vol. 3* (CD) and Don't Hurt Me has also resurfaced on *Garage Beat '66* (5-CD). (VJ/MW)

William C. Beeley (TX)

ALBUM: 1 GALLIVANTIN' (North Park Records NPLP-101) 1970 R4

A fine local Texas folk album, very simple and unencumbered, just acoustic guitar and **Beeley**'s confident, purposeful vocal. He is effectively portrayed as a rambler on the cover; three evocative B&W photos of him in rough travelling clothes, unshaven, hair too long, you can almost see the cops escorting him to the county line! The highlight of the album is a 10-minute version of **Buffy Sainte Marie**'s *Little Wheel Spin And Spin/Codine* medley that is just remarkably dark and creepy. Not for all, but a major landmark for collectors of the genre that the likes of Bob Dylan, Davy Graham and **Perry Leopold** occupy. (CF)

Beep Beep and The Roadrunners (MA)

Personnel incl.:	? RAWLSTON	ld vcls
	TOM FALCONER	bs

45s:	True Love Knows/Shiftin' Gears	(Vincent 222) 1965
	Watermelon Man/Don't Run	(Vincent ?) 1966
	Watermelon Man/Don't Run	(Audio Dynamics 152) 1966

This band formed in Worcester, an industrial metropolis and college town in Massachusetts, in 1962. They set out as an instrumental surfin' quintet doing covers of The Ventures and other surfing hits. By 1963 they had adapted to the British invasion by adding vocals and by the time of their first single they were a popular local attraction. *True Love Knows* was a typical teen beat effort that can also be heard on *Back From The Grave, Vol. 7* (LP) and *Shiftin' Gears* a pounding surf-instrumental resurfaced on *Strummin' Mental, Vol. 5* (LP). In 1966 they hired an organ player and became a seven-piece recording their second single, which was in an Animals soulish vein. There was also a third single, which I don't have details of, in 1969 and it wasn't until 1973, after 11 years together that they finally downed their instruments. The *Watermelon Man* single may actually have only been released on Audio Dynamics. (VJ)

The Bees (CA, Los Angeles)

Personnel:	GEORGE CALDWELL	vcls	A
	PETER FERST	gtr	A
	RON REYNOLDS		A
	CARY SLAVIN	drms	A
	JOHN YORK	bs	A
	ROBERT ZINNER?		A

45s:	Leave Me Be/ She's An Artist (She Belongs To Me)	(Mirwood 5003) 1965
	Forget Me Girl/Baby Let Me Follow You Down	(Mira 210) 1966

A Los Angeles outfit who'll appeal to fans of garagy folk-rock. Their first single is in this vein with Robert Zinner's (not the Zombies') *Leave Me Be*, compiled on Moxie's *Folk Rock E.P.* (7") and *Ya Gotta Have Moxie, Vol. 1* (2-CD). It's backed by Bob Dylan's *She Belongs To Me*. The second single also features a Dylan cover on the flip side. The top side, *Forget Me Girl*, graces *Highs In The Mid-Sixties, Vol. 20* (LP).

After the band split in early-to-mid 1966 Caldwell and Zinner teamed up with guitarist Richard Fortunato, fresh ex-**Vejtable** and former **Preacher**, in the **W.C. Fields Memorial Electric String Band**, later known as **ESB**. Cary Slavin went on to play with **The Factory** and John York went on to join **The Byrds** in 1968 and have a prolific career as a session musician. A friend of **Kaleidoscope**'s Chris Darrow, he is featured on several of his solos albums and finally released a solo album, *The Claremont Dragon* in 1999. (VJ/MW/SR)

The Bees (CA, La Verne)

45:	Voices Green And Purple/ Trip To New Orleans (PS)	(Liverpool LIV 62225) 1966

From La Verne near Los Angeles, California and often confused with San Francisco's **Bees**, this band is often cited as a classic example of the influence of LSD on a teenage rock band. They produced the remarkable *Voices Green And Purple* with lyrics that recount a bum LSD trip culminating in echoes screaming over a demented 'Riot On Sunset Strip' beat.

A garage-psych classic, it was first compiled on *Pebbles, Vol. 3* (LP) and has since appeared on *Pebbles Vol. 3* (CD), *Pebbles, Vol. 2 (ESD)* (CD), *Best of Pebbles, Vol. 1* (LP & CD), *Great Pebbles* (CD), *Nuggets Box* (4-CD), *Trash Box* (5-CD) and *Songs We Taught The Fuzztones* (LP & CD), who covered it in 1984 on their *Leave Your Mind At Home* (LP). *Trip To New Orleans*, a more routine folk-blues number a-la Rolling Stones, can also be heard on *Highs In The Mid-Sixties Vol. 2* (LP) and *Teenage Shutdown, Vol. 9* (LP & CD). (VJ/MW/MM)

Bees (FL)

45s:	Shy Boy/Jadoo	(Bees 3622) 1966
	Shy Boy/Where Is My Baby	(Sunville 495) 1966

This particular swarm of **Bees** buzzed around Ft. Myers, Florida. (MW)

Beethoven's Dream Group (NY)

45:	Tobacco Road/Cat Squirrel	(In FI-11M 67102) 1967

On a subsidiary of Rochester, New York's Fine label alongside the **Young Tyrants**, **Beethoven's Dream Group** was from nearby Batavia, New York. Their guitar-laden cover of *Tobacco Road* is different to the norm and all the better for it; it has a West Coast folk-rock vibe, like early **Jefferson Airplane** without the female lead. *Cat Squirrel* is a rock rework of an old blues standard with feedback and a chilled vibe. Surprisingly, neither has been compiled to-date. (VJ)

Beethoven Four (MI)

45:	Oh Pretty Baby/I'm Leaving Today	(Don-Lee 0003) 196?

Oh Pretty Baby is on Eva's *Sixties Archive Vol. 7 - Michigan Punk* (CD) which implies that they may have hailed from Michigan. You'll also find *I'm Leaving Today* on *Quagmire Vol. 2* (CD). (MW/VJ)

Beethoven 4 (GA)

Personnel:	HAYWARD FOWLER	bs	A
	JOEY HALL	ld gtr	A
	BOBBY HILL	keyb'ds	A
	DUANE LOVETT	drms	A
	DONNIE SMITH	gtr	A
	LARRY BUTLER		
	LARRY McBRAYER		

45s:	Don't Call On Me/Hairy Dog	(Tag 4000/1) 1966
	Sets My Soul On Fire/Miserlou	(Talos 11-1313) 1968
	She Don't Care/Look All Around	(Talos 11 # unkn) 1970

Joey Hall and Donnie Smith first formed as The Pyramids in Tifton, Georgia with Duane Lovett on drums and Joey's brother Jimmy on bass. When the latter was drafted Hayward Fowler came in as a replacement and they became the **Beethoven 4**, although they'd expanded to a quintet with Bobby Hill on keyboard (and so were sometimes known as The Beethovens).

Sets My Soul On Fire can be found on *Garage Punk Unknowns, Vol. 8* (LP) and *Psychedelic States: Georgia Vol. 1* (CD). It's a rowdy reedy fuzz-punker that sounds more like 1966 than from the summer of 1968. *Don't Call On Me* has resurfaced on *Quagmire Vol. 1* (CD).

The band lasted into the seventies going through several personnel changes. They held a 30 year reunion and in 2002 there were plans for a reunion album to be recorded at the 82 Studio in Tifton, owned by Joey Hall. (MW)

The Beethoven Soul
DOT

THE BEETHOVEN SOUL - Self Titled LP.

Beethoven's Fifth (?NY)

45: Come Down/The Last Thing On My Mind (MGM 13746) 1967

This was the work of a very obscure outfit, possibly a New York City band. *Come Down*, a timeless pop-punk ballad, can also be found on *Pebbles, Vol. 9* (LP). (VJ)

The Beethoven Soul (CA)

Personnel:			
	OTIS HALE	woodwind	A
	ANDREA KOURATOU	strings	A
	JOHN LAMBERT	bs	A
	DICK LEWIS	keyb'ds	A
	BILL POWELL	gtr	A

ALBUM: 1(A) THE BEETHOVEN SOUL (mono/stereo)
(Dot DLP-3821/DLP-25821) 1967

45: Good Time Gal/Walls Are High (Dot 17031) 1967

Los Angeles was home to this mid-sixties band whose soft-rock album now attracts some interest. Lambert, Lewis and Hale all went on to play together in **Pollution**, a late sixties L.A.-based rock band with jazz undertones. (SR)

The Bel-Aires (MI)

45: Ya Ha Be Be/If You Love Me (Discoteque 1004) 1967

Hailed from Grand Rapids in western Michigan where they'd all been pals at Wyoming High School, Their rather undistinguished organ punker, *Ya Ha Be Be* can also be heard on *Back From The Grave, Vol. 1* (LP) and *Garage Kings* (2-LP). (VJ/MW/KBn)

Iris Bell Adventure (MI)

ALBUM: 1 IRIS BELL ADVENTURE (Rubiiyat) 1969 R1

Recorded live in Ann Arbor, Michigan this album was the work of a jazzy blues trio. **Bell** was apparently a jazz/blues singer beginning in the fifties with "The Iris Bell Trio". (VJ)

Vincent Bell (NY)

ALBUMS: 1 BIG SIXTEEN GUITAR FAVORITES
(selected) (Musicor MM2047) 196?
2 POP GOES THE ELECTRIC SITAR
(Decca DL 74938) 1967
3 GOOD MORNING STARSHINE (Decca DL 75138) 1970

Beware of opportunist '(exploito) psych' tags, they are way off the mark here. The sleevenotes to *Pop Goes The Electric Sitar* state that **Bell** was a virtuoso, a musician's musician amongst professional guitarists, and a consultant for Danelectro, with whom he created a 12-string christened the "Bellzouki" and the Coral Electric Sitar showcased here. However, little virtuosity is on display - this is an instrumental album where the electric sitar simply plays the melody line of well-known pop and film songs, backed by a full orchestra and oooo'ing female choir - imagine an MOR/muzak version of **Lord Sitar**.

Tracks that suffer this treatment include *Goin' Out Of My Head, Eleanor Rigby, You Don't Have To Say You Love Me, More* (theme from 'Mondo Cane') and *Lara's Theme* from 'Dr. Zhivago'. Ravi Shankar would be horrified, I suspect, to hear what could only be a curio for fans of sitar music.

Vincent "Vinnie" Bell was an active session man from the New York area and is featured on guitar or sitar on hundreds of albums. He was often used by **Alan Lorber** for his projects. In the seventies, **Bell** would release several albums of instrumental covers of hits or soundtracks. One 1968 gig in New York City included playing with The Portraits (Gary Myers' band) on their 'Schaeffer Beer' commercial. (MW/SR/GM)

The Belles (FL)

45s: La Bamba/Sleep Walk (Tiara 703) 1965
Melvin/Come Back (Tiara 100) 1966

Miami, Florida was home to this all girl garage band. After a rather lame debut disc they took the tune to Van Morrison's *Gloria* and converted it into *Melvin* - their tribute to Melvin Bucci, lead singer of **The Vandals**. It's become something of a girl punk classic. The flip, is similarly a rather thrashy garage number.

Compilation appearances have so far included: *Melvin* on *Riot City!* (LP), *Vile Vinyl, Vol. 1* (LP), *Vile Vinyl* (CD), *Garage Punk Unknowns, Vol. 4* (LP) and *Pebbles, Vol. 1 (ESD)* (CD); *Come Back* on *Girls In The Garage, Vol. 1* (LP); and both *Melvin* and *Come Back* on *Girls In The Garage, Vol. 1* (CD). (VJ)

Denny Belline and The Rich Kids (NY)

Personnel incl:		
	DENNY BELLINE	A
	RICHARD SUPA	A

ALBUM: 1(A) DENNY BELLINE AND THE RICH KIDS
(RCA Victor LSP-3655) 1966

45s: Money Isn't Everything/Summer Girl (RCA Victor 8883) 1966
Outside The City/Grey City Day (RCA Victor 9041) 1966

This Long Island, New York combo was fronted by Perry Como's nephew (Denny Belline)! Definitely not a garage outfit but they did produce some decent covers in the style of **Young Rascals/Vagrants**. Indeed they were RCA's answer to **The Young Rascals.** Their album contains mostly R&B, pop and frat covers. These mostly up-tempo ravers were recorded in front of a dancing teen crowd at the Shore Club in Sayville, Long Island. The album includes a nice slowed down cover of The Beatles' *Rain* to which the band add a harpsichord. Other tracks include: *Mickey's Monkey, Mustang Sally, Good Lovin', Any Day Now*, and *Do You Feel It*. In 1968, The Rich Kids were involved in a notorious drug bust when S.W.A.T. teams descended on The Barge and caught them with 1/4 oz. of pot. Their concert attendence subsequently boomed. Previously known as Denny Belline & the Dwellers, Denny went solo and the Rich Kids renamed themselves **Man**, which resulted in Swansea's Man being known as Manpower stateside for a couple of years. Related singles are set out below, but also see the separate entry for **Man**:-

Denny Belline & Dwellers:
45s: It Happens That Way/
Little Lonely Girl (RCA Victor 8665) 1965

Denny Belline solo:
45s: Living Without You/Forget About Me (Columbia 45123) 1970
Rosemary Blue/? (RCA JH-10171) 1975

Money Isn't Everything has been compiled on *Boulders, Vol. 5* (LP) and *Gone, Vol. 2* (LP). (VJ)

The Bellingham Accents (WA)

Personnel:	VIC BUNDY	keyb'ds	A
	BILL CAPP	gtr	A
	PAT JERNS	drms	A
	DOUG LING	bs	A
	LAURIE VITT	sax, vcls	A
	KATHI McDONALD	vcls	A

45: Bacon Fat/Sampan (Jerden 746) 1965

NB: 'B' side recorded whilst the band were still known as **The Accents**

From Bellingham, Washington this act had earlier recorded two singles as **The Accents** with Ron Peterson. Laurie Vitt: - "Kathi McDonald started with us when she was 13 and we were still **The Accents**. Eventually Ron Peterson quit and was replaced by Bill Capp and we picked up Doug Ling on bass and changed the name to **The Bellingham Accents**."

After a change of drummer and bass players they became **(Kathi McDonald and) The Unusuals**.

Laurie Vitt is now Curator of Reptiles and Professor of Zoology at Sam Noble Oklahoma Museum of Natural History. (VJ/MW)

The Bells of Rhymney (MI)

Personnel:	BRIAN BENNET	keyb'ds, vcls	A
	GENE BRUCE	ld gtr	A
	MARK BURDICK	gtr, vcls	A
	DICK COUGHLIN	drms, vcls	A
	ART HAUFFEE	bs	A
	DAN PARSONS	ld vcls	A

45: She'll Be Back/The Wicked Old Witch (Dicto 1003) 1965

This Saginaw, Michigan sextet hooked up with **Dick Wagner** in 1965 for their debut recording. The Wagner-penned *She'll Be Back* has immediate appeal and snarling fuzz guitar, which has ensured its popularity on compilations including *Highs In The Mid-Sixties Vol.19* (LP), *Killer Cuts* (LP), and *Gravel Vol. 4* (CD).

At the time, however, it made no impression and the band moved on, changing their name to **Cherry Slush**.

A cut called *Rich Man's Woman* on *Thee Unheard Of* (LP) compilation is supposedly by this band. However that release was a con; the "compiler" had selected obscure single tracks then renamed the artist and/or song, to give the impression that they were unknown/unreleased tracks on acetates. (VJ/MW)

The Beloved Ones (CA>France) - see Arch Of Triumph (CA>France).

The Beloved Ones (AZ) - see The Dearly Beloved (AZ).

Toby Ben (CA)

Personnel incl:	TOBY BEN	vcls	A

ALBUM: 1(A) WAKE UP TO THE SUNSHINE (Venture VTS-4003) 1968

45: Married Woman/I Don't Want You (Columbia 43898) c1966

NB: shown as by Toby Ben Blues Band.

An obscure California singer, in a breezy pop-psych vein combining various styles on songs like *You Know My Mind, Draft Call, Chicago Trane Blues, Don't Lie To Me Baby* and *Peace, Wake Up To The Sunshine.*

Venture was a small Beverly Hills label which also released the first **Southwind** album. Their records were distributed by MGM. (SR)

The Benders (WI)

Personnel incl:	PAUL BARRY	drms	A
	GERRY CAIN	gtr	A
	GENO JANSEN	bs	A
	TOM NOFFKE	gtr	A

45: Can't Tame Me/Got Me Down (Big Sound 815N3006) 1966

This quartet was formed by students at Stout University in Marinette, Wisconsin on the Michigan border and some distance east of Wausau, where the Big Sound label was based.

Can't Tame Me has appealing vocals and a frantic beat and there's lots of fuzz guitar work. It's featured on *The Midwest Vs. The Rest* (LP), *Back From The Grave, Vol. 8* (2-LP) and *Back From The Grave, Vol. 8* (CD), whilst both sides of the single can be heard on *Storm In The Garage* (3-CD box set).

Gerry Cain later turned up in The Why Four who cut the punker *Hard Life.* Paul Barry returned to Milwaukee and formed oldies-band Barry's Truckers in 1970. He ran his own studio and started the Lulu label to promote local talent. (VJ/KBn/GM/MW)

The Bends (PA)

45: If It's All The Same To You (Rebel 103) 1966

This one track was the sole vinyl output by this Pennsylvania band. It appeared as the flip side of an easy-listening tune by a guy called Smokey. There's some fine organ and it races along very nicely. You can check it out on *Back From The Grave, Vol. 7* (LP) or *Pennsylvania Unknowns* (LP). (VJ)

Bengali Bauls (India>US)

Personnel:	HARE KRISHNA DAS	dotara	A
	JIBAN DAS	tabla	A
	LUXMAN DAS	khrmack	A
	PURNA DAS	khrmack, kartaljulie	A
	SUDHANANDA DAS	harmonium, kartaljulie	A

ALBUM: 1(A) BENGALI BAULS AT BIG PINK (Buddha BDS-5050) 1970

Coming from Calcutta, India, the **Bengali Bauls** were a group of street musicians who arrived in the USA in 1967. They played the Fillmore with **The Byrds** and the New York Town Hall with **The Butterfield Blues Band** and were invited by Albert Grossman, Bob Dylan's manager, to stay at the Band's house, Big Pink, near Woodstock.

Garth Hudson of The Band recorded and produced their album in December 1967, which was then shelved and eventually released in 1970 on Buddah. The music is "India's Soul Music" with vocals and should appeal to the tabla fans. The album is also a curiosity for collectors of The Band. Purna and Luxman Das also appeared with Bob Dylan on the front sleeve of his *John Wesley Harding* album. The **Bengali Bauls** returned to Calcutta in 1969. (SR)

Tim Bennett (CA)

ALBUM: 1 CIRCLES (No label PP-3375) 1975 SC?

NB: (1) has small paste-on covers and blue labels.

Melodic folk-rock singer and guitarist **Bennett** came from San Jose, California. He recorded this album with a backing group. Some songs suffer a bit from rich arrangements. (SR)

Benninghoff (?FL)

Personnel:	DAVID ADKINS	drms, gtr, organ	A
	JOHN RAINEY ADKINS	gtr, special effects	A
	R.J. BENNINGHOFF	piano, organ, rocksichord	A
	DON HUTCHINSON	clarinet, sax	A
	ROXANNE HUTCHINSON	flute, sax	A
	KENT PHILLIPS	bs, gtr	A
	LARRY SHELL	gtr, piano	A

ALBUMS: 1( ) BEETHOVEN BITTERSWEET (SSS International SSS-15) 1971
2(A) CHURCH BACH (SSS International SSS-17) 1971

NB: According to Osborne's 'Rockin Records' there's another LP, title unknown, on the Plantation label. It also lists the artist as Benninghoff's Bad Rock Blues Band but both SSS LPs are credited to **Benninghoff**.

EP: 1 FREE! Special Bonus Single! (PS) (SSS-PB-1) 1971

NB: (1) is a promo EP on blue wax that showcases tracks from LPs (1) and (2) plus a track apiece from LPs by **Arnold Bean** and **H.Y. Sledge**.

R.J. Benninghoff was previously with **The Berkeley Kites**, who'd released at least four poppy singles between '67 and '69 on Minaret (a divisional label of SSS). He was arranger and composer of *Wayward One* on another Minaret release by Jacksonville's **Tiffany System**.

The promo EP proclaims "With a degree in education and a major in medieval history, **Benninghoff** plays almost all instruments, sings and composes. His music skills exhibit a delightfull (their spelling) fusion of the past and present for universal acceptance by contemporary listeners." Harumph... what you get is literally 'baroque' rock, i.e. covers of classical works on harpsichord in a rock setting.

Church Bach, for example, reworks Bach classics with some good wild fuzz guitar but, alas, a lame harpsichord. (SR/MW)

Jay Bentley and The Jet Set (?CA)

45s: Watusi '64/I'll Get You (GNP Crescendo 332) 1964
Come On-On/Everybody's Got A Dancin Partner But Me (GNP Crescendo 347) 1965

NB: All four tracks were also compiled on a French EP (Vogue 18006) 1965.

This band, possibly from the Los Angeles area, married beat sounds to a US dance-club vibe to produce some great party poppers. *Watusi '64* gets the toes tappin', *Come On-On* gets every limb a-shakin'. Both flips switch down several gears to last-dance territory. The singles were produced by Buzz Cason and Tommy Allsup.

The involvement of Buzz Cason indicates a possible Nashville connection. (MW)

Bentleys (PA)

45: Now It's Gone/Night Time In The City (Devlet 443/4) 1966

Previously thought to be from Allentown, Mike Kuzmin's Pennsylvania discography 'Sounds From The Woods' reveals that they were from Stroudsberg, Pennsylvania and were previously known as the Devils, releasing one fratty single in 1964 - *The Devil Dance/Just Like That* (Devlet 393).

Now It's Gone is a dynamic teen pop-punker brimming with commercial potential - echoes of Merseybeat, a soupcon of the Big O in the lead vocals, cool harmonies, topped off with rattlin' tambourine, restrained fuzz and a great stop-start outro.

This classy nugget can be found on *Pennsylvania Unknowns* (LP), *The Night Is So Dark* (LP) and *The Cicadelic 60's, Vol. 4* (CD). (MW)

Beo Wulf (CA)

ALBUM: 1 TOO LATE TO TURN BACK NOW (Crown CST-632) 197? R1/R2

Not the usual exploitation release from this label; this album has some pretty interesting progressive hard-rock tracks and is worth a listen. The project's leader Keith Gravenhorst was originally from Chicago and recorded some singles in the sixties as Keith Everett. He was apparently based in Los Angeles for some time, producing records (including this) for Crown and Kent, including the **Utopia** album. Crown and Kent were both owned by the Bahari brothers who also ran the very low-budget Modern and RPM labels. (VJ/SR)

Terry Ber (?)

ALBUM: 1 THROUGH THE EYES OF TERRY BER (World Pacific WPS 21876) 196? SC

Terry Ber is a poetic singer/songwriter hippie chick whose album is housed in a psychedelic cover. It's an interesting effort, but suffers a little from overproduction. (SR)

John Berberian (NY)

Personnel:	SOUREN BARONIAN	clarinet, bongos, sax, zills	ABCD
	JOHN BERBERIAN	oud	ABCD
	JACK CHALIKAN	canun	A
	STEVE PUMILIAN	finger cymbals, def, dumbeg, tambourine	ABCD
	JAMES SHAHRIGAN	bs	A
	BOB TASHJIAN	vcls, dumbeg, perc	ABCD
	JOHN VALENTINE	gtr	AB
	JOHN YALENEZIAN	dumbeg	A
	CHET AMSTERDAM	bs	BCD
	EMIN GUNDUZ	canun	B
	HACHIG KAZARIAN	clarinet	B
	ROSKO	vcls	C
	JOE BECK	"amplified rock gtr & fuzz"!	D
	ED BRANDON	gtr	D
	BILL LA VORGNA	drms	D

ALBUMS: 1(A) EXPRESSIONS EAST (mono/stereo) (Mainstream S/6023) 1964 SC
2(A) OUD ARTISTRY (mono/stereo) (Mainstream S/6047) c1965 SC
3(B) MUSIC OF THE MIDDLE EAST (Roulette SR 25306) 1966 SC/R1

Expressions East

JOHN BERBERIAN - Expressions East LP.

4(C) MUSIC AND GIBRAN (Verve Forecast FTS-3044) 1968 SC
5(D) MIDDLE EASTERN ROCK (Verve Forecast FTS-3073) 1969 R1
6 (-) A MID EASTERN ODYSSEY (Olympia OLP 1001) 1971
7 (-) ECHOES OF ARMENIA (Olympia OLP 1002) 1972
8 (A) ODE TO AN OUD (Mainstream 802) 1974
9 (-) THE DANCE ALBUM (Olympia OLP 1003) 1978

NB: (3) is by The John Berberian Ensemble and was reissued in Italy in 2001 on 180-gram vinyl and CD in a mini-gatefold card LP sleeve (Universal UV 023). (4) is by Rosko (a DJ from WNEW-FM) with The John Berberian Ensemble. (5) is by "John Berberian and the Rock East Ensemble", later reissued on LP and on CD (Acid Symposium ACID-006) 2003. (5) reisisued again on CD (Rev-Ola CRREV254) 2008. (8) is a repackage of (1) and (2). It has been reissued itself in 2000 as a limited edition 2-LP box-set, *Oud To An Oud.* (6), (7), and (9) were digitally remastered onto CD - *A Mid Eastern Odyssey* (Olympia OCD1001) 2002 and a two-fer *Collections II* (Olympia OCD1002/3) 2002.

Middle East ethnicity from New York City, more than two decades before the rather hyped "World Music" movement. **John Berberian**, an accomplished oud player and a student in Business Studies at Columbia University in the mid-sixties, gathered around him a troop of skilled musicians to perform the music of his forefathers.

With a foundation of traditional music from Turkey, Armenia, Greece, Arabia and North Africa, they created a captivating blend of exotic rhythms, melodies and improvisations on the first two albums, transporting the listener to bustling bazaars and scorched sands.

Oud Artistry is an album of infinite beauty and one of the best fusion albums ever made. Every track is a winner. The music radiates warmth, spirituality and tension, while blending Arabian, Armenian and Turkish material with ease and grace. Most strongly recommended!

The pricey and much-sought *Music Of The Middle East* ups the swing'n'swirl factor with some frantic whirling-dervish workouts. The flamenco-like flourishes in *Oud Solo* are irresistible. This truly uplifting selection has thankfully been reissued.

Music And Gibran is a collaboration with Rosko, a DJ at WNEW-FM. Subtitled 'A Contemporary Interpretation Of The Author Of "The Prophet" ', this is a predominantly-spoken mystical journey through the works of Kahlil Gibran, a Lebanese poet who died in 1931. One of Gibran's books, The Broken Wings, was made into a film at the time of the album and won an award at the Sorrento Film Festival.

Middle Eastern Rock is **Berberian**'s most accessible album for the curious. There is lots of variety on these extended seven tracks where oud and guitar interplay. **Berberian** successfully fuses Middle Eastern vibes with Western rock to produce some fascinating results - check out *The Oud And The Fuzz* on *Turds On A Bum Ride, Vol. 2* (2-LP) or *Turds On A Bum Ride Vol. 5* (CD).

Mainstream Records
of JOHN BERBERIAN

JOHN BERBERIAN - Oud Artistry LP.

John Berberian should appeal to all who enjoy the exotic strains of **Kaleidoscope** and **Orient Express**.

Berberian recorded three albums of traditional Mid-Eastern/Armenian/Turkish melodies in the seventies on his own Olympia label. These were reissued on CD in 2002. (VJ/MW/MK/SR/MG)

Beretmusic (CT)

Personnel:		
	JOHN ALVAREZ	A
	CHIP NAVARRO	A
	JOE SALAZAR	A

ALBUM: 1 BERETMUSIC (Aries XPL 1011) 1970

This album was recorded in New Haven, Connecticut with Martin Kugell and Samot handling production. Most of the music is written by Alvarez. *On The Road, Yes I Love Her* and *Back Roads Of My Mind* are pretty poppy. There's also a very weak cover of *Woodstock* and many tracks have backing vocals that grate a lot! (VJ)

Rob Berge Band (WI)

ALBUM: 1 POPCORN (Private Pressing) 1974 SC ?

From Wisconsin, this is a breezy rural folk singer/songwriter album with electric and acoustic guitars, piano, drums, pedal steel and banjo. It is housed in a homemade B&W cover. (SR)

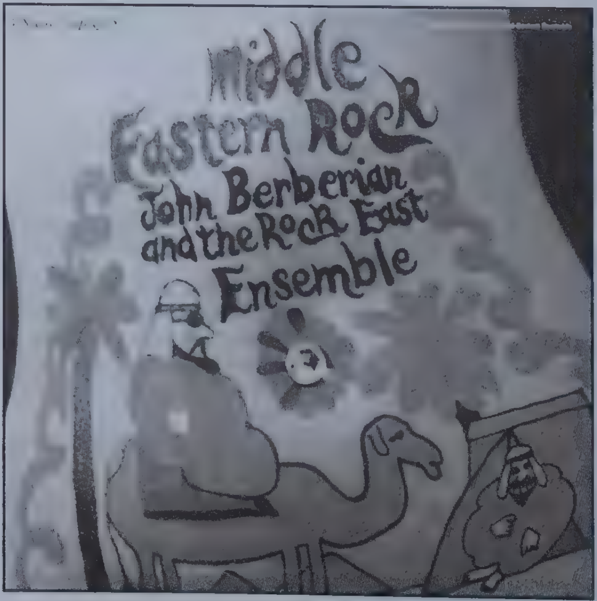
Father Pat Berkery (?)

ALBUM: 1 PRAYERS FOR A NOONDAY CHURCH (Glasgow 1500) 1969 R1

Here's a spoken word religious album of some note, on which local St. Louis band **Spur** provide the musical backdrop. (CF)

The Berkley Five (FL)

Personnel:			
	RON GIBSON	ld gtr	A
	STEVE JONES	bs	A
	BILLY KELLOGG	drms	A
	DAVE PARSON	gtr	A
	PAT RILEY	ld vcls	A



JOHN BERBERIAN - Middle Eastern Rock LP.

Glasgow
PRAYERS FOR A NOONDAY CHURCH
FR PAT BERKERY

FATHER PAT BERKERY - Prayers For A Noonday Church LP.

45: You're Gonna Cry/In The Midnight Hour (Boss BOS 004) 1966

This garage band came from Umatilla in Lake County, Florida. *You're Gonna Cry* starts off as a plaintive mid-tempo garage tune which explodes into a frantic screeching finale. It has resurfaced on *Sixties Rebellion, Vol. 4* (LP & CD) and *Psychedelic States: Florida Vol. 1.* (VJ/MW/JLh)

Berkeley Kites (?FL)

Personnel incl: R.J. BENNINGHOFF? A

45s:		Hang-Up City/Let's Get Together	(Minaret 123) 1967/8
	α	Hang-Up City/Mary-Go-Round	(Minaret 132) 1968
	α	Alice In Wonderland/ What Goes Up Must Come Down	(Minaret 140) 1969
		Willow Run/ Let Me Treat You Like A Woman	(Minaret 145) 1969

NB: α also issued in the U.K. by Polydor (56742 and 56770 in 1968/9 respectively).

Pop group **Berkeley Kites** flirted with toytown pop-psych and *Pet-Sounds*-inspired harmony sunshine-pop. *Alice In Wonderland* is in *Rubble* territory and has a cool vibe, with flute, muted brass, and fuzz chords low in the mix. The flip has better fuzzwork but this is subjugated by awful brass work that includes a really naff 'big top' refrain. The *Mary Go Round* single is tame bouncy harmony-pop with brass, whilst their final single is another fluffy pop-psych offering with *Willow Run* being the stronger cut.

Both *Alice In Wonderland* and *Willow Run* singles were produced by Finlay Duncan. *Alice In Wonderland* has been compiled on *Psychedelic Archives Vol. 6* (double cassette box).

R.J. Benninghoff wrote their material. He went solo and, as **Benninghoff**, released two albums on SSS in 1971 - *Beethoven Bittersweet* (SSS-15) and *Church Bach* (SSS-17). Literally 'baroque-rock', these reworked classical pieces by Beethoven and Bach via harpsichord doodlings in a rock setting.

Minaret was one of the numerous labels managed by Shelby Singleton, the man behind SSS, Amazon, Plantation and Double Bayou.

There is speculation that the band was based in Florida. (SPr/MW/SR)

The Bermuda Jam (?CA)

Personnel:	GLEN MELLO		A
	PAUL MUGGLETON		A
	ANDY NEWMARK	drms	A
	JAMES O'CONNOR		A

ALBUM: 1(A) BERMUDA JAM (Dynovoice DY 31907) 1969

Bermuda Triangle

BERMUDA TRIANGLE - Self Titled CD.

One track from this album, *Good Trip Lollipop - An Antihystahymn*, has resurfaced on *Turds On A Bum Ride, Vol. 2* (2-LP) and *Turds On A Bum Ride Vol. 1 & 2* (2-CD). It's very psychedelic. They are thought to have come from California and Andy Newmark was later in **Sly and The Family Stone**. Produced by Andy Denno the album is a schizophrenic affair - one side comprises interesting, if gimmicky psych, the other uninteresting soul. *Good Trip Lollipop* is certainly the most psychedelic track with acid-drenched keyboards and crunching guitar. (VJ)

Bermuda Triangle (NY)

Personnel:	ROGER PENNEY	vcls, electric autoharp, keyb'ds	A
	WENDY PENNEY	vcls	A

ALBUM: 1 BERMUDA TRIANGLE (Winter Solstice SR 3338) 1977 R2

NB: (1) reissued on CD by the band (Winter Solstice SR 3338) 2007 with six bonus tracks. (1) reissued on CD (Radioactive RRCD143) 2006. (1) reissued as a 12" single (Anazitisi Records) 2008. *The Missing Tapes* (CD) (Winter Solstice) 2007 contains previously unreleased material.

From Long Island, New York in 1975 **Bermuda Triangle** was a mellow folk-psych duo with spacey female vocals. They performed at thousands of shows at colleges across the country as well as at all the New York City clubs. Their album contains bizarre loungy covers of **Aerosmith's** *Dream On* and The Moody Blues' *Nights In White Satin*. The male/female vocals blend well with the fiddle-style violins and autoharp which accompany much of the remaining material. One of the best tracks in this format is *Right Track* and it's one of five penned by Roger Penney. Wendy Penney has a beautiful folk-like voice, with considerable range in her singing. The album concludes with a unique version of the **Circus Maximus** song *Wind*, which is the most psychedelic cut on the album with with an ethereal folk voice, moody electric piano and bass. This album is definitely worth investigation, but you'll need to play it a few times.

The *Missing Tapes* CD contains psych-folk tracks of theirs from the seventies that had been missing for years. Of the 13 songs, eight are from live performances but were never released before on disc. A number of them had been completely lost with no known existing copies until they were unearthed in a long time friend's collection of live tapes, and in the archives of a radio station .

An earlier album in similar style exists, shown as by **Roger & Wendy**. (SR/VJ)

The Berries (IA)

45: I've Been Looking/Baby, That's All (IGL 133) 1967

From Des Moines, Iowa they were originally known as The Coachmen, but changed their name after learning about the Lincoln, Nebraska **Coachmen**. *Baby That's All* is an irresistibly melodic fresh'n'breezy pop-harmony number. The flip, a Hollies cover, is laced with ringing 12-string hook-lines.

Compilation coverage has included: - *Baby, That's All* on *Monsters Of The Midwest, Vol. IV* (LP); *I've Been Looking* and *Baby, That's All* on *The IGL Rock Story: Part Two (1967 - 68)* (CD) and *The Best of IGL Folk Rock* (LP). The band also has two numbers, an earlier version of *I've Been Looking* and *That Boy*, under their earlier Coachmen moniker on the *IGL Dance Jamboree '66* (2-CD). (MW/LP)

The Berries (IL)

45:	What In The World/ Baby, Let Me Follow You Down	(Delaware 5010) 1966

This rare single is by a Chicago area outfit who chose to cover local heroes **The Vectors** and Bob Dylan. Both feature neat harmonica and great harmonies reminiscent of **Saturday's Children** or **The Cryan' Shames**.

What In The World is on *Pebbles Vol. 7* (CD) and *Class Of '66!* (LP); and *Baby...* graces *The Essential Pebbles Collection, Vol. 2* (2-CD). (MW)

Bob Berry (CA)

ALBUM:	1	HEAVY BERRY	(No label R.5511) 197? R4
45:		Red And Blue/Meet Miss Lorraine	(Heavy Berry R.B. 2208) 197?

Berry, previously with garage outfit **4th Street Exit**, recorded this private album in his San Jose, California home studio in the early seventies. Full rock band backing throughout, but Bob sings and plays all the instruments on seven of the 10 tracks. His vocal style is laid-back and soulful which suits this West Coast progressive album. Just 100 copies of the record were pressed and the covers were handmade. *Red And Blue* (from the single) also appeared on the *Heavy Berry* album but the flipside, a short jazzy instrumental, is non-album. **Berry** later led the AOR/progressive group Hush who released two private albums (the first was re-issued on the ASI label in 1977), these were followed by a second private **Bob Berry** solo album *Back To Back* in 1984, after which Bob formed the progressive trio 3 with ex-ELP members Keith Emerson and Carl Palmer. (CF/VJ)

The Berrys (NM)

Personnel:	MIKE ABRAHAM	bs	A
	FRANK COONS	organ	A
	JOE CORAZZI	gtr	A
	JIMMY FRANCHINI	vcls	A
	SONNY JOHNSON	drms	A

45s:	Midnight Hour/Sand And Sea	(Lavette LA 5011/12) 1966
	Midnight Hour/Sand And Sea	(Challenge 59358) 1967

Formerly known as **The Viscount V**, this youthful outfit were part of a vibrant garage and soul scene in Albuquerque, New Mexico. Originally issued on **Lindy Blaskey**'s Lavette label, their legacy comprises a lightweight cover of *Midnight Hour* backed by a mournful garagy ballad. (MW/MDo)

Berwick Players (TN)

Personnel incl:	JOHN ARMSTRONG?	A
	MIKE NORRIS?	A

45s:	I Found Out About You/Images	(Look 5008) 1968
	Love You Every Way/Hah Le Rama La	(Look 5014) 1968/9
	Days Of Melancholy/Way Back Home	(Look 5021) c1969

Catchy late-sixties harmony-pop, featuring neat wah-wah on *Days Of Melancholy*, on Nashville's Look label. (MW)

The Best (?NJ)

ALBUM:	1	MORE OF THE BEST	(Recorded Publications Company RPC 69852) 1966 R4

NB: (1) no cover is known to exist for this LP.

Here's a rare garage album on the well-known Camden, New Jersey vanity label. **The Best** was an unknown local combo who run through a bevy of typical garage covers in a 'prep rock' style. Tracks include *Mercy Mercy*, *Route '66* and *Well Respected Man*. This is very basic - no fuzz, no off-the-wall ravers - just honest and workman-like attempts that may sometimes sound flat and far from inspiring. But then that's what is so appealing about this genre and why serious collectors will pay a fortune for an original.

While the album has not been reissued in its entirety, half of the tracks appear on a split album reissue entitled **The Best/The Gents** with each group showcasing tracks from their respective RPC label albums. This limited edition album appeared in 1996.

One track from the album *You Meant Nothing To Me* can also be found on *Oil Stains, Vol. 2* (LP) and *Quagmire Vol. 1* (CD); *When You Dance* has resurfaced on *Quagmire Vol. 2* (CD); and *Yeah, She Was Mine* can also be heard on *Destination Frantic Volume 3* (CD). (MW/VJ)

Best Of Friends (?)

Personnel incl:	RICH DEE	A
	DOUG SHAFFER	A
	DAVE WESLEY	A

45s:	You Ought To See My Love Today/ Feel Pink	(Laurie 3432) 1968
	Melodies/All The World Is Mine	(Laurie 3450) 1968

Both their singles feature summery pop with strong harmonies. (MW)

Karen Beth (?)

				HCP
ALBUMS:	1	THE JOYS OF LIFE	(Decca DL 75148) 1967	171
	2	HARVEST	(Decca 75247) 1970	-
	3	NEW MOON RISING	(Buddah BDS 5631) 1975	-

45:	Hard Luck Mama/?	(Decca 32816) c1968

The first two albums contain some dark and introspective moody folk songs with beautiful female vocals, somewhere between **Karen Dalton** and the English singer Bridget St. John. The second album combines electric and acoustic guitars and the third was recorded with John Hall (ex-**Kangaroo**), and Harvey Brooks and is more country-rock oriented. **Karen Beth** is still active on the music scene today. (SR/NK)

Bethlehem (?CA)

Personnel:	DANNY DANIELS	acoustic and electric gtr, vcls	A
	JOHN FALCONE	bs, vcls	A
	DOM FRANCO	steel gtr, dobro, vcls	A
	DAN McCLEERY	drms, perc, vcls	A
	RANDY RIGBY	ld gtr, keyb'ds, vcls	A

ALBUM:	1(A)	BETHLEHEM	(Maranatha 77-040) 1978

Bethlehem is an obscure Christian album with a West Coast country-rock feel. (SR/VJ)

Bethlehem Asylum (FL)

Personnel:	CHARLES DECHANT	sax, flute, vcls	A
	CHRISTIAN GANDHI	piano, trombone, alto flute	A

	DANNY FINLEY	ld gtr, vcls	A
	BUDDY HELM	drms, perc	A
	JIM NEIMAN	bs, vcls	A

ALBUMS: 1(A)	COMMIT YOURSELF	(Ampex 10106)	1970
2(A)	BETHLEHEM ASYLUM	(Ampex 10124)	1971

45s:	Child Of The Mountain/Talkin' 'Bout Love	(Ampex 11009)	1970
	Child Of The Mountain/Talkin' 'Bout Love	(Ampex 11020)	1970
	Ring My Bell/?	(Ampex 11041)	1971

This band's two albums are worth a listen with the first album being the better of the two. It contains lots of jazzy instrumentation and the better tracks are *Sea Rider* (which has lots of good piano work), *Sailboat Ride* (which features some nice sax and flute) and *Earth* (which also has some good flute pieces and jazzy piano). The final cut *It's About* starts with some rather discordant guitar work. The first single was taken from this album but consisted of the two most commercial but least interesting tracks. There's more of a country influence on the second album, particularly to the vocals - a good example of this would be *Ring My Bell*, which was also issued as a single. Also of note are *Blind Man's Buff*, which is quite bluesy and has some good flute pieces and *Tales From The Citadel* for its spacey introduction which soon gives way to the sort of jazzy instrumentation that characterises both albums.

They originated from the Clearwater/Tampa area in Florida although they toured extensively all around the South and had a good live reputation and were often double-billed with **The Allman Brothers**.

Buddy Helm (ex-**Those Five**) went on to play briefly with **Frank Zappa** and then **Tim Buckley**. Charles Dechant later played with Hall & Oates, with whom he has spent the last 20 or more years. The guitarist/vocalist Danny Finley went on to the Kinky Friedman and the Texas Jewboys band and co-wrote many songs over several albums. Christian Ghandi's whereabouts are unknown. Jim Neiman is now deceased. (VJ/PLn)

The Bethlehem Exit (CA)

Personnel incl:	PETER SALTZBACH	gtr	A
	DAVID WILKIE	bs	A

45:	Walk Me Out/Blues Concerning My Girl	(Jabberwock 110)	1966

This single, which is sought-after by collectors, was the work of a Bay Area band that operated between 1966 and 1970. They are thought to have been from Walnut Creek, an East Bay suburb. At least one member, Peter Saltzbach, was later in the **New Delhi River Band**, a seven-piece San Francisco outfit whose break-up resulted in the formation of two new groups, New Riders Of The Purple Sage and Shango. Chicago blues was the inspiration for *Walk Me Out*, a mutation of what was originally a Jimmy Reed song.

Compilation coverage has included: *Blues Concerning My Girl* on *Pebbles, Vol. 21* (LP), *Pebbles Box* (5-LP), *Trash Box* (5-CD) and *Pebbles Vol. 11: Northern California* (CD); and both *Walk Me Out* and *Blues Concerning My Girl* on *California Halloween* (LP). (VJ/MW/Rich Strauss)

Better Half (MD)

Personnel incl:	BOB KROPKOWSKI	keyb'ds	A
	BUDDY NOVAK	drms	A
	TOMMY THOMPSON	bs	A/B
	BENNY WESTERFIELD	gtr	A
	BILL WHITNEY	bs	A/B
	DOUG LEWIS	gtr	C

45:	Good Lovin/City Song	(Chatim 1777/8)	c1969

Late sixties/early seventies soul-infused pop-rock seen described as 'garage'. Well it ain't - *Good Lovin* is funky rock though it isn't the James Brown song.

The band formed in Baltimore in 1969; it's not recalled whether the original bassist was Whitney or Thompson. Westerfield left in 1970 and was replaced by Doug Lewis, former leader of another Baltimore group, **The Peppermint Rainbow**, who had split after some success in 1968-9 with at least five singles and an album on Decca. (MW/JV)

Better Half-Dozen (LA)

Personnel:	JOHN D'ANTONI	bs	AB
	TED GENTER	keyb'ds	A
	MIKE MANGIAPANE	ld gtr	AB
	ED McNAMARA	gtr	AB
	RICHARD MOORE	drms	AB
	STEVE SKLAMBA	ld vcls	AB
	FRANK MEIER	keyb'ds	B
	FRANK BUA	drms	

45:	I'm Gonna Leave You/ I Could Have Loved Her	(U-Doe 105)	1966

This outfit came together in New Orleans in 1965 as The Forces Of Evil, a name which didn't endear them in some quarters, so they became The Avantis... only to switch name again to the **Better Half-Dozen** in the summer of 1966 when U-Doe label boss Frank Uddo took an interest.

It's a typical punk single with lots of organ. The top side is definitely the stronger of the two with a pulsating beat throughout. Both sides can also be heard on Eva's *Louisiana Punk From The Sixties* (LP) and *Sixties Archive Vol. 3* (CD).

A second single was recorded but not released. Sklamba departed in mid-1967 and the band continued on into 1968 as The Better Half. Frank Bua, drummer with **The Palace Guards**, also spent time in this group. (VJ/AB/MW)

Better Sweet (TN)

Personnel incl:	JOHN COMISKY	vcls	A
	TRAVIS WAMMACK	ld gtr	A
	RITA ?	drms	A

45:	I Can't Do It By Myself/Like The Flowers	(M.O.C. 667)	1967

The top side of this single is gruff R'n'B-infused pop, rather like early **Wildweeds**. It's the Comisky-composed flip, *Like The Flowers*, that's the attraction here - a catchy garage-pop effort.

Producer (and 'A' side composer) Argel Reynolds recalls that the group featured singer John Comisky and a girl drummer called Rita. They were from New Jersey but were going to college in McKenzie, Tennessee. They cut the record at Royal in Memphis with Travis Wammack guesting on lead guitar. It was their sole release. Comisky would return to New Jersey.

Betty
Betty
Betty
Handful

BETTY - Handful LP.

About the same time that Reynolds was producing this band, he went to England and Germany and wrote and cut two sides with a UK band called The Fleets, which became the first release on the Hip label in 1966. Apparently the girlfriends of the band didn't want them to come over to the US to promote it so the record died. No UK release can be traced.... resulting in confusion amongst collectors over the band's origins ever since.

You'll also find *Like The Flowers* on *Glimpses, Vol. 2* (LP), *Glimpses, Vol's 1 & 2* (CD), *Bad Vibrations, Vol. 3* (LP), *Turds On A Bum Ride Vol. 3* (CD) and *Trip In Tyme Volume 3* (CD). (MW/RHI)

Betty (CA)

Personnel:	ANTHON DAVIS	vcls, gtr	A
	TOM JORDAN	keyb'ds	A
	KERRY KANBARA	bs	A
	MIKE McMAHON	vcls, gtr	A
	AL RODRIGUEZ	drms	A

ALBUM: 1(A) HANDFUL (Thin Man Records AFP-703) 1971 R5

NB: (1) reissued on vinyl (Shadoks 019) 2001.

Here's a hideously rare bluesy hard-rocker from Los Angeles, California. Try to imagine **Dragonfly** merging with **Canned Heat** and you'll be close. As only 200 copies were pressed and sold by the band at gigs, this record is very rare! If you like crude, powerful heavy rock, this one is not to be missed... and if you don't, then you can be content in the knowledge that the band members have since disowned it.

Handful is actually the second album the band recorded - their first remains unheard. (CF)

Alex Bevan (OH)

Personnel:	TOM BAKER	drms	A
	ALEX BEVAN	gtr, vcls	A
	ROLLY BROWN	gtr	A
	JIM NICE	bs	A

ALBUMS: 1(A) NO TRUTH TO TELL (Big Tree BT 2006) 1970
2( ) ALEX BEVAN (Fiddlers Wind FD-1001) 1976

From Clevelend, this decent mix of breezy folk and psychedelia went totally unnoticed at the time. The second album contains three cuts with a full band and electric lead guitar, whilst the others are mostly acoustic guitar: *Rainbow*, *Silver Wings*, *Shadowdancer*, *Streamline* and *Skinny*. (SR)

B.F. Trike (IN)

Personnel:	ALAN JONES	bs, vcls	A
	MIKE McGUYER	gtr, vcls	A
	BOBBY STREHL	drms, vcls	A

ALBUM: 1(A) B.F. TRIKE (w/insert) (Rockadelic RRLP 1.5) 1989 R2

NB: (1) recorded 1971 but unissued originally. Rockadelic issue comes with insert. (1) also issued on CD (Rockadelic no#) 1997. (1) reissued on vinyl (Atlas 179 117) 2000.

Originally from Evansville, Indiana and known as **Hickory Wind** with the same line-up, this trio went to Nashville early in 1971 and laid down tracks for a proposed RCA album. It didn't happen. Eventually Rockadelic issued it - you'll need deep pockets for the limited vinyl version which disappeared all too quickly, so get the CD if this genre is to your tastes.

Musically it's quite varied but right 'in' with the heavy rock/psych school of the time. Launched by the fuzz-psych rework of *Time And Changes* it continues with some brisk and catchy rockers, characterised by excellent not-too-heavy drumming that swings rather than just being solid or pedestrian. Fluid fuzzed leads (the outstanding *Lovely Lady*), the odd lighter moment (*Sunshine*), and an irresistible cool boogie-rocker *Six O'Clock Sleeper*, absolutely tailor-made for Z.Z.Top, provide contrast and demonstrate their versatility. With perhaps the exception of the sentiments in *Be Free*, it has stood the test of time remarkably well and Mike McGuyer is totally justified in standing proudly by it. A shame on you, RCA! Heartily recommended. (MW)

Bhagavad Gita (OH)

45: Long Hair Soulful/
Long Hair Soulful (Instr.) (Philips 40485) 1967

This strange single came with a picture sleeve and an explanation of the subject matter - a painting by Paul Klee. Stoned psych; one side features cool vocals with hip oblique lyrics, the other is an instrumental version. Arranged by Roger Karshner, with Chuck Mangione, I guess this is 'art-rock'. He continued this theme as **National Gallery**, presumably with the same nameless Cleveland musicians. You'll also find the instrumental on *Beyond The Calico Wall* (CD) and the vocal version on *Psychedelic Minds Vol. 1* (CD). (MW)

Bhagavan Das (and Amazing Grace) (CA)

ALBUMS: 1 AH (w/book) (Bhavagan das RD-1)1972
2 SWAHA (2-LP) (w/book) (No label) 1974 SC

NB: (1) was issued in a gatefold sleeve and reissued on CD (Dharmaware) 2002 with a bonus CD-R. There is also a single LP pressing from 1978 which is sides 2 and 3 from the double album. (2) was credited to **Bhagavan Das (and Amazing Grace)** and issued in a gatefold sleeve and reissued on CD (Dharmaware) 200?

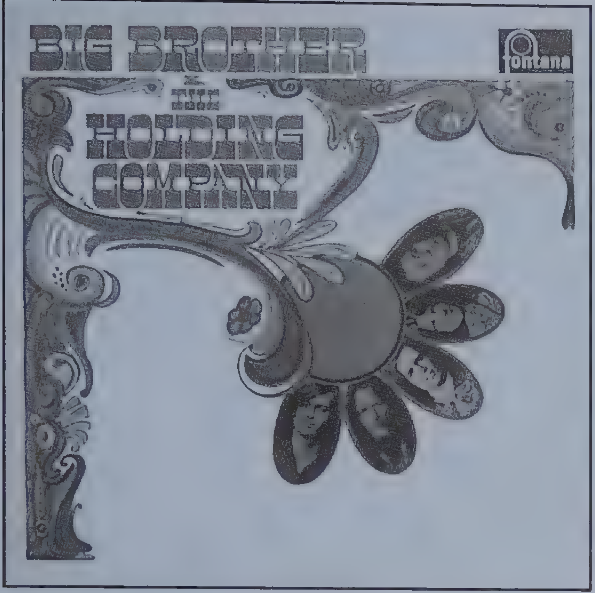
The guy behind this project **Bhagavan Das** was an ex-surfer from Laguna Beach, California. The first album consists mainly of spiritual Indian chanting. The rarer second album is also deeply influenced by Eastern religions, but is more Western influenced with sitar, tablas, tamboura, guitar and slide guitar and songs like *Mountain Sita Ram, Dancing In My Heart, Ring Song, Just Can't Keep From Crying* and *Jesus Gonna Make Up My Dyin' Bed*. Still the larger proportion of it comprises of Indian chanting. The records came in a colourful blue/red/orange gatefold sleeve with inserts and the second one was partly recorded live at Winterland Arena in San Francisco. (SR/VJ)

Bhang (MI)

45: Black Eyed Peas/Mellow Day (Monster 0003) 196?

This single couples late sixties/early seventies hard bluesy rock backed by a mellow meandering workout, penned by Messrs Namowicz and Wood. From Michigan (Detroit or Lansing area) **Bhang** recorded on the same label as **Magic** and **Plain Brown Wrapper**. (MW)

B.F. TRIKE - B.F. Trike CD.


BIG BROTHER & THE HOLDING COMPANY
fontana

BIG BROTHER & THE HOLDING COMPANY - Self Titled (UK) LP.

Big Brother & The Holding Company (CA)

Personnel:			
	PETE ALBIN	bs, gtr	ABCDEFG H I
	SAM HOUSTEN ANDREWS	ld gtr	ABCDEFG H I
	DAVE ESKERSON	gtr	A
	CHUCK JONES	drms	AB
	JAMES GURLEY	ld gtr	BCDEF I
	DAVE GETZ	drms	CDEFG H I
	JANIS JOPLIN	vcls	D
	DAVE NELSON	ld gtr	E
	TED ASHBURTON	piano	F
	MIKE FINNEGAN	organ	F
	NICK GRAVENITES	vcls	F G H
	MIKE PRENDERGAST	gtr	F
	DAVE SHALLOCK	ld gtr	G H
	KATHY McDONALD	vcls	H I
	JOHN DAWSON	gtr	

			HCP
ALBUMS: 1(D)	BIG BROTHER & THE HOLDING COMPANY	(Mainstream 6099) 1967	60 SC
2(D)	CHEAP THRILLS	(Columbia CBS PC 9700) 1968	1
3(G)	BE A BROTHER	(Columbia CBS PC 30222) 1970	134
4(C/H)	HOW HARD IT IS	(Columbia CBS KC 30738) 1971	157

NB: (1) also issued in mono (R1). (1) reissued by Mainstream and Columbia in 1968. (1) issued by Fontana and London in the UK. (1) issued as (Vogue CLVXMA 165) and (London 195011) in France. (2) also issued in mono (R2). (2) and (3) issued by CBS in UK. (2), (3) and (4) issued in France on (CBS S7 63392), (CBS S 64118) and (CBS S 64317). *Cheaper Thrills* was originally issued as *Live* by Rhino on album in 1984. With the addition of the previously unissued *Hall Of The Mountain King* (from April 1967), it's now available on CD (Acadia ACA 8001) 2000. (3) reissued on CD (Acadia ACA 8026) 2002. (4) reissued on CD (Acadia ACA 8028) 2002. *Live In San Francisco, 1966*, which was originally issued on vinyl in 1983, is now available on CD (Varese Sarabande 302 066 344 2) 2002, but with only fair to good sound quality is for completists only.

Janis Joplin Solo:				HCP
ALBUMS:	1	I GOT DEM OL' KOZMIC BLUES AGAIN, MAMA!	(Columbia CBS 9913) 1968	5
	2	PEARL	(Columbia 30322) 1970	1
	3	IN CONCERT	(Columbia 31160) 1971	4
	4	GREATEST HITS	(Columbia 32168) 1973	37
	5	JANIS	(Columbia 33345) 1974	54
	6	FAREWELL SONG	(Columbia PC 37569) 1981	104

NB: (1) reissued on vinyl (Speakers Corner/Columbia KCS 9913) 2007. (1) reissued on vinyl (Columbia 9913H) as a limited edition. (1) and (2) reissued along with *Cheap Thrills* as a 3-CD box set (Columbia 4999172) all remastered and extended with live tracks and studio outtakes. (2) reissued on vinyl (Columbia 30322H) as a limited edition. (3) reissued as a 2-LP set (Columbia 31160H). (4) reissued on CD (Columbia CK 65869) 1999 and again on CD (Columbia PC 32168). (5) reissued as a 2-LP set (Columbia 33345H) with a disc of her early recordings added. (6) reissued on vinyl (CBS 3756911) collects some of her rarities and obscurities.

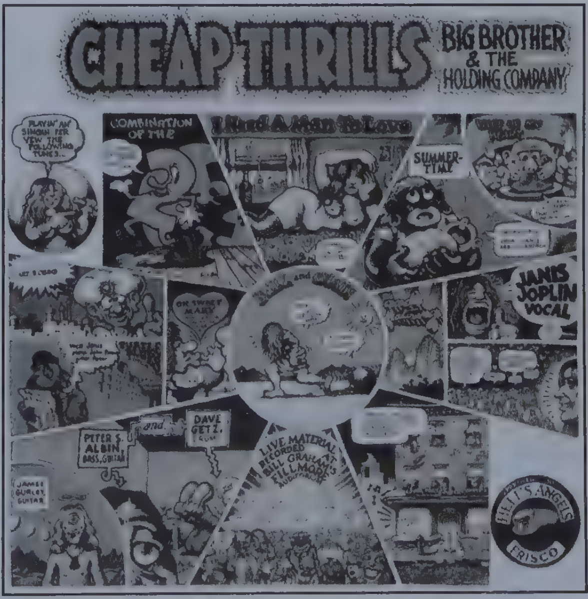
Compilations include: *Cheaper Thrills* (LP) (Edsel ED 135) 1984, *Joseph's Coat* (LP) (Edsel ED 170) 1985 and *Farewell Song* (CD) (Columbia) 2007. Her fans will also be interested in *Box Of Pearls: The Janis Joplin Collection* (5-CD box set) (Columbia CSK 65937) 1999.

				HCP
45s:		Blindman/All Is Loneliness	(Mainstream 657) 1967	110
		Down On Me/Call On Me	(Mainstream 662) 1967	43
		Bye Bye Baby/Intruder	(Mainstream 666) 1967	118
		Women Is Losers/ Light Is Faster Than Sound	(Mainstream 675) 1967	-
		Coo Coo/The Last Time	(Mainstream 678) 1967	84
		Piece Of My Heart/Turtle Blues	(Columbia 44626) 1968	12
	α	Kosmic Blues/Little Girl Blue	(Columbia 45023) 1969	41
	α	Try (Just A Little Bit Harder)/ One Good Man	(Columbia 45080) 1969	103
	α	Maybe/Wake Me, Lord	(Columbia 45128) 1969	110
	α	Me And Bobby McGee/Half Moon	(Columbia 45314) 1970	1
	α	Cry Baby/Mercedes Benz	(Columbia 45379) 1970	42
	α	Get It While You Can/Move Over	(Columbia 45433) 1970	78
	α	Down On Me/Bye, Bye Baby	(Columbia 45630) 1970	91
		Keep On/Home On The Strange	(Columbia 45284) 1971	-
		Nu Boogaloo Jam/Black Widow Spider	(Columbia 45502) 1971	-

NB: α shown as by Janis Joplin.

The mercurial figure in this group was undoubtedly singer Janis Joplin, born in Port Arthur, Texas in 1943. She was very much out of place in this quiet Texan community, considered 'way out' by her school mates because she dressed differently and held different values and, therefore, grew up as rather a loner. Until now, neither she nor her family had exhibited any musical talent, but at the age of 17 she discovered the blues, idolizing the songs of Leadbelly and Bessie Smith. She sang locally as a blues singer in Austin, Texas before dropping out of college and heading for San Francisco with Chet Helms, one of her few friends at the time. Janis arrived in Frisco at the beginning of the whole flower-power era - acid was becoming a big thing and underground clubs were beginning to open up all over the city. Chet Helms was organising the first hippie dances at the Avalon in San Francisco. One of the early groups trying to establish themselves were **Big Brother & The Holding Company**, who had begun gigging in the basement at 1090 Page Street. They were originally known as The Blue Yard Hill and also nearly called themselves Tom Swift and His Electric Grandmother. Helms became their manager, but the group felt they needed another singer. Realising Janis' potential Helms had sent Travis Rivers, a friend of his, to Texas to fetch her. He was just in time for she was about to join the **13th Floor Elevators**. **Big Brother** was born....

In their early days they gigged regularly around the underground clubs alongside **The Jefferson Airplane**, **The Grateful Dead** and the many other exponents of the San Francisco Sound. Joplin's talent as the vocalist was immense. Her raucous gutbucket vocals complemented the strength of the


CHEAP THRILLS
BIG BROTHER & THE HOLDING COMPANY
JANIS JOPLIN VOCAL
SUMMER-TIME
PETER S. ALBIN BASS, GUITAR
DAVE GETZ
LIVE MATERIAL RECORDED AT BILL GRAHAM'S FILLMORE
HELL'S ANGELS FRISCO

BIG BROTHER & THE HOLDING COMPANY - Cheap Thrills CD.

band's electric music. Her roots were in the blues and she was at her best singing bluesy numbers which caused many to think she was the greatest female white blues singer. On stage, too, she was a powerful spectacle - appearing to be wild and working herself into a frenzy.

Undoubtedly, **Big Brother** was one of the most popular San Francisco groups at this time. Inevitably, they were soon offered a recording contract, first by Mainstream, a small Chicago label. They recorded an album which the record company did not release until after their appearance at the Monterey Festival in 1967. Prior to this festival the band was practically unknown outside of San Francisco. The festival launched them nationwide and Janis demolished the hippies with her screaming, mourning bluesy voice and her sexual act - she became a star overnight.

Mainstream then released their debut album *Big Brother and The Holding Company*. However, the band, feeling they had improved vastly since recording it, fought vainly to block it. The opening track *Bye Bye Baby* demonstrated the raucousness of Joplin's amazing voice. In another track *Light Is Faster Than Sound* she blends effectively with the group's other vocalists. *Call On Me* was an equally effective slower number. However, some of the material on the album was comparatively weaker. For example, *Women Is Losers* once again featured Joplin's vocal gymnastics but over a rather unimaginative *I'm A Man* style guitar riff. Tracks like *Blindman* where other group members took the vocal lead were understandably inferior. On the final track *All Is Loneliness*, a strange sounding affair, the group come nearest to achieving **Airplane**-like harmonies. The original Mainstream label pressings of the album have only 10 tracks. Later editions on Columbia add two previously non-album 45 sides, *Coo Coo* and *The Last Time*.

Their follow-up album *Cheap Thrills* was released on Columbia, who had rejected the original title 'Dope, Sex and Cheap Thrills' and a photograph chosen of the band featuring them in bed. Instrumentally, the band had improved. Opening track *Combination Of The Two* was a fine illustration of their driving rock and Joplin's gutbucket vocals. 'We're gonna knock you, rock you, sock it you now' she growled. The slower *I Need A Man To Love* and *Summertime* also saw her in fine form. *Oh Sweet Mary* opens with an acid guitar intro and once again captures the band at their more harmonious. However, the prominent tracks on the album were *Piece of My Heart* and *Ball and Chain*. The former showed the group at their best and was a hit in the U.S. and also in the UK, where the group never attained the popularity they enjoyed in their homeland. The song possessed a catchy chorus and Janis growled in the opening verse and chorus, whilst *Ball and Chain* was a longer, bluesier number executed in a similar vein.

Joplin probably realized the instrumental limitations of the **Holding Company**, which certainly lacked subtlety. She left the band in 1968 and performed with various backing bands prior to the release of her first solo effort *I Got Dem Ol' Kosmic Blues Again, Mama!*. She then found a new backing group, The Full Tilt Boogie Band (John Till: guitar, Richard Bell: piano, Brad Campbell: bass, Ken Pearson: organ and Clark Pierson: drums). With this line-up she started recording *Pearl*. Tragically she died accidentally of a heroin overdose on 4th October 1970 in a Hollywood motel room before the album was complete. The strains and stresses of overnight stardom had taken their toll. At first she had resorted to booze, but the loneliness of her life in contrast to her stardom on stage had driven her to narcotics. The album was completed and issued after her death. Among the material was her only U.S. No. 1 *Me and Bobby McGee*. Also on the album were *Get It While You Can*, a song which described her own live-for-today approach to life and two of her own compositions *Mercedes Benz* and *Move Over*. All subsequent releases are compilations, which ironically out-number her original recordings.

Meanwhile, **Big Brother** struggled on. **Nick Gravenites** and Kathi McDonald (ex-**Unusuals**) joined up as vocalist and they recorded *Be A Brother* and *How Hard It Is*, which were inevitably inferior in quality to their material with Joplin. They finally split up in 1972. The first two albums are recommended and in particular *Cheap Thrills* remains a fine example of the bluesy side of San Francisco music at that time.

In 1984 Edsel issued a compilation album *Cheaper Thrills*, which includes previously unissued material from a live concert at California Hill on 28th July 1966. It gives a good insight into the band's music in their early days. Different pressings of this album have been issued by Made To Last and Rhino in the US. Also in 1985 *Joseph's Coat* emerged.

Big Brother reformed in 1987 with all the original members, they are still playing gigs today.

Columbia's 1999 *Box Of Pearls* is a beautifully packaged 5-CD box set, which contains all of Janis Joplin's solo work and **Big Brother** albums and adds a number of previously unavailable recordings to each remastered disc. In addition, there's a five-track bonus disc of unreleased material from the *Cheap Thrills* sessions.

Farewell Song collects some of her rarities and obscurities - nine tracks in all recorded between 1967 and 1970. The vinyl release is accompanied with cover notes from Country Joe McDonald.

Compilation appearances have included: *Ball And Chain* on *Psychedelic Perceptions* (CD); a live version of *Down On Me* (from July 1966) on *Microdelia* (CD) and one from February 1968 on *Love Is The Song We Sing* (4-CD book). (VJ)

Big Brother (featuring Ernie Joseph) (CA)

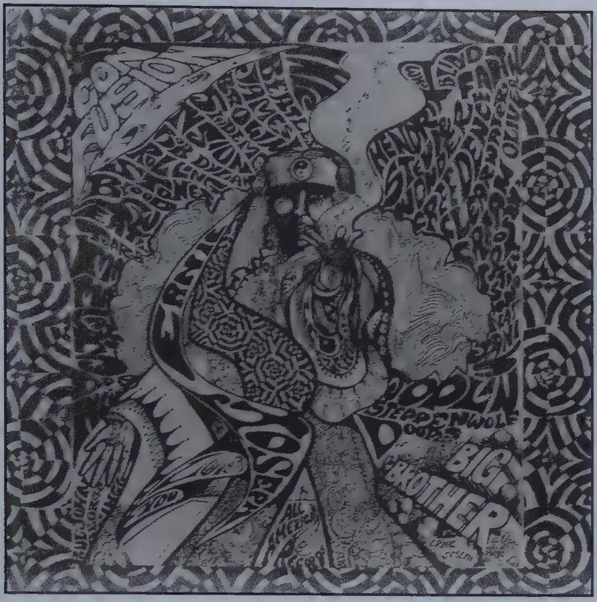
Personnel:	CORY COLT	gtr, bs, organ, vcls	AB
	STEVIE DUNWOODIE	drms, perc, vcls	A
	ERNIE JOSEPH (ERNIE OROSCO)	vcls, ld gtr, bs	AB
	RUBEN THE JET (RUBEN OROSCO)	bs, gtr, drms, sax, vcls	A
	BRIAN FAITH	drms, bs	B

ALBUMS: 1(A)	CONFUSION	(All-American AA-5770) 1970 R2
2(B)	SOUTH EAST TOUR	(Akarma AK 036) 1998

JANICE JOPLIN - Kozmic Blues LP.

JOPLIN
IN CONCERT

JANICE JOPLIN - In Concert 2-LP.



BIG BROTHER - Confusion LP.

3(B) AN ALL AMERICAN EMPEROR (Akarma AK 042) 1999

NB: (1) counterfeited in 1989, but reissued officially by Akarma on vinyl and CD (AK 013) 1998. (2) also on CD (Akarma AK 036) 1999.

45: ESP/Brother, Where Are You (All American 5718) 1970

NB: 'A' side features a different mix to LP version, 'B' side is actually labelmates **Indescribably Delicious**, and was issued as a 45 by them!

Before **Big Brother**, **Ernie Joseph** was known as Ernie Orosco and formed several Santa Barbara outfits including **Ernie and The Emperors**, **Ernie's Funnys** and **Giant Crab**.

Like many of the All American projects recently put out by Akarma, it's not clear to what extent *South East Tour* and *An All American Emperor* (shown as by **Ernie Joseph**) were issued originally, or if they ever existed at the time at all. These may have seen test-pressing-only releases in the sixties, like **Indescribably Delicious**, but even that possibility remains unconfirmed. Half of the songs featured on *South East Tour*, are taken from the *Comes Forth* album by **Giant Crab,** which was **Joseph's** earlier band.

The band may also be responsible for the *ESP* single by the group **Rain**. (VJ/MW/AP/CF/NK)

Big Foot (CA)

Personnel:			
	VIRGIL BECKHAM	bs	A
	GERRARD BELISLE	horns	A
	SPENCE EARNSHAW	drms	A
	DAVID GARLAND	keyb'ds, horns	A
	ART MUNSON	gtr	A

ALBUM: 1(A) BIG FOOT (Winro 1004) 1968 -

45s: Sara Lee/I Keep Holding On (Winro W-119) c1968
Take Me/California Lights (Winro W-128) c1968

This late sixties/early seventies southern California-based rock/horn-rock outfit is arguably of peripheral relevance to this book, although their album is a very minor collectable. They certainly had pedigree. Art Munson had been with The Righteous Brothers, Beckhorn went on to The Ritchie Furay Band, Earnshaw to **The Wackers** and Garland later played with Bobby And The Midnights.

Dave Garland and Virgil Beckham later played on a privately released album, *Fred Field And Friends* (Maranatha HS 031) 1976, which is reputedly quite pleasant later seventies hippie-rock. (VJ/MW)

The Big Game Hunters (?CA)

45: See The Cheetah/Swingin' Shepherd Blues (UNI 55008) 1968

Here's a psychedelic novelty single by a very obscure group, possibly from California. (SR)

The Big Inners (WA)

45: Ethmoiditus Cum Polyposis/Do You Wonder (Panorama 16) 1965

Up there with *Prognosis Stegnosis* as a mouthful of a title, this is an ode to allergies that Buddy Holly never recorded and featured, very aptly, on *The Big Itch Vol. 6* (LP)! There's more derivative beat on *Do You Wonder*, which you can also locate on *One Hand In Darkness* (LP) or *Trip In Tyme Volume 4* (CD). Great group name! (MW)

Big Lost Rainbow (CT)

Personnel:			
	J.P. BAILHE	bs, vcls	A
	ADAM BERENSON	piano, vcls	A
	RID PEARSON	gtr, piano, sax, vcls	A
	ROBIN PFOUTZ	cello, vcls	A
	TONY MORSE	flute, gtr, vcls	A
	OTIS READ	gtr, harp, piano, vcls	A

ALBUM: 1(A) BIG LOST RAINBOW (No label XPL-1051) 1973 R1

NB: (1) has been reissued officially on CD (Gear Fab GF 118) 1998 (with four bonus tracks) and on vinyl (Akarma AK 078) 2000 with an insert.

This private press album was recorded at Sheffield Recording Studios in Timonium, Maryland and Dynamic Sound Studios, New Haven, Connecticut in August and September 1973. Only 200 copies were pressed which explains its rarity. The band was originally from Connecticut and had begun jamming informally in the Pomfret School, Pomfret, Connecticut back in back in 1970. Their first show was at Hartford's Earth Day Festival before an audience of 10,000 in spring 1971.

Musically the album certainly isn't psychedelic or garage - most tracks are pleasant acoustic folk with lots of guitar and flutes. Of particular note is *Brothers* because it's different from the rest with lots of jazzy piano. Most of the tracks are written by Rid Pearson and the standard is consistently good. There is some exquisitely beautiful music on this album.

Pearson is now a major thriller-writer and plays bass for the Rockbottom Remainders, a band made up of writers like Stephen King and Dave Barry who play music for a hobby.

Sail can also be heard on Gear Fab's *Psychedelic Sampler* (CD). (VJ/LP)

BIG LOST RAINBOW

BIG LOST RAINBOW - Self Titled LP.

Big Sir (?CA)

45: Heart Teaser, Crowd Pleaser/ New Day Sunshine (GRT 10) 1969

Possibly from California, **Big Sir** was an obscure psychedelic rock group that utilised organ and guitar. *Heart Teaser..* is the 1968 **Flavor** song, co-written with Scott English, which has reappeared on a couple of compilations credited erroneously to "Flower". It was covered again in 1970 by **The Skunks.** (SR/MW)

Big Sounds (TX)

45: Whang Dang/Go Ahead And Cry (San Dun 003/4) 1965

This garage band came from Dallas, Texas. *Go Ahead And Cry* is a reasonable beat number, with a vocalist that sounds like he's smoked too many Marlboro's... Check it out on *Sixties Rebellion, Vol. 2: The Barn* (LP) and *Sixties Rebellion Vol's 1 & 2* (CD). (VJ)

Big Star (TN)

Personnel:	CHRIS BELL	vcls,gtr	A
	ALEX CHILTON	ld vcls, gtr	AB
	ANDY HUMMELL	bs	A
	JODY STEPHENS	drms	AB
	JOHN LIGHTMAN	bs, vcls	B

ALBUMS:	1(A)	#1 RECORD	(Ardent ADS-2803) 1972
	2(B)	RADIO CITY	(Ardent ADS-1501) 1974
	3( )	THIRD	(PVC PVC-7903) 1978

NB: (1) and (2) were reissued in the late seventies as a gatefold two-fer. (1) reissued on CD (Ardent 2803) 2003. (1) reissued on CD (VICP-62291) 2003. (1) reissued on vinyl (Akarma 00008890) 2006. (1) reissued on CD (Akarma AK 28) 2008. (1) reissued on vinyl (Classic 2803) 2009. (1) reissued on vinyl (Hi Horse 2803) 2009. (1) reissued on CD (Concord 0888072315730) 2010. (2) reissued on vinyl (Big Beat WIK 54) 1986. (2) reissued on vinyl (Line LILP 4.00270J) 1986. (2) reissued on vinyl (Akarma AK 029) 1998. (2) reissued on CD (Ardent 1501) 2003. (2) reissued on CD (Akarma AK 029) 2004. (2) reissued on vinyl (Akarma 00008888) 2006. (2) reissued on CD (Akarma AK 29) 2008. (2) reissued on vinyl (Classic 1501) 2009. (2) reissued on CD (Ardent ADS 1501) 2009. (2) reissued on vinyl (Hi Horse 1501) 2009. (2) reissued on CD (Concord 0888072315747) 2010. (3) reissued on CD as *Big Star's 3rd: Sister Lovers* (PVC PVCD 8933) 1985. (3) reissued on vinyl as *Sister Lovers: The Third Album* (Dojo DOJO LP 55) 1987. (3) reissued on CD as *Sister Lovers/The Third Album* (Line LICD 9.00492 0) 1987. (3) reissued on CD as *Third/Sister Lovers* (Rykodisc RCD 10220) 1992. (3) reissued on CD as *3rd* (VideoArts Music VACK-1298) 2006. (3) reissued on vinyl as *3rd* (4 Men with Beards 4M 142LP) 2008.

(1) and (2) reissued on (Line LICD 9.00465 0) 1986. (1) and (2) reissued on CD (Big Beat CDWIK 910) 1990. (1) and (2) reissued on CD (Fantasy FCD-60-025) 1992. (1) and (2) reissued on CD (Line 900465) 1994. (1) and (2) reissued on CD (Fantasy/Ardent 31457) 2009 with bonus tracks. (1) and (2) reissued on CD (Stax SXSA-60025-6) 2004 and 2009. (1) and (2) reissued on CD (Fantasy FAN 31457) 2009. (3) and *Sister Lovers* reissued on CD (Rykodisc RCD-10220) 1992 (reissued on CD (Rykodisc 310911) 2006). Also of interest is: *Big Star Live* (Rykodisc RCD-10221) 1992 (reissued on Ardent 2006 and as *Live: Priceless Collection* (Collectables COL-CD-8945)), which documents a radio broadcast from 1974. *Columbia: Live At Missouri University* (Zoo/Volcano Records 31060) 1993 (reissued on CD (Evangeline/Acadia 8156) 2007) was the work of a reformed line-up and drew mostly from their first two albums. The same line-up also recorded *In Space* (Rykodisc RCD-10677) 2005.

BIG STAR - #1 Record LP.

Compilations include: *Big Star's Biggest* (LP) (Line LILP 4.00509J) 1988 and (CD) (Line LICD 9.00509 0) 1992; *The Best Of Big Star* (CD) (Big Beat CDWIKK-197) 1992, 2003 and 2006 also draws from their first two albums; *Nobody Can Dance* (CD) (Norton ZNOR 265) 1999 is a mix of early rehearsal tapes from an early 1971 live show featuring a rare performance of *The Letter*; *Big Star Story* (CD) (Rykodisc RCD 10640) 2003 is an unsuccessful mix of classic album tracks, live cuts, alternate takes, rehearsals, and a new song from the nineties; *Extended Version* (CD) (BMG Special Products 48756) 2004 is drawn from *Columbia: Live At Missouri University* at budget price and with some tracks missing, which isn't good value when the original release is still available (also reissued again on CD (Collectables COL-8945) 2005); and the definitive release is a 4-CD *Keep An Eye On The Sky* (Rhino 8122-79858-7) 2009.

EPs:	1	(Feel/The Ballad Of El Goodoo/When My Baby's Beside Me/ Try Again)	(Stax 2247004) 1972
	2	THE SEPTEMBER GURLS	(Line LIEP) 1987

45s	When My Baby's Beside Me/ In The Street	(Ardent ADA-2902) 1972
	Watch The Sunrise/Don't Lie To Me	(Ardent ADA-2904) 1972
	O My Soul/ Morphatoo - I'm In Love With A Girl	(Ardent ADA-2909) 1974
	September Gurls/September Gurls	(Ardent ADA-2912) 1974
	September Gurls/September Gurls	(Privilege 7003) 197?
	Kizza Me/Dream Lover	(Aura AUS 103) 1978
	Jesus Christ/Big Black Car	(Aura AUS 107) 1978
Reissues:	September Gurls ('74 rehearsal)/ The Letter ('74 live)	(Norton 45079) 1999
	Feel (alt. mix)/ Mod Lang (unissued single mix)	(Rhino R7 521272) 2009

Big Star formed in Memphis, Tennessee in 1971 and was led by Alex Chilton the boy genius who had previously found fame as the 17-year-old vocalist with **The Box Tops** who enjoyed million selling hits with *The Letter* (1967) and *Cry Like A Baby* (1969).

Born in Memphis in December 1950 Chilton was recruited to local band **The Devilles** after his impressive vocal performance at a Memphis Central High School talent contest. The band soon renamed themselves **The Box Tops**. Chilton split with them in 1970 after most of the original members had departed. He started to write and record his own songs but, after

BIG STAR - Radio City LP.

attempting a solo folk career in New York City, returned to Memphis. There he teamed up with singer/songwriter Chris Bell who was leading an outfit called Icewater that included drummer Jody Stephens and bassist Andy Hummell. Bell and Chilton began writing songs together and were signed by the re-activated Ardent label, which was a rock subsidiary of Stax. They named themselves after a branch of the Big Star Food Market that was across the road from their recording studio.

#1 Record is usually heralded as a prime example of power pop. It's simple, light pop with sweet harmonies and jangly guitars. It was critically acclaimed but Stax's distribution fell short of the mark, the album didn't get into the shops and stalled. **Big Star** split for a while but then regrouped to record *Radio City*. Friction within the group meant that Bell left early in these sessions but like its predecessor was critically praised but failed to sell. *Radio City* was noted for its ragged and raw guitar pop infused with remarkable intensity and spontaneity. It also contained what is probably perhaps their best-known song, cult classic *September Gurls*. Another highlight was *Back Of A Car*, which bore Chris Bell's imprint. Tracks like *September Gurls* influenced the likes of R.E.M. and a host of subsequent artists and the album was hailed as a timeless landmark in subsequent years. Chilton and Stephens continued the band with different personnel and recorded the harrowing *Third* that remained unreleased until 1978. That same year that Bell was killed in a car crash.

Variously titled *Third* and/or *Sister Lovers*, this harrowing pop album received further unauthorised releases that contained neither the complete session nor the proper sequencing. Still, the record earned the band a significant cult following over the years.

Chilton was beset by drink and drug problems in the seventies and moved back to New York, releasing a solo single *Bangkok* in 1978. In New York he became friendly with The Cramps and produced their *Gravest Hits* (EP) and *Songs The Lord Taught Us* (LP).

Chilton moved to New Orleans in the early eighties and pursued various ventures encompassing jazz, soul and country. In 1993 he reformed **Big Star** with Jon Auer and Ken Stringfellow standing in for Hummel and the deceased Bell.

Big Star Live draws from the strongest material from their first two albums. There's a cover of Loudon Wainwright's *Motel Blues* as well as some of their best songs like *The Ballad of El Goodo*, *O My Soul*, *Thirteen* and *September Gurls*.

Columbia: Live At Missouri University was recorded by the reformed line-up with Jon Auer and Ken Stringfellow. All four get at least one vocal on this album. Whilst the focus is on originals from their first two albums they also cover T. Rex's *Baby Strange* and Todd Rundgren's *Slut*.

Come the noughties and there were reformed **Box Tops** and **Big Star** line-ups on the road. Chilton, Stephens, Auer and Stringfellow recorded a **Big Star** album of new material, *In Space* in 2005. Any hope of a long-lasting renaissance was thwarted though when Chilton died at a New Orleans hospital on 17 March 2010 of a heart attack.

There is a plethora of reissued and repackaged **Big Star** releases that are detailed in the discography, along with their retrospective compilations. The definitive one is *Keep An Eye On The Sky*, a 4-CD box set containing every song the band cut in the seventies, and it also contains some solo cuts by Chris Bell and Alex Chilton as well as a few pre-**Big Star** cuts by Icewater and Rock City. It's full of rarities and 55 of its 98 tracks were previously unreleased. (VJ)

The Big Three (NY)

Personnel:			
	CASS ELLIOT	vcls	A B
	JAMES HENDRICKS	vcls	A
	TIM ROSE	vcls, gtr	A B
	DENNY DOHERTY	vcls	B

ALBUMS: 1(A) BIG THREE (FM Revolver 307) 1963
2(A) LIVE AT THE RECORDING STUDIO (FM Revolver 311) 1964

NB: (1) reissued in mono/stereo (Roulette R(S) 42000) 1967. There's also a retrospective CD *Featuring Mama Cass Elliot, Tim Rose & Jim Hendricks* (Sequel NEMCD755) 1995.

45s: Winkin' Blinkin' And Nod/Banjo Song (FM Revolver 3003) 1963
Come Away/Rider (FM Revolver 9001) 1963
Winkin' Blinkin' And Nod/The Banjo Song (Tollie 9006) 1964
Nora's Dove (Dink's Song)/
Grandfather's Clock (PS) (Roulette 4689) 196?

A folk group, whose members Elliot and **Doherty** went on to the **Mugwumps** and later **The Mamas & The Papas**. **Tim Rose** had also a subsequent solo career.

Their first single, *The Banjo Song* was an old folk tune that is notable **Rose**'s powerful arrangement. Later, Shocking Blue would re-use the tune, almost note for note, for their smash hit *Venus*. (SR/EW)

Don Bikoff (NY)

ALBUM: 1 CELESTIAL EXPLOSION (Keyboard K711-S) 1968 R1

This is an album of instrumental acoustic guitar tracks with a cosmic feel that was recorded on a New York City label. (VJ)

Billy (MN)

ALBUM: 1 PERSEPHONE (Orion S80-462-2823S) 1972 R1

From Minneapolis, Minnesota Billy Hallquist recorded this druggy folk album. Circa 2,000 copies were pressed. *Persephone* is one of the tracks on the album, which is often listed as Persephone Billy. Hallquist recorded a second album *Travelin'* (Mill City MCR-7501) in 1975. He had previously fronted **Thundertree**. (VJ)

Billy and The Kids (WA)

45s: Say You Love Me/It's Not The Same (Julian 104) 1966
When I See You/Do You Need Me (Julian 109) 1967

Hailed from Wenatchee in the heart of Washington State, You'll also find *Say You Love Me*, a teen punker, on *Back From The Grave, Vol. 6* (LP). *When I See You* has also appeared on *Diggin' For Gold, Vol. 7*. (LP).

Another single *Shut Down Again/Troubles Of My Own* (Decca 31951) 1966, was by a different act with a similar name: Billy and The Kid. (VJ/KBn/MM)

Billy Rat and The Finks (IA)

Personnel incl:			
	WALLY SHOOP	gtr	A

45: Little Queenie/All American Boy (IGL 122) 1967

Spirit Lake in northern Iowa was home to this band. Their fine version of Chuck Berry's *Little Queenie* can also be heard on *Midwest vs The Rest*. Wally Shoop, who played guitar on this, also had an earlier release as **Wally Shoop and The Zombies** on the Soma label. (VJ)

Edwin Birdsong (PA)

ALBUMS: 1 SUPERNATURAL (Polydor 5057) 1973
2 DANCE OF SURVIVAL (Bam-boo GR 004) 1975 R2

NB: (1) reissued on vinyl and CD (Polydor) 2000. (2) originally issued in both gold and silver foil gatefold covers. (2) reissued on vinyl (Bam-boo) 200?

From Philadelphia, this black psychedelic soul group utilised lots of fuzz guitars on these albums. The first blends soul-funk and rock in a guitar and keyboard-driven format. *Dance Of Survival* is the better of the two, this is more keyboard-driven than the previous effort and it works well. (SR)

The Birdwatchers (FL)

Personnel:	EDDIE MARTINEZ	drms	A
	JOEY MURCIA	ld gtr	A
	BOBBY PUCCETTI	keyb'ds	A
	JERRY SCHILLS	bs	A
	SAMMY HALL	vcls	

NB: **Sammy Hall** joined the band in 1966.

ALBUM: 1 SOUTH FLORIDA'S BIRDWATCHERS
(Florida Rock 4001) 1980

NB: (1) is a retrospective compilation of various 45s. *The Birdwatchers* (2-CD) (North Shore Soundworks NSS-014) 2003 is a 39-track retrospective.

45s:		Love, Emotion, Desire/I Don't Care	(Tara 100) 1964
		Blue Suede Shoes/She Tears Me Up	(Tara 1001) 1964
		Wake Up Little Susie/She Tears Me Up	(Tara 1002) 1965
		It's A Long Way Home/It Doesn't Matter	(Marlin 1902) 1965
	α	Real Appeal/While I'm Gone	(Living Legend 101) 1965
		Girl I Got News For You/Eddies Tune	(Scott 27) 1966
		Girl I Got News For You/Eddies Tune	(Mala 527) 1966
		I'm Gonna Love You Anyway/ A Little Bit Of Lovin'	(Mala 536) 1966
		I'm Gonna Do It To You/ I Have No Worried Mind	(Mala 548) 1966
	β	Hey Schroeder/ ?Can I Do It?	(Marlin # unkn) 1967
		Mary Mary (It's To You That I Belong)/ Cry A Little Bit	(Mala 555) 1967
		Turn Around Girl/You Got It	(Scott 29) 1967
		Turn Around Girl/You Got It	(Laurie 3399) 1967
		Put A Little Sunshine In My Day/ Then You Say Boh Bah	(Scott 30) 1967
	χ	While I'm Gone/I'll Remember You	(Living Legend 110) 1967
	δ	Dreamin' In The Rain/ You Don't Need A Reason	(Victory 2000) 1968
	ε	Rock Steady/Little David	(Scott 401) 1968
	ε	Rock Steady/Little David	(Laurie 3480) 1968
	φ	Spinning Wheel/Rhyme Tyme	(Scott 402) 1969
		Hold Onto Me/Hey Little People	(Acetate only) 1969
		Mr. Skin/Come Home Baby	(Geminix 5501) 1972

NB: α as 'Gary Stites and The Birdwatchers'. β as 'Security Blankets'. χ as 'Legendary Street Singers', 'B' side by The Gents Five. δ as 'Glass Bubble'. ε with Duane Allman as **'The New Rock Band'**. φ as 'Mousetrap'.

This long-lived group from West Palm Beach, Florida produced mainly highly-derivative beat/pop fare, though enjoyable nonetheless. They recorded under several other assumed names, including two singles with Duane Allman as **The New Rock Band**.

The 1980 retrospective album collects most of their singles from 1965 to 1967. The version of *Mary Mary* here is a different version to the single. There's also two cuts - *Hey Schroeder* and *Can I Do It* - which the compilers imply were not released, but these could be the unconfirmed single No. 10 above. It is very hard to find nowadays, partly because only a 1,000 copies were pressed.

Some copies of *Mary Mary* come with a paste-over label where the title is given as *It's To You That I Belong.* Ordered by a Miami radio station because of perceived marijuana connotations, this single variant is known as a "WQAM copy".

A Bobby Puccetti composition, *Heard You Went Away*, was recorded by the **Proctor Amusement Company.**

Joey Murcia went on to join **Magic** whose rare album *Enclosed* has seen a reissue. **Spirit** fanatics should note the cover of *Mr. Skin* on the Geminix single.

Sam Hall, who joined the band in 1966, was previously in **The Mor-Loks** and The Trolls. He became a Christian in the late sixties or early seventies and later toured as **Sammy Hall and The Sammy Hall Singers**. Jerry Schills was previously with Milwaukee's **Legends**.

The 39-track 2-CD retrospective brings together just about everything the band put out, beginning with a pair of singles by The Apollos and working its way through the alter-ego releases (Security Blankets, Glass Bubble, **New Rock Band**, and Moustrap) as well as **Sammy Hall**'s solo effort *Drug Talk.*

BIRMINGHAM
SUNDAY

BIRMINGHAM SUNDAY - A Message From... LP.

Compilation coverage has so far included: *Mary Mary (It's To You That I Belong)* on *Marijuana Unknowns* (LP & CD) and *Psychedelic States - Florida Vol. 2* (CD); *I'm Gonna Love You Anyway* on *Garage Zone, Vol. 2* (LP), *The Garage Zone Box Set* (4-LP) and *Ya Gotta Have Moxie, Vol. 1* (2-CD); and *Girl I Got News For You* on *Searching For Love* (LP).

Thanks to Jeff Lemlich and his excellent Florida book 'Savage Lost' for helping to flesh out the singles discography.

Gary Stites (whom **The Birdwatchers** backed on one release) had a few hits circa 1959-61. (MW/GM/JLh/RM)

Birmingham Sunday (NV)

Personnel:	PHIL GUSTAFSON		A
	JEAN HEIM		A
	WARD JOHNS		A
	JOHN KVAM		A
	JOE La CHEW		A
	DEBBIE PARKE	vcls	A

ALBUM: 1(A) A MESSAGE FROM BIRMINGHAM SUNDAY
(All American AA 5718) 1968 R4/5

NB: (1) reissued officially on vinyl and CD (Akarma AK 014) 1998.

This was a local California album recorded by a local Nevada group in December 1967. Only a handful of original copies of this record have surfaced, despite being on a "real" label, and produced by **Strawberry Alarm Clock** guru Bill Holmes. According to the band, however, a few hundred copies were pressed at the time.

On offer is a pleasant 'summer of love' flower-pop with occasional outbursts of acidic guitar. This should appeal to fans of the **Peanut Butter Conspiracy, The Yankee Dollar**, **The Neighb'rhood Childr'n**, etc.. All 10 tracks are originals, mostly penned (or co-written) by Joe LaChew.

As the master tapes were sadly not available for the reissue, it was mastered from vinyl, with a great deal of digital noise reduction employed. (CF/MW)

Birtha (CA)

Personnel:	ROSEMARY BUTLER	bs, vcls	A
	OLIVIA LIVER FAVELA	drms	A
	SHERRY HAGLER	keyb'ds	A
	SHELLY PINIZOTTO	ld gtr	A

ALBUMS: 1(A) BIRTHA (Dunhill DSX 50127) 1972
2(A) CAN'T STOP THE MADNESS (ABC Probe) 1973

NB: (1) and (2) also released in the UK (Probe SPBA 6267 and 6272 respectively). (1) also issued in France by Pathe Marconi. (2) also issued on Dunhill (DSX 50136) 1973. (1) and (2) reissued on one CD (See For Miles SEECD 474) 1997.

Like **Fanny**, this was an early seventies hard-rock group formed by four California girls, and best avoided. Rosemary Butler did session work for The Doobie Brothers and Boz Scaggs. She later joined Jackson Browne's group. (SR/CG)

Biscuit Davis (?)

Personnel:	ROBERT ANTHOINE	drms	A
	TOM BAILEN	gtr, vcls	A
	DERRIK HOITSMA	gtr, bouzouki, violin, vcls	A
	BOB THIELE Jr.	gtr, keyb'ds, vcls	A
	TODD ZIMMERMAN	bs	A
	(and guests - nineteen of them!		A)

ALBUM: 1(A) PLAYING ON THE MOON
(Flying Dutchman - Amsterdam AM 12014) 1973 SC

A remarkably '**Dead** - sounding group of young country-rock musicians. A very good album in the hippie-rock mould! Bob Thiele Junior produced the album which was issued on his father's Amsterdam label. Bob Thiele Senior was a well-known jazz producer. The album is housed in a nice psychedelic gatefold sleeve and contains a surprising long cover of *Gasoline Alley* (Rod Stewart/Ron Wood) plus a cover of *Another Saturday Night* (Sam Cooke). All the other tracks were composed by the group members. (CF/SR)

Randy Bishop (?)

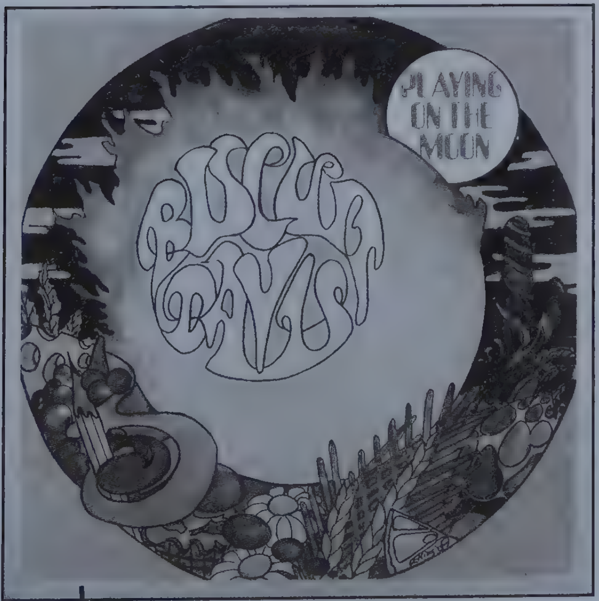
ALBUM: 1 I SING A SOFT SONG (Liquid Stereo SLP1) 1972 R2/R3

This is an ultra-rare demo album, just 100 copies were pressed. The album mostly comprises yearning singer/songwriter material, but with some good arrangements. **Randy Bishop** was previously in **Roxy** and **The Wackers**. (VJ)

Bit 'A Sweet (NY)

Personnel:	MITCH LONDON	bs, drms, vcls	A
	RUSSELL LESLIE	drms, vcls	A
	DENNIS DE RESPINO	keyb'ds, gtr, vcls	A
	JACK MIECZOWSKI	gtr, sitar, vcls	A

ALBUM: 1(A) HYPNOTIC I (ABC ABCS-640) 1968 R1



BISCUIT DAVIS - Playing On The Moon LP.

45s: Out Of Sight, Out Of Mind/
Is It On - Is It Off? (MGM 13695) 1967
2086/Second Time (ABC 11125) 1968

This band was from the Plainedge and Massapequa area of Nassau County, Long Island, New York. The sleeve is one of the best points about their album, which apart from a couple of tracks, *Travel* and *A Second Time* is not recommended, although it has some interesting sound effects and phasing. Their cover of *Out Of Sight, Out Of Mind*, which is not on the album, is worth hearing and can be found on *Psychedelic Unknowns, Vol. 4* (LP & CD), *Sixties Choice, Vol. 2* (LP) and *The 60's Choice Collection Vol's 1 And 2* (CD). Their album track *Speak Softly* has reappeared on *Electric Psychedelic Sitar Headswirlers, Vol. 7* (CD).

The MGM single features the two songs that the band performed in the movie 'Blonde On A Bum Trip'.

Out Of Sight, Out Of Mind was written by their producer, Steve Duboff of **The Changin' Times**. (VJ/MW/KBn/MM/PP)

Bits 'n' Pieces (MI)

45s: Look Out Linda/
Who Could I Turn To (Antler 2005/6 and Dee Gee 2005/6) 1965
Lonely Night Voyage (Sound Machine 790639)196?

From Kalamazoo, Michigan the band's debut, produced by Buck Ram, was released under two different label names; it's pure Beatles-inspired Invasion sounds - catchy up-tempo beat backed by a slow beat-ballad. (MW/MM)

Bitter Creek (GA)

Personnel incl?: DAVID CARR A

45: Plastic Thunder/Behind The Smiles (Mark IV #6809) 1970

A mystery bunch thought to be from Atlanta, Georgia. Their aptly titled *Plastic Thunder* is a noisy chunk of **Blue Cheer**-inspired fuzzed acid-rock; and a resounding inclusion on *Psychedelic States: Georgia, Vol. 1* (CD). (MW)

Bitter Ind (FL) - see **The Tiffany System (FL)**.

Bittersweets (AZ)

Personnel incl:	PAUL BENNETT	drms	A
	ALLAN CHITWOOD	bs	A
	GREG FARLEY	gtr	A
	BOB SUTKO	vcls, hrmnca	A

BIT A SWEET
HYPNOTIC I

BIT 'A SWEET - Hypnotic I LP.

45s: Cry Your Eyes Out/She Treats Me Bad (Hype 1001) 1966
She Treats Me Bad/Road To Rann (Chari C-102) 1966
In The Night/Another Chance (Original Sound OS-70) 1967

Originally from Scottsdale, Arizona they enjoyed some local success. In late 1967 they added Paul "Skip" Ladd, from the Laser Beats, to their ranks and became known as **Twentieth Century Zoo**.

Compilation appearances have so far included: *Another Chance* on *Mindrocker, Vol. 13* (LP); *She Treats Me Bad* on *Fuzz, Flaykes, And Shakes, Vol. 5* (LP & CD) and *Sigh Cry Die* (CD); *In The Night* on *Wyld Sydes Volume 2* (CD) and *Cry Your Eyes Out* on *Wyld Sydes Volume 8* (CD). (MW/MM)

The Bittersweets (OH)

45: The Hurtin' Kind/Summertime (Tema PXT 001) 1965

This was an all girl garage band from Cleveland, Ohio. *The Hurtin' Kind* is a nice folk-rocker with pleasant harmonies which can be heard on *Girls In The Garage, Vol. 1* (LP & CD). The song was a hit around the Cleveland area for the **Tulu Babies** the same year (aka **The Baskerville Hounds**). (VJ)

The Bittersweett (AL)

45: She Lied /I'll Feel A Whole Lot Better (Prestige Productions PP66-162) 1966

Details about this Fairfield, Alabama group remain elusive. The Jarrett/Jones/Lacey composed *She Lied* can also be heard on *Psychedelic States: Alabama Vol. 1* (CD). (MW)

Bittervetch (OH)

Personnel:			
	CRAIG CARLSON	gtr	A
	TIM DAUN		A
	DALE GRAHAM	vcls	A
	GEOFF HEARSUM	bs	A
	ROB HEGEL	vcls, bongos	A
	MIKE REED		

CD: 1(A) MASTERS & DEMOS 1964-1966 (Gear Fab GF-217) 2005

45: Bigger Fool/A Girl Like You (Pixie 0081) 1966

The origins of this band lie in The Chandells, who were formed in early 1964 and inspired by The Beatles. They soon became one of the most popular bands in southern Ohio. They played all the top venues of the era, usually opening with a medley of the day's top hits and then moving on to Rob Hegel's original material. In early 1966, retaining the same line-up, they changed name to **Bittervetch**.

BITTERVETCH
Formerly Known As The Chandells
MASTERS & DEMOS
Chapter One (1964 - 1966)

BITTERVETCH - Masters & Demos 1964 - 1966 CD.

After graduation from high school they continued to perform for a while, but with Rob's family moving to Chicago and the members heading off to different colleges the writing was on the wall. They played their farewell concert, headlining with **The McCoys** at Dayton's Forest Park Arena on 23 July 1966.

In addition to both sides of their single, the Gear Fab CD features 18 previously unreleased tracks by this US sixties band and their earlier incarnation The Chandells recorded between 1964-66. On offer is sixties garage, ballads and fuzz-rock. Much of it is very influenced by the British Invasion sound but Rob Hegel was clearly a competent songwriter and the material is very accessible.

Rob Hegel continued to write music, including his RCA cult classic *Tommy Judy and Me, Do It For Our Country* for 'Grease 2' and he co-wrote (with Dick Wagner) Air Supply's Top 20 hit *Just As I Am*. He also co-wrote a novel 'Tuxedo Bob' with Susan Hegel.

This band's *Bigger Fool* got a further airing on *Psychedelic States Ohio, Vol. 2* (CD). They also have another track, *A Girl Like You* on *Psychedelic States Ohio, Vol. 3* (CD). (VJ/Roger Maglio)

Dave Bixby (MI)

ALBUM: 1 ODE TO QUETZALCOATL (D-24 700320) 197? R4

NB: (1) reissued on vinyl and CD (Guerssen GUESS 058) 2009.

This is a religious loner folk album from Michigan. After being involved in sixties Michigan folk and garage-rock bands such as **The Shillelaghs** and **Peter & The Prophets**, **Dave Bixby** started playing acoustic guitar and experimenting with LSD. **Bixby's** story is detailed on the back cover of this album - how he destroyed his life with substance abuse (recounted in *Drug Song*) and found salvation in Christ. *Ode To Quetzalcoatl* contains 12 post-conversion songs with titles like *Free Indeed*, *I Have Seen Him*, *Morning Sun*, *Open Doors*, *666* and *Waiting For The Rains*. The lyrics get quite weird on *Prayer* and *Peace* features a spacey flute whilst *Secret Forest* contains harmonica. Fans of this genre should like this album of moody, depressive and sparse acid-folk. **Bixby** recorded a second album with additional musicians; this was issued under the name **Harbinger**. (VJ)

B.J. And The Hobson Brothers (?)

45: To Those Wishing/Mad Sad Man (Valor V-45-101) 196?

Rock'n'roll ballads filtered through Merseybeat and 1964/5 Invasion sounds results in an excellent single with strong raw vocals from 'B.J.'. Both sides

MEET ANNA BLACK

ANNA BLACK - Meet... LP.

were written by Dennie Hobson. Described as 'garage', which it may be in spirit, this is simply classy U.S. beat. No details on this group have come to light yet - hopefully there are more singles too. (MW)

Anna Black (OK/NM/TX)

ALBUMS: 1 MEET ANNA BLACK (Epic BN 26384) 1968 R1
2 THINKIN' ABOUT MY MAN (Epic BN 26444) 1969 R1

45: Chicken Thief/Drinkin' Daddy (Epic 5-10427) 1968

Anna Black was a good and long forgotten bluesy rock singer. Her first album included a spooky version of *Eleanor Rigby*, *Freedom Train* with fuzz guitar plus several other interesting tracks like *Little Annie Weed*, *The Tullys And The Tolpins* and *Gloomy Sunday*.

On her second album she was backed by James Burton on guitar and the title track was compiled on the Epic catalogue sampler *Rockbusters* (LP). (SR)

Black and Blues (IN)

Personnel incl: BOB McDONALD A
G. KOPKO A

45s: Come To Me/Bye Bye Baby (UA 50245) 1968
Candy Castles/Midsumer Night's Dream (Talun TUS-0715) 1969

A short hop northeast of Indianapolis, Anderson was home to this band.

Their debut is a bruising fuzz attack, with *Bye Bye Baby* delivering a Diddleyesque pounding. Disappointingly for the garage contingent, their sound had softened considerably to flower-pop candy (ala **Strawberry Alarm Clock**) on their 1969 follow-up.

Bob McDonald penned all their songs solo except *Bye Bye Baby*, where he gets secondary credit to G.Kopko. *Bye Bye Baby* is a very appealing *Mona/Who Do You Love?* style song.

Compilation appearances have included: *Come To Me* and *Bye Bye Baby* on *The Finest Hours of U.S. '60s Punk* (LP) and *Sixties Archive, Vol. 5* (CD); and *Come To Me* on *Trash Box* (5-CD) and *Psychedelic States: Indiana Vol. 1* (CD). (VJ/KBn/JY/MW w/thanks to Kip Brown & Jason Yoder)

Blackbird (?)

ALBUM: 1 BLACKBIRD (Vinnick Studios VAR-122) 197? R2

Here's a hippie folk-rock album that is mostly acoustic. (VJ)

Blackburn & Snow (CA)

Personnel incl: JEFF BLACKBURN gtr, vcls A
SHERRI SNOW vcls A
CHICKEN HIRSCH drms A

CD: 1(A) SOMETHING GOOD FOR YOUR HEAD
(Big Beat CDWIKD 189) 1999

45s: Stranger In A Strange Land/
Uptown-Downtown (Verve VK-10478) 1967
Time/Postwar Baby (Verve VK-10563) 1967

One of the first wave of San Francisco bands, they formed in 1966 recording these two fine singles the following year. They were due to release an album for Verve in April 1968 but it never appeared and apparently they had cuts on an ultra-rare four record box set compilation of bands/songwriters signed to San Francisco's Trident Productions, which would now be virtually impossible to obtain. Still, you can find *Stranger In A Strange Land* on *Sounds Of The Sixties San Francisco, Vol. 1* (LP).

Jeff Blackburn went on to play for a number of California outfits including **Jesse, Wolff & Whings** (early seventies), Silver Wings (1972/73), and **Moby Grape** (in the mid-seventies). Sherri Snow played briefly with Dan Hicks And His Hot Licks (in the late sixties) and Chicken Hirsch drummed for **The Cleanliness And Godliness Skiffle Band** (late sixties) and then the seminal **Country Joe And The Fish** (during the late sixties). He later owned a 'head' shop in San Francisco.

The Big Beat retrospective CD collects 20 tracks from their 1966 period at Trident Productions, also the home of the **Mystery Trend, The Sons Of Champlin,** and **The Chambers Brothers**. **Blackburn and Snow**'s forte was dramatic or dreamy chiming electrified folk-rock with confident strident vocals, brimming with the bright-eyed innocence and self-belief of the hippie generation. The vocals especially epitomise the emerging "San Francisco sound"... comparisons to early **Jefferson Airplane** or **Jan Ashton**-period **Vejtables** are inevitable. Both Verve singles are included and turn out to be just the tip of the iceberg; hidden gems are revealed which justify a reappraisal - *Yes Today*, *Takin' It Easy* and *Do You Realize* are quite simply stunning. With comprehensive notes from Alec Palao, this is a must for any West Coast aficionado.

An alternative and previously unreleased version of *It's So Hard* (from June 1966), an earlier unreleased demo of *Stranger In A Strange Land*, the unreleased backing track to *See More Tomorrow*, and their two single 'A' sides (*Stranger In A Strange Land* and *Time*) have all been compiled on *Sing Me A Rainbow* (2-CD). You'll also find *Stranger In A Strange Land* on *Sounds Of The Sixties: SFO Part 1* (LP) and *Love Is The Song We Sing* (4-CD plus book). (VJ/SR/MW)

Black Death (MN)

45: Rock And Roll With Ork/In Need (Cathedral 417) 19??

The band played in Minnesota in the late sixties/early seventies and this piece of psychedelia is now sought-after by some collectors. (VJ)

Black Diamonds (CA)

ALBUM: 1 A TRIBUTE TO JIMI HENDRIX
(Alshire S-5220) 1971 SC-R1

This exploitation album contains the same songs as **Animated Egg**, but remixed and with new titles that evoke Hendrix songs. There's lots of fuzz, reverb and cheesy organ. This album is of a similar ilk as **Purple Fox** and **Jeff Cooper & The Stoned Wings**. (VJ)

BLACKBURN & SNOW
SOMETHING GOOD FOR YOUR HEAD
BIG BEAT Records

BLACKBURN & SNOW - Something Good For Your Head CD.

J.d blackfoot

J.D. BLACKFOOT - The Ultimate Prophecy CD.

J.D. Blackfoot (OH)

Personnel:	J.D. BLACKFOOT	ld vcls, gtr	ABCDE
	KENNY MAY	bs	AB
	DAN WALDRON	drms, perc	ABCD
	JEFF WHITLOCK	gtr	AB
	CRAIG FULLER	gtr	BC
	STERLING SMITH	keyb'ds	CD
	PHIL STOKES	bs	C
	TONY BAKER	keyb'ds, sax	D
	FRANK GIBSON Jr.	drms, perc	D
	BOB JACKSON	gtr	D
	BILLY KRISTIAN	bs	D
	SONNY MANAHERA	steel gtr	D
	JIMMY SLOGGET	sax	D
	MIKE WALKER	keyb'ds	D
	BILLY CARROLL	drms, backing vcls	E
	BUDD FOWLER	bs, piano, backing vcls	E
	GEORGE MOBLEY	ld gtr, acoustic gtr	E
	(JOHN DURZO	bs	D)
	(J. HUFF	violin	D)
	(SUE MOORE	vcls	D)

ALBUMS: (up to 1977)	1(B)	THE ULTIMATE PROPHECY (w/photo insert)	(Mercury 61288) 1970 R1/R2
	2(D)	THE SONG OF CRAZY HORSE	(Fantasy 9468) 1974
	3(E)	SOUTHBOUND AND GONE	(Fantasy 9487) 1975

NB: Original copies of (1) came with an insert. (1) also issued in Canada, UK and Holland. The UK and Dutch pressings have a completely different cover and the Dutch version is gatefold. (1) reissued on vinyl (Mercury 61288) 199? and on CD (Fallout FOCD2043) 200? with eight ultra-rare non-album bonus tracks. (1) reissued on CD (Tokala 5947-2) 1996. (1) reissued again on CD (Yonder 1970-2) 2008. (2) reissued on CD (Sisapa Record Co. 5945-2) 1999 and in CDR format (Gloworm CD032).

There's also a 2-CD compilation, *Footprints* (Sisapa Record Co. 1998-2) 1998.

45s: (up to 1977)	α	Who's Nuts Alfred?/Epitaph For A Head	(Philips 40625) 1969
		I've Never Seen You/One Time Woman	(Philips 40679) 1970
	β	Wonderin' Where You Are/ It Don't Mean A Thing	(Peace 50944) 197?
	χ	Savage/Almost Another Day	(Peace 61776) 197?
		Every Day Every Night/ Save This World Today	(Peace 82941) 197?
		Twilight/Dove On The Ocean	(Fantasy 741) 1975

NB: α some promo copies with picture sleeves. χ 'B' side was included on *Song Of Crazy Horse* LP, dating 45 as 1974 or earlier. β shown as by J.D. Blackfoot with Uncle Billy.

This group was originally from Columbus, Ohio. They started out as a combination of two local groups, **The Ebb Tides** and Tree. They continued as Tree and won a recording deal from Mercury as a prize in a local band competition. The resulting single (which has become a collector's item due to the burning hard-rock of *Epitaph For A Head*) generated enough interest that the label optioned an album from the band.

The Ultimate Prophecy is arguably the best rock album ever from Ohio. Craig Fuller was added to the line-up just before recording and his country/folk influence dominates the music on side one of the album. *Angel* and *We Can Try* are particularly good, the latter being one of the earliest heavy-rock-meets-country songs extant; a style that later dominated the American music scene when groups like The Eagles and Linda Ronstadt homogenised and neutered it. These tracks have edge and power, though - and should not be overlooked. Side two of the album was taken up with the *Ultimate Prophecy* suite, an engaging life-cycle mini-opera that plays out its theme of birth-death-reincarnation against a backdrop of some truly stunning hard-rock music. Despite its 20-minute plus running time, the whole of this side became an instant FM underground classic across the Midwest and its popularity stretched into the eighties. Most of the music on this side was composed by guitarist and original Tree member Jeff Whitlock, with lyrics by **J.D. Blackfoot** and drummer Dan Waldron. The album itself has always been scarce, but it was fetching serious money even in the seventies in places like Chicago, Detroit, and St. Louis where it was a late-night FM staple. It remains an essential American rock record with wide appeal, and is highly recommended.

The album credits two people who don't actually play on it - Phil Stokes on bass (the actual bass player was Kenny May - he was replaced after the recording), and Sterling Smith (ex-**Grayps**) on keyboards (also joining after the recording, there are no keyboards on the album!). The line-up with Phil and Sterling did however record some unreleased material.

In September 1970, **J.D. Blackfoot** left the group and most of the rest of the band continued to play as **Osiris**. (**Osiris** in turn would later metamorphosise into two other groups, one being the **Load**, who recorded a keyboard driven progressive rock album *Praise The Load* in '77.)

In 1972, **J.D.** and his wife went to New Zealand for a month's holiday and liked it so much they spent most of the next two years there! Indeed, his *The Song Of Crazy Horse* album was assembled largely from recordings made at Auckland's Stebbing Studio with local luminaries such as Billy Kristian and Frank Gibson. The disc won New Zealand's 'Best Album Of The Year Award' in 1974 and the original New Zealand pressing with booklet and poster are highly sought-after. The 18-minute title track was inspired by the Indian story of "Bury My Heart At Wounded Knee".

Back in the US, **J.D.** assembled a new group with some of the musicians from other sixties Columbus area bands like **The Four O'Clock Balloon** and **The Myrchents**. They recorded *Southbound And Gone* at Fantasy's Studios in Berkeley, California. The title cut *Southbound And Gone* was co-written by Blackfoot and Mobley, and the album also included *We Can Try*, an old Blackfoot/Fuller collaboration. Four tracks are mentioned as being taken from the obscure rock opera "Space And Mary Jane" and two songs were released as a single.

J.D. BLACKFOOT

J.D. BLACKFOOT - The Song Of Crazy Horse CD.

J.D. Blackfoot
Southbound and Gone

J.D. BLACKFOOT - Southbound And Gone LP.

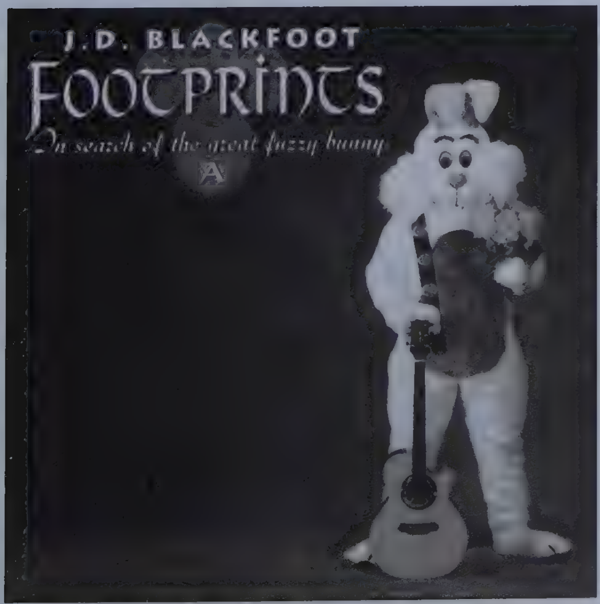
J.D. Blackfoot released the 2-LP *Live In St. Louis* (Bison) 1982 and in 1984 an EP, *Nobody's Business/Let Her Go/Stay The Night Away/He Walks On Past* (Bison B-77).

After leaving the band Craig Fuller and Phil Stokes co-founded Pure Prairie League. Fuller was later a member of American Flyer together with Doug Yule (**Velvet Underground**), Eric Kaz (**Blue Magoos**) and Steve Katz (**Blues Project**). They released two albums for United Artists in 1975 and 1976 of average country-rock produced by George Martin. Later still, Craig Fuller became lead singer for the reformed Little Feat in the early nineties.

1998's *Footprints* contains previously unreleased material and five tracks from *Southbound And Gone*, which has never been reissued on CD. *Ultimate Years* is a 2-CD "best of" **J.D. Blackfoot** from the years 1969/1999. It contains the original studio versions of both *The Ultimate Prophecy* and *The Song Of Crazy Horse* plus 24 other tracks from the first 30 years of J.D.'s career.

Blackfoot, who changed his name to Van Dervort in 1970, sold the worldwide rights to his Fantasy label recordings some years ago, but retained exclusive rights to the New Zealand market. Currently living in Columbus, Ohio he still makes recordings.

You can also hear *Epitaph For A Head* on *Songs We Taught The Fuzztones* (LP & CD), *Trash Box* (5-CD) and *High All The Time, Vol. 2* (LP). (GGI/VJ/SR/CBe/CF/PSs/SS)



J.D. BLACKFOOT - Footprints 2-CD.

Black Merda (MS)

Personnel:	ANTHONY HAWKINS	gtr	A
	CHARLES HAWKINS	gtr	A
	TYRONE HYTE	drms	A
	VEESEE L. VEASEY	bs	A

ALBUMS: 1(A)	BLACK MERDA	(Chess CH 1551) 1970 R1
2(A)	LONG BURN THE FIRE	(Janus JSX-3042) 1972 SC

NB: (1) reissued on vinyl (Chess) 199? in a different cover. (1) reissued on vinyl (Funky Delicacies/Tuff City DEL LP 0003) 1996. (1) reissued on CD (Funky Delicacies 4) 2005. (1) reissued (Lilith Records Lr111) 2006. (2) shown as by Mer-da.

There are two compilations: *The Folks From Mother's Mixer* (Funky Delicacies DEL CD 0004) 2004 and *The Psych Funk Of Black Merda* (Funky Delicacies DEL LP 0077) 2006.

45:	Cynthy-Ruth/Reality	(Chess 2095) 1970

NB: There's also a French 45, with picture sleeve: *Prophet/Cynthy-Ruth* (Chess 169556L) 1970.

This black outfit operated out of Mississippi but recorded in Chicago. The 1996 reissue describes the group as "folk rock funkateeers" (sic) and their music is a rather interesting combination of blues, rock and soul with loads of guitar parts clearly inspired by Hendrix. *Cynthy-Ruth* is the most commercial cut and was also included on the funk/psych compilation *Chains And Black Exhaust*. The album's vocals are a weak point, but its better moments include *Over And Over*, a bluesy instrumental; *Reality*, a laid-back effort with some nice bluesy guitar work and *Windsong*, a slow instrumental, very similar to Fleetwood Mac's *Albatross*. The first album was recorded in the winter of 1970 and produced by the enigmatic "Swan". As **Blak-Mer-Da** they also produced at least one single by **Fuji**.

The band was latterly known as Mer-da and their 1972 album is a decent sort of psychedelic/blues, with quite strong guitar. The songwriting is stronger on this album, but the vocals are flat. (VJ/SR/MW/MJ)

Black Orchids (WV)

Personnel:	ROBIN TROWBRIDGE	drms	AB
	JOHN WHERLE	gtr	ABC
	ROB HAMER	bs	BC
	PAUL BENNINGTON	drms	C
	JOE STEVENS	bs	

ALBUM: 1(B/C)	THE BLACK ORCHIDS	(Private Pressing) 1972 R2

NB: (1) originally issued in a limited pressing of 200. (1) reissued on CD (Radioactive RRCD177) 2006.

This limited private pressing was originally issued in a plain white sleeve, made for fans and friends of the band. The music is jamming instrumental hard-rock with long guitar solos. The band was formed by John Wherle and Robin Trowbridge in Charleston, West Virginia in 1970 and they recorded the album in John Wherle's basement studio.

Robb Trowbridge: "A friend, Jack Griffith told me that John Wherle was looking for a drummer for a two man band. I took my drums over to his house and after months of practice, and I mean months, we had **Black Orchids**. We had to perfect a type of sound because we were just a two man band with guitar and drums. John developed a style he called sub-harmonics, which used a type of dreamy open string chords. Joe Stevens came along when we played the Earth Day Festival in 1970, at Kanawha State Forest with many other bands. John and I felt we could get a bigger sound with the added bass. All our songs were written by ourselves except a cover of *Yellow Cab Man* by Gun and they were all instrumentals". (SR/RTe)

Black Pearl (CA)

Personnel:	BRUCE BENSON	gtr	A
	JERRY CAUSI	bs	A
	BERNIE FIELDINGS	vcls	A
	TOMMY MOLCAHY	second ld gtr	A

	JEFF MACKAY MORRIS	ld gtr	A
	O'CONNOR	drms	A

				HCP
ALBUMS:	1(A) BLACK PEARL	(Atlantic SD-8220)	1969	130
	2(A) BLACK PEARL - LIVE!	(Prophesy PRS-1001)	1970	189

NB: (1) reissued on CD (Wounded Bird 220) 2007. (1) and (2) reissued on one CD (Lion Records LION 203) 2007.

45: Mr. Soul Satisfaction/White Devil (Atlantic 2657) 1969

When Moulty, **The Barbarians**' drummer left the band, the remaining members (Benson, Causi and Morris) moved from Boston to San Francisco and with the addition of fellow Bostonians Fieldings, Molcahy and O'Connor formed **Black Pearl** in 1967.

The band's three guitar line-up helped to create one of the first heavy psych groups, with strong R&B roots. Their first album was produced by Lee Kiefer and Richard Moore. It contained nine short tracks, with titles like *Crazy Chicken*, *White Devil* and *Mr. Soul Satisfaction*. Its cover was designed by Eve Babitz.

The second album was recorded live at the Fillmore West in September 1968 and contained an 11-minute version of James Brown's *Cold Sweat*.

Bernie Fieldings also guested on **Fusion**'s *Border Town* album.

You can also locate *Forget It* on *Nuggets, Vol. 6: Punk Part II* (LP). (SR/MW)

Black River Circus (VA)

45: Love's Gonna Carry Me (Home)/
A Ritual Melody (MRC MR-1096) 1969

This obscure outfit recorded on a Waynesboro, Virginia label. *A Ritual Melody* sounds more like '66/'67 again - soulful keyboard-dominated pop ala **Young Rascals** is backed by a 'groovy' exploito-style keyboard instrumental which seems out of place on *Acid Dreams, Vol. 2* (LP). (MW)

Blackrock (?)

45: Blackrock "Yeah, Yeah"/
Bad Cloud Overhead (Selectohits SOH008) c1969

This seems to have been the sole vinyl offering from this black psychedelic rock group. (SR)

The Black Sacks (TX)

This band originated from Houston, Texas. Two of their tracks: *The Way I Feel* and *Take Out* have subsequently resurfaced on *Acid Visions - The Complete Collection Vol. 1* (3-CD). (VJ)

The Black Sheep (CA)

Personnel:	BUDDY ('Fly Man')	A
	DEAN ('Gopher man')	A
	MARK HARMON ('Cartoon Man')	A
	JOE MASTERSON ('Monkey Man')	A
	MIKE ('Trash man') ld gtr	A

45s: I Told You/Baa-Baa (Bellcor 102) 1965
It's My Mind/Arthur (Vision 464-440) 1966
It's My Mind/Arthur (Columbia 4-43666) 1966
Feeling Down/Suzanne (Columbia 4-43974) 1967

From La Canada, California this outfit changed their name to Trayne in 1967. *It's My Mind* is featured on Moxie's *Folk Rock E.P.* (7") and *Ya Gotta Have Moxie, Vol. 1* (2-CD). It's a breezy up-tempo folk-beat number, whilst the flip is a cool up-tempo instrumental with furious strumming and harp. The fourth single is pleasurable too. Both singles were produced by **Jerry Riopelle**, with arrangements by Murray MacLeod, who were later behind **The Parade**. They also have a recording, *Baa-Baa* (as Blacksheep from March 1965) on *Party Party Party* (CD). (MW/MM)

Blackstone (?)

Personnel incl: MAX WEINBERG drms A

ALBUM: 1(A) BLACKSTONE (Epic 26294) 1971

Here's a progressive, hard-rock outfit. The band comprised ex-**Rhinoceros** members who reformed as Blackstone Rangers, later shortened to **Blackstone.** The album sounds a bit like **Crabby Appleton.** Max Weinberg later played with Bruce Springsteen's E Street Band and Ian Hunter. (CG)

The Blackstones (IL)

45: Chicago City/Barrel Of Dreams (AS) (Teen Tunnel TT-101) 1999

This single is a reissue of a recently discovered International Recording Co. acetate out of Chicago. It is thought to be a Northside band whose name was hijacked by Jeff Boyan for his pre-**Saturday's Children** outfit **Dalek/Engam: The Blackstones**. *Chicago City* is a raw adolescent party punker and is backed by an attempt at a Beatlesque ballad. (MW)

Black Swan (CA)

Personnel:	TOM BRIGHT	drms	A
	SAUL CHAIT	bs	A
	JEFF COHEN	gtr, keyb'ds	A
	MARK HANESWORTH	gtr	A
	BRUCE GOOD	ld gtr	A

Named after the Tyrone Power movie, **Black Swan** was formed out of the exodus of kids heading off to San Francisco in the late sixties. Tom Bright was one of a bunch of kids from Austin, Texas who, fed up with red-neck aggression, dropped out of University to head west, but when his "get rich quick" band broke up on arrival, he answered an ad and joined a couple of musicians by the name of Bruce Good and Jeff Cohen.

With the addition of Saul on bass, they secured a three month residency at a bar and moved to a farm in Sonoma, north of the Golden Gate Bridge.

Under the wing of Matthew Katz, they recorded a couple of tunes, *Lady Blonde* and *She Encircles Me* for his now legendary compilation *San Francisco Sound - Fifth Pipedream Vol. I* (LP & CD). Both are quite commercially orientated tunes, with sprinklings of brass, and harmony vocals in a **John Sebastian/Lovin' Spoonful** vein. *She Encircles Me* is particularly memorable for its waltz feel, although both songs were really at odds with the long extended jams coming from all other corners of San Francisco at the time.

Black Voy Alley

BLACK VOY ALLEY - Self Titled LP.

Katz then arranged for **Black Swan** to move en-masse to Seattle, but after a month or so of playing the Encore Ballroom to "thin crowds and little cash", Tom quit and moved back to California, finding himself learning to do light shows... He recalls: "I muffed it bad at Matthew's faux-**Moby Grape**'s first appearance (made up of a number of the 17-year-old staff musicians). I accidentally threw white light on the boys before the crowd had been acclimatised to them singing familiar songs in the dark - their covers were only 60% close - and it was immediately obvious that bouncing, live-wire **Skip Spence** was NOT onstage, nor was even a single other actual **Grape**. The crowd rather effectively rebelled and stormed the box office."

Prior to leaving Texas, Bright also played on **Gilbert Shelton**'s sole single, as well as playing with local notables such as Powell St. John, **Steve Miller**, Mance Lipscomb and John Lee Hooker.

Bruce Good now sells cruise ship berths out of San Francisco and Jeff Cohen lives in Mill Valley and records TV ad music. Bassist Saul Chait was last heard of selling Mazdas in Petaluma, California, whilst drummer Tom Bright went on to race motorbikes professionally and is now a print broker, industrial consultant, and political candidate in Sacramento, California. (VJ/HH/MW/TBt)

Black Voy Alley (TX)

Personnel:	MARK NOWICKI	bs, vcls	A
	SANDY PIZZO	keyb'ds, vcls	A
	CRIS SMITH	gtr, vcls	A
	JOHN WILLIAMS	drms, vcls	A

ALBUM: 1(A) BLACK VOY ALLEY
(Black Voy Alley Records BVA 82172) 1972 R2

Hard partyin' El Paso, Texas bunch **Black Voy Alley** recorded at Audio Recorders in Phoenix. Their rare album is (sadly) made up entirely of cover songs from the era... sad because they play pretty well and an album of original material could well have been a real monster.

While this band deserves public ridicule for its disturbing fixation with Three Dog Night (three covers!), these boys rack up serious bonus points for including *Stairway To The Stars* by the (then) rather obscure Blue Oyster Cult! Add a Who tune and a couple of Deep Purple covers and the overall vibe is one of drunken teens at backyard parties in the suburbs while the parents are out of town. Plenty of bands did the same across the USA but few were this proficient - and even fewer made enough money at it to record professionally and press records. (CF)

The Black Watch (MI)

45: Left Behind/I Wish I Had The Nerve (Fenton 2508) 1967

A Cedar Springs, Michigan outfit on what is now a very collectable label.

Left Behind can also be heard on *The Chosen Few, Vol. 2* (LP), *Chosen Few Vol's 1 & 2* (CD), *Teenage Shutdown, Vol. 7* (LP & CD) and *Scream Loud!!! The Fenton Story* (2-CD). (MM/MW)

Blackwell (TX)

Personnel:	JOHN BUNDRICK	keyb'ds	A
	RANDY DEHART	drms	A
	GLENN GIBSON	vcls	A
	JIMMY SMITH	gtr	A
	TERRY WILSON	bs	A

ALBUM: 1(A) BLACKWELL (Astro 9010) 1969 R1

				HCP
45s:		Wonderful/Dirty Story	(Astro 2002/1000) 1969	89
		Almost Gifted/Outside	(Astro 1001) 1969	-
		Doin' It/ ?	(Astro 1003) 1969	-
	α	Down On The Farm/Little Man	(Astro 6003) 1970	-

NB: α flip side was by Logan Smith.

A Texas rock and roll outfit, whose songs had strong vocals and some psychedelic influence. John "Rabbitt" Bundrick was later involved with The Who and one of their cuts *Outside* has resurfaced on *Acid Visions Vol. 9: Child Of Evil* (CD), *Acid Visions - The Complete Collection Vol. 1* (3-CD) and the *'69 Love-In* (CD) compilation on Collectables. (VJ)

Blackwood Apology (MN)

Personnel:	RON BECKMAN	bs	A
	DENNIS CRASWELL	drms, vcls	A
	DENNIS LIBBY	piano, vcls	A
	DALE MENTON	gtr, vcls	A
	BRUCE PEDALTY	organ, vcls	A
	(GREG MALAND	keyb'ds	A)

ALBUM: 1(A) HOUSE OF LEATHER (Fontana SRF-67591) 1969

Dale Menton was involved in several Mankato and Minneapolis-based sixties bands including **The Gestures**, The Best Things and **The Madhatters**. He was the writer and architect of this rock concept album, which was recorded in Chicago, although the artists responsible for it were mostly from Minneapolis. Craswell was earlier with **The Castaways** and later played for the Chicago band **Crow**, who moved to Minnesota. Pedalty was a session man and Greg Maland one of Minnesota's best keyboard players.

Greg Maland is perhaps best remembered as Gregory Dee (of Gregory Dee and The Avanties fame). He was also in the **Castaways** with Libby and Craswell, from 1966 until 1969. (VJ/MW)

Blades of Grass (NY)

Personnel:	BRUCE AMES	A
	MARC BLACK	A
	FRANK DiCHIARA	A
	DAVE GORDON	A

ALBUM: 1(A) ARE NOT FOR SMOKING (Jubilee JGS 8007) 1968

NB: (1) also issued in Canada. There's also a CD, *Are Not For Smoking* (Rev-Ola CRREV8) 2002.

45s:	Happy/That's What A Boy Likes	(Jubilee 5582) 1967
	Just Another Face/Baby, You're A Real Good Friend Of Mine	(Jubilee 5590) 1967
	Help/Just Ah	(Jubilee 5605) 1967
	Charlie And Fred/You Won't Find That Girl	(Jubilee 5616) 1968
	You Turned Off The Sun/ The Way You'll Never Be	(Jubilee 5622)1968
	I Love You Alice B.Toklas/ That's What A Boy Likes	(Jubilee 5635)1968
	Love Her And Cherish Her/Pageant	(Jubilee 5662) 1969
	It Isn't Easy/My Someone	(Fine FI-57027) 1970

The Jubilee singles are mainly summery harmony-pop. One highlight is a cover of the Peter Sellers film title-track *I Love You Alice B.Toklas* (also recorded by **Harpers Bizarre**). **The Blades**' version is noteworthy for vocal phasing and psychy effect-laden intro and outro. *The Way You'll Never Be* is a cover of label mates the **Fifth Estate**. For their single on Fine, this Rochester, New York State combo turned to heavier garage-pop sounds - *It Isn't Easy* in particular features some great fuzz breaks.

Their album has an amusing title, but is may be disappointing for 'psych' fans. 12 short tracks are included with emphasis on harmony singing which at times take on a mild psychedelic tinge. A few unexciting covers of songs like *Help!* and *Walk Away Renee* give the album an uneven quality. On the positive side there are innocent sunshine pop tracks like *Just Ah*, *Or Is It The Rain* and the best cut *Just Another Face* with its inventive orchestration and fine harmonies. Still, on the whole, this is too boyish and bland to convince.

The Rev-Ola CD is an 18-track collection of their Jubilee singles and album. No mention is made of the Fine single, both sides of which were composed by J. Donnelly and B. Lawler. It begs the question - was that a different Rochester, New York outfit?

Compilation appearances have included: *It Isn't Easy* on *Seeds Turn To Flowers Turn To Dust* (LP & CD); and *Just Another Face* on *Bring Flowers To U.S.* (LP). (SR/MW/MK)

Hal Blaine (CA)

ALBUMS:	1	DRUMS! DRUMS! A-GO-GO (mono/stereo)	(Dunhill D/DS 50002) 1966 SC
	2	PSYCHEDELIC PERCUSSION (mono/stereo)	(Dunhill D/DS 50019) 1967 SC
	3	HAVE FUN! PLAY DRUMS!	(Dunhill DS 50035) 1967 SC

NB: (1) reissued on CD (Harkit Records no #) 2006. (2) reissued on CD (Harkit Records HRKCD8122) 2004 with new artwork and informative liner notes.

45s:	Love-In (December) / Wiggy (November)	(Dunhill D-4091) 1967
(selected)	The Invaders / Secret Agent Man	(Dunhill D-4102) 1967

Hal Blaine was one of the best American drummers and can be found on literally thousands of albums recorded in the Los Angeles studios from the late fifties to the eighties. His *Psychedelic Percussion* album was an attempt to cash in the psych movement but it flopped. Recorded with **Paul Beaver** and **Emil Richards**, it features a lot of unusual instruments (Bean Bags, Buggy Whip, Celeste, Vibra-Fuzz Tone, Wobble Board, Beaver Electric Modulation Apparatus...) and tracks like *Love-In*, *Trippin' Out*, *Freaky*, *Wiggy*, *Kaleidoscope* and *Tune In-Turn On...*

You can also find his *Secret Agent Man* on *Penny Arcade, Dunhill Folk Rock Vol. 2* (LP) the instrumental *Love-In (December)* on *Everything You Always Wanted To Know...* (CD); and *Wiggy (November)* on *Buzz Buzz Buzzzzzz Vol. 2* (CD). (SR/MW)

Lindy Blaskey and The Lavells (NM)

Personnel incl:	LINDY BLASKEY	A

45s:		Gonna Be Free / ?	(Red Feather # Unkn) 1961
	α	Wine Wine Wine/ Meet Me Tonight In Your Dreams	(Lavette LA 5001/2) 1963
		My Baby Done Left Me/ I'll Get Along Somehow	(Space SR 0003/4) 1965
		Papa Oom Mow Mow/ Would You Believe	(Space SR 0005/6) 1965
		You Ain't Tuff/Let It Be	(Space SR 0007/8) 1966
		Sweets For My Sweet/Movin' Away	(Space SR 0009/10) 1966
		You Ain't Tuff/Let It Be	(Challenge 59354) 1967
	β	Out Here In Vietnam/ What's Her Name	(Lavette LA 5005/6) 1966

NB: α shown as by Lindy and The Lavels. β Lindy Blaskey solo effort.

Blaskey ran the Albuquerque-based Lavette label and fronted this New Mexican sixties pop outfit. The second single was credited simply to Lindy And The Lavels. It all sounds rather passe now. At the time **Blaskey** produced or played on all the Lavette label's releases.

Compilation appearances have included: - *You Ain't Tuff* and *Le It Be* on *Mindrocker, Vol. 5* (LP), *Psychedelic Microdots Of The Sixties, Vol. 1* (CD) and *I Turned Into A Helium Balloon* (CD); *Papa Oom Mow Mow* on *The Big Itch* (LP); *You Ain't Tuff* on *Uptight Tonight* (CD); and all of the **Lindy Blaskey and The Lavells** singles (except their 1961 debut) can be found on *Chicago 60's Punk Vs. New Mexico 60's Pop - The Little Boy Blues And Lindy Blaskey And The Lavels* (LP). (VJ/MW)

The Blazers (CA)

45s:	Hula Hop Party/Vive La Campagne	(Golden Crest 552) 196?
	Beaver Patrol/Shore Break	(Acree 101) 1963
	Bangalore/Sounds of Mecca	(Acree 102) 1963
	Grasshopper/A Little Bit Of Slop	(Mundo 864) 1964
	Masked Grandma/Summer Sessions	(Dot 16623) 1964
	The Grasshopper Twist I/II	(Seaside 617) 196?
	Sit Down/... Cried	(Singular 1003) 196?

This California (Hollywood?) band's forte was raucous guitar and sax instrumentals - e.g. *Beaver Patrol* on *Garage Punk Unknowns, Vol. 6* (LP). The 1963 *Battle Of The Beat* (LP) features two **Blazers** tracks - *Mag Wheels* and *Money* (the latter "with vocals"). *Strummin Mental Vol. 3* (LP) features a **Blazers** with an instrumental called *Poison* which may be this group.

A predominantly instrumental/surf group, their inclusion here is thus marginal. No known connection to other **Blazers**... (VJ/MW)

The Blazers (MO)

Personnel incl:	D. HORD?	A
	H. HALTER?	A

45:	I Don't Need You/Lovin' To Do	(Brass 306) 1965

From Kansas City, Missouri *I Don't Need You* (composed by D. Hord) is catchy garagy-beat with haunting electric piano. The Halter-composed flip is derivative saxy rockin' pop with echoes of DC5's version of Berry Gordy's *Do You Love Me.*

I Don't Need You has been compiled on *Monsters Of The Midwest, Vol. I* (cassette), *Project Blue, Vol. 5* (LP) and *Destination Frantic Volume 3* (CD). (VJ/MW)

The Blazers (MI)

45:	Graveyard/ You Are My Sunshine	(Royalty no # (matrix 867L-5266)) 196?

Another **Blazers** (reportedly from Michigan) whose rare, unheard and uncompiled "garage" single comes with a picture insert. (MW)

The Blazers (OH)

ACETATE:	THE BLAZERS (one-sided metal acetate)	(Cleveland Recording Company no #) 1966 R4

Here's a rare garage acetate, presumably by an Ohio band. (VJ)

The Blazers (GA)

ALBUM:	1	BLAZERS ON FIRE	(Perfection Sound Studios 5022/5023) 1967 R3

The work of an obscure Georgia teen-band, *Blazers On Fire* is similar in style to the Justice albums. The magnum opus is their original, *On Fire*. The remaining material includes a couple of Stones and **Young Rascals** numbers along with some standard sixties fayre like *Mustang Sally* and *Summertime*. The range of material is wide covering blue-eyed soul, beach, ballads and some unadventurous instrumentals and the vocals are quite strong, but overall the album is pretty average. (VJ)

Blessed End (PA)

Personnel:	KEN CARSON	bs	A
	MIKE PETRYLAK	drms	ABCD
	STEVE QUINZI	keyb'ds	ABCD
	JIM SHUGARTS	gtr	AB
	DOUG TETI	vcls	ABCD
	RICK SWANSON	bs	BCD
	ERNIE FLETSIG	gtr	C
	LOU GRIECO	gtr	D

ALBUM: 1(A)	MOVIN' ON	(Tns J 248) 1971 R2

NB: (1) counterfeited on vinyl in 1992. (1) reissued officially on CD with a bonus track (Gear Fab GF-112) 1998 and on vinyl (Akarma AK 118) 2000, also with one bonus track.

BLESSED
END
MOVIN' ON

BLESSED END - Movin' On LP.

This band came from Philadelphia and their album is excellent **Doors**-influenced psychedelia with similar keyboards and a vocalist who sounds like Jim Morrison. Consistently good throughout, this is recommended. All 10 tracks were self-penned and arranged by the band. The album was produced by Carl Sandell and recorded at "The New Sound" studios in Springfield, Pennsylvania. Teti's vocals are excellent and reach their peak on tracks like *Sometimes You've Got To Be Strong* and *Dead Man*. The album's finest moments include *Nightime Rider* and *Movin' On*, which both feature superb keyboard work.

Steve Quinzi adds: "Mike, Jim, Ken and myself were from Ridley Park, a suburb of Philadelphia, whilst Doug was from Springfield. We are all from more or less working class backgrounds. We met in high school (Ridley High) and the band had already been together about a year when I joined in the fall of 1970. Up until that that time they had two guitars. The other guitarist - Lenny Perchowsky - had left the band to go off to medical school. The first time we played together we hit it off both musically and personally, Mike and I became best friends and remain so to this day."

"We played at school dances, pep rallies, 'Battle Of The Bands', splash parties, and coffee houses around town. It was a wonderful time. As we became more familiar with each other, Jim and I began writing songs together. We got the idea to record the album when a local recording studio owner called me and asked if I'd be willing to loan him my farfisa organ (for use at a recording session) in exchange for recording time. Needless to say I accepted his offer. Over a period of about three months, Jim and I worked up what we felt were our 10 best songs, and the band started rehearsing them. We recorded the whole album in one day (summer '71). Like a Godsend, three very good paying gigs came up in one week, and we used the proceeds to finance the pressing of the albums. Ken designed the cover."

"Shortly after recording the album, Ken left the band to join the navy. This, as I was later to realise, was the beginning of the end for the band. The only other recording we did was a remake of *Can't Be Without Her* that we did with a sub bass player."

"Ken's replacement was Rick Swanson. Rick and Jim did not get along, so sometime later Jim left and was replaced by Ernie Fletsig. The band took on more a hard-rock edge and began to play frat parties at the numerous fraternity houses in Philadelphia. We also played some cheesy clubs. Ernie suffered a mental breakdown brought on by a drug problem and had to leave the band. He was replaced by Lou Grieco who did not get along with Mike. By this time (winter '73) I was sick of what things had become and left to join a Top 40 band playing nightclubs full-time. **Blessed End** was formally disbanded. A few months later Doug joined me in the new group, but a year later was fired after a bitter dispute with the other members. I never saw him again."

"I believe that Doug went to medical school. Mike became an auto mechanic. Ken and Jim worked in sheet metal fabrication at the Boeing helicopter plant in Ridley Park. Ken passed away from cancer a few years ago."

"I'm the only one who continued in music. I moved to Miami, Florida in '78, where I now do music production for advertising and corporate presentations. I am also a new age artist with three albums out (*The Pond, Vanishing Rainforest* and *Rhythm Of The World*)".

Gear Fab has re-released *Movin' On* on CD. The title cut is also on Gear Fab's *Psychedelic Sampler* (CD). (VJ/CF/SQ/JSu)

Lynn Blessing (IN)

Personnel:			
	JOHN BECK	gtr	A
	LYNN BLESSING	vibes, hrmnca, vcls	A
	ROBERT HIRTH	gtr	A
	SNEAKY PETE KLEINOW	steel gtr	A
	WOLFGANG MELZ	bs	A
	MEL TEFORD	drms	A

ALBUM: 1(A) SUNSET PAINTER (Epic BN 26488) 1969

Originally from Cicero, Indiana **Lynn Blessing** was a talented vibes and harmonica player who had previously played in **The Advancement** and **Cosmic Brotherhood**. His sole solo album is an instrumental mix of jazz, rock, folk and country, produced by the jazz flautist Paul Horn. The material contains five covers (Beatles's *Mother's Nature Son*, **Byrds**' *Child Of The Universe*, Dylan's *Country Pie*, a Judy Sill song and a surprising version of *Pinball Wizard*) plus some originals penned by **Blessing**, Hirth or Melz (*Cosmic Cowboy*, *Anacalypsis* and the only track with vocals, *Where There Is Grass*). The album begins with these words: "Just sit back, relax and take off your shoes".

The backing musicians were all Hollywood sessionmen, equally at ease with jazz, psychedelia, rock or pop. John Beck also released a solo album and Wolfgang Melz went on to play with **Gabor Szabo**. (SR)

Michael Blessing (TX>CA)

45s: The New Recruit/
A Journey With Michael Blessing (Colpix 787) 1966
Until It's Time For You To Go/
What Seems To Be The Trouble Officer (Colpix 792) 1966

Michael Blessing was in fact Mike Nesmith before he joined the **Monkees**. He was obviously searching for some direction, as these two singles manage to display four different styles! He was born in Houston, Texas but was part of L.A.'s folk circuit when he recorded these. *The New Recruit* is a folk-rock novelty about a new Army recruit wishing to learn how to kill his enemies, whilst the flip is an excellent instrumental acid raga with lots of echo. The second single, *Until It's Time For You To Go* is an awful orchestrated ballad while the flip side is a funny protest song similar to Bob Dylan, complete with harmonica.

These two singles are now sought-after. (SR)

Arthur Blessitt and The Eternal Rush (CA)

Personnel:			
	J.P. ALLEN	bs	A
	ARTHUR BLESSITT	vcls	A
	BILL HARRIS	drms	A
	JIM McPHEETERS	vcls, gtr	A
	O.J. PETERSON	organ, vcls	A

ALBUM: 1(A) SOUL SESSION - AT HIS PLACE
(Creative Sound CSS 15308) 1970 SC

NB: (1) reissued on CD (CSD 1530), available via sonrisemusic.com.

An extremely strange album, between stoned-on Jesus folk-rock and anti-drug propaganda, housed in a great psychedelic cover with a strange logo combining a cross and a peace sign, rock musicians and a portrait of **Blessitt**. **Arthur Blessitt**, a preacher "Minister to Sunset Strip", "tells it like it is" on two long tracks: *Soul Session* (14'23") and *White Slavery, Black Panthers And The Hell's Angels* (16'19"), O.J Peterson sings *Glory Hallelujah* and Jim McPheeters *Tell It To Jesus* and *God's Love*.

The liner notes explain that **Blessitt** has an all-night psychedelic Gospel Club at 8428 Sunset Strip in L.A., that his congregation is composed of acid heads, speed freaks, bikers, prostitutes, hippies, pushers, Black Panthers, Hell's Angels and that **Blessitt** is a preacher who cares enough to dare enter the strip joints, hippie pads, topless bars and love-ins with the message of Jesus Christ! (SR)

Bley-Peacock Synthesizer Show (NY)

Personnel:	PAUL BLEY
	ANNETTE PEACOCK

ALBUMS:	1	REVENGE	(Polydor 2425 043) 1972 R1
	2	DUAL UNITY	(Polydor 2383 105) 1974

NB: (2) shown as by **Bley and Peacock**.

Revenge is an experimental album which is now a collectors' item. Bley also cut a solo album, *Touching* (Fontana SFJL 929), which was credited to the Paul Bley Trio and Annette Peacock went on to make several solo albums in the seventies and eighties. Paul Bley is a Canadian and Annette Peacock was born in New York City so the entry has been included here, although the albums were released in the UK. (VJ)

Fred Bliffert (WI)

ALBUM: 1 YOU'LL LIKE BLIFFERT (w/insert) (O Records No. 1/207218) 197? R1

This is an obscure bluesy folk effort by a Wisconsin singer/songwriter. (VJ)

Bliss (AZ)

Personnel:	CORKY ALDRED	drms, vcls	A
	RUSTY MARTIN	bs	A
	BRAD REED	gtr, vcls	A

ALBUM: 1(A) BLISS (Canyon 7707) 1969 R2

NB: (1) reissued on vinyl (Void VOID 030) 2002 in a limited pressing of 500, re-mastered and with the original artwork and a band history. The vinyl release *Return To Bliss* (Void VOID 045) 2008 is a legitimate issue of their second unreleased album with two previously unheard bonus tracks.

45: Ride The Ship Of Fools/Gangster Of Love (Canyon #34) c1970

This Mesa, Arizona trio first came together in folk-punkers **The Sect**, whose unreleased 1966 recordings were exhumed on a retrospective EP - *The Sect* (Bacchus Archives BA1189) 2003.

BLISS - Self Titled LP.

Bliss was formed in 1968, soon after **The Sect** split up. They recorded at Audio Recorders in Phoenix. Their single showcased two tracks from their album, which was typical late sixties hard-rock-trio fare but had nothing outstanding that'd grab the listener, with the possible exception of *Ship Of Fools*. The lack of memorable riffs or hooks and decidedly uncommercial arrangements condemned it to the also-ran league.

A second album was recorded but, unsurpisingly, failed to get a release at the time. Again, it's decent, workmanlike hard-rock, lacking only the special ingredient that would make it stand out from the crowd.

Despite having a similar catalogue numbering system, this label seems to be unrelated to the New Mexico-based Canyon Records that issued the **Xit** albums. (VJ/CF)

Blitz (OH)

ALBUM: 1 OGA ERUTUF (No label) 197? R1

This hard-rock band from Cleveland, Ohio performed in make-up. Views differ about the merits of this one, but *Mr Natural* is a strong spacey cut whilst others are best avoided. (VJ)

The Blokes (MI)

45: All American Girl/Slander's Child (Dante 2545) 1967

This single was recorded by a very obscure outfit from the Michigan area. *All American Girl* was co-written by **Dick Wagner** (leader of **The Bossmen**). Great organ and protest lyrics - you could give it a spin on *Highs In The Mid-Sixties, Vol. 6* (LP) or *Scream Loud!!! The Fenton Story* (2-CD); and *Slander's Child* has resurfaced on *Quagmire Volume 4* (CD) and *Scream Loud!!! The Fenton Story* (2-CD). (VJ)

Bloodrock (TX)

Personnel:	RICK COBB	drms	AB
	ED GRUNDY	bs, vcls	ABC
	STEVE HILL	keyb'ds, vcls	ABC
	LEE PICKENS	ld gtr, vcls	A
	JIM RUTLEDGE	ld vcls	A
	NICK TAYLOR	gtr, vcls	ABC
	WARREN HAM	vcls, woodwind	BC
	RANDY REEDER	drms	C

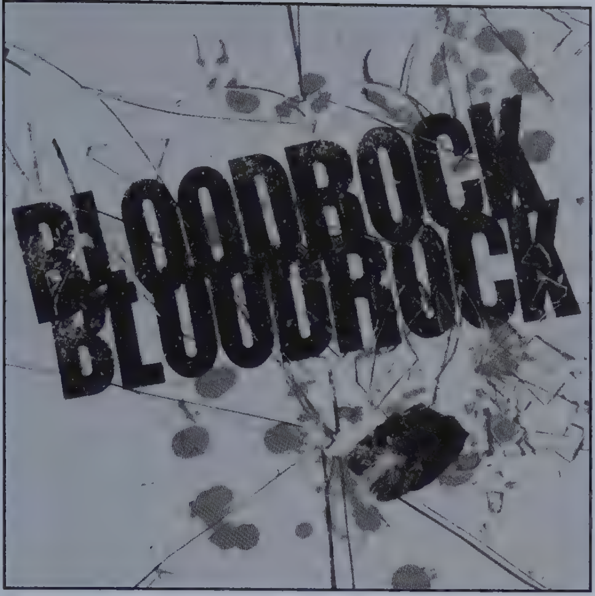
				HCP
ALBUMS:	1(A)	BLOODROCK	(Capitol ST 435) 1970	160
	2(A)	2	(Capitol ST 491) 1971	21
	3(A)	3	(Capitol ST 765) 1971	27
	4(A)	USA	(Capitol SMAS 645) 1971	88
	5(A)	LIVE (2-LP)	(Capitol SVBB 11038) 1972	67
	6(B)	PASSAGE	(Capitol SW 11109) 1973	104
	7(C)	WHIRLWIND TONGUES	(Capitol EST 11259) 1973	-
	8(-)	BLOODROCK 'N' ROLL	(Capitol SM 11417) 1976	-

NB: (1), (2) and (3) were also released in the U.K. and Europe. (1) reissued on CD (Repertoire REP 4534-WY) 1995. (2) reissued on CD (Repertoire REP 4535-WY) 1995. (2) reissued on CD (One Way S21-18405) 1995. (3) reissued on CD (One Way 72438 19479) 1998. (5) reissued on CD (One Way 72438 19480) 1998. (8) is a compilation, also released in Europe (SPR 80536).

				HCP
45s:	α	Certain Kind/Certain Kind	(Capitol) 197?	-
		D.O.A./Children's Heritage	(Capitol 3009) 1971	36
	α	Help Is On The Way/Short Interview	(Capitol) 197?	-

NB: α promo only.

From Fort Worth, Texas this band evolved out of **Crowd + 1** and despite quite a prolific output, met with little success. Probably their best known track is *D.O.A.* from their second album, which is a heavy organ-based threatening piece with police sirens, and is very much in the anti-war,



BLOODROCK - Self Titled CD.

anti-space race, anti-everything vein of the era. Another notable cut *Breach Of Lease* off their third album is intense, starting slowly and building up to an amazingly heavy climax. The live version is also particularly hot, whilst the humorous *Melvin Laid An Egg* from the debut is another musical high point.

Actually, Cobb didn't play on the debut album; Rutledge played drums on it and early on, **John Nitzinger** too was considered (somewhat) a member of the band and wrote or co-wrote many of the songs.

After the live album, Rutledge and Pickens left and Warren Ham joined as a vocalist and woodwind player for the last two albums. For their final album (*Whirlwind Tongues*), Cobb left and was replaced by drummer Randy Reeder who had previously played in **John Nitzinger**'s band and later played with a group called Alexis. Warren Ham later went on to form the Ham Brothers and released an album as such in 1977. Later still, he went on to play in former Kansas guitarist/keyboardist Kerry Livgren's Christian rock group AD for, we believe, two albums - *Time Line* and *Art Of The State.* In the eighties Warren was also in Black Rose.

Producer **Terry Knight** was involved in the first three albums after which the band did the production themselves or co-produced (Peter Granet and Ed Grundy on the last two albums; with John Palladino on USA). (CS/HH/RBc/MPo)

Blood, Sweat and Tears (NY)

Personnel:	RANDY BRECKER	trumpet	AB
	BOBBY COLOMBY	drms, vcls	AB
	JIM FIELDER	bs	AB
	DICK HALLIGAN	trombone	AB
	STEVE KATZ	gtr, vcls, flute	AB
	AL KOOPER	vcls, keyb'ds, ondioline	A
	FRED LIPSIUS	alto sax, piano	AB
	JERRY WEISS	trumpet	A
	DAVID CLAYTON-THOMAS	vcls	B
	(JOHN SIMON	keyb'ds, arrangements	A)

HCP

ALBUMS: 1(A) CHILD IS FATHER TO THE MAN (Columbia CS 9619) 1968 47
(up to 1977)
2(B) BLOOD, SWEAT AND TEARS (Columbia PC 9720) 1969 1
3(B) THREE (Columbia KC 30090) 1970 1 (2)
4( ) B, S & T; 4 (Columbia KC 30590) 1971 10
5( ) BLOOD, SWEAT AND TEARS GREATEST HITS (Columbia KC 31170) 1972 19
6( ) NEW BLOOD (Columbia KC 31780) 1972 32
7( ) NO SWEAT (Columbia KC 32180) 1973 -
8( ) MIRRTOR IMAGE (Columbia KC 329929) 1974 149
9( ) NEW CITY (Columbia KC 33484) 1975 47
10( ) MORE THAN EVER (Columbia KC 34233) 1976
11( ) IN CONCERT [LIVE] (2-LP) (CBS 22006) 1976
12( ) BRAND NEW DAY (ABC AB 1015) 1977
13( ) BS&T (2-LP) (K-Tel International NC 483) 1977

NB: All also released in England and Holland and reissued on CD. (1) reissued on vinyl (Hallmark Records SHM 693) 200? (1) reissued on vinyl (Sundazed LP 5278) 2009. (2) reissued on vinyl in a gatefold sleeve and on CD (Repertoire RES2320) housed in a digi-pack re-creating the original artwork along with a detailed booklet. (6) reissued on CD (Wounded Bird Records WOU1780). (9) reissued on CD (Wounded Bird Records WOU3484). (10) reissued on CD (Wounded Bird Records WOU4233) 2003. (13) is a Canadian compilation.

There have been several compilations including, *You've Made Me So Very Happy* (Collectables COLCD9867) and *Blood Sweat & Tears* (Memory 296989) 1981 in Holland.

HCP

45s: You've Made Me So Very Happy/
(up to 1977)
Blues Part 2 (Columbia 4-44776) 1968 2
Spinning Wheel/More And More (Columbia 4-44871) 1969 2
And When I Die/Sometimes In Winter (Columbia 4-45008) 1969 2
Hi-De-Ho/The Battle (Columbia 4-45204) 1969 14
Lucretia Mac Evil/Lucretia's Reprise (Columbia 4-45235) 1970 29
Go Down Gambling/Valentine's Day (Columbia 4-45427) 1971 32
Lisa, Listen To Me/
Cowboys And Indians (Columbia 4-45477) 1971 73
So Long Dixie/Alone (Columbia 4-45661) 1972 44
I Can't Move No Mountains/Velvet (Columbia 4-45755) 1972 -
Save Our Ship/Song For John (Columbia 4-45965) 1973 -
Tell Me That I'm Wrong/
Rock Reprise (Columbia 4-46059) 1974 83
Got To Get You Into My Life/
Naked Man (Columbia 3-10151) 1975 62
Yesterday's Music/No Show (Columbia 3-10189) 1975 -

Bloodrock
2

BLOODROCK - 2 CD.

When the **Blues Project** disintegrated in 1968, **Kooper** and Katz formed **Blood, Sweat and Tears** with Jim Fielder and several jazz musicians. Their new project was extremely ambitious and mixed rock, jazz and classical influences, with the use of various keyboards and impressive horn and string sections to produce "bigger sounds".

They appeared on the Sunday at the Woodstock festival and were miffed for many years that they didn't make it onto the movie, but *You've Made Me So Very Happy* features on Rhino's *Woodstock 40* box set.

The first album was produced by **John Simon** and benefited from an intensive promotion campaign from Columbia who launched them as an "art rock" group. Housed in an amusing cover (each musician was pictured with a look-a-like child seated on his knees), it combines songs written by **Kooper** with covers of **Tim Buckley** (*Morning Glory*), Randy Newman, Harry Nilsson (*Without Her*) and Carole King-Gerry Goffin (*So Much Love*). Steve Katz wrote the good *Meagan's Gypsy Eyes* and the album is definitely interesting, if not for everybody's taste. It really blended psychedelia, jazz and R&B with classical arrangements.

The line-up changed for the next album, with **Kooper** being replaced by the Canadian shouter David Clayton-Thomas. **Blood, Sweat and Tears** then became commercially successful with hits like *Spinning Wheel* and *Lucretia McEvil* but most of the initial inventiveness had disappeared and the group became, along with Chicago, an example of these competent but lifeless groups with horns, sounding more like a big band than a rock group.

New Blood features *So Long Dixie* and arguably one of David Clayton-Thomas' finest moments, *Maiden Voyage*. *New City* features *Ride Captain Ride* and their over-the-top version of The Beatles' *Got To Get You Into My Life.*

Founding members Jim Fielder and Steve Katz left the band with Katz going onto work with Lou Reed. **Blood, Sweat & Tears** continued performing with a new line-up and recorded a new album *No Sweat* that climbed to no 72. The follow-up *Mirror Image* fared less well, only managing no 149. The band was also plagued by numerous line-up changes in this era. Just when it was on its knees the band was given a new lease of life by the return of David Clayton-Thomas and re-launched as Blood, Sweat & Tears Featuring David Clayton-Thomas. With this line-up they released a reasonably successful comeback album, *New City* in 1975. Tracks included covers of Allen Toussant's *Life* and Randy Newman's *Naked Man*. Clayton-Thomas' performances met with good reviews and the album included a rare venture into acoustic guitar blues with a version of John Lee Hooker's *One Room Country Shack*. The accompanying single, a cover of The Beatles' *Got To Get You Into My Life* failed to make the Top 40, but the album sales were good enough to lead to an ambitious tour that yielded a double concert album, *Live And Improvised*, that initially only got a European release.

More Than Ever was the last studio effort by the re-formed, reconstituted **Blood, Sweat & Tears**, with David Clayton-Thomas back in the line-up and the whole group was invigorated after coming off of a successful international tour. For the first time since its second album, the group (with only drummer Bobby Colomby left from the original line-up and Bob James producing) sounds bold and positive in its approach. The sound is a little more R&B oriented and less rocking than the older line-up. It's a smooth mix of R&B, jazz, and gospel influences coupled with the larger-than-life sound of the production (the ten-man band is joined by 13 guest musicians and eight back-up singers, among them Patti Austin and Gwen Guthrie). The highlights include: *I Love You More Than Ever*, *You're The One*, *They* and the soaring, haunting *Heavy Blue*. Still Columbia dropped the group in 1976, and they switched briefly to ABC with no success.

The group found itself trapped between their former Columbia rivals Chicago, who continued to get airplay and chart regularly with new releases, and the purer jazz outfits like Return To Forever and Weather Report who became the vogue among jazz fans in this era.

The compilation, *You've Made Me So Very Happy* is a budget priced hits collection containing songs like *Spinning Wheel*, *God Bless The Child*, *Fire And Rain* and *I Can't Quit Her*. The Memory compilation is a Dutch release covering very similar material.

Compilation appearances include: *More And More* on *Rock Machine I Love You* (LP) and *Pop Revolution From The Underground* (LP); *My Days Are Numbered* on *The Rock Machine Turns You On* (2-LP) and *That's Underground* (LP); *I Can't Quit Her on Heavy Hits!* (LP) and *Classic Rock - Rock Renaissance III* (CD); *Smiling Phases* on *Fill Your Head With Rock* (2-LP) and *Superb Super Pop Session No. 2* (2-LP); *God Bless The Child* on *Heavy Sounds* (LP), *Starburst* (2-LP) and *Top Of The Rock* (2-LP); *Spinning Wheel* on *10 More Rock Super Hits* (LP), *24 Golden Greats Of The 60's* (LP), *The Greatest Hits Of The World* (LP), *20 American Top Hits* (LP), *World Star Festival* (LP), *Remember The 60's (Volume 2)* (LP), *Rockin' Sixties* (LP), *Baby Boomer Classics - Rockin' Sixties* (LP), *Keep On Rockin'* (4-LP), *The Golden Era Of Pop Music - Volume 1* (CD), *The Original Music From The 60's (Volume 3)* (2-LP), *The Rock Collection: Rock Groups* (2-CD), *Out Of Our Heads, The Underground Sound 1965-1970* (2-CD); *The Platinum Collection - All The Best Of* (2-CD); *Woodstock Memories* (CD), *Rock Songs* (2-CD), *Rock The Classics* (2-CD), *Generation Woodstock* (2-CD), *Classic Rock - 1969: The Beat Goes On* (CD), *Rock Classics Of The 60's* (CD) and *K-Tel's 40 Super Greats* (2-LP); *You've Made Me So Very Happy* on *The Greatest Hits Of The World - 2* (LP), *20 Rock Legends* (LP), *Good Morning America* (LP), *Remember The 60's (Volume 8)* (2-LP), *The Rock Collection - Raised On Rock* (CD), *Back To The US of A* (4-CD) and *Woodstock 40* (6-CD box); *And When I Die* on *Sound* (LP), *Rock On* (2-LP), *Rock'N'Soul* (LP), *Remember The 60's (Volume 4)* (2-LP), *Tour Of Duty* (LP) and *22 Dynamic Hits - Vol. II* (LP); *Lucretia Mac Evil* on *Big Sur Festival - One Hand Clapping* (LP) and *Mojo Music Guide Vol. 2 : Roots Of Hip Hop* (CD); *Go Down Gamblin'* on *The Music People* (LP), *20 Original Hits* (LP) and *Good Vibrations* (LP); *Hi-De-Ho* on *The Blues Story* (LP), *Radio Saigon Volume 1* (CD), *The Rock Collection: Legendary Rock* (2-CD) and *American Pop Festival* (2-LP); and *Just One Smile* on *Rock* (LP) and *Great Stars Great Songs* (LP). (SR/VJ)

Bloody Mary

BLOODY MARY - Self Titled LP.

Bloody Mary (NY)

Personnel: anonymous A

ALBUM: 1 BLOODY MARY (Family Productions FPS 2707) 1974 R1

Solid New York area guitar/organ heavy rock band, their album is sought-after by genre fans and is becoming difficult to find. **Sir Lord Baltimore** drummer John Garner has been linked to this group and is known to have contributed to the recording sessions. (CF)

Mike Bloomfield (IL)

HCP

ALBUMS: 1 BLOOMFIELD/KOOPER/STILLS: SUPER SESSION (Columbia CS 9701) 1968 12
2 THE LIVE ADVENTURES OF MIKE BLOOMFIELD AND AL KOOPER (Columbia KGP-6) 1969 18
3 LIVE AT BILL GRAHAM'S FILLMORE WEST (Columbia CS 9883) 1969 -
4 IT'S NOT KILLING ME (Columbia CS 9883) 1970 127

NB: (1) has been reissued as a 180 gram pressing (Columbia CS 9701). There's also an album of 1964-5 material including previously unreleased material, *I'm Cutting Out* (Sundazed LP 5105) 2001. *Mill Valley Bunch Casting Pearls* (CD) (Universal UV087) 2003 extends the original seven-track album to include the original 16-track session, which is presented in a quad-fold mini-LP style sleeve.

Born in Chicago in 1943 into a wealthy family, **Mike Bloomfield** began recording in 1963 with blues musicians such as Yank Rachell, Sleepy John Estes and Big Joe Williams.

In 1965, he joined the **Paul Butterfield Blues Band** playing on their first two albums. Arguably the first American guitar hero, playing with Bob Dylan at the Newport Folk Festival and on *Highway 61 Revisited*, he also recorded two singles with **Barry Goldberg** as **The Chicago Loop**. In 1967, he formed **The Electric Flag** and began guesting on albums of **Mother Earth**, **Moby Grape**, **Nick Gravenites**, **Janis Joplin**, **Barry Goldberg**, **Tim Davis**...

Bloomfield's solo career was first linked to the former **Blues Project** member **Al Kooper**, who he'd met during the sessions with Dylan. He then teamed up with **Nick Gravenites** for the *Live At Fillmore West* and *It's Not Killing Me* albums, both recorded with Mark Naftalin and members of **Southern Comfort**. In the early seventies, he was involved with the Bay Area studio group **The Mill Valley Bunch**. In 1973, **Bloomfield** recorded the bluesy *Triumvirate* with John Hammond and **Dr. John**. In 1975, after the lacklustre reunion of the **Electric Flag**, he formed the "supergroup" KGB with **Goldberg**, Ray Kennedy (ex-**Group Therapy**), Rick Grech (ex-Family/Blind Faith) and the former **Vanilla Fudge** drummer Carmine Appice. KGB was in fact a total failure.

Bloomfield went on to release several other solo albums, which fall out of the time-frame of this book. He sadly died in 1981 of an accidental overdose.

Mill Valley Bunch Casting Pearls (CD) extends the original seven-track album to include the original 16-track session. Most of the songs found here are **Bloomfield** originals, but there are also a few tribute versions, including **Janis Joplin's** *Young Girl's Blues*.

As well as an artist, **Bloomfield** was also a producer, often working with **Nick Gravenites** or Norman Dayron. His credits are mainly on blues albums by the likes of Otis Rush, Sam Lay and James Cotton etc..

NB: for contractual reasons, **Mike Bloomfield** is sometimes credited as Makal Blumfeld, Fast Fingers Finkelstein, etc.

You can also check out *The 59th Street Bridge Song* on *Pop Revolution From The Underground* (LP). (SR)

The Bloomsbury People (WI)

Personnel:	PAUL DuJARDIN	bs	A
	GREG JANICK	keyb'ds	A
	DENNIS LANTING	gtr	A
	MIKE LORENZ	drms	A
	SIGMUND SNOPEK III	keyb'ds, trombone	A
	JAN WYDERKA	vcls	A

ALBUM:	1(A)	BLOOMSBURY PEOPLE	(MGM SE-4678) 1970

45s:	α	Have You Seen Them Cry/Madeline	(Page 843K-1109) 1969
		Gingerbread Man/Witch Hellen	(MGM 14158) 1970

NB: α non LP tracks.

Formed by students at the University of Wisconsin, in Waukesha, **Bloomsbury People's** debut single is orchestrated baroque-rock/pop with progressive moves and switches and tasty guitar flourishes. You can also check it out on *Realistic Patterns 2: Wednesday Morning Dew* (CD). The second takes one of the more memorable album tracks and the non-album *Witch Hellen*, a catchy hard-rocker with fluid guitar also appears on *Psychedelic Unknowns, Vol. 5* (LP & CD).

BLOOMFIELD
AL KOOPER
STEVE STILLS
SUPER SESSION

BLOOMFIELD, KOOPER, STILLS - Super Session LP.

Snopek later had his own band and then pursued a solo career. (VJ/SR/MW/CR)

The Blox (TX)

Personnel incl:	R. TURNER	A

45s:	The Way I'm Gonna Be/ Say Those Magic Words	(Solar 235) 1967
	Hangin' Out/Everyday's Gonna Be Fun	(Solar 237) 1967

This outfit hailed from Houston in Texas. The brainchild behind them was Fred Carroll, who'd started the International Artists label but later sold the name to Lelan Rogers. Carroll produced both singles and the band actually recorded material for International Artists although nothing was published.

Say Those Magic Words was a **Strangeloves**/Pomus-Schuman composition. *The Way I'm Gonna Be* is bouncy pop with a keyboard motif that brings to mind **The Beach Boys**' *California Girls*. *Hangin' Out*, an atypical sixties garage punk number with a short psychedelic interlude, can also be heard on *Flashback, Vol. 3* (LP), *Texas Flashback Vol. 3* (LP & CD), and *Highs In The Mid-Sixties, Vol. 23* (LP). *The Way I'm Gonna Be* has been compiled on *Wyld Sydes Volume 1* (CD). (VJ/MW)

Bill Blue (VA)

ALBUMS:	1	INDIAN SUMMER BLUES	(Feather 6969-1) 1975 SC
	2	STREET PREACHER	(Feather 7001) 1975 SC

From Richmond, Virginia **Bill Blue** was a solid blues-rock singer who utilised slide guitar and occasional piano on his recordings. He kept on recording in the late seventies and released at least another album *Sings Like Thunder* in 1979 on Adelphi. (SR)

The Blue Angels (IN)

Personnel incl:	MARIO MUNIZ	ld vcls
	JOHN PUSKAS	sax
	PAUL RIVICH	ld gtr
	KENNY SIMMONS	bs
	BOB ZEMBURSKI	drms
	H.A.GENTRY	ld vcls
	MICKY MACK	ld vcls
	RICK TOTH	ld gtr

45s:	Quick Sand/Fame And Fortune	(Cap C-076) c1964
	Shake A Tail Feather/Dance With Me Lynda	(Cap C-077) c1964
	Please Don't Leave Me/ Let's Shout And Shimmy	(Cap C-079) 1965

This frat-rock band from Hammond, Indiana began as a Polka trio before discovering rock and roll. They put out three singles on a subsidiary of Chicago's Cha Cha label and were known for their colour co-ordination - blue shoes, blue clothes, and blue hair!

You'll also find *Shake A Tail Feather* on *Gamma Knee Kappa* (LP). (MW/SR/VJ)

Blue Ash (OH)

Personnel:	BILL BARTOLIN	vcls, gtr	AB
	DAVID EVANS	drms, vcls	A
	JIM KENDZOR	vcls	AB
	FRANK SECICH	vcls, bs	AB

ALBUMS:	1(A)	NO MORE NO LESS	(Mercury SRMI 0666) 1973
(selected)	2(B)	FRONT PAGE NEWS	(Playboy 34918) 1978

A Youngstown-area Ohio band who were active from the late sixties through to the late seventies. They played a kind of Beatle-influenced melodic power-pop. (VJ)

The Blue Banana (KS)

45:	Spicks And Specks/ My Luv (some PS)	(Kanwic Records HFCS-152) 1968

You'll find both sides of this Kansas band's single, which originally came out in a picture sleeve, on *A Journey To Tyme, Vol. 5* (LP). They were a four-piece from the Wichita area.

Their cover of the Bee Gees' *Spicks And Specks* adds resonant keyboards and a chorus of Turtlesque bah-bah-bah as a finale. *My Luv* is heavier keyboard-led pop with waspish fuzz and a great solo that buzzes around in an Easterly direction. (VJ/MW)

The Bluebeards (?OH)

45:	Come On - A My House/I'm Home	(Date 2-1547) 1967

Ohio has been suggested as a likely source of this bunch. Ross Bagdasarian appears to have had a hand in this whirling dervish of a neo-Eastern pop-psych ditty. They look back to a Beatles 1964 take-off on the flip, complete with mop-top shakin' falsetto 'ooo's. (MW)

The Blue Beats (CT)

Personnel:	LANCE DRAKE	ld gtr	A
	JONATHAN LEE	gtr	A
	LOUIS MAZZA	drms	A
	PETER ROBBINS	bs	A

ALBUM:	1	BEATLE BEAT	(A.A. RECORDS 133) 1964? SC?

45s:	β	Superman/I Can't Get Close	(Beowoolf 1061) 196?
		Extra Girl/She's The One	(Allen Associates # unkn) 1966
		Extra Girl/She's The One (PS)	(Columbia 43790) 1966
	α	Born In Chicago/ I Can't Get Close (To Her At All)	(Columbia 4-44098) 1967

NB: Flip to α is a re-recorded version of the flip to β.

A classy Invasion-influenced outfit from Danbury, Connecticut who produced some quality singles with commercial potential - except that they seemed to be running at least a year behind the latest sounds.

Extra Girl, a Lee-Drake composition, is chunky Invasion beat with a Beatlesque charmer on the flip, composed by Lee and Robbins. Their superb R'n'B cover of **Nick Gravenites**' *Born In Chicago* is also given a '65 Yardbirds-style treatment with reverbed harmonica and Fender wall of sound. The Lee-Drake composed flip is minor-mood Merseybeat (Searchers-style but without the 12-string jangle). Both Columbia singles were produced by Bob Wyld and Art Polhemus, who also handled the **Blues Magoos**.

After a change of personnel and name they released one last excellent haunting pop single in July 1967, as the No. 1 - *The Collector/Cracks In The Sidewalk* (Kapp K-824).

Then in 1968 a single appeared, credited to 'The All Night Workers' - *The Collector/Misery* (Mercury 72833). To these ears *The Collector* is exactly the same track as the Kapp single but with different (slightly weaker) lead vocals. There are no obvious connections other than writer Sonny Curtis; even the publishing house is different. The Mercury single was "imagineered by: Joey and Steve with Bill at Syncron '68".

Compilation appearances have included: *Extra Girl* on *New England Teen Scene, Vol. 2* (LP); *Born In Chicago* on *Psychotic Reactions* (LP); and *I Can't Get Close (To Her At All)* on *Gravel Volume 4* (CD). (MW/MM)

COUNTRY BOY
BLUES
BLUEBIRD

BLUEBIRD - Country Boy Blues LP.

The Bluebird (WA)

Personnel:	DAVID BAROH	vcls, gtr	AB
	PHIL KLITGAARD	drms	AB
	KEVIN MARIN	bs	AB
	FRANK "TONY" PUGEL	ld gtr	AB
	JOHN SOLTERO	ld gtr	B

NB: Line-up 'A' August '68 to February '69. Line-up 'B' Feb '69 to April '74.

ALBUM:	1	COUNTRY BOY BLUES	(Picc-A-Dilly PIC 3382) 1980 R1

45s:	I Shall Be Released/Billy Drake	(Jerden 918) 1970
	Country Boy Blues/ A Good Thing Lost	(London 17387) 1970 (Canada only)
	Modessa/Goin' Down	(Burdette 101) 1971
	What Ever Happened To Rock & Roll/ Goin' Down To New Orleans	(Sea-West 110) 1972
	Needles And Pins/ Goin' Down To New Orleans	(Sea-West 112) 1973

This band came from Mercer Island, Washington. *Modessa* is a **Byrdsian** folk-rock ballad reminiscent of *Chesnut Mare* and about a ship wreck. The flip is a much rockier upfront affair, though still with good harmonies and some excellent ringing guitars. The first two singles and six other tracks were also assembled onto the *Country Boy Blues* album. Three members of **Bluebird** reputedly recorded the **Grand Theft** album, on which David Baroh recalls: "We kept this a closely guarded secret for years, but with the release of the new **Grand Theft** CD *Hiking Into Eternity*, we decided to come clean with the truth!"

Compilation appearances have included *Modessa* and *Goin' Down* on *The History Of Northwest Rock, Vol. 3* (CD) and *Billy Drake* on *History of Northwest Rock, Vol. 5* (LP). (MW/DR)

The Bluebird (OR)

45s:	Windy Linda/Touch	(Dilley Enterprises MDB 113) 1969
	Here I Am/ From The Country	(Dilley Enterprises MDB 115) c1969

This **Bluebird** was from Eugene, Oregon. Possibly a trio who included a Stuart Stone, their first single has been described as 'folky pop-psych'. (MW/VJ)

The Bluebyrd (MN)

ALBUM:	1	SWEET THOUGHTS...	(No label MT-1501) 197?

This outfit came from northern Minnesota. The album features all original compositions in a folky pop style with acoustic guitar, flute and hand drums. (VJ)

The Blue Bus (CA)

Personnel:	DAN HABEN	drms	A
	GARY KOUTNIK	gtr, vcls	A
	CHRIS LARSON	vcls, gtr, bs, drms	A
	DOUG LaTANT	bs, drms	A
	MIKE LaTANT	bs, keyb'ds, drms, vcls	A
	ROMAN OLES	gtr, vcls	A

ALBUM: 1(A) YOUR MIND'S MOVING TOO FAST (Vee LC 10259) 2001

This teenage garage band seems not to have released a single in their lifetime. One track, *Black Candles*, resurfaced on the Euro CD version of *The Magic Cube* in 1999, not long before the retrospective album appeared on a German label.

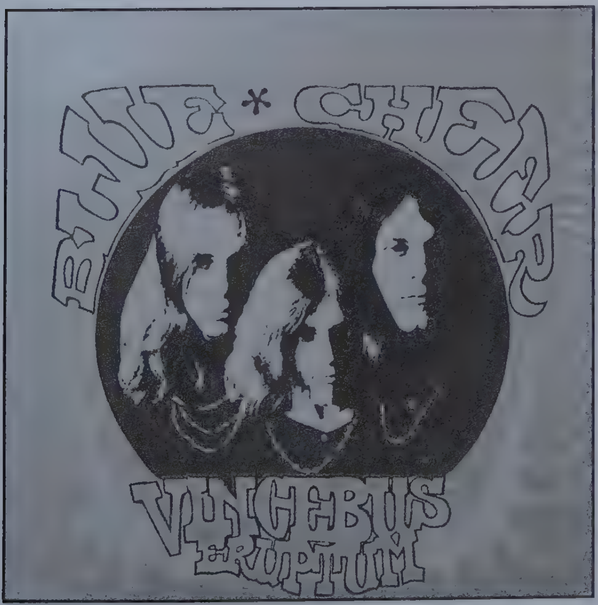
Unless there's an insert missing, no historical background is provided except for a list of personnel against each track. From this it can be gleaned that they recorded these demos between 1967 and 1970 with a fluid line-up featuring several different combinations of the above in two's three's and four's. They were built around guitarist/vocalist Roman Oles, who appears on all cuts except the sole cover, **Love**'s *Signed D.C.*.

Their repertoire runs from surfy garage instrumentals through folk-punk and on to psychy-garage. I'd guess this band to be from southern California: - there's a strong **Byrds** flavour in the minor-mood material and especially in the closing *Jam #1*, which could be uncharitably described as someone attempting *Eight Miles High* after a few pints too many; a nod in the direction of **The Electric Prunes** with some siren-like sustain and feedback; and the excellent *People Looking At Me* has a whiff of **Love** in the belligerent strumming and hispanic flavour. (MW)

Blue Cheer (CA)

Personnel:	DICK PETERSON	bs, vcls	ABCDEFG H I
	LEIGH STEPHENS	gtr, vcls	AB
	PAUL WHALEY	drms	ABC F H? I
	BURNS KELLOGG	keyb'ds	BCDE
	RANDY HOLDEN	gtr	C
	NORMAN MAYELL	drms, gtr	DE
	BRUCE STEPHENS	keyb'ds, bs	D
	GARY YODER	gtr, hrmnca	E
	TONY RAINIER	vcls	F
	ANDREW MacDONALD	gtr, vcls	G I?
	DAVE SALCE	drms	G
	DIETER SALLER	gtr	I

			HCP
ALBUMS: 1(A)	VINCEBUS ERUPTUM	(Philips 600.264) 1968	11
2(B)	OUTSIDE INSIDE	(Philips 600.278) 1968	90
3(C/D)	NEW! IMPROVED! BLUE CHEER	(Philips 600.305) 1969	84
4(D)	BLUE CHEER	(Philips 600.333) 1969	-
5(E)	THE ORIGINAL HUMAN BEING	(Philips 600.347) 1970	188 SC
6(E)	OH PLEASANT HOPE	(Philips 600.350) 1970	- SC
7(F)	THE BEAST IS BACK	(Megaforce MRI 1069) 1985	-
8(G)	BLITZKREIG OVER NUREMBERG	(Thunderbolt THBL091) 1990	-
9(H)	HIGHLIGHTS AND LOWLIVES	(Nibelung Records 23010-412) 1990	-
10(I)	DINING WITH THE SHARKS	(Nibelung Records 306.0010.1) 1991	-

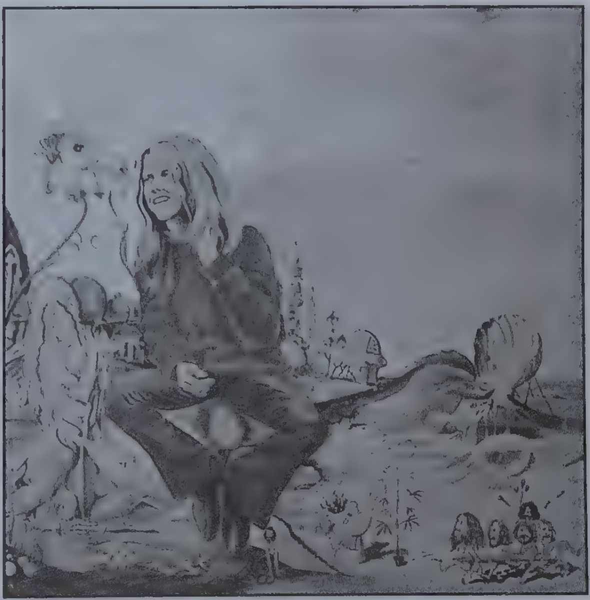

BLUE CHEER - Vincebus Eruptum LP.

NB: (1) also issued in mono (R2). There's a limited vinyl reissue of (1) that comes with copies signed by Paul Whaley & Dickie Peterson (Philips PHS600264). (1) and (2) also reissued on one deluxe CD (Track TRK1025CD) 2003. (1-7) reissued on CD (1-4) and (6) reissued on vinyl in original sleeves and on CD in digipak by Akarma, (AK 011, AK 012, AK 016, AK 017 and AK 018 respectively) 1998. (1) reissued on vinyl (Sundazed LP 5297) 2010 in mono. (2) reissued on vinyl (Sundazed LP 5298) 2010. (3) reissued on CD (Repertoire IMS7025). (5) reissued on vinyl and CD (Akarma AK 150) 2003. (8) recorded live in Germany 1988. (9) also issued on CD (Niebelung 23011-413) 1990. (9) reissued on CD (Thunderbolt CDTB 125) 1991.

There's also a 16 track 'Best Of' CD called *Good Times Are Hard To Find*. Fans will also be interested in *Live And Unreleased '68/'74* (Captain Trip CTCD 023) 1996, which contains three tracks from the "Steve Allen" show 1968 with five unreleased cuts from Gold Star studios in 1974. *Live And Unreleased '68/'74 2* (Captain Trip CTCD 026) 1996 is a Japanese-only release of live recordings from 1968 at San Jose Civic Center which includes *Summertime Blues*, *Doctor Please*, *Satisfaction* and three others. The CD also includes previously unreleased demos from 1968 including an unfinished mix of *Summertime Blues*.

			HCP
45s:	Summertime Blues/Out of Focus (PS)	(Philips 40516) 1988	14
	Just A Little Bit/Gypsy Ball	(Phillips 40541) 1968	92
	Feathers From Your Tree/Sun Cycle	(Philips 40561) 1968	-
	West Coast Child Of Sunshine/ When It All Gets Old	(Philips 40602) 1969	-
	All Night Long/Fortunes	(Philips 40651) 1969	-
	Hello L.A., Bye Bye Birmingham/ Natural Men	(Philips 40664) 1970	-
	Fool/Ain't That The Way	(Philips 40682) 1969	-
	Pilot/Babaji (Twilight Raga)	(Philips 40691) 1970	-

This San Francisco-based heavy rock group specialised in high volume rock. They were popular around the Bay Area but never caught on nationally or internationally. They were named after a brand of LSD. Their debut album is best remembered for its heavy electrified version of Eddie Cochran's *Summertime Blues*, which became a No. 14 U.S. hit in the summer of 1968. It also contained a powerful version of *Rock Me Baby* and four other compositions all played with characteristic energy and volume. For many their second album with Paul Whaley's excellent heavy rock drumming was their best, but *Original Human Being* was their most psychedelic, particularly on songs like *Babaji*. The band operated originally between 1967-71 but reformed in 1975, 1978 and 1985. On the final


BLUE CHEER - Outside Inside LP.

occasion they recorded an album comprised of new recordings and reworks of old classics like *Summertime Blues*, *Babylon*, *Parchment Farm* and *Out Of Focus*.

Prior to **Blue Cheer**, Paul Whaley's phenomenal drumming had ventured forth with **The Oxford Circle**, whose stunning single pointed towards the sonic-assault territory that **Blue Cheer** would claim. Whaley's fellow pioneers included pre-**Kak** members Dehner Patten and Gary Yoder (the latter would feature in the 1970 **Blue Cheer** line-up). Whaley's circle of influence did not end there. He inspired cousin Randy Hammon to start his own garage band ventures, whose trail led to the **Savage Resurrection**. Dick Peterson had recorded a brace of singles before **Blue Cheer** - with brother Jerri and Danny Mihm, later of the **Flamin' Groovies**, in Sacramento's **Group "B"**.

Band offshots included **Pilot** (with Bruce and **Leigh Stephens**, Micky Waller and Martin Quittenton (ex-Steamhammer)), **Silver Metre** and **Mint Tattoo**. After **Pilot**, Bruce Stephens recorded two solo albums: *Bruce Stephens* (World) 1978 and *Watch That First Step* (Strawberry) 1981.

Leigh Stephens also recorded a solo album entitled *Red Weather* (Philips PHS 600.294) 1969 R1. It's an excellent psychedelic record in the vein of **Quicksilver** and was recorded at London's Trident studios with help of such notables as Nicky Hopkins, Kevin Westlake, Micky Waller and Eric Albrona. It also had a U.K. release (Philips SBL 7897) 1969 R2, and has recently been counterfeited on CD. **Leigh** also recorded a rare promo-only single, *Red Weather/Saki Zwadoo* (Philips 40628) 1969, which may have been a promotional-only release and had a non-album 'B' side. He recorded a second solo album in 1971, *And A Cast Of Thousands* (Charisma CAS 1040), however, despite a cover of *Jumpin' Jack Flash* it is marred by too many background singers and horns.

Norman Mayell had previously played with **Sopwith Camel**.

The recently issued *Live And Unreleased Vol. 1* CD contains live recordings from 1968 and an unreleased demo from 1974 which was produced by **Kim Fowley**. In addition *Vol. 2* also contains live recordings from San Jose in 1968 and some rare studio cuts. Both CDs were issued in Japan. In 1986, Rhino issued *Louder Than God*, a best of compilation. More recently, a CD of new recordings called *What Doesn't Kill You* has emerged.

Blue Cheer founder Dickie Peterson passed away on 12 October, 2009 in Germany.

Compilation appearances have included: *Summertime Blues* on *Nuggets, Vol. 1* (LP), *Highs Of The Sixties* and *Best Of 6O's Psychedelic Rock* (CD); *Summertime Blues* and *Out Of Focus* on *Electric Food* (LP) and *California Christmas* Vol. 2 (LP); *Summertime Blues* and *Out Of Focus* on *California Easter* (LP); *The Red House* on *California New Year* (LP); *Summertime Blues* and *Fool* on *Love Is The Song We Sing* (4-CD book); and *Fighting Star* on *Today Is Just Tomorrow's Yesterday 1* (CD). (VJ/AMe/GBs/DU/CF/CLe/SR/GW/MW)

BLUE CHEER - New! Improved! LP.

The Blue Chips (NY)

Personnel incl:	?? LANE	A
	?? SIMON	A
	PAUL TETLEBAUM	A

45: Where/Keep Looking For Love (Roaring 804) 1967

High school band **Blue Chips** from Rego Park, New York formed in 1964 after seeing The Beatles on the Ed Sullivan Show. Three years later they got to release their sole single, produced by Pete Antell, who was also involved with **The Wild Ones**.

Where is a ringing, raucous stomper; it has reappeared on *Sixties Rebellion, Vol. 7: Backyard Patio* (CD & LP) and *Psychedelic States: New York, Vol. 1* (CD). (MW/MM)

Blue Creed (VA)

Personnel incl: GARY GORDON
DAVE FRANKE
BILL REXROAD

45: Need A Friend/Sugarbabe (PS) (Mo Go 4570) 1970

Until *Need A Friend* resurfaced on *A Deadly Dose Of Wylde Psych* (CD), this single on a Camden-On-Gauley, Virginia label was almost completely unknown. Supposedly 1,000 copies were pressed but the very few that have resurfaced in recent years fetch 'silly money' ...even without the picture sleeve.

It's gruff-voiced, stoned post-**Blue Cheer** biker-rock, or an acid-fried version of **Johnny Orvis' Smoke** (another bunch of bikers). The flip is almost as good and was due to appear on *Volume 3* of *Aliens, Psychos, & Wild Things* but for reasons unknown didn't. (MW)

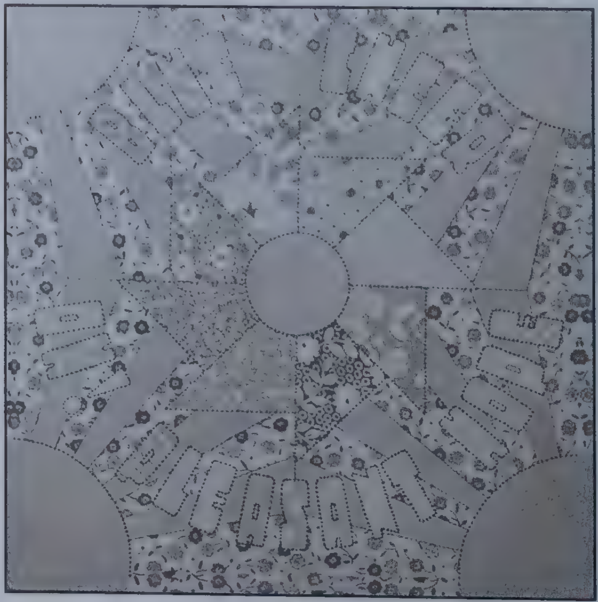
The Blue Echoes (MA)

Personnel incl:	TOM COLLINS	drms	A
	ERIC GULLIKSEN	12 string gtr, bs, vcls	A
	TOM ZAGRYN	ld gtr, vcls	A

45s:	α	Blue Bell Bounce/Tiger Talk	(Bristol B-101) 1963
		Roseanne/How Do I Tell Her	(BEP 103) 1964
	β	Respectable/Young Blood	(BEP 104) 1964

NB: α later issued on Lawn (L-225) a subsidiary of Swan and later reissued on Lost Nite and Itzy (11). β Most copies destroyed - roughly 12 copies known to exist.

From Worcester, Massachusetts this outfit got together at Worcester Polytechnic Institute and are notable for including pre-**Orpheus** bassist Eric



BLUE CHEER - Oh Pleasant Hope LP.

Gulliksen. Their first single, originally issued on Tom Zagryn's Bristol label, was a local hit - significant enough to be picked up by Swan. Eric recalls: "If you listen hard, you can hear Tom Collins' bass drum pedal squeaking throughout".

The group's name came from their use of home-built tape-delay echo units. Eric: "..we used the echo units on vocals and guitars. I played electric 12-string and doubled on bass guitar. Our initial 'claim to fame' was that we were playing a New York style of R&R-cum-R&B called 'shake' with a beat typified on *Tiger Talk* - nobody else in the area could play this stuff".

Local station WORC-AM, known to the industry for sniffing out future trends and hits, picked up on *Blue Bell Bounce*. It reached No. 5 on their charts and generated much label interest. The group signed with Swan who issued it on their Lawn subsidiary. "Unfortunately it was released on the day that JFK was shot and, as you may know, for several weeks no radio station played any R&R at all, so the record died".

For the second single, the Bristol label was renamed BEP ('Blue Echo Productions'). Incidentally Tom Zagryn also produced **Squires**' *Going All The Way* single, but sold the rights, when they signed to Atco. He also produced their earlier single as **The Rogues**.

Eric adds: - "How in the name of all of the gods of music did you ever come up with the 'Respectable' single? When we recorded it we went to a different pressing plant than the one we had been using, to try to save money (mistake no. 1). Unfortunately this company went into bankruptcy before we received product (we'd already paid for it). We screamed and yelled and threatened lawsuit, and finally received product. However, they had rushed it so much that they had evidently applied the labels before the ink was dry; they were all smudged, print had transferred from one to another, etc. The sound wasn't too bad, but nothing to write home about. Anyway, at the end of the day, we never released this record, and destroyed most of the copies (mistake no. 2). There may be as many as a dozen copies in existence (Tom and I each have one), but there wouldn't be any more than that. The record numbers on Bristol and BEP are sequential (B-101 through B-104). B-102 was a record which Tom and I wrote and produced - *Andromeda/Swamp Rat* - by a group from Gardner, MA, named Kenny and the Night Riders. It was a good record, sold very well in Gardner, but never went anywhere else".

Gulliksen had also previously worked with a few folk groups of various names. One of these, including Jack McKenes had a Kennedy Tribute single, *The Man* as **The College Boys**. He played concurrently with **The Blue Echoes** and Wanderers until the fall of 1963, resigning from the latter as **The Blue Echoes**' popularity and commitments were increasing and they were about to release their debut single.

Compilation coverage has so far included: *Tiger Talk* on *Scum Of The Earth, Vol. 1* (2nd Edition LP), *Scum Of The Earth, Vol. 2* (LP) and *Scum Of The Earth - The Complete Story* (2-CD); and *Blue Bell Bounce* on *Oldies I Forgot To Buy* (CD). (MW/EGn)

BLUE CHEER - Self Titled LP.

The Blue Feeling (WI)

Personnel:	ROSS BALDOCK	ld gtr	A
	STEVE FEUDNER	gtr	A
	TOMMY RAML	drms	A
	JACK WESTFALL	bs	A

45: Tell Her No/And My Baby's Gone (Night Owl J-6861) 1968

A local Sheboygan, Wisconsin act who made a valiant stab at the Zombies' *Tell Her No*. A difficult one to tackle given the class of the original; the lead vocalist is no Colin Blunstone and the timing is tricky... there's a couple of awkward moments. Give 'em 7 out of 10 for effort. Their upbeat Moody Blues cover (also done by **The Jynx** and **Stillroven**) is an easier task and comes off fine.

Tommy Raml was previously with **The Matadors**. (MW/GM)

Blue Light (HI)

ALBUM: 1 REFLECTIONS OF THE INNER (BLPC) 1978 R1

This little-known folk/soft-rock album with male and female vocals was recorded in Hawaii. (VJ)

Blue Marble Farm (?)

Personnel incl: FRANK LARRABEE
JIM SIEGLING

45s: The Battle Is Over/Going Home (Look 5015) c1968
Blue Monday/Open Your Eyes (Look 5019) c1969

Despite an intriguingly colourful name and opportunistic claims by specialist dealers, this is not a psych band. What's on offer here is folkie fare, more sunshine pop than rock, with male vocals and female backing. Their debut features a waltzing folk ballad with military tattoo drumming, to drive home the battle theme, and a folk-pop swinger with a couple of brassy fanfares. (MW)

Blue Mountain Eagle (CA)

Personnel:	RANDY FULLER	bs, gtr, vcls	A
	BOB "B.J." JONES	ld gtr, vcls	A
	JOEY NEWMAN	ld gtr, keyb'ds, vcls	A
	DON PONCHER	drms, vcls	A
	DAVID PRICE	gtr, vcls	A

ALBUM: 1(A) BLUE MOUNTAIN EAGLE (Atco SD 33-324) 1970 SC

NB: (1) also released in France (Atco 503 048) 1970.

BLUE CHEER
The Original Human Being

BLUE CHEER - The Original Human Being LP.

45:	Yellow's Dream/Marianne	(Atco 6770) 1970

NB: *Marianne* is a non-LP cut.

A short-lived California band who came into existence in July 1969, when **Dewey Martin** left **New Buffalo**. The remaining band members were left with a recording deal struck on the strength of **Martin**'s previous connections with **Buffalo Springfield**, so following the addition of Joey Newman (ex-**Don and The Goodtimes/Touch**) and a name change, they set about recording their album.

Produced by Bill Halverson and recorded in L.A. in August and December 1969, the album will interest guitar lovers. The highlight and opening track, *Love Is Here*, is a memorable guitar-driven heavy rocker and others like *Feel Like A Bandit*, *Loveless Lives* and the more mellow *Yellow's Dream* feature more good guitar work. Others exhibit more than a touch of country influence and the album becomes a bit flat in places on side two. All the songs were written by group members, except *Trivial Sum*, a Terry Furlong/Richard Bowen composition.

In 1970 **Blue Mountain Eagle** played on bills with **Love**, Eric Burdon and War, Pink Floyd and Jimi Hendrix. Fuller left in May 1970 to join **Dewey Martin's Medicine Ball** and the band split in late 1970 after Poncher left to (briefly) join **Love**.

Randy Fuller was **Bobby Fuller**'s brother and later had his own band. David Price, Bob Jones and Don Poncher went on to work with Augie Meyer (**Sir Douglas Quintet**) for his *Western Head Music* album in 1973. Don Poncher became a successful session man, working with Bobby Whitlock, Jim Price, Chris Jagger, Joe Cocker and also Arthur Lee (on his *Vindicator* album, 1972).

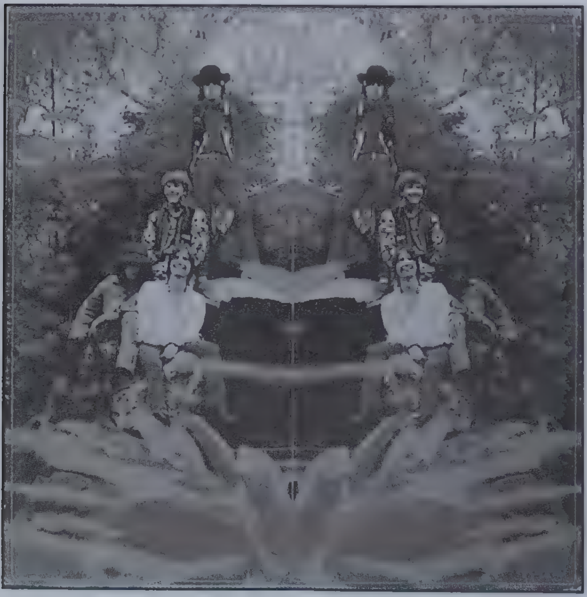
Loveless Lives has been compiled on *White Lace & Strange* (CD). (VJ/SR/NW)

Blu-Erebus (NC)

Personnel incl:	LARRY DEATHERAGE?	vcls	A
	BRUCE EVANS?	gtr, vcls	A

45:	Willowgreen/Plastic Year	(King James 8-9255) 1968

A Mt. Airy, North Carolina group who rose from the ashes of **The Nomads** (of *Thoughts Of A Madman* fame). A highlight on *An Overdose Of Heavy Psych* (CD), *Plastic Year* "features some killer fuzz/wah wah and lurking organ. From the opening chord to the final chorus, this is a prime example of four-star late sixties psychedelia. Lyrically the song tells of one heck of a screwed-up chick..." *Willowgreen* is a mellow pop song with harpischord and wah-wah guitar. This establishes a link to another **Nomads**-associated outfit, Willow Green who released a cheesy fuzzy-pop single composed by Evans-Deatherage - *Fields Of Peppermint/Fields Of Peppermint (Instr)* (Whiz #619) 1968/9. (MW/ELn)



BLUE MOUNTAIN EAGLE - Self Titled LP.

Blue Ridge (NY)

Personnel:	GEOFF DANIELIK	gtr, vcls, hrmnca	A
	JOHN HAUSER	drms	A
	CLAUDE HUGEL	bs, gtr, vcls	A
	GENE WOEFEL	ld vcls	A

ALBUM:	1(A)	BLUE RIDGE	(No label) 1974 R2

This is a local New York release. Only 100 copies were pressed, according to a band member and the album comes in a generic nature scene cover with a blank back. The album contains an abysmal rock & roll medley and the rest of the material is also rather uninspired. Some have compared the group's hard-rock sound to Ohio band **Headstone**. (CF/SR)

Blue Rose (CA)

Personnel:	TERRY FURLONG	gtr	A
	STU PERRY	drms	A
	DON PONCHER	drms	A
	DAVE THOMSON	gtr, bs	A
	JOHN URIBE	bs	A

ALBUM:	1(A)	BLUE ROSE	(Epic 31252) 1972

Blue Rose was a melodic rock group from California. It may interest some readers as Terry Furlong was in the **Grassroots** and Don Poncher drummed for **Blue Mountain Eagle**, Augie Meyers and Arthur Lee. (SR)

Blue Sandelwood Soap (MN)

Personnel:	DAVE BERGSLAND		A
	DAN KNUDSEN		A
	STEVE LUCK	bs	A
	HARLEY TOBERMAN		A

CD:	1(A)	LORING PARK LOVE-INS	(Get Hip GHAS 5006) 1996

NB: (1) is a retrospective compilation containing all the band's existing recordings.

45:	Friends I Haven't Met Yet/ Love! pirT	(Aesop's Lable 103) 1968

Blue Sandelwood Soap hailed from Minneapolis. Max Waller drew the single to my attention. *Friends I Haven't Met Yet* is a mellow psychedelic ballad with a catchy instrumental refrain - keyboard dominated with brass that's not too intrusive. The flip features nonsensical psychedelic lyrics and is somewhat fragmented - a strange trip (shades of the **West Coast Pop Art Experimental Band**?).

Harley Toberman, also produced some of **T.C. Atlantic**'s material and wrote material for them under his nickname "Toby". (VJ/MW/JSz)

Blue Scepter (MI)

45:	Out In The Night/Gypsy Eyes	(Rare Earth 5040) 1972

This outfit was actually **SRC**. Their excellent *Gypsy Eyes* can be found on *Echoes In Time, Vol. 1* (LP) and *Echoes In Time, Vol's 1 & 2* (CD). (VJ)

Blues Company (MI)

Personnel:	TOM JURECK	bs	A
	HAMILTON ROTH	drms	A
	TIM WARD	gtr, vcls	A

45s:	Experiment In Color/She's Gone	(Great Lakes 3002) 1968
	Experiment In Color/She's Gone	(AMG 10108) 1968
	You're Dead My Friend/I'm Comin'	(Pear 517684 2202) 1968
	Love Machine/B.C. Boogie	(Pear 5I7684 2203) 1969

BLUE SANDELWOOD SOAP
LORING PARK
PEACE·JOY·LOVE
LOVE-INS
1967
1968
MINNEAPOLIS
MINNESOTA

BLUE SANDELWOOD SOAP - Loring Park Love-Ins CD.

A late sixties outfit from Bay City, Michigan they had earlier released a single *Life Has Been So Good To Us/Playthings 5X5* under the name **Ides of March**. The single had no label name and is extremely rare! They changed their name after hearing about Chicago's **Ides of March**.

Their first single, *Experiment In Color*, is a killer acid-tinged freak-out with lots of wah-wah guitars, backed by *She's Gone*, with its haughty vocals and fine driving guitars. The final follow-up, *Love Machine* features a fuzzy freak-out and is almost as good as the debut.

Compilation appearances have included: *Experiment in Color* on *Highs In The Mid-Sixties, Vol. 5* (LP), *Let 'Em Have It! Vol. 1* (CD), *Fuzz, Flaykes, And Shakes, Vol. 4* (LP & CD) and *Scream Loud!!! The Fenton Story* (2-CD); *Love Machine* on *Michigan Mayhem, Vol. 1* (CD); both *Love Machine* and *She's Gone* on *Highs In The Mid-Sixties, Vol. 6* (LP); and you'll also find *She's Gone* on *Scream Loud!!! The Fenton Story* (2-CD) and *Love Machine* on *Michigan Mayhem Vol. 1* (CD).

Tim Ward later went solo recording as **Timmothy**. (VJ/KBn/CF/MW)

The Blues Foundation (AR)

Personnel incl:	HERSHEL CANNON	vcls
	CHRIS PALMER	ld gtr

45: It's Called Love/Summer Will Be Gone (Jaguar 81040) 1968

This was a one-shot outfit from Prescott, Arkansas whose *It's Called Love* can also be found on *Lost Souls Volume 1* (CD). (MW)

Blues Image (FL)

Personnel:	MANUEL BERTEMATTI	drms, vcls	ABC
	SKIP CONTE	keyb'ds	ABC
	MALCOLM JONES	bs	ABC
	JOE LALA	perc	ABC
	MIKE PINERA	gtr, vcls	AB
	DENNIS CORRELL	vcls	B
	KENT HENRY	gtr	C

				HCP
ALBUMS:	1(A)	BLUES IMAGE	(Atco SD33-300) 1969	112
	2(B)	OPEN	(Atco SD33-317) 1970	147
	3(C)	RED WHITE AND BLUES IMAGE	(Atco SD33-348) 1971	-

NB: (2) reissued on CD (Sundazed SC 6196) 2004. (1) and (3) reissued on one CD (Collectables CD-COL-7808) 2005. (3) also issued in France and the U.K.

EP: 1 Clean Love/Pay My Dues/ Parchman Farm (Atco 33317) 1970

			HCP
45s:	Can't You Believe In Forever/ Parchman Farm	(Image 5833) 1968	-
	Lay Your Sweet Love On Me/ Outside Was Night	(Atco 6718) 1969	-
	Ride Captain Ride/Pay My Dues	(Atco 6746) 1970	4
	Gas Lamps And Clay/Running The Water	(Atco 6777) 1970	81
	Rise Up/Take Me Back	(Atco 6798) 1970	-
	Behind Every Man/It's The Truth	(Atco 6814) 1971	-
	Ride Captain Ride/(Van Morrison) Into The Mystic (DJ Promo)	(Warner Bros. Pro 499) 1971	-
	Ride Captain Ride/ (Robert John) The Lion Sleeps Tonight	(Atlantic 13119) 197?	-

Blues Image who came from Miami/Tampa, Florida played an energetic mix of blues, rock and hard-rock. They enjoyed a Top 5 hit with *Ride Captain Ride* in 1970. Their guitarist, Mike Pinera, would leave in 1970 to join **Iron Butterfly** and later **Ramatam**. He was replaced by Kent Henry (ex-**Charity** and **Genesis**). The group presumably disbanded when Henry later joined **Steppenwolf**. Joe Lala became a studio percussion player and Manuel Bertematti would team up again with Pinera for the sole album by the New Cactus Band in 1973 on Atlantic.

They went on to record five lesser known albums: *Something To Say, Leavin' My Troubles Behind, Ride Captain Ride* and *Can't You Believe In Forever* and *Clean Love* (all R1) for the Illusion label that Pinera set up as a tax scam. Some of these albums contain different versions of songs that previously appeared on the earlier **Blues Image** albums.

In the eighties Kent Henry relocated to Portland, Oregon and he played with The Paul DeLay Band and worked as a technician at the Apple Music store. He died in Portland on 18 March 2009, aged 60.

The Sundazed reissue came with new liner notes and includes interviews with members Mike Pinera and Joe Lala. (SR/TI/VJ)

The Blues Inc. (OH)

Personnel incl:	TIM BURKS	gtr
	CHRIS HARDY	vcls
	M.P.SOFFOS	

45: I Can't Live With You/7 And 7 Is (United Audio 6001) 1968

Here's an above-par soulful punker with screaming lead guitar from a Warren, Ohio band on a Youngstown label. Composer M.P. Soffos was presumably a band member, certainly a confused teenager who couldn't make up his mind - Chris Hardy delivers the punch line "I can't live without you" yet the title on the label is *I Can't Live WITH You*. The stronger cut is the heavy, lo-fi cover of **Love**'s classic.

Tim Burks was later in **Glass Harp**.

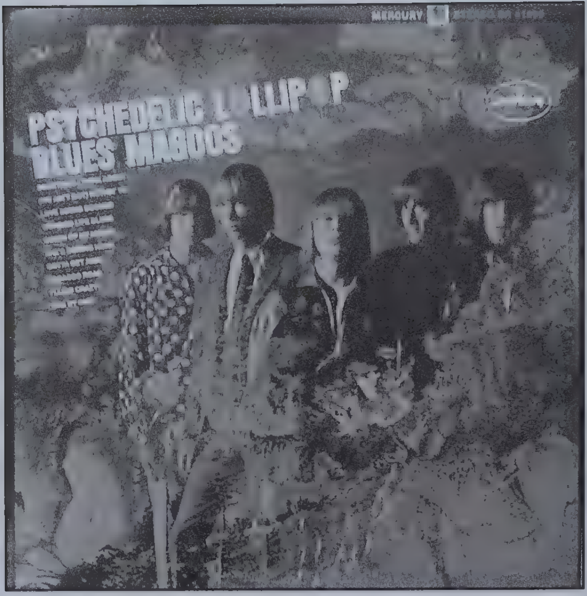
I Can't Live With You appears on *Psychedelic States: Ohio Vol. 1* (CD); *7 And 7 Is* can be found on *A Deadly Dose Of Wylde Psych* (CD) and *Psychedelic States: Ohio Vol. 3* (CD).

Other **Blues Inc.** outfits include: one of unknown origin, with a single from 1971 - *Out Of The Darkness/I Can't ..* (Power no #); and a **Blues, Inc.** (note the comma) from Fort Wayne, Indiana with a summer 1966 release on a collectable label - *Get Off My Back/Tell Me Girl* (Phalanx 1025); and another **Blues, Inc.** single described as blue-eyed soul - *Not Yet/Lawdy Miss Clawdy* (Discotech 1007) from late 1967, maybe the previous bunch or from Ohio.

Tell Me Girl was compiled on *Hoosier Hotshots* (LP) and you'll also find *Get Off My Back* on *Let Em Have It Vol. 1* (CD), *Quagmire Vol. 2* (CD) and *Psychedelic States: Indiana Vol. 1* (CD). (MW)

Blues Magoos (NY)

Personnel:	GEOFF DAKING	drms	A
	MIKE ESPOSITO	gtr	A
	RON GILBERT	bs	A



BLUES MAGOOS - Psychedelic Lollipop LP.

RALPH SCALA	vcls, organ	A
EMIL "PEPPY" THIELHELM	vcls, gtr	ABC
RICHIE DICKON	perc	B
ROGER EATON	bs, vcls	B
ERIC KAZ	hrmnca, vcls, keyb'ds	BC
JOHN LIELLO	vibes, perc	BC
COOKER LO PRESTI	bs	C
JOEY STEC	gtr, vcls	

NB: Label writers had a dyslexic problem with Peppy's surname - on the Lollipop album it is spelt THEILHELM, on Comic Book & Basic it appears as THIELHELM (spot the difference!).

HCP

ALBUMS: 1(A) PSYCHEDELIC LOLLIPOP (Mercury SR-61096) 1966 21 SC
2(A) ELECTRIC COMIC BOOK (Mercury MG-21104) 1967 74 SC
3(A) BASIC BLUES MAGOOS (Mercury ST-61167) 1968 -
4(B) NEVER GOIN' BACK TO GEORGIA (ABC S697) 1969 -
5(C) GULF COAST BOUND (ABC S710) 1970 -

NB: (1) reissued on CD (Mercury 834-246-1) 1988. (1) has been reissued on CD (Repertoire REP 4194-WP) 1991 and 1994. (1) reissued again on CD (Repertoire REPUK 1049) 2005, with bonus tracks. (1) and (2) reissued on one CD (Collectables CD-COL-2730) 1999. (2) originally issued with insert. (2) reissued on vinyl. (2) reissued on CD (Repertoire REPUK 1050) 2004 with bonus tracks. (3) reissued on vinyl and CD (Repertoire REPUK 1051) 2004 and this CD set comes remastered with six bonus tracks and a detailed booklet.

There's also a CD anthology, *Kaleidoscopic Compendium* (Mercury 314512313) 1992.

HCP

45s: α So I'm Wrong And You Are Right/
People Had No Faces (Verve Folkways 5006) 1966 -
Tobacco Road/
Some Times I Think About You (Mercury 72590) 1966 -
(We Ain't Got) Nothing Yet/
Gotta Get Away (Mercury 72622) 1966 5
Let Your Love Ride/Who Do You Love? (Ganim 100) 1967 -
Let Your Love Ride/Love Seems Doomed (Ganim 100) 1967 -
Pipe Dream/
There's A Chance We Can Make It (Mercury 72660) 1967 60/81
One By One/Dante's Inferno (Mercury 72692) 1967 71
I Wanna Be There/
Summer Is The Man (Mercury 72707) 1967 133
Life Is Just Cher O'Bowlies/
There She Goes (Mercury 72729) 1967 -
Jingle Bells/
Santa Claus Is Coming To Town (Mercury 72762) 1967 -
I Can Hear The Grass Grow/
Yellow Rose (Mercury 72838) 1968 -
Heartbreak Hotel/
I Can Feel It (Feelin' Time) (ABC 11226) 1969 -
Never Goin' Back To Georgia/
Feelin' Time (I Can Feel It) (ABC 11250) 1969 113
Gulf Coast Bound/Sea Breeze Express (ABC 11 283) 1970 -

NB: α also reissued by Verve Folkways in l967. There's also: a rare French EP with PS: *(We Ain't Got) Nothing Yet/I'll Go Crazy/Love Seems Doomed/Tobacco Road* (Mercury 126221) 1967; and a rare promo only EP from Brazil *(We Ain't Got) Nothing Yet/Love Seems Doomed/One By One/Dante's Inferno* (Mercury DC 68.000) 1968.

This group came from New York City's Bronx area, were originally known as Bloos Magoos and gigged regularly around Greenwich Village before Mercury offered them a recording contract in 1966. Their title is misleading, for they specialised in quasi-psychedelic electrical music rather than the blues.

Their best moments are on their early albums and *(We Ain't Got) Nothing Yet* from their first album was a U.S. No. 5 in 1966. It also contained a fine version of J. D. Loudermilk's *Tobacco Road.*

The second album contained a thin comic book full of all sorts of offers to turn you on whilst you played the album. Musically it was their magnum opus. The opening cut, *Pipe Dream*, had a good garage organ sound; *There's A Chance We Can Make It* featured some fine psychedelic guitar work; *Life Is Just A Cher O'Bowlies* had a gorgeous beginning followed by more guitar mayhem and side one also contained a discordant, extended cover of Van Morrison's *Gloria.* Side two was more restrained, although *Take My Love* was an up-tempo song with catchy organ work and the penultimate track, *Rush Hour,* included a storming electric guitar extravaganza.

Basic Blues Magoos contains highlights like *President's Council On Psychedelic Fitness, Subliminal Sonic Laxative* and a cool cover of The Move's *I Can Hear The Grass Grow.*

On stage they appeared in Vidal Sassoon hairstyles and specially designed 'electric' suits. The fifth album, made with a changed personnel, marked a downward turn however, which was not arrested by subsequent studio efforts. In their final days, however, Joey Stec from **The Millenium** joined the band which coincided with a resurgence as a live attraction.

When the group disbanded, Eric Kaz went solo and recorded two lame seventies pop rock albums. In 1976, he also formed American Flyer, a country-pop group produced by George Martin, with Craig Fuller (ex-**J.D. Blackfoot** and Pure Prairie League), Steve Katz (ex-**Blues Project** and **Blood, Sweat and Tears**) and Doug Yule (ex-**Velvet Underground**). He kept on working with Fuller in Fuller/Kaz (CBS, 1978). Cooker Lo Presti went on to play with Ringo Starr.

In 1967 *(We Ain't Got) Nothing Yet* was covered by England's Spectres who soon became Status Quo.

BLUES MAGOOS
ELECTRIC COMIC BOOK
MERCURY

BLUES MAGOOS - Electric Comic Book LP.

BLUES MAGOOS - Basic Blues Magoos LP.

Compilation appearances have so far included: *(We Ain't Got) Nothin' Yet* on *Nuggets, Vol. 1 - The Hits* (LP), *Excerpts From Nuggets* (CD), *More Nuggets* (CD), *Nuggets From Nuggets* (CD) and *Battle Of The Bands* (CD); *Tobacco Road* on *Nuggets - Original Artyfacts From The First Psychedelic Era 1965-1968* (2-LP) and *Nuggets Box* (4-CD); *I Can Hear The Grass Grow* on *Nuggets, Vol. 11: Pop Part Four* (LP); *Dante's Inferno* on *Songs We Taught The Fuzztones* (LP & CD); *Jingle Bells* on *Turds On A Bum Ride, Vol. 1* (2-LP); *Who Do You Love* on *Turds On A Bum Ride, Vol. 2* (2-LP); *Jingle Bells* and *Who Do You Love* on *Turds On A Bum Ride, Vol. 1 & 2* (CD); *Let Your Love Ride* on *Turds On A Bum Ride, Vol. 4* (CD); *There She Goes* and *Rush Hour* on *Electric Food* (LP); and *Dante's Inferno*, *Jingle Bells*, *Let Your Love Ride*, *People Had No Faces*, *So I'm Wrong*, and *Who Do You Love* on *Filling The Gap* (4-LP). The band also recorded a commercial for *Great Shakes* which was based around the riff of *We Ain't Got Nothin' Yet*. It has resurfaced on *Psychotic Reactions* (LP) and *Great Shakes Shake-Out* (EP). (VJ/MW/JFr/SR/ML)

Blues Messengers (FL)

45s: High Wednesday (I'll Stay With You)/
Whadya Come Back For? (Adonis 05/06) 1968
Yesterday Girl/I Won't Ask For More (Adonis 0702) 1968/9

An obscure group with two late sixties platters on a Fort Lauderdale label - it has also been suggested that they were from Hollywood, Florida. *High Wednesday*, a strange acid-rocker with some **Iron Butterfly** moves, gets another airing on *Psychedelic States: Florida Vol. 1* (CD). (MW)

Blues Prism (?)

ALBUM: 1 BLUES PRISM (Silver Crest Custom BP 5370) 1970? R3

This very rare private press album from the East Coast was issued in plain white jacket. The bluesy garage band does covers of *Strange Brew*, *Dear Mr. Fantasy*, *Crossroads*, *Purple Haze*, etc. (VJ)

The Blues Project (NY)

Personnel:	ROY BLUMENFELD	drms	ABCDEF
	TOMMY FLANDERS	vcls	A
	DANNY KALB	ld gtr	ABC EF
	STEVE KATZ	gtr, vcls	ABC
	AL KOOPER	org, vcls	AB
	ANDY KULBERG	bs, flte	ABCD
	JOHN McDUFFY	keyb'ds	C
	RICHARD GREENE	violin	D
	JOHN GREGORY	gtr, vcls	D
	DON KRETMAR	bs, sax	DEF
	DAVID COHEN	gtr, keyb'ds	F
	BILL LUSSENDEN	gtr	F

HCP

ALBUMS: 1(A) LIVE AT THE CAFE A GO GO (Verve FT 3000) Mar. 1966 77 SC
2(B) PROJECTIONS (Verve FTS 3008) Nov. 1966 52 SC
3(B) BLUES PROJECT AT THE TOWN HALL (Verve FTS 3025) Jul. 1967 71 SC
4(D) PLANNED OBSOLESCENCE (Verve FTS 3046) 1968 -
5(-) AL KOOPER, ROY BLUMENFELD, DANNY KALB, STEVE KATZ, ANDY KULBERG OF THE BLUES PROJECT (comp) (Verve Forecast FTS-3069) 1968 -
6( ) BEST OF THE BLUES PROJECT (Verve FTS 3077) 1969 199 -
7(E) LAZARUS (Capitol ST 872) 1971 -
8(F) BLUES PROJECT (Capitol EST 11017) 1972 -
9(A) REUNION IN CENTRAL PARK (MCA 8003) 1973 -

NB: (1) reissued (Verve 2304573) 1986. (1) reissued (Verve Folkways 23MM 0194) 1989. (1) reissued on CD (Recorded Works ACA8070) 2004. (2) reissued on vinyl (Verve Forecast FTS-3008). (2) reissued on vinyl (JDG 3008) 2009. (2) reissued on vinyl (Sundazed LP 5317) 2009. (2) and (7) reissued on one CD (Acadia 8072) 2004. (4) and (6) also issued in France. (3) reissued on CD (One Way OW 30010) 1994. (8) reissued on vinyl (Pickwick SPC-3657) 1979. (8) reissued on CD (Secret 339004) 1990. (9) issued in two different covers.

CD releases include *Reunion In Central Park* (1973), *'79 Reunion LP* and a *Best Of* CD with five extra tracks. *Anthology*, a 2-LP set containing 36 tracks, was also released on Chronicles in 1996, whilst Rhino released *The Best of The Blues Project* (R 170165) 1989, which includes an interesting **Al Kooper** interview and one unreleased version of *Wake Me, Shake Me*. *Anthology* has also been reissued as a 2-CD set (Polydor 31452 9758-2) 1997. Finally, there's *Bleeker Street Blues* (Goldtone GT-015) 2000, a German CD containing 13 tracks recorded live at the Matrix in San Francisco on 7th September 1966.

HCP

45s: Back Door Man/Violets Of Dawn (Verve Folkways 5004) 1966 -
Catch The Wind/
I Want To Be Your Driver (Verve Folkways 5013) 1966 -
Where There's Smoke, There's Fire/
Goin' Down Louisiana (Verve Folkways 5019) 1966 -
α Wake Me, Shake Me/? (Verve Folkways 5028) 1966 -
I Can't Keep From Crying Sometimes/
The Way My Baby Walks (Verve Folkways 5032) 1966 -
No Time Like The Right Time/
Steve's Song (Verve Folkways 5040) 1967 96
β Gentle Dreams/
Lost In The Shuffle (Verve Folkways 5063) 1967 -

NB: α unissued. β both tracks non album. There's also a rare French EP with picture sleeve: *No Time Like The Right Time/I Can't Keep From Crying Sometimes/Steve's Song/The Way My Baby Walks* (Verve 519 905), 1967.

This white blues-band simply burst onto the New York music scene between 1965 and 1966. Founder **Danny Kalb** had contributed two acoustic guitar tracks to a 1964 Elektra blues-folk compilation album *The Blues Project*. After hearing **Tim Hardin** playing electric guitar in Greenwich Village he decided soon after to form his own band to play a similar combination of jazz, blues, R&B, and rock. Roy Blumenfeld was the first to join and soon after Andy Kulberg was enlisted. Artie Traum was the fourth member in what was at first called The Danny Kalb Quartet. The band gigged extensively in Greenwich Village between April and June 1965 but Danny left to go to England for the summer. He only returned when the possibility of a recording contract was broached but Artie Traum had left in the meantime and a new rhythm guitarist was needed. Steve Katz, previously with the **Even Dozen Jug Band**, was recruited at around the same time as **Flanders**, who'd been in the Boston-based **Trolls**, joined.

They were originally going to record for Columbia and recorded a couple of tracks (*Violets Of Dawn* and *Back Door Man*) in September/October which were later released as their first single for Verve records. The session man on piano was **Al Kooper** who was offered a permanent gig with the band. In his early days, **Al Kooper** had been a Tin Pan Alley/Brill Building production writer (*This Diamond Ring*, *Who Wears Short Shorts*, etc.) and was with Bob Dylan on *Highway 61 Revisited* and *Blonde On Blonde*, playing the organ in a way that would influence many American and

English groups. **Kooper** kept on doing sessions with New York-based singers during his stay with the group.

In October 1965, the band was offered a residency at the Cafe A Go Go in Greenwich Village where they began to get a huge following. Here, their first 'live' album was recorded and highly acclaimed. The band was one of the city's main live attractions playing three concerts in Central Park in the same year. In January 1966, **Flanders** left after an argument and signed with Verve as a solo artist. The vocals were now to be shared, with Danny doing the blues numbers, Steve the folk, and Al the R&B and rock tunes. The *Live At The Au Go Go* album was released soon after with most of the material recorded after **Flanders**' departure. It sold over 20,000 copies in its first month of release. The CD reissue includes six bonus tracks of songs recorded in the same session.

They expanded their horizons from New York City and toured the country; eventually headlining San Francisco's newly opened Avalon Ballroom and causing a sensation (Grace Slick for example becoming thoroughly dissatisfied with her band, **The Great Society**, after witnessing the **Project** in action).

Their deliberate attempt to get a hit single with the **Rascals**-style number *Where There's Smoke There's Fire* (which Danny hated) failed and they proceeded to record the classic *Projections* album which contained great studio versions of some of their concert favourites, like the 11-minute *Two Trains Running* and the jazzy *Flute Thing* as well as folk ballads and full-pelt rock. Their next attempt at a hit, *No Time Like The Right Time* actually had some chart success but unfortunately Danny was beginning to show signs of mental collapse and Al, who was unwell also, left the band after a dispute over his wish to add horns to the band. John McDuffy joined as replacement and played with them at the Monterey Festival and on the *Lost In The Shuffle* single (which he wrote).

However the band had virtually disintegrated by this time and Verve released the *Live At The Town Hall* album, which was actually only partially live, many of the tracks being unused studio cuts with overdubbed fake applause. Meanwhile Danny was hospitalised after a two-week acid trip but even so the band played a final series of gigs at the Au Go Go in September 1967 (with Danny's brother Jonathan playing in his place). Immediately after, Al and Steve formed **Blood, Sweat and Tears** and Andy and Roy moved to San Francisco while waiting for Danny to recover before starting a new version of **The Blues Project**. As Danny failed to get better they recruited violinist Richard Greene, guitarist John Gregory, and bassist Don Kretmar to record another album, *Planned Obsolescence*, in fulfillment of their Verve contract. The new band, however, soon took the name **Seatrain** (in fact, *Planned Obsolescence* had included one track entitled *Niart Aes Hornpipe* - "Seatrain" backwards).

1971 saw **Kalb** and Blumenfeld reviving the group with Kretmar. This trio recorded the under-rated *Lazarus* in London; under the nominal guidance of Shel Talmy (although Roy and Danny say his contribution was minimal). Following this, David Cohen (ex-**Country Joe and The Fish**), ex-member **Flanders**, and guitarist Bill Lussenden were added for the *Blues Project* album. The band eventually split in 1972, but were reunited in early 1973 for a one-off gig in Central Park which MCA recorded and released on an album.

STEREO
THE BLUES PROJECT/PROJECTIONS
Verve

THE BLUES PROJECT - Projections LP.

The Blues Project is usually considered one of New York's finest bands and their first three albums (two of which capture their exciting 'live' sound) are recommended. Their second album *Projections* is a fine slab of psychedelic rock with excellent guitar and keyboards whose highlights include *I Can't Keep From Crying* and *Flute Thing*.

Tommy Flanders left the **Blues Project** at the request of Verve Records, who wanted him to pursue his career as a solo artist, but dropped him after his first recording, the splendid *Moonstone* (Verve Forecast FTS-3075) 1969. After the group finally disbanded, he moved to California and left the music business to pursue a career as a male model for catalogues and later worked for an advertising agency.

In 1969, **Danny Kalb** issued an excellent blues album with another ex-**Even Dozen Jug Band** member, Stefan Grossman, *Crosscurrents* (Cotillion SD 9007) and also backed the blues singer Jimmy Witherspoon on his Bluesway albums. Of fragile health (apparently reinforced by an involuntary "chemically induced" nervous breakdown in 1967), **Kalb** did not perform for nearly two years. He stopped recording between 1973 and 1993, until the release of an acoustic blues album in France on Legend Records.

Roy Blumenfeld kept on doing sessions with Mark Spoelstra and many others. He is still recording with **Nick Gravenites** (*Don't Feed The Animals*, 1994).

Andy Kulberg teamed up with Chris Michie (**Mendelbaum**, **Lamb**, **Van Morrison**) and the pair wrote music for television and movies for many years. Andy passed away in January, 2002.

Compilation appearances include *No Time Like The Right Time* on *Nuggets - Original Artyfacts From The First Psychedelic Era 1965-1968* (2-LP), *Nuggets, Vol. 11: Pop Part Four* (LP) and *Nuggets Box* (4-CD); *You Can't Catch Me* on *The Core Of Rock* (LP) and *The Core Of Rock Vol. 2* (LP); and *Flute Thing* on *The Core Of Rock* (LP). (VJ/SR/MW/LP)

The Blues Spectrum (PA)

ALBUM: 1 WE WERE THE BLUES SPECTRUM (No label DB-8970) 1970 R2

This album by a Pennsylvania band contains garagy blues jams with some horns. (SR)

The Blues Uv Purple (FL) - see The Powers Uv Purple (FL).

The Blue Things (KS)

Personnel:	MIKE CHAPMAN	ld gtr	AB
	BOBBY DAY	drms	A
	RICHARD SCOTT	bs	AB
	VAL STOECKLEIN (STECKLEIN)	vcls, gtr	A
	LARRY BURTON	vcls	B
	RICHARD LUZALERE	drms	B

ACETATE: 1 THE BLUE THINGS (10" acetate) (Audio House) 1966 R5

NB: This included the following tracks: *Talk Talk, It's Alright, I'm A Man, My Generation, Hey Joe* and *East West.*

ALBUM: 1(A) BLUE THINGS (RCA LSP 3603) 1966 R2

NB: (1) reissued on CD and LP. There have also been some comprehensive retrospective releases. On vinyl, there's *The Bluethings Story Vol. 1 1964-5, Vol. 2 1965-6* and *Vol. 3 1966* (Cicadelic 973, 974 and 975 respectively) 1987; whilst on CD there's *The Bluethings Story Vol. 1* and *Vol. 2* (Collectables COL-CD-0518, and COL-CD-0540) 1993. Both formats contain more or less the same material, with the CDs featuring some additional material but with a couple of tracks omitted. *Blows*

Your Mind (Cicodelico CICD1966) 2008 is a 2-CD set that contains all their studio recording from 1965-1967 as well as some obscure radio sessions. This set comes with a very nice 24-page booklet, with full stories and extensive details about the band.

45s:	α	La Do Do Do/Just Two Days To Go	(Damon Acetate no #) 1964
	α	Love's Made A Fool Of You/ Silver And Gold	(Damon Acetate no #) 1964
	α	P's And Q's/So You Say	(Damon Acetate no #) 1964
		Mary Lou/Your Turn To Cry	(Ruff 1000) 1965
		Pretty Thing-Oh/Just Two Years Ago	(Ruff 1002) 1965
		La Do Da Da/ I Must Be Doing Something Wrong (PS)	(RCA 8692) 1965
		Doll House/Man On The Street	(RCA 8860) 1966
		The Orange Rooftop Of Your Mind/ One Hour Cleaners	(RCA 8998) 1966
		You Can Live In Our Tree/Twist And Shout	(RCA 9203) 1967
		Somebody Help Me/Yes, My Friend	(RCA 9308) 1967

NB: α shown as by The Blue Boys.

From Hays in a sedate college town in rural West Kansas came **The Blue Things**, who were one of the best acts to come out of the Midwest in the sixties. They formed in 1964 as The Blue Boys cutting the three acetate singles listed above, before changing names in 1965. Starting out very much in the folk-rock and Merseybeat mould, they recorded two singles for Ruff, which led to them mistakenly being considered a Texas band. They then switched to RCA and their *La Do Da Da* was a drivin' rework of an old Dale Hawkins rocker. The follow-up *Doll House* was quite a strong folk-rock ballad later included on their first album. The late summer of 1966 marked an important turning point in the band's career. Now influenced by the wave of psychedelia sweeping the world and the enormously influential *Revolver* album by The Beatles, their live concerts at this time were legendary and included a fair splattering of Beatles' songs. *The Orange Rooftop Of Your Mind* single exemplified their new sound and marked the zenith of their recording career. The song is about a girl caught up in the rat race, but she can't take the pace so her mind is slowly snapping. The flip concerned a psychiatrist whose only hold on sanity came from his patients. Both songs were characterised by an East Indian sound with a Middle East organ and guitars tuned and played like sitars. After the release of the single Val left the group, suffered a nervous breakdown and was hospitalised. He was replaced by Larry Burton and early in 1967 the band returned to the studio and cut two originals - *Caroline* and *You Took The Fight*, which can be heard on *The Bluethings Story, Vol. 3*, along with a number of covers of popular songs like *Talk, Talk*. In May 1967 they released another great psychedelic single. *You Can Live In Our Tree* - an ecological protest song, interesting for its sound effects and rhythmical diversity - which had been recorded back in September 1966 and still featured Val on vocals. The flip - a rather interesting version of The Isley Brothers' *Twist And Shout* - was by the new band. They made their final recording foray in September 1967 with a fine cover of The Spencer Davis Group's song *Somebody Help Me* backed by *Yes, My Friend*, another group original, before eventually fading away.

Their album, released at the zenith of their career in 1966 is recommended, but if you can't find this the three record series issued by Cicadelic Records in 1987 (which **Stoecklein** helped compile) and it's equivalent two volume CD is more accessible. *Vol. 3* of the vinyl is essential to connoisseurs of psychedelia. It includes five previously unreleased **Stoecklein** compositions from spring 1966:- *It Ain't No Big Thing, Babe, You Can't Say We Never Tried, High Life, Now's The Time* and *Take Seven* (co-written with Mike Chapman); *The Coney Island Of Your Mind* (an early version of *Orange Rooftop* written by Val and recorded by him and Mike alone); both sides of *The Orange Rooftop* and *Tree* singles and the later band's two originals from early 1967.

The band also made a plethora of posthumous compilation appearances including: *The Orange Rooftop Of Your Mind* on *Mayhem & Psychosis, Vol. 1* (LP), *Mayhem & Psychosis, Vol. 1* (CD) and *Psychotic Moose And The Soul Searchers* (LP); *The Orange Rooftop Of Your Mind, Doll House, La Do Da Da, Twist And Shout* and *You Can Live In Our Tree* on *Mindrocker, Vol. 9* (LP); *Somebody Help Me* on *Midwest Garage Band Series - Kansas* (LP); *Your Turn To Cry* on *Monsters Of The Midwest, Vol. III* (LP); *Ain't That Lovin' You Baby* and *Twist And Shout* on *Texas Punk Groups From The Sixties* (LP) and *Sixties Archive, Vol. 2* (CD); *Twist And Shout* on *Flashback, Vol. 2* (LP) and *Texas Flashbacks, Vol. 2* (LP); *The Orange Rooftop Of Your Mind, Pretty Thing - Oh* and *Twist And Shout* on *Monsters Of The Midwest, Vol. 1; You Can't Say We Never Tried* and *Pennies* on *Green Crystal Ties, Vol. 2* (CD); *Waiting For Changes* and *Hollow* on *Green Crystal Ties, Vol. 5* (CD); and *Talk, Talk* on *I Wanna Come Back From The World Of LSD* (CD).

BLUE THINGS

THE BLUE THINGS - Blue Things LP.

Val Stoecklein put out a folky solo album, *Grey Life* (Dot DLP 25904) (SC) in 1968 and two singles:- *Sounds Of Yesterday/Say It's Not Over* (Dot 17200) in 1968 and *All The Way Home/I Wonder Who I'll Be Tomorrow* (Dot 1723 1) in 1969. He also played and recorded with **Ecology** in 1970 and in 1964 had previously played in folk group The Impromtwos, who issued a private-press album titled *On Campus*.

Sadly **Val Stoecklein** died in May 1993. (VJ/MW/LP)

Blue Wood (CA)

45: Turn Around/Happy Jack Mine (Jet Set JSR 45 4) 1966

Cool up-tempo beat with some fine fret-work that accelerates considerably in the break. It's a shame that the flip's a country and western-styled pop novelty. The label was based in Santa Barbara, California. (MW)

Boa (MI)

Personnel:	RICHARD ALLEN	drms	A
	TED BURRIS	vcls, bs	A
	BOB MALEDON	piano, organ	A
	PAUL MANNING (aka CAPTAIN HOOK)	gtr, vcls	A
	BRIAN WALTON	organ, piano	A

ALBUM: 1(A) WRONG ROAD (Snakefield SN 001) 1971 R3

NB: (1) was counterfeited on vinyl (Snakefield SN 001) 199? (1) reissued on CD by Gear Fab (GF-113) 1998, with two bonus tracks. (1) reissued on vinyl (Gear Fab/Comet GFC 419LP) 1998, also with two bonus tracks.

This late sixties Michigan band came from the Rochester, a small town 30 miles from Detroit. They formed in late 1969 (using the name Anvil), played their first gig on 30 January 1970 and recorded an album on 7 March 1970 at Northwest studios in Detroit that remained unreleased as only a few acetates were made of the session. They went their separate ways but decided to reform for another album in 1971. This one was recorded live in a Tupperware warehouse in Auburn Heights, Michigan on a two-track tape machine owned by Brian's parents. If anyone made a mistake they had to record the whole track again!

Their album released by the band on 20 May 1971 as a limited edition private pressing (500 copies). They once again broke up. The small pressing and lack of promotion inevitably made it rare and the quality of the music ensured it was sought-after. Quite a varied album, it is well worth searching out. The opening cut, *Never Come Back*, which features some fine keyboard and guitar work, sounds similar to **The Doors** and **Blessed End**. Hard-rockers, like the title track and *I Think I Been Had*, which include competent guitar work, appear alongside gentle, keyboard dominated ballads and soft-rockers like *You Tell Me You Love Me*, *Don't Go Away* and *Angelisa*, the finest track on the album which boasts some unusual piano work.

Ted Burris went on to play bass in concerts with oldies outfits like The Tokens, Bobby Lewis and Little Eva. Richard Allen was named the best drummer in Michigan in a 1995 competition and the same year teamed up with Ted to record a CD of Ted's new material. Bob Makedon went on to play keyboards in a country band. Brian Walton works for Disney and Paul Manning changed his name to Paul James and split from the scene.

Wrong Road has been compiled on Gear Fab's *Psychedelic Sampler* (CD). (VJ/Roger Maglio)

Boa Constrictor and Natural Vine (MD)

Personnel:	GEORGE FIGGS	all instruments	A
	BEN SYFU	all instruments	A

ALBUM: 1(A) BOA CONSTRICTOR AND NATURAL VINE (Vanguard VSD-65111) 1968

NB: Some promo copies exist of (1).

This Baltimore underground folk duo did not release any singles for Vanguard. Their album was recorded with a Nagra recording machine in Searsmont, Maine and then at Apostolic Studios, New York. It has a distinctive strummed guitar sound with sax and downer lyrics.

Ben Syfu also played on the **Family Of Apostolic** album. (VJ/SR)

The Boards (TX)

45:	You're A Better Man Than I/ Please Tell Me Why	(Yardly 400) 1966

This British-influenced garage band played in Dallas, Texas during the mid-sixties. *Please Tell Me Why* can also be heard on *Shutdown '66* (LP). (VJ)

Bobby and I (?CA)

ALBUM: 1 BOBBY AND I (Imperial) c1968 SC?

45s:	Catching The Time In Your Hand/ Love Is For The Sharing	(Imperial 66348) 1968
	On Rose Walk/ Be Young, Be Foolish, Be Happy	(Imperial 66436) 1968

BOA - Wrong Road LP.

Probably from California, **Bobby and I** was a soft pop male/female duo with some psychy overtones. (SR)

Bobby and The Dukes (?)

45:	Ah, Ah, Ah/Come On Along With Me	(Philips 40293) 1965

An obscure group, whose music ranges between garage and white R&B. (SR/MW)

Bocky and The Visions (OH)

Personnel incl:	BOCKY DEE'O (aka ROBERT DiPASQUALE)	vcls	A

45s:		Mojo Hanna/Spirit of '64	(Redda 1501) 1964
		I Go Crazy/Good Good Lovin'	(Redda 1504) 1964
		To Be Loved/The Bounce	(Redda 15050) 1964
		Mojo Hanna/Spirit of '64	(Philips 40224) 1964
		I'm Pickin' Petals/I'm Not Worth It	(Philips 40242) 1964
	α	Listen To The Beat Of My Heart/ Give Me A Minute Of Your Time	(Philips 40279) 1965

NB: α shown as by Bocky.

From Cleveland, Ohio **Rocky and the Visions** are best known for *Spirit Of '64* on which they implore The Beatles to 'move over, don't be so selfish... we did the twist and sang the shout long before you ever sung it out'! Later they say 'We're the spirit of '64. This is the beginning of the Twist and Shout War!'

At the end of the decade **Bocky** was to be found in **Wazoo**.

Compilation appearances have included: *The Spirit Of '64* on *Highs In The Mid Sixties, Vol. 9* (LP); and *I'm Not Worth It* on *Pride Of Cleveland Past* (LP). (VJ/MW/GGI)

Bodacious D.F. (CA)

Personnel:	MARTY BALIN	vcls	A
	DEWEY DAGREAZE (GREG DEWEY)	drms, perc, vcls	A
	CHARLIE HICKOX	keyb'ds, vcls	A
	MARK RYAN	bs, vcls	A
	VIC SMITH	gtr, vcls	A

ALBUM: 1(A) BODACIOUS D.F. (RCA APL1-0206) 1973

NB: (1) reissued (RCA AVL1-4243) 1978. (1) reissued on CD (Acadia 8036) 2002.

After the commercial failure of **Grootna**, Marty Balin formed **Bodacious D.F.** with the former **Grootna** members Vic Smith and Dewey Dagreaze (aka Greg Dewey, ex-**Mad River**). Their only album is an interesting West Coast effort with excellent "acid" guitar parts and Balin vocals. Anna Rizzo (ex-**Grootna**) guests on one track: *Good Folks* and the album is co-produced by Doc Storch and Bill Wolff (of **Peanut Butter Conspiracy**, **Fusion**, **Sound Machine**...).

Mark Ryan had earlier played with **Quicksilver Messenger Service** and **Country Joe**. Vic Smith later played with Flying Island, a progressive rock group. (SR)

Bodine (WA)

Personnel:	DAVID BROOKS	keyb'ds	A
	ERIC KARL	gtr, vcls	A
	JON KELIEHOR	drms	A
	STEPHEN LALOR	gtr, vcls	A
	KERRY MAGNESS	bs	A

ALBUM: 1(A) BODINE (MGM SE 4652) 1969

45:	Easy To See/ Keep Lookin' Through My Window	(MGM 14088) 1969

CURT BOETTCHER - There's An Innocent Face CD.

Following Jon Keliehor's departure from **The Daily Flash** in June 1967, he briefly worked with an old Seattle friend and former **Kingsmen** bass player Kerry Magness in Pam Polland's band, Gentle Soul. Only a demo of one song was recorded before the project fell apart. The pair soon got picked up by Paul Rothchild who was auditioning musicians for what would become **Rhinoceros**. Also involved in the auditions was ex-**Fantastic Zoo** singer/guitarist Eric Karl. The threesome opted out of the auditions early on and met up with Lalor (who had disbanded **The Daily Flash** by this point) and David Brooks, who had met Lalor in San Francisco. The quintet decided to form a new band in early 1968 initially called Popcorn.

The group were active mainly in the Northwest and in early 1969 changed name to **Bodine**. Signed to MGM, the band recorded an album which has some fine moments. Produced by Bill Cowsill, he was obviously influenced by George Martin's work with The Beatles because the album contains some tracks that have a distinctive Beatle sound. Eric Karl was the main songwriter/singer although Magness and Lalor also contributed. Karl however, produced the strongest material. The highlights include the rockers, *Short Time Woman* and *Into My Life*. (NW)

The Bodrockers (WA)

Personnel:	MIKE BECK	bs	A
	KIBI BROWNLOW	piano	A
	LEON McNEAL		A
	RALPH SHELTON III		A
	PAUL TROUSDALE	vcls	A

45:	I've Waited For Too Long/ Born Not To Ramble	(Bolo 755) 1965

From Seattle, Washington both sides of their single were written by Beck and Trousdale, who went on to play in the acclaimed **Brave New World**. (DR/MW)

The Boenzee Cryque (CO)

Personnel:	SAM BUSH	vcls	A
	GEORGE GRANTHAM	drms	A
	TERRY JONES	gtr	A
	MALCOLM MITCHELL	gtr	A
	DAN NASH	gtr	A
	JOE NEDDO	bs	A
	RUSTY YOUNG	gtr	A

45s:	The Sky Gone Gray/Still In Love With You	(Chicory 406) 1967
	The Sky Gone Gray/Still In Love With You	(Uni 55012) 1967
	You Won't Believe It's True/Watch The Time	(Uni 55022) 1967

NB: There is also a 12" acetate of *Ashbury Wednesday* from the "Psych Out" soundtrack in existence.

From Colorado, this act later migrated to Los Angeles. Their first single was produced by Frank Slay and was a No. 1 hit in Colorado. The 'B' side is a cover of the **Beau Brummels** song, but both songs are basically horn dominated pop.

Boenzee Cryque also has one track, *Ashbury Wednesday*, featured in the classic cult hippie film "Psych Out", and on the associated *Psych Out* soundtrack (LP). The track is featured in the movie where Jack Nicholson's Band "Mumblin Jim" is performing on some ballroom stage complete with oil lights a throbbin! It features an inverted *Purple Haze* riff and is a exploito-classic.

George Grantham and Rusty Young went on to form Pogo which later became **Poco**. Sam Bush was later in New Grass Revival and had a solo career.

Two previously unreleased tracks; *Candy Coated Lady* and *I've Never Known A Girl* has been compiled on *Psychedelic States: Colorado* (2-CD). (SR/VJ/PPe/MW/BC/MDo/JRe)

Curt Boettcher (CA)

ALBUM:	1	THERE'S AN INNOCENT FACE	(Elektra EKS-75037) 1973

NB: (1) reissued on CD (Elektra AMCY-2830) 199? and (Sundazed SC 6184) 2002. There's also a retrospective CD: *Misty Mirage* (Poptones MC 5007CD) 2001. Also relevant is *California Music* (CD) (Poptones MC5037CD) 2002 a mid to late seventies production which also involved Brian Johnston, Terry Melcher and (allegedly) Brian Wilson.

45s:	Share With Me/Sometimes	(Together 117) 1969
	I Love You More Each Day/Such A Day	(Elektra 45834) 1973

An important figure of the Los Angeles scene, **Curt Boettcher** began in the early sixties with a folk group, **The Goldebriars** and then became a prolific songwriter, arranger and producer, founding **Ballroom**, **The Millenium** and **Sagittarius**; and working with **The Association**, **Lyme and Cybelle**, Your Gang, **Friar Tuck**, **Michele**, **Eternity's Children** and many many more.

His productions are generally characterised by their inventive multi-layered harmonies and imaginative arrangements. His only solo album is in the same vein and, if his sales were low, it is now beginning to be sought-after by collectors of soft psych and Californian sophisticated folk-rock with harmonies, indeed as are all the records bearing his name.

Curt Boettcher died in 1987, when still only 43.

Misty Mirage is a retrospective CD, comprising unreleased session tracks from 1969, together with demos, outtakes and radio ads. *California Music* mixes summery paisley pop sounds with the burgeoning disco sound.

CURT BOETTCHER

CURT BOETTCHER - Misty Mirage CD.

After his solo album, Curt was involved in California (Music), a fluid project which involved the cream of L.A's (and the world's) harmony-pop maestros - Gary Usher, Bruce Johnston, Terry Melcher, Jan & Dean, and of course Brian Wilson. They released several singles in the mid-to-late seventies, reworking **Beach Boys** and other classics, often combined with the emergent funk and disco sounds. Poptones have gathered this eclectic mix on their *California Music* retrospective CD. (SR/VJ/MW)

Boffalongo (NY)

Personnel:	KEITH GINSBERG	gtr	A
	LARRY HOPPEN	bs, gtr, vcls	AB
	BASIL MATYCHAK	keyb'ds, vcls	AB
	RITCHIE	drms	AB
	DOC ROBINSON	bs, vcls	B
	WELLS KELLY	drms	B

ALBUMS: 1(A)	BOFFALONGO	(United Artists UAS 6726)	1969
2(B)	BEYOND YOUR HEAD	(United Artists UAS 6770)	1970

NB: (2) also released in the U.K. (United Artists UAG 29130) in 1970.

45s:	Mr. Go Away/Tomorrow Not Today	(United Artists 50607)	1969
	Please Stay/Mr. Go Away	(United Artists 50656)	1970
	Dancing In The Moonlight/ Endless Question	(United Artists 50699)	1970

Boffalongo was a New York area band. The first album is essentially progressive rock and features some pretty good guitar work and keyboards. Their second album, however, is not as good. Both were produced by Steve and Eric Nathanson, who also worked with **Omnibus** and **Music Asylum**.

When the group disbanded, several members went on to form **King Harvest** and later Orleans. Keith Ginsberg played with the Blues Brothers in 1980. (VJ/SR)

Bo Grumpus (?NY)

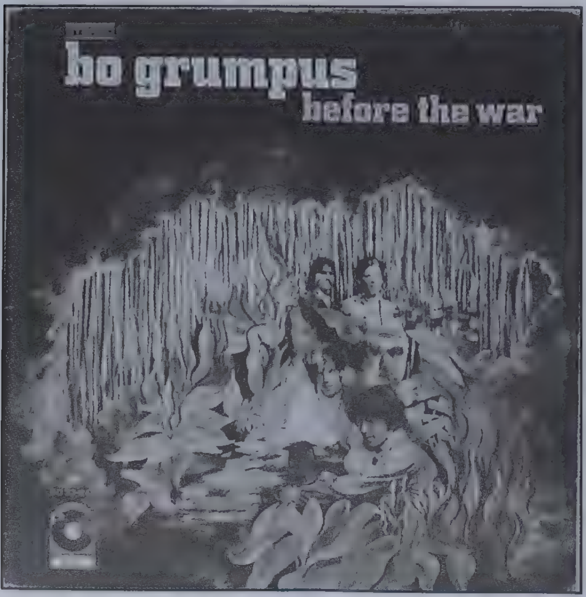
Personnel:	RONNIE BLAKE	drms	A
	JIM COLEGROVE	bs, gtr	A
	JOE HUTCHINSON	gtr, bs	A
	ED MOTTAU	gtr	A

ALBUM: 1(A)	BEFORE THE WAR	(Atco SD 33.245)	1968

NB: (1) reissued on CD (Synton Productions AC70312) 2006.

EP: 1	BO GRUMPUS	(Atco EP C 4562)	1968

NB: (1) contains four cuts from their LP.



BO GRUMPUS - Before The War LP.

This band's album was produced by the late Felix Pappalardi and includes N.D. Smart (of **The Remains**) on drums. *Sparrow Time* and *Think Twice* have good fuzz guitar but it's predominantly a soft folk-rock album. Mottau, Colegrove and Blake went on to form the rockier **Jolliver Arkansaw**.

Jim Colegrove was originally from Springfield, Ohio and was co-founder of Teddy and The Rough Riders, a rock'n'roll outfit who made three singles and an album for Tilt/Huron/Mega City labels in the early sixties. In 1966, he was with the intriguingly named **Thee Rubber Band**, and the same year moved to New York to play with **The Hobbitts** (whether the same act as **The Hobbits**... is unknown). Later, in 1967 he switched from guitar to bass, and joined **Bo Grumpus**. Subsequently, he's recorded with **Hungry Chuck**, and The Juke Jumpers. Jim's story also sees him play alongside Canadian act Ian and Sylvia, as part of their backing group Great Speckled Bird (also with N.D. Smart), Todd Rundgren, **Paul Butterfield** and **Allen Ginsberg** amongst many others.

Ed Mottau later played with Elliot Murphy, David Peel and John Lennon on his *Walls And Bridges* and *Rock & Roll* albums. (VJ/SR)

Bohemian Vendetta (NY)

Personnel:	BRIAN COOKE	organ, vcls	A
	NICK MANZI	ld gtr	A
	CHUCK MONICA	drms	A
	VICTOR MUGLIA	bs	A
	RANDY POLLOCK	gtr	A

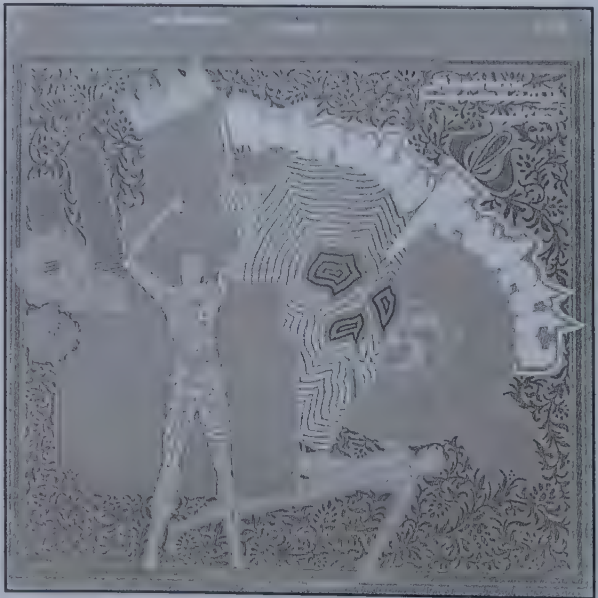
ALBUM: 1(A) BOHEMIAN VENDETTA (mono/stereo)
(Mainstream S/6106) 1968 R2

NB: (1) counterfeited on vinyl in 1997 and on CD 199? (1) reissued on vinyl (Distortions) 1998 with the non-album single as a bonus track. (1) reissued on CD (Distortions) 199? with the non-album single as a bonus track. (1) reissued on vinyl (Tapestry Records TPT 207) 2006. There's also a collection of rarities *Enough* (Distortions DR 1038) 1997.

45s:	Enough/Half The Time	(United Artists 50174)	1967
	Riddles And Fairytales/ I Wanna Touch Your Heart	(Mainstream 681)	1968

This Long Island, New York City band issued just the one album, which is now a rare collectors' item. Prior to this they'd recorded the above single on United Artists, which is very highly-rated. Their album contains some fine and often demented acid-rock, particularly on *All Kinds Of Highs* and the superb *Paradox City*. There's also an interesting psychedelic version of *Satisfaction*, although the slowed-down cover of *The House of The Rising Sun* is a little tedious. If you're into psychedelic guitar you should enjoy this album - it's full of great guitar-work and also has good songs.

Nick Manzi had earlier played with **Faine Jade** in a band called **The Rustics** and **Bohemian Vendetta** later backed him on the classic



BOHEMIAN VENDETTA - Self Titled LP.

Introspection album. Richard Martinez, guitarist in an early line-up, left around 1966 to join **The Cats Meow.**

The classic *All Kinds Of Highs* can also be found on the top-drawer *Psychedelic Crown Jewels, Vol. 1* (2-LP & CD), whilst the non-album cut *Enough* has resurfaced on *Ear-Piercing Punk* (LP & CD), *The Essential Pebbles Collection, Vol. 1* (2-CD) and *Enough* has resurfaced on *Filling The Gap* (4-LP), *Best of Pebbles, Vol. 2* (LP & CD) and *Pebbles, Vol. 1 (ESD)* (CD) compilations. Another track, *Paradox City*, which has a catchy verse and nightmarish refrain with plenty of organ and raunchy fuzz guitar, can also be heard on *Beyond The Calico Wall* (LP & CD).

Fans of the band will also want to check out Distortions' collection of rarities, acetates and non-album cuts, entitled *Enough!* Released on both vinyl and CD, the CD contains extra material.

Nick Manzi later played with **Dust Bowl Clementine**, who had an eponymous album on Roulette (2SR-42058) 1970. (VJ/MW/SR)

Buddy Bohn (IL)

ALBUMS:	1	BUDDY BOHN - FOLKSINGER	(Leedon LL 31000) 1963
	2	PLACES	(Happy Tiger HTR-M-1001) 1970
	3	A DROP IN THE OCEAN	(Capitol SMAS 878) 1972

NB: (1) Australian release on Festival subsidiary. (3) also issued on (EMI TPSA 7503) 1972.

45s:	Follow Me/?	(Columbia JZSP 114021) 1966

A folk-rock singer/troubadour who recorded three albums on three big labels in three different continents! His first album was released on the Australian Festival subsidiary, and coincided with a feature story in 'TIME' magazine, entitled "Troubadours" (Feb. 8th 1963). His second was released on the same label as **Mason Proffit**, Ecology and **Aorta**, suggesting Illinois was his base at the time.

He then moved to Deep Purple's Purple/EMI label in the UK and Capitol in the US for his third album. Produced in London by Jerry Lordan (composer of The Shadows *Apache*!), this was recorded with a full orchestral backing and contains several dreamy, drifting songs (*Picallilli Lady*, *Reflecting Butterfly* and *Curious Yellow*). One track, *Vermouth Rondo*, became an international radio hit, the royalties from which later built Buddy a beach house in Bodega Bay, California.

Buddy has made further recordings to those shown above, including five albums/CDs on the Budwick label as "Moro" (his real middle name). (SR)

The Bojax (SC)

Personnel:	EDWIN BAYNE	ld gtr/gtr	A
	LYN COOK	drms	A
	BOBBY HOLIDAY	gtr, vcls	A
	MACK SANDERS	bs	A
	ROY WOOD	ld gtr	A

10" LP: 1(A) DON'T LOOK BACK.. IT'S THE BOJAX (Misty Lane MISTY 069) 2003

45s:		"Hippie" Times/Go Ahead And Go	(Panther PAN-3) 1967
		Don't Look Back/Fast Life	(Panther PAN-4) 1968
	α	So Glad/I've Enjoyed As Much Of You As I Can Stand	(Panther PAN-5)1968

NB: α may have been withdrawn shortly after release. *Don't Look Back It's The Bojax* is a 10" album (Misty Lane MISTY 69) that in addition to the title track contianed all their singles, outtakes and a bonus track sung by leader Bobby Holliday. It's housed in a fabulous sleeve with liner notes and previously unseen photos.

Formed in 1964 as The Knights, this garage-punk quartet from Greenville, South Carolina took their unique name from a garage pictured on the box of a Big Daddy model car. Their debut single was produced by Rudy Wyatt of **The Wyld** and he played on their follow-up. Bobby Holiday returned the favour by lending his voice to **The Wyld's** *Know A Lot About Love.*

The Bojax released three cool garage singles in 1967-8 in a raunchy style that owed as much to **The Remains** (underlined by their version of *Don't Look Back*) as the Stones. In 1970 they changed their name to William Goat.

The 10" Misty Lane album has many photos, an interview with Bobby Holiday, and gathers their singles together with the aforementioned *Know A Lot About Love* by **The Wyld** and an unreleased William Goat track, *Quicksand*.

Their debut single is a cool Kinks-inspired punker with a slab of attitude and samples some phrasing and melody of Dylan's *Like A Rolling Stone. Hippie Times* is a driving up-tempo belter. *Fast Life* is a hypnotic garage-swinger stuffed with power-chords and searing leads. The flip is a too-faithful rendition of **The Remains**' *Don't Look Back* and lacks bite. *Don't Look Back* charted locally.

The excellent *Go Ahead And Go* has resurfaced on *Back From The Grave, Vol. 8* (CD & 2-LP). Other compilation appearances include: *Fast Life* on *Quagmire Vol. 1* (CD) and *Hippie Times* on *Wyld Sydes Volume Eight* (CD) and *Today Is Just Tomorrow's Yesterday* (CD). (VJ/MW/JWs/TW/AB)

Bold (MA)

Personnel:	TIMOTHY GRIFFIN	dr, vcls	AB
	BREW HARDING	bs	A
	ROBERT LA PALM	gtr,vcls	AB
	STEPHEN WALKER	gtr, bs, ld vcls	AB
	MICHAEL CHMURA	keyb'ds	B
	DICK LA FRENIERE	gtr	B

ALBUM:	1(B)	BOLD	(ABC ABC S-705) 1969

NB: (1) reissued on CD as *Lullaby Opus 4* (Misty Lane 067) 2003 with their garage era singles added as bonus tracks.

EP:	1	THE BOLD (PS)	(MISTY LANE MISTY 063) 2002

45s:		Gotta Get Some/Robin Hood	(Cameo 430) 1966
	α	The Train Kept A Rollin'/ Found What I Was Looking For	(Dyno Voice 232) 1967

NB: α shown as by **Steve Walker and The Bold**. No 45s, LP or non-LP, can be traced on the ABC label.

Hailing from the Springfield area of Massachusetts the band formed out of an outfit called The Esquires and also operated under the moniker **Steve Walker and The Bold**.

The album was a Bill Szymczyk production recorded at "Hit Factory". It's a decent experimental soft-rock album with a nice blend of covers (*All I Really Want To Do, For What Its Worth* and *It's All Over Now Baby Blue*) given the group's own unique re-interpretation and originals. Among the better originals are *Free Fugue, Child Of Love, Words Don't Make It* and *Friendly Smile*, which has some nice organ work. It's certainly worth a listen.

Gotta Get Some with its raw vocals and driving beat is a fine punker, also featured on *Pebbles, Vol. 9* (LP), *Pebbles Vol. 10* (CD), *Pebbles, Vol. 1 (ESD)* (CD), *Mindrocker, Vol. 11* (LP) and *Garage Beat '66 2* (CD). It became a fave with The Fuzztones and duly appeared on their *Lysergic Emanations* LP - latterly compiled again on *Songs We Taught The Fuzztones* (2-LP & 2- CD). Their superb rendition of *Train Kept A Rollin'* can be enjoyed on *Pebbles, Vol. 10* (LP), *Pebbles, Vol. 10* (CD) and *Today Is Just Tomorrow's Yesterday 1* (CD), preferably at full volume. It's a very loose version delivered at breakneck speed. Other groups to cover the song included **The Cynics**, Precious Few, **The Rogues**, and **The Scotty McKay Quintet**.

The Bold was an important act locally and actually quite popular. Many of their fans thought the production on the ABC album was weak, and so refused to buy it at the time. They were apparently a way better band live than any of their recordings, although very 'East Coast' in their sound. Bob La Palm and Timothy Griffin went on to found a band called **Clean Living** whose records are worth checking out if you can find copies. Tim Griffin also played drums in James Taylor's road band very briefly.

The Misty Lane EP compiles both singles and comes in a neat picture sleeve with insert, on which Steve Walker recounts the history of his band. He moved to Lake Tahoe, California in the seventies and is still playing 35 years on, fronting his Steve Walker Band nightly on the 'Tahoe Queen' cruise boat. (VJ/JSr/SR/MW)

Bolder Damn (FL)

Personnel:	JOHN ANDERSON	vcls	AB
	BOB EATON	drms	AB
	GLENN EATON	gtr	AB
	MARC GASPARD	keyb'ds	A
	DEAN NOEL	bs	A
	RON REFFETT	bs	AB

ALBUM: 1(B) MOURNING
(Hit Records International HRI-5061) 1971 R4/5

NB: (1) reissued on vinyl (Rockadelic RRLP 3.5) 1991 with a changed cover and on CD (Rockadelic) 1997. (1) reissued on vinyl (Void VOID 21) 2001. (1) reissued on CD (Erebus ERCD 031) 2009.

This outfit formed in Fort Lauderdale, Florida in the summer of 1969. They played a sort of heavy rock music in the Black Sabbath/**Alice Cooper** vein and had a spectacular live show, opening for many 'big name' acts. The above album was recorded in just four hours and pressed in limited quantities (500 copies) for distribution to local fans. Just when major labels were beginning to show an interest John Anderson and Ron Reffett were drafted leading to the band's demise.

The album's reissues on Rockadelic and Void have brought it to a wider audience because the original release is obviously ultra-rare. If you're into heavy rock you'll like this. *Rock On* and *Breakthrough* have a great beat and driving guitar, whilst *BRTCD* featured some fine fuzz guitar work. *Dead Meat* shows they were willing to experiment, it's very heavy, quite imaginative and espoused the revolutionary lyrics which were common from bands in this era. (VJ)

Tiffany Bolling (?)

ALBUM: 1 TIFFANY (Canyon LP-7708) 1969

A sexy blonde female pop singer with some psych influences on tracks like *Wind Of Heaven*, *Strangers See You In My Face*, *Thank God The War Is Over*, *Set The Children Free*, *Part One-Part Two* and *Love Still Remains.* (SR)

The Bompers (?)

45: Do The Bomp/Early Bird (HBR 441) 1965

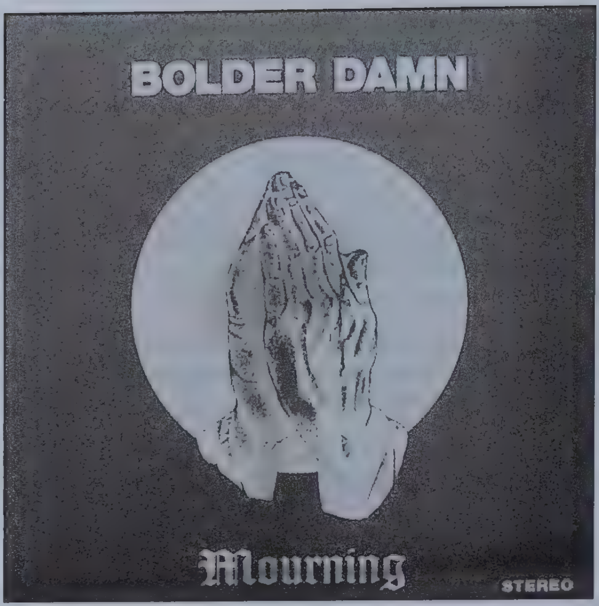
This single was a failed attempt at launching a new dance craze. This studio group probably included **Danny Hutton** who was then signed with HBR. (SR)

Boomerang (?)

Personnel:	JO CASMIR	bs, vcls	A
	JAMES GALLUZZI	drms	A
	RICHARD RAMERIZ	gtr	A
	MARK STEIN	keyb'ds, vcls	A

ALBUM: 1(A) BOOMERANG (RCA LSP-4577) 1971 SC

This unimaginative hard-rock group was formed by Mark Stein after he left **Vanilla Fudge**. The group disappeared soon after the failure of their album. Rameriz later played in the hard-rock band Striker with Rick Randle of **The Brain Police**. (SR/CG)



BOLDER DAMN - Mourning LP.

Bondsmen (NC)

45s: I See The Light/Our Time To Try (AMH 6704) 1968
I Love You Yes I Do / Out Of Sight (Justice 45-1003) 196?

From Durham, the home of Duke University in North Carolina, **The Bondsmen** won three 'Battle Of The Bands' competitions in Raleigh in the sixties and were perhaps Durham's best band. *Tobacco A-Go-Go, Vol. 1* (LP) features their competent cover of **The Five American's** hit and the more interesting 'B' side - which opens with a compelling drum beat followed by a very heavy guitar riff leading into a psychedelic frenzy. A promising effort, only the vocals let it down.

Our Time To Try is also featured on *A Lethal Dose Of Hard Psych* (CD). (VJ/MW)

Bondsmen (?)

ALBUM: 1 BONDSMEN (Austin) 1966 R2

This is an obscure teen-beat album. (VJ)

Bone (CT)

Personnel incl:	MARK McHUGH	hrmnca	A

45: It's An Easy Thing/
Everybody's Gone Into April (Poison Ring PRR 712) 1969

Formed out of The Creations and known briefly as the Freudian Slip, this outfit was based in New Haven, Connecticut. The intriguingly titled flip is what draws most to this single, though it is not as mind-bending as hoped - nonetheless it's an infectious and melodic rocker. *It's An Easy Thing* is up-tempo Vaudeville-pop. The single was produced by Tom Duffy. Mark McHugh had earlier played on a single by **The Original Sinners**. (MW)

Bones (CA)

Personnel:	CASEY CUNNINGHAM	drms	A
	DANNY FARAGHER	bs, vcls	A
	JIMMY FARAGHER	keyb'ds, vcls, horns	A
	GREG TORNQUIST	gtr, vcls	A

ALBUMS: 1(A) BONES (Signpost 8402) 1972
2(A) WAITIN' HERE (MCA MCA-357) 1973

Previously known as the **Peppermint Trolley Co.**, these four musicians recorded two average bar-rock albums in the early seventies. (SR/VJ)

Bonne Villes (NC)

Personnel:	NELSON M. BRADSHAW	ld gtr	A
	DONALD W. CARTNER	drms	A
	CURTIS "BUZZY" COBB	sax, keyb'ds	A
	GARY HOWE	second vcls	A
	JAMES ALAN LOVETTE	ld vcls	A
	CARL F. STEELE Jr.	bs	A

ALBUM: 1(A) BRINGING IT HOME (Justice JLP 146) 1967 R2

NB: (1) reissued on CD (Collectables COL-0623) 1997.

45: Naughty Girl/Tell Me (Pyramid 6536) 1966

Another Justice rarity is dusted off by Collectables to reveal a sextet from Salisbury, North Carolina. Not completely obscured by time in this case, since their *Naughty Girl* graced the eighties Tarheel compilation *Tobacco A Go Go, Vol. II* (LP) - a slice of garagy frat-rock punctuated throughout by honking sax. Like many of the other Justice albums, it is predominantly covers of soul, R&B, blues and ballads (*Stand By Me, Monkey Time, My Girl, Midnight Hour, Under The Boardwalk*) in a competent but uninspiring club style with no real bite and little variation - even their cover of *96 Tears* is rather flat, although they do try to belt it with a more raucous vocal style on *Bring It On Home To Me.* Once more with this series, curiosity is satisfied but the buzz factor is absent.

Other compilation appearances include *96 Tears* on *Green Crystal Ties, Vol. 3* (CD). (MW)

T. S. Bonniwell (CA) - see **Music Machine (CA)**.

Sonny Bono (CA)

Personnel:	HAROLD BATTISTE		A
	SONNY BONO	vcls	A
	MAC REBENNACK		A

ALBUM: 1(A) INNER VIEWS (Atco SD 33-229) 1967

NB: (1) reissued on CD (Collectors' Choice CCM-05192) 2005.

45: Laugh At Me/Tony (Atco 6369) 1967
But You're Mine/ ? (Atco 6381) 1967

Produced, composed and "sung" by **Sonny Bono** (from Sonny and Cher), *Inner Views* was his "psychedelic" album. It has the reputation of being of the worst albums of the sixties, and in fact it's a strange listening experience: **Bono**'s voice is not exactly easy to like, the tracks are too long (*I Just Sit There* is a freak-out that lasts 12'15") and the lyrics are "groovy" ("She started smoking pot just to keep herself from flipping but it wasn't strong enough so she graduated to tripping" from *Pammie's On A Bummer*). The musicians got so bored that they started working on their own project during the sessions, creating what would become **Dr. John, the Night Tripper**. (SR)

BOOMERANG - Self Titled LP.

Bon Tempe (CA)

Personnel incl:	BOB AKERS	flute	A
	JOHN ALBRITHON	sax	A
	BILL NELSON	gtr	A

ALBUM: 1(A) BON TEMPE (No label) 1975 -

From Kentfield, California this hippie quintet was strongly influenced by free jazz and weird sounds. Their album includes tracks like *Velvet Pumpkii, The Moth, Hot Cellums, Niles Nood, Johnny Pluto* and *Lothlorien.* (SR)

Jack Bonus (CA)

ALBUM: 1(A) JACK BONUS (Grunt FTR-1005) 1972

NB: (1) also released in Germany.

Jack Bonus was a San Francisco Bay area session sax and flute player who can be heard on albums by **Grootna**, **Earth Opera**, **Papa John Creach**, **Tom Paxton** and the Rowan Brothers.

He was also a friend of the **Jefferson Airplane**, who let him release an album of original material on their label. Unfortunately, although he was a decent sax player, he was barely able to sing and this album is a real disaster, full of mid-tempo tracks with awful vocals. The only redeemable feature is the Bay Area musicians involved: Freddie Roulette on Hawaiian steel guitar; Tom Coster (**Santana**) on organ, Lorin and Chris Rowan, Skip Olsen, Bruce Conte, Billy Wolff, Ed Bogas and Jamie Howell. (SR)

Boo Boo and Bunky (CA)

45: This Old Town/Turn Around (Brent 7045) 1965

Here's an obscure California folk-rock outfit.

This Old Town can be heard on *Open Up Yer Door, Vol. 2* (LP) and *Victims Of Circumstance, Vol. 2* (LP & CD), whilst *Turn Around* has resurfaced on the *Folk Rock E.P.* (7") and *Ya Gotta Have Moxie, Vol. 1* (2-CD). (VJ)

Book of Changes (CA)

Personnel:	BOB BAILEY	vcls	AB
	SAUL LEWIS	keyb'ds, vcls	AB
	ROLAND OELLER	bs	AB
	ARTHUR PENTHOLLOW	drms	AB
	FRANK SMITH	gtr	AB
	JOSEPH BRACKETT	keyb'ds	B

45: I Stole The Goodyear Blimp/
Suddenly I'm Desperately In Love (Tower 337) 1967

This was the third and final phase of San Francisco's **Vejtables**. Both sides of the single can also be heard on *What A Way To Come Down*, another CD in Big Beat's essential 'Nuggets From The Golden State' series, compiled and annotated by Alec Palao and confirming the personnel above. *I Stole The Goodyear Blimp* has also appeared on *Glimpses, Vol. 3* (LP) and *Ah Feel Like Ahcid* (CD).

Musician and writer Roland Oeller was originally from Milwaukee, and released his first record in 1958 under the name of Roland Stone - *Lost Love*/*Moanin' Soul* (USA 1212). In the early sixties he joined The Royal Lancers shortly before they became The Apollos, who released a single in

1964 but are best known for backing Paul Stefan and later Danny Peil. In 1966 he relocated to San Francisco. He would have a short spell with the embryonic **Moby Grape** before leaving the music biz. (MW/GM)

Boondoggle and Balderdash (?)

ALBUM: 1 BOONDOGGLE AND BALDERBASH (Uni 73121) 1971

An obscure hippie country-rock group with a "wild west" look: dusty old clothes, moustaches, guns and hats. (SR)

Boot (FL)

Personnel:	DAN ELIASSEN	vcls, bs	A
	BRUCE KNOX	gtr, vcls	A
	MIKE MYCZ	gtr, vcls	A
	JIM O'BROCK	drms, vcls	A

ALBUMS: 1(A) BOOT (Agape LP-2601) 1972 R1
2(A) TURN THE OTHER CHEEK! (Guinness GNS-36002) 1977 R1

NB: (1) reissued on CD (Lizard Records LR 0706-2) 2001.

45: Hey Little Girl/Liza Brown (Agape 9008) 1972

Their first album came out on a Texas label 'though they hailed from New Port Richey, Florida and had earlier recorded as **The Split Ends**. It's basically hard-rock with some psychedelic guitar work. There is plenty of slide and wah-wah guitar to provide variety. The better material is on side one.

Their second album is rather mundane heavy rock. The opening cut *It's All Comin' Down* is at least as good as anything on their first album but side one is marred by a drum solo near the end. (CF/MW/SMR/JOk)

The Bootiques (CA)

45: Did You Get Your Fun/Mr Man On The Moon (Date 1513) 1966

A California sunshine pop group produced by **Curt Boettcher**. (SR)

The Bootles (?)

45: I'll Let You Hold My Hand/
Never Til Now (GNP Crescendo 311) 1964

An early all girl band, *I'll Let You Hold My Hand* can also be heard on *Girls In The Garage, Vol. 2* (LP) and *Girls In The Garage, Vol. 1* (CD). (VJ/MW)

BOOT - Self Titled CD.

The Bootmen (WA)

Personnel:	NEIL ANDERSON	gtr	A
	BARRY BALANTI (*)	drms	A
	BUTCH HANUKANIE	keyb'ds	A
	JOHN STONE	vcls	A
	JIM STOVER	bs	A
	DUANE McCASLIN	bs	
	FRED DICKERSON	gtr	
	MARK MARUSH	sax	
	MICHAEL MOORE	keyb'ds	

NB: 'A' = Original line-up. The rest were later members. (*) spelling may be incorrect - could be Barry Bellandi. Neil Anderson remembers the original line-up at Wilson H. S. in Tacoma as Barry Bellandi, Ron Gardner, himself and maybe Rudy Bachelor on electric piano, and Wayne Reich on bass.

45s: 1, 2, 3, 4/Black Widow (Etiquette 10) 1964
Love You All I Can/Forevermore (Riverton 101) 1965
α Wherever You Hide/
Ain't It The Truth, Babe (Riverton 104) 1966

NB: α On this 45, Dave Roland (**Wailers**) played on the 'A' side and Dean Whitbeck played drums on the flip.

The Bootmen evolved out of a Puget Sound high school group called The Solitudes. They got their big break when Ron Gardner, a part-time member of **The Wailers** introduced them to the owners of Etiquette Records, Kent Morrill and Buck Ormsby, who insisted on a name change to **The Bootmen**.

They soon became a popular Northwest dancehall attraction operating out of Tacoma in Washington. Their grungy garage sound was typified by *Ain't It The Truth, Babe* a track you can check out on *Highs In The Mid-Sixties, Vol. 7* (LP), which described it as a mixture between **Mitch Ryder** and **Paul Revere and The Raiders**. You'll also find seven of their cuts: *1 2 3 4*, *Black Widow*, *Love You All I Can*, *Ain't It The Truth*, *Wherever You Arrive*, *Off The Hook* and *You Can Be Replaced* on *Required Etiquette* (CD).

Neil Anderson later joined **The Wailers**, whilst Fred Dickerson and Duane McCaslin went on to **Cotton Mouth**. (VJ/MW)

Born Again (CA)

Personnel:	STEVE AVERY	gtr	A
	LARRY OTIS	gtr	ABC
	STUART RAMSAY	bs	AB
	BRICE SULLIVAN	vcls, piano, hrmnca	ABC
	LLOYD WICK	drms	AB
	ROD MOXIE	bs, gtr	B
	MIKE DUNCAN	keyb'ds	C
	BILLY JOHNSON	drms	C
	(MALCOLM CECIL	bs	A)
	(ROGER DOLLARHIDE	keyb'ds	A)

ALBUM: 1(-) BORN AGAIN PAGAN (Rockadelic RRLP 42) 2001

NB: A handful were pressed on clear vinyl. 600 copies were pressed in all. (1) reissued on CD (Shadoks 073) 2005.

Originally from Marin County in northern California and calling themselves **Red Mountain**, a demo tape they recorded at Sierra Sound Labs in Berkeley attracted the attention of producer Roger Dollarhide (**Randy California**'s *Kapt. Kopter And The Fabulous Twirly Birds*) who invited them to relocate to Los Angeles. In late 1969 and early 1970, several recording sessions took place at SunWest Studios in Hollywood that appear for the first time on the Rockadelic collection, which is presented in a nice gatefold cover. In addition, guitarist Larry Otis contributed music to an original movie soundtrack in 1970, *The Velvet Vampire*, and a piece from this movie also figures on the *Born Again Pagan* collection. The album concludes with three demo tracks from 1971 by the 'C' line-up, recorded in San Francisco.

While the music produced by the various line-ups of the group varies enough in style as to defy categorisation, there are no weak moments on this album. Sullivan's snarling lead vocal technique will appeal to fans of both sixties and seventies music, and no one will find fault with Otis' remarkable command of the guitar (Dollarhide introduced Otis to Ike Turner

BOOT TURN THE OTHER CHEEK!

BOOT - Turn The Other Cheek! LP.

as "the best rock guitar player in the world", and Turner apparently agreed - hiring Otis for the Ike and Tina Turner Revue in 1974).

Otis worked extensively as a session guitarist in Los Angeles beyond the time-span of this book. In 1992 he recorded an album of rock 'n' roll music with his friend Rúnar Júlíusson of Thor's Hammer (*Rúnar And Otis* (Geimsteinn Records GSK 156)), and the Icelandic label has also released an album of his instrumental guitar works that may appeal to readers (*New Beginnings* GSCD 197). (CF)

Boruk (?)

ALBUM:	1	BLACKHOLE BOOGIE	(No label BG-0606) 196? R1

A strange poet with background music, very short tracks (25 on a single album). (SR)

The Boss Five (NY)

45:	Please Mr President/You Cheat Too Much	(Impact 1003) 1966

Even though it's now known that the band came from Hewlett and Lynbrook, Long Island and the single was recorded in New York the primitive punk effort was released on Detroit's Impact label. It was produced by Dickie Goodman although he isn't credited on the label.

Please Mr President, a punk, novelty number, can also be heard on *Psychedelic Unknowns, Vol. 4* (LP & CD); *You Cheat Too Much*, another raw punker, has resurfaced on *Highs In The Mid-Sixties, Vol. 5* (LP). Both sides of the single also feature on *The Best Of Impact Records* (CD). (VJ/KBn/MW/MM)

The Bossmen (MI)

Personnel incl:	WARREN KEITH	piano, vcls	A
	LANNY ROENICKE	bs, vcls	A
	DICK WAGNER	ld gtr, vcls	A
	PETE WOODMAN	drms	A

CD:	1	THE COMPLETE BOSSMEN	(Wagner Music Group no #) 1995

45s:	α	Take A Look (My Friend)/It's A Shame	(Soft D-121) 1964
		Thanks To You/ Help Me Baby	(M&L 1809) 1964/5
		Here's Congratulations/Bad Girl	(Dicto 1001) 1965
		Wait And See/You're The Girl For Me	(Dicto 1002) 1965
		Wait And See/You're The Girl For Me	(Lucky Eleven 227) 1966
		Tina Maria/On The Road	(Lucky Eleven 001) 1966
		Baby Boy/You And I	(Lucky Eleven 231) 1966/7

NB: α is not on the Texas 'Soft' label, and was apparently also issued on Beck 112.

This Saginaw, Michigan quartet is notable for including **Dick Wagner**, who would become a key character on the rock scene in northern Michigan; a prolific writer his name turns up as writer and producer for numerous other acts - **Bells Of Rhymney**, **Cherry Slush**, Sand, **Terry Knight and The Pack**, and The Wanderers to mention just a few.

In 1967 he formed **Dick Wagner and The Frosts** with Don Hartman (guitar), Jack Smolinski (bass), and Bob Rigg (drums). They soon switched to the snappier moniker **Frost**, released several singles and three hard-rock albums on Vanguard. **Wagner** went on to play with Lou Reed and in 1974 joined the revamped **Alice Cooper** band.

The 1995 CD collection features all the singles above plus three of the earliest **Frost** tracks - *A Rainy Day*, *Sunshine*, and *Little Girl*.

35 or more years on **Dick Wagner** was still active on the Saginaw scene, inspiring a new generation of musicians.

Three previously unreleased tracks: *Listen My Girl*, *Easy Way Out* and *I Cannot Stop You* are all compiled on *A-Square (Of Course)* (CD). (VJ/MW)

The Bossmen (TX>IL)

45s:		Mashed Potatoes/Bad Boss Man	(Score 1001) 1963
		I'm Ready/Self Pity	(Score 1003) 1964
		Fever Of Love/Good Lookin' Woman	(Busy Bee 1001) 196?
		That Ticket To Ride/I Can't Help It	(Busy Bee 1002) 196?
	α	Dr. Feel Good/Enamorado	(Versa 102) 196?

NB: These 45s may not be in correct sequence and it has yet to be confirmed that α is by the same band.

Originally from Texas, these **Bossmen** relocated to Chicago. The Score and Busy Bee labels were owned by Lenny LaCour. He would later be involved in the Milwaukee scene, which had led to the erroneous assumption that this group hailed from there.

Some of their singles are powerful rockers and two examples, *I'm Ready* and *Fever Of Love*, can also be heard on *Highs In The Mid-Sixties, Vol. 5* (LP) and *Highs In The Mid-Sixties, Vol. 6* (LP) respectively.

Several other **Bossmen** were around in the sixties: a Colorado outfit circa 1962, with no known releases; a Missouri band with the 'soul-garage' *Gonna Lose My Mind* (Burdland 8635); and another of unknown origins with a 1964 release - *Apologies/Take It Easy* (Vim 72). (GM/MW/VJ)

The Boss Tweads (MN)

Personnel:	STANLEY BERG	keyb'ds	A
	TIM HOFSTAD	drms	A
	PAUL LARSON	bs	A
	GENE MILLER	gtr	A
	SHELLY SEVERSON	ld gtr	A

45:	Goin' Away/It's Best You Go	(Studio City 1056) 1966

NB: The single was reissued with a picture sleeve (Get Hip GHAS-12) in 1997.

Studio City was a Minneapolis-based label but but the band was from Clarkfield, Minnesota. The single is very rare and sought-after and *Goin' Away* has had a further airing on *Root '66 - Minnesota Teen Bands (1964-1967) The Frozen Few* (LP). (VJ/MW/MDo)

The Bostweeds (CA)

Personnel incl:	DENNIS CULVER	
	LYNN READY	ld vcls
	PAT WHALEN??	

45s:	Little Bad News/Simple Man	(Chattahoochee 689) 1965
	She Belongs To Me/Lisa	(Chattahoochee 701) 1966
	Faster Pussycat! Kill! Kill!	(Eve Productions no #) 1966

NB: The last single is a one-sided promo-only release.

This was a different outfit from Los Angeles who recorded at least three singles. *Faster, Pussycat! Kill! Kill!* was the theme to Russ Meyer's film of the same name and was written by Bert Fhester. Eve Productions was Meyers' film company whilst their second and third singles were released on Chattahoochie, which was being run by **Kim Fowley** at the time. The band was produced by **Rick Jarrard.**

In the eighties, *Faster, Pussycat! Kill! Kill!* was given a new lease of life when it was covered by the Cramps. You can find the original on *Born Bad, Vol. 1* (LP), whilst *Little Bad News* has also resurfaced on *Garage Punk Unknowns, Vol. 5* (LP). (VJ/MW/JFr)

The Boston Tea Party (CA)

Personnel:	RICHARD DE PERNA	bs	A
	ROBERT DE PERNA	organ	A
	TRAVIS FIELDS	vcls	A
	DAVE NOVOGROSKI	drms	A
	MIKE STEVENS	ld gtr	A

ALBUM: 1(A)	THE BOSTON TEA PARTY	(Flick Disk 45000) 1968

NB: (1) promo copies issued in mono with sticker. (1) also reissued on CD (Mason Records MR56648) 2006.

45s:	Spinach/Laugh	(Big Boss FW-1002) 1967
	Spinach/Words	(Big Boss FW-1002) 1967
	Words/Spinach	(Challenge 59368) 1967
	My Daze/Rose In The Night	(Vogue International 101) 1967
	Free Service/I'm Telling You	(Flick Disk 900) 1967

Formed in 1963 this band became based in Burbank, California. People seem to have mixed views on the album, but it is not one which collectors particularly seek out. On *The Time Being* the band plays a seven-minute freak-out. Also featured on the album is the acid-inspired *We Have Already Died.*

The band also had cuts on the original Soundtrack of the movie *Cycle Savages*. Their drummer, Novogroski, went on to play for **The Edge**, while Mike Stevens later fronted the highly-rated heavy-rock band **Highway Robbery**, who issued an album, *For Love Or Money* (RCA Victor LSP-4735) 1972.

Compilation appearances have included: *My Daze* on *An Overdose Of Heavy Psych* (CD); and both *Spinach* and *Words* on *I Turned Into A Helium Balloon* (CD). (VJ/MW/CF/DJe)

Boston Tea Party (IL)

45:	Is It Love/Don't Leave Me Alone	(Fona 311) 1968

This time here's a different party from Chicago, Illinois. (MW)

THE BOSTON TEA PARTY
FLICK DISC

THE BOSTON TEA PARTY - Self Titled LP.

Bo Street Runners (AZ)

45:	Aladdin/Johnny B.Goode	(KR 0117) 1966
	Come On Love Me/Only Heaven Knows	(Pearce 5808) 1968

N.B. The debut also appeared as a one-sided promo, featuring Aladdin.

These guys certainly ran around. They were from Tucson, Arizona but went to Phoenix to record their debut. Their cover of *Aladdin*, a decent mid-tempo folk-rocker with harmony vocals and electric 12-string, was written by Artie Kornfield and Steve Duboff, two songwriters who issued their own version under the **Changin' Times** moniker just one month earlier. By the time their follow-up appeared in the spring of 1968, they had run off to Kansas City, Missouri. (MM/JKI/MW)

Bottle Company (MI)

Personnel incl:	GLENN FREY	gtr
	LANCE DICKERSON	drms

45:	Barkley Square/Lives For No One	(Hideout 1230) 1969

Starting out circa 1965 as **The Run-A-Rounds** from Owosso, Michigan, by the tail-end of the sixties the band had evolved into a Detroit-based outfit called The Bott(e)les, then **Bottle Company**. Personnel at that point is believed to have included two former Talismen plus Glenn Frey (ex-Subterraneans, **Four Of Us**, **Mushrooms**, **Heavy Metal Kids** - later to move south and on to Longbranch Pennywhistle, ultimately The Eagles), and drummer Lance Dickerson (also with **Heavy Metal Kids**, and later Commander Cody).

Compilation appearances include: *Lives For No One* on *Let 'Em Have It! Vol. 1* (CD), *Michigan Mixture Vol. II* (LP), and *The Best of Hideout Records* (CD). (VJ/MW)

Botumles Pit (TX)

45:	13 Stories High/My Girl	(Psychadelic 113) 1966

This outfit hailed from San Antonio in Texas in the mid-sixties. The single was released as by **The Suedes**, and stickers placed over the band name as "Botumles Pit".

13 Stories High has re-emerged on *Back From The Grave, Vol. 4* (LP); *Back From The Grave, Vol. 2* (CD); *Scum Of The Earth* (2-CD) and *Scum Of The Earth, Vol. 2* (LP). (VJ/MT)

Bougalieu (NY)

Personnel:	LESTER FIGARSKI	bs	ABC
	BILLY GALLAGHER	gtr	ABC
	PARKER KENNEDY	ld vcls	AB
	GEORGE MILNE	drms	A
	MIKE ROTHMAN	ld gtr	ABC
	LARRY SCARANO	drms	B
	PARKER WHEELER	ld vcls	C

45s:	Let's Do Wrong/When I Was A Child	(Roulette 4767) 1967
	Let's Do Wrong/When I Was A Child	(Roulette 4776) 1967

From Albany, New York this band's single was issued twice, with the first issue featuring a much cleaner version of *Let's Do Wrong.* Both takes appear on *Psychedelic Microdots Of The Sixties, Vol. 3* (CD), whose liner notes reveal the above personnel and that they once opened for the **Young Rascals** at Siena College. The second version is described as a "thrashing monster of a take"...

The band also played down in Florida, where they eventually migrated, after Parker Kennedy blew his vocal chords and had been replaced by Parker Wheeler.

You'll also find *Let's Do Wrong* on *Boulders, Vol. 2* (LP) and *Pebbles, Vol. 1 (ESD).* (VJ/MW/JJ)

Boulder Brothers (ID)

ALBUM: 1 A PERIOD OF TIME (Sheepeater 000-1) 1975 R1

A Period Of Time is an obscure folk/rural-rock album from Idaho. (VJ)

The Bounty Hunters (PA)

45: Somewhere/The Sun Went Away (Romain 1010) 1968

This group operated out of Philadelphia. *Somewhere* is a punk ballad with lots of farfisa organ. The flip is also an organ-led song, but a little more up-tempo.

Compilation appearances include: *The Sun Went Away* on *No No No* (CD); and *The Sun Went Away* and *Somewhere* on *Return Of The Young Pennsylvanians* (LP), *Pennsylvania Unknowns Vol. 2* and *Gathering Of The Tribe* (CD). (VJ)

The Bourbons (TX)

45: A Dark Corner/Of Old Approximately
(A Time For A Change) (Royal Family 267) 1967

A Texas band from San Antonio was responsible for this gem. The flip is a raw garage rocker with sneering vocals.

Compilation appearances include: *A Dark Corner* and *Of Old Approximately* on *Texas Punk Groups From The Sixties* (LP) and *Sixties Archive, Vol. 6* (CD); *Dark Corner* on *Acid Dreams - The Complete Set* (3-LP) and *Acid Dreams Testament* (CD); and *Of Old Approximately* on *Texas Flashback, Vol. 6* (LP) and *Highs In The Mid-Sixties, Vol. 11* (LP). (VJ)

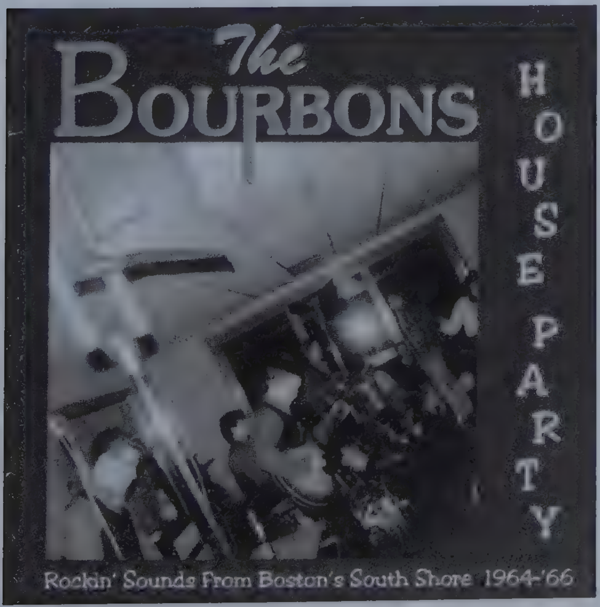
The Bourbons (MA)

Personnel incl:	JIMMY GRANDMONT	drms
	AL LORUSSO	

ALBUM: 1 HOUSE PARTY 1964-'66 (Arf! Arf! AA-058) 1996

NB: (1) contains 28 previously unreleased cuts including tracks by the early line-ups Chevells and Vandells.

A garage band from Braintree, Massachusetts whose finest moments and more are now captured on the above CD, which included covers of *Are You A Boy Or A Girl, Little Girl,* and two **Nightcrawler** covers. The package comes with a 16-page booklet that chronicles their history. Grandmont later played in **The Morning After**.



THE BOURBONS - House Party 1964-'66 CD.

Alyshia has been compiled on *The Arf! Arf! Blitzkrieg 32 Track Sampler* (2-CD). (VJ)

The Bows and Arrows (?CA)

45: I Don't Believe You/
You Know What You Can Do (GNP Crescendo 356) 1965

The sole single by an obscure, probably Californian, act. A Dylan cover is backed by a song recorded the following year by the Great Scots. Invasion beat is fused with the then-burgeoning 'folk-rock' sounds to good effect. (MW)

Bow Street Runners (NC)

ALBUM: 1 BOW STREET RUNNERS
(B.T. Puppy BTPS-1026) 1970 R4

NB: (1) initially counterfeited on vinyl (T.U.T.) 1995 in a changed sleeve and limited to 300 copies. (1) reissued on green vinyl in its original cover (Sundazed LP 5029) 1996 and also on CD (Sundazed SC 6112) 1996.

This is one of those interesting albums that linked the psychedelic and progressive eras. It's an album of imagination, variety and different moods. It's not all good - some cuts are plain bad - but others are superb. The opening track, *Electric Star,* is an exquisite slice of floating, melodic psychedelia, which occasionally lapses into dementia. *Watch* veers towards acid-rock with some fine guitar licks. *Another Face* has a haunting keyboard introduction but then picks up tempo with lots of fuzz guitar. This is acid-rock at its finest. Those three tracks are the highlight. A few songs are bluesy but often contain unpredictable mood changes and the final track, *Steve's Jam,* contains lots of good fuzz guitar. This album is horrendously rare, so pick up the Sundazed reissue if you can. The band was from Fayetteville, North Carolina.

Compilation coverage has so far included: *Watch* on *Psychedelic Crown Jewels, Vol. 1* (2-LP & CD) and Gear Fab's *Psychedelic Sampler* (CD); *Electric Star* on *The Psychedelic Experience, Vol. 1* (LP); and *Another Face* on *Relics, Vol. 2* (LP) and *Relics Vol's 1 & 2* (CD). (VJ)

The Box Tops (TN)

Personnel:	ALEX CHILTON	vcls	ABC
	BILL CUNNINGHAM	bs	AB
	JOHN EVANS	gtr	A
	DANNY SMYTHE	drms	A
	GARY TALLEY	gtr	ABC

BOW STREET RUNNERS - Self Titled LP.

RICK ALLEN	gtr	B
TOM BOGGS	drms	B
HAROLD CLOUD	bs	C
BOBBY GUIDOTTI	drms, vcls	C
SWAIN SCHAEFER	keyb'ds, vcls	C

					HCP
ALBUMS:	1(A)	THE LETTER/NEON RAINBOW	(Bell ST-6011)	1967	87
	2(B)	CRY LIKE A BABY	(Bell ST-6017)	1968	59
	3(B)	NON-STOP	(Bell ST-6023)	1968	-
	4(A/B)	SUPER HITS	(Bell ST-6025)	1968	45
	5(B)	DIMENSIONS	(Bell ST-6032)	1969	77

NB: (1) reissued on CD (Sundazed SC 6158) 2000 with four bonus tracks. (2) reissued on CD (Sundazed SC 6159) 2000 with five bonus tracks. (3) reissued on CD (Sundazed SC 6160) 2000 with five bonus tracks. (5) reissued on CD (Sundazed SC 6161) 2000.

Retrospective compilations include: *The Best Of The Box Tops* (Kory KK 3007) 1975, *The Best Of The Box Tops* (Sounds Superb SPR 90051) 197?; *Greatest Hits* (LP) (Rhino RNLP-161) 1982; *The Ultimate Box Tops* (Warner Special Products) 1988; *Best Of The Box Tops* (Arista ARCD 8937) 1996 (later issued on Camden 674522, 1999); and *Neon Rainbow: The Best Of The Box Tops* (Sony Music BOOZUTNLA) 2009.

				HCP
45s:	The Letter/Happy Times	(Mala 565)	1967	1
	Neon Rainbow/Everything I Am	(Mala 580)	1967	24
	Cry Like A Baby/ The Door You Closed On Me	(Mala 593)	1968	2
	Choo Choo Train/Fields Of Clover	(Mala 12005)	1968	26
	I Met Her In Church/People Gonna Talk	(Mala 12017)	1968	37
	Sweet Cream Ladies, Forward March/ I See Only Sunshine	(Mala 12035)	1968	28
	I Shall Be Released/I Must Be The Devil	(Mala 12038)	1969	67
	Soul Deep/The Happy Song	(Mala 12040)	1969	18
	Turn On A Dream/Together	(Mala 12042)	1969	58
	You Keep Tightening Up On Me/ Come On Honey	(Bell 865)	1970	92
	Let Me Go/Got To Hold On To You	(Bell 923)	1970	-
	King's Highway/Since I've Been Gone	(Bell 981)	1971	-
	Sugar Creek Woman/It's All Over	(Hi 2228)	1972	-
	Angela/Hold On Girl	(Hi 2242)	1973	-
	Willobee And Dale/It's Gonna Be OK	(Stax 0199)	1974	-
Reissues:	α The Letter/Happy Times (PS)	(Philco HP-27)	1968	-
	The Letter/Happy Times	(Sphere Sound SSR-77,001)	1969	-
	The Letter/Cry Like A Baby	(Gusto 2112)	1981	-

NB: α Hip Pocket 4" flexi disc in photo envelope.

The Box Tops were one of America's top blue-eyed soul groups in the sixties, best remembered for their smash hits *The Letter* and *Cry Like A Baby*, but also for launching the career of Alex Chilton who later fronted the cult power pop outfit **Big Star**.

THE BOX TOPS
THE LETTER
NEON RAINBOW
SUNDAZED

THE BOX TOPS - The Letter/Neon Rainbow CD.

Forming in Memphis in 1966, **The Box Tops** had originally started out as **The Devilles**, a white R&B group in 1963. They were briefly known as Ronnie and The Devilles but soon reverted back to **The Devilles**. Chilton was recruited to **The Devilles** after his impressive vocal performance at a Memphis Central High School talent contest. The band soon caught the eye of songwriters/producers Chips Moman and Dan Penn who were seeking a Stevie Winwood-type white soul singer and, of course, Alex Chilton (born on 28 December 1950 in Memphis) was their man. The other members were all Memphis-born too. To avoid confusion with another Devilles, they renamed themselves **The Box Tops** in 1967. Shortly after, they signed to Bell and started recording at Moman's studio in Memphis. Their first single *The Letter*, which showcased 16-year-old Chilton's gritty vocal style, climbed quickly to No. 1 where it stayed for four weeks. It sold over four million copies, received two Grammy Awards nominations and was awarded a gold disc. After their hit Penn began to exercise far more control over the group.

It seems that much of the **Box Tops**' output - with the exception of (ironically) *The Letter* - was recorded by session men. Their debut album *The Letter/Neon Rainbow* has no Chilton songs and bears all the hallmarks of being assembled hastily after *The Letter* was propelled to No. 1. Most of the other songs on the album were penned by Wayne Carson Thompson (who wrote *The Letter*) and the Dan Penn/Spooner Oldham team, but none of the other blue-eyed soul tracks on the album are in the same class, except perhaps *Neon Rainbow*. The Sundazed reissue adds four bonus tracks: the mono single versions of *The Letter* and *Neon Rainbow*, the 1969 non-album single *Turn On A Dream*, and the previously unreleased *Georgia Farm Boy* - this country-soul tune is credited to "Newbury", presumably Mickey Newbury.

Penn's frequent use of session musicians (sometimes he replaced the whole band and on other occasions just individual members) frustrated Evans and Smythe who left to return to school in early 1968 to avoid the draft. Rick Allen (ex-**Gentrys**), who was born in Little Rock, Arkansas on 28 January 1946, and Tom Boggs, born 16 July 1947 in Wynne, Arkansas replaced them.

Cry Like A Baby gave them a US No. 2 and was another million selling release that has subsequently been covered by the Hacienda Brothers and Kim Carnes. Again the title track *Cry Like A Baby* dominates their second album, which lacks the grit of *The Letter* and veers in a more pop-oriented direction. The 2000 Sundazed reissue contains five bonus tracks: the mono single version of *Cry Like A Baby*, three non-album tracks from singles, and the previously unreleased *Take Me To Your Heart*.

Non-Stop contains more blue-eyed soul with Penn/Spooner Oldham's *I Met Her In Church* probably the pick of a mediocre bunch. *Choo Choo Train* and *Rock Me Baby* are bluesy and *Rollin' In My Sleep* veers towards pop. The album also includes a Chilton composition, *I Can Dig It*, which showcases his gravelly voice on an average mid-tempo white soul cut. Also of note is the delicious ballad *Sandman* (the track was penned by Wayne Carson Thompson who'd written *The Letter*). The Sundazed reissue contains five bonus tracks: two of them mono single versions (of *Choo*

STEREO
Cry like a baby The Box Tops
SUNDAZED

THE BOX TOPS - Cry Like A Baby CD.

Choo Train and *I Met Her in Church*), the others are from non-album single cuts: a cover of Randy Newman's *Let Me Go*, another of Chilton's earliest compositions, the soul-pop ballad *Since I Been Gone* and *Got To Hold On To You.*

Their *Super Hits* album included *The Letter, Cry Like A Baby*, later singles *I Met Her In Church, Choo Choo Train* and *Neon Rainbow*, along with covers of hits of the day like *You Keep Me Hangin' On, A Whiter Shade Of Pale, Trains And Boats And Planes* and *I'm Your Puppet.*

Dan Penn was not involved on their final album *Dimensions* as either producer or songwriter. It contained three Chilton songs; *I Must Be The Devil* a blues/soul ballad in the style of the mid-sixties Animals; *(The) Happy Song* a wistful Dylanesque tune and *Together.* The remainder of the album is mostly mediocre soul-pop, but Wayne Carson Thompson's *Soul Deep* did provide the band with its last big hit. The Sundazed reissue features five bonus tracks, including the mono single versions of *Soul Deep* and *Sweet Cream Ladies, Forward March*, as well as two non-album singles cuts, Chilton's *I See Only Sunshine, King's Highway* and the previously unissued cut, *Lay Your Shine On Me.*

Bill Cunningham left **The Box Tops** in August 1969 to return to school and was replaced on bass by Harold Cloud. By February 1970 Chilton and Talley wanted to disband the group and move on, but Bell continued to release singles from material they had recorded earlier through to *King's Highway* in spring 1971.

In 1972 a new studio group was formed using **The Box Tops**' name but with none of the original members. Two singles by this unknown line-up (although the vocalist sang in a similar style to Chilton) were released on Willie Mitchell's Hi Records label. Then a final single *Willobee And Dale* was released on Stax, but as none of the releases achieved much airplay the project was terminated.

Alex Chilton went on to front **Big Star**. Gary Talley worked as a session guitarist in Memphis, Nashville and Atlanta. Bill Cunningham played in the White House Orchestra. John Evans played for a few Memphis bands before becoming a computer network administrator. Danny Smythe played in various Memphis blues and soul groups over the years.

The band reformed in 1989 for a concert at the Ace Of Clubs in Nashville. For this Chilton, Evans, Talley, Cloud and Gene Houston (drms) were supplemented by Tracy Nelson, Kim Morrison, Jomell Mosser and a horn section. There was a later reunion of the original line-up in 1996. This line-up produced an album *Tear Off* that included a new recording of *The Letter*, a cover of **The Gentry's** *Keep On Dancing* and a new song *Last Laugh* by Gary Talley. By 2000 Nashville session man Barry Walsh replaced John Evans in the band. They toured Germany in 2003 and continued to tour the US periodically but Alex Chilton's death from a heart attack on 17 March 2010 put pay to the reunion project. Thomas Boggs (from line-up 'B') had died on 5 May 2008.

There are a number of compilations of their material. Rhino's *Greatest Hits* include all their singles, from the hits *The Letter* and *Cry Like A Baby* to less successful but still well loved blue-eyed soul gems like *Soul Deep* and *Neon Rainbow.* There's also a good selection of flip sides, including psych-soul nugget *Sweet Cream Ladies Forward March* and the gospel-tinged shouter *I Met Her In Church.* Warner Bros 15-track *Ultimate Box Tops* covers similar ground as do the others which are detailed in the discography above.

THE BOX TOPS
SUNDAZED

THE BOX TOPS - Non-Stop CD.

THE BOX TOPS - Dimensions CD.

The Letter and *Cry Like A Baby* in particular have been heavily compiled on the more mainstream various artists compilations. (VJ)

Boy Blues (CA)

Personnel incl: JOHN PALMER A

45s: α Living Child/Think About It Baby (Vardan 538) 1966
Coming Down To You/Living Child (Frantic CR-2131/2) 1967

NB: α some copies in PS.

Boy Blues hailed from Chico, California. *Coming Down To You* is a catchy number reminiscent of the 'Batman' theme with a great fuzz-lead break. John Palmer had previously played with The Boys and **The Plague**; he later moved on to Lincoln's Promise and **Savage Resurrection**.

Compilation appearances include *Comin' Down To You* on *Psychedelic Disaster Whirl* (LP), *Ya Gotta Have Moxie, Vol. 1* (2-CD), *Yeah Yeah Yeah* (CD), *Boulders, Vol. 10* (LP), *Storm In The Garage* (3-CD box) and *Up From The Grave* (CD); *Living Child* on *Storm In The Garage* (3-CD box), *Up From The Grave* (CD) (two versions from Feb 1966 and 1967) and *Pebbles Vol. 11: Northern California* (CD); and *Think About It Baby* on *Up From The Grave* (CD). (VJ/MW)

Boyce and Hart (CA)

Personnel: TOMMY BOYCE A
BOBBY HART A

HCP
ALBUMS: 1(A) TEST PATTERNS (mono/stereo)
(A&M LP-4126/SP 4126) 1966 200
2(A) I WONDER WHAT SHE'S DOING TONIGHT?
(mono/stereo) (A&M LP-4143/SP-4143) 1967 109
3( ) TOMMY BOYCE (mono/stereo)
(RCA Camden CAL 2202/CAS 2201) 1967 -
4(A) IT'S ALL HAPPENING ON THE INSIDE
(A&M SP 4162) 1968 -

NB: (3) Tommy Boyce solo ablum. There's also a compilation, *I Wonder What She's Doing Tonight: The Best Of* (Rev Ola CRREV113) 2010.

BOY BLUES.

			HCP
45s:	In Case The Wind Should Blow/ Simon Smith And The Amazing Dancing Bear	(A&M 826) 1966	-
	Out And About/My Little Chickadee	(A&M 858) 1967	39
	Sometimes She's A Little Girl/ Love Every Day	(A&M 874) 1967	110
	I Wonder What She's Doing Tonight/ The Ambushers	(A&M 893) 1967	8
	Goodbye Baby (I Don't Want To See You Cry)/ Where Angels Go, Trouble Follows	(A&M 919) 1968	53
	Alice Long/P.O. Box 9847	(A&M 948) 1968	27
	We're All Going To The Same Place/6 + 6	(A&M 993) 1968	123
	I'm Gonna Blow You A Kiss In The Wind/ Smilin'	(Aquarian 380) 1968	-
	Maybe Somebody Heard/ It's All Happening On The Inside	(A&M 1017) 1969	-
	L.U.V./I Wanna Be Free	(A&M 1031)	111

NB: There's also a French EP with PS: *Out And About/In The Night/Sometimes She's A Little Girl/I Should Be Going Home* (A&M EAM 1001) 1966.

This duo came from California and and both previously had solo careers. They were better known as songwriters, most notably for **The Monkees**, although they also enjoyed some chart success. They returned in the seventies as part of Dolenz, Jones, Boyce and Hart - a kind of seventies **Monkees** doing old material much of it written by **Boyce and Hart**. Boyce also recorded a solo album in 1967. Their third album, *It's All Happening On The Inside* included a cover of *Jumpin' Jack Flash*.

Tommy Boyce committed suicide in Nashville in 1995. He was just 55 years old. He had also released a solo album in 1967 entitled *A Twofold Talent* (Camden CAL/S-2202).

The compilation *I Wonder What She's Doing Tonight: The Best Of* draws from their three albums and several singles for A&M in the late sixties, including the title track. It has been remastered, and is beautifully packaged with rare photos and notes and quotes from **Monkees**' expert Andrew Sandoval as well as the late **Boyce and Hart** (the latter is still going strong).

I Wonder What She's Doing Tonight, an appealing pop song with a strong beat, can be heard on *Nuggets, Vol. 3: Pop* (LP) and *More Nuggets* (CD); and the previously unreleased *Words* from 1965 has been compiled on *Where The Action Is! L.A. 1965-68* (4-CD book). (VJ/SR)

Terence Boylan (NY)

Personnel:	WALTER BECKER	bs, gtr	A
	TERRY BOYLAN	gtr, vcls	A
	DON FAGEN	piano, organ	A
	DARIUS DAVENPORT	drms	
	JIMMY JOHNSON	drms	
	HERB LOVELLE	drms	

ALBUM: 1(A) ALIAS BOONA (Verve Forecast FTS-3070) 1969

Released shortly after the Boylan brothers' **Appletree Theatre**, *Alias Boona* was musically totally different. Clearly a singer/songwriter project, it will probably disappoint those expecting to find a sequel to **Appletree Theatre**. All the songs were written and produced by **Boylan**, except for a cover of Dylan's *Subterranean Homesick Blues* (an obvious influence), and are a bit lacklustre, with the few electric guitar solos being interesting but very brief.

However, this album is now sought-after, mainly for the presence of Becker and Fagen who would later form Steely Dan. One of the drummers, Darius Davenport, had been in **Autosalvage**. **Terry Boylan** would release two other albums, *Terence Boylan* (1977) and *Suzi* (1980) on Elektra/Asylum. Recorded with several members of the Eagles, both were carefully produced but rather boring. (SR)

Kent Harrison Boyles (MD)

Personnel:	KENT HARRISON BOYLES	vcls, gtr, keyb'ds, perc	A
	LESLIE GRIFFIN	vcls, flute	A

ALBUM: 1 KENT HARRISON BOYLES (No label RI 3696) 1974 R2

Boyles was from Maryland and this is a cheaply produced loner acid-folk private pressing, which is said to have been limited to 500. That said its sparse arrangements and lovely harmonies have a certain appeal and the material is quite strong too. It's presented in a black and white art cover. (VJ/MW)

Amos Boynton and The ABC's (TX)

From Houston, Texas this act featured Edgar and **Johnny Winter**. They were later known as **The Great Believers**. An unreleased recording, *The Ballad Of Bertha Glutz*, has resurfaced on *Acid Visions* (LP) and *Acid Visions - The Complete Collection Vol. 1* (3-CD). It is actually a different version of **The Great Believers**' *Comin Up Fast* with different lyrics, vocals and a much heavier fuzz guitar line. It was recorded in Tyler, Texas. (VJ)

The Boys (TX)

45: You Deceived Me/When I Think (Emcee 015/16) 1966

A garage punk combo from Fort Worth in Texas, **The Boys**' *You Deceived Me* changes pace frequently, and is a typically catchy slice of garage - Texan style.

Compilation appearances include: *You Deceived Me* on *Flashback, Vol. 2* (LP), *Texas Flashbacks, Vol. 2* (LP & CD), *Texas Flashback (The Best Of)* (CD) and *Fort Worth Teen Scene: Volume Two* (CD); and *When I Think* on *It's A Hard Life* (LP) and *Trip In Tyme Vol. 2* (CD). (VJ)

The Boys (FL)

Personnel:	LARRY DREGGORS	lead gtr	A
	BILL HARDEN	gtr	A
	LES LANGDALE	keyb'ds	A
	MAURICE "MOUSE" SAMPLES	ld vcls	A
	TED VAUGHN	drms	A

45: Sticks And Stones/
Rocks in My Head (Lowery Music NRC 511) 1967

This Jacksonville, Florida outfit was formed originally out of The Vikings. From 1965 to 1970 they went through a raft of names - **The Deep Six**, **Florida Deep Six**, then **The Boys**, followed by **Mouse & The Boys**, Mouse & The Boys with Brass, and finally M.O.U.S.E.

Both sides of this single are on the 2003 retrospective CD by **Mouse And The Boys** - *Mousetracks* (North Shore Soundworks 013) and also on *Just For Kicks Vol.1* (CD) alongside three other cuts by their alter-egos. (MW/JLh)

The Boys From New York City (NY)

Personnel incl:	DON SALLAH	ld vcls

45s:	These Are The Things/Take It Or Leave It	(Laurie 3412) 1967
	Mary And John/I'm Down Girl	(Laurie 3434) 1968
	Goin' To California/A Little Bit Harder	(Laurie 3443) 1968

From Westbury on Long Island, New York this band featured Don Sallah who had a string of bands from the early sixties onwards; of interest here are previous incarnations **The Off Set** and **Energy Package.** Their most worthy effort is *I'm Down Girl*, a decent pop-punker, with *Goin' To California* a close second. The rest of their Laurie output is straight pop or ballads.

You can also find *I'm Down Girl* on *Destination Frantic!* (LP & CD). (MW/MM)

Boys Next Door (IN)

Personnel:	JIM ADAMS	gtr, vcls	A
	SKEET BUSHOR	keyb'ds, vcls	A
	STEVE DRYBREAD	bs, vcls	A
	JIM KOSS	drms, vcls	A
	STEVE LESTER	ld vcls, ld gtr	A

CD:	1(A)	THE BOYS NEXT DOOR	(Sundazed SC 11061) 1999

45s:	α	Central High Playmate/Cold 45	(Soma 1428) 1965
		Why Be Proud/Suddenly She Was Gone	(Soma 1439) 1965
		There Is No Greater Sin/ I Could See Me Dancing With You	(Cameo 394) 1965
		Mandy/One Face In The Crowd	(Atco 6443) 1966
		The Wildest Xmas/Xmas Kiss	(Bad 1301) 1966
		The Wildest Xmas/Xmas Kiss	(Atco 6455) 1966
		Begone Girl/See The Way She's Mine	(Atco 6477) 1967

NB: α shown as by the Four Wheels.

Not for the garage and psych clan, but sixties pop fans read on... This clean-cut quintet from Indianapolis was obviously influenced by **The Beach Boys**, for whom they opened on several occasions, right down to the striped shirts. Initially adopting the surf/hot-rod sound, their debut single was re-credited to the Four Wheels, deemed to be a more suitable handle.

Thereafter they followed their heroes (and villains?) towards California's smooth moody harmony-pop in the mode of *Pet Sounds*, adding other influences to produce some fine mid-sixties pop pastiches: *Begone Girl* successfully takes on **The Association**; *There Is No Greater Sin* sounds like **The Beach Boys** covering Dylan and adds baroque flourishes; and *See The Way She's Mine* adds a Midwest horn flavour to the recipe.

To their credit, whilst highly derivative, much of their material was self-penned, mainly by Koss and Lester. Of the covers:- three tracks (the final single and the unreleased *Lorali*) were written for them and produced by smooth balladeer Bobby Goldsboro, for whom they'd performed backing duties; *Why Be Proud* came from **The Gestures**' Dale Menten.

The CD comprises all their releases, including four tracks as the Four Wheels, radio spots, one live and several unreleased cuts. A detailed history and interview with Steve Lester by Jeff Jarema rounds off yet another quality retrospective from Sundazed.

Compilation appearances have included: *Suddenly She Was Gone* on *Bad Vibrations, Vol. 1* (LP) and *Soma Records Story, Vol. 1* (LP); and *Why Be Proud* on *Soma Records Story, Vol. 2* (LP) and *The Big Hits Of Mid-America - The Soma Records Story* (LP). (MW)

Boystown (CA)

45:	Hello Mr. Sun/End Of The Line	(Sotto 124) 1967

A 'Summer Of Love' pop-psych side-project by **Kim Fowley**, Michael Lloyd and Jimmy Greenspoon. *Hello Mr. Sun* shines on **Kim Fowley**'s *Underground Animal* retrospective CD. (SR/MW)

The Boyz (IL, Joliet)

Personnel:	RON BUCCIARELLI	gtr, vcls	A
	DAVID GRUBER	drms	A
	RAY PALUZZI	bs, vcls	A
	BOB WILSON	ld gtr, ld vcls	A

45s:	Hard Times All Over/Never Be Lonely	(Destination 627) 1966
	Never Be Lonely/Come With Me	(Destination 630) 1967

Originally known as The Jaguars these **Boyz** were from Joliet, Illinois.

Hard Times All Over resurfaced on *Shadows Falling* (CD) and *2120 South Michigan Avenue* (2CD/2LP); and *Come With Me* is on *Highs In The Mid Sixties Vol. 4* (LP), *Pebbles Vol. 7: Chicago 2* (CD, not as billed on Vol. 6) and *2120 South Michigan Avenue* (2-CD/2-LP). (VJ/MW)

The Boyz (IL, Chicago)

Personnel incl:	RICK BOHL	gtr
	JEFF CHARLES	drms
	ROGER GLIENKE	gtr
	RAY GRASSE	piano
	DAVE GREEN	drms
	KEN HARNISH	
	PAUL MAHALEK	vcls, keyb'ds, gtr
	BILL MILLAY	vcls, gtr, keyb'ds
	WAYNE SILKA	vcls, gtr
	BILL STEED	bg, keyb'ds

ALBUM: 1	GOODBYE DOLORES	(Kiderian 3335) 1976

45s:	The Laugh's On Me/Charlotte	(IRC 9531) 197?
	The Laugh's On Me/Charlotte	(Kiderian 45130) 1975

These Chicago **Boyz** were a seventies rock/power-pop band, strictly outside the remit of this project and included only because of same-name confusions and grief they've caused collectors and researchers ever since:-

a) by releasing an EP as 'The Huns' in 1977 - *Fun With The Huns* (False Hopes SS-32402-1); and, no, there are no known connections to the sixties **Huns** from Arlington Heights and b) because some sources claim that they evolved out of the **Boyz** (from Joliet, above) and that the band included Rick Nielsen (of the Phaetons, who went on to the Grim Reapers, Fuse, and Cheap Trick etc.). Nielsen may have been in a band called Boys/Boyz but there's NO proof, or confirmation from the man himself, that he was in **The Boyz** with the singles on Destination.

What is fact is that these **Boyz** from Chicago got one side of the Kiderian sampler album *Goodbye Dolores* to themselves; side two featured other Kiderian acts although the title track was the **Boyz** again, under another alter-ego of Plenty. Paul Mahalek also released a couple of solo singles on Kiderian. (MW)

J. Leland Braddock (MA)

ALBUMS:	1	EVIL IS ON MY MIND	(Live Bears no #) 1975 R1
	2	THAT SECOND MILE	(Live Bears no #) 1976 SC

Reportedly just 500 copies of this Massachusetts artist's 1975 album were pressed. Be aware that's it's a pretty standard blues album with acoustic guitar, harmonica and mid-tempo songs. Sometimes dealers try to present this as a rare psych effort and it isn't! (VJ)

Bob Brady and The Con Chords (MD)

45s:	Tell Me Why/Goodbye Baby	(Chariot C100) 1966
	More, More, More Of Your Love/ It's A Better World	(Chariot CH101) 1967
	Illusion /I Love You Baby	(Chariot 525) 1968
	Everybody's Going To The Love In/ It's Been A Long Time Between Kisses	(Chariot 526) 1968

It's Love/Love Is The Master (I'm The Slave) (Chariot 527) 1969
Savin' All My Love For You/Please Stay (Chariot 528) 1969
α The Ballad Of Paul/
Ballad Of Paul (Follow The Bouncing Ball) (MGM K14097) 1969
I Stand Rejected/
More, More, More, Of Your Love (A&M 1382) 1971

NB: α is a 'Paul McCartney death' novelty single released as by "The Mystery Tour".

From Baltimore, Maryland area, they had a regional hit with *Everybody's Goin To The Love-In*. They also played around the Washington area a lot and were very popular there for a number of years. By the early seventies **Brady** was with a group called Energy, who released at least one single, in 1973.

They were a little more on the soul side than many garage bands. Interested readers should be aware of his offshoot groups Pen Lucy, and **Coyote**. Both released records, most notably the eponymous *Coyote* (Chariot 500) album in the mid-seventies. (JPr/MW/JV)

Victor Brady (NY)

Personnel:	VICTOR BRADY	steel drms, vcls	A
	MURRAY GORDON	bs	A
	PETER PSARIANOS	gtr	A
	GARY REAMS	drms	A

ALBUM: 1(A) BROWN RAIN (Polydor 24-4036) 1970 SC

NB: (1) reissued on CD (Syn-Ton 25036) 2005.

45: You Got Me/I've Got The Urge To Move (MGM 13663) 1967

This very unusual album features a fusion between the steel drum sound with heavy progressive music. The leader, **Victor Brady**, plays wild improvisations with his instrument on self-composed rock tunes. The guitar is always present, with dense rhythm, sometimes clean, sometimes heavy and fuzzy. **Brady** sings on all tracks with his loud voice.

There are severe dissonant, fuzz solos, many steel drum pyrotechnics and an inclination towards long tracks (greatly so on the opening *Glass House*). On the other side there is psych-pop on *Hallucinodream*, hypnotic tribal chaos on *Soul Fungi* and a kind of weird R&B combined with Asian effects on *Once Upon A Candle*. The title cut of more than 11-minutes starts with a heavy fuzz riff over a Chinese harmonic pattern, but turns out to be hard-rock askew, like a more psyched-out version of Eric Burdon with traces of **Blue Cheer**. Only the closing cut *It's A Cold World Outside* tramples the same ground over and over. It's very uncommon and thus recommended. (PM/MK)

John Braheny (CA)

ALBUM: 1 SOME KIND OF CHANGE (Pete S-104) 1968 R1

45s: Grey Day/Free Fall (Pete 703) 1968
Long Way Home/Long Way Home (Pete 704) 1968

NB: There is said to be another 45 featuring a different (and better) version of *Some Kind Of Change*.

An appealing album by a California folkie that mixed electric and acoustic folk; it is quite varied and in many ways ahead of its time. Much of it has a country/folk vibe with some fine orchestration, but the title track is quite a heavy rock song with loads of echo and prominent use of an oscillator. The closing track *Silver Cord* is a long, trippy guitar instrumental. *Free Fall* is another trippy, droning affair which also made it onto a single.

All songs were written by **Braheny** and also include the beautiful ballad *December Dream* which was covered by the Linda Ronstadt's **Stone Poneys** on their second album *Evergreen Vol. 2*. A version also crops up on the recent **Fred Neil** 2-CD *Many Sides Of* compilation where the song is wrongly hailed as a lost composition by that great songwriter!

Musicians on the album included Rick Cunha of **Hearts and Flowers**.

John Braheny went on to run the Los Angeles Songwriters Showcase and has written a well-known book about songwriting. (SR/GM/TF/MW)

The Brain Police (CA)

Personnel:	TONY JOHNSON	drms	A
	FRANK MANNIX	bs	A
	DAVID RANDLE	gtr	AB
	RICK RANDLE	vcls, gtr, keyb'ds, hrmnca	AB
	NORMAN LOMBARDO	vcls, bs	BC
	SID SMITH	drms	BC
	LARRY GRANT	gtr	C
	(BENNY BENNETT	perc	B)

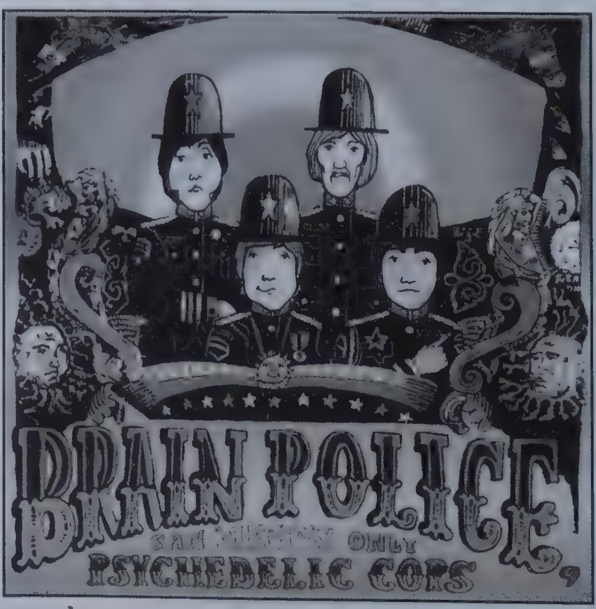
ALBUM: 1(B) THE BRAIN POLICE (K.B. Artists WR 4767) 1968 R6

NB: (1) issued as a demo disc in a plain sleeve. Some copies included a letter of introduction from their manager dated 15th October 1968. (1) has been reissued on Rockadelic (RRLP 26) 1997. There are two different versions of the reissue. 50 copies came on coloured vinyl with a special folder containing inserts (R2) and 600 copies were pressed on black vinyl with several inserts. (R1). (1) later reissued on CD, with 10 extra tracks (Shadoks Music 008) 2000. (1) also reissued on vinyl and CD (Akarma AK174) 2000.

45: World Of Wax/Smoking At Windsor Hill (Head X 2002/3) 1969

The Brain Police was one of San Diego, California's most popular late-sixties groups. Rick Randle had been in **The Other Four/The Man-Dells** and Tony Johnson and Frank Mannix came from **Sandi and The Accents**, two bands that had been local phenomenons. In 1967, Norman Lombardo (**The Other Four**) and Sid Smith, a local drummer who had led a group called **The Roosters** who issued a single on A&M Records of *Shake A Tail Feather/Rooster Walk* (A&M 746) 1964, (Sid plays drums and sings lead vocals on this!) replaced Johnson and Mannix. This was the magical line-up that recorded the demo album in 1968. Recorded on a primitive four-track machine, the record displays a degree of talent seldom seen in a teenage band. Through a unique combination of pop songs and heavy rock (all original material, written by Rick and Norman) **The Brain Police** created a remarkable document of American rock's transitionary period between flower-power and the guitar-led heavy rock that dominated the scene by 1969. The original demo album was pressed for promo use and the copies were sent to club owners and record labels - it is impossibly rare - the Rockadelic reissue is highly recommended, providing, of course, that you can find it! The reissue included a reprint of the letter included in the original and a fistful of psychedelic posters from the groups 1967-1968 tenure as San Diego's top draw.

Norman and Sid left San Diego in 1969, relocating to the San Francisco Bay Area and along with Norman's old friend Larry Grant (**The Other Four/The Man-Dells**) recorded the single, using session musicians from



THE BRAIN POLICE - The Brain Police CD.

the Bay area who remain unknown. *World Of Wax* is radically different from the version on the 1968 demo album, and, as well, the 'B' side reveals that this band had little in common with the San Diego **Brain Police**. Within the next few months, Sid accepted an offer to record and tour with Roy Head. Rick Randle hooked up with the legendary **Framework** just as they were disintegrating, and then he and their drummer Carl Spiron played together in a two-man band (ala **Lee Michaels**/Frosty) that never recorded but played a few well-received live shows as The Rick Randle Band. Sometime in 1969, Rick journeyed up to the Bay Area to join Norman and the two formed a short-lived group called The Dry Creek Road Band who recorded an album for Grunt records (produced by Paul Kantner of **The Jefferson Airplane**!) that remains unreleased, and played live in the area, including a gig at the Fillmore West. At about this time, the pair was asked to play in The Dudes, a top-notch band being assembled to back the up and coming singer Rita Coolidge. This band also included **Spooner Oldham**, Chris Ethridge and **Randy Bishop** - three musicians whose list of credits would fill this entire page. Rick then joined two hard-rock outfits, Bighorn and Child, recording and touring with each, and then formed the Seattle-based Randle-Rosburg Band, which became Striker, who released a highly-rated heavy rock album (Arista 4165) in 1978.

The Brain Police had a most remarkable lineage for an "unknown" group - talent most exemplified by Rick Randle who is well remembered by all who came in contact with him as one of the true "naturals", a born singer/musician/performer who is ranked by many as one of the greatest the West Coast has ever produced.

You can also find *I'll Be On The Inside, If I Can* on *Love, Peace And Poetry: American Psychedelic Music* (LP & CD); and the album version of *My World Of Wax* on *The Shadoks Music Sampler* (CD). (CF/MW)

The Brain Train (CA)

Personnel:	MICHAEL NEY	drms	AB
	ROBBIE ROBISON	gtr, vcls	AB
	BOB SEALS	gtr, vcls	AB
	DALLAS TAYLOR	drms	AB
	WANDA WATKINS	vcls	A
	DOUGLAS LUBAHN	bs	B

45:	Black Roses/Me	(Titan FF-1738) 1967

The full story of this band has finally been revealed thanks to Lee Joseph's compilation *Take The Brain Train To The Third Eye* (LP & CD), annotated by Mike Stax. The theme of this recommended retrospective is the artists and releases in the hands of Bud Mathis, a boxer-turned-music-entrepreneur based on the Sunset Strip in the sixties.

Originally known as Garnerfield Sanitarium (line-up 'A') with an unusual double-drummer configuration, this local L.A. group was heard and picked up by Bud Mathis in 1966. Through him they acquired bassist Doug Lubahn but lost Wanda Watkins (who'd join another Mathis act **The Joint Effort**) and were rechristened **The Brain Train** (line-up 'B').

In late '66/early '67 they laid down *Black Roses* (written by Wolfgang Dios, a songwriter signed by Mathis) and *Me*. Mathis took these on the label trail and managed to get the group a contract with Elektra. At that point he was persuaded by Elektra to let Paul Rothchild take over as the group's manager. This triggered the band's final stage of metamorphosis into the venerated **Clear Light** - losing Robbie Robison and gaining Cliff DeYoung (vcls) and Ralph Schuckett (keyb'ds).

In September 1967 **Clear Light**'s first single was released - *She's Ready To Be Free/Black Roses* (Elektra 45622). Bud Mathis had retained the rights to the **Brain Train** material, and as this wasn't going to be used, he leased out the original recordings to Titan, who put out the excellent and sought-after **Brain Train** single the following month.

Black Roses is very similar to the finished Elektra product, where **Byrdsy**-jangle confronts Yardbirds-style-rave-ups. *Me* veers towards sheer dementia with crashing distorted guitars, demonic drumming (ala *7 And 7 Is*) and a chorus of eerie chants, reminiscent again of The Yardbirds (*Still I'm Sad*).

Both sides of the Titan single and an unreleased instrumental take of *Me* appear on *Take The Brain Train To The Third Eye* (LP & CD). Other compilation appearances include: - *Black Roses* and *Me* on *Scarey Business* (CD); and *Me* on *The Chosen Few, Vol. 2* (LP), *Chosen Few Vol's 1 & 2* (CD) and *30 Seconds Before The Calico Wall* (CD). (MW/VJ)

The Brakmen (NE)

Personnel incl:	GORDON KRUSE	ld gtr, bs	A
	JERRY LADD	drms	A
	JIM LADD	vcls	A

45:	Minutes And Minutes/Movin'	(LSK WS-2391/2) 1967

From Fremont in Nebraska, this band was inducted to the Nebraska Music Hall of Fame on 9th June 2001. A second but unconfirmed single on LSK - *Nitey Nite* - is thought to exist.

Compilation appearances include: both *Minutes & Minutes* and *Movin'* on *Garage Zone, Vol. 2* (LP) and *The Garage Zone Box Set* (4-LP), whilst you can also check out *Movin'* on *Wyld Sydes Volume Seven* (CD). (VJ)

Bram Rigg Set (CT)

Personnel:	RICHIE BEDNARZYCK	organ	A
	BOBBY SCHLOSSER (DAMON ROBEY)	ld vcls	A
	PETER NERI	ld gtr	A
	JERRY POULTON	bs	A
	BENNET SEGAL	drms	A

45:	I Can Only Give You Everything/ Take The Time, Be Yourself	(Kayden 400) 1967

NB: also released in the U.K. on Stateside (SS 2020).

Formed in spring of 1966, **Bram Rigg Set's** members came from North Haven and Wallingford, Connecticut. The group got their moniker when a few of the guys spotted the name 'Bram Rigg' on a gravestone in the local cemetery, and decided to go with it. Their version of *I Can Only Give You Everything* and the original *Take The Time Be Yourself* were recorded at Syncron Studios in Wallingford.

The single came out on a New Jersey owned and operated label, and after a few months, received regional airplay in Albany, New York State, Orlando Florida, and the Washington D.C. area. **The Bram Rigg Set** played every weekend in the state and when the single caught on elsewhere, travelled up and down the East Coast. They also appeared on a D.C. Teen bandstand show, and were set to lip-sync their single, but before they could go on, the single was misplaced by the studio engineer. The band wanted to lip - sync to the **Wildweeds**' *No Good To Cry* which was also popular at the time in the area, but the station manager wouldn't let them do it.

The Bram Rigg Set also appeared in the film 'A Show With A Very Long Title' which was a conceptual idea of teen bands and teen fashion that was shot in the New Haven area in 1966. **The Shags** appear in the film, while the **Bram Rigg Set** lip-sync *I Can Only Give You Everything* on the platform at the New Haven train station.

Bobby Schlosser (stage name Damon Robey) was involved with a local radio station as a DJ, and decided to quit the band in mid-1967. Local recording engineer and manager Doc Cavalier took some of the guys from the **Bram Rigg Set** and some from **The Shags** to form a 'real' musical group he dubbed **Pulse**. Subsequently **The Shags** split up in the fall of 1967.

Compilation appearances have included: *I Can Only Give You Everything* and *Take The Time - Be Yourself* on *Psychotic Moose And The Soul Searchers* (LP); *I Can Only Give You Everything* on *Ear-Piercing Punk* (CD); and *Take The Time, Be Yourself* on *Fuzz, Flaykes, And Shakes, Vol. 5* (LP & CD), *Garage Music For Psych Heads, Vol. 1.* (cassette), *Don't Press Your Luck* (2-LP & CD) and *Best Of Kayden & Merben Records* (CD). They also have two previously unreleased cuts, *I Can't Explain* and *You Don't Love Me* on *Don't Press Your Luck* (2-LP & CD). (VJ/MW/MM)

Bramante & Cross (CA)

ALBUM: 1 WHEN THE MUSIC'S ON (Scold SMP-1009) 197? R2

This is an obscure religious folk-rock album with male/female vocals, thought to be from California. (VJ)

Marc Brandt (TX)

ALBUM: 1 BACK TO BETTER DAYS (No label 1201) 1973 R2

This obscure very rare privately-pressed folk-rock album was recorded by a 16-year-old from Dallas, Texas. All 10 cuts are originals and he wrote all of the music and most of the lyrics. He sings on most tracks - three songs also have female vocals - and he also plays guitar and piano. Not a masterpiece but it has a certain appeal in **Brandt**'s youth and relative innocence. (VJ)

Brand X (CA)

45: She Lied/You Keep Coming Back For More (Sequoia 501) 1967

Here's an obscure California punk band. *She Lied* can also be heard on *Boulders, Vol. 5* (LP) and *Ya Gotta Have Moxie, Vol. 1* (2-CD). (VJ/MW)

Brand X (IN)

45: Come On Home/
Stop! In The Name Of Love (Steel Breeze STM-3786/7) 1970

Heavy rock served with lashings of fuzz by a mystery band from Gary, Indiana. Why they had to follow the **Vanilla Fudge** trail and fudgify Motown songs is a mystery since *Come On Home* is the winner by far. (MW)

Brandywine (NJ)

Personnel incl: ED STASIUM

ALBUM: 1 AGED (Brunswick BL 754171) 1969

NB: (1) reissued on CD (Synton Productions CLB 7141).

This obscure rock quartet utilised flashy guitar and strong harmonies. Their material ranged from hard-rock to mellow songs.

Their frontman Ed Stasium later became a famed producer and engineer who worked with the likes of The Ramones, Mick Jagger, Motorhead and Julian Cope. (SR/VJ)

The Brass Button (?)

45: Before My Time/same (mono) (Bell 876) 1969

Although it was produced by Dale Hawkins and written by Ronnie Weiss and David Stanley (both from **Mouse and The Traps**), this single is in fact best avoided as it's a lame pop song with rich string arrangements by Al Gorgoni. (SR)

The Brass Buttons (NY)

Personnel incl: JAY CAPOZZI

45: My Song/Hell Will Take Care Of Her (Cotillion 44013) 1968

Hell Will Take Care Of Her, unearthed on *Nuggets: Hallucinations* (CD), is as scornful as the title suggest. This Rochester, New York band secured a release on a major subsidiary thanks to the involvement of the **Rascals**' Gene Cornish, who lived in the area; he produced their sole single in late '68. They belie their name, coming across like an embittered teen garage-band circa 1966, although it turns out that their choice was inspired by attire rather than instrumentation. The photo in the CD booklet shows an unexpectedly mature-looking sextet, some decked out in Sgt.Pepper jackets, others sporting beards. (MW)

Brass Monkey (?)

ALBUM: 1 BRASS MONKEY (Rare Earth RS-523) 1971

On the same label as **Lost Nation** and **Crystal Mansion**, this group released an album of heavy rock like **Vanilla Fudge**, with covers of *You Keep Me Hangin' On, Bang Bang, Proud Mary* and *All Fall Down.* (SR)

Brass Toad (TX)

45: In The Back Of My Mind/
Easy To Be Hard (Two Worlds 1071) 196?

From Orange, Texas this end-of-decade/seventies 'psych' is highly-rated by some. It's a bit too gruff and serious to get one high though, with *In The Back Of My Mind* also having an orchestrated feel. Check it out for yourself on *Psychedelic Experience* (CD). (MW)

Brat (CA)

Personnel:	RITCHIE BRUBAKER	vcls, gtr	A
	GARY ERBE	drms	A
	ROGER FLORES	gtr	A
	SCOTT HEATH	bs	A

ALBUM: 1(A) BRAT (No label R 2826) 1972 R3

NB: (1) is a one-sided mono album issued in a plain sleeve. Only 50 copies were pressed.

This band was previously known as The Jackals and was gigging in the San Diego area at least as far back as 1968, when they opened a show headlined by **Framework** and **Kaleidoscope**. The six cuts on the **Brat** demo album include covers of *The Nazz Are Blue* and *The Kids Are Alright*, plus originals in a rural/hard-rock/Neil Young style. Brubaker still performs with his band The Roosters, the group he's been in since the late seventies... and he's known today as Ritchie Rooster. Roger Flores had previously played with **The Gnarly Beast**. (CF)

The Brave New World (WA)

Personnel:	MIKE BECK	bs	AB
	GEORGE M. GUILMET	keyb'ds, backing vcls	A
	JOHN KENNEDY	drms	A
	GUS MOLVIK	ld gtr	AB
	PAUL TROUSDALE	ld vcls	AB
	RON ADCOCK	drms	B
	MIKE WHALEN	keyb'ds	B

NB: Line-up 'A' 1966. Line-up 'B' 1967.

45s: α It's Tomorrow/Cried (Panorama 51) 196?
It's Tomorrow/Cried (Piccadilly 225) 1966
β It's Tomorrow/Cried (Epic 10123) 1967

NB: α Not released. Another pressing of β retitles *Cried* as *Don't You Know You Better Love Me.*

From Seattle, Guilmet, Kennedy and Molvik had all played at various times during 1964-5 in Mr. Clean and The Cleansers. Mr. Clean (a black vocalist, sax-player and band leader) used non-black sidemen so he could perform for both predominantly black inner-city Seattle clubs and general high school/college audiences. Mr. Clean blended traditional blues, R&B and Motown with The Rolling Stones and similar material by miscellaneous American groups after the British invasion. Paul Trousdale knew members of **The Daily Flash** and **The Crome Syrcus**, two primary sources of the Seattle/San Francisco psychedelic sound. He wrote songs, mixing this genre with blues, which the three former members of Mr. Clean supported with their heavy R&B background.

Mike Beck blended both traditions. He'd played with Kennedy and Guilmet during 1963-4 in The Newports, the first Seattle group Guilmet had led. Tom Blessing of **Tom Thumb And The Casuals** was the sax player and sometimes lead singer in the group. The Newports played much material from the early Northwest sound. When Guilmet formed what was later to become **Brave New World** in 1966, it was on Beck's suggestion that Trousdale should be auditioned as lead singer - they both attended the same high school, and had played together in **The Bodrockers**.

Brave New World played at the first major psychedelic rock concert in Seattle at the Eagles Auditorium in the spring of 1967 (the Trips Festival named after its promoter Trips Lansing). They lasted as a more-or-less continuous band in various forms until 1973. By then Molvik and Guilmet had become the band's songwriters and lead vocalists. Beck was the other original member at this time.

Epic paid for a series of recording sessions of the band after *It's Tomorrow* was released, although it is uncertain whether the tapes still exist. Live tapes from 1972 definitely do, as does an early '67 astonishing rendition of *Signed D.C.* recorded for Jerry Dennon. Incidentally, another version of their single was released on Epic 10123 with the flip-side entitled *Don't You Know You Better Love Me*, though it is the same track as *Cried.* Another song by the group, *I See*, was first published on *Battle Of The Bands, Vol. 2* (LP). They only recorded three songs in 1966. Jerry Dennon of Jerden first bought all three but then sold two to Epic, keeping *I See* for this and other Northwest collections.

Paul Trousdale would next appear in the 1969 line-up of **Indian Puddin' & Pipe**.

Retrospective compilation appearances include: a previously unreleased version of *Signed D.C.* on *Northwest Battle Of The Bands, Vol. 1* (CD); *Cried* on *Psychedelic Unknowns, Vol. 9* (CD); *It's Tomorrow* on *Boulders, Vol. 10* (LP), *History Of Northwest Rock, Vol. 5* (cassette), *History Of Northwest Rock, Vol. 3* (LP), *Northwest Battle Of The Bands* (2-CD) and *Ya Gotta Have Moxie, Vol. 1* (2-CD); *I See* on *The History Of Northwest Rock, Vol. 3* (LP) and *Northwest Battle Of The Bands* (2-CD); a previously unreleased version of *Train Kept A Rollin'* on *The Northwest Battle Of The Bands 3: I'm Walkin' Babe* (LP) and *Northwest Battle Of The Bands Vol 3* (CD); and another unreleased cut *Fine Girl* got an airing on *Northwest Battle Of The Bands Vol 4* (CD).

Gus Molvik's son (Gus Molvik Jr. or 'Little Gus') is the lead singer/lead guitarist Taine Downe of the contemporary L.A. band Faster Pussycat. (MW/DR/VJ)

The Breakers (WA)

45s:	All My Nights, All My Days/ Better For The Both Of Us	(Riverton 102) 1965
	All My Nights, All My Days/ Better For The Both Of Us	(Jerden 789) 1966

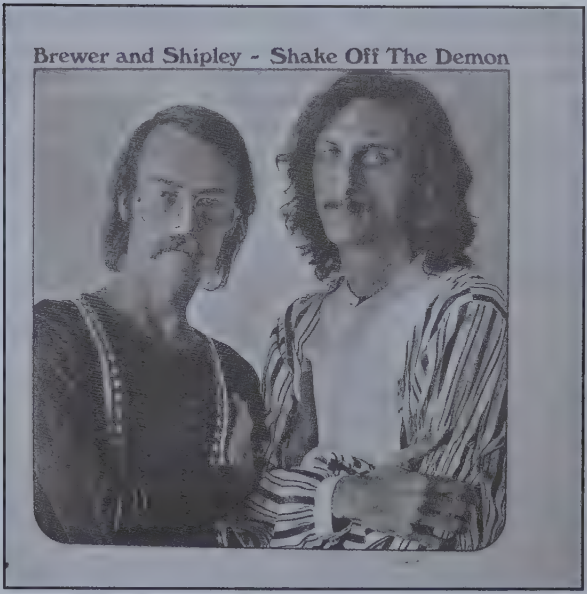
From the Pacific Northwest, *All My Nights, All My Days*, their finest moment, can be found on *Battle Of The Bands, Vol. 2* (LP) and *The History Of Northwest Rock, Vol. 3* (LP). This is actually Tacoma's **Wailers** under a pseudonym. (VJ)

The Breakers (KS)

Personnel incl:	BOB GARVEY	A

45s:	Jet Stream/Beach Head	(DJB 116) 1964
	She's Bound To Put You Down/ Tears In The Rain	(Romco 101) 1965
	Long Green/Splivit Shuffle	(Celmor 1002) 1966/7

This band operated out of Wichita, Kansas during the mid to late sixties. They started out playing surf rock and by 1966 had become an eight-piece horn-rock outfit. It's really their second single (their garage-rock phase) which may interest readers and you can cheek out *She's Bound To Put You Down* on *Garage Punk Unknowns, Vol. 5.* (LP) and *Midwest Garage Band Series: Kansas* (LP). Still, both sides of their debut instrumental single have been compiled too on *Strummin Mental Vol. 4* (LP). (VJ)


Brewer and Shipley - Shake Off The Demon

BREWER AND SHIPLEY - Shake Off The Demon LP.

The Breakers (TN)

Personnel:	GARY JOHNS	vcls	A
	TOM KECKLER	bs	A
	MIKE LADD	ld gtr	A
	RICHARD LEWIS	gtr	A
	STEWART LEWIS	vcls	A
	EDDIE TATUM	drms	A

45:	Don't Send Me No Flowers, I Ain't Dead Yet/ Love Of My Life	(Amy 938) 1966

This garage/punk outfit came from Memphis, Tennessee and *Don't Send Me No Flowers, I Ain't Dead Yet*, a classic 'pleading' ballad with fine fuzztone guitar, was written by Donna Weiss, a Nashville songwriter who years later won a Grammy for her composition *Bette Davis Eyes*. **The Breakers** were all high school mates aged 15-22, and their sole stab at stardom came when they caught the ear of Charlie Rich's manager, Sy Rosenburg. Stewart Lewis remembers: "He drove us to Nashville to record the song and although it only reached No. 25 in Memphis we heard that it did well in the Santa Barbara, California area. We didn't release any other records however. We just played locally and did the occasional 'Battle Of The Bands' contest against local bands like **The Gentrys** and The Boxtops. They won, naturally."

"After a few years of garage band fun, everyone drifted away to college, other bands, and real work. Playing in the band launched a couple of music-related careers. Tom Keckler went on to develop quite a reputation making custom-made guitars for the rich and famous and Gary Johns made a career out of music locally, ending up playing in a band with Duck Dunn and **Steve Cropper**, two noted Memphis studio musicians".

You can also check out *Don't Send Me No Flowers (I Ain't Dead Yet)* on *Pebbles, Vol. 12* (LP), *Pebbles, Vol. 10* (CD), *Pebbles, Vol. 3 (ESD)* (CD), *The Essential Pebbles Collection, Vol. 1* (2-CD) and *History Of Garage and Frat Bands In Memphis 2* (LP and CD). (VJ/MW/JCs)

The Breakers (AZ)

45:	Say You're Mine/Once More	(Moxie MRC 103) 1964

These **Breakers** came from Phoenix, Arizona and released just one single. (MW)

Bobby Brelyn (IL)

45s:	I Sit By... /Yes You Do	(Jorel S-5133/?) 1967
	Hanna/I Know I'll Cry Tomorrow	(Jorel S-5396/7) 1968
	Bits & Pieces/?	(Jorel) 196?

Brelyn (real name Bob Konecnik) was actually a late sixties Chicago-based pop artist, but *Hanna* a rather Dylanesque punk song with some good guitar has been included on *Pebbles, Vol. 16* (LP), *Pebbles, Vol. 7: Chicago 2* (CD), *Psychedelic Unknowns, Vol. 6* (LP & CD) and *Boulders, Vol. 11* (LP). It was rather out of character with his other releases, with *I Know I'll Cry Tomorrow* being a country and western ballad and *Bits & Pieces* being described as "fuzz with slight horns". (BM/MW/VJ)

The Brentwoods (NM)

45:	Yeah, Yeah, No, No/Babe, You Know	(Our 101) 1967

Although this flower-pop single bears all the hallmarks of L.A. the band was from Hobbs, New Mexico not West Texas, as previously reported.

Yeah, Yeah, No, No has resurfaced on *Get Ready To Fly* (CD) and *Babe, You Know* can also be heard on *Highs In The Mid-Sixites Vol. 12* (LP) and on *Wyld Sydes Volume Seven* (CD). (VJ/MW)

Brethren (NY)

Personnel:	TOM COSGROVE	gtr, vcls, perc	A
	MIKE GARSON	keyb'ds	A
	RICK MAROTTA	drms	A
	STU WOODS	bs, clavinette	A

ALBUMS:	1(A)	BRETHREN	(Tiffany TFS-0013) 1970
	2(A)	MOMENT OF TRUTH	(Tiffany TFS-0015) 1971

This New York City rock group utilised good guitar and organ work and a rather "funky" sound on some album tracks. Their second album contains original material and three covers: a long version of **Dr. John**'s *Loop Garoo*, *The Sun And The Moon* by Mark Klingman and *Freedom Blues* penned by E. Reeder. Well played, but nothing outstanding. The four members later became active session men during the seventies and eighties. (SR)

Brethren (?)

45:	New Day/Heather	(Ruda Bega #0001) 1972

Touted as 'psych' by some dealers, *New Day* is actually decent, early seventies hard-rock with a fine line in intertwining lead guitars; it's backed by a weary country-rock-ballad. Of origins unknown, the line-up appears to have included Breland, McNease, Turner, and Conn. (MW)

Brew (CA)

Personnel:	TOMMY LOZANE	vcls	A
	MARK	drms	A
	JOHN MEKENIAN	organ, piano	A
	RONNY REYES	ld gtr, vcls	A
	ART SANCHEZ	bs, vcls	A

ALBUM:	1(A)	A VERY STRANGE BREW	(ABC ABCS 672) 1969 SC

NB: (1) reissued on CD (Second Harvest 419) 2007.

This was the work of an obscure California quintet who may have spent time in Texas too. It's rumoured that a few of them were at some point members of **Impala Syndrome**. The bluesy Latin garage-rock album contains some interesting guitar work.

The band members later formed Yaqui, who released one album *Yaqui* (Playboy Records) 1973, which was dedicated to Don Juan and Carlos Castaneda. Musically, it sounded similar to **Santana**.

Compilation appearances include *What Do You See In My Mind?* on *Songs Of Faith And Inspiration* (CD). (VJ/SR)

Brewer and Shipley (KS)

Personnel:	MICHAEL BREWER	vcls, gtr, piano	ABCD
	TOM SHIPLEY	vcls, gtr, bs	ABCD
	HAL BLAINE	drms	A
	RUSSELL BRIDGES (LEON RUSSELL)	organ, piano	A
	JIM GORDON	drms	A
	MILT HOLLAND	perc	A
	MIKE MELVOIN	organ	A
	JIM MESSINA	bs	A
	JOE OSBORN	bs	A
	LYLE RITZ	bs	A
	LANCE WAKELY	gtr, harp	A
	RIENOL ANDINO	congas	B
	APPLEJACK	hrmnca	B
	MICHAEL BLOOMFIELD	gtr	B
	RICHARD GREENE	fiddle	B
	ROBERT HUBERMAN	bs	B
	BOB JONES	drms	BC
	JOHN KAHN	bs, wah-wah	BCD
	IRA KAMIN	keyb'ds	B
	MARK NAFTALIN	keyb'ds	BCD
	FRED OLSON	gtr	B
	ORVILLE RED RHODES	pedal steel	B
	FRED BURTON	gtr	C
	DANNY COX	vcls	C
	JERRY GARCIA	pedal steel	C
	NICK GRAVENITES	vcls	C
	NOEL JEWKES	flute	C
	DIANE TRIBUNO	vcls	C
	BILL VITT	drms	C
	JOSE CHEPITO ARIAS	perc	D
	JOHN CIPOLLINA	gtr	D
	SPENCER DRYDEN	drms	D
	JOHN HARTMAN	drms	D
	DAVID LA FLAMME	elec. violin	D
	GLEN WALTERS	drms	D

				HCP
ALBUMS: (up to 1971)	1(A)	DOWN IN L.A.	(A&M SP 4154) 1968	-
	2(B)	WEEDS	(Kama Sutra BS 2015) 1969	-
	3(C)	TARKIO ROAD	(Kama Sutra BS 2024) 1970	34
	4(D)	SHAKE OFF THE DEMON	(Kama Sutra BS 2039) 1971	164

NB: (2) and (3) reissued on one CD (Collectors' Choice CD-CCM-0461) 2004. *One Toke Over The Line* (Buddah 74465 99811 2) 2001 is a collection of their early seventies material mostly compiled from their *Weeds* and *Tarkio Road* albums.

				HCP
45s: (up to 1972)		One Toke Over The Line/ Oh Mommy	(Kama Sutra KA 516) 1970	10
		Tarkio Road/ Seems Like A Long Time	(Kama Sutra KA 524) 1970	55
	α	Shake Off The Demon/?	(Kama Sutra KA 539) 1971	98
		Indian Summer/ Song From Platte River	(Radioactive Gold RD 77) 1972	-

NB: α two-sided mono/stereo promo copies exist.

From Kansas, **Brewer and Shipley** were primarily a hippie duet with strong country-rock roots. They would be beyond the scope of this book if it wasn't for their lyrics, which often deal with drugs (*One Toke Over The Line*, *Oh Mommy*, *Back To The Farm* ...), their hippie values (*People Love Each Other*, *Fifty States Of Freedom*..) and for their numerous links with the Bay Area musical scene.

The pair first met at the Blind Owl coffeehouse in Kent, Ohio during 1964, however they didn't get togther until mid-1967. In the interim Shipley (born 1942 in Mineral Ridge, Ohio) spent some time working the Toronto folk circuit. Brewer (born 1944, Oklahoma City), meanwhile travelled to L.A. in late 1965 with partner Tom Mastin and formed **Mastin & Brewer**. After Brewer's brother Keith replaced Mastin in late 1966, the Brewer brothers continued to write until mid-1967, when Mike landed a songwriting job with Good Sam Music, an affiliation of A&M. Here he arranged for Shipley to also be recruited, and during the summer, they began recording their debut album. This was partially recorded at Leon Russell's house.

During 1967 they wrote songs individually for The Nitty Gritty Dirt Band and **The Poor** amongst others. **H.P. Lovecraft** also covered the collaboration *Keeper Of The Keys*, which appeared on the duo's debut album.

Their first album was produced by Allen Stanton (who also worked with **The Byrds** and **Mort Garson**) and Jerry Riopelle. *Down In L.A.* defined their style: short, well structured songs with harmonies, good lyrics and the use of excellent musicians: Russell Bridges (better known as Leon Russell), Lance Wakely (pre-**Joyous Noise**), Jim Messina (**Buffalo Springfield**/Poco), plus the usual L.A. sessionmen.

Brewer and Shipley then decided to move to Kansas (they would return to California only to record) and signed a new contract with Kama Sutra. Their first two albums for their new label were produced by **Nick Gravenites**. Some of the best musicians of the San Francisco scene play on these albums, including: Richard Greene (**Seatrain**), Mark Naftalin (**Butterfield Blues Band**, **Mother Earth**, **Quicksilver**), **Michael Bloomfield**, Bob Jones (**We Five**, Southern Comfort), **Jerry Garcia**, John Cipollina, David La Flamme (**It's A Beautiful Day**), Spencer Dryden (**Jefferson Airplane**)...

Not surprisingly, all their albums offer some good guitar solos. However *Weeds* and *Shake Off The Demon* are probably the best. The former contains a superb elongated cover of *Witchi Tai To*, the Indian hymn penned by **Jim Pepper** (ex-**Free Spirits**), whilst *Shake Off The Demon*, with its title track, *Working On The Well* and *Natural Child* (with the electric violin of David La Flamme) being excellent.

Brewer and Shipley kept on recording for Kama Sutra and Capitol after 1972 but these albums are more conventional and not relevant to this book. A seventies re-recording of *One Toke Over The Line* has been compiled on *Psychotic Reactions* (Topline) (LP). (SR/NW)

Bridge (CT)

45s:	The Life Of A Day/A Beautiful Day	(Co-op 519) 1969
	Love Is There/Gotta Get Back	(Roulette R-7081) 1970

Their first single used to be picked up fairly easily, but nowadays this New Haven, Connecticut outfit's late mid-tempo psych ballad is quite hard to obtain. Solid-backing with moody mellotron and some burning guitar backed with a straight pop-rocker. The later single is dramatic mid-tempo pop-rock with some searing guitar on one side and a harp solo on the other.

Compilation appearances include: *Love Is There* on *Sixties Rebellion, Vol. 11: Hydrogen Atom* (LP & CD) and *Fuzz, Flakes and Shakes Vol. 6* (LP & CD). (MW/MM)

The Bridge (NC)

Personnel incl: JOHN EMMERT

ALBUMS:	1	JUST FOR YOU	(Crescent City Studios #CCSS-1226) 1971
	2	HALLELUJAH	(Crescent City Studios #CCSS-1241) 1972
	3	UNTO THE LORD	(PRP 44552) 1973

NB: *Best Of The Bridge* (CD) (Hidden Vision HVAC 29) 2001 compiles tracks from all three of the above albums.

This six-piece mixed male/female Jesus Rock group came from Greensboro, North Carolina. Their debut album relied a lot on cover versions whereas *Hallelujah* comprised entirely originals delivered in an electric folk-rock style. *Unto The Lord* veered towards soft-rock and the instrumentation included flute. (SR/VJ)

The Bridge (MS)

Personnel:	PERRY BARRETT	drms	A
	MIKE CUNNINGHAM	gtr, vcls	A
	DAVID THOMPSON	keyb'ds	A

45:	Don't Think I'll Call You Again/ When You'd Gone	(Shea 1001) 1966

This Bonneville, Mississippi band formed in 1966 and recorded their single at Sonic Studios in Memphis and it was produced by Bonneville DJ Don Murphy. In 1968 they became Crip Gurney and released a single on the Hi label.

Don't Think I'll Call You Again is compiled on *Psychedelic States Mississippi.* (VJ/MW)

Brigade (OR)

Personnel:	BOB ANDERSON	drms	ABC
	ERIC ANDERSON	keyb'ds	ABC
	PETER BELKNAP	vcls	ABC
	TIMMY VETTER	bs	A
	ED WALLO	gtr	ABC
	MARK HARTMAN	bs	B
	DENNIS STEINDL	bs	C

ALBUM:	1(C)	LAST LAUGH	(Band'N Vocal BVRS 1066) 1970 R5

NB: Just 100 copies of (1) were pressed originally. (1) counterfeited (Del Val 003) (w/insert) 1991, and reissued officially in a deluxe package with poster on vinyl and CD (Shadoks 011) 2000.

Brigade formed in North Portland, Oregon during the summer of 1966. They won the KLSN Radio Portland Teen Fair 'Battle Of The Bands' on 9th June 1968 and received a 1954 custom purple Cadillac Hearse as a prize! By now they were a top local attraction and the same year they signed to the American Record Company and recorded a demo which received a lot of local airplay. They went on to record an album for the Band 'N Vocal label in 1970 but split up before it was released. Consequently it received little airplay and flopped. The band all went on to college or further education. Today the album is exceedingly rare and even the limited edition reissue on Shadoks, which has been restricted to just 350 copies, seems destined to become the same before long. Musically, it consists of keyboard-dominated progressive rock and pretty uninspired progressive rock at that on side one. The second side is much better, with some exhilarating keyboard playing on *Self-Made God* the highlight. (VJ)

The Brigands (NY)

Personnel:	JOHNNY HARTMAN	gtr, ld vcls	A
	CAESER PACIFICI	ld gtr	A
	SAM MULDAVIN	drms	A
	ELLIOT WERTHEIM	bs, vcls	A

45:	I'm A Patient Man/ (Would I Still Be) Her Big Man	(Epic 1001) 1966

LAST LAUGH
BRIGADE

BRIGADE - Last Laugh LP.

45 Acetates:
(Would I Still Be) Her Big Man/
My One Chance To Make It (Belinda acetate) 196?
My Closest Living Relative/
Five Minutes To Train Time (Belinda Acetate) 196?

This band formed in 1965 in Forest Hills, New York. The flip side to their single, *(Would I Still Be) Her Big Man*, is a song about a guy working himself into the ground to pay for his girlfriend's expensive habits. It was written and produced by Arthur and Kris Resnick of **Third Rail** fame and is pretty good, with sharp lyrics and typical garage instrumentation.

Johnny, Caesar and Elliot were students at Forest Hills High School, and Sam went to Stuyvesant High School. Johnny, Caesar, and Elliot had begun jamming together and recruited Sam to sit in on drums for a gig they had in a building basement. **The Brigands** gigged at school dances and opened at alcohol-free night clubs.

Johnny Hartman lived in the same apartment building as song writers Artie and Kris Resnick. Artie arranged for the band to record a demo and then took it from studio to studio, trying to get a deal. Epic bit the hook, and at a meeting at Johnny's house, their parents signed five-year contracts with the label.

Patient Man was pick hit of the week on WJET in Erie, Pennsylvania.

In addition to the single, two uncredited Belinda acetates have been unearthed in the UK, featuring both tracks from the Epic single. As a result *Her Big Man* has been compiled on *Purple Heart Surgery, Vol. 2* (LP) and *My Closest Living Relative* on *Incredible Sound Show Stories, Vol. 10* (LP). Coincidentally *Five Minutes...* is exactly the same title as a song by the Opus IV.

(Would I Still Be) Her Big Man has been compiled on *Nuggets Box* (4-CD), *Sixties Punk Ballads Sampler* (LP), *Sixties Archive, Vol. 5* (CD) and *Back From The Grave, Vol. 2* (LP). (VJ/MW/KM)

Brigg (PA)

Personnel:			
	RUSTY FOULKE	vcls, gtr	A
	ROB MORSE	acoustic gtr	A
	JEFF WILLOUGHBY	bs, flute, piano, vcls	A

ALBUM: 1(A) BRIGG
(Susquehanna Sound Productions LP 301) 1973 R2

NB: (1) had an original pressing of 1,000. (1) has been counterfeited on vinyl (Hablabel 1002) 1988 and bootlegged on CD (Mind's Eye MER 32-158) 199?

This is an album of folk-tinged psychedelic rock, from a Danville, Pennsylvania band, although some dealers have previously listed them as Canadian. Not a particularly memorable album, but quite pleasant. *Hey Mister* is the best track, in a hippie style folk/progressive format.

BRIGG - Self Titled CD.

After **Brigg** broke up, Rusty Foulke (who later changed his name to Galen Toye Foulke) and Jeff Willoughby formed The Hybrid Ice Company. This group later shortened the name to Hybrid Ice and lasted from 1973 until the mid-nineties, releasing two albums: *Hybrid Ice* (A Street Records LP 1211) 1982 and *No Rules* (Pilot Records PR-8809) 1987.

The *Brigg* album was actually issued after **Brigg** had broken up and Hybrid Ice had formed; it was **Brigg**'s only album release, and there were no singles. The three record labels used by **Brigg** and Hybrid Ice (SSP, A Street, and Pilot) were all based out of Susquehanna Sound Productions in Northumberland, Pennsylvania where all three albums were recorded.

A Rusty Foulke song called *Magdalene* from the first Hybrid Ice album was later recorded by Boston for their *Third Stage* album. (JPu/VJ)

Bright Image (PA)

45: People In The Town/Julip Sanctuary (Amigo 114) 196?

Philadelphia-based band **Bright Image's** *People In The Town* features lots of fuzzy guitar and wailing vocals. It has been compiled on *Pennsylvania Unknowns Vol. 2* (LP), *Return Of The Young Pennsylvanians* (LP) and *Gathering Of The Tribe* (CD). (VJ)

George Brigman (MD)

Personnel:			
	JEFF BARRETT	drms	A
	GEORGE BRIGMAN	gtr, vcls, bs	AB
	RON COLLIER	harp, conga , vcls	A
	ED SELLERS	bs	B
	CHUCK WESTERMAN	gtr	B
	RICK WILLIAMS	drms	B
	DAVE WILSON	drms	B

ALBUMS: 1(A) JUNGLE ROT (Solid SR001) 1975 R2
2(B) I CAN HEAR THE ANTS DANCIN'
(cassette only) (Solid 003) 1982

NB: (1) was counterfeited on vinyl (Solid) 199?. (1) reissued on clear vinyl from the master tapes (Anopheles Records ANOP009) 2005 with a thick paste-on style jacket with insert. (1) also reissued on one CD with *I Can Hear The Ants Dancin'* (Bona Fide BONA 001) 2005 and four bonus tracks. (2) shown as by George Brigman & Split. (2) issued on vinyl (Or Records 004) 1994. 225 copies came with a thick paste-on style jacket while a further 1000 were made with a standard direct-to-board printed cover. (2) reissued on CD (Bona Fide BONA 002) 2005.

45: Blowin' Smoke/Drifting (Solid SR 8417) 1977

NB: shown as by Split.

JUNGLE ROT
GEORGE BRIGMAN

GEORGE BRIGMAN - Jungle Rot LP.

This was a local Baltimore, Maryland group. *Jungle Rot* is full of **Stooges**-like raw electric punk, superb psychedelic guitar and is very hard to find now. The album contains elements of psych, hard-rock and seventies punk and whilst the recording quality is crude it suits the savage vocal style. More accessible and in similar vein is *Human Scrawl Vagabond* (Resonance 33-8602) 1987 - a Dutch release. This includes material from his obscure *I Can Hear The Ants Dancing* 1982 cassette and a five-track EP *Silent Bones* (from 1985, which he originally recorded for Bona Fide) together with six previously unreleased tracks and is full of fuzztone guitar.

I Can Hear The Ants Dancin' has also been reissued on vinyl by OR records and more recently on one CD with *Jungle Rot*. There's also been a recent CD of previously unreleased material called *Rags In Skull* (Bona Fide BONA 003) 2007. This contains previously unreleased material and blends psychedelia and hard-rock. (CF/VJ)

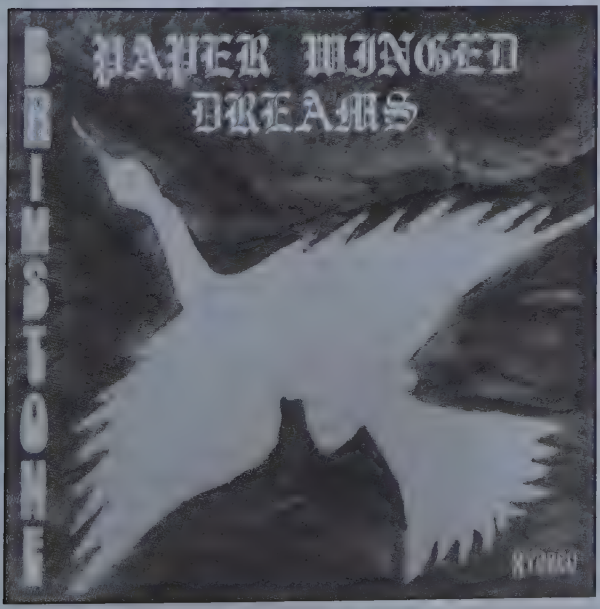
The Briks (TX)

Personnel:	RICHARD BORGENS	ld gtr	AB
	CECIL COTTON	vcls	A C
	LEE HARDESTY	gtr	ABC
	MIKE MARONEY	bs	ABC
	STEVE MARTIN	drms	A
	PAUL RAY	vcls	B
	CHRIS VAN DER CULT	drms	BC
	JAMIE HERNDON	ld gtr	C

45s:		I'm Losing/	
	α	It's Your Choice	(Rhodes Recording No #) 1966
		I Need You There/Sad	(Bismark BK-1012) 1966
		Can You See Me?/Foolish Baby	(Bismark 1013) 1966
		Can You See Me?/Foolish Baby	(Dot 16878) 1966
	α	I'm Losing/It's Your Choice	(Sellers Company no #) c1966
		NSU/From A Small Room	(Bismark 1020) 1967

NB: α Acetate.

Originally known as The Embers when they formed at Texas Tech early in 1965, this band relocated to Dallas in the summer of that year and renamed themselves **The Briks**. Their first single, which was preceded by an acetate, sold around 5,000 copies and was a hit locally. *Foolish Baby* was a pounding punk number, later compiled on *Flashback, Vol. 5* (LP); *Texas Flashbacks, Vol. 5* (LP) and *Highs In The Mid-Sixties, Vol. 13* (LP). The single was leased to Dot for nationwide distribution but did not become the big hit the band hoped for. Their progress was further interrupted when Cotton, Martin and their manager Reggie Lange were drafted in the summer of 1966 although Cotton later rejoined the band in January 1967 when his original replacement Paul Ray left to join The Cobras. Later in 1967 a live tape was made of the band at The Northwood Country Club and this can be heard on side two of *Texas Punk, Vol. 8*. They also recorded a second single, a rather weak cover of The Cream song *NSU* which flopped. Having failed to achieve success they disintegrated during 1968, but Richard Bergens later turned up on a single by **The Truth** and Cecil Cotton later moved to San Francisco where he played in The Snakes with Steve Karnavas (ex-**Chapparals**).



BRIMSTONE - Paper Winged Dreams LP.

The Briks have been extensively covered in Cicadelic's *Texas Punk* series. Apart from occupying one side of *Texas Punk, Vol. 8*, they have six tracks on *Texas Punk, Vol. 7*. In addition to *Can You See Me?*, *Foolish Baby* and *N.S.U*, there are three previously unreleased tracks: the cover version of The Animals' *Baby, Let Me Take You Home* as performed by the band on the 'Sump 'N' Else' TV Show; and *Over You*, a folk-rock melody and *Keep Down* with Paul Ray on vocals. *Texas Punk, Vol. 6 - Dallas, 1966* features *It Won't Be Wrong* and *It's Your Choice* - two previously unreleased tracks the last of which had been recorded along with *I'm Losing* early in 1966 prior to the first single. All of the tracks included on the Cicadelic vinyl compilation series, also appear on the Collectables CD box set *Acid Visions - Complete Collection, Vol. 3* (3-CD). In addition, a previously uneleased version of *It's Your Choice* appears on *Unissued Sixties Garage Acetates Volume 2* (CD) and there are live versions of *It's Not Easy* and *Let's Spend The Night Together* on *There Goes The Neighbourhood 3* (CD). (VJ)

Ashley Brilliant (CA)

ALBUM: 1 IN THE HAIGHT-ASHBURY (Dorash 1001) 1967 R1

Brilliant was a street poet active in San Francisco in the 'Summer Of Love'. This album documents a 'happening' in the Golden Gate Park and contains both spoken and sung lyrics. (VJ)

Brimstone (OH)

Personnel:	GREGG ANDREWS	vcls	A
	KEN MILLER	bs, voice	A
	BERNIE NAU	keyb'ds, clarinet, voice	A
	JIMMY PAPATOUKAKIS		A
	CHRISTOPHER WINTRIP	gtr, voice	A

ALBUM: 1(A) PAPER WINGED DREAMS
(Peppermint Productions PP-1022 1973 R2

NB: (1) was issued in a colour cover. (1) counterfeited on vinyl (PP 1022) 1989, limited to 250 copies with a black and white cover. (1) reissued on CD (No label) 199? and again on CD (Camellia) 199?

45: Home Cooking/Visions Of Autumn (Langco 3122/3) 1973

The album is melodic, early seventies progressive rock, with the title track probably the pick of side one, which contains short structured songs. Side two is a complex suite in five movements. Each movement, except the last is symbolic of something. The first, an instrumental composition on a childhood fantasy, symbolises the Crown of Creation. The second is symbolic of the Resurrection. It features some nice solo vocals complimented by intermingled harmonies. The third is symbolic of The Conception of Life and culminates in lots of instrumentation and percussion. The fourth is the most melodic part of the suite. Lyrics dominate the music but there's some nice guitar work and counter-pointing vocals. Given what has gone before the epilogue is a little disappointing but overall this is worth investigation. It was recorded in Youngstown, Ohio although the band came from Cleveland, Ohio. (VJ/MW/GGI)

Brimstone (FL)

45: Blowin' In The Wind/Trinket (Firebird 1800) 1969

This band was a soulful outfit from Florida. Their single was produced by Arthur Aaron and Stan Schwartz (MW/GGI/SR)

The Brimstones (TX)

45: It's All Over Now But The Crying/
What Is This Life? (MGM 13653) 1966

This Dallas, Texas band had no other recorded output. *It's All Over Now But The Crying* later resurfaced on *Pebbles, Vol. 17* (LP). It's a rather demented R&B influenced fuzz-rocker superimposed with rather emotive vocals. (VJ/MW)

The Brimstones (CA)

Personnel incl: CECIL HUTCHINGS
PAUL McCARTY
RICHARD SMITH

45: Cold Hearted Woman/I'm In Misery (World Pacific 77834) 1966

This Anglophile bunch from Placerville, near Sacramento, California was still cranking out Invasion sounds in the summer of 1966. *Cold Hearted Woman* is a bright patchwork of derivative pop, where one can play 'spot the influence'. *I'm In Misery* is more convincing, a classy Beatlesque minor-mooder. Both sides are aired on *So Cold!!!* (CD). (MW)

Bristol Boxkite (CA)

Personnel:			
	FRED ALLEN	drms	AB
	JERRY DOHRMAN	bs	AB
	BILL ELLIS	gtr	AB
	DENNIS HUTCHISON	vcls	A
	BILL INADOMI	gtr, vcls	AB
	DAVE MESQUITE	gtr	AB
	SANDY WHITE	vcls	B

45: If You Love Me/Colors Of Love (World Pacific 77886) 1968

Castro Valley, California sextet **Bristol Boxkite** recorded material for an album at Golden State Recorders with Leo De Gar Kulka in late 1967; but all that emerged the following spring was a solitary single. Both sides are sunny folk-pop similar to **We Five**. One of the unreleased cuts *I'm Feeling Good* has been dug up on *You Got Yours!* (CD). (MW/Alec Palao)

The British Colonels (TX)

Played a lot around the Dallas area of Texas in the mid-sixties but never made it onto vinyl at the time. *Texas Punk, Vol. 9* (LP) and *Acid Visions - Complete Collection, Vol. 3* (3-CD) includes *Come Back*, a rather inconsequential previously unreleased recording by the band. (VJ)

The British Walkers (VA>DC)

Personnel incl:			
	ROY BUCHANAN	gtr	A
	BOBBY "THE KID" HOWARD	vcls	ABCDEFG H
	MIKE KENNEDY	drms	AB
	JUNIOR GIL	bs	AB
	JIMMY CARTER	gtr	BCD
	GARY KINGERY	drms	C
	RONNIE WELBORNE	bs	C
	JACK BROOKS	bs	DEFG
	STEVE LACEY	drms	DEFG
	TED SPELEOS	gtr	EF
	JOHN HALL	bs, keyb'ds	F
	TONY FALSO		G
	GEOFFREY RICHARDSON		G
	MIKE ZACK	drms	H

CD: 1 THE BRITISH WALKERS ARE COMING (Turkey Mountain TM 2109) 2009

				HCP
45s:		I Found You/Diddley Daddy	(Try 502) 1964	-
		Lonely Lover's Poem/ The Girl Can't Help It	(Charger CRG-108) 1965	
	α	Watch Yourself/Bad Lightnin'	(Manchester 651120) 1965	-
	α	The Story of My Life/ Bad Lightnin'	(Manchester 651121) 1965/6	-
	β	Sh'mon/Sh'mon Pt.2	(Soultime 001) 1966	-
	χ	Shake/That Was Yesterday	(Cameo 466) 1967	106

NB: α recorded by Bobby Howard with Nashville session players. β shown as by Mr. Dynamite. χ recorded by Bobby Howard, Larry Kidwell and Chartbusters members.

Originally a Virginia outfit called Bobby Howard and The Hi-Boys (line-up 'A'). Bobby Howard had already established himself on the scene with **Link Wray**'s band, the Wraymen, and continued to record with **Wray** and as a solo artist.

Bitten by the Invasion bug, they changed to an Anglophile name and style and soon became a big attraction on the Washington, D.C. scene alongside **The English Setters**, **Fallen Angels**, **Chartbusters** and Telstars. Their name was actually taken from a shoebox.

The debut single reflects the Liverpool influence - a Beatlesque pop ballad backed by a driving Bo Diddley beat-stomper with harmonica. It was written and produced by Roy Buchanan. The follow-up employed the same formula - a tender Searchers-styled ballad backed by a rousing beat version of Bobby Troup's *Girl Can't Help It*. *Watch Yourself*, written by Bobby Howard and **Link Wray**, looks to Bo Diddley again for the shufflin' rhythm with a nod to the Rolling Stones for moody attitude, then adds some cool slippery-smooth guitar runs - one of the class cuts on *Sixties Rebellion, Vol. 16* (LP & CD). *Bad Lightnin'*, notable for more great harmonica and raw vocals, is on the *Signed, D.C.* (LP) compilation. Bob Embrey reveals in his fanzine, "D.C. Monuments", that the Manchester singles were recorded in Nashville by Bobby Howard with session musicians.

Shake is one of the more accomplished cover versions and can also be heard on *A Journey To Tyme, Vol. 4* (LP) and *Who Needs Tomorrow?* (CD) - it features excellent R&B vocals, a great rhythm section and an unexpected fuzz solo. The flip is an orchestrated beat ballad. Bob Embrey notes that this single was actually recorded in New York City by Bobby Howard with members of **The Chartbusters** and Larry Kidwell of Lawrence & The Arabians on keyboards.

Bobby Howard left soon after in 1967 and joined **The Mad Hatters** briefly before forming the Sweet, a blue-eyed soul group who put out a couple of singles on Smash. He'd team with **Link Wray** again in the early seventies and release a solo album as Mordicai Jones.

The British Walkers strolled on through many line-ups but never recorded again and finally folded in 1969. Bobby Howard was the only member to play on all their recordings.

Amongst a host of local heroes that passed through their ranks the most famous is original guitarist **Roy Buchanan**, already a seasoned and in-demand player at the time. He would move on through a succession of other bands (Outcasts, Fourmost, Uncalled Four) and famous artists before a solo career that came to prominence in the early seventies with the sublime instrumental *Sweet Dreams*.

Mike Zack, who replaced Steve Lacey, was from Lawrence & The Arabians and would go on to many other outfits including Wild Honey, Reasons Why, **Puzzle**, **Cherry People** and Nils Lofgren's band.

Jimmy Carter moved on to the **Telstars** and was reunited with Zack in Wild Honey. Steve Lacey also joined the **Telstars** and would move on to Smalltalk, **Puzzle** and Tractor.

Hall and Speleos teamed up with Boston emigres **Barbara Keith** and ex-**Remains** drummer N.D.Smart to form **Kangaroo**. John Hall would find greater success in the mid-seventies with Orleans.

Thanks to Bob Embrey and his "D.C. Monuments" fanzine (issue #2 is devoted to **The British Walkers**) for straightening out the personnel details.

The British Walkers Are Coming CD compiles many of their single cuts, some tracks that Bobby Howard recorded with session men in Nashville in March 1966, including a beat version of *The Story Of My Life* that included Robbie Robertson, Rick Danko, Kenny Buttrey and Charlie McCoy. The CD also features a recent one-hour TV show plugging the band's recent reunion and has a detailed eight-page booklet with full band history and rare pictures..

For more information on the D.C. scene check out Mark Opsasnick's 'Capitol Rock' (Fort Center Books, 1996). (MW/VJ/BE)

B. Brock and The Sultans (?)

ALBUM: 1 DO THE BEETLE (Crown CST-399) 1964 SC

Another Beatles look-alike released on a budget label, with a cover of *I Want To Hold Your Hand* and extremely imaginative song titles: *Beetle Walk, Do The Beetle, Mexican Beetle, Fast Beetle, Little Brown Beetle...* (SR/MW)

Jaime Brockett (MA)

ALBUM: 1 REMEMBER THE WIND AND THE RAIN (Oracle ORS-701) 1969 SC

NB: (1) reissued (Capitol ST-678) 1969 and later reissued on CD (Collectors' Choice CD-CCM-0539) 2005.

Brockett was a Boston folk-rock singer. Mainly notable for one track, *Legend Of The USS Titanic*, his album was first released on Oracle and then licensed by Capitol, on the same deal as **Brother Fox And The Tar Baby**. **Brockett** released two further albums on Capitol. (SR)

The Brogues (CA)

Personnel:			
	RICK CAMPBELL	organ, vcls	AB
	GREG ELMORE	drms	AB
	EDDIE RODRIGUES	gtr	AB
	BILL WHITTINGTON	bs	AB
	GARY GRUBB (DUNCAN)	vcls	B

EPs: 1(A/B) THE BROGUES (Line/Taxim 3012) 198?
2(A/B) Someday/But Now I Find/I Ain't No Miracle Worker/
Don't Shoot Me Down (Sundazed SEP 114) 1996

NB: (1) and (2) contain both their 45s.

45s: Someday/But Now I Find (Twilight 408) 1965
Someday/But Now I Find (Challenge 59311) 1965
Don't Shoot Me Down/
I Ain't No Miracle Worker (Challenge 54316) 1965

Although **The Brogues**' lifespan extended a mere nine months, and their recorded output was limited to just two singles, they are remembered as one of the best sixties punk bands - and as a precursor to **Quicksilver Messenger Service**.

The Brogues formed towards the end of 1964, playing their first gig on New Year's Eve that year and quickly gathering a following in their home town of Merced, California. It wasn't long before they cut a couple of demo tracks at a studio in Fresno, and the Hush label picked up on the stronger of them, *Someday*. (The other track, *Journey* is reputedly a poor instrumental which sounds like a TV theme tune). They were quickly signed up by Hush who prompted them to re-record the track at Coast Recorders, San Francisco for their first single. Although *Someday* wasn't typically representative of the band's sound - being more of a folk-rocker, it's still pretty decent and the flip is more akin to their Brit-Invasion influences.

The single was a local hit around Bakersfield and Fresno, and they even got to play alongside bands such as the Zombies and plug the single on an L.A. TV show. It was also around this time that they recruited (pinched) Gary Grubb from another local group The Ratz, his vocal style fitting **The Brogues** penchant for "American music with a British accent", i.e. Brit Invasion styled R&B revved up with passion and ferocity.

Someday was licensed by major indie Challenge, and the new label took them to L.A. to record a follow-up - *Miracle Worker* being selected from a pile of demo acetates and *Don't Shoot Me Down* being written by the band almost on the spot.

This epic punk single should have burned up the charts, but unfortunately **The Brogues** were in the hands of bigger forces... within a few weeks Eddie and Rick had received draft notices and had no option but to quit. With the heart torn out of the band, auditions were held, but it was quickly realised that the magic could not be re-constructed, and they decided to disband. Greg and Gary decided to stay in San Francisco, forming **Quicksilver Messenger Service**, whilst Bill went on to **Family Tree**, together with ex-Ratz member Bob Segarini.

Compilation coverage has so far included both sides of both their singles plus the demo version of *Someday* on *The Hush Records Story*; both sides of their first single on *Sound Of The Sixties: San Francisco Part 2* (LP); both sides of their second 45 on *Psychedelic Microdots, Vol. 1* (CD) and *I Turned Into A Helium Balloon* (CD); *Don't Shoot Me Down* on *Garage Music For Psych Heads* (cassette) and *Pebbles, Vol. 10* (LP); and *I Ain't No Miracle Worker* has resurfaced on *Mindrocker, Vol. 1* (LP), *Nuggets, Vol. 6* (LP), *Nuggets Box* (4-CD), *Trash Box* (5-CD), *Excerpts From Nuggets* (CD), *Best of Pebbles, Vol. 1* (LP & CD) and *Sundazed Sampler, Vol. 1* (CD).

For a more in-depth and eloquent article on **The Brogues** see Alec Palao's write-up on Hitomi I's Trans-World '60s Punk:Cutie Morning Moon website: http://60spunk.m78.com/ (VJ/MW)

Broken Arrow (?CA)

45: Every Night - You Never Give Me Your Money/
Keep On Truckin' (Vault V-968) 1970

Possibly a San Francisco or Los Angeles band, their name may have been inspired by Neil Young but they chose to do a heavy, soulful medley of Beatles songs on their only single. It was co-produced by the **Challengers'** Ed Fournier, who also composed the flip. (MW)

Broken Bow & Idabell (LA)

ALBUM: 1 THIS ALBUM IS DIFFERENT (w/lyric sheet and sticker) (Broken Bow & Idabell no #) 1976 R1

From Shreveport, Louisiana this relatively recently discovered item was compiled by two musicians on a 16-track machine. The album's tracks are elaborately arranged and broadly in the seventies pop-rock style with an element of comedy. There is little to attract psych fans and only the occasional synthesiser for prog fans, but the songs are well written and the musicianship is professional for a private pressing. The album is presented in a gatefold cover. (VJ)

Bronin Hogman Band (NH)

ALBUM: 1 BRONIN HOGMAN BAND (Gamut) 1975 R1

From Manchester, New Hampshire this band was formed while all eight band members were still in High School. After all the members graduated, and with one album under their belt, they became a popular act on the New England college circuit, often opening for major acts. This album is a

TRANSLUCENT WORLD
Strange

TERRY BROOKS AND STRANGE - Translucent World LP.

progressive rock effort dominated by keyboards and synthesisers. This is not a psychedelic record, but it will appeal to collectors of local progressive rock albums. (HS/SR)

Donnie Brooks (CA)

45s:	Abracadabra/ I Know You As A Woman	(Happy Tiger HT 526) c1969
	Hush/I Know You As A Woman	(Happy Tiger HT 544) c1969
	My God And I/Pink Carousel	(Happy Tiger HT 551) c1969
	(I Wanna) Have You For Myself/ Rub-A-Dub-Dub	(Happy Tiger HT 566) c1970
	I'm Gonna Make You Love Me/ Pink Carousel	(Happy Tiger HT 579) c1970

Donnie Brooks is now largely forgotten but released nearly 30 singles between 1959 and 1971 on various labels. Most of them are pop, but the ones released for the Happy Tiger label in the late sixties are quite interesting, in a California pop-rock vein.

Produced by Ray Ruff, the **Joe South** song, *Hush*, was arranged by Keith Olsen (ex-**Music Machine** and **Millennium**) while **Val Stoecklein** wrote the flip, arranged by Dick Hieronymus. (SR)

Terry Brooks and Strange (FL)

Personnel:	TERRY BROOKS	ld gtr, vcls	AB
	BOB GRIFFIN	bs	A
	JOHN KOTCH	keyb'ds, moog	B
	DONNIE CAPETTA	bs	B
	JIM CHAPMAN	drms	B
	(DONALD L. HALL	strings	A)
	(DON HASTE	drms	A)
	(BOB CARA	bs	B)
	(BRIAN LEARY	drms	B)

ALBUMS:	1(A)	TRANSLUCENT WORLD	(Outer Galaxie TW 1000) 1973 R1
	2(B)	RAW POWER	(Outer Galaxie OG 1001) 1976 R1

NB: (1) reissued on vinyl (Psycho 34) 1985. (2) reissued on vinyl (Psycho 2) 1984 respectively. (1) reissued on CD (Akarma AK 001) 1998. (2) reissued on CD (Akarma (AK 004) 1998.

Also of interest is *To Earth With Love* (Star People SPR-0005) 1980, reissued on CD by SPM and by Strange Records (CD001) 1995; and *High Flyer* (Star People SRP 0013) 1981. There is also a rare test pressing with one side of the *High Flyer* album pressed on both sides, 75 copies were pressed on orange vinyl and had Criteria Studios labels glued on by hand.

45s:	α	Jimi/Hey Mr Lonely Man	(Outer Galaxie 305322) 197?
	α	A Thousand Miles From Nowhere/ Annihilation	(Outer Galaxie 32157) 197?
	α	Color My World/ Queen Of The Mountain	(Outer Galaxie 11229) 197?
		Hay, Mr. Lonely Man/ Are You My Friend	(Outer Galaxie 11520) 1974

NB: α shown as by Strange. Later 45's as **Terry Brooks and Strange** include: *Bottom Line/Do You Believe* (Star People 0001) 1979; *Do You Believe/Bottom Line* (Star People 0002) 1979; *Disco Queen/I Promise You My Love* (PS) (Star People 0003) 1979; and *Disco Queen/What Kind Of Man* (PS) (High Frequency 4178) 1978. There was also a 12" with two different versions of *Mr. Strange, Mr. Strange/Mr. Strange* (12") (Florida Rock Inc. 4002) 1987, which came with a copy of a document where a certain Dr. Chisholm attests that Mr. Brooks may be a bit strange, but not mentally insane.

This heavy Orlando, Florida-based seventies psychedelic rock outfit is worthy of investigation. All of the material is written (or in one case co-written), arranged, directed and produced by **Terry Brooks**, and pretty mindblowing some of it is too.

The stand-out track on the first album is *Ruler Of The Universe*, which is full of psychedelic guitar and sound effects. *The Kiss Of A Butterfly* is full of fuzz guitar and *Lost* is more laid-back in style.

RAW POWER
STRANGE
PSYCHO RECORDS

TERRY BROOKS AND STRANGE - Raw Power LP.

On *Raw Power*, *Fields And Fields Of People* and *Love Me* are quite strong vocal numbers, *Are You My Friend?* and *To The Far Side Of Time* are space rock and the title track, a powerful psychedelic haze. The whole of side two is taken up by the 19-minute long *Life Jam*, which sounds largely improvised and not wholly successful.

The first albums are only recommended to connoisseurs of space-rock and psychedelic freak-outs, but the third is really psychedelic hard-rock and *Bottom Line*, *Woman* and *Mister Strange* are all strong songs. This album should have a much wider appeal.

You'll also find *Ruler Of The Universe* on *Endless Journey - Phase Three* (LP) and *Endless Journey - Phase I & II* (2-CD). (VJ/MW)

Broth (NY)

ALBUM:	1	BROTH	(Mercury SR 61298) 1970 SC

NB: (1) also released in Germany (Mercury 6338 032).

This heavy progressive group thought to have come from New York City with eight members (including horns and Latin percussions) released an album which is now a very minor collectable. One of its cuts, *I'm A King*, was also included on Mercury's 1970 *Dimension Of Miracles* (LP) compilation. (VJ/RRf/SR)

Brother Bait (IL)

ALBUMS:	1	BROTHER BAIT	(Tiger Lily 14070) 1976 SC
	2	ALIVE	(Tiger Lily 14071) 1976 SC

These are fairly mainstream albums, but well-played with lots of lead guitar and some jazzy experimentation. The band was from Illinois. (VJ)

Brother Fox And The Tar Baby (MA)

Personnel:	RICHIE BARTLETT	gtr	A
	TOM BELLIVEAU	bs	A
	DAVE CHRISTIANSEN	gtr	A
	BILL GARR	drms, perc	A
	STEVE HIGH	vcls, perc	A
	JOE SANTANGELO	keyb'ds	A

ALBUMS:	1(A)	BROTHER FOX AND THE TAR BABY	(Oracle 703) 1969 SC
	2(A)	BROTHER FOX AND THE TAR BABY	(Capitol ST-544) 1969

NB: (1) reissued on CD (Tone Arm TONEARM 10) 2009.

45: Electric Chair/Steel Dog Man (Capitol 2940) 1970

This band also recorded as The Traits. Their album is pretty varied but a couple of tracks, *To Your Dreams* and *Mr. Sleepy*, veered towards psychedelia. Bartlett had previously been with The Profets, who didn't make it onto vinyl and **The Front Page Review**, who recorded an album for Big Mouth in 1967, which was never released. He played in The Fools in 1980. His involvement certainly places them in New England, almost certainly Boston. Both albums are identical, the first being released privately.

Tom Belliveau is the same 'Ducky' Belliveau involved with **Pugsley Munion**. One cut, *Steel Dog Man* has resurfaced on *White Lace & Strange* (CD). (VJ/MW)

Brotherhood (CA)

Personnel:	RON COLLINS	organ	A
	DRAKE LEVIN	gtr	A
	MICHAEL SMITH	drms	A
	PHIL VOLK	bs	A

ALBUMS: 1(A) BROTHERHOOD (RCA Victor LSP-4092) 1968
2(-) BROTHERHOOD BROTHERHOOD (RCA Victor LSP-4228) 1969

45: Box Guitar/Jump Out The Window (RCA Victor 47-9621) 1968

Formed by **Levin**, Volk and Smith after their exit from **Paul Revere and The Raiders**, and cultivating a similar pop territory. The first album contains strident pop with some heavier sounds than their predecessors but also adds some unwelcome brass and orchestration. One immediate stand-out is *Doin' The Right Thing (The Way)*, a dramatic, sitar-influenced power-popper straight out of the **Paul Revere And The Raiders** school. Otherwise it is fairly undistinguished pop and ballads.

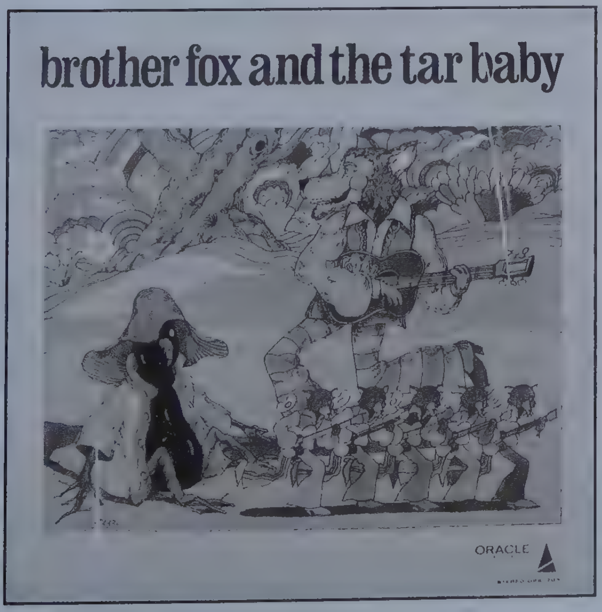
They also recorded as **Friendsound** and were based in California. (MW/CF)

Brotherhood (OH)

Personnel:	MICHAEL COE	flute, gtr, vcls	A
	BILL FAIRBANKS	bs, piano, gtr, vcls	A
	JEFF HANSON	ld gtr, vcls	A
	DON HOSKINS	drms	A
	JOHN HURD	keyb'ds, bs, vcls	A

ALBUM: 1(A) STAVIA (Rite BH 501) 1972 R2

NB: (1) reissued (No label) 1995 in a limited edition of 300 with two unrelated bonus tracks.


brother fox and the tar baby
ORACLE

BROTHER FOX AND THE TAR BABY - Self Titled LP.

From Ohio, this **Brotherhood** (unconnected to the ex-**Raiders** bunch), played an interesting mix of psych and prog-rock with some Latin influences, a roaring organ, a strong guitar and an electrified flute. Only 200 copies of this private-pressed album were made. The two bonus tracks on the 1995 bootleg were bizarrely taken from the UK *Psychedelic Salvage Company* compilation! (SR/NK)

Brotherhood Of Peace (NC)

ALBUM: 1 CUTTIN' LOOSE (Avanti AV12-003) 1975 R1

This was a mainstream seventies rock band from North Carolina. The album's crude production (it was one of Don Dixon's earliest projects) may appeal to garage-niks and there are a couple of hard-rock cuts. Mostly, though, we're talking straightforward seventies rock. (VJ)

The Brotherhood of Soul (NY)

45: The Morning After/Save Me (Goldbug no #) 1967

This single had escaped the attention of all but the most curious garage/psych collectors, until now. Recorded at Abtone Studios in 1967, it's assumed that the band was from New York City (or New York State), so you'll find their dreamy, psychy instrumental *The Morning After* on *Psychedelic States: New York Vol. 2* (CD). (MW)

BLC (Brother Love Congregation) (TX)

Personnel incl: LARRY ANDERSON
B.S. HYPENFINKLE

45s: Bringing Me Down/
She's Gonna Love That Boy (Kumquat 1) 1968
I Don't Want To Go/
What Can You Do When You're Lonely? (Kumquat 3) 1970

This Texas band, originally known as **Brother Love Congregation**, issued their first single under this name. *Bringing Me Down* can also be heard on *The Cicadelic 60's, Vol. 2* (LP) and *The Cicadelic 60's, Vol. 4* (CD), whilst *She's Gonna Lose That Boy* has resurfaced on *Sixties Rebellion, Vol. 2: The Barn* (LP) and *Sixties Rebellion Vol's 1 & 2* (CD). They followed this with a pretty good psychedelic single *I Don't Want To Go* (credited to **BLC**) which later appeared on *Acid Visions Vol. 2* (LP) and *Acid Visions - The Complete Collection Vol. 1* (3-CD).

Apparently the same group may also have recorded as Jeremiah one single:- *Jeremiah/Forever Never Comes* (Kumquat 2) around 1969. (VJ)

The Brothers (CA)

45s: Today Is Today/With The Rain (White Whale WW 250) 1967
The Girl's Alright/ Love Story (White Whale WW 255) 1967

Probably a studio group, this California act similar to **Association** released two pop singles. These were produced by Ted Glasser and arranged by Mike Rubini for Feigin and Lasseff Production. The first offers two songs written by Vern McIntire and Dorlee, the second is slightly better, with **Warren Zevon** and Randy Newman songs.

Zevon may have played with **The Brothers** for a while. (SR)

Brothers (?)

Personnel:	DANNY GUY	A
	TOM GUY	A

ALBUMS: 1(A) RAINBOW RIDER (Windfall KC-32178) c1970

Housed in an amazing sleeve with magic mushrooms, the first album by these brothers will interest fans of mellow psych, with cuts like *Magical Man*, *The Prophet* (with sitar), *Mighty Ocean* and the title track. Windfall was a subsidiary label of Columbia.

Their second album was released on a local Tennessee label. (SR)

The Brothers and Sisters (TX)

45s: I Call Your Name/And I Know (Soft 979) 1966
I Call Your Name/And I Know (Tower 262) 1966

A pretty dire garage punk outfit from Texas judging by *And I Know*, which can also be found on *Flashback, Vol. 3* (LP), *Texas Flashbacks, Vol. 3* (LP & CD) and *Garage Punk Unknowns, Vol. 2* (LP). This was a different group from the Texas Valley's Brothers & Sisters who released *See What Tomorrow Brings* on Pharaoh (153) in 1966. (VJ)

Brothers Grim (CA)

45: You'll Never Be Mine/Scuzzy (Triple Tigrrr 7) 196?

You'll Never Be Mine includes loads of screaming girls. Not a bad effort from this folk-rock outfit from Los Angeles, it can also be heard on *Garage Punk Unknowns, Vol. 4* (LP). (VJ)

Brother Son (CO) - see **Diamondhead (CO)**.

Brougham Closet (WA)

Personnel:	STEVE JOHNSON	bs, vcls	A
	MIKE KNIGHT	ld gtr, vcls	AB
	KIRK MORTON	keyb'ds, vcls	AB
	DAVE WHITE	drms, vcls	AB
	JOE DAGGY	bs, vcls	B

45: To Say Goodbye/Wishing (Mother Bear MB #538) 1968

The wittily-named **Brougham Closet** (first word is pronounced "Broom") emerged from a cupboard in Woodland, Washington in 1966 although it wasn't until they won a 'Battle of The Bands' in the summer of 1968 that they got the chance to record. Their sole and rarely seen single showcases a pair of Mike Knight compositions, both of which are soft-rock with a West Coast vibe. *To Say Goodbye* is a dreamy lament; *Wishing* is more immediately impressive - pounding pop-rock with throbbing Hammond and shades of **Clear Light**.

Producer Rick Keefer had recorded as **Secret Agents Of The Vice Squad** in Los Angeles in 1965 before relocating to Portland, Oregon where he started the Ridon label. His other production credits around that time include **New Tweedy Bros!, Phantoms, Stone Garden, United Travel Service**, and **Wallflowers**.

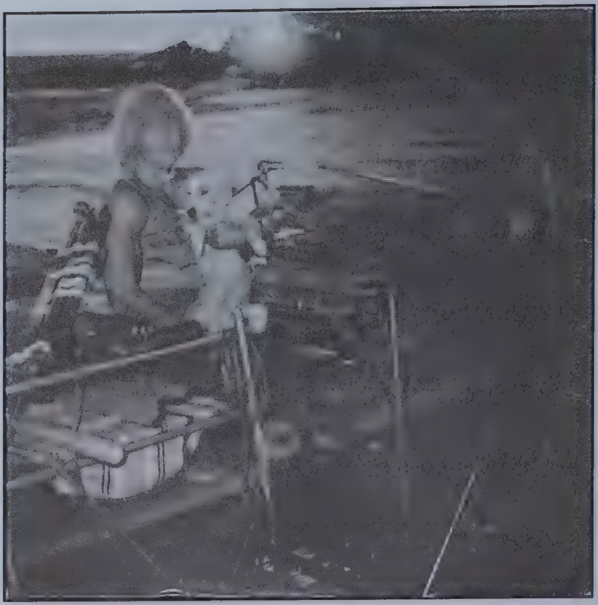
The band split in 1969. (MW)

Bob Brown (NY)

Personnel:	BOB BROWN	vcls, gtr	AB
	JOE CLARK	piano, organ	AB
	MARSHALL HAWKINS	bass	A
	ROLAND HENDERSON	viola, violin	A
	BILL LaVORGNA	drms	A
	ORIN SMITH	gtrs	AB
	LORNA BEARD	violin	B
	RUSTY CLARK	viola	B
	EDDY GOMEZ	bs	B
	ALETA GREENE	backing vcl	B
	RICHIE HAVENS	backing vcl	B
	BILL KEITH	pedal steel	B
	ERIC OXENDINE	bs	B
	ROB WINDSOR	drms	B

ALBUMS: 1(A) THE WALL I BUILT MYSELF (Stormy Forest SFS 6007) 1970
2(B) WILLOUGHBY'S LAMENT (Stormy Forest SFS 6008) 1971

Produced in New York City by **Richie Havens** on his own label, **Bob Brown** is a psych/folk singer influenced by **Tim Buckley**. Both albums are interesting, although very similar in style: dreamy vocals, some melancholic long tracks (*Icarus, Light Of Children Come, Seek The Sun*), with a competent backing group.



BOBBY BROWN - The Enlightening Beam Of Axonda LP.

Not to be confused with California one-man-band **Bobby Brown,** as some dealers do! (SR)

Bobby Brown (CA)

ALBUMS: 1 THE ENLIGHTENING BEAM OF AXONDA (Destiny DR 4002) 1972 R1
2 LIVE (Destiny DR 4001) 1978 SC
3 PRAYERS OF A ONE MAN BAND (Destiny DR 2002) 1982 SC

NB: (1) has been repressed many times! Earliest known pressing says on back cover "For additional copies, send $5.00 to...", the second pressing says a higher price, third pressing higher etc. (1) reissued on CD (Akarma AK 298 CD) 2004. (2) copies say "Send $6.25" on the back. (3) was his last known album. Copies say "Send $8.50" on the back.

This multi-instrumentalist from Sacramento, California uses a wide range of homemade instruments on these three albums. Musically, they could be described as psychedelic folk and at their better moments a mystical atmosphere is achieved. Sadly, however, on some occasions (particularly *Mambo Che Chay* on the first) **Bobby Brown** sounds extremely like Rolf Harris! They were released on his own label and the original pressings have become minor collectors' items. **Bobby Brown** performed his one-man-band act extensively up and down the West Coast through the eighties and sold his records out of his van. (VJ/CF)

Charlie Brown (IA)

Personnel:	CHARLIE BROWN	vcls	A
	BOB FERNBACH	autoharp	A
	SHERRY NOYES	accordion	A
	HARMONICA SLIM	hrmnca	A
	GENE TAMBOR	gtr, vcls	A
	MATT UMANOV	gtr	A
	PAT WINSTON	vcls	A

ALBUM: 1(A) TETON TEA PARTY (Broadside BR 305) 1966 SC

NB: (1) reissued on CD (Folkways Records 5305).

Born Charles Edward Artman and son of a Methodist minister in northern Iowa, **Charlie Brown** was, according to the extensive liner notes of his only album "a mystic, poet, folksinger, baker of bread, builder of tepees and prophet of The New Age Of Consciousness". After moving to California and experimenting with various religions, "often with the help of certain chemical catalysts", **Brown** adopted an identity with the Indian and chose to live in tepees and organized Indian Ceremonies, which got him arrested for possession of peyote. He also attracted the attention of the local police for building up his tepee on various sites (University of California, military bases etc.).

Housed in a superb sleeve which shows him like a kind of new Messiah (bearded, long-haired, surrounded by fire, shining cross, masks, mountains etc.), the album sadly doesn't live up to expectations. Produced by Anthony Kent and recorded in New York in 1966 with some local folk musicians, it consists of traditional folk, the best track being the long *Ballad Of Earl Durand*, the story of a man "Born too late a mountain man, he was shot down in the Tetons, by the Law's bloodthirsty band". It may interest fans of the first **Holy Modal Rounders** albums. (SR)

Doug Brown (MI)

45: TGIF/The First Girl (Hide Out 1008) 1966

From Detroit, Michigan here's an obscure single by the former Omens leader and future member of **Beach Bums** and **Bob Seger And The Last Heard**. He had numerous other soul/blues singles, solo and fronting bands, from the early sixties onwards which are way outside the scope of this project.

Compilation appearances include *First Girl* on *Best Of The Hideouts* (LP); and there are three cuts credited to Doug Brown and The Omens on *Friday At The Hideout* (CD) - *Thank Goodness It's Friday*, *Youth and Experience* (originally issued as a flexi) and a radio spot *Norwest Lounge*. (SR/VJ/MW)

Scott Brown and The Tempests (OR)

ALBUMS: 1 TEN SPEED (Fish Creek FLM 400) 1975 SC
2 RATTLESNAKE JOE (Fish Creek FLM 4003) 1977

This was a rural-rock outfit from Oregon. (SR)

Charles Browning (DC)

ALBUM: 1 A CHOIRBOY'S LAMENT
(Sounds Reasonable Incorporated SRI# unk) 197? R1

This District of Columbia artist's album was folk with female harmonies, percussion and bass. The material is mostly self-penned, but there is a cover of *Codine* and some Joan Baez numbers. Emmylou Harris makes a guest appearance. (VJ)

Brown Dust (?)

Personnel:			
	PAUL CISNERES	horns	A
	CHARLES LONGORIA	bs, vcls	A
	LARRY NORAGER	gtr	A
	VINNIE PARELO	drms	A
	FRANK RAMES	vcls	A
	GEORGE STANLEY	horns	A

ALBUM: 1(A) BROWN DUST (Family Productions FPS-2701) 1972

45: Do You Believe In Magic?/
Fantasy Folk (Family Productions 0904) 1972

This little known hippie band blends good guitar work, horns and West Coast country-rock influences. They covered a **Lovin' Spoonful** song on their single. Family Productions also released albums by **Sleepy Hollow**, **Mama Lion** and **Velvert Turner**. (SR)

Brownscombe and Kleiner (NJ)

ALBUM: 1 FIND A SIMPLE LIFE (No label) 1974 R2?

From New Jersey, this album was recorded by a rare folk duo mixing original material (*Red Dog, Great Spirit*) and some traditionals. Only 300 copies were pressed. (SR)

Brownstone (CA)

Personnel:			
	MICHAEL FRASS	keyb'ds, vcls	A
	DAVID P. HOFFMAN	gtr, vcls	A
	SAMUEL F. JOHNSON	drms	A
	BARBARA LOPEZ	vcls	A
	STEVE SELBERG	bs, oboe, vcls	A
	DOUGLAS WELBAUM	ld gtr	A
	(DAVE DICKERSON		A)
	(BOB GISONNO		A)
	(TOM JUSTIN		A)
	(TOM SCOTT		A)

ALBUM: 1(A) BROWNSTONE (Playboy PB 110) 1973

Recorded in Los Angeles and produced by Al Schmitt, Russell Schmitt and Jerry Hudgins, this album should interest West Coast fans with its powerful female vocals and good guitar work a la **Fear Itself**. Al Schmitt, who had previously worked with the **Jefferson Airplane** and **Ivory**, managed the Pentagram label, and obviously knew what to do with the fine voice of Barbara Lopez and the fluid guitar of Doug Welbaum. The choice of material was judicious too: Free's *Be My Friend*, Ike Turner's *Too Much Woman*, *Sweet Lullaby* by Randi Jacobs and six originals co-written by the group members and Bob Gisonno.

The liner notes state that the group formed circa 1967 as Fair Befall. (SR)

Brush Arbor (CA)

ALBUMS: 1 BRUSH ARBOR (Capitol ST-11158) 1973
2 BRUSH ARBOR 2 (Capitol ST-11209) 1973

This is a gospel and country-rock band that formed in San Diego, California. (VJ)

Brute Force (?)

ALBUM: 1 EXTEMPORANEOUS (B.T.Puppy BTPS-1015) 1970 R2

NB: (1) reissued on CD (Rev-Ola CRREV36) 2004 with one bonus track.

This is a live-in-the-studio recording with a strong political slant and risqué lyrics. Its value is really due to its rarity. (VJ)

The Bruthers (NY)

Personnel:			
	ALF DELIA	bs, vcls	A
	FRANK DELIA	ld gtr, vcls	A
	JOE DELIA	keyb'ds, vcls	A
	MIKE DELIA	drms, vcls	A

ALBUM: 1(A) BAD WAY TO GO (Sundazed LP 5173) 2003

45: Bad Way To Go/Bad Love (RCA-Victor 47-8920) 1966

Four real brothers from Pearl River, New York made up this teen quartet. *Bad Way To Go* is regarded as a classic 'nugget' since appearing on *Volume 8* of Greg Shaw's *Pebbles* series. A wonderful frantic thrash, packed with untamed rawness and youthful exuberance, they sound like a younger version of the **Blues Magoos**.

As seems to have been the case with many major label signings, their release received scant promotion and, to no one's surprise, failed to set the charts alight. Eventually the band stagnated and fell apart, consigned to history as an obscure footnote. Continued interest in the vinyl collector community had seen the single fetch silly prices since the eighites, so it was only a matter of time until band members became aware of this and stepped forth to reclaim their legacy. The bonus here, unlike in many other cases, is that other recordings were made and have survived - the result is the stunning Sundazed album, highly recommended to anyone wanting to relive their youth via the undiluted sounds and spirit of sixites teen garage rebellion.

You'll also find *Bad Way To Go* on *Pebbles, Vol. 10* (CD), *Mayhem & Psychosis, Vol. 1* (LP) or *Mayhem & Psychosis, Vol. 1* (CD). The flip has resurfaced on *The Garage Zone, Vol. 1* (LP), *The Garage Zone Box Set* (4-LP) and *Ya Gotta Have Moxie, Vol. 1* (2-CD). They also have a previously unreleased cut, *The Courtship Of Rapunzel* on *Garage Beat '66 6* (CD). (MW/VJ/MM)

James Bryant & The Kritters (WI)

45: Long Long Time/
True Lovers Are Hard To Find (Parrot 45016) 1965

From his vocal mannerisms, **James Bryant** sounds like an early-sixites pop crooner but here he marries the melodrama of the Righteous Brothers to English Invasion sounds to produces two fine, simmering beat-ballads. It turns out he was quite a character, real name James Bartelme, who'd been in numerous outfits around Manitowoc, Wisconsin. Read all about him in Gary Myers' 'On That Wisconsin Beat'. (MW)

Bryd(e)s (IL)

Personnel:	DAVE INMAN	bs	AB
	JOHN JAMNIK	organ	AB
	BAYARD JONES	drms	AB
	FRANKIE LAURIE	vcls, gtr	A
	JIM WESLEY	gtr	AB
	BOB STANLEY	ld gtr, vcls	B

45: Your Lies/
Why Did You Have To Break My Heart? (Raynard 10038) 1965

NB: Although both sides of this 45 were written by Bob Stanley, it was recorded before he joined the band.

From Lake County, Illinois only 500 copies of their single were pressed. *Your Lies* is a Kinks-influenced song, notable for catchy organ and very abrupt ending. Bob Stanley, who wrote both tracks, joined the band after his outfit The Empires fragmented into **The Outspoken Blues**. After the single, **The Bryds** modified their name slightly, becoming **The Brydes** and making several further recordings, none of which have been released.

After **The Brydes** split in 1967, Bob joined **The Outspoken Blues**. He also wrote *Gotta Take It Easy* for **Michael and The Messengers** and later composed the song *Take Me Back*, which was recorded by **The Flock**.

Compilation appearances have included *Why Did You Break My Heart* on *Shutdown '66* (LP) and *Your Lies* on *Back From The Grave, Vol. 6* (LP). The two songs also appear as bonus tracks on the *Outspoken Blues* (CD) soundtrack as bonus tracks. (VJ/JS/MW)

Bryllig and The Nymbol Swabes (?)

45: I'm Gonna Love You Anyway/
Back Again (TRX 45-T-5016) c1968

Here's a totally obscure group, whose single some dealers compare to a lightweight **Strawberry Alarm Clock.** (SR)

The Brymers (CA)

Personnel:	DICK LEE	drms	ABCD
	JIM MELLICK	gtr, vcls	ABC
	KEN VALENTINE	ld gtr, vcls, sax	A
	ROBERT VIRDEN	bs, vcls	AB
	KENNY SINNER	keyb'ds, vcls, sax	BCD
	BILL BRUMLEY	bs	CD
	BOBBY HOLLISTER	ld gtr, violin	D

CD: 1 SACRIFICE (60sgaragebands.com 60SGB02) 2007

45: Sacrifice/I Want To Tell You (Diplomacy 30) 1966

This Lemoore, California band's origins date back to June 1962 and a surf combo called The Challengers. The founding members were Dick Lee (drms); Mike Wagner (gtr); and Ken Valentine (gtr). The group added a fourth member (Frank Bento) in July 1962. The Challengers were forced to change their name to The de-Fenders in August, 1963. The de-Fenders traveled throughout California and the Pacific coast area playing their surf music. During this period a fifth member was added to the group (Bobby Cox - electric piano). In November, 1964 Frank Bento (ld gtr) left the group to join another local band called The Sullies (Steve Perry of Journey was the drummer). Robert Virden (bs) replaced him. In late November 1964, The de-Fenders entered the recording studio for the first time and recorded two instrumental surf songs (*Irritation* and *More Of More*). As a result, the de-Fenders were signed by Diplomacy Records and Coast Artists Entertainment of Hollywood (in December 1964). In January of 1965, Diplomacy Records and Coast Artists changed the name to **The Brymers**. The group began traveling throughout California and the rest of the country. In January 1966, Ken Valentine, Mike Wagner, and Robert Virden left the group due to Vietnam. **The Brymers** now consisted of Dick Lee (vcls/drms); Jim Mellick (vcls/ld gtr/hrmnca); Bill Brumley (vcls/bs) and Kenny Sinner (vcls/piano/sax).

The Brymers entered H and R Studios (Hollywood) in November of 1965 and recorded *Only By Your Own*; *I Should Be Glad*; and *Hello Little Girl.* 15 additional tracks were recorded in Bakersfield, California during 1965.

In August, 1966, **The Brymers** entered Harmony Studios (Hollywood) and recorded *Sacrifice*; *I Want To Tell You*; *Every Moment Of The Day*; and *Under My Thumb.* Mercury Records wanted *I Want To Tell You*, but asked the band to re-write the song with lyrics that reflected the Vietnam War. Thus, *Make Love Not War* was recorded. In January, 1967, Jim Mellick left the group and was replaced by Bobby Hollister (ld gtr).

The Brymers disbanded in early 1968 and Dick Lee then joined **Merrell Fankhauser** and played with **Fapardokly** for over a year and played on the infamous album *Fapardokly.*

Dick Lee has told us about some of his memories from his days with **The Brymers**: "One of my favorite memories during the sixites occurred while backing up Chuck Berry for the first time. It was late 1964 and we were on a venue with Chuck Berry, The Isley Brothers, and **The We Five**. Chuck Berry was the last act to perform. 15 minutes prior to his time slot he still hadn't appeared. He finally arrived about five minutes prior to going on. Remember, that we did not have any time to rehearse any songs. I approached Berry and said, "Chuck, what songs do you want us to play?" Berry responded, "What do you mean boy - we are going to do Chuck Berry songs." And, with that he jumped out on the stage and began playing the intro to "Johnny B. Goode". We collectively said, "Oh Shit," and began following him through the beginning cord progressions.

During the recording of *Sacrifice* (in August 1966) another funny incident occurred. In the sixties minimal studio effects were available. Therefore,

Bubble Puppy
A Gathering of Promises

BUBBLE PUPPY - A Gathering Of Promises LP.

Kenny Sinner came up with the idea of taking a small amp and placing a huge 15" speaker in it. During the recording of *Sacrifice*, Kenny purposefully overpowered his amp causing smoke and sparks to pour out of the back. He eventually blew it up which resulted in the distortion sound you hear in *Sacrifice*. The engineer ran out of the booth - tape running - and yelled, "You fucking idiots are going to burn the studio down." Kenny responded, "Now that is the sound I was looking for." And, that sound is on the recording of *Sacrifice*. It should be noted that Kenny wrote both songs.

Another crazy time occurred while the group was booked into a San Francisco venue in 1967. Bobby Hollister had hooked up with this beautiful young blonde after a concert. He proceeded back to his hotel with the young lady and both entered his room. The rest of the group was next door playing poker and having a few beers to unwind. At one point, we heard Bobby yell and run out of the room. We instantly went to the door to see what the problem was. Hollister came running into the room yelling, "It's a guy! It's a guy! She has a penis." To his surprise, he had hooked up with a transvestite who was a working female impersonator in a North Beach nightclub. Needless to say, Bobby was always ribbed about the incident and always checked that future women did not have a "package."

In June 2007 "60sgaragebands records" released the *Sacrifice* CD. It contains 24 tracks that the group recorded during the sixties. As a result, the original members of **The Brymers** Dick Lee (vcls/drms); Jim Mellick (vcls/ld gtr/harp); Bill Brumley (vcls/bs); and Kenny Sinner (vcls/keyb'ds/sax) reunited in March 2007 and recorded the CD *Where Are They Now*. They followed this with another CD *40 Year Brotherhood* in June 2008, and the *Never Too Old To Rock-n-Roll* CD in June 2009.

Sacrifice had resurfaced previously on *Boulders Vol.4* (LP) and *Garage Punk Unknowns Vol. 2* (LP). When the band split in 1968, Lee joined **Merrell Fankhauser**'s **Fapardokly.** (Dick Lee/VJ/MW)

The Brym-Mars (NC)

Personnel:	CHUCK FLOYD	bs, vcls	ABC
	CRAIG HIGGINS	sax	ABC
	RANDY HORRELL	keyb'ds	AB
	TOM JOYNER	ld vcls	ABC
	MIKE SEWELL	gtr	ABC
	RONALD SEWELL	drms	ABC
	ROB GARRETT	trumpet	BC
	RANDY TESTO	sax	BC
	DAVE MELTON	keyb'ds	C

45:	Keep On Going/ Brighter Than The Stars	(eEe Records RI 2772) 1969

This oddly-named six-to-eight piece R'n'B band roared out of Roanoke Rapids, North Carolina in the mid-to-late sixties. Their sole release was recorded in nearby Raleigh and appeared on the "eEe" (Embers Entertainment Enterprises) label run by **The Embers**, regional topdogs on the "Shag Beach" music scene. It is prized by fans of that sub-genre and of sixties "soul-garage" bands. (VJ/MW)

Brym Stonz Ltd (TX)

Personnel incl:	CURTIS KIRK	A
	LESLIE ROBERTS	A
	DWAYNE SAUNDERS	A

45:	Times Gone By/You'll Be Mine	(Custom 143) 1967

This single was recorded by a minor league garage/psych outfit from Tyler, Texas. *Times Gone By* is a pedestrian ballad psychedelic only by virtue of some deeply serious but (nowadays) hilarious lyrics - "variations of oceans of lavender skies" - crimson thoughts in a green and yellow mist"! The flip is a brooding mid-tempo garage number delivered in a folk- rock vein with a nifty bass line.

Compilation appearances have included *You'll Be Mine* on *Project Blue, Vol. 3* (LP); and *Tymes Gone By* on *Tymes Gone By* (LP). (VJ/MW)

Bubba (?)

Personnel:	BUBBA FOWLER	gtr, vcls	A

ALBUM:	1(A)	AND THEN CAME BUBBA	(Columbia CS-9971) 1970

A young folk singer-songwriter with acoustic guitar, his album contains songs like *Yellow Beads*, *The Pounding Status Quo*, *The Messenger Of Life*, *Lament-#1* and *Sociological Bind*. (SR)

The Bubble Gum Machine (?)

ALBUM:	1	BUBBLE GUM MACHINE	(Senate (2)1002) 1967 SC

45s:	You Make Everything Alright/ I Wouldn't Be Lonely Anymore	(Senate 2107) 1967
	Love Of A Woman/ Wha-Cha Gonna Do For Me Now	(Senate 2110) 1967/8
	Do You Really Love Me/ One More Mountain To Climb	(Senate 2114) 1968

This is not a bubble gum group, as they play a mix of dreamy pop and pop-psych. In the previous edition we reported that the band was killed while on a USO tour in Vietnam. Subsequently we've seen information that suggests this was a different band with a girl singer.

It seems that this **Bubble Gum Machine** was one of a long line of 'studio concoctions' just session musicians and session vocalists and then some 'models' for the album cover. *I Won't Be Lonely Anymore* (which was also on a single) could easily have been a hit and the album contains a batch of good Wes Farrell/Tony Romero compositions, a nice cover of *For What It's Worth* and a good version of The Bee Gees' classic *To Love Somebody*. On the downside there's an awful cover version of *Sgt Pepper's Lonely Hearts Club Band*. (SR/KKe/MW/VJ)

Bubble Puppy (TX)

Personnel:	ROY COX	bs	A
	DAVID FORE	drms	A
	TODD POTTER	ld gtr	A
	ROD PRINCE	ld gtr	A
	CLAYTON PULLEY		
	TOMMY SMITH		

			HCP
ALBUM:	1(A)	A GATHERING OF PROMISES	(International Artists IA 10) 1969 176 R1

NB: (1) reissued on vinyl (International Artists IA 10) 1978. (1) reissued on Decal (LIK 33) 1988 in the UK, and on CD (Collectables COL-CD-0558) 1993. (1) reissued again on 180 gram vinyl (Get Back GET537) 1999 and on CD (Eva B-41) 199? (1) reissued again on CD (Charly SNAX 602 CD) 2009 with all their single cuts added as bonus tracks.

Also of interest is *Wheels Go Round* (One Big Guitar OBGLP 9004) 1987.

			HCP
45s:	Hot Smoke And Sasafrass/ Lonely	(International Artists 128) 1969	14
	If I Had A Reason'/Beginning	(International Artists 132) 1969	128
	Days Of Our Time/ Thinkin' About Thinkin'	(International Artists 136) 1969	-
	What Do You See?/ Hurry Sundown	(International Artists 138) 1969	-

They started rehearsing in San Antonio in 1967 using the temporary name Willowdale Handcar although prior to this Prince, Cox and Fore had played together in Corpus Christi as The New Seeds. The name **Bubble Puppy** was chosen whilst they were high on acid at a Hendrix Concert flicking over the pages of Aldous Huxley's 'Brave New World'. With their new name they headed for Austin where they played at the now legendary Vulcan Gas Company but after being signed by International Artists, they moved on to Houston. Their first single reached No. 14 in the U.S. charts in March 1969 and combined hard-rock with fresh vocal harmonies. It was a highly regarded single in the U.K., and was covered on single by both The Nite

People and The Mooche in 1969. Their album, which actually reached No. 176 in the U.S. Album Charts, was similar in style and, although their three subsequent singles never achieved the success of the first, they became International Artist's most successful act after the **13th Floor Elevators**.

During a tour with **Steppenwolf** Nick St. Nicholas convinced them to move to California which they did, signing to the ABC/Dunhill label. Here they changed their name to **Demian** issuing an album in 1971. Later in 1977 they reformed as Sirius and recorded an album that was issued on their own Elcric Flow label in 1979. However, the story was not over. They re-emerged in 1987 with a new album which contained new versions of their old classics as well as fresh material but which frankly showed them to be a shadow of their former selves.

Compilation appearances have so far included: *Hot Smoke And Sasafrass* on *Best Of '60s Psychedelic Rock* (CD); *Days Of Our Time* on *Kicks & Chicks - Original 1960s Acid Punk* (LP); *Beginning* on *Relics, Vol. 1* (LP) and *Relics Vol's 1 & 2* (CD); *Thinkin' About Thinkin'*, *Day Of Your Time* and *What Do You See* on *Austin Landing* (LP); *Hurry Sundown* (single mix) on *Austin Landing, Vol. 2* (LP); *Thinkin' About Thinkin'*, *If I Had A Reason* and *What Do You See?* on *International Artists Singles Collection* (LP); the previously unreleased *Secrets Of The Golden Sunrise*, *Keep Your Mouth Shut Once In A While*, *Beautiful Shadows* and *Love Me Like She Can* on *Acid Visions Vol. 11* (CD) (Spalax) and *Secrets Of The Golden Sunrise* and *Keep Your Mouth Shut Once In A While* on *Psychedelic States: Texas Vol. 1* (CD). (VJ/MW)

The Buccaneers (TX)

45:	You Got What I Want/Standing In The Shadow Of Your Love	(Sevens International SI-1007) 1966

The Buccaneers operated out of the Dallas/Fort Worth area of Texas. *You Got What I Want*, a cover of The Sorrow's 1965 U.K. hit, can also be heard on *Flashback, Vol. 5* (LP), *Texas Flashbacks, Vol. 5* (LP) and *Highs In The Mid Sixties, Vol. 11* (LP). Quite a good version, it has some interesting guitar work near the end and altered lyrics in the chorus. The flip has also resurfaced on *Sixties Rebellion, Vol. 2: The Barn* (LP) and *Sixties Rebellion Vol's 1 & 2* (CD). (VJ)

The Buccaneers (PA)

45:	You're Never Gonna Love Me Anymore/ I'm A Fool	(Amigo 104) 1966

These different **Buccaneers** hailed from Philadelphia, Pennsylvania. *You're Never Gonna Love Me Anymore*, a very credible commercial punk offering with up front vocals, powerful guitars and tambourines, has resurfaced on *Pebbles, Vol. 9* (LP). *I'm A Fool* can be heard on *Return Of The Young Pennsylvanians* (LP) and *Gathering Of The Tribe* (CD). It's a typical garage-punker which is well worth a listen. (VJ)

Buch And The Snake Stretchers (MD)

Personnel incl:	ROY BUCHANAN	gtr	A

ALBUM:	1(A)	ONE OF THREE	(Bioya Sound MM-519) 1972 R2

NB: (1) issued in a crudely-printed burlap bag. (1) counterfeited in the early eighties, this was marketed in a plain white jacket. (1) reissued again on vinyl (Adelphi 75192) 1992. (1) reissued on CD (Genes) 200?

Roy Buchanan had a long career, from the early sixties to the mid-eighties. He notably played with **The British Walkers** and several other bands. His solo album released as by "Buch and the Snake Stretcher's" is now extremely rare and sought-after. They were the house band at the Crossroads Night Club in Bladensburg, Maryland in 1971 when the album was recorded. The sessions, over a week or two, were engineered by Hal Davis (also RB manager), along with Bob Ahrens. This homemade and self-produced platter was issued by Buchanan himself after it was rejected by Polydor. The artist decided to privately distribute the album on his own *BIOYA* label, whose initials stood for the message that Buchanan had for Polydor - B(low) I(t) O(ut) Y(our) A(ss). It was released in a real burlap sack, with a hand-stenciled title, and recorded with rather primitive equipment. For obvious contractual reasons, his name wasn't mentioned on the burlap bag that housed first pressings of the 12" platter, which was only sold at "underground" stores, head shops, and Buchanan's gigs. It includes some good tracks: two originals *Since You've Been Gone* and *The Messiah Will Come Again*, *I'm A Lonesome Fugitive* (penned by Casey and Liz Anderson), a version of Chuck Berry's *Johnny B. Goode*, a cover of Don Gibson's instrumental *Sweet Dreams* and a languid rendition of Neil Young's *Down By The River*.

Buchanan kept on recording but, although some are really interesting, his solo albums are out of scope of this book. He died tragically in jail in the late eighties. (SR/VJ)

The Buchanan Brothers (?)

ALBUM:	1	MEDICINE MAN/SON OF A LOVIN' MAN	(Event ES 101) 1969 SC

45s:		You Don't Know/Get Down With The People	(Event 201) 1968
		Don't Stop Now/You Don't Know	(Event 205) 1969
		Medicine Man, Pt. 1/Pt.2	(Event 3302) 1969
		Son of a lovin' man/I'll Never Get Enough	(Event 3305) 1969
	α	The Last Time/The Feelin' That I Get	(Event 3307) 1969
		Sad Song With A Happy Soul/Rusianna	(Event 3309) 1970

NB: α also released by Decca in France with a PS and by Parlophone in Australia.

This six-piece pop-rock band was produced by Cashman, Pistilli and West for a small label and that trio also penned most of the songs, aside from covers of the Stones' *The Last Time*, Brigatti/Cavalleri's *People Gotta Be Free* and Barry Gordy junior's *Do You Love Me.* (SR)

The Buckett City Distortion Rackett (AZ)

45:	I Lied/?	(Splitsound SSDG 3-2) 1967

Composed by Steve Lewis, *I Lied* is a swingin' garage ditty recorded in Tuscon, Arizona and featured on *Fuzz, Flaykes, & Shakes Vol. 6* (LP/CD). The compilation liners reveal that the single was produced by the **Grodes'** Manny Freiser, deputising for an unwell Dan Gates, and that neither can recall whether it was a real band or a studio project. (MW)

Del Buckingham (OH)

Personnel:	DEL BUCKINGHAM	keyb'ds, vcls	A
	LARRY COOK		A
	CURTIS DUNCAN		A
	JEFF FLORY		A
	CARL HABEKOST		A
	TOMMY SMITH		A

ALBUM:	1(A)	NO GIMMICKS, JUST MUSIC	(Genera LPS GR-5575) 1975 R1

This melodic rock album was by a West Alexandria, Ohio artist. The cover has a portrait of (presumably) **Buckingham** with long flowing black hair and moustache. All 12 tracks are penned by **Buckingham**. He had a lightweight, but likeable voice and the material is diverse. There are the stark ballads one might expect on this type of album like *Another Drunken Morning* and *Good-Bye*, but it has funkier tracks like the fast-paced opener *Your Eyes Do Lie*, *Conversation* and *Strange Lady*. *Smilin' Lady* has a jazzy vibe with a flute solo and *I Can Feel The Day* is the most mainstream rocker (with a nice guitar solo from the anonymous lead guitarist). *Sweet Rock And Roll* was an odd concoction with feedback guitar but lame lyrics and vocals. Quite interesting overall. (VJ)

The Buckinghams (IL)

Personnel:	NICK FORTUNE	bs	ABC
	CARL GIAMARESE	ld gtr, vcls	ABC
	DENNIS MICCOLIS	organ	A
	JON-JON POULOS	drms	AB
	DENNIS TUFANO	gtr, vcls	ABC

MARTY GREBB	keyb'ds, horns	B
(JIM GUERCIO	bs	)

					HCP
ALBUMS:	1(A)	KIND OF A DRAG (mono/stereo)	(USA 107)	1967	109 R4
	2(B)	TIME AND CHANGES	(Columbia CS-9469)	1967	58
	3(B)	PORTRAITS	(Columbia CS-9598)	1968	53
	4(B)	IN ONE EAR AND GONE TOMORROW	(Columbia CS-9703)	1968	161
	5(A/B)	GREATEST HITS	(Columbia CS-9812)	1969	73
	6( )	MADE IN CHICAGO	(Columbia 33333)	1975	-

NB: Three versions of (1) were issued; the very first (R4) has an extended version of *I'm A Man* in mono; the second and third versions in mono and stereo respectively excluded *I'm A Man*. (1) reissued on CD with two bonus tracks (Sundazed SC 6126) 1999. (2) and (3) reissued on one CD (Sundazed SC 11073) 1999. (4) reissued on CD (Sundazed SC 11074) 1999 with nine bonus tracks.

There is a second 'hits' collection; *Mercy, Mercy, Mercy: A Collection* (Columbia/Legacy) 1993 and a retrospective too *Made In Chicago* (Acadia ACA 8019) 2002.

					HCP
45s:		Sweets For My Sweet/ Beginner's Love	(Spectra-Sound 003)	1965	-
		I'll Go Crazy/Don't Want To Cry	(USA 844)	1966	112
		I Call Your Name/Makin' Up And Breakin' Up	(USA 848)	1966	-
		I've Been Wrong/Love Ain't Enough	(USA 853)	1966	-
		Kind Of A Drag/You Make Me Feel So Good	(USA 860)	1966	1
		Laudy Miss Claudy/I Call Your Name	(USA 869)	1967	41
		Summertime/Don't Want To Cry	(USA 873)	1967	-
		Don't You Care/ Why Don't You Love Me (PS)	(Columbia 44053)	1967	6
		Mercy, Mercy, Mercy/ You Are Gone (PS)	(Columbia 44182)	1967	5
		Hey Baby (They're Playing Our Song)/ And Our Love (PS)	(Columbia 44254)	1967	12
		Susan/Foreign Policy (PS)	(Columbia 44378)	1967	11
	α	Kind Of A Drag Lawdy Miss Clawdy	(Philco HP-14)	c1967	
		Back In Love Again/ You Misunderstand Me (PS)	(Columbia 44533)	1968	57
		Where Did You Come From?/ Song Of The Breeze (PS)	(Columbia 44672)	1968	117
		This Is How Much I Love You/ Can't Find The Words (PS)	(Columbia 44790)	1969	-
		It's A Beautiful Day (For Loving)/ Difference Of Opinion (PS)	(Columbia 44923)	1969	126
		I Got A Feelin'/It Took Forever (PS)	(Columbia 45066)	1970	-
Special Juke Box Disc:					
		I Got A Feelin'/It Took Forever (PS)	(Columbia 45066)	1970	-
		Interview + 'Kind Of A Drag'	(Play Me Play Back 1013)	1966	-
		Veronica/Can We Talk About It	(Red Label 71001)	1981	-

NB: There's also a French EP with PS: *Kind Of A Drag/You Make Me Feel So Good/Don't Want To Cry/I'll Go Crazy* (Columbia ESRF 1841) 1967. α A "Hip-pocket" 45 (4" flexi in PS envelope).

the
BUCKINGHAMS
KIND OF A DRAG
SUNDAZED

THE BUCKINGHAMS - Kind Of A Drag CD.

This Chicago-based act came together in 1965. It was originally known as The Pulsations, The Falling Pebbles, The Centuries and later The Buckingham Fountain. Their biggest early exposure was on WGN-TV's 'All Time Hits' show in 1965, playing cover hits of the day. Their first single release was a cover of the Drifters/Searchers' hit *Sweets For My Sweet* on Spectra Sound. They were soon signed by the Chicago-based USA Records. Their first three singles were also substantial local hits but their big 'national' break came when *Kind Of A Drag* (written by Jim Holvay of local Chicago band The Mob) climbed to the top of the U.S. Singles Charts in February 1967. This resulted in Columbia buying their contract from USA Records and Jim Guercio, who was later involved with **The Mothers Of Invention** taking over production of their recordings.

They enjoyed two further Top 10 hits with *Don't You Care* (which was again written by Holvay and fellow Mob member, Gary Beisber) and *Mercy Mercy*, which took a Top 20 instrumental hit by jazz musician Cannonball Adderly earlier that year and added vocals. Their first two albums also sold quite well peaking at No's 109 and 58 respectively in the Album Charts.

Not a psychedelic or garage band as such they did release a single, *Susan*, which was an attempted venture into psychedelia and this was their most relevant recording to this book, whilst their first album is quite garagy, and of their early single cuts *Don't Want To Cry* is a great fuzz raver and *I've Been Wrong Before* is a great British-inspired slice of garage-pop.

Although they fell from favour in 1968, following a drug bust, they struggled on until 1970 and their *Greatest Hits* compilation, released in the summer of 1969, made No. 73 in the U.S. charts. Incidentally, Martin Grebe, who joined the band in 1968, had earlier played in Chicago act **The Exceptions**.

Carl Giamarese and Dennis Tufano later signed to A&M Records as a duo (recording under that name) and met with further chart success. They were one of a number of acts managed by Jon-Jon Poulos before his drug-related death on 26th March 1980. Marty Grebb also played with **Dick Campbell** and became an active sesson musician during the seventies.

The Buckinghams reformed in 1980 and again in 1981 for the annual Chicago festival. In 1985/86 they released two cassettes *Sincerely Yours* and *A Matter Of Time*, and for their 30th anniversary in 1996 a live CD/cassette and video *Places In Five* was released. They released an album of mainly original material *Terra Firma* (available on CD) in 1998.

In 2001, **The Buckinghams** participated in a Solid Gold 60s tour with **Tommy James and The Shondells**, **Paul Revere and The Raiders**, **The Turtles**, and **The Grassroots**. In January 2005, they performed at the Twilight On The Prairie Ball in Wahington B. C. as one of President George W. Bush's inaugural balls. Two years later they signed a contract with Fuel Records who released a new studio CD, *Reaching Back* that featured new recordings of five of their top hits and eight new compositions by Carl Giammarese. A second CD, *Standing Room Only* (previously released as *Alive And Well*) followed. In December 2008, they released a Christmas album, *The Joy Of Christmas* for the BML label.

Portraits
The Buckinghams
Featuring HEY BABY (They're Playing Our Song)
SUSAN

THE BUCKINGHAMS - Portraits LP.

Still a popular live act, in 2009 they became the first band to appear at two Presidential inaugural balls, when they performed at the Bipartisan Illinois Agricultural Ball for Barrack Obama.

The vinyl junkies out there may want to know that in 1966 **The Buckinghams** released a juke-box only single on red wax. It consisted of a track from their first album and interviews with the band and is now one of the rarest sixties recordings out of Chicago. It's subsequently included on *2131 South Michigan Avenue* (CD). The compilations *Psychotic Reactions* (LP) and *2131 South Michigan Avenue* (CD) also include their rare *I'm A Man* cut featured only on the first pressing of their debut album (and the Sundazed CD reissue). The CD version has an unedited version of the solo. A right roarin' rave-up it is too, which is why it was replaced... makes you wonder if **The Litter** had heard this.

You can also find *I've Been Wrong* on *Pebbles, Vol. 6: Chicago* (CD); *I Don't Want To Cry* (the flip side to their first single on USA Records) on both *Glimpses, Vol. 1* (LP) and *Glimpses, Vol's 1 & 2* (CD); and seventies recordings of *Mercy, Mercy, Mercy* and *Kind Of A Drag* figure on *Psychotic Reactions* (Topline). (VJ/CM/BSw/SSa/SR/MW)

Mickey Buckins And The New Breed (AL)

Personnel:	BILL McBRIDE	drms, vcls	AB
	MICKEY BUCKINS	vcls, gtr	AB
	TOMMY BECK	bs, vcls	AB
	ALLEN EASTERLING	keyb'ds	AB
	BENNY GOODWIN	gtr	A
	DON SRYGLEY Jr.	ld gtr, vcls	B

45s:	Silly Girl/ ?	(Norala) 1966
	Seventeen Year Old Girl/ Long Long Time	(South Camp 7004) 1967
	Reflections Of Charlie Brown/ Big Boy Pete	(South Camp 7007) 1967

This snappy quintet formed in 1965 in Muscle Shoals, Alabama. Their self-financed debut on Quin Ivy's Norala label got enough local success for him to sign them to the Atlantic-distributed South Camp label.

Their second single coupled a swingin' popper with a moody R&B ballad. The third and final single is their strongest, featuring an accomplished cover of UK pop-psych band Rupert's People - a stately ballad with atmospheric keyboards, heavily influenced by Procol Harum's *Whiter Shade Of Pale*. The flip tackles Harris and Terry's evergreen *Big Boy Pete* (also covered by **The Tidal Waves**, **Paul Revere**, **The Pirates**...) in frat-party style with some cool fuzz.

37 years on, Mickey Buckins still resides in the area and remains in the business as a studio musician, songwriter and producer.

TIM BUCKLEY - Self Titled LP.

The original group minus Benny Goodwin (replaced by Don Srygley, Jr) reunited at the Muscle Shoals Bands Of The '60s Reunion concert in 1992. Their renditions of *Mustang Sally* and *Silly Girl* are captured on the *Muscle Shoals Bands Of The 60s Reunion* (CD) (*Alabama Music Hall Of Fame 1993-01*), alongside contributions from Terry Woodford and The Mystics, The Del-Rays, The Weejuns, Mark V with Dan Penn, Hollis Dixon and The Keynotes, Bobby Denton and Travis Wammack. In addition, *Reflections Of Charlie Brown* has resurfaced on *Psychedelic States: Alabama Vol. 1* (CD). (MW)

The Buckle (TX)

Personnel incl:	SAM NEELY	gtr, vcls	A

45:	I've Got Something On My Mind/Woman	(LP1 1001) 1967

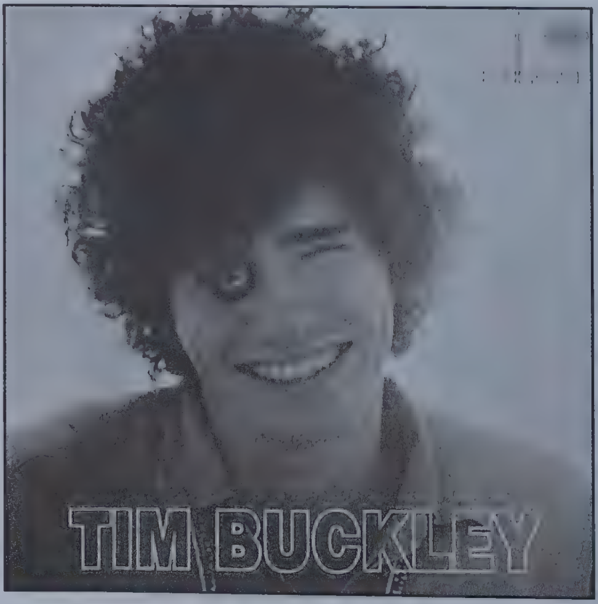
This Corpus Christi pop outfit's single is thought to be the first record Neely played on. He went on to achieve minor fame as a singer/songwriter in the seventies. *I've Got Something On My Mind*, a pleasant cover of a **Left Banke** composition, can also be heard on *Highs In The Mid-Sixties, Vol. 12* (LP). (VJ)

Tim Buckley (CA)

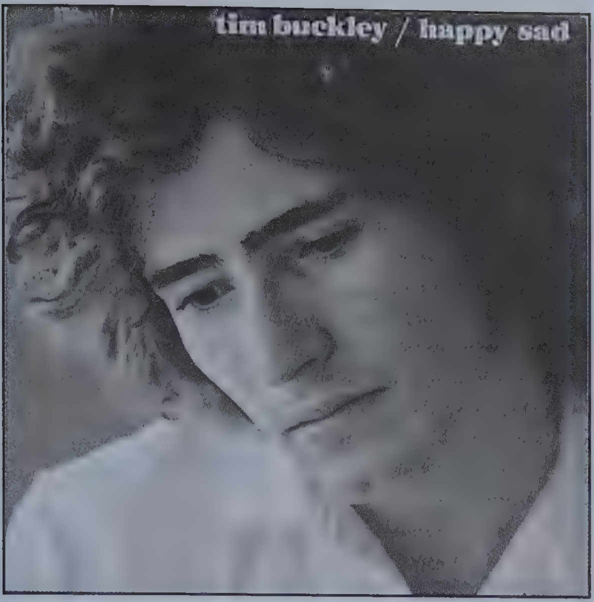
				HCP	
ALBUMS: (up to 1977)	1	TIM BUCKLEY	(Elektra EKS-74004) 1966	-	SC
	2	GOODBYE AND HELLO	(Elektra EKS-74028) 1967	171	
	3	HAPPY SAD	(Elektra EKS-74045) 1969	81	
	4	BLUE AFTERNOON	(Straight STS-1060) 1969	192	SC
	5	LORCA	(Elektra EKS-74074) 1970	-	
	6	STARSAILOR	(Straight STS-1064) 1970	-	SC
	7	GREETINGS FROM L.A.	(Warner Bros. BS 2631) 1972	-	
	8	SEFRONIA	(Discreet MS-2157) 1974	-	
	9	LOOK AT THE FOOL	(Discreet DS-2201) 1974	-	

NB: (1), (3) and (6) also originally released in France (Elektra CLVLXEK 115, EKS 74045 and Straight C062 9294). (2) reissued on CD (Elektra 74028-2) 1989. (1) and (2) reissued on CD (Elektra 8122 73569 2) 2001. (3) reissued on vinyl (4MWB) 2006. (5) reissued on vinyl (4MWB) 2006. (4) reissued in Greece (1985). (6) reissued on vinyl (4MWB) 2007. Most of these albums have now been reissued on CD.

There's also a 2-LP set, *Dream Letters - Live In London 1968* (Get Back GET638) 2004. *Honeyman: Recorded Live 1973* (Edsel EDCD 450) 1995 is a CD taken from a radio show broadcast in November 1973, after the release of the poorly-received *Sefronia* album, but which shows him to be in good form. *Live At Ultrasonic Studios* (Demon) 1995 is a nine-track CD recorded Live At Ultrasonic Studios, Long Island, New York on November 27th, 1973. *Once I Was* (Strange Fruit SFRCD 084) 1999 compiles his BBC sessions. There's a CD called *Return Of Star Sailor* comprising live performances from 1967 and 1975, which should interest collectors. *The Copenhagen Tapes* (PLR PLRCD 018) 2000 contains material from a recently-unearthed concert recording during a 1968 European tour. There's also a 2-CD collection *Morning Glory: The Tim Buckley Anthology* (Elektra/Rhino R2 76722)



TIM BUCKLEY - Goodbye And Hello LP.



TIM BUCKLEY - Happy Sad LP.

2001. *The Dream Belongs To Me - Rare And Unreleased Recordings 1968/1973* (Manifesto 40706) 2001 offers more live material. *The Best Of Tim Buckley* (Rhino 8122-74116-2) 2006 is a more recent collection, but not as good as *Morning Glory: The Tim Buckley Anthology*. *Live At The Folklore Centre, NYC: March 6, 1967* (Tompkins Square TSQ 2189) 2009 features 16 tracks that are thought to be his earliest live recordings.

45s: (up to 1972)	α	Grief In My Soul/Wings	(Elektra 45606) 1966
		Aren't You The Girl/ Strange Street Affair Under Blue	(Elektra 45612) 1967
		Once Upon A Time/ Lady Give Me Your Heart	(Elektra 45618) 1967
		Morning Glory/Once I Was	(Elektra 45623) 1967
		Morning Glory/Knight Errant	(Elektra EKSN 45018) 1967
		Once I Was/Phantasmagoria In Two	(Elektra EKSN 45023) 1967
		Wings/I Can't See You	(Elektra EKSN 45041) 1968
		Pleasant Street/Carnival Song	(Elektra EKSN 4504) 1968
		Happy Time/So Lonely	(Straight 4799) 1970

NB: α promo copies have *Wings* as the 'A' side - can anyone confirm which is A & B on stock copies?

Buckley was born in Washington D.C. on the 14th February 1947. He spent much of his early childhood in Amsterdam and New York, before his parents took him to southern California, aged 10, and eventually settled in Anaheim.

During his mid-teens, he performed in various country bands and played folk music around Los Angeles. However, his musical taste soon grew to take in jazz and rock'n'roll, which were both to be significant for his later work. He also developed an act with poet Larry Becket (who wrote many of the lyrics for future **Buckley** songs) and bassist, Jim Fielder, who later played with **Buffalo Springfield**, **The Mothers** and **Blood, Sweat and Tears**. During this period, he was introduced to Herb Cohen, who became his manager and arranged a recording deal with Elektra for him. Holzman was apparently bowled over by his latest acquisition.

How far **Buckley**'s music was influenced by the West Coast's acid-rock movement is difficult to gauge. Many of his songs sound drug-induced and, of course, he sadly died on 29th June 1975 from a heroin/morphine overdose.

His debut album contained all originals, five written by **Buckley** himself and the remainder-including arguably the best material *Song Slowly Song*, *I Can't See You* and *Valentine Melody* - by **Buckley** and Becket. The material was folk-based, often with a melancholic tinge that **Buckley** was to develop further on later recordings. Van Dyke Parks played keyboards on this album too.

The release of *Goodbye and Hello* coincided with the zenith of the Haight-Ashbury peace and love movement. The title track was supposed to convey the idea of saying goodbye to bad things and hello to good things. Another fine album, aside from the superb title track, it contained an anti-war song *Man Can Find The War*, beautiful numbers like *Carnival Song* and *Phantasmagora In Two*, *Hallucinations* and *Morning Glory*, which became one of his best known songs. **Jerry Yester** is credited as Recording Director on the album and Jac Holzman as Production Supervisor. It peaked at No. 171 in the U.S. Album Charts.

Commercially, **Buckley** was now at the peak of his career and most of 1968 was spent touring. *Happy Sad* was released in early 1969. Around the same time he made a brief visit to England playing with The Incredible String Band at The Queen Elizabeth Hall. *Happy Sad*, which was produced by **Jerry Yester** and Zal Yanovsky (of **Lovin Spoonful** fame), was a progression on his earlier recordings. *Buzzin' Fly* is a classic number.

Strange Feelin' and *Love From Room 109* were both beautifully mellow. Unfortunately, much of side two is taken up by *Gypsy Woman* - a rather tedious song. In commercial terms this was to be his most successful album. It climbed to No. 81 in the U.S. charts.

Blue Afternoon, which **Buckley** produced himself, was much less commercial, and even more melancholic than his earlier work but this should not deter readers of this book. In terms of popularity stakes though, his eagerness to explore different musical forms left his audience behind. Among the best tracks on this are *So Lonely*, *Cafe*, a sensitive love song, *Blue Melody* and *The River*. It did climb to No. 192 in the U.S. Album Charts.

Lorca was recorded at the same time as *Blue Afternoon*, and produced by his manager, Herb Cohen. It's a strange, melancholic jazz-influenced album on which the title track (named after the name of famous Spanish poet Frederico Garsia Lorca) and *I Had To Talk With My Woman* were outstanding.

Starsailor was an even stranger avant-garde album. These five albums are strongly recommended. However, having lost his audience through his eagerness to experiment **Buckley** became something of a recluse, spending much time with his family and doing some acting - he appeared in productions of 'Zoo Story' and 'No Exit'.

The work he did after his lay-off was more commercial, less interesting and certainly less relevant to this book, and he was definitely on a downward trend at the time of his death. However, **Buckley**'s talent cannot be denied, nor that he was a significant influence on the California rock scene in the late sixties. His voice was tremendous, many of his songs were beautiful and his albums sound better with time on account of their depth.

Buckley sadly died of a heroin overdose on 29th June 1975. Although he had earlier experienced both drink and drug problems, he was completely off both at the time of his death. Some sources reported that **Buckley** thought he was taking cocaine, not heroin, until it was too late. The man who owned the house where he died was convicted of involuntary manslaughter. His lay off from drugs would also have reduced his tolerance. At the time of his death **Buckley** was in debt - his sole possessions were a guitar and an amplifier!

TIM BUCKLEY

TIM BUCKLEY - Blue Afternoon LP.

TIM BUCKLEY
LORCA

TIM BUCKLEY - Lorca LP.

There are two **Buckley** bootlegs around - *Happy Mad* and *Live At Starwood*, which are reputedly of excellent quality and an insight into what he was like live. He also recorded a live album which was never issued. Among his more accessible recordings are *Best Of Tim Buckley* (Rhino RNLP 11 2) and *The Late Great Tim Buckley - An Anthology* (WEA 250770-1) 1984.

The 2-LP set, *Dream Letters - Live In London 1968* captures a two-hour live concert recorded in London's Queen Elizabeth Hall on 10 July 1968. **Buckley** is accompanied by Lee Underwood, David Friedman and Pentangle's bass player Danny Thompson, in a set that included several previously unreleased songs being performed for the first time. *Honeyman: Recorded Live 1973* is a CD taken from a radio show broadcast in November 1973, after the release of the poorly-received *Sefronia* album, but which shows him to be in good form. *Live At Ultrasonic Studios* is a nine-track CD recorded Live At Ultrasonic Studios, Long Island, New York on November 27th, 1973. *Once I Was* compiles material from his two BBC sessions - John Peel in 1968 and the 'Old Grey Whistle Test' in 1974. There's also an additional live cut *I Don't Need It To Rain*, recorded in Copenhagen in December 1968. The material from the 1968 BBC session is particularly good.

There's a CD called *Return Of Star Sailor* comprising live performances from 1967 and 1975, which should interest collectors. *The Copenhagen Tapes* contains material from a 1968 European concert. Three of the four songs featured are from his *Happy/Sad* album; the other the 21-minute *I Don't Need It To Rain* was previously available on *Live At The Troubadour 1969*. *Morning Glory: The Tim Buckley Anthology* is a well compiled, exhaustive selection of his material and includes one rarity - a stripped down version of *Song To The Siren*, recorded for the **Monkees** TV show, complete with an introduction from Mickey Dolenz. I'd also recommend this in preference to the more recent single set, *The Best Of Tim Buckley*. *The Dream Belongs To Me - Rare And Unreleased Recordings 1968/1973* offers more live material.

Live At The Folklore Centre, New York City: March 6, 1967 features material from his debut album, previews songs from the forthcoming *Goodbye and Hello* and also features six songs that feaure just **Buckley** and his guitar and have never appeared on any album.

His son Jeff Buckley followed in his footsteps, releasing a number of recordings in the troubadour style, starting in 1994. He also followed his dad to an early drug-related death!

Compilation appearances have included: *Song Slowly Song* on *Kings Of Pop Music Vol. 2* (LP); *Hallucinations* on *Psychedelic Perceptions* (CD); *Aren't You The Girl*, *Strange Street Affair Under Blue*, *I Can't See You*, *No Man Can Find The War*, *Pleasant Street*, *Dream Letter* and *Morning Glory* on *Elektrock The Sixties* (4-LP); *I Never Asked To Be Your Mountain* on *A Monstrous Psychedelic Bubble* (2-CD); a live version of *Driftin'* on *Microdelia* (CD); and the previously unreleased *Once Upon A Time* from 1967 on *Where The Action Is! L.A. 1965-68* (4-CD book). (VJ/EW/VZ/CG)

The Buck Rogers Movement (MA)

45s:	α	Baby Come Home/ Would You Believe	(21st Century 601) 1967
		Do Christmas Trees Really Grow/ Music To Watch Xmas Trees Grow By	(21st Century 602) 1967
		Take It From Me Girl/L.A.	(21st Century 603) 1968

NB: α later pressings had the 'A' side title changed to *Baby Come On*.

From Palmer, Massachusetts *Baby Come On* (originally titled *Baby Come Home*) is the choice cut from this combo, which is a great rocker, with excellent drumming and looping bass.

Their third single has been described as blue-eyed soul.

Baby Come On has been compiled on *Relative Distance* (LP) and *Son Of Gathering Of The Tribe* (LP). (BM/MW/AH/ELn)

Bud And Kathy (CA)

45: Hang It Out To Dry/Letter To An Angel (Downey D-136) 1966

From the Los Angeles area, *Hang It Out To Dry* is a great smart-ass Sonny and Cher sounding rocker with sneering attitude and great riff and harmonica.

Alec Palao reports that track was written by Pat McGowen of Pat and The Californians but that the Downey vaults revealed no more info on this duo or their backing musicians.

You'll also find *Hang It Out To Dry* on *Hang It Out To Dry* (LP & CD), *It Came From The Garage* (CD) and *Nuggets From The Golden State: Scarey Business* (CD). (BM/MW)

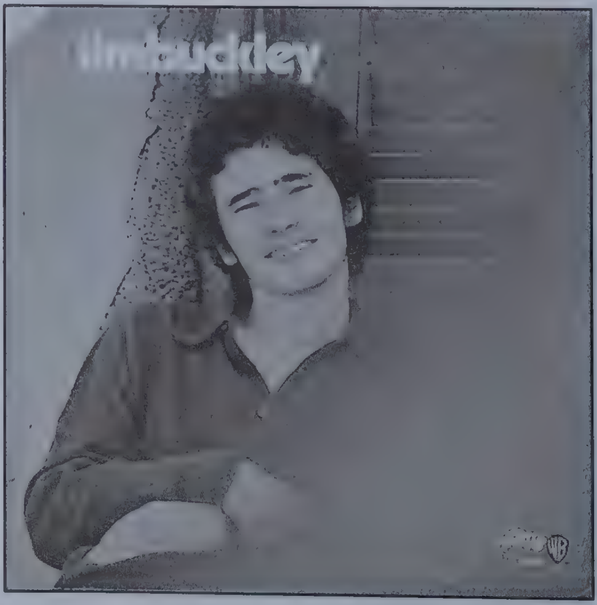
The Buddahs (CA)

45: Lost Innocence/My Dream (Smell-Dee 101) 1967

Apparently this was Bakersfield, California's only 'punk' band. Their catchy *Lost Innocence* can also be heard on *Pebbles, Vol. 2* (LP), *Pebbles Vol. 2* (CD), *Pebbles Vol. 9: California* (CD), *Pebbles Box* (5-LP) and *Trash Box* (5-CD). *My Dream* has resurfaced on *Yesterday's Dawn* (LP). (VJ)

Bue-Cotts (MN)

45: The Wrench Dance/
I'm Going To Come Home To You (Aircap AP-102) 1965



TIM BUCKLEY - Starsailor LP.

A cool find issued on a Minneapolis label. *The Wrench Dance* is a nice frat party/dance number. Sadly, no group details have yet come to light. (BM/MW)

The Buffaloes (NY/NJ)

45:	She Wants Me/You Told Me Lies	(GMC 10000) 1966

Thought to be from New York City or New Jersey, *She Wants Me* has a cool loping garagy beat, whilst the flip is a tender soulful beat ballad. You can also find *She Wants Me* on *Psychedelic Unknowns, Vol. 9* (CD) and on *Total Raunch* (CD). (MW)

Buffalo Nickel (CA) - see **The Tyrods (CA)**.

Buffalo Springfield (CA)

Personnel:	RITCHIE FURAY	gtr, vcls	ABC
	DEWEY MARTIN	drms	ABC
	BRUCE PALMER	bs	AB
	STEPHEN STILLS	gtr, vcls, keyb'ds	ABC
	NEIL YOUNG	gtr, vcls, hrmnca	ABC
	DOUG HASTINGS	gtr, vcls	
	JIM MESSINA	bs, vcls	

				HCP
ALBUMS: 1(A)	BUFFALO SPRINGFIELD (mono/stereo)	(Atco 33-200/SD 33-200)	1967	80
2(A)	BUFFALO SPRINGFIELD AGAIN (mono/stereo)	(Atco 33-266/SD 33266)	1967	44
3(C)	LAST TIME AROUND	(Atco SD 33256)	1969	42
4(-)	THE BEST OF/RETROSPECTIVE	(Atco SD 33283)	1969	42
5(-)	EXPECTING TO FLY	(Atlantic 2462012)	1970	(UK-only)
6(A)	THE BEGINNING	(Atlantic R1 K 30028)	1973	-
7(-)	BUFFALO SPRINGFIELD (2-LP)	(Atco SD Z 806)	1973	104

NB: (1) also issued in mono (SC). First pressings mono and stereo do not contain the hit *For What It's Worth* (R1). (1) reissued on CD (Atco 33200) 1985. (1) reissued on CD (WEA 12596) 2007. (2) mono promos exist (R1). (2) reissued on CD (Atco 33226-2) 1997. (2) reissued on CD (WEA 12597) 2007. (3) reissued on CD (Atco 90393-2) 1992. (3) reissued on CD (WEA 2589) 2002. (3) reissued on CD (WEA 12598) 2007. (4), (5) and (7) are compilations. (6) is a reissue of (1). (4) was also reissued on vinyl (Atco SD 38105) 1972. (4) reissued on CD (Atco 790 417-2) 1987.

There are also two French compilations, *A Legend Vol. 1* and *Vol. 2*, (Atco 40321 and 40322 respectively) 1973. There's also *The Buffalo Springfield Box Set* (4-CD) (Rhino 74324) 2001, which includes 36 previously unreleased demos/songs, alternative versions and mixes, as well as the mono mix of their debut album, and the stereo mix of their second album! The set comes with an 80-page book full of rare photos & memorabilia, detailed commentary and a comprehensive chronology of their concerts. The most recent release is *The Best Of Buffalo Springfield: Retrospect* (CD) (Rhino Atlantic) 2007, which features 12 of their very finest songs.

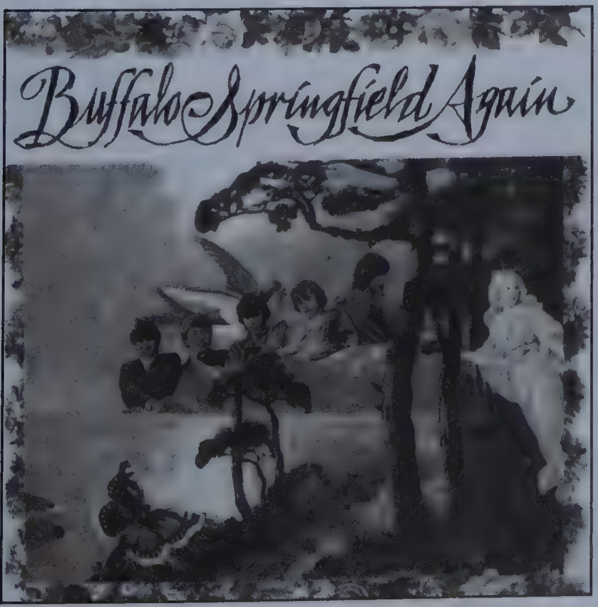
					HCP
45s:		Nowadays Clancy Can't Even Sing/ Go And Say Goodbye	(Atco 6428)	1966	110
		Everybody's Wrong/Burned	(Atco 6452)	1966	-
		For What It's Worth/ Do I Have To Come Right Out And Say It	(Atco 6459)	1967	7
		Bluebird/Mr. Soul	(Atco 6499)	1967	58
	α	Rock'n'Roll Woman/ A Child's Claim To Fame	(Atco 6519)	1967	44
		Expecting To Fly/Everydays	(Atco 6545)	1967	98
		Uno Mundo/Merry Go Round	(Atco 6572)	1968	105
		Special Care/Kind Women	(Atco 6602)	1968	107
		On The Way Home/Four Days Gone	(Atco 6615)	1968	82
	β	Pretty Girl Why/Questions	(Atlantic 226006)	1969	-

NB: β U.K. only. There's also a rare French EP: *For What It's Worth/ Burned/Everybody's Wrong/Pay The Price* (Atco 123) 1967. α also released in France with a PS (Atco 61) 1967.

This now legendary band was formed when Stephen Stills headed to Los Angeles from New York to form a new group. Having failed to form a group with Van Dyke Parks and been rejected for **The Monkees** because of his crooked teeth he persuaded Ritchie Furay, originally from Dayton, Ohio to join him. It was in Dayton that by chance they met Young, a Canadian from Ontario, who had backed the Au Go Go Singers, and recruited him to their ranks too. **Dewey Martin** (who was born walter Milton Dwayne Midkiff) in Chesterfield, Ontario, Canada in 1941) joined at Young's insistence. He originated from Ontario too and had recorded as **Sir Raleigh & The Cupons**, been a session drummer in Nashville before prior moving to L.A. where he played for two bluegrass outfits The Dillards and M.F.Q. (**Modern Folk Quartet**).

Their debut album was stunning, full of original material written by either Stills or Young. When *For What Its Worth* became a smash hit in 1967 the album was repackaged with the hit single replacing *Baby Don't Scold Me*. Dealing as it did with the riots on Sunset Strip in 1966 *For What It's Worth* became something of a hippie anthem. The album included quite a few love longs, whilst *Out Of My Mind* and *Burned* previewed Young's fine guitar work. It climbed to No. 80 in the Album Charts.

Upheavals within the band led to their second album *Stampede* being shelved, although it was later made available as a bootleg. The "official" follow-up *Buffalo Springfield Again* turned out to be worth waiting for as it contained some of their best work: - *Expecting To Fly*, Stills' *Everydays* and the ambitiously orchestrated *Broken Arrow*. Commercially this fared better than their debut peaking at No. 44 in the U.S. Album Charts.



BUFFALO SPRINGFIELD - Buffalo Springfield Again LP.

BUFFALO SPRINGFIELD - Last Time Around LP.

Their first two albums are recommended but primarily conflict between Stills and Young led to their disintegration in May 1968. *Last Time Around* was a retrospective and comparatively disappointing release pieced together by Furay and Messina. It had a predominance of soft-rock songs including Furay's *The Hour Of Not Quite Rain* and *Kind Woman* and the distinctive group harmonies of the first two albums were largely discarded as individual group members performed their compositions how they wished. Along with their *Best Of/Retrospective* album it was their most successful commercially, both reaching No. 42 in the Album Charts. Ironically this band who, on account of the strength of their material, vocal harmonies and superb guitar work became a legend, met with little major success at the time. Doug Hastings of **The Daily Flash** filled in for Young when Young quit the band between July and September 1967.

Young and Stills, of course, later enjoyed solo careers and played together in Crosby, Stills, Nash and Young. Messina and Furay both played in Poco and **Palmer** had a solo career.

Martin formed **New Buffalo Springfield** (quickly shortened to New Buffalo) before having a solo career with **Dewey Martin's Medicine Ball**. In 1971 he went into production, but later became a car mechanic. There was a revived line-up of the band Buffalo Springfield Revisited in the mid-eighties that **Martin** was involved in and this lasted into the early nineties. **Martin** died on 31 January 2009, aged 68.

The Beatles' album *The Beatles Were Born* (Italian bootleg?) features an unreleased alternate take of **Buffalo Springield**'s *Bluebird*.

Compilation appearances have included:- *Broken Arrow* on *Psychedelic Frequencies* (CD); *Flying On The Ground Is Wrong* on *First Vibration* (LP); and *Go And Say Goodbye* on *Where The Action Is! L.A. 1965-68* (4-CD book). (VJ/NW/SR)

Buff Organisation (CA)

45: Studio "A"/Upside Down World (Original Sound OS-80) 1968

Paul Buff (of **Music Machine**, **Mad Andy's Twist Combo**, **Friendly Torpedoes** and many more projects) is behind the dials again for this effect-laden harmony-pop-psych ditty backed by a fuzz and phase-washed instrumental. I guess he'd been listening in on **Curt Boettcher**. The recording was made in L.A.

Upside Down World can also be savoured on *Buzz Buzz Buzzzzzz, Vol. 2* (CD). (MW)

The Buggs (?)

ALBUM: 1 THE BEETLE BEAT (mono/stereo)
(Coronet CX-212) 1964 SC

Subtitled "The Original Liverpool Sound" this album features obligatory covers of *She Loves You* and *I Want To Hold Your Hand*. The group goes to lengths to include British locations in the song titles, so *Just One Look* becomes *Soho Mash*, and other titles include *Mersey Mercy*, *Liverpool Drag* & *London Town Swing* and are typical of the early beat sound. The weaker cuts include *East End* and *Swingin' Thames*.

They also have cuts on the *Coronet At The Hop* (LP) compilation. (SR/VJ)

The Bugs (MA)

Personnel incl:	DICK LEVIATHIAN	vcls	A
	ED McGEE	gtr	A
	ROSE	bs	A

45s: Pretty Girl/Slide (Polaris 0001) 1966
Albert Albert/Strangler In The Night (Astor 001) 1966
Pretty Girl/Slide (Astor 002) 1967

An English invasion influenced outfit from Marlborough, Massachusetts. They were originally known as Albert DeSalvo and The Bugs and the first single was credited as such. Indeed *Strangler In The Night* was somewhat notorious as it was about and credited to Albert DeSalvo, the Boston Strangler. The song was actually written by ghost writer James Vaughn, who got drafted three weeks after making the single. The narration for Strangler was done by Dick Leviathan, who was a well-known radio personality from New York City. The Sex Pistols of the sixties?

RETROSPECTIVE
THE BEST OF
BUFFALO SPRINGFIELD

BUFFALO SPRINGFIELD - Retrospective CD.

The Bugs have reputedly reformed for some live performances complete with striped Bumblebee suits!

Compilation appearances have included: *Pretty Girl* on *Pebbles, Vol. 9* (LP); *Strangler In The Night* on *Psychedelic Unknowns, Vol. 6* (LP & CD); *Slide*, *Pretty Girl*, *Albert Albert*, *Strangler In The Night* and *Gonna Find Me A Girl* (previously unreleased) on *The Polaris Story* (CD); and *Slide* on *Scum Of The Earth, Vol. 1* (2nd Edition LP), *Scum Of The Earth, Vol. 2* (LP), *Scum Of The Earth* (CD) and *Back From The Grave, Vol. 7* (2-LP). (VJ/MW/JFr)

Bulbous Creation (KS/MO)

ALBUM: 1 YOU WON'T REMEMBER DYING
(Rockadelic RRLP 13.5) 1994 SC

This extremely rare and previously unreleased 1969/1970 heavy psychedelic album is housed in a superb sleeve and was pressed in a limited edition of 300. It was recorded in the Cavern Sound Studio, Missouri. The opening cut, *End Of The Page*, has a lovely guitar intro and the other highlight is the lengthy *Let's Go To The Sea*, which features some great Hendrix' psychedelic guitar work. The remainder of the album comprises harder edged rock cuts, their own interpretation of *Stormy Monday* and *Hooked*, which is the best moment on the album vocally. It's worth checking out. The band hailed from the Kansas/Missouri area. (VJ)

Bull (NY)

Personnel:	JERRY FRIEDMAN		A
	BARRY GORDON	ld gtr, bs, vcls	A
	ANDY MUNSON	bs	A
	(PAUL GRIFFIN	keyb'ds	A)
	(HERB LOVELLE	drms	A)

ALBUM: 1(A) THIS IS BULL (Paramount PA-5028) 1970 SC

45s: Don't Cry My Lady/? (Paramount 0063) 1970
Diggin' On Mrs. Jones/? (Paramount 0144) 1972

Produced by Jerry Friedman and Andy Munson, this is an album of loud blues-rock with liner notes by B.B. King. There's some good guitar on *Feelin' Pretty Good* and *Everybody Wanna Do*. The album was recorded with session musicians from the New York City studios and some tracks feature female singers and strings. (SR)

Sandy Bull (NY)

Personnel:			
	SANDY BULL	gtr, oud, banjo, bs, perc, vcls	ABC
	BILLY HIGGINS	drms	A
	DENNY CHARLES	hand drms	C

ALBUMS: 1(A) FANTASIAS FOR GUITAR AND BANJO (Vanguard VSD-79119) 1963 SC
2(A) INVENTIONS FOR GUITAR, OUD... (Vanguard VSD-79191) 1965 SC
3(B) E PLURIBUS UNUM (Vanguard VSD-6513) 1968 SC
4(C) DEMOLITION DERBY (Vanguard VSD-6578) 1970
5(-) THE ESSENTIAL SANDY BULL (dble comp) (Vanguard ?) 1974

NB: (1) and (2) reissued on vinyl and CD, 2001 with the original catalogue numbers.

Born in New York, **Sandy Bull** spent the early part of his childhood in Florida with his father before returning to New York to live with his mother, the jazz harpist Daphne Hellman. His mother's eclectic taste exposed him to a wide variety of music that eventually led to him learning the guitar and banjo. After a brief stint at college in Boston, **Bull** returned to New York and became involved with the Greenwich Village scene. But it was in Paris that he had his first experience of Middle-Eastern music and oud-like instruments. Having learnt to play the oud from Hamza El Din, **Bull** returned to the United States, signing with the folk-label Vanguard.

A student of Eric Darling (of The Weavers), **Sandy** first played folk and country music before he developed his ability of incorporating different styles of music together. His earliest recordings were with The Samplers (KAPP/1961) and The Washington Square Singers (Continental/1962).

A multi-instrumental virtuoso, Sandy was into Eastern music and instruments as early as 1963. A near prodigy on guitar and banjo, he became a student of jazz as well as Indian and Arabic music. This eclectic mix resulted in *Blend*, a 22-minute track taking up one side on his first album, *Blend II* on his second and *Electric Blend* on his third.

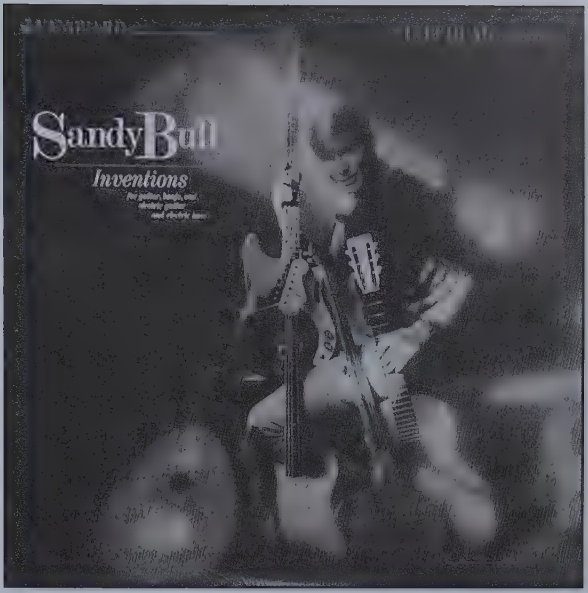
Ornette Coleman's drummer, Billy Higgins, backed him up on his first two albums and 'Rolling Stone' magazine once described his music as" (a) smack freak's work-outs for acid eaters".

Since **Bull** played all the instruments on most of his songs, he regularly used overdubbing at a time when studio techniques were largely underdeveloped. Unfortunately a heroin habit interrupted his progress in 1972 and it wasn't until the late eighties that he was able to make a come back.

Afflicted with lung cancer for some years, **Sandy Bull** eventually succumbed to the disease on 11th April, 2001. (SR/EH/HS/VJ)

VANGUARD
SANDY BULL
FANTASIAS

SANDY BULL - Fantasias For Guitar And Banjo LP.



SANDY BULL - Inventions... LP.

BullAngus (NY)

Personnel:			
	GENO CHARLES	drms, perc	A
	LARRY LA FALLE	gtr, vcls	A
	DINO PAOLILLO	gtr, vcls	A
	RON PICCOLO	organ, piano, vcls	A
	FRANKIE PREVITE	vcls, perc, recorder	A
	LENNY VENDITTI	bs	A

ALBUMS: 1(A) BULLANGUS (Mercury SRM-1-619) 1971 R1
2( ) FREE FOR ALL (Mercury SRM-1-629) 1972 R1

45s: Run, Don't Stop/
Uncle Duggie's Fun Bus Ride (Mercury 73265) 1972
Children Of Our Dreams/Loving Till End (Mercury 73313) 1972

A hard-rock outfit, whose albums contained some hints of psychedelia. Both were recorded in New York City. (VJ/VZ/MW)

Bulldog (NY)

Personnel:			
	GENE CORNISH	gtr	A
	DINO DANELLI	drms	A
	BILLY HOCHER	bs, vcls	A
	ERIC THORNGREN	gtr	A
	JOHN TURK	keyb'ds	A

HCP
ALBUMS: 1(A) BULLDOG (Decca 75370) 1972 176 -
2(A) SMASHER (Buddah 840031) 1973 -

NB: (1) reissued on MCA. (1) and (2) also released in the UK on MCA and Buddah.

HCP
45s: Good Times Are Comin'/No (Decca 32996) 1972 44
Are You Really Happy Together/
I'm A Mad Man (MCA 40014) 1973 116
I Tip My Hat/I'm A Mad Man (MCA 40050) 1973 -

This New York City group was formed by Cornish and Danelli after the end of **The Rascals**. Their music was totally different from their previous group, as they were playing a mix of hard-rock and bluesy pop. Their lead singer was almost a "screamer" (especially on their version of *Rockin' Robin*) and the two guitarists were efficient. On a completist note, the whole group backed B.J. Thomas on his album *Songs* from 1973. Clearly a "second division" act, although it may interest some readers. Their first album spent eleven weeks in the Top 200, peaking at No. 176 and they had a couple of hit singles too.

In 1978, Cornish and Danelli would release three better-avoided albums as Fotomaker on Atlantic. During the seventies, John Turk played keyboards behind various blues singers (Taj Mahal, B.B. King, C. Musselwhite). (SR)

BULLANGUS - Self Titled LP.

The Bummers (MI)

Personnel: RAY BANE
BILLY BELEVER
MIKE REJECT
KIRT VONEBERSTIEN
MEAD WARNER

45: I Can't Imagine/L.S.D. (unreleased acetate) 196?

NB: Released on a two-track CD, *The Bummers* (North Shore Soundworks NSS-023) 2004.

This previously unknown quintet from Grand Royal, Michigan laid down a pair of jangley folk-punk originals before vanishing into the mists of time. Unearthed by Mike Dugo's 60sgarageband.com project, their legacy has been secured on the limited-release CD. (MW)

Bump (MI)

Personnel:			
	ALAN GOLDMAN	gtr	A
	JERRY GREENBERG	drms, vcls	A
	PAUL LUPIEN	keyb'ds, vcls	A
	GEORGE RUNYAN	ld vcls, bs	A

ALBUM: 1(A) BUMP (Pioneer PRSD-2150) 1970 R3

NB: (1) has been counterfeited (Pioneer) 199? (1) reissued on CD (Gear Fab GF-142) 2000, and includes the first 45 as bonus tracks. (1) also reissued again on CD (Mind's Eye) 200?

45s: Winston Built The Bridge/
Sing Into The Wind (Pioneer 2147) 1969
Got To Get You Back/State Of Affairs (Pioneer 2148) 1970

Bump was a psychedelic pop band formed in Detroit, Michigan in spring 1969. In late summer 1969, they signed to a local eight-track recording studio Pioneer. Two singles and albums were recorded, but the second album was not released.

Original pressings of the first album, which is an organ-based progressive affair somewhere between The Nice and Van der Graaf Generator, are sought-after by collectors. The opening cut, *Sing Into The Wind*, is one of the most commercial tracks, with a catchy introduction and great keyboards. *State Of Affairs* is a gentle organ-based pop song. *Daydream Song* has dramatic vocals but a weaker song structure. *Spider's Eyes* has a great organ intro and some fine guitar/organ interplay. The remaining material is less convincing, however, though the 10-minute finale, *Lifeline - Decisions - You Can't Even Think*, does have its moments. The album got good reviews in 'Billboard' and 'Record World' but due to lack of promotion sales were poor.

BullAngus
free for all

BULLANGUS - Free For All LP.

Winston Built The Bridge is an unexceptional pop-psych track, but *Sing Into The Wind* (from the album on the flip) is a pleasant melodic offering.

They split in 1971, but briefly reformed for a L.A.-based studio project in 1977.

You'll also find *Winston Built The Bridge* on *Gone, Vol. 1* (LP), *Rubble 20* (LP) and *Mind Blowers* (LP). *Got To Get You Back* adorns *White Lace & Strange Volume 2* (CD). (VJ)

The Bumps (WA)

Personnel:			
	JOHN CLEAVER	sax	ABC
	BOB GREER	bs	ABC
	LARRY RICHSTEIN (aka RUBE TUBIN)	ld gtr	A
	ROBERT VAN DEN AKKER	drms, ld vcls	ABC
	GARY R. WALSH	keyb'ds	ABC
	JOHN KNAPP	ld gtr	B
	PAT HEWITT	ld gtr	C

NB: Line-up 'A' 1965-67. Line-up 'B' 1968. Line-up 'C' 1969.

45s: You Don't Love Me Anymore/
Can't Say I Told You So (Sin-A-Way 301) 1966
Baby Blue/Please Come Down (Piccadilly 238) 1967
Hey Girl/Wake Up, Wake Up (Piccadilly 245) 1967
It Wasn't Real/Hard Woman (Piccadilly 251) 1968
Ode To A Toad/Shining (Walrus TMC-001/2) 1969

From Seattle, Washington **The Bumps** started out as a **Wailers**-style R&B dance band, but by 1967 they were playing a wide range of music from punk through to folk-rock through to commercial pop. Led by drummer/vocalist Robert Van Den Akker, they were very popular in the Vancouver, B.C. area and their fourth single was produced by **Viceroys/Surprise Package** organist Mike Rogers.

By their fifth and very elusive final release they'd moved into heavy rock territory: *Ode To A Toad* has an underground vibe despite some brass passages and Cream-like riffs that drive the hard-rocker *Shining*.

Please Come Down undoubtedly remains one of their finest moments - a dramatic garage ballad with shimmering fuzztone.

Two of their best punk style offerings have appeared on a handful of compilations including:- *Please Come Down* on *Battle Of The Bands, Vol. 2* (LP), *The History Of Northwest Rock, Vol. 3* (LP), *The History Of Northwest Rock, Vol. 3* (CD) and *Northwest Battle Of The Bands, Vol. 2* (CD); *Hey Girl* on *Highs In The Mid-Sixties, Vol. 16* (LP); both *Hey Girl* and *Please Come Down* on *Northwest Battle Of The Bands, Vol. 2: Knock You Flat* (LP & CD); *It Wasn't Real*, a lightweight pop affair with Latino rhythm and brass, also appears on *Bring Flowers To U.S.* (LP); and *It's All Over Now Baby Blue* on *Northwest Battle Of The Bands, Vol. 3: I'm Walkin' Babe* (LP & CD). (MW/DR/VJ)

Bunky and Jake (NY)

Personnel:	ALAN "JAKE" JACOBS	vcls, ld gtr	AB
	ANN ROCHELLE "BUNKY" SKINNER	vcls, gtr	AB
	MIKE MATHEWS	organ	B
	DOUGLAS HAYWOOD RAUSCH	bs	B
	MICHAEL ROSA	drms	B
	(RAY BARRETTO	congas	B)
	(CHARLIE CHIN	2nd Tenor	B)
	(ERNIE HAYES	piano	B)
	(BUZZY LINHART	vibes	B)
	(FELIX PAPPALARDI	bs	B)
	(CHUCK RAINEY	bs	B)
	(PERRY ROBINSON	clarinet	B)

ALBUMS:	1(A)	BUNKY AND JAKE	(Mercury SR-61142) 1968 -
	2(B)	LAMF	(Mercury SR-61199) 1969 -

NB: (1) reissued on CD (Fallout FOCD2051) 2007.

45s:	α	Taxicab/I'll Follow You	(Mercury 72813) 1968
		Big Boy Pete/If I Had A Dream	(Mercury 72846) 1968
		Bump In My Groove/ Uncle Henry's Basement	(Mercury 72901) 1969

NB: α also released as a double-A side DJ-only promo (Mercury DJ-98).

Based in Greenwich Village, New York City Jacob's pedigree had already been established with **The Magicians**, whose dynamic amalgam of pop and punk was showcased on *Nuggets* (2-LP) with *An Invitation To Cry*. Their two scarce albums mix electric rock with blues and fifties harmonies and were recorded with the support of **Buzzy Linhart**.

Bunky and Jake both attended the School of Visual Arts on West 14th Street, New York and were popular with art students, performing at the Pratt Institute and the School Of Visual Arts. Ann Rochelle "Bunky" Skinner may have come from Philadelphia originally, as she has a black Philly accent.

Their albums combine breezy tunes, sweet harmonies and tasteful fuzz guitar.

Allan Jacobs and Mike Rosa went on to form the underrated Jake And The Family Jewels, while Doug Rauch joined **Linhart** in **Music**. Taxicab got a further airing on *Soft Sounds..Presents He and She* (CD). (SR/MW/PKr)

BUMP - Self Titled LP.

The Buoys (TX)

Personnel:	FRAN BROZENA	gtr, keyb'ds	A
	CHRIS HANSON	drms	A
	GERRY HLUDZIK	bs	A
	BILL KELLY	gtr, flute	A
	CARL SIRACUSE	gtr, vcls, keyb'ds	A
	BOB GRYZIEC	bs	

ALBUM:	1(A)	TIMOTHY (mono/stereo)	(Scepter SLP-24001/SPS-593) 1971

NB: (1) also released on Wand. Two pressings of their album exist on Scepter, the first and rarest with a plain cover with sticker, a lyric insert and poster, the second with a picture of the group on front cover.

45s:	These Days/Don't You Know It's Over	(Scepter 12254) 1969
	Timothy/It Feels Good (PS)	(Scepter 12275) 1970
	Give Up Your Guns/Prince Of Thieves	(Scepter 12318) 1971
	Bloodknot/Tell Me Heaven Is Here	(Scepter 12331) 1971
	Don't Try To Run/Dreams	(Polydor 14170) 1973
	Liza's Last Ride/Downtown Singer	(Polydor 14201) 1973
	Don't Cry Blue/Borderline	(Ransom 4904) 1975

The Buoys hailed from Forty Fort near Wilkes-Barre, Pennsylvania. This early seventies group had a controversial hit with *Timothy*, a song dealing with cannibalism!

Siracuse had been in **The Glass Prism**, a Wilkes-Barre group who'd made waves locally and released two albums on RCA; Hludzik was from a group called The Odd Power; and Gryziec had been in the Scranton group, Thee Avantis. Kelly and Hludzik would later reappear in 1980 with Dakota, a Boston-Kansas sound-alike, issuing one album on CBS. (SR/MW/MKn)

Wilburn Burchette (?)

ALBUMS:	1	OCCULT CONCERT	(Amos 7014) 1971 SC
	2	WILBURN BURCHETTE OPENS THE SEVEN GATES OF TRANSCENDENTAL CONSCIOUSNESS (w/booklet)	(Ebos 0001) 1972 SC
	3	GUITAR GRIMORE	(Burchette Bros 001) 1973 SC
	4	PSYCHIC MEDITATION MUSIC	(Burchette Bros 002) 1974 SC
	5	MUSIC OF THE GODHEAD	(Burchette Bros 003) 1974 SC
	6	TRANSCENDENTAL MUSIC FOR MEDITATION	(Burchette Bros 004) 1976 SC
	7	MIND STORM	(Burchette Bros 007) 1977 SC

NB: Presumably there are more LPs (Burchette Bros 005 and 006).

These albums are now beginning to interest some collectors. **Burchette** was a guitarist and synthesizer player and these are very odd albums, of both instrumental music and electronic noodling. Proceed with caution! (VJ/CF)

Bureman & O'Rourke (KS)

ALBUMS:	1	STRAWBERRY PICKIN'S	(Pearce 42550) 1974
	2	SOMEBODY GIVE ME A SMILE	(Happiness SHA-1001) 1976

This Kansas duo's albums feature folk and bluegrass sounds. (VJ)

Burgundy Blues (FL)

Personnel:	BURT COMPTON	drms	
	BOB LEWIS	bs	A
	BILL SABELLA	organ	A
	TIM YERO	ld gtr, vcls	A

45:	I'll Get You Back Again/ Nothing Without You	(Argee 100) 1966

A Miami High School band who were originally known as The A-Men. Their sole single, which did not feature drummer Compton, was produced by local enterpreneur R.G. Deeb on his Argee label. Tim Yero's *I'll Get You Back Again* is an echoey beat-punker with sinuous keyboards, chiming guitar and catchy melody. It has reappeared on *Vile Vinyl, Vol. 2* (LP), *Vile Vinyl* (CD), *Time Won't Change My Mind* (LP) and *Psychedelic States - Florida Vol. 2* (CD).

The latter reveals that Sabella would team up with Alberto DeAlmar (from **The Pods**) and former members of **The Gents Five** to form the **Leaves Of Grass**, who released one single on the Platinum label in 1968. Sabella and DeAlmar later relocated to Gainesville and formed Celebration. (MW/JLh)

The Burgundy Runn (NM)

45: Stop!/How Far Up Is Down (Lavette LA 5013/4) 1966

This sixties punk outfit came from New Mexico. *Stop!* written by Dave Schmuck, is highly-rated and can also be heard on *The Magic Cube* (Flexi & CD), *New Mexico Punk From The Sixties* (LP), *Sixties Archive, Vol. 4* (CD) and *Teenage Shutdown, Vol. 9: Teen Jangle Blowout!* (LP & CD). You can also check out *How Far Up Is Down* on *Total Raunch* (CD).

The Chesterfield Kings covered *Stop!* on their self-titled 1985 album. (VJ)

Danny Burk and The Invaders (TN)

Personnel incl:	DANNY BURK	ld vcls, gtr	A
	JIMMIE CRAWFORD	ld gtr	A
	EDDIE SHERIDAN	drms	A
	VAN GRAY	bs	A

45s:		Ain't Going Nowhere/Till I'm Sure	(Ara 216) 1965
	α	Promise Her Anything, Give Her Me/ The World	(Leopard 200) 1966
	α	A Bit Of Alright/Won't You Come On Home	(Leopard 201) 1968
	α	Every Night About Now/Tomorrow Night	(Leopard 202) 1969

NB: α shown as by **Danny Burke**.

From Memphis, Tennessee this band was active between 1964-65. Their *Ain't Going Nowhere* is a superbly venomous snarling punker in the Pretty Things style. *Till I'm Sure* is a beat ballad.

Danny Burk, who also released the three solo singles listed above, was the younger brother of Tommy from **Tommy Burk And The Counts**. Danny now lives and works in Nashville.

You'll also find *Ain't Going Nowhere* on *Hang It Out To Dry* (LP & CD) and *A History Of Garage And Frat Bands In Memphis 2* (CD). (MW/RHI)

Tommy Burk And The Counts (TN)

Personnel incl:	THOMAS BOGGS	drms	A
	TOMMY BURK	ld vcls, ld gtr	A
	JOHN GREAR	vcls	A
	DAN MORELOCK	vcls	A
	STEVE O'KEEFE	vcls	A
	MIKE STOKER	bs	A
	WAYNE THOMPSON	gtr	A

NB: The above is the main personnel as there were few, if any, personnel changes over the years of 1962-1968.

45s:		You'll Feel It Too/Counted Out	(Nat 100) 1963
		Stormy Weather/True Love's Gone	(Nat 101) 1963
	α	Stormy Weather/True Love's Gone	(Smash 1821) 1963
		Cute/Ding-A-Ling	(Rich-Rose 1001) 1963
		You Took My Heart/George's Theme	(Rich-Rose 1002) 1964
		She Told A Lie/You Took My Heart	(Rich-Rose 1003) 1964
	β	Stronger Than Dirt/Soap Suds (Clean 100) 1964	
		Just A Little Bit/ (Don't Hafta) Shop Around	(Rich-Rose 711) 1965
		You Better Move On/Just A Little Bit	(Atco 6340) 1965
		Laughing Inside/Change Your Mind	(BJ 101) 1966
		Rainy Day Lovin'/Smile	(Hip H-101) 1966
		Without Me/Maggie's Farm	(Southern Artists 2026) 1968

NB: α shown as by The Counts; β shown as by "A. Jax And The Cleansers".

This band operated out of the Memphis, Tennessee area and was originally known as The Cruisers. Both *Stormy Weather* and *Just A Little Bit* were regional hits in the Memphis/Mid-South area and also got picked up for national release by major labels. However, when *Just A Little Bit* was taken up by Atlantic (Atco) they, inexplicably switched it to the 'B' side and opted for a rather flat cover *You Better Move On* for the 'A' side.

Their first five singles are doo-wop/group affairs, and *Just A Little Bit* is probably the first, which 'fits' within the remit of this book. Especially notable is *Laughing Inside*, an excellent Merseyish number with harmony vocals and chiming guitars. The flip is also good, sorta mid-tempo, a more "Yank" sounding tune replete with a 'lesliefied' guitar tone (i.e. the guitar was plugged into a Leslie speaker cabinet with a rotating horn, commonly used with Hammond B-3 organs to achieve a churning, tremoloed sound). The Rich-Rose label was named after Charlie Rich & Seymour Rosenberg.

You can also hear *Without Me* on *A Journey To Tyme, Vol. 4* (LP), whilst *Stormy Weather* has re-emerged on *A History Of Garage And Frat Bands In Memphis 2* (CD).

Two members would join Flash & The Board Of Directors. Thomas Boggs later toured with **The Box Tops** and now owns several restaurants in the Memphis area. Tommy Burk became a college educator. His younger brother Danny also lead **Danny Burk and The Invaders**. (VJ/MM/MW)

The Burlington Express (KS)

Personnel:	GREG GUCKER
	BLAIR HONEYMAN
	ERIC LARSON
	MIKE WEST

45: One Day Girl/Memories (Cavern 2207) 1967

NB: They also had 7" and 4 song EP acetates on Damon.

Topeka in northwest Kansas was home to this outfit, whose live shows were apparently great - full of Yardbirds, Who and Stones covers. Judging by two of the surviving tracks the EP acetate was a medley of powerful fuzz-filled covers as evidenced by *Stroll On* and *I'll Feel A Whole Lot Better*.

Their Cavern single was produced by **Bluethings**'s guitarist Michael Chapman.

They also recorded four tracks for Audio House: *Black Hearted Woman, If I Were Free, Listen Closely* and *Mr. Destiny*.

Compilation appearances have so far included: *One Day Girl* on *Monsters Of The Midwest, Vol. 1* (cassette), *Fuzz, Flaykes, And Shakes, Vol. 5* (LP & CD) and *Love Is A Sad Song, Vol. 1* (LP); *Memories* on *Fuzz, Flaykes, And Shakes, Vol. 3* (LP & CD); *I'll Feel A Whole Lot Better* on *Monsters Of The Midwest, Vol. III* (LP); and *Stroll On* on *Monsters Of The Midwest, Vol. II* (LP) and *Wyld Sydes Volume 2* (CD). (VJ/MW)

The Burlington Express (KS?/MI?)

45: A Girl/Comin' Home (Roach U-39099) 196?

Comin' Home was composed by D. Gray, G. Niebur, and J. Turner. This may help establish the band's identity and origins; both Kansas and Michigan have been suggested. Their sound is 1968-9 blues-rock with fluid acid-rock guitar. (MW)

The Burlington Express (WI)

Personnel:	BILL BURLING	bs	A
	CRAIG HERON	gtr	A
	DAVE KAPPUS	drms	A
	KEN MATTSON	gtr	A

JEFF HILGER	drms	
MARK LILLIS	gtr	

45: Shake/Three Time Loser (Prod 01) 1968

Not to be confused with the Topeka group, these guys were from Eau Claire in Wisconsin. They formed in 1964 and were originally known as The Dimensions. Their sole single, a cover of Sam Cooke's *Shake*, appeared in the spring of 1968. They split in 1969 and Bill Burling turned up in Cross Town Traffique the following year. (MW/GM)

The Burlington Squires (FL)

Personnel:			
	DAVID BOLES	ld vcls	A
	DENNIS GRAYSON	keyb'ds	A
	KERRY SCHOOLFIELD	ld gtr, bs	A
	JIM SUTPHIN	ld gtr, bs	A
	STEVE TURNER	drms	A

45: World/Back Up (Tener 1016) 1968

Formed in 1963 when The Tide merged with The Squires, this popular Melbourne, Florida quintet toured the Southeast and made TV appearances in southern Florida. *World* is a simmering harmonious punker with dual fuzz attacks. The flip, *Back Up* is equally excellent, with more searing fuzz and a brain-warping break, building to a great climax.

Steve Turner went on to play in Dolly Parton's band.

Compilation appearances have included: *World* on *Psychedelic States: Florida Vol. 1* (CD) and *Back Up* on *Psychedelic States: Florida Vol. 3* (CD) (MW/RM)

Abner Burnett And The Burn-Outs (TX)

Personnel incl:			
	ABNER BURNETT	vcls, gtr	A
	UDELL	piano	A
	JANUS WAGNER	piano	A

ALBUM: 1(A) CRASH AND BURN (Worpt WPA-101) 1976 SC

This weird psych/folk singer from west Texas recorded this rare album in San Antonio. Limited to 500 copies, the highlights are the 12'20" *That's What You Get For Calling Me A Spook*, a rocking version of **Fred Neil**'s *The Other Side Of This Life*, a cover of **Steve Miller**'s *Baby's Calling Me Home* and *Call In The Buzzards*.

Abner Burnett recorded a second album, *Old McDonald* (Worpt) 1979 and there's also a CD compilation of his early recordings, *1975-79* (Worpt) 1997. **Burnett** is still active on the music scene. (SR/VJ)

The Burning Bush (GA)

45: Keep On Burning/Evil Eye (Mercury 72657) 1967

NB: The single was booted in the seventies (Contact 102).

This is a one-off venture for Mercury by this Georgia band. *Evil Eye*, with its demented vocals and superb psychedelic guitar work is strongly recommended.

Compilation appearances have included *Evil Eye* on *Mayhem & Psychosis, Vol. 2* (LP), *Mayhem & Psychosis, Vol. 2* (CD), *Pebbles, Vol. 2 (ESD)* (CD), *Sixties Rebellion, Vol. 11: Hydrogen Atom* (LP & CD) and *Shadows Falling* (CD). (VJ/MW)

Randy Burns (CT>NY)

Personnel:			
	RANDY BURNS		AB
	MATT KASTNER	gtr, vcls, keyb'ds	B
	A.J. MULHERN		B
	BRUCE SAMUELS	bs	B

ALBUMS:			
1( )	OF LOVE AND WAR	(ESP 1039)	1967
2( )	EVENING OF MAGICIAN	(ESP 1089)	1968
3( )	SONG FOR AN UNCERTAIN LADY	(ESP 2007)	1970
4(B)	AND THE SKYDOG BAND	(Mercury SR-61329)	1971
5(B)	I'M A LOVER NOT A FOOL	(Polydor PD 5039)	1972
6(B)	STILL ON OUR FEET	(Polydor PD 5049)	1973

NB: (1-3) all reissued on CD 1993. (1) reissued on vinyl (Get Back GETLP 1022) 2000.

45s: Living In The Country/Sevent (Mercury 73198) 1971

α Hold On (mono)/Hold On (stereo) (Polydor 14143) 1972

NB: α promo.

Here's another example of the ESP group of folk singers. **Burns** was born in Connecticut in 1948 and ran away from home at the age of 17. He eventually ended up in New York City at the tail end of the folk boom of the early sixties, sleeping in Washington Square Park and making a living from busking. In early 1966, at the age of 18, he landed a regular gig as the permanent opening act at the legendary Gaslight Club on MacDougal Street in Greenwich Village. He was soon asked by ESP-Disk founder and president Bernard Stollman to record for his label.

His debut *Of Love And War* was a pleasant but fairly unremarkable introspective moody folk album that highlighted **Burns'** smooth voice accompanied only by his acoustic guitar and Emey Fletcher's occasional 12-string accents. The track list comprised just three originals alongside folk standards with a haunting version of Irene Paul's *Mr. War* the magnum opus. The other covers contained songs by **Eric Andersen**, David Blue and **Tom Ghent**.

After the summer of love, **Burns** returned home to New Haven, briefly and spent time with a local psychedelic group The Morning. When he returned to Greenwich Village he was inspired by psychedelia and formed The Sky Dog Band (with Matt Kastner (piano, organ), John O'Leary (trap kit and hand percussion) and Bruce Samuels (bs, flute). The Sky Dog Band gigged around Greenwich Village and New York in the winter of 1967-1968 and recorded **Burns**' second ESP-Disk album, *Evening Of The Magician* in spring 1969. This contained 10 originals and fused acid-folk with a little rock - the result was a big improvement on his debut effort. He also recorded *Song For An Uncertain Lady* with The Sky Dog Band. This effort was less psychedelic but introduced a country-rock tinge to several tracks.

In the early seventies he switched to Mercury for whom he recorded another good country-rock album *Randy Burns and The Sky Dog Band*. However, they dropped him when the sales were poor. He switched to Polydor for two further albums; *I'm A Lover, Not A Fool* and *Still On Our Feet*, before Polydor dropped him too.

Burns continued to gig in the seventies and eighties, appearing at folk festivals and coffeehouses and, in 1991, he and Kastner recorded a cassette, *The Cat's Pajamas*, which **Burns** put out on his own Picket Fence label and sold at gigs. He still gigged in the nineties and wrote an autobiography too.

RANDY BURNS OF LOVE AND WAR

RANDY BURNS - Of Love And War LP.

All three of his ESP-Disk releases were reissued on CD as part of the German ZYX label's ESP-Disk reissue campaign in the mid-nineties. (SR/MMs/VJ)

Burnside (?NY)

45: I Need No Help From You/
Taking Her Hand (United Artists 50329) 1968

Late sixties pop by an unknowm, possibly New York City group. *Taking Her Hand* is compiled on *Every Groovy Day* (LP). (MW)

Burnt Suite (CT)

Personnel: WOODY ANDREWS vcls, bs, claves A
JYM CIFALDI drms, vcls A
WILLIAM 'LIZARD' FLORIAN vcls, gtr, piano A

ALBUM: 1(A) BURNT SUITE (bjw Records CSS-9) 1971 R2

NB: (1) has been counterfeited (No label) 199? in a limited edition of 300 copies.

This album is a pretty rare local Connecticut private pressing. The band manages to create both pop and hard-rock music with equal success, although the darker material suffers by the conspicuous absence of fuzztone. Had Lizard incorporated a Big Muff in his hardware pile, this album would be in the R5 category! *Finest Thing In Life* has a distinctly Beatlesque feel to it.

The band was from Canton, Connecticut. Their label name BJW = Bill, Jym, Woody. (CF/VJ/MW)

Burton and Cunico (AUS)

Personnel: RAY BURTON A
GINO CUNICO A

ALBUM: 1(A) STRIVE, SEEK, FIND (Paramount PAS-6104) 1971

Decent hippie folk-rock duo **Burton and Cunico** did pretty well with this album. The album was recorded in the States, but **Burton and Cunico** were members of Australian flower-pop outfit The Executives and later joined Aussie outfit Ayers Rock. (SR/VJ)

Mary Burton & Peter Baldwin (IL)

Personnel: PETER BALDWIN A
MARY BURTON A

ALBUM: 1(A) THE MUSIC MAKERS (w/insert)
(Unitarian Universalist Records IRC M/P-1) 1972 SC

This folk-rock album features male/female vocals and blends covers of songs by Bob Dylan, John Denver and Carole King with some originals. The album is sometimes listed as Peter Baldwin and Mary Burton. (VJ)

Jerry Busch (OH)

ALBUM: 1 THE DEMO TAPES (Midwife) 1976 R1

NB: (1) reissued on CD (Midwife) 200?

This album was recorded in Cleveland, Ohio as a demo, although some tracks were picked up on regional radio. The material on the album spans guitar rockers and ballads too. Jerry and his band went on to record another album, *City Boy* in 1980 and appeared on the *Pride Of Cleveland* (LP) compilation album in 1981. They are still active on the Ohio music scene. (VJ)

STEREO
BURNT SUITE

BURNT SUITE - Self Titled LP.

The Bush (CA)

Personnel incl: GREG ECKLER drms A
STEVE HOARD vcls A

45s: Got Love If You Want It/
Feeling Sad And Lonely (PS) (Hiback 102) 1965
Don't You Fret/To Die Alone (Hiback 104) 1966
Who Killed The Ice Cream Man/
I'm Wanting Her (Hiback 110) 1966

NB: There's also a 16-track 1,000 copy limited edition vinyl compilation (13 previously unreleased) packaged with a glossy insert and full liner notes (Ugly Things UT2204). There's also a 27-track CD compilation containing 21 previously unissued tracks includes a 20-page booklet with full liner notes and lots of vintage photos (Ugly Things UTCD2204).

This garage band operated in San Bernardino, California between 1965 and 1966. Their first single was a catchy stab at the R&B standard, *Got Love If You Want It*, whilst the flip *Feeling Sad And Lonely* includes some nice mouth harp and some effective echoed vocals and instrumentation in places.

Their second single was produced by **Kim Fowley** and *Don't You Fret* was a cover of the Kinks song.

It's worth listening to the vinyl and CD compilations of their material that are drawn from the lead singer's Steve Hoard's personal archive of master tapes and acetates.

Greg Eckler went on to play for **Light**, and eighties surf-instrumental band Jon & The Nightriders.

Compilation appearances have so far included: *Don't You Fret* on *The Garage Zone Box Set* (4-LP), *The Garage Zone, Vol. 4* (LP) and *Ya Gotta Have Moxie, Vol. 1* (2-CD); *To Die Alone* on *Kim Fowley - Underground Animal* (LP & CD), *Vile Vinyl, Vol. 2* (LP) and *Where The Action Is! L.A. 1965-68* (4-CD book); *Feeling Sad And Lonely* on *No No No* (CD), *Sixties Choice, Vol. 2* (LP), *The 60's Choice Collection Vol's 1 And 2* (CD) and *Storm In The Garage* (3-CD box); *Got Love If You Want It* on *Pebbles, Vol. 8: Southern California 1* (CD), *Scum Of The Earth, Vol. 1* (LP), *Scum Of The Earth* (CD) and *Storm In The Garage* (3-CD box); and *I'm Wanting Her* on *Psychedelic Unknowns, Vol. 3* (LP & CD). (VJ/MW/SR)

Terry Bush (?)

45: Do You Know What You're Doing?/
Fare Thee Well (PS) (RCA 74-0413) 1971

An odd anti-drug song listing around 30 different kinds of drugs with a sing-along chorus! The picture sleeve also lists the dangerous drugs... (SR)

Bushes (IL)

Personnel incl:	RON STOCKERT	organ	A

ALBUM:	1(A)	ASSORTED SHRUBBERY	(Growth S 200-08) 1969 R1

A white soul/R'n'B rock act with organ and some fuzz guitar, ala **Vanilla Fudge**, their album is rare but not recommended. They were from southern Illinois. Ron Stockert later played with Three Dog Night. (SR/MW)

The Bushmen (CA, Santa Clare)

45s:	Baby/What I Have I'll Give To You	(Dimension D-1049) 1965

Both sides of the Dimension single can also be heard on *Mindrocker, Vol. 8* (LP). *Baby*, by far the better of the two is a straight-ahead rocker with strong punk and British R&B influences. The flip is a **Byrds**-style folk-rocker with lots of 12-string guitar. They were from Santa Clara, California. *Baby* is the Mort Schuman, Clive Westlake song also covered by the Sorrows and by Tracy Rogers (with Fleur De Lys) in the UK, The Powers in Denmark, and **Frantic** on their *Conception* album. *What I Have I'll Give To You* was written by Bill Lincoln, presumably he of **The Word** and **Euphoria.** (MW/VJ)

The Bushmen (CA, Fresno)

Personnel:	ROGER POLLACK	vcls, bs	AB
	NEIL RASMUSSEN	drms	AB
	RONNIE SMITH	gtr	AB
	GENE WALKER	ld gtr	A
	JOE LO FRESO	keyb'ds	B

45:	Down Home Girl/Empty Heart	(Sundazed S-138) 1998

Although no singles were released during their tenure in the sixties, these **Bushmen** have had two unreleased covers unearthed by Sundazed. Notes from Jud Cost and recollections by Joe Lo Freso set the scene...

This particular tribe of **Bushmen** had formed as a quartet in the early sixties in Fresno, California; in 1962 they were augmented by 12-year-old keyboardist Lo Freso. In 1964 they won the KMAK 'Battle Of The Bands' with their rendition of *Gloria*. Their prize was to be the official band of sponsor 7-Up for a year, playing fairs and shopping centres etc.. Part of the deal was that they were renamed the 7-Up Action Boys. All went fine until they asked to play as **The Bushmen** at the newly opened Rainbow Ballroom in Fresno; 7-Up vetoed this, so the band quit the sponsorship.

Nothing is revealed about what happened subsequently or how this pair of Stones-influenced punkers came to be recorded but not released in 1965.

MARY BURTON & PETER BALDWIN - The Music Makers LP.

James Holley, later of Fresno's Coachmen (who became **The Everyday Things** and ultimately **Canterbury Fair**) was in this group at some point. Joe Lo Freso would rejoin him in 1968 in **The Canterbury Fair.** (MW)

The Bushmen (?CA)

45s:	You're The One/Lonely Weekend	(Scarlet 502) 1964
	You're The One/Lonely Weekend	(Mustang 3002) 1965
	I Need Your Lovin'/While I'm Away	(Kammy 106) 1966

Yet more **Bushmen**, also rumoured to be from California, but neither the outfit on Dimension nor on Sundazed.

I Need Your Lovin' has turned up on *Diggin' For Gold Vol.7* (LP) and *Total Raunch* (CD).

Other Bushmen in the sixties:- a **Celtics**-related bunch in Georgia (singles on Smash and SSS); a Nebraskan band whose members went on to Bumpy Action; a Vermont group featuring Stephen Blodgett pre-Steve Sargent & The Pride; and let's not forget Oregon's **J. Michael & The Bushmen.** (MW)

The Busters (?)

				HCP
45s:	α	Bust Out/Astronauts	(Arlen 735) 1963	25
		All American Surfer/Pine Tree Hop	(Arlen 740) 1963	-
		Heataches/Torrid Zone	(Arlen 745) 1964	-

NB: α Issued in Australia (W&G WG-S-1714) 1963 and in the UK (Stateside SS 231) 1963.

This frat-rock/garage group was previously known as The Northern Lights, but these have also been seen described as rockin' instrumentals. (SR/MW)

Butch (NY/CA)

ALBUM:	1	THE BITCH OF ROCK & ROLL	(Sunndial) 1977 R2

Butch recorded a rather crude hard-rock album. The band had ties to both New York City and California. (VJ)

The Butlers (?)

45:	Shop Around/It's A Fine Time	(Parkway P-148) 1967

Shop Around is a hand-clapping footstomper with blistering fuzz in **The Chartbusters'** vein. The flip too includes some wicked fuzz breaks and screams but also some pretty insipid male/female vocals - a hybrid at odds with itself. (MW)

The Butterfield Blues Band (IL)

Personnel:	JEROME ARNOLD	bs	AB DE
	PAUL BUTTERFIELD	hrmnca, gtr, flute, vcls	ABCDEFG
	SAM LAY	drms	A
	SMOKEY SMOTHERS	ld gtr	A
	ELVIN BISHOP	ld gtr	BCD
	MIKE BLOOMFIELD	ld gtr	B
	BILLY DAVENPORT	drms	B DEF
	MARK NAFTALIN	keyb'ds	BCDE
	CHARLES DINWIDDIE	flute, mandarin, sax	C(D) G
	KEITH JOHNSON	trumpet	C
	BUGSY MAUGH	bs	C(D)
	DAVE SANBORN	sax(alto)	C

PHIL WILSON	drms	C(D)
BUZZY FEITEN	ld gtr	EF
TED HARRIS	keyb'ds	FG
ROD HICKS	bs	FG
GEORGE DAVIDSON	drms	G
TREVOR LAWRENCE	sax	G
STEVE MADAIO	trumpet	G
RALPH WALSH	ld gtr	G
FRED BECKMEIER	bs	
DENNIS WHITTED	drms	

NB: Line-up 'D' appear as The Icebag Four along with producer John Court on their *In My Own Dream* album.

					HCP	
ALBUMS:	1(B)	PAUL BUTTERFIELD BLUES BAND (mono/stereo)	(Elektra EKL-294/EKS-7294)	1965	123	SC
	2(B)	EAST/WEST (mono/stereo)	(Elektra EKL-315/EKS-7315)	1966	65	SC
	3(C)	RESURRECTION OF PIGBOY CRABSHAW (mono/stereo)	(Elektra EKL-4015/EKS-74015)	1968	52	-
	4(D)	IN MY OWN DREAM (mono/stereo)	(Elektra EKL-4025/EKS-74025)	1968	79	-
	5(E)	KEEP ON MOVING	(Elektra EKS-74053)	1969	102	-
	6(F)	LIVE	(Elektra 7E 2001)	1970	72	-
	7(F)	SOMETIMES I FEEL LIKE SMILIN'	(Elektra EKS-75013)	1971	124	-
	8(-)	GOLDEN BUTTER (2-LP)	(Elektra 7E2005)	1972	136	-
	9(A)	AN OFFER YOU CAN'T REFUSE	(Red Lightnin' R008)	1972		-

NB: (1) reissued on vinyl (Sundazed LP 5095) 2001. (2) reissued on CD (Winner 447) 1996 and on vinyl (Sundazed LP 5096) 2001. (1) and (2) reissued on one CD (Elektra 8122 73571-2) 2001. (1) and (2) reissued on one CD again (Elektra 273571) 2008. (3) reissued on vinyl (Sundazed LP 5097) 2003. (4) reissued on vinyl (Sundazed LP 5098) 2003. (4) reissued on CD (Wounded Bird Records WOU 4025) 2002. (5) reissued on vinyl (Sundazed LP 5099) 2006. (6) reissued on CD (Wounded Bird Records WOU 2001). (9) reissued in the UK 1982. *Original Album Series* (5-CD) (Rhino 8122798340) 2010 features slipcased versions of the first five albums.

There's also a compilation *The Paul Butterfield Blues Band* (Edsel ED 150) 1985.

45s:		Come On In/ I Got A Mind To Give Up Living	(Elektra 45609) 1966
		Run Out Of Time/One More Heartache	(Elektra 45620) 1967
	α	In My Own Dream/?	(Elektra 45643) 1968
		Where Did My Baby Go/In My Own Dream	(Elektra 45658) 1969
	α	Love March/?	(Elektra 45692) 1970

NB: α credited to **Paul Butterfield**. There's also an extremely rare French EP with PS: *I Got My Mojo Working/Shake Your Money Maker/Born In Chicago/Mystery Train* (Vogue INT 18063).

INCENSE HERBS OILS
the PAUL BUTTERFIELD BLUES band

PAUL BUTTERFIELD BLUES BAND - East/West LP.

Paul Butterfield was born on 17th December 1942 in Chicago where he later formed his racially integrated R&B band in 1964. The original line-up included Jerome Arnold and Sam Lay who had previously comprised the rhythm section of a band fronted by Howlin' Wolf, but shortly afterwards **Butterfield**'s former University of Chicago classmate Elvin Bishop joined and they signed to Elektra. **Mike Bloomfield** was brought in on slide guitar and Mark Naftalin joined on keyboards during the recording of their first album. One of their early live gigs was at the July 1965 Newport Folk Festival but it did not go down well with the folk purists among the audience. However, they impressed Bob Dylan who invited them to back him later that day in what was his very first non-acoustic set.

The band travelled to New York in January 1966 to record their self-titled debut album which comprised a hard-hitting battery of electric blues numbers. It made No. 123 in the Billboard album charts. In June the same year they contributed five tracks to *What's Shakin'* (LP), an Elektra various artists compilation which also featured **The Lovin' Spoonful**, Eric Clapton, **Tom Rush** and **Al Kooper**. *East/West* followed in December 1966. The title track, which was over 13 minutes long, included many Eastern instrumental influences. The album peaked at No. 65 in the Billboard charts. **Mike Bloomfield** departed shortly after its release to form **Electric Flag**.

1967 was a quiet year for the band but **Butterfield** did cut an EP with John Mayall that was released in the U.K. by Decca. When **Butterfield** returned with *Resurrection Of Pigboy Crabshaw* in February 1968 (Pigboy Crabshaw was Bishop's nickname) it was with a fresh rhythm section and a three-piece horn section. Climbing to No. 52 in the Billboard charts this was to be **Butterfield**'s most successful album. Although it followed the usual blues format, it had a distinct soul influence. Compositions included Booker T's *Born Under A Bad Sign* which Albert King had made famous, and *One More Heartache*, a Smokey Robinson song which had been a hit for Marvin Gaye. However, many of **Butterfield**'s fans and some critics yearned for high-powered, white electric blues and regretted the band's latest soulful direction.

When *In My Own Dream* emerged later in 1968 it was also slated in some sections of the music press. The line-up was basically the same as for the previous album, although producer John Court joined forces with Bugsy Maugh, Charles Dinwiddie and Phil Wilson to provide vocal harmonies as The Icebag Four and **Al Kooper** guested on organ on a couple of tracks (*Drunk Again* and *Just To Be With You*). The album was musically diverse ranging from bar-room blues, to folk blues and electric music, and was criticised as being too fragmented. However, if much of it was uneven, the title track was distinctly innovative with the Icebag Four's backing vocals lending a gospel feel to the song. It reached No. 79 in the U.S. album charts.

Elvin Bishop left in 1968 to form his own band and was replaced by Buzzy Feiten for *Keep On Moving*, a heavy album with lots of brass, which could only reach No. 102 in the U.S. album charts. The band appeared at the Woodstock festival in 1969 and one of their songs, *Love March* was included on the original *Woodstock* album.

PAUL BUTTERFIELD BLUES BAND

PAUL BUTTERFIELD BLUES BAND - In My Own Dream LP.

Live was recorded with a new line-up live at L.A.'s Troubadour club in 1970, and produced by Todd Rundgren. This saw some upturn in their fortunes (albeit temporary) reaching No. 72. It contained a selection of material from their three previous albums, *Everything's Going To Be Alright* (also featured on the *Woodstock 2* album) and three tracks which do not appear on other **Butterfield** albums:- *The Boxer*, *Number 9* and *Get Together Again*.

By now **Butterfield** was tired of touring and he broke up the band in 1971 after a final studio album *Sometimes I Feel Like Smilin'*, which could only manage the No. 124 spot in the Album Charts. *Golden Butter*, a 2-LP retrospective compilation, peaked at No. 136 the following year. 1972 also saw the release of *An Offer You Can't Refuse* which featured his earliest recordings back in 1963 with Smokey Smothers' band in Chicago, by specialist U.K. blues label Red Lightnin'. They account for one side of the album. The other side features Walter Horton, backed by musicians like Buddy Guy. This album was reissued again in 1982. More recent still is the Edsel 1985 release which is an accessible guide to the music of the **Butterfield Blues Band**. 1995 also saw the release on CD of *The Original Lost Elektra Sessions* (Rhino RZ 73505), which compiled material from an abandoned 1965 first album, which is largely dominated by powerful blues covers. It contains 19 tracks in all.

Bugsy Maugh later recorded two interesting albums for Dot. **Paul Butterfield**, an alcoholic, was found dead in his apartment in 1987, aged just 44.

If you're into high powered white electric blues these guys are essential for you, but if you're after garage-punkers or into demented psychedelia give them a miss.

Compilation appearances have included *Morning Blues* on *Kings Of Pop Music Vol. 1* (LP); *Born In Chicago* on *Kings Of Pop Music, Vol. 2* (LP); *East-West* on *Elektrock The Sixties* (4-LP) and *I Got My Mojo Working* on *Follow The Music* (CD in the Elektra book). (VJ/SR)

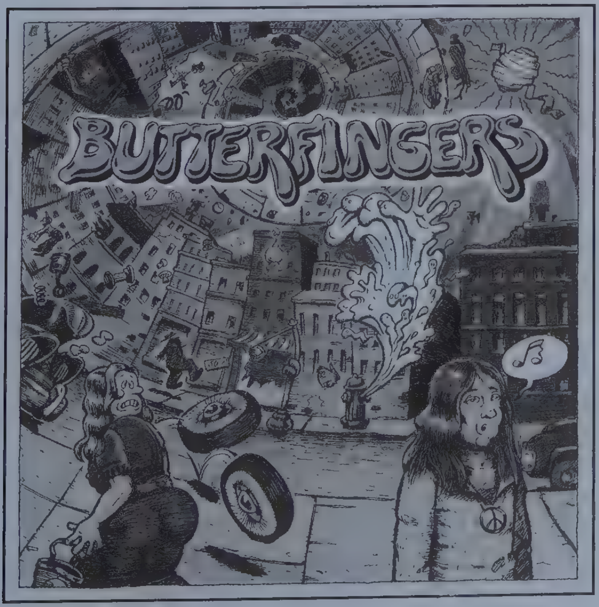
Butterfingers (?TX)

ALBUM: 1 BUTTERFINGERS (POT Records SLP-457) 197? R5

NB: (1) issued in a plain white sleeve circa 1970. (1) reissued on vinyl (Little Indians 6) 1998 and on CD (Shadoks Music 004) 1999, in a newly designed cartoon sleeve.

Here's another mystery group with a hideously rare private press to their credit. **Butterfingers** are thought to have come from Texas, as their album is rarely sighted far from the Houston area.

Musically, this band will have wide appeal amongst readers of this book - wild psychedelic guitar on every cut, that druggy underground vibe that was so prevalent in the 'States during this era but seldom was captured on vinyl (and was never allowed on radio). The lead vocalist has an obnoxious "soulish" vocal technique that irritates, however and overall the band come across as one-dimensional.



BUTTERFINGERS - Self Titled LP.

Several collectors are quite certain that **Butterfingers** were a black group, but they sound simply hillbilly to me. Adding Texas to the equation makes the latter interpretation more likely, although still speculative.

Despite what may appear as a lukewarm review, many collectors rate this album highly, and the reissue is certainly recommended. (CF)

Butter Rebellion (?FL)

Personnel incl?: DAN REEDER A
FRED ROWE A
MARK STRUHS A

45: I Cannot Turn Around/Aftermath (Maudz 45-002) 1968

I Cannot Turn Around is a pleasant pop ditty with tuneful keyboards and some fuzz buried low - promising. *Aftermath* is a melodic mid-tempo ballad about fighting abroad, punctuated by some searing bursts of fuzz, which can now be heard on *Get Ready To Fly* (CD).

Butter Rebellion may have come from Florida, although an act by this name played at the 'Butte Central Prom' in Butte, Montana in 1968. This act that is thought to have come from Boise, Idaho had a good live reputation and included a good cover of *My Girl* in their set.

The Maudz label was one of many run by Norman Petty. Both tracks are published by his Dundee Music publishing house and it is almost certain that the tracks were recorded at his legendary Clovis, New Mexico studio, to which countless garage bands from all over the US made pilgrimages in the sixties. (MW/SWg)

Buzz and Bucky (TN) - see Ronny and The Daytonas (TN).

The Buzzards (RI)

Personnel incl: MARC SAMPSON
ERIC SAMPSON

45: Courage/Burned (Alberta 12) 1969

Formed by the Sampson brothers from Portsmouth, Rhode Island, who were previously active in **Act Of Creation**.

The single was the sole release on the Alberta label, which was owned and funded (and hyped) by Vik Armen, a DJ of WPRO Radio in Providence.

Mr. Tambourine Man
THE BYRDS

THE BYRDS - Mr. Tambourine Man LP.

The flip to this decent heavy garage single, *Burned*, can also be found on *High All The Time, Vol. 1* (LP). It's the better of the two tracks. (VJ/PPn/MW)

Buzzsaw (IL)

Personnel:	RICK FENTEL	bs	A
	EDDIE WEISS	gtr	A
	GARY WEISS	drms	A

CD: 1 FROM LEMON DROPS TO ACID ROCK! (Collectables COL-CD-0659) 1995

45: I Live In The Springtime/
I Can Make You Happy (RCI 47-8000) 1972

From Chicago, **Buzzsaw** was a short-lived acid-rock trio that was formed in 1970. Eddie and Gary Weiss had earlier been in the reknowned **The Lemon Drops**, and **Watermelon**, and in fact **Buzzsaw** are best known for a version of **The Lemon Drops**' classic *I Live In The Springtime*. The liner notes to Collectables *Chicago Garage Band Greats - The Best Of Rembrandt Records 1966-1968* (LP) reveal that this was in fact the same recording as the earlier **The Lemon Drops**, but in a previously unreleased stereo mix.

Collectables CD anthology *From Lemon Drops To Acid Rock!* also compiles recordings from 1969 which fans of **The Lemon Drops** will enjoy.

Compilation coverage has so far included: *I Live In The Springtime* on *Highs In The Mid-Sixties, Vol. 4* and *Pebbles, Vol. 6: Chicago 1* (CD); *Walking Through A Rainbow, I Can Make You Happy, Nowhere To Go* and *Roll On, Angeline* on *Chicago Garage Band Greats - The Best Of Rembrandt Records 1966-1968* (CD); and *Saturn Is Just A Few Days Away* and *Death Calls* on *Green Crystal Ties, Vol. 6.* (VJ/MW/LP)

The By Fives (TX)

Personnel incl:	JON WILLIAMS	ld vcls	A

45: I Saw You Walking/
That's How Strong My Love Is (Tomi 106) 1966

This very short-lived 1966 garage/punk group was formed by Williams in Dallas, Texas. *I Saw You Walking* can also be heard on *Texas Punk, Vol. 6* (LP), *Acid Visions - Complete Collection, Vol. 3* (3-CD), *Highs In The Mid-Sixties, Vol. 11*, *Penthouse 5: The Wordd Is Love* (CD) and *Acid Visions Vol. 7* (CD) (Spalax). It's a very primitive recording. In the summer of 1966 Jon left to form **The Word D**. (VJ)

Joe Byrd and The Field Hippies (CA) - see The United States of America (CA)

The Byrds (CA)

Personnel:	GENE CLARK	vcls, perc	A C
	MIKE CLARKE	drms	ABCD
	DAVE CROSBY	gtr, vcls	AB
	CHRIS HILLMAN	bs, vcls	ABCDE
	ROGER MCGUINN	gtr, vcls	ABCDEFG
	KEVIN KELLY	drms	E
	GRAM PARSONS	gtr, keyb'ds, vcls	E
	GENE PARSONS	drms, vcls	F
	CLARENCE WHITE	ld gtr	FG
	JOHN YORK	bs	F
	SKIP BATTIN	bs	G

				HCP
ALBUMS: (up to 1977)	1(A)	MR TAMBOURINE MAN (mono/stereo)	Columbia CL-2732/CS-9172) 1965	6
	2(A)	TURN TURN TURN (mono/stereo)	(Columbia CL-2454/CS-9254) 1966	17
	3(B)	FIFTH DIMENSION (mono/stereo)	(Columbia CL-2549/CS 9349) 1966	24
	4(B)	YOUNGER THAN YESTERDAY (mono/stereo)	(Columbia CL-2642/CS-9442) 1967	24
	5(A/B)	GREATEST HITS (mono/stereo)	(Columbia CL-2746/CS-9516) 1967	6
	6(D)	THE NOTORIOUS BYRD BROTHERS	(Columbia CL-2775/CS-9575) 1968	47
	7(E)	SWEETHEART OF THE RODEO	(Columbia CS 9670) 1968	77
	8(F)	DR. BYRDS AND MR. HYDE	(Columbia CS 9755) 1969	153
	9(-)	PREFLYTE	(Together 1001) 1969	84
	10(F)	THE BALLAD OF THE EASY RIDER	(Columbia CS 9942) 1970	36
	11(G)	UNTITLED (2-LP)	(Columbia G 30127) 1970	40
	12(G)	BYRDMANIA	(Columbia KC 30640) 1971	46
	13(G)	FARTHER ALONG	(Columbia KC 31050) 1972	152
	14(-)	BEST OF THE BYRDS: GREATEST HITS VOLUME 2	(Columbia PC 31795) 1972	114
	15(A)	PREFLYTE	(Columbia KC 32183) 1972	183
	16(-)	HISTORY OF THE BYRDS	(Columbia S 68242) 1973	-
	17(A)	THE BYRDS	(Asylum SD-5058) 1973	-
	18(-)	DOIN' ALL RIGHT	(Excitable 4506) 1978	-
	19(-)	THE BYRDS PLAY DYLAN	(Columbia DC-36293) 1980	-

NB: (1)-(14) issued by CBS in the UK. (15) (Columbia KC 32183) HCP 183. respectively. **Byrds** collectors will also want (1) reissued on CD (Columbia 9172) 1993. (1) reissued on CD (Columbia/Legacy 64845) 1996. (1) reissued on CD (Sony Music Distribution 4837052) 1996 with many bonus tracks. (1) reissued on vinyl (Sundazed LP 5057) 1999 with bonus tracks. (1) reissued on CD (Magic 3930064) 2002. (1) reissued on CD (Sony Music Distribution MHCP-66) 2003. (1) reissued on CD (Sony Music Distribution 483705) 2004. (1) reissued on CD (Columbia 483705) 2004. (1) reissued on vinyl (Sundazed LP 5197) 2006 with bonus tracks. (1) reissued on CD (Mobile Fidelity Sound Lab 2014) 2006. (2) reissued on CD (Columbia Legacy 483706 2) 1996 digitally remastered with seven bonus tracks. (2) reissued on vinyl (Sundazed LP 5058) 1999 with bonus tracks. (2) reissued on CD (Magic 3930179) 2001. (2) reissued on CD (Sony Music Distribution) 2004 with many bonus tracks. (3) reissued on CD (BGO 106) 1993. (3) reissued on CD (Sony Music Distribution 64847) 1996 with many bonus tracks. (3) reissued on vinyl (Sundazed LP 5059) 1999 with bonus tracks. (3) reissued on CD (Columbia 646484) 2003. (3) reissued on CD (Sony Music Distribution MHCP68) 2003. (3) reissued on CD (Sony Music Distribution MHCP-634) 2005. (3) reissued on vinyl (Sundazed LP 5199) 2006 with bonus tracks. (3) reissued on CD (Sbme Special Mkts 723258) 2008. (4) reissued on vinyl (Edsel ED 227) 1987. (4) reissued on CD (Edsel 227) 199?. (4) reissued on CD (Sony Music Distribution 64848) 1996 with many bonus tracks. (4) reissued on vinyl (Sundazed LP 5200) 1996. (4) reissued on vinyl (Sundazed LP 5060) 1999 with bonus tracks. (4) reissued on vinyl (Simply Vinyl Records 0000007) 1999. (4) reissued on CD (Sony Music Distribution 5128262) 2003 with many bonus tracks. (6) reissued on vinyl (Edsel ED 262) 1987. (6) reissued on CD (Sony Music Distribution 4867512) 1997 with many bonus tracks. (6) reissued on CD (Mobile Fidelity Sound Lab 2015) 1997. (6) reissued on vinyl (Simply Vinyl Records 0000006) 1999. (6) reissued on CD (Sony Music Distribution MHCP70) 2003. (6) reissued on vinyl (Sundazed LP 5201) 2006. (6) reissued on CD (Sbme Special Mkts. 723835) 2008. (7) reissued on vinyl (Edsel ED 234) 1987. (7) reissued on CD (Sony Music Distribution 65150/4867522) 1997 with bonus tracks. (7) reissued on CD (Sony Music Distribution 505473) 2002 with bonus tracks. (7) reissued on CD (Sony Music Distribution MHCP71) 2003. (7) reissued on CD (Sony

Turn! Turn! Turn!
THE BYRDS

THE BYRDS - Turn! Turn! Turn! LP.

FIFTH DIMENSION
THE
Byrds

THE BYRDS - Fifth Dimension LP.

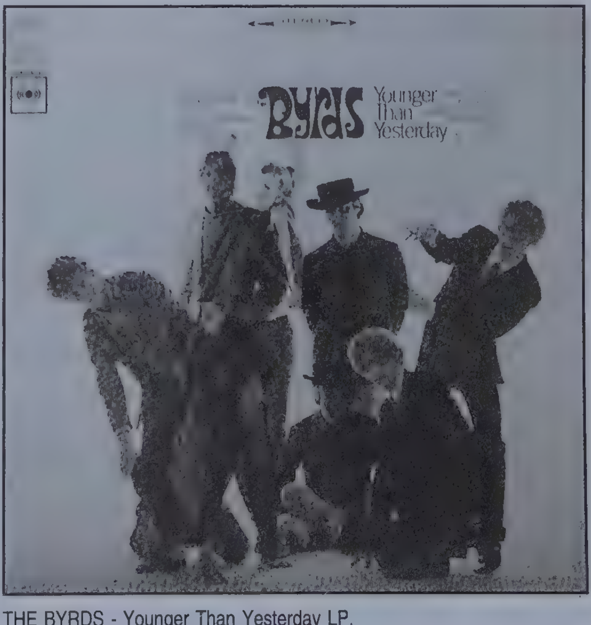
Music Distribution MHCP71) 2005 with bonus tracks. (7) reissued CD (Sony Music Distribution 88697139512) 2007 with bonus tracks. (7) reissued on vinyl (Sundazed LP 5215) 2007. (7) reissued on CD (Sony Music Distribution 88697352382) 2008. (7) reissued on CD (Col 88697352382) 2008. There's also a deluxe 2-CD release of (7) (Sony Music 5109212). CD1 is the expanded remastered edition of the album while CD2 features the rarities. 17 of the 20 songs on the second disc appear on CD for the first time, including eight newly-discovered Gram Parson's numbers. Indeed, the second CD contains 61 minutes of rare and mostly unreleased music including **International Submarine Band** tracks. (8) reissued on CD (Sony Music Distribution 9755) 1991. (8) reissued on CD (BGO 107) 1993. (8) reissued on CD (Sony Music Distribution 4867532) 1997 with bonus tracks. (8) reissued on CD (Sony Music Distribution 101) 2003 with bonus tracks. (8) reissued on CD (CBS Records MHCP-101) 2003. (8) reissued on vinyl (Divine Recordings 70) 2004. (8) reissued on CD (Sony Music Distribution 659) 2005 with bonus tracks. (8) reissued on vinyl (Sundazed LP 5072) 2008 with bonus tracks. (8) reissued on CD (Sbme Special Mkts. 724648) 2008. (9) recorded in 1964, later reissued in 1972. (9) reissued on vinyl (Poptones MC 5044 LP) 2001 and (Sundazed LP 5114) 2001. (10) reissued on CD (Sony Music Distribution 4867542) 1997 with bonus tracks. (10) reissued on CD (Sony Music Distribution 102) 2003 with bonus tracks. (10) reissued on CD (CBS Records MHCP-102) 2003. (10) reissued on CD (Sbme Special Mkts. 724449) 2008. (11) reissued on CD (Mobile Fidelity Sound Lab 722) 1998. (11) reissued on 2-CD (CBS Records MHCP-103/4) 2003. (11) reissued on vinyl (Divine Recordings 381) 2004. (11) reissued on CD (Sony Music Distribution 1034) 2004 with bonus tracks. (12) reissued on CD (Line 900930) 1994. (12) reissued on CD (Sony Music Distribution 65848) 2000 with bonus tracks. (12) reissued on CD (Columbia 4950792) 2000. (12) reissued on CD (CBS MHCP-105) 2003. (12) reissued on CD (Sony Music Distribution 105) 2003 with bonus tracks. (13) reissued on CD (Sony Music Distribution 65849) 2000 with bonus tracks. (13) reissued on CD (Columbia 4950782) 2000. (13) reissued on CD (CBS Records MHCP-106) 2003. (13) reissued on CD (Sony Music Distribution 106) 2003 with bonus tracks. (17) reissued on CD (Asylum 60955) 1998. (17) reissued on CD (Sony Music Distribution 30827) 2000 with bonus tracks. (17) reissued on CD (Elektra Entertainment 9609552) 2000. (17) reissued on CD (Atlantic AMCY2834) 2004. (17) reissued on CD (Vivid Sound 1659) 2004. (17) reissued on CD (Flashback Records 88697057232) 2007. (17) reissued on CD (Rhino 8122-79907-5) 2009.

Never Before (Murrayhill/Re-Flyte MH 70318) 1988, which compiles rare masters and remixes and comes with a booklet of photos, memories and a complete sessions file up to 1967. *Birdy* (Akarma AK 2010) 1999 is an attractively packaged 10" compilation of classic **Byrds** tracks, which is presented in a very psychedelic hard card sleeve. The nine tracks include classic number like *Tambourine Man, Turn! Turn! Turn! Eight Miles High, Chestnut Mare* and others and is also on green vinyl. All their U.S. singles, both released and proposed, from the first three years of their career are assembled on the 2-LP *The Columbia Singles '65 - '67* (Columbia/Sundazed LP 5130) 2002. Columbia/Sundazed have also issued a two set series of rarities on vinyl *Sanctuary I* (Columbia/Sundazed LP 5061) 2000 and *Sanctuary II* (Columbia/Sundazed LP 5065) 2000. *Sanctuary III* (Columbia/Sundazed LP 5066) 2001 covers the *Ballad Of Easy Rider/Untitled* 1969/70 period. *Live At The Fillmore Feb 69* (CD) (Columbia/Legacy 495080) 2000 features line-up (F) and was recorded originally after the *Dr. Byrds and Mr. Hyde* album. It includes tracks from that album as well as other highlights of their career and a number of previously unreleased songs. (*Untitled*)/(*Unissued*) was a 3-LP (Simply Vinyl SVLP 381) 2002 and 2-CD (Columbia/Legacy 495077 2) 2000 set comprised of unissued rarities, demos, alternative versions and occasional live recordings, with the highlight being a 16-minute version of *Eight Miles High*. *Another Dimension* (Sundazed SEP2 10-168) 2005 is a 2-10" set of instrumental takes and extended experimental workouts, which contains photos from and the transcription of the **Byrds** press conference, circa 1966, featuring Roger McGuinn, David Crosby and **Byrds** publicist Derek Taylor. *Columbia Singles 65-67* (2-LP) (Sundazed LP 5130) 2002 is a 30-track compilation that features all their issued single mixes, proposed single releases, cancelled titles and forgotten rarities! *Gene Clark In The Byrds 1964-1973* (CD) (Raven Records RVCD202) 2005 is a digitally-remastered, 22-track collection of Gene's compositions and/or vocals that comes with liner notes by Sid Griffin. *Preflyte Sessions* is a 2-LP (Sundazed LP 5114)/2-CD (Sundazed SC 11116) 2001 set. Featuring 28 tracks, the 2-LP vinyl set is the most comprehensive vinyl collection of **The Byrds** pre-Columbia recordings ever issued. The deluxe 2-CD set is the most comprehensive collection of the band's pre-Columbia recordings ever issued and features 40 tracks (16 previously unreleased). It comes with a 52-page informative booklet. *Live At The Royal Albert Hall 1971* (CD) (Sundazed SC 11177) 2008 has been compiled from a tape discovered in Roger McGuinn's garage. The 19-track compilation captures them in great form.

Other compilations include: *The Byrds Collection* (UK) (Castle Communications CCSLP 151) 1986; and *Free Flight* (Columbia 467843 2,) 1991 is a low budget hits compilation; and *Twenty Essential Tracks From The Byrds Boxed Set* (Columbia) 1991 contains highlights of *The Byrds Boxed Set* remixed by Bob Irwin. *Free Flyte* (Raven) 1994 is an Australian hits compilation with single version of *Old John Robertson* and McGuinn's solo version of *Ballad of Easy Rider. The Very Best Of The Byrds* (UK) (Sony/Columbia 487995 2) 1997 is a 27-track anthology.

EP: 1 Lover Of The Bayou//So You Want To Be A Rock And Roll Star
Goin' Back/Chimes of Freedom (PS)
(Columbia Special Products-Scholastic 1602) 1970

			HCP
45s:	Lover Of The Bayou//So You Want To Be A Rock And Roll Star		
(up to	Goin' Back/Chimes of Freedom	(Scholastic 1602) 196?	-
1973)	Mr Tambourine Man/		
	I Knew I'd Want You	(Columbia 43271) 1965	1
	All I Really Want To Do/		
	Feel A Whole Lot Better	(Columbia 43332) 1965	40
	Turn Turn Turn/		
	She Don't Care About Time	(Columbia 43424) 1965	1
	Set You Free This Time/		
	It Won't Be Wrong	(Columbia 43501) 1966	63
	Eight Miles High/Why	(Columbia 43578) 1966	14
	Fifth Dimension/Captain Soul	(Columbia 43702) 1966	44
	Mr Spaceman/What's Happening?	(Columbia 43766) 1966	36
	So You Wanna Be A Rock'n'Roll Star/		
	Everybody's Been Burned	(Columbia 43987) 1967	29
	My Back Pages/Renaissance Fair	(Columbia 44054) 1967	30
	Have You Seen Her Face?/		
	Don't Make Waves	(Columbia 44157) 1967	74
	Lady Friend/Old John Robertson	(Columbia 44230) 1967	82
	Goin' Back/Change Is Now	(Columbia 44362) 1967	89



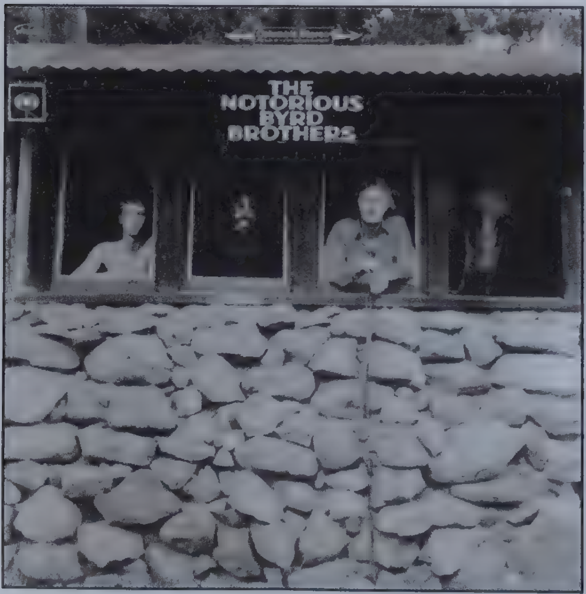
THE BYRDS - Younger Than Yesterday LP.

You Ain't Going Nowhere/ Artificial Energy	(Columbia 44499)	1968	74
Pretty Boy Floyd/I Am A Pilgrim	(Columbia 44643)	1968	-
Bad Night At The Whiskey/ Drug Store Truck Drivin' Man	(Columbia 44746)	1968	-
Lay Lady Lay/Old Blue	(Columbia 44868)	1969	132
Ballad Of Easy Rider/ Wasn't Born To Follow	(Columbia 44990)	1969	65
Jesus Is Just Airight/ It's All Over Now, Baby Blue	(Columbia 45071)	1970	97
Chestnut Mare/Just A Season	(Columbia 45259)	1970	121
Glory Glory/Citizen Kane	(Columbia 45440)	1971	110
America's Great National Pastime/ Further Along	(Columbia 45514)	1971	-
Jesus Is Alright/Mr Spaceman	(Columbia 45761)	1972	-
Full Circle/Long Live The King	(Asylum 11016)	1973	109
Cowgirl In The Sand/ Long Live The King	(Asylum 11019)	1973	-

NB: There are also four French EPs and three singles, all with PS. One of these *Mr Tambourine Man* has been reissued on an EP CD (Magic Records FEP 341) as a limited edition in a card picture sleeve. The 7" *Lazy Days/Reputations* (Sundazed S 189) 2007 gives a release to two tracks recorded during the early *Sweetheart Of The Rodeo* sessions in March 1968 in Nashville in their unique mono mixes. *Lazy Days* is a previously unheard instrumental track (with **Roger McGuinn** on six-string electric) that had originally been intended for potential single release on Columbia. *Reputation* is a previously unheard vocal track by Gram Parsons and Chris Hillman. There's also a collection, *The Original Singles 1965-67, Vol 1* (Columbia FC-37335) 1981 contains original mono single versions of all singles, including *All I Really Want To Do*, which is unavailable elsewhere and *She Don't Care About Time*, and *Why*, available only in stereo versions on *The Byrds Boxed Set*.

The Byrds spearheaded the Los Angeles folk-rock movement. Every member of the band had been involved in music from a fairly early age. Leader, James McGuinn (he changed his name to Roger in 1968) was born in Chicago, where he had backed Bobby Darin and the Limelighters among others. Guitarist Gene Clark, from Missouri, had supported The New Christy Minstrels for a while and **Dave Crosby**, the only member who originated from L.A., had played in Les Baxters Balladeers, a group of similar ilk. Chris Hillman had been playing folk music around local coffee bars, before becoming attracted to bluegrass music, first with Scottsville Squirrel Barkers and later with The Hillmen, a group who synthesized folk and bluegrass.

In the summer of 1964, McGuinn, **Crosby** and Clark began rehearsing in L.A. as a trio called The Jet Set. There they met Jim Dickson who had just produced an album for The Hillmen. When it became clear that neither The Jet Set nor The Hillmen were going to make it independently, Dickson persuaded Hillman to join the band, and drummer Mike Clarke, a friend of **Crosby**'s, was added to complete the five man line-up. Their main influences in this period were The Beatles and Dylan and in 1964 Dickson got the group a one-record-and-option deal with Elektra. They changed their name to The Beefeaters and released *Please Let Me Love You* - a Beatles-influenced record which flopped.



THE BYRDS - Notorious Byrd Brothers LP.

Changing their name to **The Byrds**, they negotiated a deal with Columbia and released Dylan's *Mr Tambourine Man* as a single. In fact, of the group, only McGuinn played on the record - the remaining instrumentation was provided by **Hal Blaine**, **Leon Russell** and Larry Knetchel. The record soared to the top of the U.S. charts and also reached No. 1 in the U.K. It also marked the emergence of folk-rock as a potent musical force. Their follow-up single *All I Really Want To Do* was beaten to the top of the U.S. charts by Sonny & Cher's cover version. It reached No. 4 in Britain. Their first two albums contained some fine folk-rock compositions, too, with the title track of the second album *Turn! Turn! Turn!* returning the group to the top of the U.S. charts and reaching No. 26 in the U.K. Arguably, their music lacked excitement, although its harmonies were close to perfection.

Their next single was a flop, but follow-up, *Eight Miles High* in the spring of 1966 was arguably one of the earliest psychedelic recordings. It reached No. 5 in the U.K. in May 1966, and was a bigger hit in the US.

Gene Clark quit the group at this stage and **The Byrds** began to tire of the folk-rock formula which hitherto had been responsible for their success. Their next album *Fifth Dimension* experimented with electronics. This was their first album without any Dylan songs and included numbers like the title track and *Mr. Spaceman*, which inaugurated the group's space-rock phase. However, a gap was emerging between the group and their audience. This was evidenced in the failure of *Fifth Dimension* as a single and explains why the group henceforth struggled to achieve further chart success.

Their next album *Younger Than Yesterday* developed the experimentation of their previous album. It contained McGuinn's *CTA 102*, a strange spacey number, Hillman's *Have You Seen Her Face?*, *Thoughts and Words* and *Time Between* and two **Crosby** classics *Renaissance Fair* and *Everybody's Been Burned*. Perhaps the stand-out track, however, was the McGuinn-Hillman composition *So You Want To Be A Rock and Roll Star?* Unfortunately, the album failed to achieve the recognition it deserved as it was overshadowed by The Beatles' *Sergeant Pepper* album, released around the same time.

1967 also saw the release of *Greatest Hits* which included early classics like *Mr. Tambourine Man, Eight Miles High, So You Want To Be a Rock and Roll Star, My Back Pages* and many others.

Despite their change of direction, **Crosby** was becoming increasingly dissatisfied with the group. So much so around this time he openly gigged with **The Buffalo Springfield** when they opened **The Byrds** show. He wanted to record more political songs, and was also upset by **The Byrds**' refusal to perform one of his compositions, *Triad* (later recorded by **Jefferson Airplane** and CSN&Y). He finally left mid-way through the recordings of their pop-orientated songs like *Goin' Back* and *Wasn't Born To Follow*. However, both were gems and arguably two of the strongest in the group's repertoire. The latter was featured in the soundtrack to the film 'Easy Rider', winning the group wider acclaim. They were now beginning to develop a cult following, and attracting attention among the influential San Francisco audiences, who had previously tended to ignore them.

THE BYRDS
SWEETHEART
OF THE RODEO

THE BYRDS - Sweatheart Of The Rodeo LP.

Stereo
DR.BYRDS & MR.HYDE

THE BYRDS - Dr. Byrd & Mr. Hyde LP.

The arrival of Gram Parsons at this stage influenced the group's direction. Originating in Florida, he had run away from his adoptive home to Greenwich Village. Here, at the tender age of 16, he was singing protest songs. Two years later he had formed **The International Submarine Band** who released two obscure singles in New York before moving to Los Angeles to record what is generally regarded as the earliest country-rock album *Safe At Home*, now a collectors' item. Although he only played with the group for a short time, Parsons had an enormous influence on **The Byrds**' music. Their next album, *Sweetheart Of The Rodeo*, which also featured Kevin Kelley who replaced Mike Clarke, inaugurated their country-rock phase. It was recorded in Nashville, Tennessee. Once again **The Byrds** had opened an enormous gulf between themselves and their audience, who were still acclimatising themselves to the musical direction of the band's previous three albums. Retrospectively, however, the album would win acclaim as a notable early country-rock work.

But the group was now disintegrating. Parsons left, refusing to do a tour of South Africa, and then on the band's return, when McGuinn wanted the band to move away from country-rock, Hillman left to join Parsons and form The Flying Burrito Brothers. McGuinn had to form a new band with Gene Pasons (drms), Clarence White (gtr), and John York (bs). Their first album *Dr. Byrds and Mr. Hyde* was weak and still dependent on the country influence. But the follow-up *The Ballad Of An Easy Rider* was an improvement. At this time they benefited from the inclusion of some of their songs in the film 'Easy Rider'.

Before the release of double-album *Untitled*, **Skip Battin** (previously with Skip and Flip) replaced John York on bass. The band was acquiring a good reputation as a 'live' attraction, and one of the two albums was a 'live' recording. The stand-out song on the album was *Chestnut Mare* which returned the group to the U.S. singles charts and reached No. 19 in the U.K. Also of note was the bleaker *Just A Season*.

Byrdmaniax

THE BYRDS - Byrdmaniax LP.

THE BYRDS - Ballad Of Easy Rider LP.

Sadly, they failed to capitalise on the temporary upturn provided by *Untitled*. They reached their lowest ebb on the subsequent two albums and McGuinn disbanded the group. One year later he reformed the original **Byrds** who in 1973 made a disasterous album, *The Byrds*. It really was the end of the road for the band, althouh McGuinn went on to produce a number of solo albums which still displayed that distinctive **Byrds** sound.

Compilation appearances have so far included: *Mr. Tambourine Man* on *Nuggets, Vol. 10: Folk-Rock* (LP); *Eight Miles High* on *Nuggets, Vol. 9: Acid-Rock* (LP), *Psychedelic Perceptions* (CD) and *The Best Of Beat, Vol. 3* (LP); *Renaissance Fair* and *Eight Miles High* on *Psychedelic Dream: A Collection of '60s Euphoria* (2-LP); *Eight Miles High* and *Why?* on *Sixties Years, Vol. 2 - French 60's EP Collection* (CD); *Hey Joe, My Back Pages, Mr. Tambourine Man, He Was A Friend Of Mine, So You Want To Be A Rock and Roll Star* and *Roll Over Beethoven* (from a Swedish radio broadcast on 29th March 1967) on *California Acid Folk* (LP); *Rennaissance Fair, Lady Friend* and *Have You Seen Her Face?* (all live) on *The California Christmas Album Vol. 1* (LP); *Artificial Energy* on *First Vibration* (LP); *The Only Girl* and *You Movin'* on *Together* (LP); an alternate version of *Don't Make Waves* on the *Don't Make Waves* (LP) soundtrack; *Child Of The Universe* and *Candy* on the *Candy* (LP) soundtrack; *Wasn't Born To Follow, Ballad Of Easy Rider* and *It's All Right, Ma (I'm Only Bleeding)* (the latter is a **McGuinn** solo effort) on the *Easy Rider* (LP/CD) soundtrack; live

THE BYRDS - Untitled/Unissued 2-CD.

versions of *You Ain't Goin' Nowhere* and *Nothin' To It* on *Earl Scruggs, His Family & Friends* which is a film/DVD about Earl after the split up of Flatt and Scruggs; *Roll Over Beethoven* and an acoustic version of *Mr. Tambourine* (both recorded live in 1971) on *Banjoman* (LP); a previously unreleased version of *Flight 713* on *Psychedelic Archives Vol. 6* (double cassette box) and finally *Renaissance Fair, Have You Seen Her Face, Hey Joe, He Was A Friend Of Mine, Lady Friend, Chimes Of Freedom* and *So You Want To Be A Rock And Roll Star* all appear on the 4-CD box set *Monterey International Pop Festival.* Finally, *Change Is Now* and the previously unreleased *You Movin'* can both be heard on *Where The Action Is! L.A. 1965-68* (4-CD book).

Recent CD releases which may interest collectors include a European release *Fly Into Passion*, which features a live New York concert in 1970; an Australian CD *Full Flyte 1965-70*, which includes some rare recordings among its 27 cuts; and *In The Beginning*, which consists of 17 cuts from 1964.

Fans of **David Crosby** will also be interested in a couple of tracks by his first band Les Baxter Balladeers, *Willie Jean*, has resurfaced on *Turds On A Bum Ride Vol. 5* (CD) and *Turds On A Bum Ride Vol. 6* (CD) includes *Come Back Baby.*

There's also a CD compilation *Gene Clark In The Byrds 1964-1973* which traces and includes his compositions and vocals during this period. The 22-track collection is digitally remastered and includes classics like *I'll Feel A Whole Lot Better, She Don't Care About Time* and the psychedelic *Eight Miles High. Live At The Royal Albert Hall 1971* (CD) is a 19-track set compiled from a tape discovered in Roger McGuinn's garage. The 19-track compilation captures them in great form with tight harmonies and razor sharp guitar.

The discography above details many other retrospective compilations that may interest you. (VJ)

Byron and The Mortals (CA)

Personnel incl: BYRON KEITH DAUGHERTY A

45:	Music/Do You Believe Me?	(X-Preshun 1/2) 1966

Recorded on a Lake Elsimore, California label, the above single was their sole stab for stardom. *Music* was a Herman's Hermits styled pop song, the flip, a good amalgam between sixties punk and R&B.

Byron went on to **The Generations** who had one single *Set Me Free/Please Help Me* (Generation Records). This 7" is basically a *Face To Face* era Kinks rip-off, but *Set Me Free* is not The Kinks song. He also played with **Muscle & Hair** and recorded a country album, *Byron Keith Daugherty* (Fantasy Records) in 1974. A couple of 'Byron Dougherty' compositions - *Vahalla* and *Love Is Blue* also appear on *Dancing Madly Backwards* by Axcraft, which was 'reissued' recently on vinyl and CD.

THE BYRDS
LIVE
at THE
FILLMORE
FEBRUARY 1969

THE BYRDS - Live At The Fillmore 1969 CD.

THE BYRDS - Farther Along LP.

You'll also find *Do You Believe Me?* on *Pebbles, Vol. 9* (LP), *Pebbles Vol. 8: Southern California 1* (CD), *Pebbles, Vol. 1 (ESD)* (CD) and *Teenage Shutdown, Vol. 4: I'm A No-Count* (LP & CD). (VJ/MW/BPs/SRn)

Byzantine Empire (MI)

Personnel incl: BILL KERR

45s:	Snow Queen/Girl In The Courtyard	(Amy 11,018) 1968
	Happiness Is/Whenever I'm Lonely	(Amy 11,034) 1968
	You/Shadows & Reflections	(Amy 11,046) 1968

A horn-pop quintet previously known as **The Five Bucks** (originally **Five Bucs**), formed by students at the University Of Michigan in Ann Arbor in 1965.

They changed their name when they were signed up by Bill Traut at Dunwich, who wanted an **Association**-like harmony group. Gigs around Ann Arbor during school term alternated with trips to Chicago to play the teen clubs during the holidays. Even Dunwich's golden touch couldn't get them a hit after three attempts and they folded when they graduated.

Snow Queen is compiled on *Realistic Patterns* (CD). (MW)

BYRDS
NEVER BEFORE

THE BYRDS - Never Before CD.

Caeser and His Romans/and The Romans (NY)

45s: α Green Grass Makes It Better/
Why Make A Fool Of Me (GJM Records Inc. GJM 505) 1967
β Baby Let's Wait /
Black Lantern (GJM Records Inc. GJM G-9000) 1968
χ Baby Love/When Will I Get Over You (Scepter 12237)) 1969
χ Leavin' My Past Behind/Jailhouse Rock (Scepter 12264) 1969

NB: α shown as by CaesEr &.His Romans. β shown as by CaesAr & His Romans. χ shown as by Caesar & The Romans.

The forum for these Romans was Buffalo, New York; reportedly they would evolve into Big Wheelie and The Hubcaps. Their debut is decent garage-beat with cool keyboards. *Green Grass Makes It Better* has a frat/party atmosphere; *Why Make A Fool Of Me* is a more interesting beat-punker. Both were composed by Vicario & Hesse, as was *Black Lantern*. Perhaps this was one of the Hesse brothers, Jim & Joseph, of another Buffalo outfit, **The Road**? The label states that *Black Lantern* was from 'The Atomic Grandmother', an obscure film which starred Maureen Stapleton.

The band later evolved into **Caeser and The Romans**. Their version of The Supremes' *Baby Love* is full of fuzz guitar.

You can also check out *Green Grass Makes It Better* on *Psychedelic States: New York Vol. 2* (CD) and *Black Lantern* has resurfaced on *Grains Of Time* (CD). (MW/SR/VJ)

Cafe Feenjon (NY) - see under 'F'.

Jeffrey Cain (CA)

Personnel:			
	BANANA	pedal steel	A
	JOE BAUER	drms	A
	JEFFREY CAIN	gtr, vcls	AB
	JESSE COLIN YOUNG	vcls, bs	AB
	SCOT LAWRENCE	keyb'ds	A
	EDDIE OTTENSTEIN	ld gtr	AB
	RICK TURNER	bs	A
	EARTHQUAKE ANDERSON	hrmnca	B
	TOM BISCHOFF	drms	B
	DOUG TRUMBLEY	bs	B

ALBUMS: 1(A) FOR YOU (Raccoon 2/Warner WS 1880) 1970
2(B) WHISPERING THUNDER
(Raccoon 12/Warner BS 2618) 1972

45: Tomorrow/Lonely Boy (Altera 001) 1966

NB: shown as by Jeff Cain And The Youngbloods.

CAIN - A Pound Of Flesh LP.

Jeffrey Cain was a close friend of **The Youngbloods**, providing songs for their albums and also for **Jerry Corbitt**'s debut. Not surprisingly **Cain**'s two albums were released on **The Youngbloods**' Raccoon label. The first, *For You*, with its Rick Griffin lettering, is in fact an extra **Youngbloods** album, as the whole group are featured backing **Cain**. Rick Turner (ex-**Autosalvage**) produced this fine example of West Coast psych-folk which also contains some spoken poems.

His second album, which was produced by **Jesse Colin Young**, is equally interesting but more electric. Eddy Ottenstein shows his skills on several fast numbers like *Whispering Thunder*, *Bless My Soul* or *When I'm Thirsty*.

Both albums are recommended but are getting hard to find. They were recorded whilst **The Youngbloods** were in California. (SR)

Cain (MN)

ALBUMS: 1 A POUND OF FLESH (ASI 204) 1975
2 STINGER (ASI 214) 1977

NB. (1) reissued on CD (Monster 020) 2003.

The mid-seventies hard-rock album *A Pound Of Flesh* from a Minneapolis, Minnesota band is most notable for the impressive cover it is presented in. With shimmering guitar and high-pitched vocals the album is not bad, but it is inconsistent. (VJ)

The Cake (?CA)

ALBUMS: 1 THE CAKE (Decca DL 74927) 1967
2 A SLICE OF THE CAKE (Decca DL 75039) 1968

45s: I Know/You Can Have Him (PS) (Decca 32212) 196?
Fire Fly/Rainbow Wood (Decca 32235) 1968

An all girl sixties pop group with some psychedelic influences. As they were managed by Greene and Stone, the producers' team also in charge of **Iron Butterfly** and **Buffalo Springfield**, they were probably based in California. (SR/EW)

Caldera (?)

Personnel incl:			
	JOHN ATKINS		A
	ROBERT MARGOULEFF	moog	A
	TOBY SAKS		A

ALBUM: 1(A) A MOOG MASS (STABAT MATER)
(Kama Sutra KSBS 2020) 1970

NB: (1) also released in the UK.

THE CAKE - Self Titled LP.

A Slice of CAKE

THE CAKE - A Slice Of... LP.

The title of this album says everything! A strange mass recorded with the help of Robert Margouleff of **Tonto.** (SR)

Gayle Caldwell (CA)

ALBUM: 1 CELEBRATION OF LIFE (A & M SP-4196) 1968

This Californian singer's best tracks are titled *Lonely Lily*, *Understanding* and *Cycles* and offer an interesting mix of soft-rock and psych. *Cycles* was also recorded by Frank Sinatra. *Lonely Lily* is an excellent Eastern-influenced folk-rock/psych cut. **Caldwell** also sang with The New Christy Minstrels. (SR/VJ)

The Calico Wall (MN)

45s: Flight Reaction/
I'm A Living Sickness (Dove Acetate no #) 196?
Flight Reaction/Beep (Tuttle 1107) 1967

Hailing from the suburbs of Minneapolis, **The Calico Wall** produced a single entitled *Flight Reaction* which attempted to recreate the thoughts of someone sitting in an airplane before take-off and, fearing that the plane will crash, experiencing an attack of paranoia. An acid-punk classic, that is now available to all on several compilations, it is well worth checking out.

Their original recordings are red-hot and now practically impossible to find - however be warned that *Beep* is just that - a continuous tone... A reissue single exists, coupling *Flight Reaction* with the equally brilliant *I'm A Living Sickness*: fuzz laden, with great sound effects and tonsil tearing vocals. This is also becoming rare and sought-after

Flight Reaction additionally appears on *Money Music* (LP), a rare 1967 compilation of Minneapolis bands.

Retrospective compilation appearances include:- *Flight Reaction* on *Changes* (LP), *Mayhem & Psychosis, Vol. 2* (LP), *Pebbles, Vol. 3 - The Acid Gallery* (LP), *Pebbles, Vol. 3* (CD), *Pebbles, Vol. 2 (ESD)* (CD) and *Pebbles Box* (5-LP); *I'm A Living Sickness* on *Best of Pebbles, Vol. 1* (LP & CD), *Psychedelic Unknowns, Vol. 1* (2 x 7"), *Psychedelic Unknowns, Vol's 1 & 2* (LP), *Songs We Taught The Fuzztones* (2-LP & 2-CD), *Acid Dreams Testament* (CD), *Acid Dreams - The Complete Set* (3-LP) and *Psychedelic Archives Vol. 7* (double cassette box); *Flight Reaction* and *I'm A Living Sickness* also appear on *Trash Box* (5-CD), whilst *Free Flight (Unreleased Dove Recording Studio Cuts 1964-'69)* (2-LP & CD) includes an instrumental version of *Flight Reaction* along with *I'm A Living Sickness* plus two previously unreleased cuts *Look Over Yonder's Wall* and *Lotta Lovin'*; and *Beep* (Excerpt) on *Everything You Always Wanted To Know...* (CD).

I'm A Living Sickness was later covered by Green Telescope and The Fuzztones. (VJ)

California Bear (CA)

Personnel incl: BRUCE TERRY

45s: Hand My Head/Virgin Dreams (M&H MH-101) 1969
In My Dreams/Eulogy (M&H MH-1543/8047) 1969

From Riverside, California (home of The Misunderstood) **California Bear** featured one Bruce Terry. Their singles are late sixties soft-rock with the odd psychedelic touch. Only the atmospheric echoey *Eulogy* with its short but excellent guitar solo can be recommended here. (MW)

Randy California (CA)

Personnel:	CHARLIE BUNDY	bs, vcls	A
	RANDY CALIFORNIA	gtr, vcls	A
	CASS STRANGE DRUMS (ED CASSIDY)	drms	A
	LARRY (FUZZY) KNIGHT	bs	A
	HENRY MANCHOVITZ	drms	A
	TIM McGOVERN	drms, vcls	A
	CLIT McTORIUS (NOEL REDDING)	bs	A

ALBUM: 1(A) KAPT. KOPTER AND THE (FABULOUS) TWIRLY BIRDS (Epic KE 31755) 1972

NB: (1) reissued on CD with bonus tracks.

45: Walkin' The Dog/Live For The Day (Epic 5-10927) 1972

The first solo album by the guitarist of **Spirit** should interest fans of rock trios like Jimi Hendrix. Recorded with three different rhythm sections, one including Noel Redding (who was then recording the **Road**'s album in the same studio), it includes two covers of the Beatles (*Rain* and *Day Tripper*), one of Paul Simon (*Mother And Child Reunion*) and three songs written by **California**, *Evil*, *Downer* and *Rainbow*.

California (real name: Randy Wolfe) used a lot of pyrotechnic effects on his guitars and the result, quite loud, can be compared to the albums of **Velvert Turner** or **Peter Kaukonen**. It is rumoured than a *Kapt. Kopter, Volume II* album was recorded but then shelved when **California** reformed **Spirit**. He would later record several other solo albums, which are rarely as interesting as his first effort.

Randy California died on 2nd January 1997 after he and his son were hit by a freak wave in Hawaii. Both were sadly drowned. (SR)

The Californians (CA)

Personnel:	RICK BASTRUP	gtr	AB
	DOUG BROWN	sax, keyb'ds	AB
	JIM FERGUSON	gtr	AB

Free Flight

FREE FLIGHT (Comp 2-LP) including The Calico Wall.

KAPT. KOPTER AND THE (Fabulous) TWIRLY BIRDS
RANDY CALIFORNIA

RANDY CALIFORNIA - Kapt. Kopter And The (Fabulous) Twirly Birds LP.

JIM GOODWIN	gtr	A
CURT PICKELLE	bs	AB
STEVE SCHMIT	drms	AB
GARY GUIDICE	gtr	B

45s:	Have You Ever Been Lonely/ I Show So See	(J.R. & J. 101) 1969
	Stay/I Told You	(J.R. & J. 102) 1969
	Glass Disguise/Nausea Beast	(Crazy Horse 1318) 1969

The Californians were formed in 1968 by some former members of the Anaheim-based surf outfit The Avengers VI, who'd released the *Real Cool Hits* and *Mrs Faruki's Suzuki* albums in 1966 on the Mark 56 label.

Prior to the *Nausea Beast* single, they put out a couple on their own J R & J label in 1969, which were limited pressings used to demo their sound to various record companies before Brian Ross took them on. They also recorded material for an album that was never released, utilising the "big band" sound they believed would soon be back in vogue after the trend for power trios had subsided. Despite their obvious talents and a further name change to the Good Guys (another single on Magnum West Records in 1974) nothing happened for them and they split up shortly after. (GN/MW)

The California Poppy Pickers (CA)

Personnel:	DON LARSON	vcls, bs	A
	MIKE MESSER	vcls, gtr	A
	TOM SLIPP	drms	A
	RANDY WILCOX	vcls, gtr	A

ALBUMS:	1( )	SOUNDS OF '69	(Alshire S-5152) 1969
	2( )	HAIR/AQUARIUS	(Alshire S-5153) 1969
	3( )	TODAY'S CHART BUSTERS	(Alshire S-5163) 1969
	4(A)	HONKY TONK WOMEN	(Alshire S-5167) 1969 SC

NB: (2) also reissued on Quadraphonic (Alshire Audio-Spectrum AS-9) 1972.

This outfit was basically a studio project for Al Sherman's Alshire label, with Gary Paxton providing the musical side of the venture.

Al Sherman was the label boss of the Alshire International label, which followed a simple philosophy, if you see a successful musical trend follow it. It didn't matter if it was rock, muzak or country as long as it sounded like the real thing without any copyright infringements. Studio groups were assembled to produce copycat albums with group projects like the Zero-Zero-Seven Band (after the John Barry Seven), The Village Men (after the folk group, the Village Stompers), Fats and the Chessmen (Fats Domino), Rusty Dean {Top #10 country hits}, Los Norte Americanos (The Tijuana Brass), **The California Poppy-Pickers** (**The Mamas & The Papas** meets country-rock), The Sons of the Purple Sage (The Sons of the Pioneers), The Bakersfield Five (Buck Owens Buckaroos) and so on.

The other main force behind the record deal was Gary Paxton, who had a 1960 hit with *The Monster Mash* as the Hollywood Argyles' and worked the Hollywood music scene as an engineer, producer, session musician, writer and music publisher with his Garpax and Maverick Music companies. He was heavily involved in the surf and hot-rod crazes, joining other L.A. session players as 'members' of various groups. Paxton had previously worked with **Skip Battin** in the Pledges {1956-1957}, Gary and Clyde {1957}, formed his own group {1957-1958} and produced the duo Skip & Flip, most notably for their 1959 million hit version of Gary's *It Was I.*

When Gary started his own Hollywood studio in 1965 his early session players included Gib Guilbeau, Gene Parsons, Clarence White, Carl Walden (steel gtr, vcls, gtr) Jerry Scheff (bs), Bruce Oakes (gtr, vcls), Vern Gosdin and Rex Gosdin.

In 1967, Gary relocated his studio one hundred miles away to Bakersfield and built a session crew that comprised Gib Guilbeau (vcls, gtr, fiddle}, Gene Parsons (vcls, drms, hrmnca), Clarence White (dobro, ld gtr), Ben Benay (gtr, vcls), Vern Gosdin (gtr, vcls), Rex Gosdin (gtr, bs, vcls), Wayne Moore (bs, vcls), Leo Leblanc (steel gtr), Ken Johnson (vcls, bs, drms, gtr) and Dennis Payne (vcls, gtr, bs).

During the 1965-1968 period most of the session crew had their own singles leased by Gary Paxton to various labels, the most successful to emerge was the Gosdin Brothers, Rex and Vern. Their work on Gene Clark's 1967 solo debut for Columbia had gone largely unobserved, but their own 1967 single *Hangin' On* on Paxton's Bakersfield International label provided them with a country top No. 10 hit and their record deal was bought out by Capitol Records.

Paxton's studio suffered further desertion in 1967 with Clarence White, Gib Gulibeau, Wayne Moore and Gene Parsons leaving to form the group Nashville West to work a club in El Monte, California. This ground breaking country-rock group lasted until mid-1968 when White and Parsons joined **The Byrds**. In fact, the core of his studio crowd was mainly country musicians and played in various club bands and even did session work for other labels.

Paxton himself recorded for his own and other labels, including Capitol Records. One of his Bakersfield International productions was **Eternity's Children**'s second album *Timeless* for Tower Records, a subsidiary label of Capitol.

In 1969, Paxton started leasing his studio masters to Al Sherman, that year alone the masters of the last few years were compiled into various albums for the Alshire label. Alshire International releases by The Bakersfield Five, Rusty Dean {in reality Gary Paxton and Gib Guilbeau supplied the vocals}, and The Modern Country Friends, were basically various songs that were cut in Gary's studio. Some were previously issued as singles, and then reissued on the albums. Even Gib Guilbeau's first official Alshire release the *Cajun Country* 1969 album, was taken from 1965-1966 sessions.

The California Poppy Pickers were really Paxton's last solid project with Alshire. The studio group simply featured Ken 'Kenny' Johnson and Dennis

HONKY TONK WOMEN
THE CALIFORNIA POPPY PICKERS

THE CALIFORNIA POPPY PICKERS - Honky Tonk Women LP.

Payne, with Bakersfield pedal steel player Leo LeBlanc added when needed. Ken Johnson appeared as the main singer and backing vocalist, he also played guitar, bass and drums. Kenny had been in the Bakersfield group **The Avengers** in the mid-sixties and wrote almost everything that came out of the Paxton Bakersfield studio, especially in the later period. Also appearing on the albums with Ken Johnson was Dennis Payne, who was another of the label's country-oriented performers, having co-written songs and played bass for Bakersfield singer Red Simpson's first two Capitol Records albums in 1966. He also played in the Buckshots and recorded Paxton-produced singles for various labels during the sixties. His first single in the mid-sixties was actually issued on Al Sherman's A S label. For the **California Poppy Pickers** sessions, Johnson and Payne each received a flat fee of $200 for each album.

Housed in a budget sleeve, *Today's Chart Busters*, their third album was subtitled "The Big Hits From Coast to Coast" and contained some covers (notably the Beatles' *Get Back* and *Ballad Of John And Yoko*) and three instrumental tracks, with harmonica and crude fuzz guitar, written by the producer and guitarist Gary Paxton.

Apparently there was a falling out between Paxton and Sherman, for the **California Poppy Pickers** album *Honky Tonk Women*, and a different studio, producer and session crew were used. **The California Poppy Pickers** were Don Larson (vocals and bass), Mike Messer (vocals, guitar), Tom Slipp on drums and Randy Wilcox on vocals. It was recorded at Wilshire Sound Studios, Hollywood in 1969, and co-produced by Phil Volk and **Drake Levin** (ex-**Paul Revere & The Raiders**). It was a one-off deal and they were in reality **Wilson McKinley**. They used the proceeds from this recording to fund the release of an original EP in 1970 on Rocking Chair Records.

Gary continued to lease material to other labels, the *Guitar Country* (1969-1970) album by Bakersfield's Big Guitars on the Bakersfield-based Jaisco label may have been credited to a 'talented new country group from L.A.', but consisted of older material with Clarence White and Dennis Payne.

Most of Paxton's informal session crew went on to work in the country music industry and still do to this day. Dennis Payne continued to write and perform, he signed to the Bakersfield-based Mosrite Records just as the company folded in 1969, and he had yet to record for the label. In 1976, he moved to Nashville, where he worked with Gary Paxton and Vern Gosdin among many others as a producer and sideman. He now runs his own studio.

In 1970, Paxton was declared bankrupt and his operations were closed down. By this stage his Bakersfield holdings included a record store, a marina, rental properties, his own home and a string of publishing companies and small label deals. With his Bakersfield empire shattered, he moved to Nashville and built a career as a songwriter, continuing with recording and music publishing in the country gospel field. (JO/CF/MW/SR/DP/DLn)

RAINBOW / BOBBY CALLENDER

BOBBY CALLENDER - Rainbow LP.

The California Spectrum (CA)

Personnel incl: DANNY HARRIS gtr, vcls
SHAUN HARRIS bs, vcls

45s: Sassafras/Obviously Bad (Raspberry Sawfly 9735) 19??
α Transparent Day/
High Coin (Regent Sound Studios Inc. no #) 196?
She May Call You Up Tonite/Rainbo (Shana 7915) 196?

NB: α believed to be acetate-only, no commercial issue known.

The Harris brothers were members of **The West Coast Pop Art Experimental Band**, but they also fronted this pop group during the sixties that did some touring. Michael Lloyd was also involved in some of their recording sessions. The acetate remains unheard, but the Shana single contains a good cover of the **Left Banke** pop gem.

She May Call You Up Tonite, *Sassafras* and *Obviously Bad* can be heard on **The West Coast Pop Art Experimental Band**'s *The Legendary Unreleased Album* (LP) (Raspberry Sawfly SAW8001) 1980, and on **The West Coast Pop Art Experimental Band**'s *Volume One* (2-LP & CD) collection (Sundazed 5036) 1997. (CF)

Eddie Callahan (CA)

ALBUM: 1 FALSE EGO (Ocean) 1976 R2

Callahan was a Hare Krishna disciple which accounts for the mystical lyrics on this pop album which features backwards guitars, synthesisers and mostly good songwriting. Some collectors rate this privately-pressed album highly. (VJ)

Bobby Callender (?)

ALBUMS: 1 BOBBY CALLENDER (2-LP)
(Music Factory MFRS-20) 196? R1
2 RAINBOW (MGM SE-4557) 1968 SC
3 THE WAY (FIRST BOOK OF EXPERIENCE) (2-LP)
(Mithra SAAB-932) 1971 R1
4 LE MUSEE DE L'IMPRESSIONNISME
(Philips 6318 043) 1973 R3

NB: (1) released with no cover. (2) came with lyric sheets. (2) also reissued on CD with two extra tracks (Big Beat CDWIKD 179) 1998 (2) reissued as a 2-LP set (Akarma AK 128/2) 2000. (3) reissued on CD (Akarma AK 129) 2000 and as a 2-LP (3 sides music, 1 side engraved with Akarma logos) (Akarma AK 129/2) 2000. (4) shown as by **Robert Callender**, it was only released in the Netherlands. (4) reissued on CD (Fallout FOCD2004) 2006.

Bobby Callender The Way (First Book of Experience)

BOBBY CALLENDER - The Way (First Book Of Experience) 2-LP.

			HCP
45s:	Little Star/Love And Kisses	(Roulette 4471) 1963	95
	You've Really Got A Hold On Me/ I Can't Get Over You	(Coral 62517) 1967	-
	Sweet Song Of Life/ Vicissitude(Or A Day At Jaffry's)	(Coral 62528) 1967	-
	Rainbow/Symphonic Pictures	(MGM 13965) 1968	-

The initial 2-LP set includes conversations between **Callender** and producer Tom Wilson and is thought to have been released to promote *Rainbow*.

Rainbow consists of music to be seriously stoned to. Young negro-turned-mystic Bobby is joined by an orchestra and a host of other musicians including Funatics' Hugh McCracken for a trip to the local soul-serious opium-den. Sitars and tablas abound in this artefact of an era. Find a paisley cushion, adopt lotus position and contemplate your inner self (or navel fluff!). Produced by **Alan Lorber** whose other 'in' projects included **Ultimate Spinach**.

The Way (*First Book Of Experience*) is a double, more conceptual, piece. *Le Musee De L'impressionnisme* pays homage to the 19th century painters and was recorded with a full orchestra, sometimes heading into progressive territory, with good electric guitar work, flutes and organ. Still with **Lorber**, **Robert Callender** also co-produced the aural documentary album by **The Groupies**.

Before **Callender** embarked on a recording career, he was a radio producer for Murray the K at New York station WINS.

You'll also find *I'm Just High On Life* on *Journey To A Higher Key, Vol. 1* (LP), *Rainbow Colours* on *Electric Psychedelic Sitar Headswirlers Vol. 3* (CD) and *Sade Masoch* on *Electric Psychedelic Sitar Headswirlers Vol. 2* (CD). (MW/LP/SR)

The Calliope (NJ)

Personnel incl:	JAMES BENTLEY	A

45s:	Streets of Boston/ Awaiting (The Truth)	(Audio Seven MG 152/4) 196?
	Kaleidoscope Calliope/ Everybody's High	(Audio Seven MG 151/3) 196?

Hailing from the affluent suburb of Short Hills, one of New Jersey's more prosperous New York suburbs, their finest moment was *Streets Of Boston* which can be heard on *Attack Of The Jersey Teens* (LP). It's rather demented with a haunting spoken intro, military drums and rather menacing guitar. The second single was an unsuccessful attempt at a flowery psychedelic pop song which one reviewer commented sounded 'like the legendary Stardust Cowboy on drums!' The warped dynamo behind this group was James Bentley, who wrote all four songs. (VJ)

Calliope (WA)

Personnel incl:	PAUL GOLDSMITH	gtr	AB
	CLYDE HEATON	organ	A
	DANNY O'KEEFE	bs, vcls	A
	JOHN SIMPSON	drms	AB
	LUTHER RABB	bs	B
	SCOTT STRONG	keyb'ds	B

ALBUM:	1(A)	STEAMED	(Buddah BDS-5023) 1968

45:	Rainmaker's Daughter/Hello Hello	(Buddah 83) 1969

From Seattle, the driving force behind this short-lived outfit was singer/songwriter Danny O'Keefe, who later had one or two Top 20 hits (including *Magdalena*). They made a bit of a splash locally, but like a lot of Seattle bands, they seemed much better live than on record. It seems that bands from Seattle during that period did not get very good support from their record companies... obviously things have changed since then! **Calliope**'s first album is now a very minor collectable, and the second may have remained unissued. The *Steamed* album includes cover versions of *Hello* (**Lee Michaels**), *California Dreamin'* (with a very good psychedelic guitar solo), *Hound Dog*, *Jimmy Bell* (a traditional number), *Like A Rolling Stone* (Dylan), *Nadine* (Chuck Berry) and four originals - two by Goldsmith and two by O'Keefe.

John Simpson, who was tragically killed in a plane crash in 1973, had previously played with Scott Strong in **The Bumps** and may also be the guy who played drums in **Christopher**. Prior to joining **Calliope**, Scott Strong also acted as their road manager. Paul Goldsmith and Luther Rabb had earlier been in **Emergency Exit** and Clyde Heaton in **The Dimensions**. Luther Rabb later played with **Ballin' Jack**.

You can also hear *California Dreamin'* on *Psychosis From The 13th Dimension* (CD). (CBn/DR/VJ)

Calliope (CA, Santa Barbara)

Personnel incl:	J. ANDRON
	A.J. ANDRON

45s:		Ryan 5/I'll Take It Back	(Epic 10372) 1968
		Friends Of Mrs Fisher/We've Made It	(Shamley 44013) 1969
	α	Clear Mud/Wiser	(Shamley 44020) 1969

NB: α also released in the U.K. (Uni UN 514) 1969.

Believed to be from Santa Barbara, California this **Calliope** produced at least three excellent mellow folky-rock singles. The first, *Ryan 5*, sounds exactly like **West** (who also recorded on Epic), whilst the flip *I'll Take It Back* is mellow but up-tempo San Francisco psychedelic sounds.

Both sides of their second effort, which were written by A.J. Andron and produced by Brian Ross, maintain the standard. *We've Made It* features male/female vocals, good organ, two flute solos and a short but brilliant guitar solo, whilst *Friends Of Mrs Fisher* has male vocals with female backing, an unusual rhythm (a little like The Beatles' *Octopus Garden*) and interesting lyrics about a man "who wants to escape from the life he's leading today".

Their final single, *Clear Mud*, is another track of particularly high quality with strong rhythm and layered flute, Hammond and good harmonies.

You can check out *Ryan 5* on *Incredible Sound Show Stories, Vol. 8* (LP), *I'll Take It Back* on *Fading Yellow Vol. 2* (CD) and *We've Made It* on *Lost Gems From The 60's Vol. 1* (EP). (VJ/SPr/MW/SR)

Cambridge (MI)

45:	I'm Coming Back/Lonely Lisa	(Go-T 2244/5) c1967

Garage punkers from Rochester, Michigan who have two cuts: - *I'm Coming Back* and *Lonely Lisa* on *Michigan Mixture, Vol. 11* (LP). *Lonely Lisa*, a punk ballad, sounds the stronger of the two, but it's *I'm Coming Back* that gets a further airing on *Destination Frantic Volume 3* (CD). (VJ)

Cambridge (PA)

Personnel:	LONNY BOWERSOX	vcls, gtr	A
	CHARLES FISCHER	keyb'ds	A
	CHAS GUNTHER	vcls, gtr	A
	TOM STINE	drms	A
	DAN VOGAN	vcls, gtr, banjo, steel gtr	A

ALBUM:	1(A)	SHARE A SONG	(Green Dolphin 6024 N3B) 197? R2

A local Pennsylvania band recorded this excellent country-rock private press in a **Byrds**/Flying Burrito Brothers style. (CF)

The Camel Drivers (MI)

Personnel:	TOM CURDIN	A

45s:	You Made A Believer Of Me/Give It A Try	(Top Dog 200) 196?
	The Grass Looks Greener/ I'm Gonna Make You Mine	(Top Dog 201) 1968
	The Grass Looks Greener/It's Gonna Rain	(Top Dog A-100) 1968

Sunday Morning 6 O'clock/Give It A Try	(Top Dog A-103) 1968
Sunday Morning 6 O'clock/Give It A Try	(Buddah BDA-61) 1968
Forgive Us/?	(Top Dog A-104) c1968
Everybody's Got To Do His Own Thing/ Dont Throw Stones At My Window	(Buddah BDA-85) 1969

The *Fuzz, Flaykes And Shakes Vol. 3* (LP & CD) compilation features their smooth-running garage-popper *The Grass Looks Greener*, released in two differing versions by this Olivet, Michigan band. The compilers tracked down band member Tom Curdin who revealed that the band had formed in 1963 and lasted until 1976. Their peak arrived in 1968 with *Sunday Morning 6 O'Clock*, a big local hit that was picked up by Buddah, did well across the US and in Canada. (MW/TSz/LJ)

Cameron (FL)

Personnel incl:	LANE CAMERON	A

ALBUMS:	1(A)	CAMERON	(Home Groan AR 2710) 1975 SC
	2( )	KEEP ON MOVIN'	(Home Groan 002) 1976 SC

This Florida bar band made their eponymous debut album just for their fans. On offer is hard-edged but melodic guitar-pop with some prog overtones, and a couple songs that go in a roadhouse/blues-rock/R&B direction. The album features some nice lead (and dual-lead) guitar. It has a homemade look and was presented in a black and white sleeve. Highlights include the opener *Illusions* and *Mystery Wind*, one of a few pleasant ballads. There are plenty of good-time rock numbers and some feature some nice guitar work.

Lane Cameron didn't figure on their second album. The title cut features some scorching slide guitar. This album is more inconsistent than their debut. (VJ)

Hamilton Camp (UK>US)

Personnel:	HAL BLAINE	drms	A
	HAMILTON CAMP (BOBBY CAMP)	vcls, gtr	ABC
	VAN DYKE PARKS	keyb'ds	A

ALBUMS: (selected)	1( )	AT THE GATE OF HORN (mono/stereo)	(Elektra EKL-207/EKS-7207) 1964
	2( )	PATHS OF VICTORY (mono/stereo)	(Elektra EKL-278/EKS 7278) 1965
	3(A)	HERE'S TO YOU	(Warner WS 1737) 1967
	4(B)	WELCOME TO THE HAMILTON CAMP	(Warner WS 1753) 1969
	5( )	SKYMONSTERS	(Elektra) 1971

NB: (1) shown as by Bob Gibson and Bobby Camp. (2) shown as by Bobby Camp.

This folk singer/songwriter was also known as Bobby Camp. The actor, composer and singer was actually born in London, England on 30 October 1934. He is mostly remembered for having composed the fantastic *Pride Of Man*, on his *Paths Of Victory* album, which was later covered by **Quicksilver Messenger Service** on their first album. Although his material is generally of interest, his records often suffer from the rich arrangements provided by well-known studio musicians, like **Van Dyke Parks** or Felix Pappalardi. **Camp** died, aged 70, in October 2005. (SR/NK)

Dick Campbell (WI)

Personnel:	MIKE BLOOMFIELD	12 string gtr	A
	PAUL BUTTERFIELD	harp	A
	DICK CAMPBELL	vcls, gtr	A
	PETE CETERA	bs	A
	MARTY GREBB	keyb'ds, tambourine	A
	BILLY HERMAN	drms	A
	MARK NAFTALIN	organ	A
	SAM LAY	drms	A
	ARTIE SULLIVAN	tambourine, vcls	A
	JIMMY VINCENT	gtr	A
	LARRY WRICE	drms	A

ALBUM:	1(A)	SINGS WHERE IT'S AT (mono/stereo)	(Mercury MG 21060/SR 61060) 1966

NB: (1) mono pressing with a black label. Stereo pressing with a gold label.

45s:	She's My Girl/Debbie Darling	(Camsull 1) 1962
	She's My Girl/Debbie Darling	(Great 4703) 1963
	Miami/	(Betty 1212) 1964
	The Blues Peddlers/People Planners	(Mercury 72511) 1965
	Train To Hollywood/Sugar Ripe	(Cuca 6962) 1969

Dick Campbell was a folkie/hippie character from Monroe, Wisconsin. According to Cuca's Jim Kirchstein, everyone thought he was a little odd - "(he) used to ride his bike around town, dressed like a hippie, and he had a little bag that he carried his money in". Nonetheless Kirchstein was impressed enough to take him on as an engineer and producer at Cuca, and believes he went on to work for a publishing house in Los Angeles.

In late 1966, he played guitar on the **Talismen**'s *Glitter And Gold* single. He also produced **Easy Street**.

His album, produced by Lou Reizner, showed him to be a singer/songwriter heavily influenced by Bob Dylan. He was backed by the **Butterfield Blues Band** plus various Chicago musicians (including a young Pete Cetera, ex-**Exceptions**, later with Chicago). The album is rare and sought-after but is better avoided, the songs being weak and **Campbell**'s voice too close to Dylan's.

Dick Campbell passed away in 2002. (SR/GM/MW)

El Campo Jades (TX)

ALBUM:	1	13th SONG	(Golden Eagle 101) 1967 SC

This teen-beat band from El Campo, Texas played mostly cover versions (*Roadrunner, Ain't Too Proud To Beg, Mr. Pitiful*) alongside a few originals on what is a disappointing album overall. (VJ)

Canadian Legends (?)

45:	I'm A Believer/Just One Girl	(White Cliffs 259) 1967

This is not a Canadian-based outfit, or the work of the Milwaukee, Wisconsin **Legends** who adopted the **Canadian Legends** moniker whilst in Florida. The single puts amended lyrics to the **Monkees**' hit... (MW/GM)

The Canadian Rogues (FL)

Personnel:	RONNIE HAREL	vcls	A
	WILLIE METTS	ld vcls	A
	DANE STREETS	gtr	A

45s:	Have You Found Somebody New/ You Better Stop	(Fuller 2597) 1965
	Oop-Poop-A-Doop / Keep In Touch	(Charay 19/P-5017) 1966
	Oop-Poop-A-Doop / Keep In Touch	(Palmer 5017) 1967
	Run And Hide/ Love And Dreams (PIC INSERT)	(Paris Tower PT-112) 1967
	Do You Love Me?/Mickey's Monkey	(Rogue 1967) 1967

From Lakeland in Central Florida, **The Canadian Rogues** best known song is *Keep In Touch*, a Pretty Things inspired number with a Diddley shuffle. First released on the Fort Worth-based Charay label in 1966, it was later picked up in 1967 by the Detroit-based Palmer label.

Their debut single charted locally on WLCY radio in August 1965, whilst their final effort from December 1967 consisted of two Motown covers.

Nearly 40 years later Harel and Streets still play together in The Rogues with Carl Chambers (ex-Ron and The Starfires).

Compilation appearances have included: *Keep In Touch* on *Psychedelic States - Florida Vol. 1* (CD), *Garage Kings* (2-LP) and *Back From The*

STEREO ABCS-633
THE CANDYMEN
BRING YOU
CANDY POWER

THE CANDYMEN - Bring You Candy Power LP.

Grave, Vol. 2 (LP); *You Better Stop* on *Garage Punk Unknowns, Vol. 8* (LP) and *Destination Frantic Volume 3* (CD); and *Love And Dreams* on *Destination Frantic Volume 2* (CD). (VJ/MW/JLh/RM)

Candle (?)

Personnel:			
	DUANE BRYANT	drms	A
	JEFFREY HOOVEN	vcls, gtr, keyb'ds	A
	DOUG KRAATZ	violin, viola	A
	ANDY NARELL	keyb'ds, steel drum	A
	DON PEAKE	gtr	A
	RICHARD ROBERTS	perc	A
	JOHN SKELTON	vcls, flute	A
	ROBERT VERNE	vcls, gtr	A
	DAVEY WISON	vcls, bs	A
	L.J. WOLKEN	accordian	A

ALBUM: 1(A) CANDLE (Greene Bottle GBS 1003) 1972

An abundance of unusual instruments and the desire to write emotional songs make for at least some interesting listening, here, although the album is not entirely successful. Most of the blame lies with producer and label-owner Charles Greene whose production lacks clarity. This combined with a tendency for simplistic melodies, tear down a large part of the building the musicians are attempting to erect. So, despite the large possibilities which the band seem to have, not much is actually coming forth in terms of inspiring (and inspired) music. Best cut: the quiet yet passionate ballad *Sleepy Lylah.* (MK)

Jimmy C and The Chelsea Five (TX)

45: Play With Fire/Leave Me Alone (Zero 1003) 1965

This mob apparently went to high school in Dallas with **Kenny And The Kasuals**. *Leave Me Alone*, a folk-punker, is to be found on *Highs In The Mid-Sixties, Vol. 23* (LP), whilst *Play With Fire* can be found on *Killer Cuts* (LP). (VJ)

Candy Company (?)

45s:		
	The Happies/Sugar Stone	(ABC Paramount 10854) 1966
	Sugar/Stone	(ABC) c1967

Forgotten pop group **Candy Company's** single was one of the **Curt Boettcher**'s "Our Productions" starring the usual suspects, in this case mainly Lee Mallory and **Ruthann Friedman**. (SR/JFr)

The Candymen (AL)

Personnel:			
	DEAN DAUGHTRY	keyb'ds	A
	BILLY GILMORE	bs	A
	RODNEY JUSTO	vcls	A
	BOB NIX	drms	A
	JOHN RAINEY ADKINS	gtr	A

			HCP
ALBUMS: 1(A)	THE CANDYMEN	(ABC ABCS-616) 1967	195
2(A)	BRING YOU CANDY POWER	(ABC ABCS-633) 1968	-

			HCP
45s: α	Georgia Pines/Movies In My Mind	(ABC 10995) 1967	81
	Deep In The Night/Stone Blues Man	(ABC 11023) 1967	-
	Sentimental Lady/Ways	(ABC 11048) 1967	-
	Candyman/Crowded Room	(ABC 11077) 1968	-
	It's Gonna Get Good In A Minute/ Go And Tell The People	(ABC 11141) 1969	-
	I'll Never Forget/Lonley Eyes	(ABC 11175) 1969	-
	Happy Tonight/Papers	(Liberty 56172) 1970	-

NB: α also released in the UK (HMV POP 1612) 1967.

Originally The Webs, this band operated out of Dothan, Alabama. Two singles were released with original vocalist Bobby Goldsboro before his departure to schmaltzy pop stardom. His replacement was Rodney Justo from Florida's Rodney & The Mystics. A psychedelic pop outfit, they also performed as Roy Orbison's back-up band. They did achieve a minor hit with *Georgia Pines* and their debut album also crept into the Album Charts climbing to No 195. Daughtry, Nix and Justo were all later involved in the Georgia-based Atlanta Rhythm Section.

Candymen specialised in live reproduction of complex Beatles and **Beach Boys** material, like *A Day In The Life* or *Good Vibrations*, and that gave them quite a following when they first appeared in New York in the summer of 1967. Unfortunately for them, their original material and records were not up to their live shows.

Rodney Justo also recorded a single with **Noah's Ark**.

There was another different act, Joe Dee & The Candymen who had at least one album *The Twist* (Diplomat FM/S/100) 1962. (VJ/PDg/SR/JMc/MW/JLh)

Canebreak (aka Canebreak Singers) (LA)

Personnel incl:		
	MIKE CRESPO	A
	HENRY SHERBURNE	A

45: Another Day/
I Don't Really Like You (Montel-Michelle 969) 1966

CANNABIS:
joint effort

CANNABIS - Joint Effort LP.

From Baton Rouge, Louisiana **Canebreak** was originally a folk group, but they went electric when Henry (of **The Playgue**) sat in. 1968 saw one further single on Columbia as by Love-Michael. Crespo's *I Don't Really Like You* is an excellent folk-rocker covered in 1967 by fellow Louisianans the **Distortions**. (AB/MW)

Cannabis (RI)

Personnel:	LONNY GASPERINI	keyb'ds	A
	BRIAN KELLY	gtr	A
	BOB RANDELL	drms, vcls, acoustic gtr	A
	TONY RODRIGIJEZ	ld gtr	A
	KEITH TWEEDLY	vcls	A
	GARY WILKINSON	bs, vcls, acoustic gtr	A

ALBUM: 1(A) JOINT EFFORT (Amphion Seahorse AS 8100) 1972 R1/R2

NB: (1) reissued officially on CD (Gear Fab GF-114) 1998.

In the mid-sixties Bob Randall was playing drums in a band called The Acetones and asked Gary Wilkinson to join them. The two bonded well and decided to form their own band with Lonnie Gasperini joining as keyboardist (although he left soon after joining) and Tony Rodrigues (ld gtr) and Charles Robillard (bs). When Gasperini left Wilkinson switched to keyboards and Organized Confusion was formed. They played around Lincoln, Rhode Island for a few months but when Robillard was drafted into the army Randall and Wilkinson convinced Gasperini to rejoin the band on keyboards with Wilkinson reverting back to bass. Shortly after they changed name to **Cannabis**. They gigged locally mostly playing cover songs, but Randall and Wilkinson also penned their own material too. When Robillard ended his tour of duty he rejoined as manager.

The above album, which was recorded at Methuen, Massachusetts after a tour to Texas, consisted of early seventies open air hippie festival rock. They added Kelly and Tweedly to their line-up just prior to the sessions. The album had a decidedly country-rock feel and the principal song writers (Randall and Wilkinson) were influenced by artists as diverse as The Band and British prog-rockers Yes. The highlight is the **Byrds**-styled *Once Again*. It got a lot of airplay in Boston and Providence but they split soon after its release.

Randall and Wilkinson reunited in 1990 and recorded as K-Volt.

The band is now far flung with original members in California (Brian Kelly), Florida (Bob Randall) and Puerto Rico (Tony Rodriguez). The remainder still live in Rhode Island.

One cut from the album *I Can't Roll* has been compiled on Gear Fab's *Psychedelic Sampler* (CD). (MW/VJ)

Canned Heat (CA)

Personnel:	STUART BROTMAN	bs	A
	FRANK COOK	drms	ABC
	BOB "THE BEAR" HITE	vcls	ABCDEFG H
	HENRY "SUNFLOWER" VESTINE		ABC FG
	AL "THE OWL" WILSON	vcls, gtr, hrmnca	ABCD
	MARK ANDES	bs	B
	LARRY "THE MOLE" TAYLOR	bs	CDE
	ADOLFO "FITO" DE LA PARRA	drms	DEFG H
	HARVEY MANDEL	gtr	E F
	ANTONIO "TONY" DE LA BARREDA	bs	FG
	JOEL SCOTT HILL	gtr, vcls	G
	ED BEYER	keyb'ds	H
	RICHARD HITE	bs	H
	JAMES SHANE	gtr, vcls	H
	(JOHN LEE HOOKER	gtr, vcls	F)
	(MAC REBENNACK	keyb'ds)	
	(LITTLE RICHARD	vcls	G)
	(ELLIOT INGBER	gtr on 6)	
	(MARK NAFTALIN	keyb'ds on 6)	
	(ERNEST LANE	keyb'ds on 6)	

CANNED HEAT - Self Titled CD.

					HCP
ALBUMS:	1(C)	CANNED HEAT	(Liberty LST-7526)	1967	76
(up to 1977)	2(D)	BOOGIE WITH CANNED HEAT	(Liberty LRP-7541)	1968	16
	3(D)	LIVING THE BLUES	(Liberty LST-27200)	1968	18
	4(D)	HALLELUJAH	(Liberty LST-7618)	1969	37
	5(C/D)	CANNED HEAT COOKBOOK (comp)	(Liberty LST-11000)	1969	86
	6(C)	VINTAGE	(Janus JLS 3009)	1970	173
	7(F)	FUTURE BLUES	(Liberty LST-11002)	1970	59
	8(F)	HOOKER 'N HEAT	(Liberty LST-35002)	1971	73
	9(E)	CANNED HEAT CONCERT, RECORDED LIVE IN EUROPE	(United Artists UAS-5509)	1971	133
	10(-)	CANNED HEAT COLLAGE (comp)	(Sunset SUS-5298)	1971	-
	11(C)	LIVE AT TOPANGA CORRAL	(Wand 693)	1971	-
	12(G)	HISTORICAL FIGURES AND ANCIENT HEADS	(United Artists UAS-5557)	1972	-
	13(H)	THE NEW AGE	(United Artists UA-LA049F)	1973	-
	14(-)	THE VERY BEST OF (comp)	(United Artists UA-LA431-E)	1975	-

NB: (1) also issued in mono (LRP-3526) 1967. (2) also issued in mono (LRP-3541) 1968. (1) and (2) reissued on one CD (B.G.O. BGOCD577) 2003. (3) reissued as a 2-LP set, and a 2-CD set (Akarma AK 051/2) 2003 with a quad fold mini-LP style package. (3) reissued on CD (See For Miles SEECD 97) 1989. (3) reissued on CD remastered (Magic 5227732) 1999. (3) reissued as a 2-CD set (B.G.O. BGOCD591) 2003. (4) and (5) reissued on one CD (B.G.O. BGOCD578) 2003. (6) reissued on CD *Don't Forget To Boogie: Vintage Heat* (Varese Sarabande 302 066 345 2) 2002. (6) and (11) reissued on one CD (Akarma AK 003/5) 1998. (6) reissued on vinyl (Akarma AK005) 1998. (8) reissued on a 2-CD set (B.G.O. BGOCD694) 2005, digitally remastered and with extensive new notes by John Tobler. (11) recorded in 1969 and reissued on CD (Lilith LR137) 2007.

Dimples (CD) (Fruit Tree FT848) 2005 compiles their earliest material from 1966 with music giant Johnny Otis handling production. The CD is presented in a digi pack. *Far Out* (2-CD/2-LP) (Akarma AK 115/2) 2000 is a well packaged set. It includes many favorites like *On The Road Again*, *Let's Work Together* and *Refried Hockey Boogie*, alongside many tracks not previously issued on vinyl or CD. The 2-CD set is presented in a four-fold mini-LP sleeve. *On The Road Again* (EMI Gold 5267782) 200? is a 15-track 'best of' culled form their sixties albums that mixes Muddy Waters and Robert Johnson covers and standards alongside their own original material. *Uncanned Best Of* (2-CD) (EMI Music Distribution E2-29165) 2003 is a 41-track set covering the 1967-1973 period and includes many of their best songs alongside some rarities. Tracks include alternate takes of *On The Road Again* and *Christmas Blues* as well several previously unreleased songs, such as *It's All Right*, *Fannie Mae*, *Human Condition* and *TV Mama*. *Under The Dutch Skies* (2-CD) (MLP MLP15CD) 2007 captures three previously un-released live recordings of the band captured live in concert by Dutch Radio on three tours of Holland between 1970-1974. The set comes with a 12-page booklet including sleeve notes and previously un-seen photos. *The Boogie House Tapes, Vol 3* (2-CD) (Ruf RUF 1146) 2008 is the latest in a series of archive albums and this one presents 25 live and the occasional studio recordings from 1967-78.

				HCP
45s: (up to 1977)		Rollin' and Tumblin'/Bullfrog Blues	(Liberty 55979) 1967	115
		Evil Woman/World In A Jug	(Liberty 56005) 1967	-
		On The Road Again/Boogie Music	(Liberty 56038) 1968	-
		On The Road Again/Amphetamine Annie	(Liberty 56073) 1968	16
	α	Going Up The Country/One Kind Favor	(Liberty 56077) 1968	11
		The Chipmunk Song/Christmas Blues	(Liberty 56079) 1968	-
		Time Was/Low Down	(Liberty 56097) 1969	67
		Poor Moon/Sic'Em Pigs	(Liberty 56127) 1969	119
		Get Off My Back/Change My Ways	(Liberty 56140) 1969	-
		Let's Work Together/I'm Her Man	(Liberty 56151) 1969	26
		Sugar Bee/Shake It And Break It	(Liberty 56170) 1970	-
	α	Future Blues/Going Up The Country (live)	(Liberty 56180) 1970	-
		Going Up The Country/ On The Road Again	(Liberty All Time Hits 54572) 1970	-
		Woolly Bully/My Time Ain't Long	(Liberty 56217) 1971	105
		Whiskey and Wimmen/Let's Make It	(United Artists 50779) 1971	-
		Long Way From L.A/Hill's Stomp	(United Artists 50831) 1971	-
		Rockin With The King/ I Don't Care What You Tell Me	(United Artists 50892) 1972	88
		Cherokee Dance/Sneakin' Around	(United Artists 50927) 1972	-
		Rock & Roll Music/ Lookin' For My Rainbow	(United Artists UA-XW197-W) 1973	-
		Harley Davidson Blues/You Can Run, But You Sure Can't Hide	(United Artists UA-XW243-W) 1973	-

NB: α not issued.

The formation of **Canned Heat** evolved in 1964 from Al Wilson, John Fahey and Mike Perlowin's ideas about starting an independent record company to reissue old blues records. Al "Blind Owl" Wilson (born in 1943 in Boston), was a music major at Boston University, who wrote articles on bluesmen like Robert Pete Williams and Son House, had a high-pitched voice with a unique vocal technique and played harmonica and guitar. In 1964, with the help of the blues historian Dick Waterman, Wilson had managed to track down Son House and revive his interest in playing blues, as he hadn't picked up a guitar in 20 years. Strangely enough on the same day in 1964, John Fahey and guitarist Bill Barth (later with **Insect Trust**) rediscovered elder bluesman Skip James in Mississippi and also brought him out of retirement. Barth and Fahey with another guitarist, Henry Vestine, promoted Skip's appearance at the 1964 Newport Folk Festival.

Mike Perlowin was another folk-blues guitarist having moved to L.A. from New York in 1961. He studied guitar at the Ash Grove's school of folk music, where one of his teachers was Clarence White, then with the Kentucky Colonels. Mike also played in a bluegrass outfit the Four Farfels with future **Stone Poney** Herb Steiner.

While Fahey, Wilson and Perlowin discussed their record label plans, Fahey remembered Bob "the Bear" Hite (born in February 1945 in California} a record store manager and blues '78 collector, who owned a rare copy of the Library of Congress recording of Muddy Waters and it was decided to bring Bob into the group's plans.

Mike Perlowin remembers: "Bob was working at a record store at the time that was actually very close to where I was living. I called him, and he agreed to meet with the three of us. We realised that we could all play, so we decided to form a band instead. As soon as we said we wanted to play electric, John Fahey lost interest, so in the beginning it was Bob and Al and me. We spent three days in Bob's house (he was living with his parents at the time, as was I) listening to records and making plans. We had a rehearsal in which Bob brought in a drummer named Keith Sawyer and I dragged in bassist Stu Brotman. Unfortunately for me, I was more of a folk style player (Fahey was my biggest influence at the time) and couldn't play rock very well, so I was fired and replaced by Kenny Edwards (pre-**Stone Poneys**), who was also fired and replaced by Henry Vestine, a former member of the Beaus".

The band was then thinking of calling themselves either "The Heavies" {due Bob's large size) or "The Black and Blues" but they finally chose "Canned Heat".

Mike Perlowin remembers: "Mike Bass who was sharing a place with Al and myself was talking to Steve Mann, another L.A. folk-blues guitarist who thought the band should all dress up as cops and call themselves The Heat. Bass came up with the name **Canned Heat**, after an old 1928 record, *Canned Heat Blues*, by a guy named Tommy Johnson, which was about drinking sterno to get high".

As 1964 moved into 1965, the nucleus remained Bob Hite and Al Wilson. By this stage Al had played harp on Son House's 1965 album *The Father Of Folk Blues* and had appeared on some John Fahey recordings (who gave him the Blind Owl nickname). He also guested on some sessions with **Fred Neil**.

The group was fairly informal and had basically dissolved, with Henry 'Sunflower" Vestine having left to join the **Mothers of Invention** briefly in 1965 before being sacked by **Zappa**.

In 1965 they reformed, with Stuart Brotman (bass) and new drummer Frank Cook, who had actually backed artists ranging from Chet Baker to Dobie Gray. This version also failed to take off and the group disbanded again in early 1966, the public being not interested by their traditional blues repertoire. Later that year, Wilson, Hite, Vestine and Cook rejoined with Mark Andes on bass (Brotman joined **Kaleidoscope** in 1967), and performed with a predominant boogie sound mixed into their electric blues. They played their first show at the Ash Grove in Los Angeles and soon became the resident band of the Kaleidoscope, another L.A. club.

In early 1967 due to the efforts of their manager, Skip Taylor, they were signed to Liberty Records. In March 1967, Mark Andes left to join **Spirit** and was replaced by Larry "The Mole" Taylor (born in 1942 in New York City} who was an accomplished bass player in demand in the L.A. studios (notably with **The Monkees**). His brother Mel Taylor was in The Ventures.

In April 1967, they started cutting demos at RCA studios in Chicago but these songs, notably a totally different version of *On The Road Again*, remained unheard until 1994. In May they re-cut some material for their self-titled first album, issued in July but preceded by the *Rollin And Tumblin'* single in June. Produced by Cal Carter, the album featured blues covers of material like Guitar Slim's *The Story Of My Life*, *Dust My Broom*, Sonny Boy Williamson's *Help Me*, Willie Dixon's *Evil Is Going On* and a few originals like *Bullfrog Blues*.

On 17th June, 1967, they played the Monterey Pop Festival (three tracks from their performance later appeared on the 1992 4-CD *Monterey Pop Festival* set). As with many other acts that performed at the event, it brought them a national audience and their debut album rose to No. 76 in the charts. They then began touring, but got busted in Denver for drug possession. To make bail, they received an advance from Liberty Records in exchange for their publishing rights!

Not long after, Mexican-born Adolfo "Fito" De La Parra (b. 1948, Mexico City) replaced Frank Cook on drums, after Cook had left to form **Pacific, Gas & Electric**. Tito had played in bands since 1958, in Mexico (Los Sparks, Los Hooligans, Los Juniors, Javier Batiz And The Finks) and with Los Sinners entered California illegally in 1965 where they became Los

CANNED HEAT - Livin' The Blues LP.

CANNED HEAT
VINTAGE

CANNED HEAT - Vintage LP.

Tequilas (sic) and recorded two albums for RCA. In late 1965, they were caught by the police and sent back to Tijuana. De La Parra, who was married to an American woman, returned to California and joined Larry Barnes and the Creations, a club band from Torrance, and then **Sotweed Factor** and Bluesberry Jam (which evolved into **Pacific Gas and Electric**).

In late 1967, **Canned Heat** recorded a lot of material for their new album, but these versions of *The Hunter, Whiskey And Women, Shake Rattle And Roll, Mean Old World, Fannie Mae, Gotta Boogie (The World Boogie)* remained unissued until the 1994 EMI compilation CD *Uncanned.*

In January 1968, *Boogie With Canned Heat* was released. A Texas radio station picked up on one track, *On The Road Again*, and public interest led to its release as a single. It became a hit in the U.S and in Europe.

Produced by Dallas Smith, the album also featured classics like *Amphetamine Annie* (based on the death by overdose of one of Hite's friends) and *Evil Woman* (penned by Larry Weiss, who also wrote *Hi Ho Silver Lining* and *Bend Me, Shape Me*). The blues pianist Sunnyland Slim played on some tracks, but generally the album gets stuck in the boogie mode, especially with the 11 minutes of *Fried Hockey Boogie.*

Soon after that, Al Wilson, Vestine and Taylor appeared on Sunnyland Slim's album *Slim's Got His Thing Going On.* They toured Europe that year and won a faithful audience in several countries, notably in Germany.

October 1968 saw the release of *Living The Blues*, a two album set which included the hit single *Going Up The Country.* The group was then totally immersed in drugs and was playing very long "psychedelic boogie" tracks, with extended improvisations. Two examples can be found on this album: *Parthenogenesis* (almost 20 minutes) and the live 41 minute *Refried Boogie* which took up a whole album and is rather self-indulgent. John Fahey, **Dr John** and John Mayall guested on the album.

In July 1969, their next album, *Hallelujah*, featured guests such as Mike Pacheco, Javier Batiz (the Mexican friend of De La Parra), Skip Diamond, Elliot Ingber (from **Fraternity Of Man**), Ernest Lane and Mark Naftalin. Most of them were just adding vocals to the proceedings. The album was a fairly tight set with several highlights: *Same All Over, Time Was* and *Sic' Em Pigs*, but it produced no major hits.

In July, largely due to his drug abuse, Vestine left and formed the short-lived Sun. His replacement was the Chicago blues guitarist **Harvey Mandel**. In August 1969, **Canned Heat** appeared at the Woodstock Festival. They were subsequently in the film and on the two retrospective albums.

With their chart success and sudden lack of new material, a compilation album soon followed, *The Canned Heat Cookbook*, in October 1969. They also appeared on the Together Records compilation *Early L.A* (1969, two tracks), and a collection of previously unissued studio tracks appeared called *Vintage Heat.* Hite and Vestine also spent time compiling albums for Imperial Records 'Legendary Masters' series.

In 1969, when blues singer Wilbert Harrison reworked his *Let's Stick Together* as *Let's Work Together* (an early 1970's U.S hit), **Canned Heat** cut their version, which was issued in January 1970 in the U.K and became a hit. They concentrated on touring the U.K. and Europe and also played the Isle Of Wight Festival in 1970. *Canned Heat Concert: Recorded Live In Europe* was released in Europe in June 1970 and some months later in the USA with the usual mix of blues covers (*That's All Right Mama, Bring It On Home, Let's Work Together*) and original material (*Pulling Hair Blues, London Blues, Goodbye For Now*). In August 1970, their new album was titled *Future Blues* and contained three songs already used on their live album. It's the final **Canned Heat** studio album to feature Alan Wilson. *Future Blues* was also one of their most focused efforts and the group themselves handled the production with Skip Taylor. From Alan Wilson's sadly all too fitting *My Time Ain't Long* to a heavy blues version of Arthur Crudup's *That's All Right, Mama*, the album has an experimental edge that went far beyond their usual lengthy solos. **Dr. John** appears on two tracks: *London Blues* and *Skat*, a late-1940's-style jump blues novelty. The group was so popular that Liberty appointed the making of "The Kanned Korn Komix", a 20-page comic book a lá Robert Crumb, dedicated to the crazy adventures of the Bear, the Owl, the Snake and the Raccoon. Copies of the comic were included in early pressings of the album.

In May 1970, Larry Taylor and **Harvey Mandel** left the group to join John Mayall. Henry Vestine rejoined with Antonio 'Tony' De La Barreda on bass, a friend of De La Parra. That month they cut a double album with John Lee Hooker.

The label Wand then released a live album, *Live At Topanga Corral.* It features six long and energetic tracks 'recorded in 1966 and 1967', with one original, *Bullfrog Blues*, and five covers (*I'd Rather Be The Devil, Dust My Broom, Wish You Would* etc.). It was in fact recorded at the Kaleidoscope in 1969, but the group changed the name of the location and date as they were already signed to Liberty when the recordings occurred. Al Wilson died September 3rd 1970 from an overdose and was replaced by **Joel Scott Hill** from **The Strangers**, Jerome (formed with De La Barreda) and L.A. Getaway. A live recording of this line-up from an August 1971 concert in Finland *Live At The Turku Rock Festival* was issued (Bear Tracks BTS 964410) 1990 on CD and double album.

Early 1972 saw the release of the rather patchy *Historical Figures And Ancient Heads* album. The group was obviously looking for a new direction after the death of Wilson and the tracks (which featured three different lead guitarists, Vestine and **Hill** being complemented by a returning **Mandel** on one track) range from rock tracks (*Hill's Stomp, Rockin With The King*, with Little Richard) to boogie (*Utah, Cherokee Dance*) or more melancholic tracks (*I Don't Care What You Tell Me*, by and with Charles Lloyd). The cover art was quite scary, the group being depicted as old people looked after by nurses on the front sleeve and reduced to naturalised heads surrounded by dead flowers, shells, butterflies and material used for heroin injection on the gatefold. In June 1972, De La Barreda quit, with Larry Taylor re-joining for a short spell. **Joel Scott Hill** also left the group and later joined the Flying Burrito Brothers.

CANNED HEAT - Hooker 'N Heat LP.

In 1973 **Canned Heat** had evolved into the line-up of Henry Vestine, Fito de la Parra, Bob Hite and his brother Richard Hite (bs, tuba, gtr) replacing Larry Taylor and other new members James Shane (gtr, bs, vcs, sax) and Ed Beyer (keyb'ds, ex-**Smoke**). This version produced the *New Age* album in March 1973. From here onwards the group floundered with multiple line-up changes and recordings on small labels that fall outside the scope of this book.

"The Bear" died in 1981 from a heart attack. The surviving members, mainly led by drummer Fito de la Parra, continued touring and recording, although heavily relying on live albums. After recruiting new vocalist Walter Trout, they followed with James Thornbury, {who fronted the band from 1985 to 1995} then Robert Lucas assumed lead vocals.

They recorded as The Canned Heat Blues Band in 1996 for A&M, which was Vestine's last recording with the group, as he died in Paris in December 1997. A further release in 1999 *Boogie 2000* was issued on the Ruf label.

There have been a number of recent retrospectives. *Dimples* (CD) compiles their earliest material from 1966 with music giant Johnny Otis handling production. *Far Out* (2-CD/2-LP) is a well packaged set. It includes many favorites like *On The Road Again, Let's Work Together* and *Refried Hockey Boogie*, alongside many tracks not previously issued on vinyl or CD. The 2-CD set is presented in a four-fold mini-LP sleeve. *On The Road Again* is a 15-track 'best of' culled form their sixties albums that mixes Muddy Waters and Robert Johnson covers and standards alongside their own original material. Some classics like *Parthenogenesis, On The Road Again* and *Going Up The Country* are included. *Uncanned Best Of* (2-CD) is a 41-track set covering the 1967-1973 period and includes many of their best songs alongside some rarities. It includes alternate takes of *On The Road Again* and *Christmas Blues* as well as unreleased songs such *TV Mama, Human Condition, Fannie Mae* and *It's All Right. Under The Dutch Skies* (2-CD) aires three previously un-released live recordings of the band captured live in concert by Dutch Radio on three tours of Holland between 1970-1974. The set comes with a 12-page booklet including sleeve notes and previously un-seen photos. *The Boogie House Tapes* (2-CD) presents 25 live and the occasional studio recordings from 1967-78. It includes live versions of *Let's Work Together* and *On The Road Again.* Special guests on this set include Wolfman Jack, Sunnyland Slim, **The Chambers Brothers** and Curtis Mayfield.

Compilation appearances have included: *You Know I Love You* and *First Time Around* on *Early L.A.; Amphetamine Annie* on *First Vibration* (LP); and *Smokey The Bear Song* on *Glimpses, Vol. 3* (LP). (JO/SR/CF)

Cannibal and The Headhunters (CA)

Personnel:	CANNIBAL"FRANKIE" GARCIA	A
	JOE JARAMILLO	A
	ROBERT JARAMILLO	A
	RICHARD LOPEZ	A

ALBUMS:	1	LAND OF 1000 DANCES	(Rampart R(M)(S)-3302) 1966 R1
	2	LAND OF 1,000 DANCES	(Date TE(M)(S)-3001) 1966 SC

NB: (2) is a reissue of (1). (2) reissued on vinyl and CD (Vampi Soul VAMP 1048) 2005.

45s:	Land Of 1000 Dances/ I'll Show You How To Love Me	(Rampart 642) 1965
	Nau Ninny Nau/Here Comes Love	(Rampart 644) 1965
	Follow The Music/I Need Your Loving	(Rampart 646) 1965
	Out Of Sight/Please Baby Please	(Rampart 654) c1966

This Mexican-American frat-rock band from east L.A. started out playing at the Shrine Auditorium in L.A. in 1965 and their most famous track was *Land Of 1000 Dances.*

Compilation appearances have included: *Land Of 1000 Dances* on *East Side Revue, Vol. 1* (LP), *East Side Revue* (Rampart 3303) (1969 2-LP), *The East Side Sound, Vol. 1* (LP) and *Rampart Records EP* (7" EP); *Land Of 1000 Dances* and *I Need Your Loving* on *The West Coast East Side Sound, Vol. 1* (CD); *Land Of 1000 Dances* and *Nau Ninny Nau* on *The East Side Sound, Vol. 1 - 1959-1968* (CD); *Nau Ninny Nau* on *The West Coast East Side Sound, Vol. 2* (CD); *Follow The Music* and *Here Comes Love* on *The West Coast East Side Sound, Vol. 3* (CD); and *Please Baby Please* on *The West Coast East Side Sound, Vol. 4* (CD). (VJ/MW/NK)

The Cannons (WI)

Personnel:	JERRY CRATZENBERG	bs	A
	MIKE KEILHOFER	gtr	AB
	LEE LARSON	vcls	AB
	PETE LOEB	sax	AB
	MIKE TURK	drms	AB
	JIM PERKINS	bs	B

45s:	Sweet Georgia Brown/Lonesome	(Fan Jr. 5504) 1966
	Day To Day/Love, Little Girl	(Night Owl 1312) 1967

This Madison, Wisconsin quintet formed in 1965 and spent several years touring across Wisconsin, Illinois and Michigan. Around 1966 they thought about recording a version of the **Strangeloves**-penned *I Wanna Do It* but felt it was too suggestive. It didn't bother label-mates **Robin and The Three Hoods**, who picked it up and achieved an area hit.

Day To Day is a pleasant folk-rocker, likened to **The Beau Brummels**, and can be heard on *Highs In The Mid-Sixties, Vol. 15* (LP) and *Wyld Sydes Volume Five* (CD), which both mis-credit the title as *Days Go By.* (VJ/GM/MW)

Canoise (MN)

Personnel:	BOB COATES	gtr, vcls	AB D
	PAT CURTO	drms, vcls	ABCD
	NEAL DUNNING	bs, vcls	A CD
	DOUG SWANSON	gtr, bs, vcls	ABC
	GRANT GULLICKSON	tamb, vcls	B
	LARRY SUESS	gtr, keyb'ds, vcls	BCD
	GARY GILBERTSON	keyb'ds	C
	ROB STYER	gtr	C

NB: Line-up 'A' 1965-1966; 'B' 1967-1968; 'C' 1970-1974; 'D' 1981-now. The above formed the main line-ups who recorded - other musicians involved at various times included: DAN BURNICE, MARC WROE, WILLIE POUNDS drms (1968), DAVE BERGET, MIKE FLAHERTY bs (1968), PAULA ELSNER, LANCE GULLIKSON vcls (1970s Hawaii chapter), and BOB MILES drms (1973-1974).

CDs:	1	NOW... AND THEN	(No label) 1993
	2	THE TRUE STORY	(No label) 199?
	3	PLUGGED IN	(No label) 199?

45s:	Born In Chicago/Something I Could Do	(IGL 120) 1966
	There's Something About You Baby/ Oh No Not My Baby	(Sonic 141) 1967
	You're No Good/Right Track	(Sonic 153) 1968
	One Too Many Things/Look Inside	(Trim 1973) 1971

Canoise (pronounced CANOY) was formed in St. Cloud, Minnesota in the fall of 1965 by four freshmen at St. Cloud College. All had previously served time with other outfits: Pat Curto in the Men From Uncle; Bob Coates in the Nightmen; Neal Dunning and Doug Swanson in the Trolls. Their first single was released on IGL in summer 1966 before they expanded to a five-piece with vocalist Grant Gullickson. Shortly after that Neal was drafted and Larry Suess, from the Mort Plank IV, was brought in, necessitating Doug switching from 12-string to bass. Two more singles were released on IGLs Sonic label before a period of rapid personnel turnover resulted in the departure of all the original members by late 1968, the last being Bob and Grant who joined Zarathustra.

In 1970 four of the original members got together again with new member Gary Gilbertson to reform **Canoise**. Just one single was waxed by this line-up which was based in Hawaii for over two years before returning to tour the geographical and climatic extremes of mainland USA (from Alaska to Phoenix!). This second chapter ended in 1974. Pat went on to Tanglefoot and Maiden America, Neal joined Danny Stevens and F Troop, Larry went solo and got a degree in psychology, Grant went solo and cut two albums (*Ivory, Bobbidazzler*), Bob completed medical school, and Doug moved to Connecticut.

The third and latest chapter started in 1981 with Bob, Pat, Larry and Neal reuniting as an annual event, but latterly playing all over Minnesota and marking their 25th anniversary with a guest appearance by Doug.

Recently Bob Coates has co-ordinated the release of the three private CDs which cover their entire history - *Now... And Then* concentrates on live recordings by the current line-up - 18 tracks performed in June 1993 (predominantly covers of sixties pop, ballad, soul, R&B and rock evergreens). It also features *Something I Could Do* (first single, 1966), two unreleased tracks (from 1967 and 1968) and *Look Inside* (from the 1971 single); *The True Story* CD is a studio recording odyssey - the four singles, two 1966 radio spots, nine unreleased tracks from the 1966-1968 period, four tracks from the current line-up (two from 1982 and two from 1995) plus a 1977 track featuring Grant and Lance Gullickson with Larry Suess and Bobbidazzler; *Plugged In* is all new recordings featuring contributions by seasoned Twin Cities musicians, including Larry Wiegand of **Crow** fame. All are available direct from Bob Coates at 6013 Porter Lane, Edina, MN 55436, USA.

As for the original singles...... the first couples a good cover of **Nick Gravenites**' *Born In Chicago*, with solid rhythm and accomplished guitar work, and a charming harmonious mid-pace beat-ballad written by Doug Swanson (echoes of the Beatles and Everlys). The second covers Goffin-King and Holland-Dozier-Holland in soul-pop mode with smooth harmonies and deep-throated lead. The third contains two more covers in a pop ballad vein but again the lead vocals try to take on an Elvis/cabaret style - it doesn't really come off, despite some fuzzed guitar on *Right Track*. Of the unreleased studio tracks from this period Paul Butterfield's *Come On In* stands out - above-par R&B-infused pop with waspish fuzz and better, i.e. less affected, vocals. The fourth Hawaii-period single covers Dylan in a good-timey folkie-rock style with sweet male-female harmonies, a piano solo and countrified guitar licks. The flip, an original, is overtly country-rock.

This band may not appeal to garage fuzz'n'farfisa purists but is definitely for those who enjoy the accomplished Midwest pop-rock sounds of the likes of **Dee Jay and The Runaways**, **The Rumbles** and The Coachmen.

Compilation appearances include *Born In Chicago* and *Something I Could Do* on *The IGL Rock Story Part One (1965-67)* (CD) and *There Is Something About You Baby* on *Roof Garden Jamboree* (LP). (MW/BCs)

Willard Cantelon (?)

ALBUM: 1 LSD - BATTLE FOR THE MIND (Supreme M-113) 1966 R1

NB: There was a 2 on 1 CD comprising *Battle Of The Mind* and *Instant Insanity Drugs* in 2002.

LSD - Battle For The Mind is a spoken-word album that links acid with spirituality and is presented in striking cover art. (VJ)

Canterbury Fair (CA)

Personnel:	CHERYL CHURCHMAN	vcls	A
	JAMES HOLLEY	drms, vcls	A
	PHILIP HOLLINGSWORTH	bs, keyb'ds, vcls	ABCDE
	JOHN HOLLINGSWORTH	keyb'ds,vcls	BCDE
	JOE LO FRESO	keyb'ds	BC
	SEAN CORSARO	drms	CD
	DAVID HOLLINGSWORTH	drms, bs	E

CD: 1 CANTERBURY FAIR (Sundazed SC 11064) 1999

45: Song On A May Morning/Days I Love (Koala 8081) 1968

The Hollingsworth brothers first played together in 1965 with James Holley (who also did time with **The Bushmen**) in Fresno band The Coachmen. In 1966, the addition of Steve Bryant (guitar and vocals) precipitated a name change to **Everyday Things**, though Bryant soon left. In 1967, the brothers joined **Kings Verses** in time for their trip to Los Angeles to seek success and fortune - when this didn't work out Philip returned to Fresno and formed **Canterbury Fair** with Holley again plus vocalist Cheryl Churchman.

John had remained in L.A. for the rest of 1967, attending Cal State. On his return home in early 1968 he presented a wealth of newly-penned keyboard material that determined a new direction and configuration for the band - a keyboard-bass-drums format, with the addition Joe Lo Freso (also from **The Bushmen**) on Hammond.

With continuing apathy from record labels, Holley departed at the end of 1968 but not before securing Corsaro as a replacement, who in turn found them a new manager. The group relocated to San Francisco for a while, eventually returning to Fresno without Corsaro, whose place was filled by brother number three, David. They carried on until 1980 with various string players augmenting the line-up.

The CD comprises 10 tracks from their most creative period (1967 to 1969) highlighting their predominantly instrumental neo-classical or baroque flavoured recitals. *Song On A May Morning* from their rare single is their most commercial offering - a catchy slice of West Coast pop-psych.

Not for garage purists - this should appeal to those who like soft-psych or the baroque tendencies of **The Left Banke** and **Ars Nova**.

Compilation appearances have also included: *Song On A May Morning* on *Son Of The Gathering Of The Tribe* (LP) and *A Journey To Tyme, Vol. 2* (LP); and *The Man* (an unreleased track from the single sessions in 1968 that didn't make it onto the Sundazed collection) on *Fuzz, Flaykes, And Shakes, Vol. 4* (LP & CD). (MW)

Canterbury Music Festival (NY)

ALBUM: 1 RAIN AND SHINE (BT Puppy BTPS-1018) 1968 R2

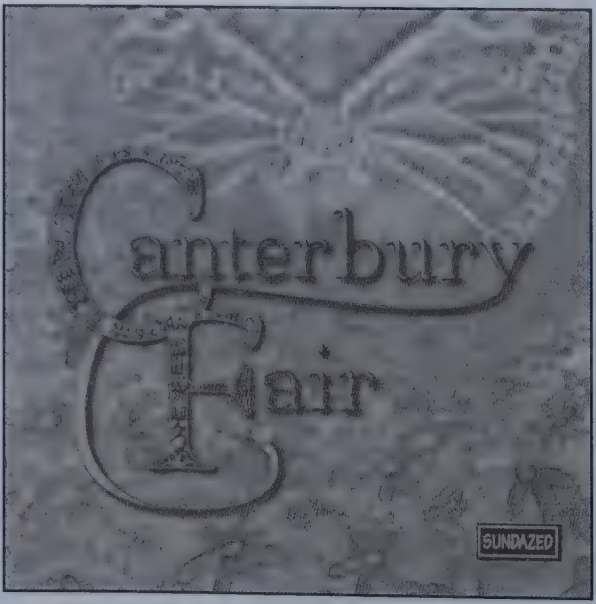
NB: (1) reissued on CD (Air Mail Recordings) 2002 in Japan. (1) reissued again on CD (Rev-Ola CRREV33) 2003. (1) reissued on CD (Beatball 005) 2004. (1) reissued on vinyl (Merry Go Round/Beatball 006) 2004. (1) reissued on CD (Rev-Ola PID 200776) 2006.

45s:	First Spring Rain/Poor Man	(BT Puppy 541) 1968
	Super Dooper Trooper/Mister Snail	(BT Puppy 553) 1968
	Sunny Day/Mister Snail	(BT Puppy 562) 1969

Canterbury Music Festival was a baroque and breezy sunshine pop band a lá **Left Banke** or **Association**. Their album also contains one good psych garage track. Like many other records on BT Puppy, it doesn't seem to have been properly distributed and it's been rumoured that only 150 copies were pressed. Fortunately there have been a number of reissues since. (SR)

Canticle (?)

Personnel:	HOWARD FULLBROOK	vcls, gtr, violin	A
	PETER LAMBERT	violin	A
	HOWARD McDERMOTT	vcls, gtr	A
	FRANK PRESS	vcls, gtr	A



CANTERBURY FAIR - Canterbury Fair CD.

45:	Like A Rolling Stone/My Mind's Eye	(Century 36685) 1970

This single contains acoustic hippie-folkie workouts of Bob Dylan and the Small Faces, the latter notable for the use of the fiddle. The band was playing at the London Troubadour when they were approached by an American record producer called Robert Reiter. Howard Fullbrook: - "He was in London, Ontario looking for Canadian artists to record and within a week we were in London making the record. We never saw or heard anymore from him after that day in the studios. We did learn, through a friend in Canada, that the single had been released but we never received a copy of the record or even heard the final result!" (MW)

Capes of Good Hope (IL)

Personnel:	JOEL CORY	A
	MIKE HORN	A
	MIKE JACOBSEN	A
	YOGI LANDEM	A
	DICK TOOPS	A

45s:	Shades/Lady Margaret	(Round 1001) 1966
	Winter's Children/ If My Monique Would Only Dance	(Round 1002) 1966

From Chicago, *Shades* kicks off like a certain **Bob Lind** folk-pop classic, whilst the flip is another matter: - weeping Eastern guitars, tablas, suitable stony vocals and numerous start/stops - still poppy but infused with incense. *Lady Margaret* can also be found on *A Heavy Dose Of Lyte Psych* (CD). The follow-up unfortunately reverts to harmony-pop, with **Left Banke** keyboard textures. Cory and Toops would also be involved with **Crystal Ball**. (MW)

Capn Jack (FL)

ALBUM:	1	AREN'T YOU ASHAMED	(Nick N Jack) 1972 R3

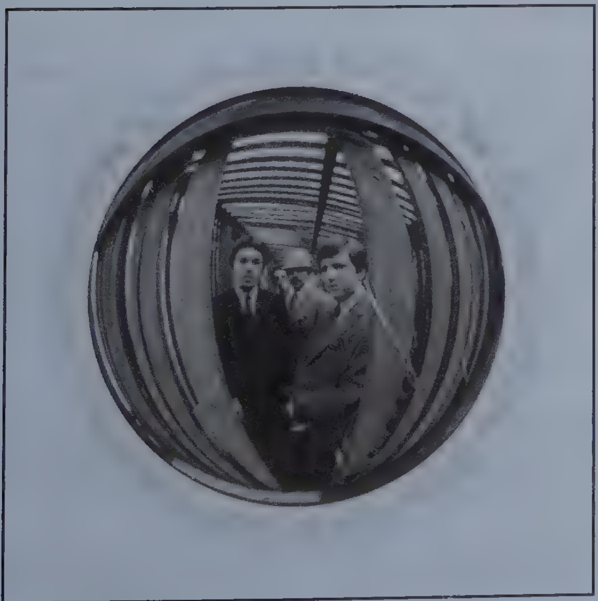
This is an offbeat country-folk album by a Florida band that featured some interesting lyrics. Tracks include *Song To God Verse II*, *Song To God Verse IV* and *Song To Kim Verse II*. (VJ)

Captain Beefheart (CA)

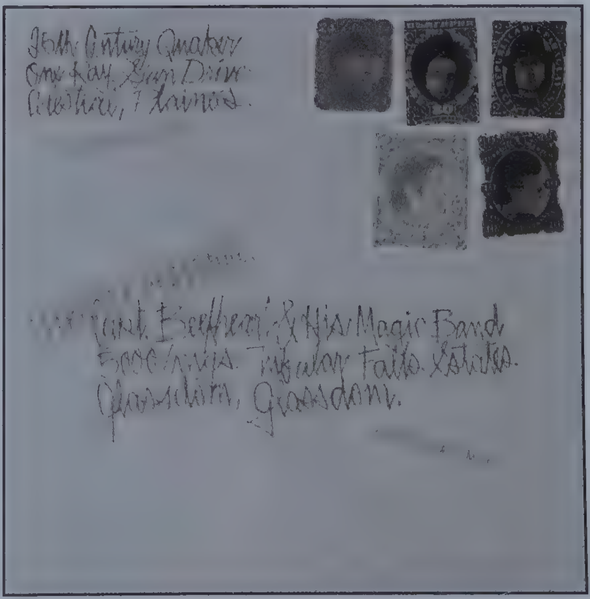
Personnel: (up to 1974)	PAUL BLAKELY	drms	A
	RY COODER	gtr	A
	JOHN FRENCH (DRUMBO)	drms	ABCDE
	JERRY HANDLEY	bs	AB
	DOUG MOON	gtr	A
	RUSS TITELMAN	gtr	AB
	DON VAN VLIET (CAPTAIN BEEFHEART)	vcls, harp	ABCDE F G
	JEFF COTTON (ANTENNAE JIMMY SEMENS)	b'neck gtr	BC
	ALEX ST CLAIRE (SNOUFFER)	gtr	AB F
	MARK BOSTON (ROCKETTE MORTON)	bs	CDEF
	BILL HARKLEROAD (ZOOT HORN ROLLO)	gtr, flt	CDEF
	VICTOR HAYDEN (THE MASCARA SNAKE)	bs, cla, vcls	C
	ELLIOT INGBER (WINGED EEL FINGERLING)	gtr	D
	ED MARIMBA (ART TRIPP)	gtr, vibes	DEF
	ROY ESTRADA (OREJON)	bs	E
	MARK MARCELLINO	kbds	F
	JIMMY CARAVAN	kbds	G
	MARK GIBBONS	kbds	G
	TY GRIMES	perc	G
	IRA INGBER	bs	G
	GENE PELLO	drms	G
	DEAN SMITH	gtr	G
	MICHAEL SMOTHERMAN	kbds, vcls	G
	BOB WEST	bs	G

				HCP
ALBUMS: (up to 1977)	1(A)	SAFE AS MILK	(Buddah BDS 5001) 1967	- R1
	2(B)	STRICTLY PERSONAL	(Blue Thumb BTS 1) 1968	-
	3(C)	TROUT MASK REPLICA (2-LP)	(Straight STS 1053) 1969	- SC
	4(D)	LICK MY DECALS OFF, BABY	(Straight RS 6420) 1970	-
	5(B)	MIRROR MAN	(Buddah BDS-5077) 1971	-
	6(D)	THE SPOTLIGHT KID	(Reprise MS 2050) 1972	131
	7(E)	CLEAR SPOT	(Reprise MS 2115) 1972	191
	8(F)	UNCONDITIONALLY GUARANTEED	(Mercury SRM-1-709) 1974	-
	9(G)	BLUEJEANS AND MOONBEAMS	(Mercury SRM 1-1018) 1974	-

NB: (1) also issued in mono (Buddah BDM-1001) 1967 R2. (1) reissued several times on vinyl and CD including the UK-only *Drop Out Boogie* (Buddah 2349-002) 1970. Of the CD reissues, (One Way OW 29088) 200? includes nine outtakes, but the re-mastered (Buddah 7446599605-2) 1999 version is superior. (1) reissued on CD (Sony/BMG 35626) 2009. (1) reissued on CD (Rev-Ola CRREV271) 2009 with a beautifully illustrated booklet and seven bonus tracks recorded during the 'Mirror Man' sessions. (2) reissued several times on vinyl, including (Simply Vinyl SVLP 157) 2007 and also on CD (EMI 7243 8 29654 2 8) 1994. (2) reissued on CD (EMI 29654) 1995. (2) reissued on CD (EMI 529) 1996. (2) reissued on CD (EMI C2-529) 2003. (3) reissued several times on vinyl and on CD (Reprise 22027) 1989 and again (Reprise 7599271962). (3) reissued on vinyl (Hi Horse Records 20270) 2009. (4) reissued several times on vinyl, including (Reprise 6420) on 180 gram vinyl and on CD. (5) recorded 1967/8, this has also been reissued several times on vinyl, with the CD *The Mirror Man Sessions* (Buddha Records 7446599606-2) 1999 including



CAPTAIN BEEFHEART - Safe As Milk LP.


35th Century Quaker
One Ray Sun Drive
Celestial, Planets.
Capt. Beefheart & His Magic Band
Boogieville Fabulous Fatto Estates.
Glassdom, Glassdom.

CAPTAIN BEEFHEART - Strictly Personal LP.

five extra cuts. (1) and (5) paired on a 2-LP set, *The Beefheart File* (Pye 007) 1977. (6) and (7) reissued several times on vinyl and as 2-on-1 CDs. (8) reissued on CD (Blue Plate 1633) 1990. (8) reissued on CD (EMI 787139) 2001. (8) reissued on CD (Virgin 7871392) 2003. (8) reissued on CD (EMI 2015/5511) 2006. (8) reissued on vinyl (Mercury) 2007. (9) released on vinyl (Virgin OVED 66) in the UK.

Also relevant within this time-frame are: *The Legendary A&M Sessions* (A&M AMY 226), a five-track mini-album of 1965 recordings, subsequently reissued several times on vinyl and CD, including (Edsel BLIMPCD902); and *Grow Fins* (Revenant 210) 1999 a lavish 5-CD set of early rare material, that is essential for **Beefheart** fans. This has also been released as two 2-LP sets (Table Of The Elements 98) 2004. *The Best Of Captain Beefheart And The Magic Band* (EMI 7243 5 39383 21) 2002 actually compiles material from his Virgin and Liberty years and remember that the mid-seventies were hardly **Beefheart**'s creative peak. *Magnetic Hands* (Viper CD 011) 2002 features 'live' material. The best are *Orange Claw Hammer* and *Gimme Dat Harp Boy* from a 1975 Knebworth gig and *Dali's Car* and *Beatle Bones 'N' Smokin' Stones* from a Portsmouth Guildhall gig from the same year. Some cuts are from later concerts. Also of interest is *Prime Quality Beef* (CD) (Ozit OZITCD7003) 2005 which compiles both studio and live recordings from a number of years and is a hand numbered edition. *Grows Fins Vol 3: Grows Fins* (Xeric XER-LP-96) 2004 concentrates on previously unreleased live tracks and radio sessions spanning his career from 1969 - 1980 presented in a heavy duty gatefold sleeve. *Dichotomy* (Ozit OZIT CD 8003) 2003 is a 28-track collection of rarities, out-takes and demos from the sixties and seventies. *Live At The Bickershaw Festival 1972* (Ozit OZIT OZITCD9006) 2007 is a highly-touted live set. *Live'N'Rare* (Ozit 9003) 2005 is a 26-track 2-CD set hand numbered in special slip case. *Dust Sucker* (2-LP) (Ozit/Morpheus Records LP 8006) 2008 compiles lost recordings, outtakes and live recordings. *Electricity* (2-CD) (SPV 42392 2 CD) 2008 compiles their prime songs and is an excellent introduction to the band.

45s: (selected)	Diddy Wah Diddy/ Who Do You Think You're Fooling?	(A&M 794) 1966
	Moonchild/Frying Pan	(A&M 818) 1966
	Yellow Brick Road/Abba Zaba	(Buddah DA 9) 1967
	Plastic Factory/Where There's A Woman	(Buddah DA 108) 1970
	Click Clack/I Want To Booglerize You Baby	(Reprise 1068) 1971
	Click Clack/Glider (white label promo only)	(Reprise PRO 514 RECORD 1) 1972
	Too Much Time/Lo Yo-Yo Stuff	(Reprise PRO 547) 1972
	Too Much Time/ My Head Is My Only House Unless It Rains	(Reprise 1133) 1972
	Upon The My-O-My/I Got Love On My Mind (white label promo)	(Mercury 73494) 1974 -

Beefheart (real name Don Van Vliet) was born in Glendale, California in 1941. One wonders what the Lancaster High School, which included **Frank Zappa** and Van Vliet could have been like. After playing briefly with a band called The Blackouts, the 'mad captain' took the name **Captain Beefheart** and formed The Magic Band in 1964, which was based in Los Angeles. His first single for A&M was a version of Bo Diddley's *Diddy Wah Diddy*.

His debut album, which was rejected by A&M and eventually released by Buddah in the U.S. and Polydor in England, sounded like nothing that had been heard before. **Beefheart**'s growling and grunted vocals were most unusual, his vocal range most impressive, but some of the lyrics almost unintelligible. Nonetheless, the material was of a consistent standard, with *Autumn Song*, *Zig Zag Wanderer*, *Electricity* and *Yellow Brick Road* among the stronger numbers.

TROUT MASK REPLICA
CAPTAIN BEEFHEART

CAPTAIN BEEFHEART - Trout Mask Replica 2-LP.

CAPTAIN BEEFHEART
AND THE MAGIC BAND
LIMITED EDITION HIGH QUALITY 180 GRAM VIRGIN VINYL FROM THE ANALOG MASTER

CAPTAIN BEEFHEART - Clear Spot LP.

Mirror Man, the next album he recorded, was rougher and not released until 1971. It is not considered one of his best.

Strictly Personal, was even less commercial, but represented a musical progression. Raw blues numbers like *Ah Feel Like Ahcid* and *Gimme Dat Harp Boy* were combined with more imaginative tracks like *Trust Us*, *On Tomorrow* and the excellent *Kandy Korn*, which features some superb intertwined guitar work, and displays **Beefheart**'s vocals at their howling and growling best. The album was apparently mixed without his supervision.

However, this line-up disintegrated after the album, St Clair left to work in a car wash and Handley joined a printing works. Then **Beefheart** by chance bumped into his old school mate **Frank Zappa**, who was busy setting up his Straight record label. With the promise of complete recording freedom **Beefheart** started work with a revised line-up on an album. The result was inevitably bizarre. Many would find *Trout Mask Replica* completely bewildering on an initial hearing. The band apparently recorded it in four hours and added the lyrics in four and a half hours without hearing the music! Most of the songs on the album are formless in the traditional sense, but far from being spontaneous, the band had rehearsed the material to the point of obsession. The album became an underground classic, regarded by many as the pinnacle of challenging music and hated by others. It was certainly atmospheric. **Beefheart**'s next album was similar but lacked the apparent spontaneity of *Trout Mask Replica*.

Following the band's return from a nationwide tour in 1971, **Beefheart** and **Zappa** fell out and **Beefheart** switched to Reprise and changed his line-up bringing in a couple of influential figures:- Elliot Ingber, formerly of **The Fraternity of Man** who became known as Winged Eel Fingerling and Artie Tripp (Ed Marimba) from **The Mothers of Invention**. The resultant album, *The Spotlight Kid*, was his first album to make any impression in the Album Charts peaking at No 131. His next, *Clear Spot*, was made without Fingerling, but with Roy Estrada on bass. Musically this was one of **Beefheart**'s best albums and it also made the album charts peaking at No 191.

His subsequent recordings are less interesting by comparison.

Beefheart and his band were an almost unique phenomena in the history of rock. Quite unlike anyone else, especially on those early recordings, and musically at odds with mainstream rock, these recordings are essential for connoisseurs of progressive rock.

There have been several retrospective releases most of which merit investigation. *The Legendary A&M Sessions* is a five-track mini-album of 1965 recordings, which has been reissued several times on vinyl and CD.

Grow Fins is a lavish 5-CD set of early rare material that is essential for **Beefheart** fans. This has also been released as two 2-LP sets. *The Best Of Captain Beefheart And The Magic Band* compiles material from his Virgin and Mercury years but remember that the mid-seventies were hardly **Beefheart**'s creative peak. *Magnetic Hands* features 'live' material. The best are *Orange Claw Hammer* and *Gimme Dat Harp Boy* from a 1975 Knebworth gig and *Dali's Car* and *Beatle Bones 'N' Smokin' Stones* from a Portsmouth Guildhall gig from the same year. Some cuts are from later concerts. Also of interest is *Prime Quality Beef* (CD) which compiles both studio and live recordings from a number of years and is a hand numbered edition. *Grows Fins Vol 3: Grows Fins* concentrates on previously unreleased live tracks and radio sessions spanning his career from 1969 - 1980 presented in a heavy duty gatefold sleeve. *Dichotomy* is a 28-track collection of rarities, out-takes and demos from the sixties and seventies. The tracks include *Neon Meat, Sticks And Stones, Ella Guru, I Was A Teenage Malt Shop, Hot Head* and more. The booklet also includes previously unpublished photos and a brilliant full colour sleeve. *Live At The Bickershaw Festival 1972* (CD) is a superb live set that comes with a full biographical CD booklet of the show. The 26-track 2-CD set *Live'N'Rare* includes 14 tracks from a newly discovered live concert recording and some rare photographs and artwork relating to **Beefheart**. The tracks are spread across the man's career including recordings from 1972, 1973, 1974, 1975 and 1980.

Electricity is a 2-CD set, which is an excellent introduction to the band and is accompanied by an informative essay by Harry Shapiro and detailed session notes. It draws from *Safe As Milk, Strictly Personal* and *Mirror Man* and a 1992 CD *I May Be Hungry But I Sure Ain't Weird*. The end result is that most of the Captain's best songs from this era are included.

Compilation appearances have included: *Diddy Wah Diddy* on *More Nuggets* (CD), *Nuggets Box* (4-CD), *Nuggets, Vol. 6: Punk Part 11* (LP) and *Excerpts From Nuggets* (CD); *Electricity* on *Psychedelic Frequencies* (CD); *Ah Feel Like Ahcid* gave its title to *Ah Feel Like Ahcid* (CD); and *Safe As Milk* adorns *Where The Action Is! L.A. 1965-68* (4-CD book). (VJ)

Captain Darby and The Buccaneers (VA)

45: Who Do They Watch/Lookout (Buccaneer 100) 1966

Here's a rare psych-pop single featuring electric harpsichord, which was produced by Ray Allen who was also in charge of the **Chateaus**. The band was from Roanoke, Virginia.

You can also check out *Who Do They Watch* on *It's A Go Go World!*, and *Lookout* has resurfaced on *Aleins, Psychos & Wild Things Vol. Four* (CD). (SR/VJ/MW)

Captain Freak and Lunacycle Band (?)

45: 20th Generation Sad/
What Ever Happen To Superman (Jamie 1397) 1968

Unconditionally Guaranteed
CAPTAIN BEEFHEART
and the magic band
100% Pure and Good

CAPTAIN BEEFHEART - Unconditionally Guaranteed LP.

A promising group name, but as often found, a deceiving result, as the singer is a sub-Dylan clone backed by piano and tuba! This single was produced by Jon Dorn and Howard Boggess (who co-wrote *20th Generation Sad* with Lone) and arranged by Richard Rome. (SR)

Captain Groovy and His Bubblegum Army (OH)

45: Captain Groovy and His Bubblegum Army/
Dark Part Of My Mind Part 1 (Super K 104) 1969 128

Jerry Kasenetz and Jeff Katz, who were the masterminds behind the commercially successful late sixties bubblegum music which gave us acts like **The Ohio Express**, **The Music Explosion** and **The 1910 Fruitgum Company**, made this single themselves using a pseudonym. Sporting metallic fuzztone guitars and typically warbled bubblegum lyrics, you'll find it on *Boulders, Vol. 9* (LP) or *Mindrocker, Vol. 5* (LP).

An instrumental *Bubblegum March (Or Blowing Bubbles Through Rose Coloured Glasses)* appears on the *Everything You Always Wanted To Know...* (CD), and Erik Lindgren's sleeve-notes suggest that the same track also appeared as the flip to Super Cirkus' *Dong-Dong-Diki-Di-Ki-Dung* single (Super K 9)... whilst *Dark Part Of My Mind* also appeared on the flip to a **Crazy Elephant** single (Bell 763) and has been compiled on *Lycergic Soap* (LP), *Turds On A Bum Ride Vol. 1 & 2* (2-CD) and *Turds On A Bum Ride, Vol. 1* (2-LP). Confused? Well the explanation may be that **Captain Groovy and his Bubblegum Army** started life as a soundtrack to a cartoon show, which was cancelled, with some of the tracks later being recycled. (VJ/MW)

Captain Zoom (& The Androids) (CA)

Personnel incl: RON CORNELIUS
JOE DAVIS

45s: Captain Zoom/Astro, The Space Clown (Falc 120) c1965
α The Zoom/Captain Zoom (A&M 781) 1965
I Really Want You/Long Tall Texan (A&M 785) 1965

NB: α shown as by **Captain Zoom & The Androids**.

From Richmond, California this Anglophile band included Cornelius and Davis, who went on to form **West**. (MW)

Captain Milk (?CA)

Personnel incl: EDWIN HUBBARD A

45: Hey Jude/Impossible Dream (Tetragrammaton T-1542) 1968

A Beatles cover, largely instrumental, by an obscure group, probably from California. **Captain Milk** was Edwin Hubbard, who also produced this single. (SR)

Capus David (?)

45: Hour Of The Wolf/Dream Child (Raydar) 1972

An obscure single, *Hour Of The Wolf* is a long melodic track with fuzz guitar and an intense rhythm. (SR)

C.A. Quintet (MN)

Personnel:			
	JIMMY ERWIN	bs	A
	KEN ERWIN	trumpet	A
	RICK PATRON	drms	A
	TOM POHLING	ld gtr	A
	DOUG REYNOLDS	keyb'ds, vcls	A

ALBUMS: 1(A) TRIP THRU HELL (Candy Floss 7764) 1969 R4-R5
2(A) C.A. QUINTET-LIVE 1971 (No label) 1984

NB: (1) has been subjected to the following 'defective' reissues: on vinyl (Psycho 12) 1983 with a changed back cover; again on vinyl as a Greek pirate, and on CD (Eva B29/852126) 1993. All of these only include one-half of the stereo mix - missing out much of the guitar parts. Fortunately, Sundazed have reissued the album officially, on CD with 12 bonus tracks (Sundazed SC 11021) 1995, and as a 2-LP with 14 bonus tracks (Sundazed LP 5037) 1996. (2) had a limited pressing of 500 copies.

Also relevant is *Last Trip At Lake Pepin* (LP) (Swordfish SFCQLP 1) 2007.

45s:	Mickey's Monkey/I Want You To Love Me Girl	(Falcon 70) 1967
	Blow To My Soul/She's Got To Be True	(Falcon 71) 1967
	Smooth As Silk/Dr Of Philosophy	(Candy Floss 102) 1968

All three of these singles and originals of this Minneapolis-based band's debut album are very rare and expensive collectors' items. The album, which was produced by band leader Ken Erwin, commences and concludes with the 12.30 instrumental title track, which at times contains some interesting sound effects. However, the stand-out track is a piece of classic paranoid acid dementia *Cold Spider*. The *Live* album is very disappointing.

They also had two cuts *Mickey's Monkey* and *Blow To My Soul* on the *Money Music* (LP) (August 100) 1967 compilation of Minneapolis bands, which had a very limited pressing and has also become very rare.

Although the album has been subject to many 'reissues', these were without the band's approval, and only included one-half of the stereo mix. The Sundazed reissue, corrects matters, and includes a number of alternate takes and previously unreleased cuts, together with sleevenotes including an interview with Ken Erwin, and studio engineer Steve Longman.

Last Trip At Lake Pepin features recordings from the original master tapes of their final gig from January 1971. This includes stronger material than on their live album, including storming versions of sixties classics like *Born To Be Wild* and *Badge* as well as originals like *4am in NYC* and the finale *China Clipper*. Fully remastered the package comes with liner notes specially penned by Ken Erwin.

Retrospective compilation appearances include: *Dr. Of Philosophy* on *Sundazed Sampler, Vol. 2* (CD) and *Garagelands Volume Two* (CD); both *Cold Spider* and *Blow To My Soul* on *Changes* (LP), *Endless Journey - Phase Two* (LP) and *Endless Journey - Phase I & II* (2-CD); *Underground Music on Psychedelic Archives Vol. 6* (double cassette box); and the previously unreleased *Hanging On The Porcelain Bowl* figured on *Timemazine # 1* (CD), which was given away free with the fanzine. (VJ/MW)

The Caravans (TX)

45:	This Little Old Lady/Three Musketeers	(Key-Man 101) 1966

This garage band came from San Antonio, Texas. One track, *3 Musketeers*, has resurfaced on *Hipsville, Vol. 2* (LP). The above single was issued as by 'Allivyn and The Caravans'. (VJ)

Caravelles (AZ)

Personnel:	RICK ANDERSON	bs	A
	JERRY BRECI	gtr	A
	JOHN FITZGERALD	ld vcls, hrmnca	A
	MIKE LIPMAN	ld gtr	A
	DANNY REED	keyb'ds	A
	DOUG STEINER	drms	A

45s:	Lovin' Just My Style/Self-Service	(Onacrest 502) 1966
	Lovin' Just My Style//Self Service Lovin' Just My Style (instr) (PS)	(Dionysus/Bacchus Archives BA 1146) 2000

The Caravelles were from Phoenix, Arizona. They were managed and produced by Hadley "Who Loves You Madly" Murrell, a disc jockey at the practically all-black KCAC, Phoenix's AM soul station in the mid-sixties. For the most part, Murrell is better known for the legendary Phoenix soul acts he produced, which included The Servicemen, The New Bloods, Eddie and Ernie (who were in The New Bloods) and the Soulsetters. **The Caravelles**' flip to *Lovin' Just My Style* was a garagy cover of The New Bloods' *Self Service*, which had gotten enough local attention in Phoenix to get picked up by 20th Century-Fox for national distribution.

C.A. Quintet - Trip Thru Hell LP.

John Fitzgerald, **The Caravelles**' lead singer, had a reputation as "the Mick Jagger of Phoenix", and the group opened for the Dave Clark Five at Veterans Memorial Coliseum in Phoenix.

Rick Anderson was later in **The Superfine Dandelion** and The Tubes. It's unclear whether or not he played on *Lovin' Just My Style*, though. Drummer Neal Smith, who was in-between stints with The Laser Beats and **Alice Cooper**, joined **The Caravelles** in 1966, just before they changed their name to The Holy Grail. Contrary to rumours, Smith was not on the Onacrest record.

Their reissue single adds an instrumental take of *Lovin'* and comes in a neat picture sleeve with a band history by Dan Nowicki.

You can also hear the catchy *Lovin' Just My Style*, with its typical garage style guitar work, on *Pebbles, Vol. 8* (LP) or *Boulders, Vol. 1* (LP). Very much a case of The Kinks meet The Yardbirds. (VJ/DN)

The Cardboard Box (PA)

Personnel:	BARRY BERGER	gtr	A
	DAVE DUDAS	drms	A
	ERIC KISSINGER	bs	A
	JACK LORENZO	keyb'ds, vcls	A

45:	Come On Baby/Carol	(Regime M-69075) 1969

From Pottstown, Pennsylvania this band was previously The Ethics who released one single on the Up Tight label in 1967. *Come On Baby* is also on *A Lethal Dose Of Hard Psych* (CD). (ELn/MW)

Cardboard Village (MA)

ALBUM: 1 SEA CHANGE (w/lyric insert)
(Cardboard Village Records CVST-4) 1969 R2

Sea Change is an almost entirely acoustic folk album with guitar, flute, bongos and male/female vocals, and some sparse electric touches. Some dealers describe it as being "Airplane-type female psych" but it's in fact more in the acid/hippie blues folk style. They came from Boston, Massachusetts. The album is presented in a sleeve with a small photo inset of someone diving off a pier. (SR/VJ)

The Cardinals (IN)

45s:	Tomato Juice/I Want You	(Cha Cha 740) 1965
	Hatchet Face/Go Go Baby	(Cha Cha 741) 1965
	Saturday Night/ I'm Gonna Tell On You (PS)	(Cha Cha 742) 1965

I'm Gonna Tell On You/
When You're Away (PS) (Cha Cha 748) 1966

A mid-sixties college outfit based in Muncie, Indiana. *Go Go Baby* is a rather primitive stomper, which can also be found on *Indiana Rock!* (cassette) and *Pebbles, Vol. 7: Chicago 2* (CD). Other compilation coverage has included: *Tomato Juice* on *Open Up Yer Door! Vol. 1* (LP); *Hatchet Face* on *Indiana Rock!* (cassette) and *Hipsville, Vol. 2* (LP); and *I'm Gonna Tell On You* on *Follow That Munster, Vol. 1* (LP) and *Storm In The Garage* (3-CD box), which also includes *When You're Away.* (VJ/MW/KBn)

The Cardinali Brothers (CA)

ALBUM: 1 MORE THAN LUCK (Windi WLPS-1008) 197? R1

Here's a rural hippie country-rock offering from California notable for being on the same label as **Creation Of Sunlight** and **Merkin**. (VJ)

The Caretakers (CA, Riverside)

45s: East Side Story/Epic (Rip'off R-1001) 1968
Heart Of Love/Good Inside (Rock-It R-2002) 1968
The World Outside/Summer Moments (Rock-It 2004) c1968

From Riverside, part of the "Inland Empire", east of Los Angeles, California. *East Side Story* is a cover of the **Bob Seger** track and was produced by Doug Brown; it's appeared on *Boulders 5* (LP) and *Pebbles Vol. 9* (CD).

Good Inside is a Steve Hoard song, recorded in 1967 (but not released) by another Riverside band, **The Light**. (VJ/MW)

The Caretakers (CA, Lincoln)

45: You Don't Have To Pretend/Hidden Steps (Worm 1001) 1967

This outfit was out of Lincoln, California. *Hidden Steps* can also be heard on *Boulders, Vol. 4* (LP) and *Up From The Grave* (CD). (VJ/MW)

The Caretakers of Deception (CA)

45: Cuttin' Grass/X+Y=13 (Sanctus 5511/2) 1967

This psychedelic punk outfit operated out of Los Angeles. *Cuttin' Grass* is notable for its brash vocals and some compelling guitar riffs. The flip is much mellower, with a sparse arrangement and a melody that sticks in the brain.

Compilation coverage has so far included:- *Cuttin' Grass* on *Psychedelic Disaster Whirl* (LP), *Sixties Archive, Vol. 8* (CD), *Acid Dreams - The Complete Set* (3-LP), *Acid Dreams Testament* (CD), *Acid Dreams, Vol. 1* (LP) and *Acid Trip From The Psychedelic Sixties* (LP); and *X + Y = 13* on *Pebbles, Vol. 8: Southern California 1* (CD), *Psychedelic Unknowns, Vol's 1 & 2* (LP) and *Psychedelic Unknowns, Vol. 2* (2 x 7"). (VJ)

Cargoe (OK)

Personnel:	TIM BENTON	A
	BILL PHILLIPS	A
	TOMMY RICHARD	A
	MAX WISLEY	A

ALBUM: 1(A) CARGOE (Ardent ADS 2802) 1972

EP: 1 I Love You Anyway/Things We Dream Today/
Heal Me (Ardent ADA-2903) 1972

45s: α Feel Allright/Wondering (Beautiful 101) 1971
α Feel Alright/Tokyo Love (Ardent ADA-2901) 1972
I Love You Anyway/
Things We Dream Today, Heal Me (Ardent 2903) 1972

NB: α feature different versions of *Feel Al(l)right.*

The band hailed from Tulsa, Oklahoma where they built a strong local following before relocating to Memphis to record. The first single was recorded at Dan Penn's Beautiful Sounds studio. A good response resulted in a contract with Ardent, the same label as Big Star. Produced by **Terry Manning**, formerly of **Lawson and Four More**, their style is also strong pop-rock with melodic hooks and great vocals (early power-pop if you will), compared to Badfinger by Ron Hall.

The four members guested on the album by **The Hot Dogs**, their label mates.

The band returned to Oklahoma in 1973 and broke up soon after. For more details of them and others on the Memphis scene (1960-1975), refer to Ron Hall's book 'Playing For A Piece Of The Door'.

Feel Alright and *I Love You Anyway* have been compiled on *Thank You Friends: The Ardent Story* (2-CD). (SR/MW/VJ)

Carmel Covered Popcorn (CA)

45s: Suzie Q/Looking For A Place (Vistone 2055) 1968
Analogy Of A Fool/? (Century 31199) c1968

This California outfit's decent cover of *Suzie Q* is in a "West Coast" style rather than **Creedence Clearwater Revival** boogie. The involvement of **Denny King** suggests the band was based in the high desert northeast of Los Angeles. (MW)

Ralph Carmichael and Kurt Kaiser (?)

ALBUM: 1 NATURAL HIGH (Light LS 558 LP) 196? R1

This is a hippie anti-drug musical, probably from the late sixties. (VJ)

Carnival of Sound (IL)

45: Don't Come Around/I Can't Remember (USA 892) 1967

Here's a late 1967 release from a Chicago outfit, believed to be **The Trolls**, undergoing an identity crisis. See the **Troll(s)** entry for further details. (MW)

Carp (OK)

Personnel:	GARY BUSEY	drms, vcls	A
	JOHN CROWDER	bs	A
	RON GETMAN	gtr	A
	GLEN MITCHELL	piano	A
	(BOBBY BRUCE	fiddle	A)
	(BUZZ CLIFFORD	vcls	A)
	(SNEAKY PETE KLEINOW	steel gtr	A)
	(DAN MOORE	vcls	A)
	(GORDON SHRYOCK	vcls	A)

ALBUM: 1(A) CARP (Epic E30212) 1969

45s: α Save The Delta Queen/
Mammoth Mountain Blues (Epic 10632) 1969
Page 258/Pine Creek Bridge (Epic 10647) 1969

NB: α Promo copies exist with mono version of *Save The Delta Queen* on the flip.

Carp was formed in the spring of 1966 by four Oklahoma State University students. Produced by **Dan Moore** and **Buzz Clifford** (who also both produced the **East Side Kids** album), their only album is a consistent mix of rock, blues and country with some excellent guitar parts. All the material is original, except for *The Great Kansas Hymn* (penned by Michael McGinnis) and the lyrics often have a religious feel.

Gary Busey would later become an actor and, as "Teddy Jack Eddy", played drums with another Oklahoma native, Leon Russell. John Crowder, Glen Mitchell and Ron Getman became session musicians and later played with Loudon Wainwright, Tony Bird, Janis Ian, etc. (SR)

Chris Carpenter (MI)

45s: This World (Is Closing In On Me)/Waterfalls (Sidra 9006) 196?
This World (Is Closing In On Me)/
Waterfalls (Oceanside OS 100) 196?
This World (Is Closing In On Me)/
Waterfalls (United Artist 50266) 1968

NB: This single was also issued in Canada (Stone 74).

This Detroit gentleman first released this same single as by **Preston** on Sound Paterns 110. *This World (Is Closing In On Me)* is an atmospheric piece of doomy psych with orchestration, some neat effects and eerie guitar. The **Preston** version, which is a much hotter rendition with the fuzz guitar and mysterious organ much louder in the mix can be heard on *Magic Carpet Ride* (LP). *Waterfalls* is a rather strange track; a ballad with effects galore and vocals like Bobby Vee on acid! Both sides have also been compiled on *A Heavy Dose Of Lyte Psych* (CD), whilst the flip has also resurfaced on *Incredible Sound Show Stories, Vol. 8* (LP). (MW/KBn)

The Carpetbaggers (CA)

45: Let Yourself Go/Just A Friend (Limited International 407) 1966

Here's another obscure one. *Vile Vinyl, Vol. 1* (LP) and *Vile Vinyl* (CD) both include *Let Yourself Go*. The band was from Sausalito, California. (VJ)

Carr/Kahl (MI)

Personnel:			
	BOB CARR	gtr, vcls, hrmnca	A
	BILL KAHL	gtr	A
	(GLORIA HECHT	vcls	A)
	(JEF SCHROEDER	bs	A)
	(WAYNE THOMAS	flute	A)

ALBUM: 1(A) COMMUNICATION 1 (Grotesque GS 101) 1971 R2

This is a private pressing from Michigan. For folk fans, this is an undiscovered gem. Kahl is a terrific guitarist who sounds like he was influenced by Davy Graham, especially on the longer tracks which move into Eastern territory. Overall, the record is largely an instrumental work - **Carr** sings only two tracks and these sound very much like the vocal tracks on the *A Cid Symphony* album by **Fischbach and Ewing**. Hecht adds two layers of wordless voice to one short cut, making it a highlight of Side One. Side two of the album is all instrumental, concluding with an achingly beautiful piece that was lifted from **Jefferson Airplane**'s *Surrealistic Pillow* album, *Today*. This track is quite breathtaking, especially when Thomas' flute appears and the song largely breaks contact with the **Airplane** song of the same name. The album has a nice, tasteful-yet-druggy cover design that enhances the overall package. (CF)

Frankie Carr (MA)

ALBUMS: 1 FRANKIE CARR (Tiger Lily 14044) 1976 R1
2 FRANKIE CARR'S ALL NATURAL BAND
(Tribute 1001) 1977 R2

Frankie Carr had been in **Tea Company** who made an interesting psych album in the late sixties. The Tiger Lily release is a disappointing and poorly produced album of undistinguished rock, aside from the occasional guitar passages and a few melodies. The All Natural Band album actually features sixties recordings by **The Naturals** (a pre-**Tea Company** outfit) that are reputed to be a mix of garage and folk-rock. Both of these albums were basically tax scam releases and neither can be recommended. (VJ)

The Carriage Trade (CA)

45: Wild About My Lovin'/Rag Mama (FilmWays FW-107) 1966

From California, probably L.A. here's a good **Lovin' Spoonful** soundalike, written/produced by **Dan Moore** and Don Dalton. Both men also produced the third single by the **Plymouth Rockers**. (SR)

Carrie Nations (?)

Personnel incl:	LYNN CAREY	vcls	A

45: Come With The Gentle People/
In The Long Run (20th Century Fox 6721) 1970

A studio project put together for Russ Meyer's legendary "Beyond The Valley Of The Dolls" movie. In addition to the above single, the 'band' has six cuts (*Come With The Gentle People, Look On Up At The Bottom, In The Long Run, Sweet Talkin' Candy Man, Find It* and *Once I Had A Love*) on the soundtrack album *Beyond The Valley Of The Dolls* (LP).

Lynn Carey provided vocals for the project and co-wrote two of the songs with Phillips. Lynn Carey, was the former singer of **C.K. Strong** and future **Mama Lion** vocalist. (SR/SCl)

Corky Carroll & Friends (CA)

ALBUM: 1 LAID BACK (Rural RR-001) 197? R2

This rare California album was produced by Corky (who was a well-known surfer) and Dennis Dragon. Technically a Various Artists compilation, it's mostly acoustic and made up largely of hippie-folk material. (VJ)

Carrols Mood (TX)

45: Out She Goes/No One's Waiting For Me (AOK 1026) 196?

This punk-ballad single is the work of an obscure Texas act. They later became **Sights and Sounds**.

Compilation appearances include: both *Out She Goes* and *What You're Doing To Me* on *Green Crystal Ties, Vol. 8* (CD) and *The History Of Texas Garage Bands, Vol. 3 - The AOK Records Story* (CD); and *Out She Goes* and *I Walk Alone* on *The History Of Texas Garage Bands, Vol. 4 - West Texas Rarities* (CD). (VJ)

Carrot Tree (?)

45: Dum Dum/Circus Time (RCA Victor 47-9877) 1970

Dum Dum is strong bubblegum. It was written by Roger Joyce and B. Barberis formerly of **New Order**, which suggests this was an East Coast (New England?) act. *Circus Time* is Anglophile pop-psych with swirling electronic effects, likely to appeal to fans of the *Rubble*/*Circus Days* compilations. (MW)

Communication 1
Bob Carr
Bill Kahl

CARR/KAHL - Communication 1 LP.

corky carroll & friends
LAID BACK

CORKY CARROLL & FRIENDS - Laid Back LP.

Dean Carter (Sound) (IL)

Personnel: KOOKIE COOK
ARLIE NEAVILLE ('DEAN CARTER')
ARLIE MILLER
DAVE MARTEN

CD: 1 CALL OF THE WILD! (Big Beat CDWIKD 213) 2002

45s:		Sixteen Tons/The Lucky Ones	(Limelight 3019) 1964
Selective		Number One Girl/Fever	(Milky Way MW-003)1965
(1964		The Rockin' Bandit/Care	(Milky Way MW-004)1965
-1968)		Run Rabbit Run/Soul Feelin'	(Milky Way MW-010)1966
		Jailhouse Rock Rebel Woman	(Milky Way MW-011)1967
		Mary Sue/Wandering Soul	(Tell International 45-369) 1967
	α	Good Side Of My Mind/ Do I Need A Reason (PS)	(Tell International 45-373) 1968

NB: α shown as by the Dean Carter Sound.

This guy is a fascinating crossover artist from Champaign, Illinois. From 1961 he released singles on Ping and Fraternity under his real name, Arlie Neaville (or "Arlie Nevil"), and formed The Lucky Ones with the personnel above. Primarily a rock'n'roller outside the scope of this project, he ventured into garage-beat territory in the mid-late sixties for the singles above; thereafter he returned to his roots, before finding religion and going down the gospel trail.

The highly-recommended CD retrospective tells his story and demonstrates his achievements - combining Elvis-style rock'n'roll with garage-punk to vibrant effect. Check out his cover of *Jailhouse Rock,* the top side of what has come to be regarded as a classic punk double-sider. If his hybrid sound appeals, check out the equally unique "biker-punk" supremo **Milan**.

Compilation appearances include: *Run Rabbit Run on You're Playing With Fire* (LP); *Jailhouse Rock* on *Ear-Piercing Punk* (LP/CD), *Pebbles Vol. 6 - Chicago* (CD) and *Uptight Tonight* (CD); *Rebel Woman* on *Ear-Piercing Punk* (LP/CD), *Pebbles Vol. 6 - Chicago* (CD), and *The Essential Pebbles Collection* (2-CD). See also the associated label compilation *Midnite Sound Of The Milky Way* (Big Beat CD). Many more of his tracks appear on rock'n'roll compilations (on Norton, Buffalo Bop and the like) and on gospel releases. (MW/TJH/MGm)

Jimmy Carter & Dallas County Green (MO)

ALBUM: 1 SUMMER BRINGS THE SUNSHINE -
WINTER BRINGS THE SNOW (BOC LPS-2002) 197? R2

This is a local Missouri country-rock album with occasional organ and female backing vocals. The relaxed guitar playing may appeal to 'Deadheads' There are some fine dreamy tracks at the start of side one and *Anyway* and *Let Me Be Your Player* on side two are quite commercial. Some cuts from this album have appeared on a retrospective album of **Carter's** material called *Set Me Free.* (VJ)

Susan Carter (NY)

Personnel:	SUSAN CARTER	vcls	A
	(RANDY BRECKER	horns	A)
	(DICK HALLIGAN	horns	A)
	(HOWARD LESHAW		A)
	(HERB LOVELLE	drms	A)
	(TERRY PLUMERI	bs	A)
	(AL PORCINO		A)
	(ELLIOT RANDALL	gtr	A)

ALBUM: 1(A) WONDERFUL DEEDS AND ADVENTURES
(Epic BN 26510) 1969

Subtitled "A Collection of Stirring Scenes and Moving Accidents", this album was initially prepared in Laurel Canyon by Susan and arranged by Dick Halligan of **Blood, Sweat and Tears**. Produced by Les Carter in New York and recorded in 1968/69, it was recorded with **Blood, Sweat and Tears** and several New York session men like **Elliot Randall** and Herb Lovelle.

Clearly influenced by the "art rock" scene and the attempts of groups like **Blood, Sweat and Tears** to mix rock, jazz, pop and soul, **Susan Carter** choose to sing mostly covers including the Beatles' *I'm So Tired*, **Buffalo Springfield**'s *Bluebird*, Donovan's *Young Girl Blues*, Randy Newman's *Illinois*, a **James Taylor** song, two jazz compositions by Nat Adderley and Billie Holiday plus two original tracks: a medley written by Laura Nyro and the best track, the long *Jam Session: Cruising With The Blues* by the Carter couple. As **Susan Carter** had a good voice, the overall result has its moments, even if some of the arrangements now sound dated. (SR)

The Cartunesc (PA)

45: Keep The Fire Burning/Chanda (Roulette 7011) 1968

This outfit from Hazelton, Pennsylvania was previously known as **Ognir and The Nite People**. (MW)

Dan Casamajor (CA)

ALBUM: 1 MY FAMILY (Eskay WA 1054) 197? R2

This is an obscure folk/folk-rock album by a Chico, California artist that blends both acoustic and electric numbers. (VJ)

WHAT GOES ON INSIDE
STEREO
THE CASCADES
WHAT GOES ON INSIDE
THE CASCADES

THE CASCADES - What Goes On Inside LP.

The Cascades (CA)

ALBUMS:	1	WHAT GOES ON INSIDE	(Cascades AD-6280) 1968 R1
	2	MAYBE THE RAIN WILL FALL	(UNI 73069) 1969

45s: Selective post-RCA (1964 -1972)	She Was Never Really Mine (To Lose)/ My Best Girl	(Charter CRC 1018) 1964
	I Bet She Won't Stay/She'll Love Again	(Liberty 55822) 1965
	Cheryl's Goin' Home/Truly Julie's Blues	(Arwin MM-132) 1966
	All's Fair In Love And War/Midnight Lace	(Arwin MM-134) 1966
	Hey Little Girl Of Mine/Blue Hours	(Smash S-2083) 1967
	Flying On The Ground (Is Wrong)/ Main Street	(Smash S-2101) 1967
	Two Sided Man/Everyone Is Blossoming	(ABC Probe 453) 1968
	Maybe The Rain Will Fall/Naggin' Cries	(Uni 55152) 1969
	Indian River/Big City Country Boy	(Uni 55169) 1969
	Floatin Down River/Indian River	(Uni 55169) 1969
	But For Love/Hazel Autumn Cocoa Brown	(Uni 55200) 1970
	Big Ugly Sky/April, May, June & July	(Uni 55231) 1970
	I Started A Joke/Sweet America	(Canbase 714) 1972
	Two Sided Man/The Woman's A Girl	(London 177) 1972

This classy San Diego, California harmony-pop group is well documented elsewhere and best remembered for the pre-1964 teener classics like *Rhythm Of The Rain*. Do not dismiss them, as they did survive the beat-boom and the sixties by embracing the burgeoning beat, folk-rock, baroque-pop, and sunshine-pop sounds with some success, if not commercially. Some of their more obscure singles (on Charter, Liberty, Arwin, and Smash) are their most interesting from our perspective.

Compilers concur - check out the following for a pleasant surprise: *I Bet You Won't Stay* on *Fading Yellow Vol. 2* (CD); *She'll Love Again* on *Cicadelic 60s Vol. 5* (LP) and *Cicadelic 60s Vol. 3* (CD); and *Flying On The Ground* on *Garagelands Volume Two* (CD). (MW/SR/VJ)

Case (FL)

ALBUM:	1	TAKING TIME	(Hit Records International HRI-) 197?

This is a West Coast influenced melodic rock album that was issued in the same generic "sundial" sleeve as **Birmingham Sunday**. A Florida-based group, their album was issued on the same private label as **Bolder Damn**. (VJ/CF)

Cashman-Vaquero Band (CVB) (CA)

Personnel:	GAEL ALCOCK	cello	A
	DOUG CASHMAN	vcls, rhythm gtr, drms, perc	A
	TOM DONLINGER	drms	A
	BOB LEE	pedal steel gtr	A
	JOHN MANCHAK	ld and slide gtr	A
	LEN MAZZA	sax	A
	ROGER PASKETT	bs	A
	WILL PASKETT	keybds	A
	RON SADUS	vcls, bs, gtr	A
	BARRY THOMAS	perc	A
	JAMES VINCENT	gtr	A

ALBUM:	1(A)	TRIBUTE TO BERRY OAKLEY	(Walnut West 89-75) 1979 R1

45:	Security/San Francisco Sunset	(Bridgeville 003-4676) 1976

A rare psychedelic blues-rock album, dedicated to the late **Allman Brothers Band** bassist. Whilst not released until 1979 it was included in the previous edition of this book and is included here because more information has been unearthed about the band. Only a few hundred copies of the album were pressed, and aside from the mildly-jazzy cover of John Mayall's *California*, the material is all self-penned. They attempt country-rock (the pretty ballad *Driving Me Crazy*), boogie (*Down In the Belly*), mild jazz (*View From A Mountain Peak*) and even **Santana**-styled Latin rock (*Security*). The vocals shared between Cashman and Sadus are quite good, but tragically Sadus apparently died in July 1978, aged just 30, while the album was being made. Robert John Guziejka (who contributed a couple of songs and played with Cashman and Oakley in their garage band days) guests on guitar and there are a few tasty lead guitars scattered throughout the set and some jazzy moments on *There's No Tellin'*.

MAYBE THE RAIN WILL FALL
THE CASCADES

THE CASCADES - Maybe The Rain Will Fall LP.

Bob Guziejka (gtr), Ron Sadus (drms), Berry Oakley (gtr), and the late Jerry Kokas (bs) had a band called The Vibratones. Doug Cashman wasn't in that band, but he did play in a trio with Bob Lee and Ron Sadus [then on bass] called "Satish-chada" from 1968 to 1971. Cashman moved to California in 1971 and Ron and Bob joined him there in February of 1972. They recorded a few sessions in L.A that included *Good Days*, *Drivin Me Crazy* and *Security*. Ron and Bob then headed back to Chicago and the tapes remained in the can, until Cashman (who was working as a street artist in 1975) met James Vincent in San Francisco. They later recorded what became side two of the album live. James Vincent also made some solo recordings. (SR/VJ)

The Castaways (MN)

Personnel:	DENNY CRASWELL	drms	ABCDE
	ROY HENSLEY	vcls	ABCDE
	LONNIE KNIGHT	gtr	A
	DICK ROBY	gtr	ABC
	BOB FOLSCHOW	gtr	BCD
	JIM DONNA	keyb'ds	CD
	TOM HUSTING	gtr	E
	DENNIS LIBBY	keyb'ds, vcls	E
	GREGORY MALAND	keyb'ds, vcls	E

NB: Line-up 'A' 1962-3, 'B' 1963, 'C' 1963-1965, 'D' 1965-1966, 'E' 1966-1969.

CD:	1	LIAR, LIAR - THE BEST OF THE CASTAWAYS	(Plum 14032) 1999

EP:	1(B/C)	THE CASTAWAYS	(Soma CA-03) 1987

NB: (1) is a bootleg EP featuring their three Soma 45s.

				HCP
45s:		Liar, Liar/Sam	(Soma 1433) 1965	12
		Liar, Liar/Sam	(Apex 76969) 1965	-
		Goodbye Babe/A Man's Gotta Be A Man	(Soma 1492) 1965	101
		Goodbye Babe/A Man's Gotta Be A Man	(Apex 76970) 1965	-
		She's A Girl In Love/ Why This Should Happen To Me	(Soma 1461) 1967	-
	α	Liar, Liar/Surfin' Bird	(Soma 1469) 1967	-
	β	I Feel So Fine/Hit The Road	(Taunah 7745) 1967	-
		I Feel So Fine/Hit The Road	(Bear 2000) 1967	-
		Walking In Different Circles/ Just On High	(Fontana 1615) 1968	-
		Lavendar Popcorn/What Kind Of Face	(Fontana 1626) 1968	-

NB: α a reissue 45, flip by **The Trashmen**. β 500 copies pressed.

Formed at the University of Minnesota in Minnesota in 1962 where they started the group largely for self-amusement and to entertain fellow students. In 1963 Lonnie Knight left to form **The Rave-Ons** and was replaced by Bob Folschow.

Liar, Liar (composed by Jim Donna and Denny Craswell) was a spectacular debut that climbed to No. 12 in the summer of 1965. Despite several fine singles they'd never reach those heights again.

Before their follow-up Dick Roby left to go solo. In late 1966 Bob Folschow was called up for service and Jim Donna went back to college. Replacements were found in Tom Husting and Dennis Libby (from Dudley and The Doo-Rytes) and Gregory Maland (better known as Gregory Dee of Avanties fame). This line-up lasted until the band folded in 1969, after which Craswell, Libby and Maland moved onto **Blackwood Apology**. Craswell was later in **South 40** and **Crow**. Other members are thought to have been in **Hope**.

Twas far from the end for **The Castaways**... *Liar Liar* was/is a blissfully simple pop song of less than two minutes long. From the opening drum beat, keyboard strains and falsetto lead, it is instantly recognisable. The pining guitar motif, girl put-down lyrics and a break preceded by one chilling scream, add up to a great slice of sixties garage-pop.

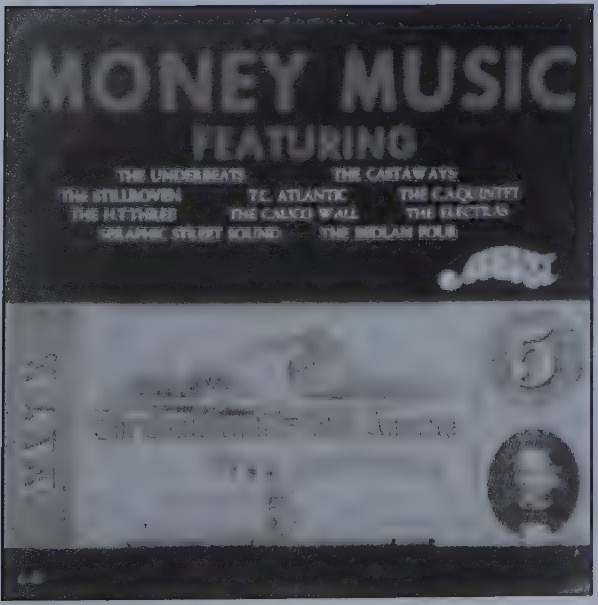
It first appeared on album in 1966 on the Bud-Jet label *The Big Hits Of Mid-America, Vol. 2* (LP), accompanied by *Sam*. It would probably have been forgotten after the sixties but for its inclusion on Lenny Kaye's *Nuggets - Original Artyfacts From The First Psychedelic Era 1965-1968* (2-LP) compilation in 1972. Since then it has appeared on *Wild Thing* (2-LP), *We Have Come For Your Children* (LP & cassette), *More Nuggets* (CD), *Nuggets From Nuggets* (CD), *Psychotic Reactions* (Topline label), *Soma Records Story, Vol. 2* (LP) and the *Nuggets Box* 4-CD box set. Outside of the collector set, appreciation of it has been kept alive in films (notably 'Good Morning Vietnam'), soundtracks and on TV. Quite rightly it has come to be regarded by many as a sixties classic.

After Bob Folschow was called up for service, he played with Ed Truman (drums, ex-**Marke V**) and Lee Caplin (keyb'ds) as **The Castaways**. At the time, Bob was using the surname Bob Leroy and stationed in Fayetteville, North Carolina. This outfit played for two years, in and around Durham, Chapel Hill and points North and South, including schools, bars, public venues and a gig at Duke University.

In the late seventies Jim Donna revived his own version of **The Castaways**, which was still going strong in 2000.

In 1987 Hensley, Craswell, Roby and Folschow formed The Original Castaways with Al Olivera, on the heels of the interest generated by 'Good Morning Vietnam'.

The 22-track retrospective CD collects all their single tracks and adds: three unreleased '66 tracks - *Lead Me On, Everytime, Watching The Time Go By*; *Work Song* - a solo release by Dick Roby; and six tracks from the two revived **Castaways**. With detailed liners from Jim Oldsberg and input from several band members, this is a fine testament to a GREAT Midwest pop act.



MONEY MUSIC (Comp LP) including The Castaways (MN).

Other compilation appearances include: *Liar, Liar, Sam* and *Goodbye Babe* on *The Big Hits Of Mid-America - The Soma Records Story* (LP); *Sam* and *Goodbye Babe* on *Soma Records Story, Vol. 1* (LP); *A Man's Gotta Be A Man* and *Why This Should Happen To Me* on *Soma Records Story, Vol. 3* (LP); *Feel So Fine* on the rare 1967 Minneapolis sampler *Money Music* (LP); and *Just On High* on *Psychedelic Experience, Vol. 2* (CD) and on *The Psychedelic Experience, Vol. 2* (LP). (VJ/MW)

The Castaways (LA)

45:	You Were Telling Lies/ Ain't Gonna Cheat On Me	(Tornado 1003) 1965

This was an obscure garage band from Lake Charles, Louisiana that would later be known as The Sound Rebellion. *You Were Telling Lies* is a primitive snarling punker, whilst *Ain't Gonna Cheat On Me* has some catchy lyrics. Both sides have resurfaced on *Sixties Rebellion, Vol. 9: The Nightclub* (LP & CD) and *Hang It Out To Dry!* (LP & CD). (MW)

Castells (?)

Personnel incl:	CHUCK GIRARD	vcls	A

45s:	Just Walk Away/An Angel Cried	(Decca 31834) 1965
	I Thought You'd Like That/Life Goes On	(Decca 31967) 1966

Another **Castells**, this lot were produced by Gary Usher and were "rather conservative" in their tastes. Chuck Girard who was also in The Hondells, later went into Christian music. (RR/GM)

Castels (TN)

Personnel incl:	RICHARD CLEMENTS	gtr	A	
	DAVE MILLER	bs	A...	X
	DON MILLER	gtr	A...	X
	PERRY YORK	drms	A	
	JIMMY PIERCE	drms		X
	JOHN GLORIA	gtr		

CD:	1	KEEPSAKES	(MILLER BROS MUSIC MBM 1306-2) 2002

45s:		Save A Chance/	
(partial		Children Who Dream	(Wildfire Record Co. W-105) 1965
list)	α	Save A Chance/Children Who Dream	(Black Gold 306) 1965
		In A Letter To Me/We Better Slow Down	(Solomon 1351) 1967
		I'd Like To Know/Rocky Ridges	(Solomon 1352) 1967/8
		I'd Like To Know/Rocky Ridges	(Laurie 3444) 1968

NB: α mis-spells group name as Castells.

Here's a Memphis group that blended beat and folk-rock to produce some vibrant sounds. *Save A Chance* is raw upbeat Brummelesque, first issued on the local Wildfire label - this is unearthed on *Fuzz, Flaykes, And Shakes, Vol. 3 - Stay Out Of My World* (LP & CD). The jangle quota was upped on the more polished Black Gold single version, compiled on *Leaving It All Behind*. This is also excellent but many will still prefer the original. The flip, by the way, is a swaying Everlys-style ballad.

Save A Chance can also be found on *A History Of Garage And Frat Bands In Memphis* (CD) and *Leaving It All Behind* (LP).

Marijuana Unknowns (LP & CD) includes *Rocky Ridges*, a slow beat ballad with flute, water effects, smooth harmonies and psychy vibe. It includes the immortal line "Pass the grass and I'll keep saying something I don't mean".

The Miller brothers started out as The Seltaeb Trio but became **The Castels** in 1965. They continued under this name until 1970 by which time they were back to a trio again (line-up 'X') and became The Miller Bros.

They released an album and several singles in the seventies. For their full story see Ron Hall's Memphis book, 'Playing For A Piece Of The Door' (Shangri-La Projects, 2001, ISBN 0-9668575-1-8).

In 2002 Don Miller produced the 20-track retrospective CD, *Keepsakes.* (MW/IT)

Lynn Castle with Last Friday's Fire (AZ/CA)

45:	The Lady Barber/Rose Colored Corner	(LHI 17003) 1967

Produced by Lee Hazlewood, **Lynn Castle** is backed by one of **Mike Condello's** many bands - see his entry. (SR/CF)

Cast of Thousands (TX)

Personnel:	BOBBY FORMAN	horns	A
	BUGS HENDERSON	ld gtr	A
	CHRIS LINGWALL	drms	A
	MIKE McCULLOUGH	bs, gtr	A
	JIM RIGBY	vcls	A
	STEVE TOBOLOUSKY	gtr, piano	A
	STEVIE RAY VAUGHAN	gtr	A

45s:	α	Girl Do What You Gonna Do/ My Jenny Wears A Mini	(Soft 1002) 1966
		Have It Your Way/Power Vested In Me	(Soft 1002) 1967
		Long Way To Go/Carter's Grove	(Amy 11,040) 1968
		Country Gardens/The Cast's Blue	(Amy 11,056) 1969

NB: α also issued on (Tower 276) and even achieved a UK release (Stateside SS546) 1966.

Hailing from Dallas in Texas, their first single was picked up by Tower for nationwide release and much later *Girl Do What You Gonna Do* was included on *Boulders, Vol. 5* (LP) and *Who Needs Tomorrow* (CD). The flip to their next single had earlier appeared on the reverse to early versions of their first single. Line-up (A) also had two cuts - *Red, White And Blue*, a rockabilly-influenced effort and *I Heard A Voice Last Night*, which featured some good guitar work - on the compilation *A New Hi, Dallas 1971-Part 1* (Tempo 2) (LP). Bugs Henderson played on their last two singles on his way to **Mouse And The Traps** from The Sensors and Stevie Ray Vaughan later fronted Double Trouble.

Their third single was produced by **Don Nix** and Dale Hawkins, who also produced **Mouse And The Traps**. (VJ/MW/SR)

Catalina (CA)

ALBUM:	1	LIVE FROM THE CHI CHI CLUB	(Avalon) 1970

This California bluesy lounge band's album is comprised entirely of cover versions. (VJ)

The Catalinas (MO)

45:	The Coco Cherry Mash/ Talkin' Bout You Now	(Chase Candy Co. 912/913) 1967

This was an obscure Midwest band from St Joseph, Missouri.

You'll also find *The Coco Cherry Mash* on *Monsters Of The Midwest, Vol. 1* (LP) and *Mondo Frat Dance Bash A Go Go* (CD). Both sides have also resurfaced on *Drink Beer! Yell! Dance!* (LP). (VJ)

The Catalinas (?)

ALBUM:	1	THE CATALINAS	(Audio House 10" acetate) 1966 R2

This is a four-track acetate. The tracks include: *Everybody*, *All My Lovin'*, *Moon River* and *I Saw Her Standing There* and are reported to cover beat and garage genres. The Audio House label was based in Kansas. (VJ)

Cast Of Thousands (Stevie Ray Vaughan seated).

The Catamorands (TN)

45:	Over You/Never Say Goodbye	(D.G.M.R. 101) 1966

Yearning beat-ballads influenced by British invasion sounds but also harking back to pre-beat 'teen pop' sounds from Nashville, Tennessee. (MW)

Catch (CA)

ALBUM:	1	CATCH	(Dot DLP-25956) 1969

45s:	I'm On The Road To Memphis/Amber	(Dot 17277) 1969
	Storm/City Ditty	(Dot 17304) 1969

Catch was a five-piece from California. All the tracks are written by M. Collings/R. White, who was also responsible for **Feather** - *Friends* on Columbia in the late sixties. Musically, it's very different; whereas **Feather** sounds like the third **Chocolate Watch Band** album, *Catch* is poppier with quite a few orchestrated numbers like *The Dandelion And The Butterfly* and the eight ½-minute *Nine Roses*. The one exception is the glorious psychedelic rocker *Crash And Burn*.

There was also another outfit of this name from Belmond, Iowa who were previously known as The Confederacy. They recorded one side of a *Booking Agent Disc Sampler* on Sensational Sounds (5079). The flip side was by Stack. (VJ)

Catfish Knight and The Blue Express (?)

Personnel incl:	J. KNIGHT	A

45s:	I Can't Keep From Cryin'/Deathwise	(Verve 10607) 1968
	See Saw/Web Of Trouble	(Verve 10629) 1968

Hidden away on the back of a solid brassy popper, is *Deathwise* - a fuzz extravaganza that kicks off like the Stones' *Paint It Black* before moving into freakout territory. The nearest comparison to these ears is **Mystic Tide**.

The second single is of less interest - *See Saw* is back to bland and brassy pop with a laid-back rock ballad featuring piano on the flip.

You can also hear *Deathwise* on *A Lethal Dose Of Hard Psych* (CD) and *High All The Time, Vol. 2* (LP). (MW)

Cathedral (NY)

Personnel:	FRED CALLAN	bs, vcls	A
	MERCURY CARONIA IV	drms	A
	TOM DONCOURT	keyb'ds	A
	RUDY PERRONE	gtr, vcls	A
	PAUL SEAL	vcls, perc	A

ALBUM: 1(A) STAINED GLASS STORIES (w/insert)
(Delta DRC-1002) 1978 R3

NB: (1) counterfeited on vinyl (Delta) 1989. (1) reissued on CD (Syn-Phonic SYNPH04) 1991.

45: Stain Glass Stories/? (Headsong ?) 197?

A New York progressive group, **Cathedral's** album is in the same style as **Harlequin**. There is lots of mellotron as well as guitars and keyboards and Yes and King Crimson were clearly a strong influence on them. The album is rare and sought-after by seventies prog fans.

Rudy Perrone later recorded a privately-pressed album, *Oceans Of Art* in 1981, which is worth searching for if you like this one. (SR/CF)

Cathedral (PA)

ALBUM: 1 SING ME A SONG (Sky Piece) 1974 R1

This is a melodic rural-rock album by a Pennsylvanian band. (VJ)

Catherine's Horse (CT)

ALBUM: 1 CATHERINE'S HORSE (Jay Put JPS-5001) 1969 R2

This rare blues-rock album was recorded by a Watertown, Connecticut band and released in a limited edition of 500 copies. The record was apparently issued without a cover. The album was recorded as a school project in New York City during the spring holidays in 1969 by students at Taft School. It mostly comprises covers but one cut, *Sun Goin' Down* was penned by the band. (VJ)

Cat Mother and The All Night Newsboys (NY)

Personnel:			
	CHARLIE CHIN	gtr, vcls	A
	MICHAEL EQUINE	drms	ABCD
	ROY MICHAELS	bs, gtr, vcls	ABCD
	LARRY PARKER	vcls, gtr	AB
	BOB SMITH	keyb'ds, vcls	ABCD
	PAUL JOHNSON	gtr	B
	JAY UNGAR	bs	B
	STEVE DAVIDSON	perc	CD
	CHARLIE PRITCHARD	ld gtr, slide gtr	C
	CHARLIE HARCOURT	ld gtr	D

HCP
ALBUMS: 1(A) THE STREET GIVETH AND THE STREET TAKETH AWAY (Polydor 244001) 1969 55
2(B) ALBION DOO-WAH... (Polydor 244023) 1970 -
3(C) CAT MOTHER (Polydor 245017) 1971 -
4(D) LAST CHANCE DANCE (Polydor 245042) 1973 -

ALBION DOO-WAH
CAT MOTHER
and the all night newsboys

CAT MOTHER AND THE ALL NIGHT NEWSBOYS - Albion Doo-Wah... LP.

NB: (1) reissued on CD (Alchemy PILOT156). (3) and (4) shown as by Cat Mother.

HCP
45s: α Good Old R'n'Roll/ Bad News (PS) (Polydor 14002) 1969 21
Can You Dance To It/Marie (Polydor 14007) 1969 115
Last Go 'Round/I Must Be Dreaming (Polydor 14027) 1970 -
Relax Your Mind/The Other Side (Polydor 14073) 1971 -
Letter To The President/Ode To Oregon (Polydor 14126) 1972 -
She Came From A Different World/
Three And Me (Polydor 14138) 1972 -

NB: α also issued in France in (PS) (Barclay 61138) 1969 and in the UK (Polydor BM 56543) 1970.

This band originally formed on the East Coast and became based in New York. Their first album was recorded at Electric Ladyland in New York and produced by Jimi Hendrix, for whom they opened at several of his concerts, including the famous L.A. Forum concert. Like Hendrix, the band were under management contract with Michael Jeffery and in attempt to escape his clutches their second album was recorded at Pacific High Recording studios in San Francisco in late 1969. Hence, the inclusion of some of their material on the *Pacific High Studios Christmas* album in 1970.

Larry Packer had previously played with New York Ensemble and Roy Michaels was in The Au Go Go Singers. Charlie Pritchard may have been in **Conqueroo**.

They then relocated to northern California and changed their name to Cat Mother. Their music had a strong blues and country/folk influence.

They were still together in the late seventies.

Jay Ungar later played in The David Bromberg Band and **Bob Smith** went solo. Ungar (ex-**Family of Apostolic**) recently achieved some level of fame recording Ashokan Farewell, used in Ken Burns' documentary "The Civil War". The music from this production won a Grammy award. Charlie Harcourt later played for U.K. band Lindisfarne. (VJ/SR/NWn)

The Catsanovas (?)

45: Flight Stewardess/
I Want To Be Loved (Blue Vinyl) (Check Mate C-1001)196?

I Want To Be Loved is on *Grains Of Time* (CD); a great number by an unknown band, where rock'n'roll meets surf in the garage. (MW)

The Cats Meow (NY)

Personnel incl: RICHARD MARTINEZ

45s: Confusion/La La Lu (Decca 31940) 1966
House Of Kicks/True True Lovin' (Decca 32037) 1966

New York outfit **The Cats Meow** included guitarist Martinez, previously with an early (1966) incarnation of **Bohemian Vendetta**. Almost certainly a studio group they had just two vinyl outings. Their first single *Confusion* was a beaty, guitar instrumental, but their finest moment is usually considered to have been *House Of Kicks*, an appealing combination of surf-harmony falsettos and driving punk guitars. You can find it on *Pebbles, Vol. 13* (LP).

Songs were composed and produced by Norman Marzano and James Calvert, who may or may not have been band members, for Koppelman-Rubin Associates (the duo behind the **Critters** and later a bubblegum empire). Marzano had been in The Videls with Vinnie Poncia and Pete Andreoli; he was also involved in their next venture, **The Tradewinds.** In 1968 the Marzano-Calvert team would reappear with **The Beeds.** (VJ/MW)

Cavaliers (CA)

45: Seven Days of Cryin'/Checkmate (Crisis BB-101) 1966

This very promising punker was the work of a really obscure garage band from Lynwood, California. You'll find *Seven Days Of Cryin* 'on *Back From The Grave, Vol. 7* (2-LP), although it's erroneously been omitted from the track listings on the actual record. Checkmate has resurfaced on *Teen Blast Volume #2* (CD) and *Quagmire Volume 3* (CD). (VJ/MW)

The Cavaliers (TX)

45s: Sea Weed/Pride (Pharoah 137) 1965
That Hurts/Symbol Of Sin (Pharoah 146) 1966
The Last Four Words/
Ballad Of Thee Kavaliers (Pharaoh 150) 1966
Congregation For Anti-Flirts Inc./
Back To You (Pharaoh 154) 1967

This Texas band was also known as Thee Kavaliers. Various members went on to The Playthings, Blacksmith and Translucent Umbrella.

Compilation appearances include: *Congregation For Anti-Flirts, Inc., Pride* and *See Weed* on *Acid Visions - Complete Collection, Vol. 2* (3-CD) and *Texas Punk, Vol. 5* (LP); and *Congregation For Anti-Flirts, Inc.* on *The Cicadelic 60's, Vol. 2* (CD), *The Cicadelic 60's, Vol. 4* (LP) and *Acid Visions Vol. 6* (Spalax) (CD). (VJ)

Cavalry Twill (?)

45: All You Need Is Love/The Girl (MGM K 13849) 1967

Starting this Beatles anthem with the intro of *Strawberry Fields* is quite a feat. This version soon develops into an uncanny combination of scorching fuzz guitar over trite Flowerpot Men-like backing, complete with multiple vocals and 'la la la's. *The Girl* (by producer Neil Levenson) is a B-film instrumental with vague Balkanesque leanings. Obscure! (MK)

Cave Dwellers (IL)

45: Run Around/You Know Why (Jim-Ko 41085) 1967

Cave Dwellers was a Chicago-based mid-sixties garage band.

You'll find *Run Around* on *Pebbles Vol. 6: Chicago 1* (CD), *Back From The Grave, Vol. 8* (2-LP), *Back From The Grave, Vol. 8* (CD) and *Glimpses, Vol. 4* (LP). (VJ)

Cave Dwellers (CA)

Personnel incl: TEDDY FERNANDEZ

45: Meditation/Night Runner (Bay Town 003/004) 1968

This is a different outfit from Pleasanton, California.

You can also check out *Meditation* on *Boulders, Vol. 6* (LP), *Psychedelic Experience, Vol. 2* (CD), *Ya Gotta Have Moxie, Vol. 1* (2-CD) and *Pebbles Vol. 11: Northern California* (CD). (VJ/MW)

The Cavemen (NY)

Personnnel incl?: ALBERT CRETACCI Jr.

45s: A Small World/
Whatever Will Be, Will Be (20th Century 6643) 1966
All About Love/Bo Diddley (Capitol Star Artist 18285) 1966

An obscure Buffalo, New York band whose *A Small World*, written by Reyes & Reyes, has proved to be popular with the compilers of *Everywhere Interferences* (LP), *Follow That Munster* (LP), *Sick And Tired* (LP), and *Trip In Tyme Vol. 2* (CD). Street cred takes a hammering on the flip where they cover the Doris Day number, although it's not quite as awful as one might expect.

Recorded at Rochester's Fine Studios, the follow-up sounds, appropriately, like it was done in a cave! *All About Love* is a muffled, garage-ballad which stumbles along, bursting into an occasional sprint; it's featured on *Psychedelic States: New York Vol. 2* (CD). The flip is better - a stormin' version of *Bo Diddley* with a shrieking guitar solo. (MW/VJ)

The Cavemen (FL)

Personnel:	ANDY JOHNSON	ld gtr	AB
	SERGIO ROACH	gtr, vcls	AB
	ROBERT TIFF	bs	A
	PAULI WALTERSON	drms, vcls	A
	BOB JABOUR	bs, vcls	B
	TONY REY	drms, vcls	B

45: It's Trash/The Pillow Bit (Chelle PH 148) 1966

Former members Pauli Walterson and Bob Jabour have produced the *Key West Psychedelic Daze Volume #1 (1965-1975)* compilation, which at last reveals the identities behind this band and two other Key West, Florida outfits - Paloma (who also featured Pauli Walterson and Tony Rey - one track from 1972) and *Overseas Highway* (nine tracks from 1970 to 1978 featuring comp co-producer Jim Dean). No new nuggets by **The Cavemen** however - just their moment of immortality, *It's Trash.* With its superb iron-lunged vocals, savage guitar-led instrumentation and fine use of echo it typifies all that's best about mid-sixties psychedelic punk.

The Key West compilation dangles a carrot by stating that **The Cavemen** did record an album which only made it to the test pressing stage (10 copies, it says, also on the Chelle label). Let's hope that any nuggets thereon may be revealed in a future volume.

Jabour had earlier played in a band with Vince (Vinnie) Martell who went on to the **Pigeons** before hitting the jackpot with **Vanilla Fudge**. Rey went on to play with **Eric Andersen** and latterly a band called Guarapo. Roche was later in a Led Zeppelin cover band.

Additional info is provided by the liners on the excellent *Teenage Shutdown* series, which reveals that the band included two former Coachmen (Jabour and Rey?) and would be known latterly as the 4th Generation until they split.

Other compilation appearances include *It's Trash* on *Mayhem & Psychosis, Vol. 1* (LP), *Mayhem & Psychosis, Vol. 1* (CD), *Off The Wall, Vol. 11* (LP), *Pebbles, Vol. 3 (ESD)* (CD), *Trash Box* (5-CD), *Teenage Shutdown, Vol. 4: I'm A No-Count* (LP & CD), *Best of Pebbles, Vol. 3* (LP & CD), *Psychedelic States: Florida Vol. 3* (CD) and *Key West Psychedelic Daze Volume #1* (CD). (MW/VJ/MM/JLh)

The Cavemen (IL)

Personnel incl:	KARL KENNINGTON	vcls	A

45: Summertime/No Reply (Leaf 6670) 1967

This band came from Rockford, Illinois and recorded on a Janesville, Wisconsin label. Their single features a soft ballad backed by a very basic reading of the Beatles number, sounding more like 1964-era beat.

The band must have enjoyed a large local following as *Summertime* spent 13 weeks at No. 1 in their local chart. Rick Nielson (later of Cheap Trick), also paid them complements when they became the only band to beat his **Grim Reapers** at the Sherwood Lodge 'Battle Of The Bands'.

In 1968, the band signed to Mobie Records in Chicago and changed names to **The Iron Gate**. (MW/KH)

Joanna Cazden (WA)

ALBUM: 1 THE GREATEST ILLUSION (w/insert)
(Sister Sun) 197? R1

This is an interesting singer/songwriter effort. The melodic title track is a sort of ode to acid. The album utilises lots of piano and acoustic guitars. On its cover version she handles *Green Rocky Road*. She made a second album called *Hatching*. (VJ)

C.C. & The Chasers (MA)

Personnel incl:	RICHARD BARNABY	bs, vcls
	JACK BRUNO	drms, vcls
	TED DEMOS	ld gtr, vcls

45: Two And Twenty/
Hey, Put The Clock Back On The Wall (Cori CR 31010) 1967

This Boston garage-pop band became **Apple Pie Motherhood Band**. Both sides of the single were written by **The Magicians**' Gary Bonner. The flip side can also be found on *Yesterday's Dawn* (LP) and, yes, it is the same song covered by **The E-Types** and **The Parrots**; oddly, both of those drop the initial exhortation from the title and are co-credited to Alan Gordon. (MW)

Cedar Creek (NC)

ALBUM: 1 IN THE WIND (No label 6062NS) 1976 R1

An obscure rural-rock album from North Carolina. (CF)

Cedar Creek Society (TX)

ALBUM: 1 CEDAR CREEK SOCIETY (Dessa Disc) 197? R1

This is a privately-pressed melodic folk-rock band from Odessa, Texas that features violin and occasional orchestration. (VJ)

Ceeds (CO)

Personnel incl.:	JERRY AHLBERG	bs
	CHET CARMAN	drms
	TODD BALLANTINE	ld gtr,vcls
	ELLEN DAHL	ld vcls
	CLARK DAVIS	gtr
	JACK GALLUPE	gtr
	RAY HALL	gtr
	GEOFF SMITH	keyb'ds, hrmnca, vcls
	RICK WORDEN	drms

45s: You Won't Do That/Too Many People (Emlar MLR45-1001) 1966
α Louie, Come Home/Motherless Children (Whitney acetate) 1966

NB: α Unreleased.

CEDAR CREEK - In The Wind LP.

This Colorado Springs band tackled the **Leaves'** *Too Many People* on their spring 1966 debut. In 1967 they became Maibe Handle and finally Broadway Muse And Shell Band when they added vocalist Ellen Dahl.

You Won't Do That first reappeared on *Garage Punk Unknowns Vol. 2* (LP) and *Too Many People* on *Wyld Sydes Vol. 2* (CD); all four known recordings and band details appear on *Psychedelic States: Colorado* (2-CD). (VJ/MW/RM).

The Cellar Dwellers (TX)

Personnel incl:	FRANK BEARD	drms	A

45: Bad Day/Call (Steffek 1921) 1968

Here's an historically significant Fort Worth outfit on account of it being one of Beard's early bands. Previously with The Hustlers he went on to **The Warlocks, The American Blues** and later became drummer with megastars ZZ Top. The band was the house band at Pat Kirkwood's Cellar Club hence their name and inevitably their single is rare and sought-after. *Bad Day*, a Merseybeat influenced song, was included on *Texas Punk, Vol. 9* (LP) and *Acid Visions - Complete Collection, Vol. 3* (3-CD). (VJ)

The Cellar Dwellers (NM)

Personnel:	FRANK COTINOLA	drms	A
	MICHAEL GLEICHER	ld gtr	A
	STEVE SERENCHA	gtr, keyb'ds	A
	PETER SPRINGER	bs	A

45: Love Is A Beautiful Thing/Working Man (Lance 111) 1967

Michael Gleicher had started out playing in bands with his brothers Don and Fred; the former was later in **Piggy Bank.**

This sixties punk outfit was from the Albuquerque area of New Mexico. *Working Man* has also appeared on *The Psychedelic Sixties, Vol. 1* (LP), *Boulders, Vol. 5* (LP) and *The Cicadelic 60's, Vol. 4* (CD). Both sides of the single also appear on *I Wanna Come Back From The World Of LSD* (CD) and *Bands On Lance* (LP). (VJ/MW/MD)

The Cellar Dwellers (FL)

See **Mike Vetro and The Cellar Dwellers** entry for information on this Florida-based act. (VJ)

The Celtics (TX)

Personnel incl:	JAMES CHESHIRE	vcls	A
	WALLY GARDNER		A
	JACK WATKINS		A

45s: And She'll Cry/Jail (Linjo 106) 1966
Wondering Why/Man That's Gone Mad (Coronado 133) c1966

The Celtics hailed form El Paso, Texas. *And She'll Cry* is a promising tune and moves in all the right places with a distinctly moody menacing beat that is underplayed without developing into overkill. It can be found on *Diana's Rootin' Tootin' Wild Teenage Rock 'N' Roll Party!* (LP), *Sixties Rebellion, Vol. 2: The Barn* (LP) and *Sixties Rebellion, Vol's 1 & 2* (CD). *Jail* is an ode to delinquency with spoken vocals delivered in a aptly rebellious and don't-give-a-damn attitude. (VJ/MW)

The Celtics (GA)

Personnel incl:	RONNIE HAMMOND	vcls	A

45s: Times With You/It's A Lonely Life (Dante 2291) 1968
For Your Love/Looking For You (Dante 2295) 1968

This Atlanta, Georgia band featured lead vocalist Ronnie Hammond who eventually joined the Atlanta Rhythm Section in 1977 just before they hit the jackpot with *Imaginary Lover*.

Times With You is a pumped-up punk-popper with scorching lead breaks. It can be appreciated, belatedly, on *Sixties Rebellion, Vol. 3 - The Auditorium* (LP & CD) and *Psychedelic States: Georgia Vol. 1* (CD). *Looking For You* has also had a further airing on *Quagmire Volume 7* (CD). (MM/MW/VJ)

Center Family (?)

ALBUM:	1	SHANTI-DAS/SERVANT OF PEACE	(Vector) 1973

This is another example of a community managed by an Indian guru and releasing an album to show the world how happy they were. Mostly acoustic folk with Indian instrumentation, chanting. (SR)

The Center Line (WA)

ALBUM:	1	SAYIN IT... TOGETHER	(Vanco 1008) c1970

The Center Line was from Washington State. *Sayin It... Together* is an awful album with some spoken pieces and a 14-minute long (very long!) *Peace Medley* of Beatles' songs including *Eleanor Rigby*, *We Can Work It Out*, *Within You Without You*, *All You Need Is Love*, *Carry That Weight* and *Hey Jude*. Between pop-rock and lounge music, not recommended at all! (SR)

Central High School (CT)

ALBUMS:	1	SOUNDS OF '67	(Private Pressing) 1967 R1
	2	SOUNDS OF '68	(Private Pressing) 1968 R1

These albums came out of a real Central High School from Bridgeport, Connecticut and came with stunning psych sleeves. The music is a mix of folk with female vocals plus electric backing and garage numbers. (SR)

Central Park (?NY)

45:	Flower Hill/Who Wouldn't Want To Be Loved	(Amy 11019) 1968

Produced by Wes Farrel, the manager/producer of **Elephant's Memory** and **Beacon Street Union**, this was a Beatles inspired group who apparently issued only this single. The band may have been from New York City.

Flower Hill has since been compiled on *Soft Sounds For Gentle People* (CD). (SR/VJ)

Central Park (?)

ALBUM:	1	CENTRAL PARK	(Paramount PAS-1036) 1974

Central Park was a forgotten folk-rock quartet with vocal harmonies and some interesting guitar parts. They are probably unrelated to the other group. (SR)

Centrees (OH)

Personnel:
BOSMA
BOSMA
CANTER
REINHARDT

45:	She's Good For Me/Why	(Wildwood 19045/6) 1967

Centrees came from the rural communities of Tipp City and New Carlisle, near Dayton, Ohio. This very young garage quartet set out as a surf outfit called The Rhythm Riders circa 1963/4. The surf influence is still evident in their garage rocker, *She's Good For Me*, which can be heard on *Back From The Grave, Vol. 5* (LP), and the flip is good too. (VJ/MW/GGI)

Centuries (NJ)

45s:	The Outer Limits/ Polynesian Paradise (Red Wax)	(Cleopatra 2) 1963
	Jack 23/The 4th Dimension	(Cleopatra C-3) 1964

Garage Punk Unknowns, Vol. 6 (LP) features *The Fourth Dimension* from this New Jersey surf instrumental band. (VJ/MW)

The Centuries (OK)

45s:	Lonely Girl/I'd Cry For You	(Rich RR-102) 1965
	Don't Let It Fade Away/Just Today	(Rich RR-112) 1966

Here's a cool outfit from Oklahoma City. The first single starts with a yearning pre-beat style teen ballad but *I'd Cry For You* is the reason why it is sought-after - simple but very effective beat-garage with fuzzed guitar. You'll also find it on *Bury My Body* (CD). The later single sadly fails to follow up this promise, reverting to basic beat-pop ballads - with horns on the flip. (MW)

The Centurys (TX)

Personnel:	BILL BELLAMY	gtr	AB
	JIM TAYLOR	drms	AB
	TONY VOLZ	gtr	AB
	PAT WELLBERG	gtr	AB
	WINK KELSO	vcls	B

45:	Whole Lotta Shakin' Goin' On/ Gandy Dancer	(Mark C # unkn) 1964

The Centurys formed initially as a four-piece instrumental outfit while still at school in Alamo Heights, San Antonio, Texas. With the addition of a vocalist they moved towards the new Invasion/beat sounds and issued their own single, featuring covers of Jerry Lee Lewis and the Ventures. They also recorded an album's worth of material which remained unreleased - although the four recently compiled tracks are supposedly from that project. They continued through to 1966 when, with the departure of Tony Volz and a name change to the **Pandas**, they put out the awesome *Walk* single. Check out Andrew Brown's 'Brown Paper Sack #1' zine for their full story.

Four unreleased tracks from 1964 have recently resurfaced. You'll find *Johnny B. Goode* on *Texas Punk, Vol. 3* (LP) and *Acid Visions - Complete Collection, Vol. 2* (3-CD); and *Back From Eternity*, *New Orleans* and *City Surfin* on *Acid Visions - Complete Collection, Vol. 3* (3-CD). (AB/MW)

STEREO
VAULT LP 117
TANYET
THE CEYLEIB PEOPLE

THE CEYLEIB PEOPLE - Tanyet LP.

The Centurys (PA)

Personnel:	BILLY BEARD	ld gtr, vcls	A
	BOB KOCH	ld vcls, keyb'ds	A
	JOHN LACAVONE	bs, vcls	A
	LARRY McKINNEY	gtr, vcls	A
	BERNIE ORNER	drms, vcls	A

EP: 1(A) THE RENCO DEMOS (Bona Fide BF 7001) 1984

45s:	83/So The Prophets Say	(Renco R-115) 1965
	Together To Stay/Don't Bother	(Renco R-116) 1965
	Hard Times/Endless Search	(Swan S-4265) 1966
	And I Cried/Catch Me Fast	(B B B-4002) 1967

This punk quintet was based in Lebanon, Pennsylvania. The *Renco Demos* EP features four tracks from 1965:- *83, So The Prophets Say, Don't Bother* and *Together To Stay*. They also recorded a version of Jerry Lee Lewis' *Whole Lot A Shakin'* in 1965.

Compilation appearances include: *Endless Search* on *Pennsylvania Unknowns* (LP); *Hard Times* and *And I Cried* on *Return Of The Young Pennsylvanians* (LP); *83* and *Hard Times* on *Teenage Shutdown, Vol. 1: Jump Jive & Harmonize* (LP & CD); *Hard Times* on *Boulders, Vol. 1* (LP) and *Ya Gotta Have Moxie, Vol. 1* (2-CD); *So The Prophets Say* on *Quagmire Vol. 1* (CD); *Together To Stay* on *Quagmire Volume 6* (CD); and *Don't Bother* on *Quagmire Volume 4* (CD). (VJ/MW)

The Cephas (PA)

ALBUM: 1 TEEN CHALLENGE PRESENTS CEPHAS WITH JEFF COGSWELL (No label 32217/8) 197?

This album was a garage-folk effort sponsored by a Christian youth group called 'Teen Challenge' in Pittsburgh, Pennsylvania. A lot of the material is penned by the band - the best cut is an almost nine-minute version of *Jesus Is Just Alright*. (VJ)

The Ceptors (WA)

45: I Can't Make It/I Need Her (Panorama 1001) 1967

Here's some solid thumpin' Pacific Northwest sounds, produced by **Gil Bateman**, from Spokane in Washington State.

I Can't Make It - not the Small Faces track despite the Stevie Marriott vocal mannerisms - is also on *Psychedelic Crown Jewels Vol. 3* (CD), *The Northwest Battle of The Bands: I'm Walkin' Babe* (LP) and *Northwest Battle Of The Bands, Vol. 2* (CD). *I Need Her* has resurfaced on *Northwest Battle Of The Bands, Vol. 4* (CD). (VJ/MW)

The Certain Scene (?)

45: Welcome Back Among The Living/
So This Is Love (ERA 3200) 1968

Produced by Dick Parker and Dick Torst (who also wrote the plug side), this obscure group seems to have released only one single. Still working under the "2-D Productions" moniker, Parker and Torst also produced **Rabbit Mackay**. (SR)

The Ceyleib People (CA)

Personnel:	RY COOTER (RY COODER)	slide gtr	A
	MIKE DEASY	gtr	A
	SEAN DEASY	drms	A
	LYBUK HYD	gtr, sitar	A
	JOE OSBORNE	bs	A
	LARRY KNECHTEL	vcls	A

ALBUM: 1(A) TANYET (mono/stereo) (Vault 117) 1967 R2

NB: (1) was also released in Germany with a different sleeve (Polydor International 623262) 1967. (1) counterfeited on vinyl (Vault) 199?. (1) reissued on CD, with both mono and stereo versions on one CD (Drop Out Records DO CD 1991) 1993.

45: Changes/Ceyladd Beyta (Vault 940) 1967

NB: A-side is on the LP, but split into three separate sections. B-side contains a different mix of the LP track.

A West Coast group, most of whose personnel went on to greater achievements. Osborne, as a member of The Dillards and later as a session musician for Simon and Garfunkel among others; Knechtel as a member of Bread and session musician for Dave Mason, **Lee Michaels**, Art Garfunkel and Neil Diamond among others, and Cooder, of course, has made many significant solo albums and done session work for numerous artists. The album is an excellent collection of Indian-influenced instrumentals. The German pressing came with a different front cover design.

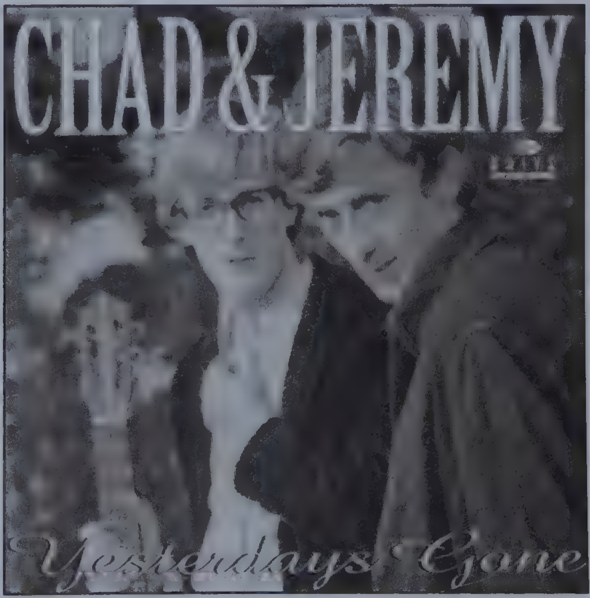
Compilation appearances have included: *Changes* (the single version) on *Beyond The Calico Wall* (CD only); *Ceyladd Beyta* (the rare alternate single mix) on *Everything You Always Wanted To Know...* (CD); and *Arton 1* on *Microdelia* (CD). (VJ/SR)

Chad & Jeremy (UK>CA)

Personnel:	JEREMY CLYDE	vcls, gtr	A
	CHAD STUART	vcls, gtr, banjo, keyboards, sitar	A

				HCP
ALBUMS:	1	YESTERDAYS GONE	(World Artists 2002) 1964	22
	2	CHAD AND JEREMY SING FOR YOU	(World Artists 2005) 1965	69
	3	BEFORE AND AFTER	(Columbia 9174) 1965	37
	4	I DON'T WANT TO LOSE YOU BABY	(Columbia 9198) 1965	77
	5	THE BEST OF CHAD AND JEREMY	(Capitol 2470) 1966	49
	6	MORE CHAD AND JEREMY	(Capitol 2546) 1966	144
	7	DISTANT SHORES	(Columbia 2564) 1966	61
	8	OF CABBAGES AND KINGS	(Columbia 2671) 1967	186
	9	THE ARK	(Columbia 2899) 1968	-

NB: (1), (4), (7), (8) and (9) reissued on CD. The World Artists recordings have been compiled on a number of CD's, the best of which is *The Best Of Chad And Jeremy* (One Way 31380) 1996, which has 20 tracks including all the World Artist singles. There's also, *The Best Of Chad And Jeremy* (K-Tel Distribution 778-2) 1996, *The Best Of Chad And Jeremy* (Quicksilver 1038) 1997 and a budget-priced collection *Greatest Hits* (Acrobat OS1122) 2007. Perhaps of more interest to psych fans however is the 20-track compilation CD *Painted Dayglow Smile* (Columbia Legacy 47719) 1992 from their Columbia years.



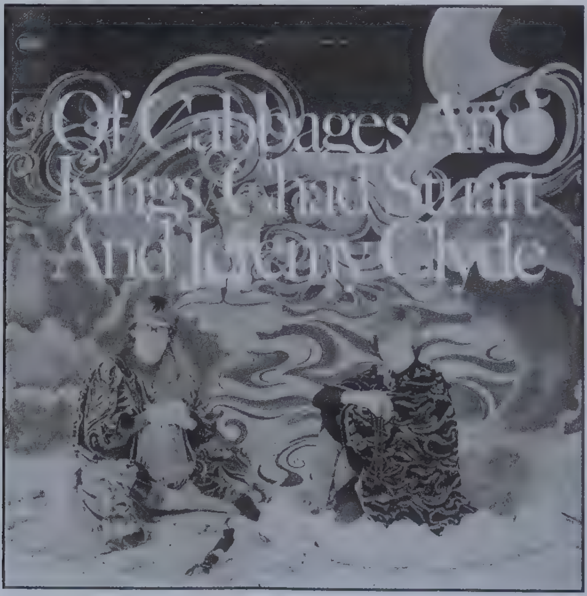
CHAD & JEREMY - Yesterdays Gone CD.

				HCP
45s:	Yesterday's Gone/Lemon Tree	(World Artists 1021)	1964	21
	A Summer Song/ No Tears For Johnny	(World Artists 1027)	1964	7
	Willow Weep For Me/ If She Was Mine	(World Artists 1034)	1964	15
	If I Loved You/Donna, Donna	(World Artists 1041)	1965	23
	What Do You Want With Me/ A Very Good Year	(World Artists 1052)	1965	51
	Before And After/Fare Thee Well	(Columbia 43277)	1965	17
	From A Window/My Coloring Book	(World Artists 1056)	1965	97
	I Don't Want To Lose You Baby/ Pennies	(Columbia 43339)	1965	35
	September In The Rain/ Only For The Young	(World Artists 1060)	1965	-
	I Have Dreamed/Should I?	(Columbia 43414)	1965	91
	Teenage Failure/Early Morning Rain	(Columbia 43490)	1965	-
	Distant Shores/Last Night	(Columbia 43682)	1966	30
	You Are She/I Won't Cry	(Columbia 43807)	1966	87
	Rest In Peace/Family Way	(Columbia 44131)	1967	-
	Painted Dayglow Smile/Editorial	(Columbia 44379)	1967	-
	Sister Marie/Rest In Peace	(Columbia 44525)	1968	-
	Paxton Quigley's Had The Course/ You Need Feet	(Columbia 44660)	1968	-

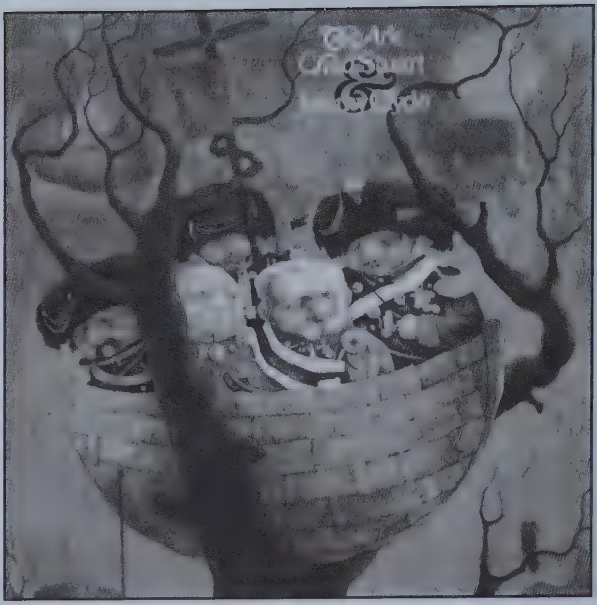
Ex-public schoolboys Chad Stuart and Jeremy Clyde were regarded by Americans as exemplars of that pinnacle of Western civilization, the Archetypal Englishman, and were hence far more popular stateside than at home - the English being less infatuated with Englishness than Americans. Realising early on that their appeal lay in the States, they moved their base of operations to Los Angeles and can be regarded as an American act for the purposes of this book.

The two met in 1962 while studying at the Central School of Speech and Drama in London and formed a duo, performing folk-based pop material. They signed with Ember Records and had a minor U.K. hit (No. 37) in late 1963 with their debut single, *Yesterday's Gone.* U.S. label World Artists picked up the U.S. rights to the duo and *Yesterday's Gone* reached No. 21 in the States in June 1964 followed three months later by their biggest hit, *A Summer Song. Willow Weep For Me* and *If I Loved You* (from the musical "Carousel") were also sizable hits but when World Artists failed to pay the pair any royalties, they teamed up with Allen Klein who quickly signed them to Columbia Records in March 1965. Their musical style remained the same, a softly melodic but rather cloying harmony-pop, except for a foray into Righteous Brothers-territory with *I Don't Wanna Lose You Baby* and a comedy single (*Teenage Failure*), but they were frequently on TV - not only performing their hits but also demonstrating their acting skills on 'Batman', the 'Patty Duke Show', and the 'Dick Van Dyke Show'.

In late 1965, while on tour in the Midwest, they discovered future Chicago and **Blood, Sweat and Tears** manager James William Guercio, who was then playing in a Chicago group called the Mob. They employed him as their bassist and he wrote several songs for them including their final Top 40 hit, *Distant Shores*, and later became their manager.


Of Cabbages And Kings Chad Stuart And Jeremy Clyde

CHAD & JEREMY - Of Cabbages And Kings LP.



CHAD & JEREMY - The Ark LP.

Wearied by the unsubstantial nature of their musical output so far, the pair decided to go for something more ambitious and joined up with **Byrds** and **Sagittarius**-producer Gary Usher in 1967 for the concept album, *Of Cabbages And Kings.* The entire second side was devoted to the five-movement *Progress Suite* which told the story of man from Creation to Nuclear Holocaust. The album however is better remembered by psyche-holics for the 6'46" opening track, *Rest in Peace*, a gently satirical number inspired by Tony Richardson's film adaptation of the Evelyn Waugh novel, "The Loved One".

Their musical swansong, *The Ark* (spelt Arc on some pressings), was easily their best album with a number of highly evocative tunes like *Pipe Dream*, *Pantheistic Study For Guitar And Large Bird*, and *Transatlantic Trauma 1966*. Gary Usher spent $75,000 in making it a production tour-de-force but was sacked by Columbia for his pains when it failed to chart. The duo also wrote the music for the movie "Three In The Attic" around this time.

By this time, Jeremy had decided to devote his flagging energies to acting and the pair split up. Since then, Jeremy has become a well-known actor in England on TV and in the movies while Chad remained in the U.S. writing music for television and stage. The two reunited in 1983 for an album, *Chad Stuart & Jeremy Clyde*, and also in 1986 for an oldies tour.

Compilation appearances have included:- *Progress Suite Movement* on *First Vibration* (LP); *Sunstroke* on *Electric Psychedelic Sitar Headswirlers 9* (CD); and *Rest In Peace* on *Psychedelic Archives Vol. 6* (double cassette box). (VJ/MW)

Bill Chadwick (?)

45: Talking To A Wall/If You Have The Time (Dot 45-17226) 1969

Bill Chadwick was a friend and a songwriter of **The Monkees**. This rare single was produced by Mike Nesmith and Davy Jones co-wrote the flip. (SR)

Don Chafey (?)

ALBUM: 1 BLUE IRON CROWN (No label) 19?? SC

Thought to have been recorded in the late sixties or early seventies, this is a scarce folk-blues album. (VJ)

Chaind (CA)

Personnel incl: PETER KILMES

ALBUM: 1 CHAIND (2-LP) (No label) 1972 R2

Some compare the West Coast sound on this album to **Canned Heat**, probably on account of the long bluesy guitar excursions. The band was from Los Angeles.

Kilmes made a privately pressed solo rural-rock album in 1974. (VJ)

The Chain Reaction (NY)

Personnel:	BARRY SHORE	drms	A
	DON SOLOMAN	gtr	A
	PETE STAHL	bs	A
	AL STROHMAYER	keyb'ds?	A
	STEVE TALLARICO	ld vcls	A

45: The Sun/When I Needed You (Date 1538) 1966

Originally known as The Strangeurs, this Stones-influenced outfit came together in The Bronx, New York. They turned professional in 1964 and some time later changed their name to **The Chain Reaction**. A single for the CBS subsidiary Date met with little success, although the band were regulars on the New York circuit and even got to open for The Yardbirds. *When I Needed You* is a sparse, Stones-like number with a couple of rasping fuzz breaks and with vocals mixed strangely low.

After they eventually folded in June 1967, Tallarico worked in the studio with the last version of **The Left Banke** before working the New York club scene with Chain in 1967-1968. He then moved back to Boston where that group split in 1969, worked with Fox Chase (1969) and William Proud (1970) before trying out for the reforming Jeff Beck Group.

Tallarico was then teamed up with **The Jam Band** by Henry Smith, a roadie and gofer not only for The Stranguers, but also the Yardbirds, The Jeff Beck Group and even Led Zeppelin. In 1970 he changed names to Steve Tyler and with the remnants of **The Jam Band** formed **Aerosmith**.

When I Needed You has been compiled on *Psychedelic Unknowns, Vol. 4* (LP & CD) and *Psychedelic States: New York Vol. 2.* (JO/VJ/MW/BPs)

The Chain Reaction (MA)

45: Believe In Me/
Bring It On Home To Me (Audio Dynamics AD 107) 1968

This **Chain Reaction** came from Springfield, Massachusetts and this, their sole single, was produced by Dick Booth. (MW/DBh/AH)

The Chain Reaction (FL)

45: You'll Never Know/
G.Y.S. (Get You Some Lovin') ((blank) #67-764) 1967

One of several bands using this name in the mid-sixties, this bunch came from Jacksonville, Florida. Nothing more is known except that *G.Y.S.* was composed by James Alan Bartlett and it comes across as garagy frat that swings. It's been unearthed on *Psychedelic States - Florida Vol. 2* (CD).

It seems that they couldn't decide what to call their custom label so it bears the template" (blank)" in small type.

Other **Chain Reaction(s)** bands around in the mid-late sixties, with no links to the listed outfits (pun intended), include bands from: Connecticut, Florida, Massachusetts (two), and parts unknown (singles: *Ever Lovin' Man/You Should Have Seen Her Yesterday* (Verve 10611) 1968 and *Definitely Dixie/I've Got A Lot Of Love Left In Me* (Dial 4070) 1968). (MW/MM/JLh/RM)

Chain Reactions (CT)

45: Life/What Am I Supposed To Do (Francis 201,436/7) 1967

This single was the only known waxing by a group from Old Saybrook, Connecticut. According to Aram Heller in his New England bible, 'Till The Stroke Of Dawn', *What Am I Supposed To Do* is "good moody garage in the style of **The Mauve**" yet it remains uncompiled. (MW)

The Chains (TX)

CD: 1 THE BEATLES OF EL PASO (60sgaragebands.com) 2006

More diverse than its title suggest this collection ranges from classic garage-punker *It's A Shame* to the hard power-pop of *Has Anyone Seen My Friend.* (VJ)

Chakra (?CA)

Personnel incl: JEFF LEE
BRIAN ROSS

45: Little Wheel Spin And Spin/Clover Hill (Mediarts ME 103) 1970

Unconnected to **The Chakras** below, this is probably a L.A. studio-only aggregation. Billed as "Ross, Lee & Luck" on the label, this production is by Jeff Lee (better known to afficionados as **Jefferson Lee**) and Brian Ross (studio wiz behind **Music Machine**, **Friendly Torpedos** and a host of others). On offer is hard-ish pop-rock with a hippie flavour provided by folky male & female vocals. (MW)

Chakras (CA)

Personnel incl:	PUG BAKER	drms	A
	LARRY GOULD	bs	A
	MICHAEL "DINK" KAPLAN	ld gtr	A
	LARRY TAMBLYN	keyb'ds	A

45s: Just With You/Things We Said Today (Reprise 0838) 1969
City Boy/Agnes Vandalism (Reprise 0859) 1969

The Knack had been reduced to a trio after Michael Chain went off on a solo trip, which resulted in the **Pinkiny Canandy** album. They teamed up with Larry Tamblyn, fresh from the break-up of **The Standells**. This union was christened **Chakras** and produced a pair of decent, if unexceptional, psychy soft-rock singles. *City Boy* is agreeable pop-rock, nothing special at all. *Agnes Vandalism* (also by Michael Kaplan) is better: anglophile pop-psych like heavier Hollies with nice background choir.

Tamblyn moved on again and this time the threesome chose to remain as they were; after all power-trios were "in", so why not? Their next adventure would be known as **Chariot**. (MK/MW)

Chalis (?)

ALBUM: 1 ONE MORE CHANCE (Ellen Abby 25389) 1975 SC

Chalis was a symphonic prog group; their album's 11 tracks are all original. The album's gatefold sleeve doesn't give any indication about the group or its state of origin. (SR)

The Challengers Of Wilson, N.C. (NC)

45: Moon, Send My Baby/Dream (Kix International 2263) 1971

This single was the work of a very young band from Wilson, a town about 40 miles due east of Raleigh in North Carolina. They are therefore unconnected to the Milwaukee, Wisconsin band **The Challengers (Of Who)**. *Moon, Send My Baby* has a super bluesy intro which gives way to a slightly manic up-tempo punk thrash. You'll find it on *Tobacco A-Go-Go, Vol. 1* (LP). (VJ/MW)

The Challengers (CA)

Personnel:	RICHARD DELVY	drms	A
	ART FISHER	gtr	A
	ED FOURNIER	gtr	A
	RANDY NAUERT	bs	A

ALBUM: 1 LIGHT MY FIRE WITH CLASSICAL GAS
(selected) (GNP Crescendo GNPS 2045) 1968

From California, these **Challengers** began in the early sixties as a successful instrumental surf group and several of their album sleeves featured Rick Griffin drawings. They somehow managed to survive throughout the sixties and issued this album in 1968. Side one is purely instrumental and contains covers of **The Doors**' *Light My Fire*, **Steppenwolf**'s *Born To Be Wild* and Cream's *Sunshine Of Your Love* plus three pop songs. The guitar parts are competent, but the addition of strings and horns spoil it. Side two features vocals on some original tracks and more covers, but once again with rich arrangements. Overall, it's a total failure. (SR)

The Challengers (Of Who) (WI)

Personnel incl:			
	JOHN BEASTER	drms	AB
	PAT CLARK	bs	A
	MIKE HOULIHAN	ld gtr	AB
	JOHN McCURDY	vcls	A
	KEITH PENTLER	keyb'ds	AB
	DAVID WAYNE (WAEHNER)	keyb'ds	AB
	CHRIS CONNORS	gtr	B

45s: The Challengers Take A Ride On The Jefferson Airplane/
I Wanna Hold You (Night Owl J-6794) 1967
α It's Love/Leave Me Be (Night Owl 1457) 1969
Hear My Message/
I Wanna Hold You (Age Of Aquarius 1500) 1970

NB: α as shown by **The Challengers Of Who**.

This Milwaukee, Wisconsin band's first single features a psyched-out instrumental which is a blatant tribute to the kings of American acid-rock. You'll find it on *Highs In The Mid-Sixties, Vol. 15* (LP), *Buzz Buzz Buzzzzzz, Vol. 1* (CD) and *The Cuca Records Story 2: Garagemental* (CD).

The band was never known as **The Challengers Of Who**, as billed on their second single. John Beaster told Gary Myers in his book on fifties/sixties Wisconsin bands, 'Do You Hear That Beat', that "it was just someone's dumb idea for the record".

Their cover of the Zombies' *Leave Me Be* can also be heard on *Badger Beat Chronicles* (LP).

Mike Houlihan was later in **The Picture**, who also included John Beaster's brother Mike on drums. (VJ/GM/MW)

David Chalmers (IL>CA)

ALBUMS: 1 PRIMEVAL ROAD (Same Old Label 64109) 1976 R1/R2
2 LOOKING FOR WATER (River Records SRR 1001) 1977 R1
3 ALL NIGHT LONG (River Records) 197? R2

NB: (1) reissued on vinyl (River Records SRR-1000) 1976 with different track line-up. Both editions were released in a gatefold sleeve. (3) was a demonstration-only LP issued in handmade cover.

David Chalmers was from Illinois originally, but relocated to California in the seventies. In the Hendrix style, his first album is full of guitar excursions and decent vocals. It's not a typical heavy guitar record at all. At times it's more in the singer/songwriter mould.

Looking For Water is short on playing time and only contains eight tracks - two of them are remakes of earlier songs. This is a harder-rocking album, with a Hendrix/Mahogany Rush feel.

All Night Long was pressed for demonstration purposes. Only 100 copies were produced. Those that have heard it speak of dreamy arrangements, tasteful guitar work, fine vocals and strong material. (SR/VJ)

Chamaeleon Church (MA)

Personnel:			
	CHEVY CHASE	drms, keyb'ds, vcls	A
	KYLE GARRAHAN	bs, ld gtr, piano, vcls	A
	TED MYERS	gtr, vcls	A
	TONY SCHEUREN	gtr, bs, harpsichord, vcls	A

ALBUM: 1(A) CHAMAELEON CHURCH (MGM 4574) 1968

NB: (1) reissued on vinyl and CD (Akarma AK 130) 2000.

45: Camillia Is Changing/Your Golden Love (MGM 13929) 1968

This sole album is full of great flower-power pop with heavenly vocals that will appeal greatly to fans of **Left Banke** and **Cryan' Shames**. Prior to **Chamaeleon Church**, Ted Myers and Kyle Garrahan had been in **The Lost** and after the band's demise, Myers and Scheuren went on to **Ultimate Spinach**. Kyle Garrahan too pursued a solo career, whilst Chevy Chase went on to fame and fortune with a career in films.

Apparently their album did not truly represent the bands own "sound". During the recording of the album, for example, the bass drum was given its own track but is all but missing from the final mix - Chevy was apparently "rippin' mad" when he heard the final result.... Producer **Alan Lorber** had wanted to give them an easy soft-rock feel - a phrase that didn't even exist back then, but which was somewhat akin to **Orpheus**, who had achieved some success at the time with their blend of soft psychedelia.

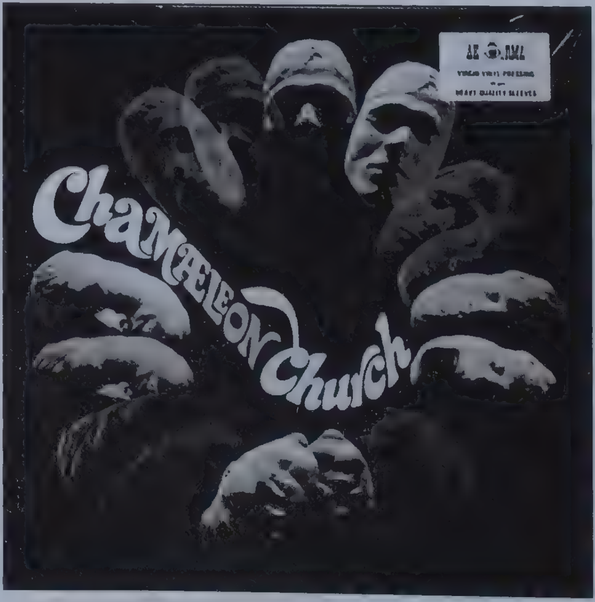
Ted Myers later wrote a song around '72 called *Going In Circles* which was recorded by Three Dog Night as the flip side of one of their biggest hits, *The Family Of Man*. It also was used in a movie called "X, Y & Z". Later Myers recorded an album with studio musicians, called *Glider*, a single *Your Like A Melody* and he is now is an A&R Director for Rhino Records. Tony Scheuren went on to the National Lampoon, where he appeared with Chevy in a road company of "Lemmings" (an off Broadway spoof on Woodstock written by Tony Hendra). After that he was in some other road shows and appeared regularly on the Radio Hour. Scheuren is also featured on several National Lampoon albums, two of which were grammy nominated... *Missing White House Tapes* and *Goodbye Pop*.

Compilation appearances have included: *Off With The Old* and *In A Kindly Way* on *The Best Of Bosstown Sound* (2-CD); and *Off With The Old, In A Kindly Way, Here's A Song, Ready Eddie? (Waltz For Debby), Camillia Is Changing, Your Golden Love, Remembering's All I Can Do, Blueberry Pie, Blueberry Pie* (alt), *Tompkins Square Park* and *Spring This Year* on *Family Circle - Family Tree* (CD). (VJ/MS)

The Chambermen (WA)

45: Louie Go Home/Midnight Hour (Chambermen 1292) 196?

The Chambermen came out of Spokane, Washington and put this out on their own label. *Louie Go Home*, one of the most recorded Northwest songs, can also be found on *Highs In The Mid-Sixties, Vol. 7* (LP). It had a catchy guitar riff and typical garage organ backing. (VJ)



CHAMAELEON CHURCH - Self Titled LP.

The Chambers Brothers (MS)

Personnel:		
GEORGE CHAMBERS	bs	AB
JOE CHAMBERS	gtr	AB
LESTER CHAMBERS	hmnca	AB
WILLIE CHAMBERS	gtr	AB
BRIAN KEENAN	drms	B

ALBUMS: (up to 1977)

				HCP
1	PEOPLE GET READY	(Vault LP(S)-9003)	1966	-
2	THE CHAMBERS BROTHERS	(Vault LP/VS-115)	1967	-
3	THE TIME HAS COME	(Columbia CL 2722/CS 9522)	1967	4
4	THE CHAMBERS BROTHERS SHOUT	(Vault VS-120)	1968	-
5	A NEW TIME - A NEW DAY	(Columbia CS 9671)	1968	16
6	LOVE, PEACE AND HAPPINESS	(Columbia KGP 20)	1969	58
7	FEELIN' THE BLUES	(Vault VS-128)	1969	-
8	THE CHAMBERS BROTHERS GREATEST HITS (2-LP)	(Vault VS-135)	1970	193
9	A NEW GENERATION	(Columbia C-30032)	1971	145
10	THE CHAMBERS BROTHERS GREATEST HITS	(Columbia C-30871)	1971	166
11	OH MY GOD!	(Columbia C-30871)	1972	-
12	THE BEST OF THE CHAMBERS BROTHERS (2-LP)	(Fantasy 24718)	1973	-
13	UNBONDED	(Avco Embassy AV 11013)	1974	-
14	RIGHT MOVE	(Avco Embassy AV 69003)	1975	-
15	THE TIME HAS COME/A NEW TIME - A NEW DAY (2 on 1)	(Columbia CG 33642)	1975	-
16	LIVE IN CONCERT ON MARS	(Roxbury RL-106)	1976	

NB: (1) was also released in the U.K. (Vocalion VA-L/SAV-L 8058) in 1966. (1) reissued on CD (Collectors' Choice 08302) 2007. (2) reissued as *Now Live!* (CD) (One Way 35142) 1999. (2) reissued on CD (Collectors' Choice 08312) 2007. (3) was also released in the U.K. (Direction 8-63407) in 1968. (3) reissued on CD (Columbia/Legacy 63984) 2000. (3) reissued again on CD (Repertoire 2337) 2007 with bonus tracks. (3) reissued on CD (Sony/BMG Special Markets) 2008. (4) reissued on CD (Karusell 635050) 19??. (4) reissued again on CD (Collectors' Choice 08322) 2007. (5) was also released in the U.K. (Direction 8-63451) in 1969. (6) was also released in the U.K. (Direction 8-66228) in 1970. (7) was also released in the U.K. (Liberty LBS 83276) in 1970. (7) reissued on CD (Collectors' Choice 08332) 2007. (9) was also released in the U.K. (CBS 64156) in 1971. (11) was not released and still remains unreleased.

There have been a number of compilations: *Greatest Hits* (CD) (Columbia K-30871) 1988; Goin Uptown (CD) (Sony Special Products) 1995; *Time Has Come: Best Of The Chambers Brothers* (CD) (Columbia/Legacy 65036) 1996 (reissued (Track Records TRA-1038CD) 2003 and (Sbme Special Market 724177) 2008) and *Time* (CD) (Sony Special Products 28912) 1998 (reissued (Collectables Records 9487) 2004).

45s:

			HCP
Call Me/Seventeen	(Vault 920)	1965	-
Pretty Girls Everywhere/ Love Me Like The Rain	(Vault 923)	1966	-
Time Has Come Today/Dinah (PS)	(Columbia 4-43816)	1966	11
All Strung Out Over You/ Falling In Love	(Columbia 4-43957)	1966	-
I Can't Stand It/ Please Don't Leave Me	(Columbia 4-44080)	1967	-
Time Has Come Today/ People Get Ready	(Columbia 4-44414)	1967	-
I Can't Turn You Loose/ Do Your Thing	(Columbia 4-44679)	1968	37
Shout Pt.1/Pt.2	(Vault 945)	1968	83
Girls We Love You/ Just A Closer Walk With Thee	(Vault 955)	1969	-
House Of The Rising Sun/ Get Off My Shoulder	(Vault 967)	1970	-
Love Me Like The Rain/ Pretty Girls Everywhere	(Vocalion VL 9267)	1966	-
Call Me/Seventeen	(Vocalion 9276)	1966	-
All Strung Out Over You/Falling In Love	(CBS 202565)	1967	-
Up Town/Love Me Like The Rain	(Direction 58-3215)	1968	126
Time Has Come Today/Dinah	(Direction 58-3671)	1968	11
I Can't Turn You Loose/ Do Your Thing (PS)	(Direction 58-3865)	1968	37
Are You Ready/You Got The Power To Turn Me On	(Direction 58-4098)	1969	113
People Get Ready/ No No Don't Say Goodbye	(Direction 58-4318)	1969	-
Wake Up/ Everybody Needs Someone	(Columbia 4-44890)	1969	92
Have A Little Faith/ Baby Takes Care Of Business	(Direction 58-4367)	1969	-
Love Peace And Happiness/ If You Want Me To	(Direction 58-4846)	1970	96
Funky/Love Peace And Happiness	(CBS 5389)	1971	106
By The Hair Of My Chinny Chin Chin/ Heaven	(CBS 7689)	1971	-

This group of Mississippi-born brothers started out as gospel singers in the 1950s. Keenan joined in 1965 when they switched to a rock format. They went on to record several albums and singles enjoying five U.S. Top 100 hits. It was their biggest, *Time Has Come Today* which has most relevance to this book. It peaked at No 11 in the US. It is a good example of what might be termed 'psychedelic soul'.

Also noteworthy are the title track from *A New Time A New Day* which features shards of guitar with leslie speaker effect, over what sounds like a black power anthem. The central instrumental section of the track also features a freak-out with lots of strange sound effects and wild guitar... unique violent psychedelia!

The title track from *Love, Peace and Happiness*, reissued on CD (GNPD-2224) may also be of interest: a side-long wonder with a lengthy psychedelic instrumental section in the middle (with lots of wah-wah and echo). This is quite a nice track, but is surrounded by a lot of mediocre, poorly recorded gospel R&B.

They recorded an album, *Oh My God!* in 1972, that remains unreleased and disbanded shortly afterwards, only to reform two years later for *Unbonded*. They followed this with *Right Move* in 1975 and, whilst no new studio recordings appeared after this, they regularly performed live in the decades to follow. Much later they released some live albums; *Live Fillmore West 65* (2004) in Germany and *Live* (2005).

They supported Maria Muldaur on her *Gospel Nights* album and made commercials for Levi jeans. Lester relocated to New York and formed a band with ex-**Electric Flag** bassist Harvey Brooks.

In addtition, the brothers pursued individual projects and The Chambers Family Choir, a gospel group that also included the siblings' own children.

Guitarists Willie and Joe would find work as session men; George went back to singing gospel music and would later become a deacon of his church. Brian Keenan moved to Connecticut, set up a recording studio and worked as a carpenter, but died of heart failure in 1985. Willie performed with the group Vince and The Invinceables at a benefit concert for Arthur Lee of L.A. band **Love** in 2006.

The Chambers Brothers
The Time Has Come
ALL STRUNG OUT OVER YOU
PEOPLE GET READY
SO TIRED
ROMEO AND JULIET
IN THE MIDNIGHT HOUR
WHAT THE WORLD NEEDS
I CAN'T STAND IT
UPTOWN
TIME HAS COME TODAY
PLEASE DON'T LEAVE ME

THE CHAMBERS BROTHERS - The Time Has Come LP.

Compilation appearances include: *Time Has Come Today* on *Nuggets, Vol. 9: Acid Rock* (LP), *Best of '60s Psychedelic Rock (CD)* and *Even More Nuggets* (CD); *You Got The Power* on *Pop Revolution From The Underground* (LP); and *(She Don't Want To) Tie Me Down, Don't Lose Your Cool, Girl, We Love You* and *There She Goes* on *West Coast Love-In* (LP). (VJ/TA)

The Chancellors (NY)

Personnel incl?: CHASE
CROSSMAN

45: On Tour/Rout 66 (D&C Records DC-22) 1966

NB: Reissued (Norton 861) in 2002.

This garage band hailed from Potsdam, New York. They cut the above punker in 1966 for a Schenectady, New York label. *On Tour* has resurfaced on *Back From The Grave, Vol. 8* (CD) and *Back From The Grave, Vol. 8* (2-LP). (VJ/MSh/MW)

The Chancellors (MI)

Personnel incl:	RICK BLOMSTROM	ld gtr	
	RICK GARFIELD	drms	A
	MIKE GILLIAM	bs	
	JIM OVAITT	keyb'ds	A
	BRUCE REINOEHL	gtr	

45s:	One In A Million/Journey	(Fenton 2066) 1966
	Dear John/5 Minus 3	(Fenton 2072) 1967
	Places We Once Knew/ Something For Sure	(Chamus 3448) 1967

The Chancellors were highly-touted and collectable garage-punkers from Lansing, Michigan. Their instrumental Garfield-Ovaitt duet, *5 Minus 3* implies that the band was a quintet.

Compilation appearances include: - *Dear John* on *When The Time Run Out, Vol. 1* (LP & CD) and *Scream Loud!!! The Fenton Story* (2-CD); *Journey* on *Project Blue, Vol. 5* (LP); and *5 Minus 3* on *Killer Cuts* (LP), *Buzz Buzz Buzzzzzz Vol. 2* (CD) and *Scream Loud!!! The Fenton Story* (2-CD). (MW)

Chancellors Ltd (TX)

45: You Be The Judge/From The Sublevels (Dene 101) 1966

From Houston in Texas, **Chancellors Ltd's** *You Be The Judge* is undistinguished, but can be found on the *Riot City!* (LP) compilation. So far as I know they were unrelated to The Chancellors, a sixties punk band who also cut two singles and came from Houston. (VJ)

The Chandells (CO)

Personnel:	DAVE McBEE	
	MARTY SPRITZER	lg
	GUS TRUJILLO	
	ROGER UYEDA	
	STEVE YAMAMOTO	

45: We Are The Ones/
Little Girl, Pretty Girl (Chanteur NPS-102) 1966

This Pueblo, Colorado band's sole single appeared in the summer of '66. Marty Spritzer was later in **Jade.**

The assertive *We Are The Ones* can also be found on *Psychedelic States: Colorado* (2-CD). (MW)

THE CHAMBERS BROTHERS
DIRECTION
LOVE, PEACE AND HAPPINESS

THE CHAMBERS BROTHERS - Love, Peace And Happiness (UK) LP.

Kenny Chandler (PA)

45s:		Treetop/Consideration	(Bandbox 224) 1959
		Drums/The Magic Ring	(United Artists 342) 1961
		Please, Mister Mountain/ What Kind Of Love Is Yours	(United Artists 384) 1961
		Man On The Run/Leave Me If You Want To	(Laurie 3140) 1962
		It Might Have Been/Yours And Yours Alone	(Coral 62309) 1962
		I Can't Stand Tears At A Party/ I Tell Myself	(Laurie 3181) 1963
		I Don't Know Why/Happy To Be Unhappy	(Amy 890) 1963
		S.O.S. (Sweet On Susie)/Come Softly To Me	(Epic 9758) 1965
		Heart/Ain't Gonna Hurt You	(Epic 9862) 1965
		I'll Be Coming Back/Sunshine Sweetheart	(Epic 10009) 1966
		Sleep/Nickels And Dimes	(Tower 354) 1967
	α	Beyond Love/Charity	(Tower 405) 1968
		I'll Be Home/Leave Me If You Want To	(Laurie 3577) 1971

NB: α Also released in the UK (Stateside SS 2110) 1968. There was also a UK 45 *Heart/Wait For Me* (Stateside SS 166) 1963.

Kenny Chandler came from Harrisburg, Pennsylvania. His *S.O.S. (Sweet On Susie)* was a Top 10 Canadian hit in June 1965. Indeed it spent four weeks in the Top 10 and eight in the Top 40. He also charted in the USA with *Heart*. (VJ/GM)

Changing Colours (NY)

45s:		Girl For All Seasons/Want You By My Side	(Tower 457) 1968
	α	Da-Da-Da-Da/Gimme Back	(Tower 492) 1969

NB: α promo copy.

A "groovy" pop group from New York, their first single was produced by Philip Vance and written by Jerry Vance. The second one was produced by Vance/**Curtiss**/Philips for Perceptions Productions and written by **Jimmy Curtiss**, Marcia Vance, Jim Tracy and Parks Wilson. As most of these names can also be found on **The Hobbits** albums, we assume that **Changing Colours** was a studio side project for **Jimmy Curtiss** and his associates based in New York. (SR/MW)

The Changing Scene (?)

ALBUM: 1 THE CHANGING SCENE
(Avco Embassy AVE 33016) 1971

45s:	Is It Really Worth It/ Sing Me Something Pretty	(Fontana 1669) 1969
	Sweet And Sour/?	(Avco Embassy 4538) 1970

This forgotten group sounded a bit like the **Lovin' Spoonful**, with some weird songs. (SR)

Changing Times (TX, Waco/Temple)

45:	I'm Alone/Cry	(Mark VII 1013) 1967

Changing Times operated around the Waco-Temple area of Texas in the sixties. The flip, which has a chiming intro and pleasing vocals, appeared on *Flashback, Vol. 4* (LP) and *Texas Flashbacks, Vol. 4* (LP & CD). (VJ)

The Changing Times (TX, Dallas)

Personnel:	SANDY CHARLES	AB
	RICK DAVIDSON	AB
	GARRY FORD	AB
	DALE HASTINGS	AB
	RICK LAYMON	AB
	JOE REYNOLDS	B

This different Dallas outfit was known as The Gentlemen prior to 1966. They didn't make it onto vinyl at the time but *Texas Flashbacks Vol. 1 - Dallas* (LP) included five unreleased cuts by line-up 'B':- *She Don't Know, About Me And You, Near You Babe, Life's A Game* and *Just Look Back*. None of these have much to commend about them.

Three of the above tracks, *She Don't Know*, *Near You Babe* and *About Me And You* also appear remastered on *Psychedelic Microdots Of The Sixties, Vol. 2* (CD). (VJ)

Changin' Times (NY)

Personnel:	STEVE DUBOFF	A
	ARTIE KORNFELD	A

			HCP
45s:	Pied Piper/Thank You Babe	(Philips 40320) 1965	87
	How Is The Air Up There/ Young & Innocent Girl	(Philips 40341) 1966	-
	I Should Have Brought Her Home/ Goin' Lovin' With You	(Philips 40368) 1966	-
	Aladdin/All In The Mind Of A Young Girl	(Philips 40401) 1966	-
	Free Spirit (She Comes On)/ You Just Seem To Know	(Bell 675) 1967	-
	When The Good Sun Shines/ Show Me The Way To Go Home	(Bell 711) 1968	-

This talented New York City-based songwriter duo would achieve some success but also saw this eclipsed by covers of their songs. A vibrant blend of catchy and occasionally punky folk-rock-pop, some of these titles should be familiar - Crispian St.Peters achieved a U.K. No. 5 with his version of *Pied Piper*, which was also covered by the **Human Bein(g)z**, La De Da's, and both the **Aces Combo** and Tony & The Fabulous Spades on their respective Justice albums. It was originally a minor hit for the **Changin' Times**. New Zealand's garage gods the La De Da's also covered the **Changin' Times** finest moment *How Is The Air Up There* - hear it on *Ugly Things, Vol. 3* (LP) or *Wild Things, Vol. 1* (LP). It's a dynamic snarling garage-pop blast that would've fit right into the **Standells**' repertoire. Just a month or so after *Aladdin* appeared, it was covered by the **Bo Street Runners**.

Artie Kornfeld went on to be one of the quartet that created and organised Woodstock - with Joel Rosenman, John Roberts and Michael Lang. Steve Duboff subsequently released a solo single - *In The Peaceful Valley (Woodstock '69)/Song For You* (Cotillion 44051) 1969.

Their names continue to turn up on songwriting credits and as arrangers or producers of other acts. Steve Duboff and Dave Morris composed *Out Of Sight, Out Of Mind* was covered by **The Marauders**, **Limey & the Yanks**, the **Bit 'A Sweet**, and in the eighties by the Outta Place. Artie Kornfeld production credits include singles by the **Bassetts**, Carnival Connection, Guild Light Gauge, Tuneful Trolley and the Unclaimed (with **Milan**), **Bert Sommer**'s eponymous album on Kama Sutra in 1971 and **Swampgas**.

Compilation appearances have included: *How Is The Air Up There* on *Open Up Yer Door, Vol. 2* (LP), *Vile Vinyl, Vol. 1* (LP) and *Vile Vinyl* (CD); *Pied Piper* on *Turds On A Bum Ride, Vol. 5* (CD); and *Thank You Baby* on *Turds On A Bum Ride, Vol. 6* (CD). (MW)

Changin' Tymes (TN)

Personnel:	BRUCE BARHAM	bs, vcls	A
	CHARLES FERRER	gtr	AB
	GLEN FRAZIER	ld gtr	AB
	LARRY MOORE	drms	AB
	BRIT WARNER	12-string, organ, vcls	AB
	WAIN BRADLEY	bs	B

45:	Chicago Street Fight/Blue Music Box	(M.U.M.A. Muma 1) 1968

A gloriously rare single on the 'Memphis Underground Music Association' label whose design incorporates the peace salute. The choice cut *Blue Music Box* - "a ferocious 1968 grinder that's reminiscent of a track off MC5's *Kick Out The Jams*" - kicks off the essential CD compilation *A Lethal Dose Of Hard Psych.*

More recently the track appeared on *A History Of Garage And Frat Bands In Memphis* (CD) compilation, whose companion book by Ron Hall gives the personnel above and tells their story ('Playing For A Piece Of The Door', published in 2001 by Shangri-La Projects). (MW/ELn)

The Changin' Tymes (AL)

Personnel incl:	R. GRAY	A
	F. KING	A

45:	Bye Tyme/Just A Little	(Vaughn-Ltd 752) 1966

Not to be confused with the identically-spelt (but later) outfit from Memphis, this group were from somewhere in Alabama. *Bye Tyme* is a moody but smoothly-paced jangle-rocker, whose inner pain is revealed only by some unexpected crashing fuzz chords towards the end. It merits repeated plays and can be found on *Psychedelic States: Alabama Vol. 1* (CD). (MW)

Changin' Tymes (NC)

Personnel incl: HAROLD TRAMMELL

45s:	We'll Be Free/You Had It Made	(Hard Times 5810/1) 1968
	If You'll Love Me Again/Nobody	(Hard Tymes 5979/78) 1969

It appears that many Carolina "garage" bands on labels like Justice were heavily indebted to James Brown for their soulful sounds. Here's another example from a Taylorsville, North Carolina band who put out a brace of singles on their own Hard Times/Tymes label. Their debut couples a soulful JB-style shuffler with a frantic frat-dancer, replete with 'yeh yeh yeh's'. (MW)

Chantays (CA) - see **Ill Winds, Leaping Ferns (CA)**.

The Chants (TX)

45:	Hypnotized/Elaina	(B.Ware 869) 1966

This was a mid-sixties folk-punk band from Dallas in Texas. You can also check out *Hypnotized* on *Flashback, Vol. 3* (LP), *Texas Flashbacks, Vol. 3* (LP & CD), *Highs In The Mid Sixties, Vol. 11* (LP), *Gathering Of The Tribe* (LP) and *Gravel Volume One* (CD). *Elaina* has been included on *Punk Ballads Sampler* (LP) and *Sixties Archives Vol. 5* (CD). (VJ)

The Chaparrals (TX)

Personnel:	JAMIE BASSETT	bs, hmnca	ABC
	STEVE KARNAVAS	drms	ABC
	CHUCK McKAY	vcls, gtr	ABC

WAYNE ROSSEE	ld gtr	ABC
TOMMY CASHWELL	keyb'ds	B
VERNON WOMACK	keyb'ds	C

This much-travelled mob formed in North Texas State University late in 1964. They journeyed to Miami and then headed to Orlando where Cashwell joined their ranks. His connections with a booking agency got them gigs throughout the South but the rest of he band were not interested in gigging in the North so they parted company with him. Returning to Dallas in 1966 and adding Womack to their line-up they recorded a number of songs which were unable to attract any record labels at the time but which have subsequently been compiled (see below). In 1968 they set off again to try their luck in California. After a spell in L.A. they split up in San Francisco. Karnavas remained there forming The Snakes with ex-**Briks** vocalist Cecil Cotton, but the rest went back to their homeland.

Compilation appearances have so far included: previously unreleased versions of *So Good* on *The Cicadelic 60's, Vol. 5* (LP) and *Acid Visions - The Complete Collection, Vol. 1* (3-CD); *Get Off My Cloud, If Your Heart Were Only Wise, Move On, One More Time, Satisfaction, So Good, Wake Up, Girl* on *Texas Punk, Vol. 7* (LP); *Get Off Of My Cloud, If Your Heart Were Mine, I'll Go Crazy, Move On, One More Time, Satisfaction, So Good* and *Wake Up, Girl* on *Acid Visions - Complete Collection, Vol. 3* (3-CD); *I'll Go Crazy* on *Texas Punk, Vol. 9* (LP); *Blues From A Jefferson Airplane* and *Respect* on *The Cicadelic 60's, Vol. 4* (LP) and *The Cicadelic 60's, Vol. 2* (CD); and a previously unreleased version of *I Tried So Hard* on *Epitaph For A Legend* (2-LP). (VJ)

The Chaparrals (PA)

Personnel:	RICK ABEL	drms	A
	BRENT BERWAGER	horns	A
	JERRY BASTAS	bs, keyb'ds	A
	JIM HOFFMAN	horns	A
	JACK KROH	vcls	A
	JOHN ROBERTS	gtr	A
	SONNY SINGER	gtr, vcls	A
	MEL WEAVER	bs, keyb'ds, sax	A

ALBUM: 1(A) TIMES TO REMEMBER (Dee Bee 21768) 1968 R2

This Glen Rock, Pennsylvania garage-rock band concentrated on soul covers by the like of Eddie Floyd, Georger Clinton and Otis Redding. (VJ)

The Chapin Brothers (?)

Personnel incl: HARRY CHAPIN vcls A

ALBUM: 1(A) CHAPIN MUSIC! (mono/stereo) (Rock-Land RR-66) 1966 SC

45s:		When Do You Find Time To Breathe/ Someone Keeps Callin' My Name	(Rock-Land RR 663) 1967
	α	Old Time Movies/ The Swinging Group	(Rock-Land RR 664) 1967
		Workin' On My Life/The Only Thing (You Ever Really Have To Do Is Die)	(Epic 10761) 1971

NB: α shown as by 'Chapins & Will Jordan's Friends'.

This was Harry Chapin's first group, in which he recorded with his two brothers and their father (on drums). Their *Chapin Music!* was a mix of harmony pop and folk with some garage tracks. In the seventies, Harry Chapin would become a popular mainstream pop singer/songwriter issuing many best-selling albums before his untimely death in an auto accident. (SR/MW)

Chaplin Harness (NJ)

Personnel:	RAYMOND BOZARTH	vcls	A
	NICHOLAS FANELLI	bs	A
	RICK IANNACONNE	gtr	A
	JOSEPH MINGORI	keyb'ds	A
	EDWARD MONROE	gtr	A
	WILLIAM VESPE	drms	A

ALBUM: 1(A) CHAPLIN HARNESS (w/insert and plain sleeve) (M.O.D. Sounds FW-8069) 1969 R2

NB: (1) reissued on vinyl (Void 34) 2005 with a new cover and a bonus tracks in a limited edition of 600 copies. (1) reissued on CD (Gear Fab GF-237) 2009.

This demo album was recorded in Camden, New Jersey during 1969. It is thought that only 50 copies were pressed for demo purposes. It's a guitar/organ hippie-rock jam with some progressive moments which the Void reissue brought to a wider audience. As with many unsigned rock acts of the period, 1969-1970, there's a rag-tag bag of styles and influences ... falling somewhere between blues-rock, underground, neo-prog, and lounge, with smatterings of soul and jazz thrown in to spice it up ... and therein lies the problem. Ultimately, they fail to impress because of a lack of identity and conviction as to their direction. Ray Bozarth died in the late seventies. (VJ/MW)

Betsy Chapman (?)

ALBUM: 1 A GIFT OF LOVE (Capitol ST 260) 1970 SC

Another obscure album on Capitol, this one was recorded by a pure-voiced female folk singer covering Ewan MacColl, **Buffy Sainte-Marie** and some Erik Satie pieces set to lyrics with some light baroque arrangements. At least one single was issued from this album. (SR)

Chapparals (TX) - see **The Chaparral Trio (TX)**.

The Chapparal Trio (TX)

45: Roxanne/Without You (Notsuoh C 003/4) 1968

Formed by three brothers from Houston and sometimes known as the Chaparrals (or Chapparals if some people's spelling is to be believed). *Roxanne* sounds like a late sixties Beatles rocker inspired by Chuck Berry but filtered through the **Moving Sidewalks;** it can be heard again on *Houston Hallucinations* (LP) and *A Deadly Dose Of Wylde Psych* (CD). (VJ/MW)

The Chaps (AR)

Personnel?:	MARION DON BOCHETTE	gtr, vcls, hrmnca	AB
	DOUG FULMER	drms	A
	MAC HEIRD	bs	ABC
	STUEART MATLOCK	keyb'ds, vcls	ABC

Chaplin Harness

CHAPLIN HARNESS - Self Titled CD.

JAMES L. WOODFIELD	ld gtr, vcls	AB
KENNY RED	drms	B
MIKE SCOGGINS		C

45s:	Tell Me/Forget Me	(Paula 236) 1966
	Remember To Forget Her/You'll Be Back	(Paula 250) 1966
	To Kingdom Come/Wait A Minute	(Soft 1032) 1969
	Jemima Surrender/Ozark Smokehouse	(Soft 1032) 1969
	Maybe I'm Amazed/Wait A Minute	(Soft 1032) 1970
	Golden Slumbers - Carry That Weight/ Ozark Smokehouse	(Soft 1033) 1971
	Get Me Off This Plane In Time/ Little Red Wagon	(Soft 1043) 1971
	Cry, Just A Little/Ozark Smokehouse	(Demand 303) 19?
	Population Zero/Water Hole	(Madella 105) 19?

Previously thought to be from the Dallas/Fort Worth area, these chaps originated from Pine Bluffs, Arkansas. Both the singles on Paula are in the garagy beat/folk-rock camp. *Wait A Minute* features continuous fuzz over a trotting beat, broken only by the unexpected intrusion of a harpsichord... unusual and cool, especially the freaky ending.

After a year on the road, Woodfield left to join **The Uniques** and Bochette relocated to South Carolina. Matlock and Heird led the band throughout several line-ups in the mid-seventies before forming Matlock.

The last two singles listed above may fill in the obvious gap before the appearance of the later singles on Soft, by which time they'd moved onto a much heavier rock style. They may be the same Chaps who accompanied L.B. Gibson on his 1969 outing, *Treat Her Right/Oh Boy* (Charay 1003).

Compilation appearances include: *Tell Me* on *Sick And Tired* (LP), *Psychedelic States: Arkansas Vol. 1* (CD) and *Trip In Tyme Vol. 2* (CD); *Remember To Forget Her* on *Psychedelic States: Arkansas Vol. 1* (CD); and *Wait A Minute* on *Sixties Rebellion Vol. 2* (LP) and *Sixties Rebellion Vol's 1 & 2* (CD). (VJ/MW)

Chapter VI (CA)

45:	Fear/Oracle	(Original Sound OS-78) 1968

This obscure group was from L.A. *Fear* is a good organ driven mid-tempo track with an excellent intro and male vocals, whilst *Oracle*, is also an interesting organ-driven piece. The single was produced by Brian Ross with *Fear* written by Mike Payne and the flip penned by D.Mandish/S.Libbea and R.Helgeson.

In 1991 the Fuzztones covered *Fear* on their *Braindrops* album.

Fear has been compiled on *Boulders, Vol. 6* (LP), *Fuzz, Flaykes & Shakes Vol. 6* (LP & CD) and *Shadows Falling* (CD). (SR/MW)

Charade (OH)

45:	And You Do/Somebody's Watching You	(Epic 5-10644) 1970

Produced by Barry Kornfeld, **Charade** was a heavy rock group from Cleveland, Ohio with horns and fuzz guitar. *And You Do* is a good cover of the **Sly Stone** song. The band included former members of **Bocky & The Visions** plus two former members of Dick Whittington's Cats, previously Richie & The Fortunes. (SR)

Chargers (WA)

45:	Taxi/I'm So Alone	(Julian J-106) 1966

This obscure single was by a Wenatchee, Washington band. Compilation appearances have included: *Taxi* on *Garage Punk Unknowns, Vol. 2* (LP) and *I'm So Alone* on *Teenage Shutdown, Vol. 6: I'm Down Today* (LP & CD).

Some members were later in Double Image. (VJ/MW)

Chariot
Promotional Copy

CHARIOT - Self Titled LP.

Chariot (?)

Personnel:	PUG BAKER	drms	A
	LARRY GOULD	bs, vcls	A
	MICHAEL KAPLAN	gtr, vcls	A

ALBUM: 1(A)	CHARIOT	(National General NG 2003) 1971 SC

NB: Some promo copies of (1) exist. (1) reissued on CD (Radioactive RRCD103) 2005.

Chariot was described by some as a Cream-influenced blues and hard-psych trio, others find them more progressive with cosmic flower-power sensibilities. Previously known as **Chakras**, they evolved out of a sixties band called The Knack and the above album was recorded in Hollywood. National General was owned by the National General Cinema Corporation and their releases were distributed by Buddah.

English-born drummer Pug Baker went on to play with a number of minor bands, such as the RCA-signed **Rocking Horse**, and **Waves**, a group that enjoyed a short tenure with Epic. Baker is still bashing the skins, and is currently plying his trade with southern rockers Ghost Riders. (VJ/SR/SBn/CF)

Charisma (CT)

Personnel:	MIKE DeLISA	vcls	AB
	BERNIE KORNOWICZ	gtr, organ (A) bs (B)	CD
	SUZI LANGLOIS	lyrics	ABC
	TOM MAJESKY	gtr, vcls	ABCD
	RITCHIE TORTORIGI	drms	ABC
	GEORGE TYRELL	bs	A
	BOB MOCARSKY	keyb'ds, perc	BC
	RAY MASE	trumpet, piccolo trumpet and coronetto	CD
	PAUL MIDNEY	sax, flute	CD
	JIM ROSELLE	keytb'ds	C
	MIKE REYNOLDS	keyb'ds	CD
	BRIAN SALKE	vcls	D

ALBUMS:1(A/B)	CHARISMA	(Roulette SR-42037) 1969
2(C)	BEASTS AND FIENDS	(Roulette SR-42054) 1970

45s:	Bizwambi/?	(Roulette 7075) 1970
	What It's Like/?	(Roulette 7096) 1971

Charisma was centred around Rich Tortorigi and George Tyrell. Both of them had been members of a New Britain, Connecticut soul band called The Mantiques. The Mantiques had been one of the three main horn-based bands in New Britain in the mid to late sixties. In 1968, Rich Tortorigi recruited Tom Majesky to play guitar with The Mantiques, following their break-up. Tom then recruited Bernie Kornowicz, former bassist of The Last

Five, to share guitar and organ duties. The final acquistion to the group was folk singer Mike DeLisa to sing lead vocals.

In 1969 The Mantiques signed with Roulette Records as a convenient tax write off to record an album. The album was produced by Ed Vallone and most of the songs were penned by Bruce McGaw. During the recording of the album, there was a stand-off between the band and their management over their name and eventually the band was told their name would be **Charisma** - a name they hated.

Following the recording of *What's It Like*, the first track on the album at Vanguard Studio in New York City, George Tyrell quit the band, Bernie Kornowicz became the bass guitarist, Tom Majesky took over as lead guitarist, and a new organist Bob Mocarsky was recruited:. The remainder of the album was recorded at Incredible Sound Studios in New York City. The only original cut on the album was *A Truth Emerged* penned by Suzi Langlois (their lyricist) and Bob Mocarsky. There's also a cover of **Sono Bono's** *Bang Bang*. Another cut, *Yesterday's Folks Medley* was originally on the **U.S. 69** album. Overall, the album is in a psych/prog style with some light jazz touches and a good dose of humour. Of the Bruce McGaw compositions, *Miss Willoughby* was clearly inspired by the Beatles and there's a Procol Harum feel to *Death Of Me*.

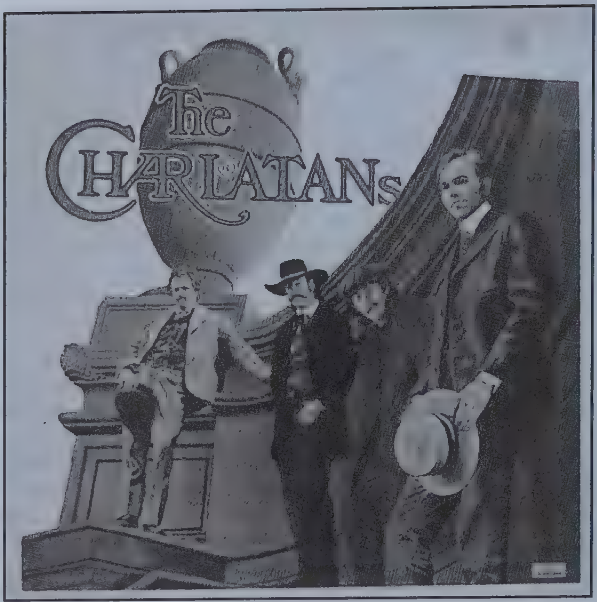
Prior to recording the second album, Mike DeLisa decided to quit and Tom Majesky took over vocals. *Beasts and Fiends* was recorded at the Record Plant in New York City during the summer of 1970. While credit was given to Bruce McGaw and Ed Vallone for production, the album was in fact produced by **Charisma** under the guidance of Jack Hunt (one of the top engineers at the time who'd produced the 'Woodstock' album). The album was housed in an amusing cartoon cover. *Dirty Pigs Don't Get Far In This World*, *The Age Of Reptiles*, *The No-Tell Motel* and *Bizwambi, Ritual Dance Of The Reptiles*, all penned by Majesky and Langlois, pay witness to their unusual sources of inspiration. Several tracks are purely instrumental, with interesting keyboards and guitar parts.

Both albums sold better in Europe than they did in the USA, because there was more of a market for this style of music there. **Charisma** was offered an option to record a third album for Roulette Records, but did not take it up, which in retrospect was probably a mistake.

Rich Tortorigi and Bob Mocarsky then decided to leave the band, but Tom and Bernie recruited Jim Roselle and Mike Reynolds and Jim in turn recruited Paul Midney and Ray Mase. **Charisma** briefly became Midney (after Paul), but then reverted back to **Charisma**. Paul eventually quit the group and got into meditation and Ray went on to play with the American Brass Quintet. About this time **Charisma**, assisted by sound engineers Ron Scalise (now at ESPN) and Norman Campbell (now in California) began building a recording studio and spent the next few years in it. To finance this they had to play more commercial music. They auditioned several singers as front men and finally decided on Brian Salke. He did not appear with them when they preformed live, but he did appear on some of their later recordings. These were recorded between 1973-76, but remain unreleased. **Charisma** split in 1976. Their records are still largely ignored and hard to find. (SR/VJ/MW)

THE CHARLATANS
ALABAMA BOUND

THE CHARLATANS - Alabama Bound LP.



THE CHARLATANS - Self Titled LP.

Charisma (FL)

ALBUMS: 1 CHARISMA IS RAPTURED (Rite 29555-6) 197? R1
2 LAST DAYS (Rite 32700) 197? R2

This **Charisma** from Florida was a young Christian band that recorded crude (mostly) singer/songwriter material. The second album is considered the stronger of the two. (VJ)

Charity (CA)

Personnel:			
	BLOSSOMS	vcls	A
	JOHN CORTINAS		A
	WALT FLENNERY		A
	KENT HENRY	gtr	A
	JEFF OXMAN	vcls	A
	JAMES PETERS		A

ALBUM: 1(A) CHARITY NOW (Uni 73061) 1969

45: Never Change Your Mind/I Still Love You (Uni 55159) 1969

A Los Angeles outfit whose main claim to fame was the inclusion of Kent Henry, previously of **Genesis** and later of **Steppenwolf**. The album, which I haven't heard, is yet to excite collectors but some felt it deserved a mention.

Walt Flannery had earlier played with **Love Exchange**. (VJ)

Charity (CA)

ALBUM: 1 CHARITY (Gospel Jubilee FM 75011) 1975 SC

Here's a custom pressed Christian folk-rock album with male and female vocals, some fuzz guitar, and flute. (VJ)

The Charlatans (CA)

Personnel:			
	MIKE FERGUSON	piano	AB
	GEORGE HUNTER	vcls, harp	ABC
	SAM LINDE	drms	AB
	RICHARD OLSEN	bs	ABCD
	MIKE WILHELM	gtr	AB D
	DAN HICKS	gtr, vcls	BC
	PATRICK BOGERTY	piano	C
	TERRY WILSON	drms	CD
	DARRYL DE VORE	keyb'ds	D
	(LYNN HUGHES	guest vcls	B)

ALBUM: 1(B) CHARLATANS (Philips 600.309) 1969 R1

NB: (1) reissued on vinyl (Eva 12004) 198?. They also recorded an unreleased album for Kama Sutra in 1966, this first appeared on vinyl in Italy (Groucho #MAR-X) 19?? in both picture disc and standard black vinyl versions, and later in France as *Alabama Bound* (Eva 12017) 1983. More recently (1) has been reissued on CD (One Way 31442) 1995 which also includes their first 45 for Kapp. Ace has issued *The Amazing Charlatans* (Big Beat CDWIKD 138) in 1996, a 23-track CD with four unreleased tracks, recorded with **Sly Stone** in 1965, and nine demo recordings from 1966. It also includes a commercial they did for Groom and Clean hairdressing in 1966. There is also a very limited reunion album from 1991.

45s: The Shadow Knows/32-20 (PS) (Kapp 779) 1965
Radio Spot (Special DJ release of them talking)/
Radio Spot (Special DJ release of them talking) (Philips 34) 1969
High Coin/When I Go Sailin' By (PS) (Philips 40610) 1969

The Charlatans were the very first San Francisco underground rock band. Their story begins back in the summer of 1964 when George Hunter, inspired by the Beatles, decided to form a rock band. He got together with Richard Olsen, an old college friend, and Mike Wilhelm, a folk singer who had been at school with him. Later that year, Mike Ferguson, who owned an antique shop in San Francisco and had just returned from a trip to Mexico, joined as pianist. Sam Linde was their original drummer, although he was later replaced by Dan Hicks. Hicks had known some of the group at the San Francisco State College. He had done a bit of drumming but his interest really lay in guitar and vocals. At the start the group played Chuck Berry numbers and R&B standards like *Got My Mojo Working* and *My Babe* but gradually they evolved the folk-rock repertoire for which they had become famous. Eventually the group was offered a residency at the Red Dog Saloon in Virginia City, Nevada, one of the states adjacent to California. Virginia City, once a thriving mining town, was in danger of becoming something of a ghost town when the silver ran out and its population fell from 30,000 back in the 1870s to just 450 in the 1960s. However, around the late sixties it became a tourist haunt for people armed with cameras and interested in America's history. The manager of the Red Dog Saloon had originally wanted **The Byrds** to play there, but by then their *Mr. Tambourine Man* single had given them international popularity so he had to settle for **The Charlatans**. To mark the occasion of their first appearance Mike Ferguson designed what is generally thought to have been the first rock poster. Here **The Charlatans** acted as a magnet for the whole hippie scene. News of them soon got around and acid heads came from Reno, 'Frisco and as far afield as Seattle and Los Angeles to hear them play. The Red Dog Saloon predated any of the San Francisco venues and at the time it was the only place on the West Coast where you could hear the new music. When the group arrived at the saloon they were submitted to an unexpected audition - they did this out of their heads on acid! Apparently, The **Charlatans** had no hassle from the police - there were only a handful of them anyway and they all used to listen to the band, on one occasion even the Governor of Nevada being in the audience.

But things began to go wrong. Despite being packed almost every night, the saloon made a loss because no admission charge was levied so profits could only be made from beer and wine sales. The owner had left his 22-year-old son in charge and was not pleased when he found, on returning to discover the reasons for this loss, that everyone was having a ball at his expense. To make matters worse his visit coincided with two members of the group getting busted on the way back from San Francisco with more drug supplies for the group.

Eventually the band headed back to San Francisco for good, taking with them a reputation on a par with anybody. Before long, record companies began to take an interest in them and they eventually signed with the **Lovin' Spoonful**'s label, Kama Sutra. In retrospect, they would have done better to wait for a company to offer them the sort of advance RCA had offered **The Jefferson Airplane**. The group cut a nine-track album for Kama Sutra which included the Buffy St. Marie song *Codine* (later recorded by many other 'Frisco bands), amazing versions of traditional songs like *Alabama Bound* and *32-20 Blues*, and the old Coasters' song *The Shadow Knows* and two songs featuring Lynne Hughes, who worked as a barmaid at the Red Dog Saloon (and later sang with **Tongue and Groove** and **Stoneground**) on vocals - *Side Track* and *I'd Rather Be The Devil*. **The Charlatans** had wanted *Codine* backed by *32-20* released as a single, but the record company got cold feet because of the mention of 'drugs' in *Codine* and cut off all contact with the band. This was disastrous for **The Charlatans** and ironic when one considers that the song was condemning drugs rather than advocating their use.

At this point, Mike Ferguson left the group to join **Tongue and Groove** with Lynne Hughes, to be replaced by Patrick Bogery, and Dan Hicks gave up the drums to concentrate on the rhythm guitar. So Terry Wilson, who had been playing with David LaFlamme and Jaime Leopold in a group called The Orkustra came in on the drums. But they struggled to get work and Hicks, Bogerty and Hunter left the group for good. Hicks departed to set up Dan Hicks and His Hot Licks. The remaining three (Wilhelm, Olsen and Wilson) recruited a keyboard player Darryl De Vore and were determined to have a final fling. They negotiated a new contract with Philips, although the resulting album was a mediocre affair. This time **The Charlatans** called it a day for good.

The tragic story of **The Charlatans**, probably one of San Francisco's most talented bands, that of a group taken for a ride by its record company, was sadly typical of this era.

Readers of this book may also want to check out a solo album *Wilhelm* (Zig Zag UA 221) released in 1976, featuring Mike Wilhelm and a host of session musicians. Many consider that side one captures **The Charlatans**' spirit far better than their albums did.

Dan Hicks has recently toured to promote the new Hot Licks album *Beatin' The Heat*, a studio recording featuring guests Elvis Costello, Rickie Lee Jones, Brian Setzer, Tom Waits and Bette Midler. Richard Olsen still performs with his Richard Olsen Orchestra. George Hunter now runs a cabinet making shop in Sonoma county. Mike Ferguson died from complications of diabetes in the early eighties.

The CHARLATANS

THE CHARLATANS - Amazing Charlatans CD.

The CHARLATANs
LIVE: 1967-REUNION 1991
PLUS PREVIOUSLY UNRELEASED TRACKS BY DAN HICKS AND THE FLAMIN' GROOVIES
LIMITED EDITION OF 200 COPIES

THE CHARLATANS - Live Reunion 1991 LP.

Two albums from Eva *The Charlatans* (Eva 12004) and *Alabama Bound* (Eva 12017) collect their material, but the recent CD reissues from Ace and One Way are superior.

Compilation appearances have so far included: *32-20* and *The Shadow Knows* (45 versions) on *Mindrocker, Vol. 3* (LP); *Codine* (unreleased version) on *Nuggets, Vol. 7: Early SFO* (LP); *Codine* on *Nuggets Box* (4-CD); the previously unreleased *Number One* on *The Autumn Records Story* (LP); *Number One* and *Jack O' Diamonds* on *The California Christmas Album* (LP) and *Number One* and the previously unreleased *Alabama Bound* on *Love Is The Song We Sing* (4-CD book). (VJ)

The Charles (NY, 1)

45: Motorcycle/Down By The Riverside (Calliope 138) 1966

Another very obscure act, they were Buffalo, New York's answer to **Leather Boy Milan**. The flip is a catchy pop effort with electric piano, wimpy only by comparison to the top side.

You can also check out *Motorcycle* on *Scum Of The Earth, Vol. 1* (LP), *Scum Of The Earth* (CD) and *Victims Of Circumstance, Vol. 2* (LP & CD). (VJ)

Charles (NY, 2)

ALBUM: 1 AT HARLOW'S (Cube CLP 306) 196? R1

This New York vocalist is backed by a garage band on this album. On offer are pretty awful versions of *Satisfaction*, *Time Is On My Side*, *Hang On Sloopy*, *It's Alright Now* and *Yellow Submarine* among others. (VJ)

Charlie D. and Milo (?)

ALBUM: 1 CHARLIE D. AND MILO (Epic BN 26539) c1970

This soft rural-rock and folk-rock duo went totally unnoticed at the time on this major label. They mixed their original material with covers of Dylan and **Richard Farina**. (SR)

Charlie Nothing (CA)

ALBUMS: 1 THE PSYCHEDELIC SAXOPHONE OF CHARLIE NOTHING (Takoma C-1015) 1967 R1
2 INSIDE OUTSIDE (No label) 1969 R2

This was a Los Angeles project. The first album contains some freaky sax and was said to have been recorded on acid. It consists of just two tracks. The 19.25 minute title track adorns side one and side two is comprised of the 14.19 minute *In Eternity With Brother Frederick*. The second album features bongos and flute. An EP and single were also recorded. (VJ)

Charmer (FL)

Personnel:			
	TOM DELLING	drms	A
	DUANE HITCHINGS	keyb'ds, effects	A
	STEVE ROSS	vcls, gtr	A
	RON SPACER	bs	A

ALBUMS: 1(A) YOUR PRESENCE REQUESTED (Illusion CM-1070) 1976 R1
2(A) DO IT TO IT (Illusion CM-1071) 1976 R1

Charmer was a hard-rock/AOR group. All 10 songs on their first album are composed and produced by Steve Ross and recorded in Florida. The first track, *Psychedelic Ride*, is a raucous boogie hard-rock jam and psychedelic only by title. There is a hint of psychedelia in *Mirror Of Darkness* and *Fun Of Your Lies*. *Way Home* has a good swirling guitar and a garage feelin'. In a wilder garage vein is *Zodiac Blue*.

Duane Hitchings was in **Cactus** for their *'Ot 'N' Sweaty* album, and their final album as The New Cactus Band. The first **Charmer** album may have been recorded some time before it was issued. (VJ)

SAN FRANCISCO
INTERNATIONAL
POP FESTIVAL

SAN FRANCISCO INTERNATIONAL POP FESTIVAL Vol. 1 (Comp LP) including Charolette Wood.

Charolette Wood (CA)

Friendly Indians was the last recording by **The E-Types** in 1967. It was released along with *Good Day* in 1968, on the *San Francisco International Pop Festival, Vol. 1* (LP) compilation (Colstar 1005), recredited by their manager Ron Roupe to the fictional outfit **Charolette Wood**. Check out Jud Cost's full story on the *Introducing The E-Types* CD (Sundazed SC 11026).

Friendly Indians also appears on *Son Of The Gathering Of The Tribe* (LP) and *Psychedelic Patchwork Vol. 1* (LP & CD). (MW)

The Chartbusters (DC)

Personnel incl:			
	MITCH CORDAY	drms	A
	JOHN DUBAS	bs	A
	VINCE GIDEON	gtr	A
	VERNON SANDUSKY	gtr, vcls	A

HCP

45s: She's The One/
Slippin' Thru Your Fingers (Mutual 502) 1964 33
Why (Doncha Be My Girl)/Stop The Music (Mutual 508) 1964 92
You're Breakin' My Heart/
Can't You Hear Me Calling (Mutual 511) 1965 -
New Orleans/Lonely Surfer Boy (Crusader 118) 1965 134
Kick Wheeler/Selfish Girl (Crusader 124) 1965 -
One Bird In The Hand Is Like Two Birds In The Bush/
Maybe (Crusader CRU-129) 1966 -
One Bird In The Hand Is Like Two Birds In The Bush/
Leavin' You (Bell 652) 1966 -
Grass Houses/Dance Dance (Bell 683) 1967 -

Originally known as Bobby Poe & The Poe Kats, from Kansas, they moved to Washington DC at the start of the sixties. Bobby Poe dropped out of performing to handle the management side, but the remaining members carried on under the same name, backing Big Al Downing. In 1964, as a side project and in response to the wave of Invasion sounds, they cut *She's The One* with the above line-up as **The Chartbusters**, and bust 'em they did! This meant leaving the comfort of Big Al and going for it as a bona-fide sixties band. They took their chance and, having invaded the sixties invasion, stayed with it through to the end of the decade. Few genuine rock'n'roll groups from the fifties can have made the transition more successfully or lastingly.

Vernon Sandusky later became lead guitarist for Roy Clark, a guitarist, banjo and fiddle player from Virginia.

She's The One can also be heard on *Nuggets, Vol. 4: Pop Part 2* (LP), and *Why (Doncha Be My Girl)* has resurfaced on *Too Much Monkey Business 3* (LP). (MW)

The Chasers (CO)

Personnel incl:	RICHARD FRASE	drms	
	DAVE MYERS	ld vcls	
	JOHN RIVERA	gtr	
	TROY VALDEZ	bs	

45s:	You Can't Buy Love/I'm Sure	(C L W 45-6597)	1965
	Believe Me/Rainy Duffy's Blues	(Round & Round 4504)	1967
	Let Me Kiss Away Those Teardrops/ Unchain My Heart	(Top Ten R-2299)	1967

From Colorado Springs this outfit released three singles before evolving into The Chosen Few (not ANOTHER one!), who chose not to release anything.

Their debut features a jerky beat number backed by *I'm Sure* - a lilting, garagy ballad where Merseybeat meets the early **Byrds**; no surprise that it featured on the jangley-folk/punk compilation *Byrds Won't Fly Today* (LP). By their final single in 1967, the sound was fuller and more confident yet they'd retained a 1964-5 beat/dance sound - *Unchain My Heart* features a brass section with a strong club/show-band vibe.

Other compilation appearances include: *I'm Sure* on *Wyld Sydes Volume 9* (CD); and *Believe Me* and *Unchain My Heart* on *Psychedelic States: Colorado* (2CD). (MW)

The Chasers (TN)

Personnel:	STEVE COWAN	sax,vcls	ABC
	LEON DAVIDSON	ld gtr	ABC
	JERRY HOUSTON	drms	AB
	MIKE MAFFEL	bs	ABC
	WALLY WRIGHT	keyb'ds	AB
	LARRY STROUP		B
	GLENN JOHNSON	vcls	C
	PATRICK WITHERS	trumpet	C
	GARY TAYLOR	drms	

45:	I Need Your Lovin'/Since You Left Me	(Style 45-1931)	1966

In 1965 Memphis's **Chasers** formed and entered the studio debut at the end of the year; the single appeared early in 1966. *I Need Your Lovin'* is an appealing marriage of frat'n'soul rather than garage'n'beat; hear it on *A History Of Garage & Frat Bands In Memphis Vol. 2* (CD). In 1967 they won the "World Championship Battle Of The Bands" final in New Jersey yet no further releases appeared and the band folded in 1968. Read all about them in Ron Hall's book 'Playing For A Piece Of The Door' (Shangri-La, 2001). (MW)

Chateaus (KY)

Personnel:	DONNIE BARKER	vcls	AB
	FRANK BUGBEE	ld gtr	AB
	JOHNNY COFFMAN	drms	AB
	BILL GARRETT	vcls	A
	GARY HARROD	violin	A
	GARY KING	sax	A
	MIKE MACKON	keyb'ds	A
	BILL ROWE	sax	AB
	TINSLEY STUART	violin	A
	BOBBY WEBB	bs	A
	BILL KING	keyb'ds	B
	WAYNE KING	sax	B
	DAVE MILLER	bs	B

45s:	α	Shake Sherry/That's All	(Jam 109)	1964
		Moanin'/Seven Come Eleven	(Soundstage 7 2536)	1965
		I'm The One/The Bells Of Rhymney	(Boss 9912)	1965
		I'm The One/Since You Have Gone	(Smash S-2021)	1966
		Summer Has Come And Gone/Count On Me	(Jam 114)	1966

NB: α shown as by The Shadows.

Soon after their 1964 debut, this Louisville, Kentucky 10-piece changed their name from The Shadows to the similarly-sounding **Chateaus**, to dispel confusion with same-name US bands and the UK instrumental combo. Their next release was an instrumental which did OK, but changes were a-coming. During 1965, they slimmed down as they adopted a Merseybeat sound, initially to a septet, eventually to a quintet. On their third release, *I'm The One*, they'd adopted the moody, melodic jangle of The Searchers with some aplomb; this did so well locally that it was picked up by Smash for national exposure. Backed by a stomping beat-popper, *Summer..* followed in similar moody Mersey vein; it's a thinly-disguised rework of *All My Sorrows.*

Producer Ray Allen also did the honours for other Louisville acts, including **Alphabetical Order.** Bill King went on to play for **Janis Joplin,** Martha Reeves, and the Pointer Sisters**.** Bobby Webb was next in **The Mersey-Beats U.S.A.** and Frank Bugbee went onto great things with **Soul Inc.** .

Count On Me has been compiled on *Wyld Sydes Volume 2* (CD). (MW)

Chateaux (SD)

Personnel incl:	TOMMY BOLIN	gtr	A

45:	Reference Man Pt. 1/Pt. 2	(Eye 1000)	1969

From Vermillion, South Dakota this band included a certain Tommy Bolin on guitar. Until around 1967 they were **The Shattoes**, formerly the Galaxies, who'd been on the scene since 1963.

Bolin would become a reknowned axe-wielder and writer. He went on to increasing prominence with **Zephyr** and Energy, before replacing Joe Walsh in **The James Gang** circa 1973. He left after a couple of albums, released two solo albums and had a brief stint with Deep Purple (replacing Ritchie Blackmore) until their 1976 break-up. He died young, of a heart attack, at the end of 1976.

Compilation appearances have included: *Caught Up In The Blues* on IGL's *Roof Garden Jamboree* (LP); *Reference Man Part 1* on *30 Seconds Before The Calico Wall* (CD); and a previously unreleased version of *Mr. Reference Man* on *The IGL Rock Story: Part Two (1967 - 68)* (CD). (VJ/MW)

The Chayns (TX)

Personnel incl:	CHARLIE EDDLEMAN	vcls, keyb'ds, gtr, bs	AB
	MILES WELLS	ld gtr	A
	JIM FRIZZELL	vcls, keyb'ds, bs	B
	LARRY MILLEGAN	bs	B
	JOHN STEPHENSON	vcls, drms	B

45s:	Night Time/Live With The Moon	(Chayn-Reaction 001)	1965
	Night Time/Live With The Moon	(International Artists 114)	1967
	There's Something Wrong (In This Place)/ I See It Thru'	(International Artists 119)	1967
	Run and Hide/ Why Did You Hurt Me?	(Chayn-Reaction 002)	1968
	You/Let Yourself Go	(Chayn-Reaction 003)	1971

From San Antonio, Texas this band was formed out of Paul Alien and The Baroques. Best known for their version of *Night Time* which was picked up by Lelan Rogers for release on his International Artists label, their remaining material was unexceptional.

In '67/'68 the original line-up split up. Miles Wells and Charlie Eddleman, then put together a new line-up ('B') with Jim Frizzell (ex-**The Rel-Yea's**) and other members of the band he was in at the time. This later line-up lasted until 1972, when **The Chayns** finally called it a day.

Compilation appearances have included: *Night Time* on *Epitaph For A Legend* (2-LP); *Live With The Moon* on *Austin Landing* (LP); *Run And Hide* and *Why Did You Hurt Me* on *A Journey To Tyme, Vol. 1* (LP); *Run And Hide* on *Austin Landing, Vol. 2* (LP), and *Sigh Cry Die* (CD); and *Why Did You Hurt Me* on *Boulders, Vol. 1* (LP) and *Ya Gotta Have Moxie, Vol. 1* (2-CD). (VJ/MW/JF)

Chaz (and The Classics) (TX)

45s:	Alice (in Wonderland)/Gentle Thursday	(Picture 6981) 1966
	Cindy (I'm A Soldier Now)/ Dream Boat Overseas	(Picture 6995) 1967
	Girl Of The 13th Hour/Stardust On You	(Picture 6999) 1967

Based in Houston, they recorded their first two singles under the name Chaz. The third single, *Girl Of The 13th Hour*, a snotty punker with a tinge of psychedelia, was issued under the longer name. Check it out on *Highs In The Mid-Sixties, Vol. 11* (LP) and *Gravel Volume 3* (CD). (VJ)

The Checkmates (?)

Personnel:	BILLY CARDEN	vcls	A
	BARON CONKLIN	gtr	A
	DAVE MACK	organ	A
	JACK McCURDY	trumpet	A
	JON MUELLER	tenor sax	A
	GEORGE OUTLAW	drms	A
	RODDY PORTER	bs	A
	SAMMY WINSTON	tenor sax	A

ALBUM: 1(A) MEET THE CHECKMATES (Justice JLP 149) 1967 R2

NB: (1) reissued on CD (Collectables COL-0617) 1996.

The appetite was whetted when Collectables started reissuing the much-vaunted Justice albums which are rarely seen and go for astronomical figures. Tim Warren had already made the **Tempos** waxing available again which had just lived up to expectations - with the **Barracudas**, **Invaders**, Mod and The Rockers, **Stowaways** albums in the same stable, expectations of the remaining unknown combos was probably unreasonably high. So it's not surprising to discover that they occupy soul/lounge/club territory, well away from garage/beat sounds. What's more, they perform, almost exclusively, the same covers as each other in a perfunctory style. Stick to the known Justice garage-classics and enjoy them at an affordable price. (MW)

The Checkmates (TN)

45: Talk To Me / ? (Champ 2009) 1967

On the Nashville label that put out singles by the Originals, Three From Three and **Thee Saints & The Prince Of Darkness** comes a classic style punker with superbly snarled and pissed-off vocals and booming backing. No fuzz fest but probably the best cut on *Psychedelic Crown Jewels, Vol. 2* (2-LP & CD). (MW/RM)

The Check-Mates Inc. (CA)

Personnel incl:	CHUCK HEMPHILL	keyb'ds	A
	MARV SMITH	drms	A
	BOB STEVENS	vcls	A
	HARVEY TREES	gtr	A
	BILL VAN BUSKIRK	bs	A

ALBUM: 1(A) LIVE AT HARVEY'S - TOO MUCH (2-LP)
(Ikon IER S 121-122) 1965 R1

45: Searchin For Love/Perfect Fifth (I.R.P. 101) 196?

The story of this Sacramento-area club band is retold by Alec Palao on his 2-CD anthology, *The Ikon Records Story*, which features *Do It To Deff*. He reveals that Ikon messed up their album to the extent that it was unplayable on most turntables.

Soon after the anthology appeared, an unknown single turned up (in the UK of all places) and was snapped up, in case it was by the same band. It certainly is and, although not on the "Ikon" label as such, it doesn't take much imagination to guess what "I.R.P." could stand for. Unlike their ill-fated album, this is playable and features a beat-club number backed by a 'cool' soft-shuffle instrumental. (MW)

The Checkmates International (GA)

Personnel:	JEFFREY BRYAN	bs	A
	STEVEN BRYAN	organ	A
	RICHARD CHADWICK	drms	A
	BILLY LEE	ld vcls	A
	PAT STEPHENS	gtr, vcls	A

45: Thinkin' About You/
Once Upon A Love Affair (Thunderbolt 201,091) 1966

A quintet from Savannah, Georgia whose ages ranged from 14 to 19 released their sole single in late '66.

Thinkin' About You is also featured on *Hang It Out To Dry!* (LP & CD), *Sixties Rebellion, Vol. 14: The Basement* and *Psychedelic States: Georgia, Vol. 1* (CD). (MW)

Chelsea (NY)

Personnel:	CHRIS ARIDAS	gtr	A
	MICHAEL BENVENGA	bs, vcls	A
	MIKE BRAND	gtr	A
	PETER CRIS	drms, vcls	A
	PETER SHEPLEY	vcls	A
	(JOHN CALE	viola	A)

ALBUM: 1(A) CHELSEA (Decca DL-75262) 1970 R1

Produced by Lewis Merenstein, a group mainly notable for featuring Pete Cris(s) without make-up (he would later become the drummer of Kiss). Their album contains some good psych-rock tracks and John Cale (**Velvet Underground**) is credited on some of the cuts.

Their song *Hard Rock* was compiled in 1971 on *The MCA Sound Conspiracy* (MCA 734837) (LP). (SR/CF/NK)

Chelsea Beige (?)

Personnel:	CHRIS EFTHIMIAN	drms	A
	STAFFORD L.JAMES III	drms	A
	KENNETH LEHMAN	alto sax, clarinet	A
	JOHN SCARZELLO	trumpet, fluegel horn	A
	BILLY SCHWARTZ	ld gtr	A
	ALLAN SPRINGFIELD	vcls	A

ALBUM: 1(A) MAMA MAMA LET YOUR SWEET BIRD SING
(Epic Records E-30413) 1971

NB: (1) also released in Holland, (BN 26296).

Cherry People
DJ

CHERRY PEOPLE - Self Titled LP.

Springfield, Efthimian, Lehman and Scarzello were previously in **The Last Ritual**. Produced by John McClure, their only album as **Chelsea Beige** is better than its predecessor but still contains (too) many horn arrangements. (SR)

Chentelles (MI)

45:	Be My Queen/Time	(Fenton 2132) 1967

From Fenville, Michigan this was the work of five 13 and 14-year-olds from junior high schools. Originally they had a girl drummer too. *Be My Queen*, a good up-tempo teenbeat rocker, can also be heard on *Back From The Grave, Vol. 3* (LP). The group lasted until 1968 when its members headed off to various high schools. (VJ)

Cherokee (WI)

Personnel:	DAVID DONALDSON	gtr, hrmnca	A
	GEORGE DONALDSON	gtr	A
	ROBERT DONALDSON	keyb'ds, vcls	A

ALBUM:	1	CHEROKEE	(ABC ABCS 719) 1971

45s:	Rosianna/All The Way Home	(ABC Paramount 11295) 1970
	All The Way Home/ Girl, I've Got News For You	(ABC 11304) 1971

This was a later version of **The Robbs** (from Milwaukee, Wisconsin). *Girl, I've Got News For You* is a rather ordinary pop song that can also be heard on *Nuggets Vol. 5: Pop Part III* (LP).

Their album, which was recorded with the help of Chris Hillman, Gib Guilbeau and Sneaky Pete Kleinow, is of minor interest, mainly for country rock fans. (VJ/MW/SR)

The Cherokee (?)

45:	I Can't Reach You/ Willie And The Hand Jive	(Ranwood R-808) 1968

This single contains quite cool harmony covers of The Who's *I Can't Reach You* and Johnny Otis' *Willie And The Hand Jive*. One of the few rock groups to be released on this label, information on the band has so far proved illusive. (BM)

Cherry People (VA)

Personnel incl:	DAVID ALVES	drms	A
	CHRIS GRIMES	gtr	AB
	DOUG GRIMES	ld vcls	AB
	PICK KELLY	bs	A
	EDWIN "PUNKY" MEADOWS	ld gtr, vcls	AB
	ROCY ISAAC	drms	B
	JAN ZUKOWSKI	bs	B

ALBUM:	1(B)	CHERRY PEOPLE	(Heritage 35000) 1968

NB: (1) reissued on CD (Sequel NEBCD 723) 1995.

45s:	α	And Suddenly/Imagination	(Heritage HE 801) 1968
		Gotta Get Back/ I'm The One Who Loves You	(Heritage HE-807) 1968
		Feelings/Mr.Hyde	(Heritage HE-810) 1969
		Light Of Love/On To Something New	(Heritage HE-815) 1969
	β	Light Of Love/same (mono)	(Heritage HE 815) c1968
		The Sea And Me/Come On Over	(Hot Corn # Unkn) 197?

NB: α some copies with picture sleeve. β is a double-sided promo.

Cherry People was a popular mellow pop group that some dealers try to describe as psychedelic. They're definitely not, on record anyway, but are remembered as one of the most commercially successful D.C. area bands of the late sixties.

The core of the band was the Grimes brothers and Meadows, who formed the Intruders in 1964 in Washington, D.C. A year later they moved to Arlington, Virginia and became **The English Setters**, under which name they released three singles. Come the summer of '67 they changed their name again, to the **Cherry People**, after a trip to New York where they landed a new manager Ron Haffkine and a deal on the Heritage label.

Throughout their long history numerous other D.C. musicians came and went as their rhythm section. Prior to the album, Alves and Kelly left. The Grimes-Meadows triumvirate was joined by drummer Rocky Isaac (formerly with The Tejuns, **The Creatures** and **The Fallen Angels**) and bassist Jan Zukowski (**Nobody's Children**).

The debut single covered the flip side of a 1967 **Left Banke** single - *And Suddenly* that was co-written by Michael Brown and **Bert Sommer**. This can be found on the *Colossus Gold* (LP), a catalogue sampler released in 1970 on this short-lived label. *Imagination* has since resurfaced on *Fading Yellow Vol. 7* (CD).

Their second single was produced by Ron Haffkine and Barry Oslander.

The band split in 1972 and Punky Meadows went off to form **Angel**. The Grimes brothers reformed the **Cherry People** soon after but folded again finally in 1975.

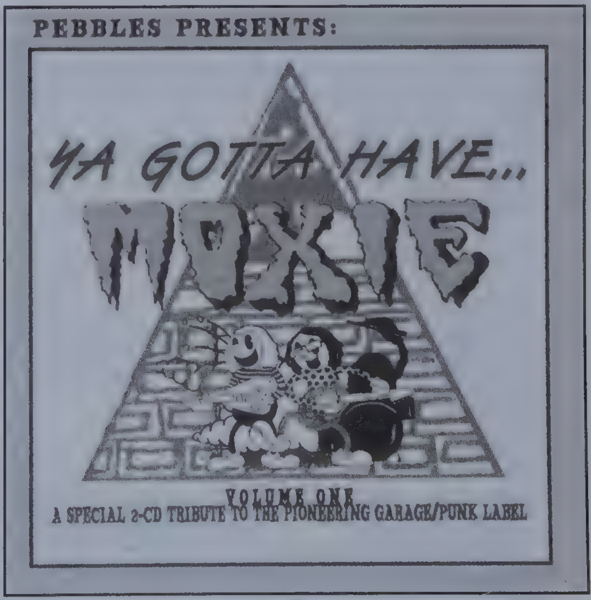
Above are the generally-known facts but they barely scratch the surface or even give the correct impression. The band's full history is far more complex and throws their recorded output into a totally different light, thanks to label/management shenanigans. For example, the band apparently sounded nothing like their album (on which they played on just one track). To get the full low-down, check out Mark Opsasnick's 1996 book 'Capitol Rock' (ISBN 0-9655017-0-1). (SR/MMs/MW)

Cherry Slush (MI)

Personnel:	BRIAN BENNET	keyb'ds, vcls	A
	GENE BRUCE	ld gtr	A
	MARK BURDICK	gtr, vcls	A
	DICK COUGHLIN	drms, vcls	A
	ART HAUFFEE	bs	A
	DAN PARSONS	ld vcls	A

			HCP
45s:	I Cannot Stop You/ Don't Walk Away	(Coconut Groove 2032) 1968	-
	I Cannot Stop You/Don't Walk Away	(USA 895) 1968	119
	Day Don't Come/Gotta Take It Easy	(USA 904) 1968	-

Previously known as **The Bells Of Rhymny**, this Saginaw group was most significant for the involvement of **Dick Wagner** (a central figure in the active Michigan rock scene, who led groups like **The Bossmen** and **The Frost**). Although he wasn't a member of **Cherry Slush**, he was a close


PEBBLES PRESENTS:
YA GOTTA HAVE...
MOXIE
VOLUME ONE
A SPECIAL 2-CD TRIBUTE TO THE PIONEERING GARAGE/PUNK LABEL

YA GOTTA HAVE... MOXIE Vol. 1 (Comp 2-CD) including Cherry Slush.

friend and helped out as a studio musician, writer, producer and arranger. Their finest moment *I Cannot Stop You* contains some good guitar hooks from **Wagner** along with some crystal clear harmonies, but over-all it's not that memorable.

The two releases of *I Cannot Stop You* feature different mixes with horns more prominent on the U.S.A. release. Dick Coughlin: - "We recorded it at Audio Sound Studios in Cleveland, Ohio and the horns were played by Dr. Don Sheets, who played four different parts. He is now a local Veterinarian."

Three 'previously unreleased' tracks on *Thee Unheard Of* (LP) compilation are by a different act entirely and include, a cover of The Beatles' *Birthday*, *Feel A Whole Lot Better* and the weaker *See Suzie Run*.

Amazingly **The Cherry Slush** are still gigging today and will shortly be releasing a CD *The Cherry Slush Looking Back*, which features all four of their sixties singles tracks.

Compilation appearances include: *I Cannot Stop You* on *Mindrocker, Vol. 2* (LP), *The Seventh Son* (LP), *Boulders, Vol. 5* (LP), *Gone, Vol. 1* (LP), *Ya Gotta Have Moxie, Vol. 1* (2-CD) and *2131 South Michigan Avenue* (2-CD), which also includes *Gotta Take It Easy*; whilst *Don't Walk Away* is on *Love Is A Sad Song, Vol. 1* (LP). (VJ/DC)

The Chesapeake Juke Box Band (?)

ALBUM:	1	THE CHESAPEAKE JUKE BOX BAND	(Greene Bottle Records GBS 1004) 1972

Housed in a gimmick cover, this album with female vocals mixes commercial rock with odd tracks. A single on Greene Bottle is also known to exist. (SR)

Chesmann Square (MO)

Personnel:	GARY HODGDEN	AB
	RON HODGDEN	AB
	STEVE HODGDEN	AB
	DAVE HUFFINES	A
	JIM McALLISTER	B

45:	Circles (Instant Party)/Try	(Lion 1002) 1969

These Beatles-imitators had a large local following around their home town of Kansas City, Missouri. They were originally known as The Chesmann and their sole single came in a picture sleeve. Their cover of Pete Townsend's *Circles* has resurfaced on the cassette compilation, *Monsters Of The Midwest, Vol. 1*, *High All The Time, Vol. 2* (LP) and *Storm In The Garage* (3-CD box).

The group started in 1964 and eventually called it quits around 1973. Both Gary Hodgden and Jim McAllister later turned up in Michael Browne's post-**Stories** venture, the Beckies, alongside Scott Trusty. Thereafter Gary and Ron have been involved in heavy metal outfits, whilst Jim retired to studio work. (VJ)

The Chessmen (TX)

Personnel:	DOYLE BRAMHALL	drms, vcls	A
	TOMMY CARTER	bs	A
	BILLY ETHERIDGE		A
	JOHNNY PEEBLES	ld gtr, vcls	A
	SAMMY PIAZZA	drms	A
	ROBERT PATTON	ld gtr	A
	JIMMY VAUGHAN	ld gtr	A

45s:	Save The Last Dance For Me/ Dreams And Wishes	(Bismarck BK-1010) 1965
	I Need You There/Sad	(Bismarck BK-1012) 1965
	You're Gonna Be Lonely/No More	(B.R.S. BK-1014) 1966
	No More/ When You Lost Someone You Love	(Bismack BK-1015) 1966

A popular mid-sixties Dallas band with a strong live reputation. They underwent frequent line-up changes but all of the above were members at some time. Although their original singles are hard to come by many tracks have been retrospectively compiled. In particular, *I Need You There* is a killer punk masterpiece, backed by a folk-rocker.

This outfit harboured quite a lot of talent and unsurprisingly many of them were involved in other projects later. Doyle Bramhall played with Stevie Ray Vaughan and Double Trouble, Bill Etheridge briefly replaced Lanier Greig in ZZ Top before being edged out by Dusty Hill, Sammy Piazza went on to Dry Creek Road Band and later still to **Hot Tuna** and Jimmy Vaughan was in the Fabulous Thunderbirds.

Compilation appearances have included: *I Need You There* and *Sad* on *Texas Punk Groups From The Sixties* (LP) and *Sixties Archive, Vol. 2* (CD); *I Need You There* on *Flashback, Vol. 6* (LP), *Texas Music, Vol. 3* (CD) and *Teenage Shutdown, Vol. 10* (LP & CD); *No More* on *Highs In The Mid-Sixties, Vol. 13* (LP); and *No More* and *You're Gonna Be Lonely* on *Texas Punk, Vol. 6* (LP), *Acid Visions - Complete Collection, Vol. 3* (CD) and *Acid Visions Vol. 7* (CD) (Spalax). (VJ)

The Chessmen (IN)

Personnel incl:	KEVIN EVANS	keyb'ds	A
	JOE FINCHUM	drms	A
	STEVE GRIEBEL	ld gtr	A
	PHIL MOTLEY	gtr	A
	CHUCK WEICK	bs	A

45:	You Can't Catch Me/Mr.X	(Phalanx 1018/9) 1966

This lot was from Fort Wayne, Indiana. *You Can't Catch Me* (an original by the quintet above, not the Chuck Berry song) has remained popular down the years. You can catch it on *Highs In The Mid-Sixties Vol. 19* (LP), *Teenage Shutdown Vol. 7: Get A Move On!* (LP/CD), and erroneously on *Michigan Mayhem Vol. 2* (CD). It was covered by The Chesterfield Kings on a 1981 single and reappeared on their retrospective album *Night Of The Living Eyes*.

When the band split, some members joined **Peace And Love.** (MW)

The Chessmen (NM)

Personnel incl: BOOTH FOWLER
JARRATT GALBRAITH
CARL MANFREDI
MICKEY WILKINS

45:	Say You Want Me To Stay/ The Sun's Gonna Rise Again	(Troll 001) 1964

This quartet originated from Albuquerque, New Mexico. Rechristened The Gemini IV, they later relocated to Los Angeles. (MW)

The Chevelle V (TX)

Personnel:	JACK CHISHOLM	vcls, ld gtr	A
	TOMMY NIXON	bs	A
	TOMMY SWINDLE	organ	A
	CHARLIE TAYLOR	drms	A
	BOBBY VANNOY	gtr	A

45s:	I'm Sorry Girl/Come Back Bird	(UMI 100) 1966
	Come Back Bird/Koko Joe	(Askel 45-7) 1966
	Dangling Little Friends/ Stone and Steel Man (PS)	(Titan 1737) 1967

Hailing from Abilene, a sizeable town in western Texas, this garage punk outfit has received good compilation coverage. In particular, *Come Back Bird* is a pretty fine effort, but *Dangling Little Friends* is a real gem, with a hypnotic beat and scathing lyrics.

The Titan single was recorded in Hollywood after the band won the 'Vox Starfinder Battle Of The Bands' in 1966.

Compilation appearances have included: *Come Back Bird* on *The Cicadelic 60's, Vol. 2* (CD), *Flashback, Vol. 2* (LP), *Texas Flashbacks, Vol. 2* (LP), *Gone, Vol. 2* (LP) and *Garage Beat '66 7* (CD); *Come Back Bird* and *I'm Sorry Girl* on *Texas Punk: 1966, Vol. 1* (LP) and *Green Crystal Ties Vol. 3* (CD); *Come Back Bird, I'm Sorry Girl* and *Koko Joe* on *Acid Visions - Complete Collection, Vol. 2* (CD); *Koko Joe* on *Texas Punk, Vol. 3* (LP); *Dangling Little Friends* and *Stone And Steel Man* on *Bad Vibrations, Vol. 2* (LP); and *Dangling Little Friends* on *Nugget From The Golden States: Scarey Business* (CD). (VJ)

The Chevelles (IA)

45:	Chevelle Stomp/Dear Sue	(Bangar Records 616) 1964

Chevelle Stomp is a cool rock instrumental with good guitar licks, greasy sax and piano. *Dear Sue* is a ballad. In 1965, this Spirit Lake, Iowa outfit merged with the VanDels and evolved into **Dee Jay and The Runaways**. You can also find both sides of the single, along with *Blue Chevelle* and *Mala Boo* on the **Dee Jay and The Runaways** Arf Arf! CD *Peter Rabbit.* (SR)

The Chevrons (NE)

Personnel incl:	MIKE NUCCIO	A

45s:	Love, I Love You/Dreams	(MMC 016) 1968
	Love, I Love You/Dreams	(Independence 88) 1968
	Mine Forever More/ In The Depth Of My Soul	(Independence 94) 1969

This outfit hailed from Omaha in eastern Nebraska. Their final single, *Mine Forever More* is a boy-band harmony-popper. The group evolved into a local rock band, Pilot, in the early 1970's.

Compilation appearances have included: *Dreams* and *Mine Forever More* on *Monsters Of The Midwest, Vol. 1* (cassette); and *Mine Forever More* on *Bring Flowers To U.S.* (LP). (MW)

Chevrons/Chevron's V (MI)

Personnel incl: B. GOOTE

45s:	α	I Lost You Today/Niat Pac Lavram	(Nook 2010) 1966
	β	What Everyone Wants/Hey Little Teaser	(Fenton 2092) 1967
	β	Seeing You/My Mind's Made Up	(Dawn 1422) 1967

NB: α shown as by **Chevron's V**, β shown as by **Chevrons**.

Chevrons (V) hailed from Grand Rapids, Michigan. There's a strong rockabilly influence in the guitar work on *I Lost You Today*, which was released under the **Chevrons V** moniker. *Niat Pac Lavram* featured the same song recorded backwards. Where credited, all their material was written by B. Goote.

BRING FLOWERS TO U.S.
Misty Lane
Sidewalk Skipper Band
Fountain Of Youth
Proctor Amusment
Eternity's Children
Sunshine Trolley
Blades Of Grass
Higher Elevation
Jerry Howard
London Phogg
New Yorkers
Barracuda
Deep Six
Listening
Chevrons
Bumps
Puff
Gurus
18 U.S. Popsyche Gems from the '60s

BRING FLOWERS TO U.S. (Comp LP) including The Chevrons.

Compilation appearances have so far included: *Hey Little Teaser* and *What Everyone Wants* on *Best Of Michigan Rock Groups, Vol. 2* (cassette); *Hey Little Teaser* on *Michigan Mayhem, Vol. 1* (CD); *I Lost You Today* on *Michigan Mixture, Vol. 11* (LP) and *Teenage Shutdown, Vol. 8* (LP & CD); and *Niat Pac Lavram* on *Teenage Shutdown, Vol. 11* (LP & CD). (MW/KBn)

Chicago Loop (IL)

Personnel:	MIKE BLOOMFIELD	gtr	A
	BARRY GOLDBERG	organ, piano	AB
	JUDY NOVY	vcls, perc	AB
	CARMINE RIALE	bs	AB
	JOHN SIOMOS	drms	AB
	BOB SLAWSON	vcls, gtr	ABC
	JOHN SAVANNO	gtr	B
	P.J. BAILEY	drms	C
	JACKIE DANA	gtr, vcls	C
	STEPHEN WASSERMAN	bs	C

				HCP
45s:	α	(When She Wants Good Lovin') My Baby Comes To Me/ This Must Be The Place	(Dynovoice 226) 1966	37
		Richard Corey/Cloudy	(Dynovoice 230) 1967	-
		Can't Find The Words/Saved	(Mercury 72755) 1967	-
		Technicolor Thursday/ Beginning At The End	(Mercury 72802) 1968	-

NB: α first pressing on a blue label with silver print. Later pressings had the same design, but were multi-coloured. In Canada α was released on the Bell label, with writers credits for *(When She Wants Good Lovin') My Baby Comes To Me* as J. Novy - B. Slawson - C. Riale - J. Siomos, whereas on all the Dynovoice issues the credit is Lieber - Stoller! α also released in the UK (Stateside SS564) 1966.

Originally known as Time, this band was formed by **Barry Goldberg** and cut a six-track demo in 1966, on which **Mike Bloomfield** appears to have helped out. Apart from **Goldberg**, Judy Novy had previously recorded an album with her older brother as Len & Judy. Bob Slawson had been in a couple of folk bands, like the Almanac Singers.

The first two singles were produced by Bob Crewe and Al Kasha on Crewe's label and the first hit the Billboard charts at No. 37.

Barry Goldberg was soon recruited by **Mike Bloomfield** for **Electric Flag**, but Bob Slawson put together a new **Chicago Loop** and signed a new deal with Mercury.

The band also did a Macleans Commerial spot released on the *Macleans Is What's Happening* album (Macleans MR-6555) 1966. This features tracks by Jeannie Brittan, Tommy Roe, Peter and Gordon, The Four Coins, **Mitch Ryder and The Detroit Wheels**, Marilyn Maye, The Tokens and Stan Getz/Astrud Gilberto. They are all doing a 30-second song about the wonder of Macleans toothpaste. It sounds like **Mike Bloomfield** is playing the guitar on the '**Loop**'s version of the commercial.

The Mercury singles are brash up-tempo popsters. The final effort is good pop-with-fuzz backed by a strange unsettling number with spiralling fuzz that gives it a psychy feel and a somewhat off-the-wall ending. Their first Mercury single is nowhere near as good.

John Siomos and Carmine Riale also played with **Mitch Ryder**.

Compilation appearacens have included: *This Must Be The Place* on *Fading Yellow Vol. 3* (CD); and *Beginning At The End* on *Psychedelic States: Illinois Vol. 1* (CD). (MW/SPr/JLh/SR/RAd/VJ)

Chicago Transit Authority (IL)

Personnel:	PETER CETERA	bs, lead vcls	A
	TERRY KATH	gtr, lead vcls	A
	ROBERT LAMM	ld vcls, keyb'ds	A
	LEE LOUGHNANE	trumpet	A

JAMES PANKOW	trombone	A
WALTER PARAZAIDER	woodwind	A
DANIEL SERAPHINE	drms	A

HCP

ALBUM: 1(A) CHICAGO TRANSIT AUTHORITY (2-LP) (Columbia PG 8) 1969 171

NB: (1) also issued in France, U.K. (2-LP) (CBS 66221) 1969, Germany, Holland, etc. (1) reissued on CD (Rhino/Atlantic R2 76171) 2002.

Produced and conceived by James William Guercio, a Chicago producer already responsible for **The Buckinghams**' success, **Chicago Transit Authority** was one of the first "big rock bands with horns". Their first album is really interesting, notably for *Free Form Guitar*: seven-minutes of Hendrix-like improvisation on guitar and *Liberation*: 15 minutes recorded live and full of great guitar mayhem courtesy of Terry Kath. *Prologue* was recorded at the famous Democratic Convention of Chicago in August 1968, during the confrontation between black militants and the police. There's also a cover of Steve Winwood's *I'm A Man*. Unfortunately, after this good debut, the group became known as Chicago and that's a totally different story, really out of the scope of this book!

Terry Kath, their talented guitarist, killed himself while playing Russian Roulette in 1977. Pete Cetera had earlier played with **The Exceptions**. (SR)

The Chicken And The Egg (GA)

ALBUMS: 1 WORD OF MOUTH (Gramex G-101) 1974 R1
2 IN A DREAM (Gramex G-103) 1976 R1

These are privately press soft-rock albums from this Atlanta, Georgia outfit. Both have primitive covers with front and rear paste-on slicks. At least one single is also known to exist by this group. (VJ)

Child (?)

Personnel:			
	CHICK	bs	A
	JOEY	organ, piano, chimes	A
	PAUL	ld vcls, gtr, hmnca	A
	TEDDY	ld vcls	A
	TOMMY	drms, perc	A

ALBUM: 1(A) CHILD (Jubilee JGS-8029) 1969

NB: (1) has been reissued on CD (Lizard LR 0704-2) 1998. (1) reissued on CD (Dodo DDR 514) 2001. (1) reissued on vinyl (Dodo DDR 514) 2002 in a thick card US style sleeve.

45: You'll Never Walk Alone/? (Jubilee 5673) 1969

Child
STEREO
JGS 8029

CHILD - Self Titled LP.

CHICAGO TRANSIT AUTHORITY - Self Titled CD.

This short-lived outfit specialised in melodramatic cover versions of popular songs of the day. The album, which was recorded at Select Sound Studios, in New York, includes slowed down versions of classics like *Hold On I'm Comin, You'll Never Walk Alone, Old Man River* and the instrumental *Exodus*. All come with lots of very heavy organ in the same mould as **Vanilla Fudge**. It's certainly worth a spin. (VJ)

Childe Harold (?NY/?DC)

45: Brink Of Death/Anne With Love (PS) (Limelight L-3084) 1968

N.B. there's also as a DJ-only promo (Limelight DJL-3084) 1968, which comes in the standard picture sleeve but the 45 has mono and stereo versions of *Brink Of Death*.

An interesting sole waxing by this five-piece, presumably from the New York or Washington DC area. Produced by electronics wizard Walter (aka Wendy Carlos), *Brink Of Death* was also written by **Bert Sommer** of **Left Banke** fame. It is a haunting lament with phased vocals and lots of orchestration, as one would expect, plus doses of strange effects. Strangely enough the flip, though not penned by **Sommer**, sounds much more like the **Left Banke** - a kind of psychy baroque-pop.

Compilation appearances have included: *Brink Of Death* and *Anne With Love* on *Incredible Sound Show Stories, Vol. 8* (LP); and *Brink Of Death* on *A Heavy Dose Of Lyte Psych* (CD). (MW)

The Children (TX)

Personnel:			
	LOUIS CABAZA	keyb'ds, bs, vibes	ABC
	CHRIS HOLZHAUS	gtr	ABC
	STEPHEN PERRON	vcls	ABC
	ANDREW SZUCH Jnr	drms	A
	BENNY TRIEBER		A
	MIKE MARECHAL		B
	CASSELL WEBB	bs, vcls	C
	KENNY CORDAY		

ALBUM: 1(C) REBIRTH (Cinema 0001) 1968 R2

NB: The Cinema issue had a gatefold sleeve with a gold title sticker on the cover. (1) also released on vinyl (mono/stereo) (Atco SD-33-271) 1968 in a non-gatefold cover. (1) later issued on CD (Gear Fab GF-187) 2002 with 16 bonus tracks.

45s:			HCP
	Picture Me/Enough Of What I Need	(Laramie 666) 1967	-
	Maypole/I'll Be Your Sunshine	(Atco 6633) 1968	-
	Pills/Once More	(Cinema 025) 1970	-
	From The Very Start/Such A Fine Night	(Ode 66005) 1970	105
	Hand Of A Lady/Fire Ring	(Ode 66013) 1971	-

One of the more commercial acts to come from San Antonio, Texas in the 1960s, Perron, Cabaza, Szuch, Trieber and Holzhaus had all previously been with **The Mind's Eye**. It had been speculated that Bill Ash (ex-**The Stoics**) had been in **The Children** as a version of **The Stoics** *Enough Of What I Need* appeared on the flip of **The Children**'s first single. Chris Holzhaus has, however, told us that he played on all **The Children**'s recordings and that Bill Ash had only been an early member of **The Mind's Eye**.

Rebirth is a soft-psych album with harpsichord, flute, falsetto backing vocals and some orchestrated passages. It's difficult to single out individual tracks as they are mostly of a consistent standard, although *Pictorial* has a dramatic intro that descends into guitar mayhem, but the track continues for a for minutes after this. Just *Military School* and *I Got Involved* are dispensable on the album.

Mike Marechal replaced Trieber after Trieber was killed in a drag boat accident at McQueeney Lake outside San Antonio, Texas in 1968. Their second single was taken from their album, produced by Lelan Rogers. There may also have been a test pressing for an album on Ode.

Cassell Webb was later in **Saddlesore** and went on to production work and a solo career. She is now based in the UK. Perron also enjoyed a brief solo career but sadly died of an accidental doze of a pain killer called Darvon on 8 August 1973. Holzhaus went on to **Eastwood Review**. Bill Ash died of a heart attack in May 2001.

The Gear Fab reissue CD features nine bonus **Children** tracks, both **Argyles** singles, the **Stoics**' single, and *Help I'm Lost* by **The Mind's Eye**. This is highly recommended.

Compilation appearances include: *Francene* on *'69 Love-In* (CD); and *Enough Of What I Need* on *Highs In The Mid-Sixties, Vol. 23* (LP) and *Acid Visions - The Complete Collection Vol. 1* (3-CD).

The Children's cover of Ian Whitcomb's *This Sporting Life* on *Boulders, Vol. 5* and *Ya Gotta Have Moxie, Vol. 1* (2-CD) is by a different L.A. band. (VJ/MW)

The Children of Darkness (IL)

45:	She's Mine/Sugar Shack A-Go-Go	(Royce 5140) 1966

Allegedly from 'Oblong' in southern Illinois, this was their sole vinyl venture. *She's Mine* is a typical garage punker with great organ about an independent-minded girl that is really cool. The flip, is a sing-along party track, with brilliantly numbskull lyrics.

There's some dispute over the bands origins. Oblong is indeed located in east Illinois, due west of Robinson in Crawford County, (which borders Indiana just north of Vincennes), but its also said that the band claimed to come from here as a joke that was meant to go along with the name **The Children of Darkness** being a reference to a Casket/Coffin...

Compilation appearances include: *She's Mine* on *Back From The Grave, Vol. 2* (LP), *Garage Kings* (2-LP) and *Psychedelic States: Illinois Vol. 1* (CD); and *Sugar Shack A Go Go* on *Pebbles Vol. 7: Chicago 2* (CD) and *Hipsville, Vol. 2* (LP). (VJ/MW/KBn)

Children of One (NY)

Personnel:	LES GRINAGE	cello, dilruba	A
	KONRAD KAUFMAN	drms, perc	A
	BALA KRISHNA	sitar	A
	LAKSHMI	tanpura	A
	LEONARD LONERGAN	soprano sax	A
	MARCELLA MALMOLI	vcls	A
	LUCAS MASON	flute, piano	A
	PAULA MASON	vcls	A
	IRIN POELLIOT	vcls	A
	PETER SOKOLOW	bs clarinet	A
	VERA SOKOLOW	vcls	A

ALBUM:	1	CHILDREN OF ONE	(Real R-101) 1970 R1

Children of One was a New York band whose album of Eastern-based improvisational music features wordless female vocals. (CF)

Children Of Paradise (NY)

Personnel incl:	HAPPY TRAUM	gtr
	ARTIE TRAUM	gtr
	ERIC KAZ	keyb'ds,harmca
	MARC SILBER	bs

45:	What Am I Doing Here/ Hey, You Got Somethin'	(Columbia 4-44265) 1967

After performing together on **Pat Kilroy**'s 1966 folk-fusion album, *Light Of Day*, Kaz and Silber teamed up with brothers Artie and Happy Traum to form this short-lived New York folk-rock outfit. Their sole single couples clever, catchy pop with a strident pop-rocker. The band soon evolved into **Bear**, whose album title references this band.

Kaz was later in the **Blues Magoos**. (MW)

Children Of Stone (CA)

Personnel:	DAVE CARRUTHERS	ld gtr	A
	FRANCES GORRE	vcls	A
	ERV NAGY	bs	A
	RAY NAKAMOTO	vcls, gtr	A
	TIM STOVER	organ	A
	RICK TAYLOR	drms	A

45:	He Is Mine/Mary, Can't You See	(Love 146/7) 1967

This is teen folk-rock from North Highlands, California. The minor-key gem *Mary, Can't You See* can also be found on *The Sound Of Young Sacramento* (CD). (MW)

Children of The Mushroom (CA)

Personnel:	DENNIS CHRISTENSEN	drms	ABC
	BOB HOLLAND	keyb'ds	ABC
	SCOTT LEE	gtr, vcls	A
	JERRY McMILLEN	ld gtr, vcls	ABC
	AL PISCIOTTA	bs	ABC
	PAUL GABRINETTI	gtr, vcls	B
	JIM ROLFE	gtr	C

45:	You Can't Erase A Mirror/August Mademoiselle	(Soho 101) 1968

The Captives came together in 1965 in Thousand Oaks, California and after a few personnel changes became Mushroom, then **Children Of The Mushroom** in 1967. *You Can't Erase A Mirror* was a psychedelic ballad, whilst the flip is also an enchanting psychedelic folk-rock track. Unsurprisingly the single commands a very high price tag, and has been heavily compiled.

They started off doing **Doors** type material, and then turned into a sort of an **Iron Butterfly** "clone". In fact, the lead singer, Jerry McMillen, was rumoured to have auditioned with **Iron Butterfly**, and possibly even sang on their first album, *Heavy* (check the credits on the album - the vocals for one song are listed as "Darryl with Jerry" - could it be?). By late 1970, Jerry was also playing flute, and their material had progressed into a sort of psychedelic version of Jethro Tull. At that point they changed their name to Lady.

In 2004 Jerry McMillen produced a very limited, numbered DVD, *Anthology* (J&K Productions), which features photos, images and rare video footage of the band performing at a local festival circa 1968. The soundtrack begins with snippets of contemporary sounds that inspired them, then you get to hear both sides of their single, three unreleased COTM tracks *(The Mushroom Theme, Care For Me, It Won't Be Enough)*, a pair of Mushroom tracks *(Blade, Vortex)*, and five unreleased tracks by Lady. An enthralling glimpse back at a magical time - to quote Jim Rolfe on the insert "Like a bit of magic we are lifted for a while".

Compilation appearances have so far included: *You Can't Erase A Mirror* on *The Magic Cube* (Flexi & CD); *August Mademoiselle* on *Pebbles, Vol. 9: Southern California 2* (CD) and *Filling The Gap* (4-LP); *You Can't Erase A Mirror* and *August Madmoiselle* on *Psychedelic Unknowns, Vol. 11* (LP), *Slowly Growing Insane* (CD) and *The Human Expression And Other Psychedelic Groups - Your Mind Works In Reverse* (CD). (MW/BEn/VJ)

Children of The Night (CT)

45: World Of Tears/Don't Cry Little Girl (Bella 45-101) 1967

Children of The Night was from Old Saybrook, Connecticut. You'll also find *World Of Tears* on the *Psychedelic Disaster Whirl* (LP), which shows that the band only had rather crude recording techniques. (VJ)

The Chimes (AL)

45: #38/Foolish Pride (Matrix S 777) 1968

This was Dothan, Alabama's answer to **Dave Diamond and The Higher Elevation**. Composer Douglas Huber was a local DJ who came up with some weird alliterative lyrics, spoken **Bob Markley**-like, over music composed by **The Chimes**. OK, it's not quite 'out there' with **Dave Diamond**'s classic *Diamond Mine* but *#38* is quite weird'n'wonderful, with flanging and tremolo effects and great harmonica.

It awaits your pleasure on *The Essential Pebbles Collection, Vol. 2* (2-CD), *Psychedelic Crown Jewels Vol. 3* (CD) and *Psychedelic States: Alabama Vol. 2* (CD). (MW/MM)

Chimps (PA)

ALBUMS:	1	MONKEY BUSINESS	(Wyncote W/SW-9199) 1967 R1
	2	MONKEYS A-GO-GO	(Wyncote W/SW-9203) 1967 R2

N.B. Neither album is credited to The Chimps.

Philadelphia area band **Chimps** released two interesting cash-in/'exploito' albums. *Monkey Business* contains a couple of **Monkees** covers and occasional garage noises. *Monkeys A Go-Go* has three **Monkees** covers, some Zombies-like manoeuvres, and one outstanding psychedelic cut, *Fifth Class Mail*. This begins as a pop waltz before degenerating into an off-the-wall freakout; it's been included on *A Heavy Dose Of Lyte Psych* (CD).

Tired of monkeying around, the band released a single on Cameo in 1967 as the **Thomas A. Edison Electric Band** and by 1970, when a single and album appeared on Cotillion, they were known as **Edison Electric Band**. (MW)

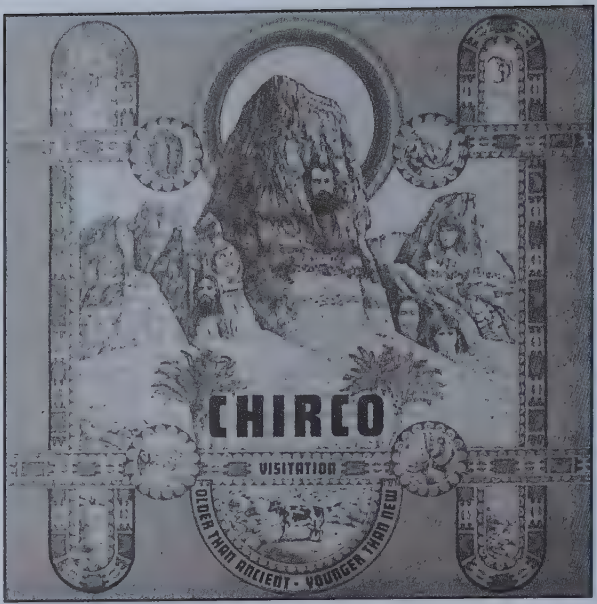
Chin (NY) - see King Harvest (NY).

Chips & Co (?CT/?NY)

45s:	Let The Winds Blow/Marbletown	(M5 No.191/2) 1965
	Every Night (A Mournful Cry)/ You're You	(ABC Paramount 10749) 1965
	Walk Tall/Ace Of Spades	(ABC Paramount 10769) 1966

Let The Winds Blow has a driving beat, reverberating guitar and typically tough-sounding punk vocals. You'll find it on *The Midwest Vs. The Rest* (LP) and *Tougher Than Stains* (LP), whilst *Marbletown* has re-emerged on *Wyld Sydes Volume 1* (CD).

Both sides of the M5 single were composed by Kathy Lynn. Both sides of the 2nd single were written by Eugene Pistilli, later of **Buchanan Brothers,** aka Central Park West and Cashman-Pistilli-West. Previously though to be a Connecticut band, they do NOT feature in Paul Bezanker's authoritative book 'Connecticut Rocks!' More likely they were an upstate New York outfit - firstly, Marbletown (see flip of first single) is in Ulster County, New York and, secondly, Eugene Pistilli was a New York-based songwriter/producer. (VJ/MW)


CHIRCO
VISITATION
OLDER THAN ANCIENT · YOUNGER THAN NEW

CHIRCO - Visitation LP.

Chirco (NY)

Personnel:	TONY CHIRCO	electronic vibes, drms, perc	A
	S.H. FOOTE	keyb'ds	A
	JOHN NAYLOR	gtr, vcls	A
	TED MACKENZIE	drms	A
	ANVIL ROTH	ld vcls	A
	BRUCE TAYLOR	bs, vcls	A

ALBUM: 1(A) VISITATION (Crested Butte CB-701) 1972 R1

NB: (1) reissued on CD (Gear Fab GF-130) 1999 and vinyl (w/insert) (Akarma AK 071) 2000. Both reissues appear to have a mastering error that sounds like a skip at the beginning of *Dear Friends*.

45: Mr. Sunshine/Golden Image (PS) (Crested Butte 1200) 1972

Foote, MacKenzie, Naylor and Taylor were all in progressive rock outfit called Sassafrass from Westchester County, New York, when Tony Chirco asked them to help complete a project he'd already begun with other session musicians. The album was recorded in New York and Connecticut. It features lot of fuzz and vibes and Barry Tashian of **The Remains** helped the band record their sessions in Wallingford, Connecticut. Every track's a winner in what is for the most part a stunning blend of guitar and keyboards with a jazz feel, but it also has a spiritual feel in places too. The finest moment is probably the final track *Child of Peace* and there's also a cover of Barry Tashian's *Mister Sunshine*.

The album was originally issued on a local Colorado label, although the band was apparently never based there - a very curious marketing strategy! The label was run by a Chilean businessman J. Carlos Schidlowski who ended up being convicted in both the States and Chile for various financial irregularities. *Visitation* was the first of just two album releases on the label; the other being a very MOR effort by Paul Hampton.

Anvil Roth passed away some years ago and the whereabouts of many of the other band members is not known.

You can also hear *33 Years* on Gear Fab's *Psychedelic Sampler* (CD). (VJ/MW/MSk/CF/NK)

Chi-Rho (IL)

ALBUM: 1 CHI-RHO (Aslan 0100) 1972 R3

This obscure Christian album was recorded in Illinois as part of Jud Youth Ministries. The album sounds unusual with lots of brass arrangements and horns, a lack of guitar leads and male/female vocals. There are folk and psychedelic influences and all the tracks are originals apart from a rather offbeat version of *Jesus Is Just Alright*. (VJ)

The Choab/Chob (NM)

Personnel:	KEITH BRADSHAW	bs	A
	ROBBIE CRNICH	keyb'ds	A
	DAVE ELLEDGE	drms	A
	DICK HANSON	vcls, gtr	A
	QUINTON MILLER	ld gtr	A

45s: α I'm Not Your Steppin' Stone/Why Am I Alone?(QQ 7Q-224) 1966
β We're Pretty Quick/Ain't Gonna
Eat Out My Heart Anymore (Lavette LA-5015/6) 1967

NB: α shown as by "**Choab**", β shown as by "**Chob**".

Arguably *We're Pretty Quick* was one of the best singles to come out of New Mexico in the mid-sixties. They came from the Albuquerque and were also responsible for *Why Am I Alone?* credited to **Choab** (a euphemism for pimple!).

We're Pretty Quick was covered in 1984 by the Fuzztones on their album *Leave Your Mind At Home.* In the same year another eighities New York City retro-garage band, The Outta Place, reworked it as the title track of their debut album, *We're Outta Place.*

Compilation appearances have so far included: *We're Pretty Quick* on *Mayhem & Psychosis, Vol. 1* (LP), *Mayhem & Psychosis, Vol. 1* (CD), *The Chosen Few, Vol. 1* (LP), *Chosen Few, Vol's 1 & 2* (CD), *Songs We Taught The Fuzztones* (2-LP & 2-CD), *Teenage Shutdown, Vol. 4: I'm A No-Count* (LP & CD) and *Uptight Tonight* (CD); *We're Pretty Quick* and *Ain't Gonna Eat Out My Heart Anymore* on *New Mexico Punk From The Sixties* (LP) and *Sixties Archive, Vol. 4* (CD); and *Why Am I Alone?* on *Punk Classics, Vol. 1* (7" EP), *Punk Classics* (CD) and *Teenage Shutdown, Vol. 3: Things Been Bad* (LP & CD). (VJ/MW)

The Chocolate Balloon Company (?)

45: Gotta Get This/
Little Girl I Love You So (Choc-Balloon CB-1) 196?

A self-pressed effort, *Gotta Get This* can also be heard on *Boulders, Vol. 5* (LP) and *Ya Gotta Have Moxie, Vol. 1* (2-CD). (VJ)

The Chocolate Light Bulbs (CA)

45: I'll Forgive You Girl/Poor Little Girl (Lennan 1263) 196?

The Chocolate Light Bulbs were a little known garage band from California.

I'll Forgive You Girl has resurfaced on *Sixties Rebellion, Vol. 9: The Nightclub* (LP & CD). (VJ)

The Chocolate Moose (TX)

Personnel:	RAY HARRIS	A
	DAVID PAYNE	A
	WILLIAM RADONS	A
	PUNKIN' WALTERS drms	A

45s: Take A Ride/The Chocolate Moose Theme (Spotlight 1012) 1967
Rosie/Half-Peeled Banana (Spotlight 1015) 1967

This well-compiled teen quartet hailed from Dallas/Fort Worth, Texas. *Take A Ride* is the most notable, a psych-pop number with Prunes-like fuzz-tremolo.

Compilation appearances include: *Chocolate Mouse Theme* on *Mayhem & Psychosis, Vol. 2* (LP), *Mayhem & Psychosis, Vol. 1* (CD), *Boulders, Vol. 1* (LP), *Ya Gotta Have Moxie, Vol. 1* (2-CD) and *Fort Worth Teen Scene! Volume One* (CD); *Take A Ride* on *Boulders, Vol. 2* (LP), *A Deadly Dose Of Wylde Psych* (CD) and *Fort Worth Teen Scene! Volume Two* (CD); and Half-Peeled Banana on *Fort Worth Teen Scene! Volume Three* (CD). (VJ/MW)

The Chocolate Paintbox (TX)

CD: 1 IT CAME TO ME IN A DREAM
(Collectables COL-0597) 1995

An early seventies rock band from Texas, **The Chocolate Paintbox's** CD has 10 tracks. Little is known or revealed on the CD liner notes. Sadly a lot of the music is also pretty anonymous and uninspiring, despite the liner description of 'acid trips' and 'psychedelia' - mellow folk/blues-rock it certainly is.

All the songs were written by R. Hillburn and D. Michael Franklin. (MW/NK)

The Chocolate Pickles (MI)

45: Hey You/Higher Than A Mountain (Darn-L 45-5-10) 1967

NB: Some or all copies may have been shown as by Jimmy Boyer & The Chocolate Pickles.

This was an obscure recording on a little known Michigan label.

You'll also find *Hey You*, with its fuzz and derogatory vocal style on *Highs In The Mid-Sixties, Vol. 6* (LP). (VJ/MW)

Chocolate Telephone Pole (TN)

45: Let's Tranquilize With Color/
One By One (Jack O'Diamonds J.O.D. 1011) 1967

Such a trippy group name and with titles like *Let's Tranquilize With Color*, it may sound like it's gotta be wonderful psych but, too often, it's exploito psych or tame MOR flower-pop put out by a producer with studio musicians, eager to catch the latest trend; such is the case here.

Alex Zanetis, owner of a small Nashville label, harvested some studio musicians and issued this flowery-pop offering in late 1967. It should appeal to fans of **The Love Generation**, Fifth Dimension and **Free Design** but there's something missing - the lull in the middle is obviously where a guitar or keyboard solo was to be inserted!

This curio can be heard on *Psychedelic Crown Jewels, Vol. 3* (CD). (MW/RM)

Chocolate Tunnel (CA)

45s: Highly Successful Young Rupert White/
Ostrich People (In-Sound 403) 1967
Highly Successful Young Rupert White/
Ostrich People (Era 3185) 1967

Chocolate Watch Band
No Way Out
CHOCOLATE
WATCH BAND

CHOCOLATE WATCH BAND - No Way Out LP.

Chocolate Tunnel was from southern California. Ken Johnson and Gary Paxton were behind this exploitative couplet so it's most probably a Los Angeles or Bakersfield studio project.

Ostrich People has also resurfaced on the *All Cops In Delerium - Good Roots* (LP) compilation, whilst you'll also find *Highly Successful Young Rupert White* on *Fading Yellow Vol. 6* (CD). (VJ/MW)

Chocolate Watch Band (CA)

Personnel:	PETE CURRY	drms	A
	JO KEMLING	organ	AB
	MARK LOOMIS	gtr	ABCDE G
	DANNY PHAY	vcls / gtr	AB G H
	NED TORNEY	ld gtr	AB G
	RICH YOUNG	bs	AB
	GARY ANDRIJASEVICH	drms	BCDE G H
	DAVE AGUILAR	vcls	CD F
	BILL FLORES	bs	CDEFG H
	SEAN TOLBY	gtr	CDEFG H
	TIM ABBOTT	gtr	E
	CHRIS FINDERS	vcls	E
	MARK WHITTAKER	drms	EF
	PHIL SCOMA	ld gtr	H

NB: Danny Phay vcls (AB), gtr (GH).

ALBUMS:	1(C)	NO WAY OUT (mono/stereo)	(Tower T/ST-5096) 1967 R3
	2(D)	THE INNER MYSTIQUE (mono/stereo)	(Tower T/ST-5106) 1968 R3
	3(E)	ONE STEP BEYOND	(Tower ST-5153) 1969 R2

NB: (1) has been counterfeited on vinyl (Tower) 199? (1) has also been reissued as *No Way Out..., Plus* (Big Beat/Ace CDWIKD 118) 1993, which includes eight bonus tracks (including 45 cuts like *She Weaves A Tender Trap* and *Sweet Young Thing*, an alternate take of *Misty Lane* and two tracks by line-up 'B' *Don't Let The Sun Catch You Crying* and *Since You Broke My Heart*). (1) and (2) have also been reissued on one CD by Eva (with inferior sound quality). (1) reissued on vinyl (Eva 12059) 198? with one additional track. (1) reissued on CD (Sundazed SC 6023) 1994 with three bonus tracks: *In The Midnight Hour* (previously unreleased), *Psychedelic Trip* (previously unreleased) and *Milk Cow Blues*. (2) reissued on vinyl (Eva 12067) 198? (2) has been counterfeited on vinyl (Tower) 198? (2) reissued on vinyl (Raven RVLP-1001) 1981 in Australia. (2) reissued on CD (Sundazed SC 6024) 1994 with the 45 version of *She Weaves A Tender Trap* as a bonus cut. (3) counterfeited on vinyl (Eva 120??) 198? (3) has been counterfeited on vinyl (Tower) 198? (3) reissued on CD (Sundazed SC 6025) 1994 with two bonus tracks from the "Riot On Sunset Strip" soundtrack: *Don't Need Your Lovin'* and *Sitting There Standing*.

There have also been a number of compilations, including *Let's Talk About Girls* (Eva 12030) 1983; *Forty Four* (Big Beat CDWIK 25)1984 which includes all of the material, which the band actually played on; *The Best Of The Chocolate Watch Band* (Rhino R2-70108) 1989; *Are You Gonna Be There?* (Eva 12048) 1985 and *Melts In Your Brain - Not On Your Wrist: The Complete Recordings* (2-CD) (Big Beat CDWIK2 249) 2005 contains every single the band ever recorded.

EPs:	1	Sweet Young Thing/Come On/I'm Aware/Milk Cow Blues	(Eva 2004) 198?
	2	SITTING THERE STANDING	(Sundazed SEP 109) 1996

NB: (1) is a bootleg. (2) contains *Sitting There Standing, 'Till The End Of The Day, Sweet Young Thing* and *Are You Gonna Be There. 'Till The End Of The Day* and *Are You Gonna Be There* are previously unreleased instrumental backing tracks.

45s:		Sweet Young Thing/Baby Blue	(Uptown 740) 1966
	α	Blues Theme/Loose Lip Sync Ship	(HBR 511) 1966
		Misty Lane/She Weaves A Tender Trap	(Uptown 749) 1967
		Are You Gonna Be There (At The Love In)/ No Way Out	(Tower 373) 1967

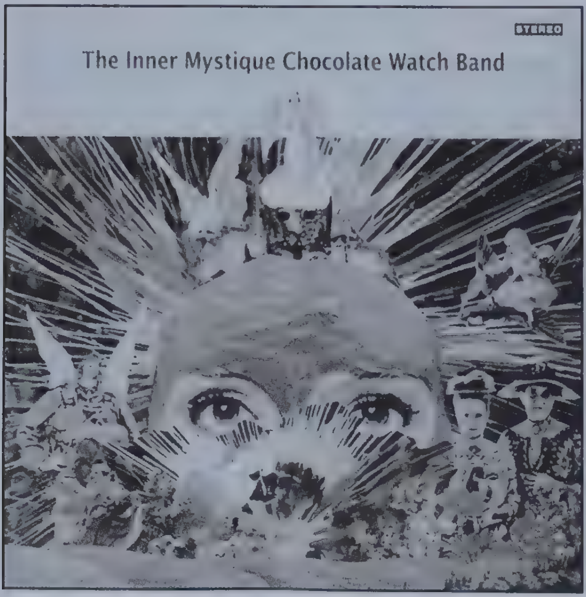
NB: α shown as by **The Hogs**. In the late eighties, the bootleg label Eva also issued a promo 45, *Let's Talk About Girls/In The Past* (EVA JBR 4) 198?

This San Jose band formed in the summer of 1965 at Foothills College in Los Altos and was discovered late the following year by Ed Cobb. Their original line-up included Pete Curry on drums, who went on to become guitarist/songwriter with The Halibuts. His time in the band was severely limited however, and after their first gig was replaced by Gary Andrijasevich. Although nothing was released by the first couple of line-ups (*), they were reputedly on par with the "classic" **Chocolate Watch Band**, with Dan Phay being a particularly charismatic front-man.

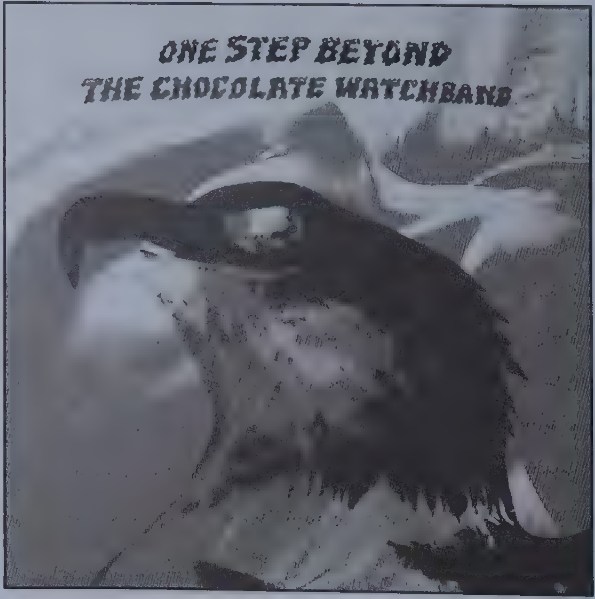
The band was also friends with another act called The Topsiders who for a short while included **Skip Spence**, prior to his joining **Jefferson Airplane**. In 1965, both bands underwent a number of changes, with Phay, Torney and Kemling all leaving to join The Topsiders (who then became **The Other Side**), whilst Sean Tolby, moved from The Topsiders to **The Chocolate Watch Band**. Indeed Mark Loomis (ex-Shandels) also had a brief spell with **The Other Side** after Rich Young was drafted, before he decided to reform the **'Watch Band** with Gary Andrijasevich and Jo Kemling. The latter opted to stay with **The Other Side** however, and bassist Bill Flores (ex-Shandels) and vocalist and biology student Dave Aguilar were drafted in to complete **The Chocolate Watch Band**'s new line-up. Heavily influenced by British R&B outfits like The Stones and The Yardbirds, the band gigged regularly around the Bay Area supporting bands like **The Doors**, **Big Brother and The Holding Co.** and **The Mothers of Invention**.

They were signed to Tower and recorded a debut single in 1966. *Sweet Young Thing*, written by Cobb, was a fine Stones' influenced number, but with an uniquely Californian interpretation. Inexplicably, Tower issued the single on its black R&B subsidiary label, Uptown, which did not, as a white group on this label, attract the airplay it deserved.

On Cobb's insistence, **The Chocolate Watch Band** returned to the studio to record a cover version of *Blues Theme*, originally performed by **Davie**


STEREO
The Inner Mystique Chocolate Watch Band

CHOCOLATE WATCH BAND - The Inner Mystique LP.



CHOCOLATE WATCH BAND - One Step Beyond LP.

Allan and the Arrows, on the soundtrack to *The Wild Angels*. However, Tower was not convinced of its commerciality, and Cobb leased the finished master to Hanna-Barbera records. It was released, under the pseudonym, **The Hogs**, as HBR 511, with *Loose Lip Sync Ship*, which culminates into a strange psychedelic piece of dementia, on the flip side. It was quite successful locally and **Davie Allan**'s version of *Blues Theme* became a Top 40 hit.

The 'A' side of their next single *Misty Lane* was more commercial than and not as powerful as *Sweet Young Thing*. The flip was an uncharacteristically reflective, quieter number with a stringed and woodwind section.

1967 saw the band record two tracks *Don't Need Your Lovin'* and *Sitting Here Standing*, on the soundtrack to 'Riot On Sunset Strip'. September 1967 saw the release of their debut album *No Way Out*. Essentially a collection of psychedelic punk, containing the impressive *Let's Talk About Girls*, punk versions of *Come On* and *In The Midnight Hour* as well as drug-influenced songs like *Expo 2000*, *The Dark Side Of The Mushroom*, *Gossamer Wings* and the title track. Many of the songs have an Eastern influence. It has later been revealed that the band did not play on the spacier tracks on this album, for which Cobb used session musicians. It is now known, too, that arranger Don Bennett and not Dave Aguilar sang the vocals on *Let's Talk About Girls*. However, the full band did play on *Are You Gonna Be There (At The Love In)/No Way Out* their next single lifted from the album. Aguilar's explanation for the mixed-up nature of the studio recordings is that the band considered themselves primarily live performers who "loved to challenge big-name groups and blow 'em off the stage. That's where we got our excitement and our kicks". The studio stuff was considered a mere sidelight which they left mainly in Cobb's hands.

The Eastern influence was developed further on their excellent second album, *The Inner Mystique*, which appeared in February 1968 and was actually comprised of outtakes from the first album plus new recordings that didn't feature the band. Aguilar, Loomis and Andrijasevich had all quit before the release of the first album leaving Flores and Tolby to fill their spaces with other musicians from the San Francisco Bay Blues Band. The band did not appear at all on the 'A' side, which was the work of Ed Cobb's session musicians. There was a mystical/Eastern element to instrumentals *Voyage Of The Trieste* and *Inner Mystique*, (both written by Cobb) and in their cover version of **We The People**'s *In The Past*. The band itself did play on side two, which included a remix of Dylan's *Baby Blue* taken from their first single, an excellent version of Ray Davies' *I'm Not Like Everybody Else* and **The Brogues**' *I Ain't No Miracle Worker*. Flores and Tolby also quit in late '67, prior to the album's release, although this was because of the problems in maintaining a stable line-up rather than any frustration with Cobb's influence over the band's recordings.

With no band to promote the release, a year passed before Ed Cobb persuaded some members to reform the band and have another go. Guitarist Danny Phay (from **The Other Side**) came back in as a replacement for Dave Aguilar, who decided not to get involved again. The band wrote all the material for the resultant *One Step Beyond* album, but aside from *I Don't Need No Doctor*, it's comparatively disappointing. They split again after this album was released in 1969 and an attempted reformation in 1970 lasted just one month.

Also of note was a short-lived act known as The Tingle Guild, who included Mark Lomis, Dan Phay, Gary Andrijasevich plus his cousin Chris Ramey. Original drummer, Pete Curry, also returned to the fold for a while, but presumably the band fizzled out...

Dave Aguilar was reported, in 1983, to be Professor of Astronomy at Colorado University and he then moved into doing research for the aerospace industry. Rich Young now gigs in the bay area with Jerry Miller of **Moby Grape** fame. Sean Tolby is now dead.

Later revelations that the band did not play on some of their album tracks perhaps diminish a little of their reputation, but they remain one of the most interesting West Coast bands and they made some fine music.

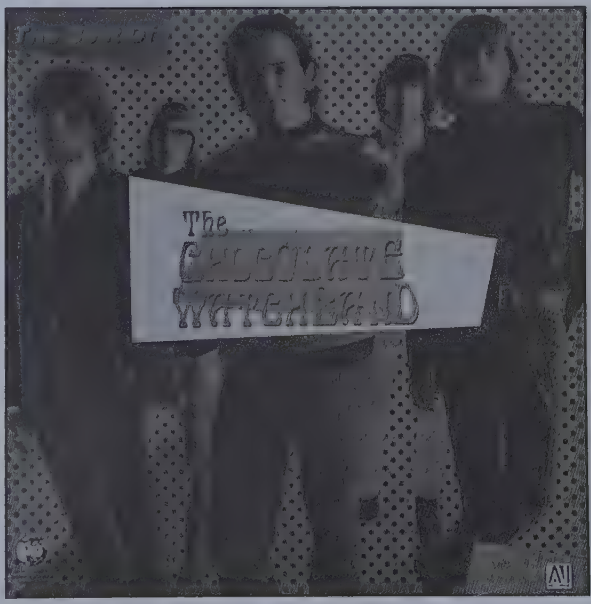
In 1999, the band reformed for a gig at the three-day "66-99" event in San Diego on 12th June and later at the New York 'Cavestomp '99!' on Nov 5-7th alongside **The Standells**, **Monks** et al.

Retrospective releases have included *Forty Four* which includes all of the material the band actually played on; *The Best Of The Chocolate Watch Band*; *Are You Gonna Be There?* and *Melts In Your Brain - Not On Your Wrist: The Complete Recordings* (2-CD) contains every single the band ever recorded. On this project Big Beat has collaborated with band members, producer Ed Cobb and manager Ray Harris to create arguably the best compilation of the band with lots of photos, notes and cuttings. Disc one contains the entire works of their classic line-up, Disc two their early demos, their post-Dave Aguilar album *One Step Beyond* and all the pseudonymous and mysterious recordings they baffled the world with back in 1966.

They continued to do occasional gigs and in November 2002 were half of a dream billing at the Great American Music Hall in San Francisco, with the **Electric Prunes**! At this point the line-up comprised Dave Aguilar (vocals), Tim Abbott (guitar), Ned Torney (guitar, keyb'ds), Gary Andrijasevich (drums), and new boy Alec "Nuggets From The Golden State" Palao on bass. Finally in 2005 they made it over to the UK to headline at the Beat Bespoke Weekender.

Compilation appearances have included: *Are You Gonna Be There (At The Love-In)?* on *Sundazed Sampler, Vol. 2* (CD), *Excerpts From Nuggets* (CD) and *Nuggets, Vol. 2* (LP); *Are You Gonna Be There (At The Love-In)?* and *Sweet Young Thing* on *More Nuggets* (CD); *Are You Gonna Be There (At The Love-In)*, *Let's Talk About Girls* and *Sweet Young Thing* on *Nuggets Box* (4-CD); *Let's Talk About Girls* on *Nuggets - Original Artyfacts From The First Psychedelic Era 1965-1968* (2-LP) and *Nuggets* (CD); *Sweet Young Thing* on *Pebbles, Vol. 7* (LP) and *Nuggets, Vol. 6: Punk Part 11* (LP); *No Way Out* on *Psychedelic Perceptions* (CD) and *Love Is The Song We Sing* (4-CD book); *Don't Need Your Lovin'* and *Sitting There Standing* on *Riot On Sunset Strip* (LP); *Don't Need Your Lovin'* on *Garage Music For Psych Heads* (cassette); there's an alternative previously unreleased

CHOCOLATE WATCH BAND - Forty Four LP.



CHOCOLATE WATCH BAND - The Best Of LP.

version of *Let's Talk About Girls* on *Misty Lane Festival: Expo 2000* (EP); *In The Past* on *Electric Psychedelic Sitar Headswirlers 2* (CD); *Gone & Passes By* and *I Don't Need A Doctor* on *Underground* (Tower ST-5168) in 1969 and finally a reformed line-up contributed *Tell Me, I'm A King* Bee, *I Ain't Got You* and *All Day And All Of The Night* to *San Jose Todaze Yesterday* (CD). (VJ/CKg/SR/AP/LP/MW)

The Choir (OH)

Personnel:	JIM BONFANTI	drms, vcls, tamb	ABCDEFG
	WALLY BRYSON	ld gtr	ABC
	DAVE BURKE	bs	A
	DANN KLAWON	gtr, drms, hrmnca	A D F
	DAVE SMALLEY	vcls, gtr	ABCD
	JIM SKEEN	bs	BC
	KENNY MARGOLIS	keyb'ds	CDEFG
	JIM ANDERSON	ld gtr	D
	DENNY CARLETON	bs	E
	RANDY KLAWON	ld gtr	E
	PHIL GIALLOMBARDO	organ	EFG
	RICK COON	gtr	FG
	BOB McBRIDE	bs	G

ALBUM: 1(-) CHOIR PRACTICE (Sundazed LP 5009) 1993

NB: (1) contains *It's Cold Outside* and many previously unreleased tracks. Also on CD *Choir Practice* (Sundazed SC 11018) 1994 compiles almost all their known recordings.

EP: 1 THE CHOIR (Bomp (04-EP) 197?

			HCP
45s:	It's Cold Outside/I'm Going Home	(Can Am 203) 1967	-
	It's Cold Outside/I'm Going Home	(Roulette R-4738) 1967	68
	No One Here To Play With/ Don't You Feel A Little Sorry For Me	(Roulette R-4760) 1967	-
	Changing My Mind/ When You Were With Me	(Roulette R-7005) 1967	-
	Gonna Have A Good Time Tonight/ So Much Love	(Intrepid 75020) 1969	-

Originally called **The Mods**, this band formed in Mentor (near Cleveland), Ohio in 1964, adopting that particular musical genre popular in Cleveland - U.K. mod-pop. The line-up revolved through many changes with members constantly coming and going. The nucleus was Wally Bryson, Jim Bonfanti and Dave Smalley (3/4 of the Raspberries). Jimmy Skeen was another member. When they recruited vocalist Eric Carmen from Cyrus Erie they became The Raspberries.

THE CHOIR - Choir Practice CD.

Their vinyl zenith was the classic *Its Cold Outside*, a melodic, Merseybeat-influenced pop song, which has subsequently been heavily compiled. The flip, was much more punkish.

The EP, released in the late seventies, features five unreleased tracks: - *Anyway I Can, Don't Change Your Mind, I'd Rather You Leave Me, Treeberry* and *I Only Did It Cause I Felt So Lonely*. The group split in 1970.

Upon **The Choir**'s demise Margolis moved immediately to Los Angeles, where he formed another ambitious group, Sanctuary, with Richard Tepp and eventually Rick Caon. Jim Bonfanti briefly considered leaving music but instead approached a post-Cyrus Erie/**Quick** Eric Carmen about forming a 'bar band'. Enthusiasm soon took over and the 'bar band' idea was shelved in favour of a totally English-inspired group, somewhat along the same lines as **The Mods** and Cyrus Erie. With the addition of Wally Bryson and a band mate of his from the group Fortega, John Alleksic, the new band settled on the name Raspberries and a reactionary (for 1970) British Invasion/**Beach Boys**' sound. In a bold move, they even adopted shorter, vintage Beatle-length haircuts and matching suits. By the summer of 1972 (and with Dave Smalley added as Alleksic's replacement), The Raspberries were positioned at No. 5 nationally with the classic *Go All The Way*. Other hits followed. After three albums, Bonfanti and Smalley left the Raspberries over a long-running dispute with Carmen over image. Bryson and Carmen continued with The Raspberries for one more album, 1974's *Starting Over* (voted one of the best albums of the year by 'Rolling Stone'). Though the album yielded a sizeable hit in *Overnight Sensation (Hit Record)*, the band soon ground to a halt. By 1976 Eric Carmen re-established himself as a Top 10 recording artist, though now in an ultra-commercial singer/songwriter mould. Bryson, who went on to record albums with Tattoo and Fotomaker in the late seventies currently plays in the Cleveland area band, Sittin' Ducks, with Dann Klawon and Kenny Margolis.

While not every ex-member of **The Choir** is still involved in music, Denny Carleton currently enjoys an international cult following for the home studio pop creations he releases through his Green Light label. Randy Klawon keeps the spirit of **The Mods** and **The Choir** alive; he currently performs obscurities like The Pretty Things' *Come See Me* and Yardbirds' *Little Games* in a band called The Newcastle Quartet.

Choir Practice compiles on CD almost all their known recordings mostly from 1966 to 1969.

Compilation appearances have included: *It's Cold Outside* on *Nuggets Box* (4-CD), *Pebbles Box* (5-CD), *Pebbles, Vol. 2* (LP), *Pebbles, Vol. 4 (ESD)* (CD), *Pride Of Cleveland Past* (LP), *Excerpts From Nuggets* (CD) and *Great Pebbles* (CD); *I'm Going Home* on *Highs In The Mid-Sixties, Vol. 9* (LP) and *Best of Pebbles, Vol. 2* (LP & CD); *I'm Going Home* and *It's Cold Outside* on *Pebbles, Vol. 2* (CD) and *Trash Box* (5-CD); *Don't You Feel A Little Sorry For Me, I'm Going Home, It's Cold Outside, No One Here To Play With, When You Were With Me* on *Psychedelic Microdots Of The Sixties, Vol. 3* (CD); *I'd Rather You Leave Me* on *Who Put The Bomp* (LP); and *Any Way I Can* on *Sundazed Sampler, Vol. 1* (CD).

It's Cold Outside was also later covered by The Chesterfield Kings. (VJ)

The Chosen Few (CA, Simi Valley)

45s:	Synthetic Man/Lost Man Alive	(Liberty 55919) 1966
	Asian Chrome/Earth Above, Sky Below	(Liberty 55962) 1966/7

The Chosen Few hailed from Simi Valley, California.

Asian Chrome can also be found on *Boulders, Vol. 7* (LP) and *Ya Gotta Have Moxie, Vol. 1* (2-CD). (VJ/MW)

The Chosen Few (CA, Stockton)

Personnel:	MIKE DURE		A
	BOB SEGARINI	gtr, vcls	A
	VANN SLATTER		A
	GARY WAGNER	vcls	A

45s:	I Think It's Time/Nobody But Me	(Northbeach 1003) 1965
	I Think It's Time/Nobody But Me	(Autumn 17) 1966

From Stockton, California this outfit was previously known as Gary Wagner & Thee. Wagner fronted another band in 1965, the Gary Wagner Blues Band. Slatter and Dure both went on to **Family Tree** and Segarini played in several San Francisco/Californian bands including Ratz, Us, **Family Tree**, **Roxy** and **The Wackers**. Wagner went on to front the blues rock trio **Parish Hall**, who issued a highly-rated album on Fantasy in 1970.

Compilation appearances have included: *I Think It's Time* and *Nobody But Me* on *Autumn Single Box*, *Dance With Me - The Autumn Teen Sound* (CD) and *Sound Of The Sixties: San Francisco Part 2* (LP); and *Nobody But Me* on *Mindrocker, Vol. 1* (LP). (VJ/MW)

The Chosen Few (IN)

ALBUM: 1 THE CHOSEN FEW (RCA LSP-4242) 1969

45s:
It Just Don't Rhyme/Don't Say It (Denim DS 1079) 1967
Foolin' Around With Me/
We Walk Together (Denim DS 1080) 1967
It Just Don't Rhyme/Lucille (Denim DS 1082) 1967
Maybe The Rain Will Fall/Deeper In (Talun TUS-0710) 1968/9
Maybe The Rain Will Fall/Deeper In (RCA Victor 74-0217) 1969
I'll Never Change You/Talk With Me (RCA Victor 74-0254) 1969

Not a teen garage band, rather a bunch of maturer musicians from Muncie, Indiana who, after some early promise, turned into a horn-rock outfit on the RCA releases.

Compilation appearances include: *It Just Don't Rhyme* on *Highs In The Mid-Sixties Vol. 6* (LP) and *Psychedelic States: Indiana Vol. 1* (CD); and *Foolin' Around With Me* on *Psychedelic States: Indiana Vol.1* (CD). (MW)

The Chosen Few (WI)

45:
Pink Clouds And Lemonade/
Stop, In The Name Of Love (Denim DS 1092) 1968

A different oufit from Stevens Point, Wisconsin despite being on the same label as the Indiana band; both bands apparently unaware of the other, which makes one wonder where the concept of copyright was in those days. (MM/MW)

The Chosen Few (MT/NC)

Personnel incl:		
	MOJO COLLINS	keyb'ds
	GEORGE CROWE	
	GEORGE WALLACE	gtr

45: Feel Alright/Baby Don't Do It (B.F.D. 6-6948) 1966

Here's another one of the way, way too many **Chosen Few**'s. From Butte, Montana they relocated to Wrightsville Beach, North Carolina in 1966 to play a summer-long residency. While in North Carolina they recorded this single, on which they perform a stomping version of a Pacific Northwest fave by Dave Lewis, backed by the Holland-Dozier-Holland classic. Upon their return to Montana they changed name to **Initial Shock**. (MW/CF)

Chosen Few From St. Michaels (VT) - see Roger Lewis and The Moondogs (VT).

The Chosen Lot (OH)

Personnel:		
	DENNY BAYLESS	drms
	TONY BRAZIS	vcls
	RICK COGHILL	gtr,vcls
	BOB RITTER	organ
	PANNY SARAKATSANNIS	bs

45: Time Was/If You Want To (Sidra 9004) 1967

Both sides of this superb single are accomplished affairs composed by Tony Brazis. The band was previously known as **Tony and The Bandits** and hailed from Middleton, Ohio but moved to Oxford to attend college.

VICTOR
CHOSEN FEW

THE CHOSEN FEW - Self Titled LP.

Time Was is a hypnotic garagy power-popper with fuzz and Eastern influences that pushes all the right buttons. The flip is noteworthy too - a shimmering hook-laden fuzzy garage-ballad.

In 2005 Denny Bayless recalled: "Before **The Chosen Lot**, Panny and I had played together in a popular local band, Carl Edmonson and the Driving Winds. I can't remember how we hooked up with Tony Brazis and Bob Ritter for **The Chosen Lot**... nor what happened to Tony or Bob after; **The Chosen Lot** didn't last long. Rick Coghill and I played together for years before - we were first together in The Continentals, who featured Larry Kinley on vocals who is still a Cincinnati favorite locally. In 1966 Rick and I played the James Brown session at King Records for James Brown's Christmas album, *James Brown Sings Christmas Songs* produced by the late Bud Hobgood. Rick went on to form a messianic Jewish gospel duo, Lamb, where he was quite successful for years in the gospel market. Panny left the music business to help run his family business, Dixie Chili, a worldwide marketed Sarakatsannis version of the very famous Cincinnati chili."

Rick Coghill and Denny Bayless went on to **The Glass Wall**.

Compilation appearances have included: *Time Was* on *Psychedelic Unknowns, Vol. 8* (LP & CD), *Sixties Archive, Vol. 6: Texas/Michigan Psych* (CD) and *Psychedelic States: Ohio Vol. 1* (CD), where it is joined by *If You Want To.* (MW w/thanks to Denny Bayless/GGI/MM/KBn/MB)

Chosen Ones (KS)

ALBUM: 1 CHOSEN ONES (Audio House AH 267) 1967 R2

This one-sided album was recorded in Topeka, Kansas. The band also had a non-album single and gigged quite a lot locally. The album's six tracks include a cover of *As Tears Go By* - on which the female vocalist Angel turns in a good performance. The other five cuts include R'n'B and soul covers like *Turn On Your Lovelight*, *Sunny*, *Midnight Hour* and *Harlem Shuffle*. Not worth searching for! (VJ)

The Chozen Ones (NY)

45: Cold Summer/How Many Times (Frog 867-JFB-2) 1967

Believed to be from Long Island, New York this combo's sole single is a decent two-sider, labelled 'soul-rock' on the top side and 'folk-rock' on the flip. Actually, *Cold Summer* is moody fuzz-pop - the soul flavour is in the forceful vocals and raucous yelps.

Compilation appearances have included: *Cold Summer* on *Sick And Tired* (LP), *Trip In Tyme Vol. 2* (CD) and *Psychedelic Archives Vol. 7* (double cassette box); *How Many Times* on *From The New World Vol. 1* (LP); and *Cold Summer*, *How Many Times*, *Marshmallow Cake* and *Scarlet's Not Here Yet* on *Frog Records Story, Vol. 1* (CD). (MW)

Chris and Craig (CA)

Personnel incl:	CHRIS DUCEY	gtr, vcls	A
	CRAIG SMITH	gtr, vcls	A

45: Isha/I Need You (Capitol 5694) 1966

Produced by Steve Douglas, *Isha* is a noteworthy Indian/folk-rock amalgam containing something that sounds like a sitar and/or a harpsichord. It's a fast paced and an engaging pop song.

Craig Smith later recorded as **Maitreya Kali**, whose *Inca* album features some tracks written by Chris Ducey (aka **Chris Lucey**, aka **Bobby Jameson**, aka Robert Parker James). The pair also collaborated in **The Penny Arkade.**

You can also check out *Isha* on *Fading Yellow Vol. 2* (CD) and *Ah Feel Like Ahcid* (CD). (JMe)

Chris, Chris and Lee (?)

ALBUM: 1 CHRIS, CHRIS AND LEE (CC&L no#) 197? R1

A rare Christian psych-folk trio with a cover of **Tim Hardin**'s *If I Were A Carpenter* and original songs like *Flying Bird*, *Once* and *Wish You Were Here*. (SR)

Richard Christensen and Tartaglia (?)

ALBUM: 1 MUVE (Capitol STAO-246) 1968

45: Fifty Six Seasons/Spires (Capitol 1C006-80239) 196?

NB: German single with PS.

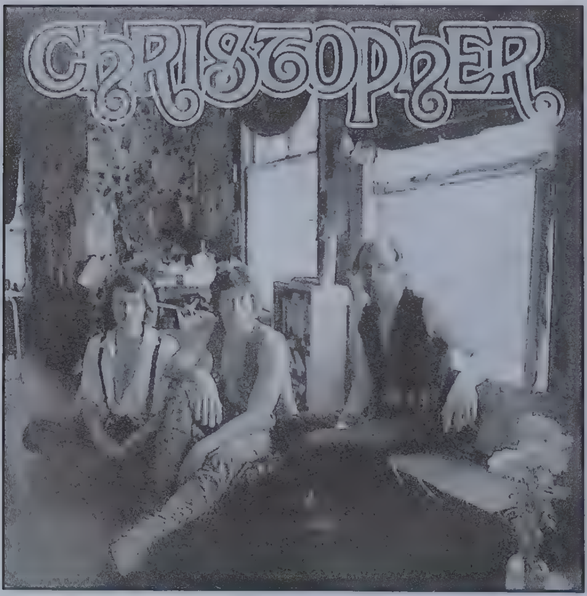
A weird poet reading/declaming his texts over a mix of soft-rock with orchestration, keyboards and some female chorus, but also with lots of heavy psych guitar on some tracks, like the weird *Spires*. If some tracks sound like Richard Harris, others may interest fans of the **Zodiac Cosmic Sounds** and similar projects.

Tartaglia also released records under his name. (SR)

Christian Astronauts (OH)

ALBUM: 1 BEYOND THE BLUE WITH THE CHRISTIAN
ASTRONAUTS (Gospel Empire 211213) 197? R2

NB: (1) reissued in CD-R format (CD Companion 122083) 2005.



CHRISTOPHER - Self Titled LP.

One for collectors of the bizarre, this album was recorded in Fremont, Ohio and is best described as a Christian space concept effort which came in a superb cover. It's full of sound effects and off-key vocals and is of cult interest. (VJ)

Christian Brothers (CA)

45: Feeling Bad/The Last Hour (Sidewinder LL-003)19??

Azusa, California was home to this Christian hippie-rock band, as well as **Agape**.

Feeling Bad, compiled on *A Deadly Dose Of Wylde Psych* (CD), is a cool psych workout and *The Last Hour* reportedly starts off slow then bursts into psych mode "with strong vocal harmonies and blitzkrieg guitar leads". (MW/Eln)

Christian Yoga Church (NV) - see Turn On!! (NV).

Christmas Spirit (CA)

45: Christmas Is My Time Of Year/
Will You Still Believe In Me (White Whale 290) 1968

Christmas Spirit was in fact **The Turtles** singing two Christmas songs with Linda Ronstadt, then with the **Stone Poneys**. (SR/KG)

Christopher (TX)

Personnel:	RICHARD AVITTS	gtr	ABC
	DOUG TULL	drms	AB
	LEON RUDNICKI	bs	A
	DOUG WALDEN	vcls, bs, keyb'ds	BC
	TERENCE HAND	drms	C
	RON KRAMER	perc	C
	JOHN SIMPSON	drms	C

ALBUM: 1(B/C) CHRISTOPHER (Metromedia MD 1024) 1970 R3

NB: (1) also issued in Italy (Metromedia-Durium D.30-199) R3. (1) has also had a limited edition vinyl repressing (Amos) 1989 and has been pirated on CD (Buy Or Die) 1994. (1) later released officially on CD (Gear Fab GF-108) 1997 and on vinyl (Akarma AK 408) 1998.

45: Grizzly Bear/Touchdown (Tap. 0002) 196?

This Texas outfit's psychedelic/progressive album has been increasingly attracting attention from collectors in recent years and has also had a limited repressing on vinyl and CD, including an official reissue by Gear Fab. It combines some fine fuzzy psychedelic guitar work on tracks like *Dark Road, Queen Mary* and *Disaster* with mellow, laid-back songs like *In Your Time* and *Beautiful Lady*, whilst the mystical *Magic Cycles* leans towards the progressive genre and *The Wind* is notable for some bluesy guitar. Well worth tracking down, just 1,000 copies are thought to have been pressed originally and most US copies of the album were white label promos. It failed to sell at the time and is now one of the rarest major label US albums.

They formed in 1968 in Houston, Texas and were originally known as United Gas. They performed a lot at a Houston club called 'Tangerine Forest' and the club's owner Nick Lee secured them a recording contract through his Las Vegas and L.A. connections. Metromedia suggested a name change to avoid confusion with **Pacific Gas and Electric**, although the band continued to perform as United Gas. The new name was inspired by St. Christopher and Avitts and Walden's material took on a spiritual flavour.

During the recording of the album, Doug Tull was having severe problems with drugs. He attempted suicide, was fired, and the album was completed using session musicians (line-up 'C'). Tull then joined fellow Texans **Josefus**; but he would eventually commit suicide.

Doug Walden was the brother of Snuffy Walden (of Stray Dog) and he eventually relocated to Oklahoma where he played in a blues band.

One cut from the abum *Queen Mary* is compiled on Gear Fab's *Psychedelic Sampler* (CD). (VJ/MW/RM/SR)

Christopher (SC)

Personnel:	GARY LUCAS	drms	A
	BILL McKEE	bs	A
	STEVE NAGLE	gtr	A
	FRANK SMOAK	lead gtr	A

ALBUM: 1(A) WHAT'CHA GONNA DO? (Chris-Tee PRP 12411) 1970 R5

NB: (1) reissued on Rockadelic subsidiary (Animus Ochlus AOLP 102) 1990 in a black and white cover with an altered running order and in a limited edition of 350 numbered copies. (1) reissued in Europe in a black and white cover (Atlas 12 411 15) 1999. (1) also reissued officially on CD (Scenes Of SCOFCD 1003) 1999 and later on vinyl (Lion 101) 2004.

This is another fine album by an entirely different band, from Columbia, South Carolina. Only 100 copies were pressed originally making it an ultra-rarity, although the various reissues on Rockadelic/Atlas/Scenes Of/Lion will bring it to the attention of a wider audience. There's lots of good guitar work on this album, from the fuzz psych of *Holiday* (with its effective drumming) and *Modern Day Oracle* to the bluesy guitar on *Day Of Sunshine* and the title cut and the more melodic and mellow mood of *The Great Clock* and *Fugue*. This is recommended. (VJ/MW)

Christopher and The Chaps (NY)

Personnel incl: MICHAEL BROWN (LOOKOFSKY) A

45: It's Alright Ma, I'm Only Bleeding/
They Just Don't Care (Fontana 1530) 1965

NB: also issued on (Philips 1 530) 1966.

A Bob Dylan cover is backed by a composition co-written by one M. Lookofsky, later to achieve acclaim as Michael Brown with **The Left Banke**, **Montage**, **Stories** and The Beckies.

Loofofsky had undergone classical musical training and his father, Harry, was a respected musician who owned a recording studio and gave his son much encouragement in his career as a producer and pianist. This debut effort was produced by Harry Lookofsky's World United Productions, but sank without a trace.

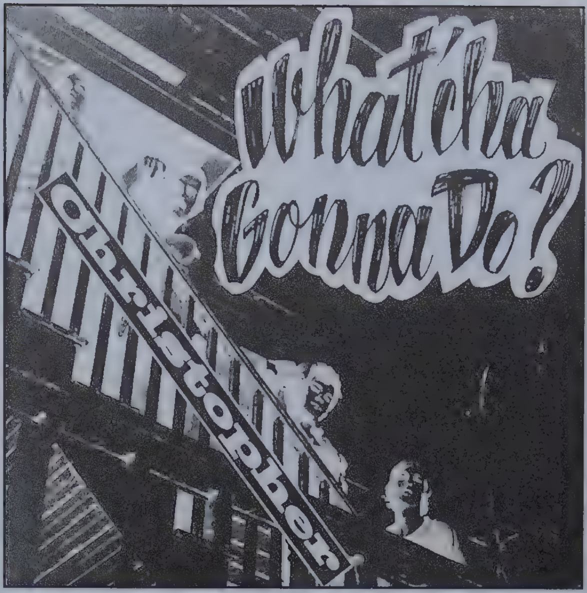
Check out *They Just Don't Care* on *From The New World* (LP) and *Psychedelic Archives Vol. 6* (double cassette box). (MW/LP)

Christopher and The Souls (TX)

Personnel:	DEE EDWARDS	drms	A
	JAY HAUSMAN	gtr	AB
	ALLEN KIRSCH	vcls	ABC
	DAVE SMITH	ld gtr	ABC
	BRIAN VOSS	bs	A
	JERRY EBENSBERGER	bs	BC
	DAVID LOTT	drms	BC
	MURRAY SCHESINGER	gtr	C
	CHRISTOPHER VOSS	vcls	C

45: Diamonds, Rats and Gum/
Broken Hearted Lady (Pharaoh 151) 1966

The Souls were a McAllen, Texas band who gigged in the Texas Valley area with other area acts - including the Marauders and **Cavaliers**. In 1966 they were approached by Christopher Voss, who was the elder brother of their original bassist. Chris wanted to record two songs he'd written and they were duly waxed on the local Pharaoh label. The single features line-up 'C', but with Chris replacing vocalist Allen, which explains the new moniker. Kudos and thanks to Andrew Brown for allowing us to fill in the details from his 'Brown Paper Sack #1' zine which divulges the histories of many Louisiana and Texas sixties bands.



CHRISTOPHER - What'cha Gonna Do? LP.

Lyrically, *Diamonds, Rats and Gum* was unusual with words like "I'll give you rats and five pieces of gum and then you'll know I'm not a bum!"

You can also hear *Diamonds, Rats, And Gum* on *Texas Punk, Vol. 5* (LP), *Acid Visions - Complete Collection, Vol. 2* (3-CD) and *Destination Frantic Volume 3* (CD). (VJ/AB/MW)

Christopher Cloud (CA)

Personnel:	TOMME BOYCE	gtr, vcls	A
	BUGGS PEMBERTON	drms	A
	PATRICK O'CONNOR	bs	A
	MICHAEL OVERLY	lead gtr, vcls	A
	(BEN BENAY	hrmnca	A)
	(ALLAN LINDGREN	keyb'ds	A)

ALBUM: 1(A) BLOWIN' AWAY (Chelsea BCL1-0234) 1973

A little known group formed by Tomme Boyce from **Boyce and Hart** in the early seventies. The cover art is rather intriguing, with a face lost in a cloud on the front sleeve and the band hidden in a thick smoke cloud on the back.

Recorded in Hollywood, most of their material was written by Boyce, who also produced the album, and Overly. The music is typical of the early seventies, with several tracks strongly influenced by the Rolling Stones (*Brand New Boogie At 10 A.M* is even dedicated to Jagger) plus some slower numbers.

The interest in this album mainly resides in the lyrics, with many name dropping phrases (about Mick Jagger, Rod Stewart, Lenny Bruce, Ralph Nader and Doris Day) and counterculture examples, especially in the long *Celebration* and in *Sandra, The Cat Lover* with:

"I'd probably want to go there
Just to smell the scent of fresh stoned air
People smokin' hash and rolling marijuana
Like it was legal
Just livin' every day,
Without a moment of waste to spare"

The album also contains two strange covers: Paul Simon's *Cecilia* (rather awful) and the old *Zip A Dee Doo Dah.*

After this album, Overly, O'Connor and Pemberton formed **Aim.** (SR)

Christopher Milk (CA)

Personnel:			
	THE KIDDO	bs	A
	JOHN MENDELSOHN	vcls, drms	A
	RALPH OSWALD	gtr	A
	MR. TWISTER	vcls	A
	G. WHIZZ	drms	A

ALBUM: 1(A) SOME PEOPLE WILL DRINK ANYTHING (Reprise MS-2111) 1972

EP: 1 CHRISTOPHER MILK (UA SP-66) 1971

45: I Want to Hold Your Hand/Speak Now Or Forever Hold Your Peace (Reprise REP-1164) 1972

A southern California group formed by a rock critic, **Christopher Milk** was a "comic rock" group. Their records included mostly parodies (*I Want To Hold Your Hand* sung by a Bob Dylan imitator...) and songs like *In Search Of R. Crumb*, sometimes with good guitar parts. Their EP was available only by mail order. (SR)

Chrysalis (NY)

Personnel:			
	PAUL ALBUM	bs	A
	JAMES 'SPIDER' BARBOUR	gtr	A
	NANCY NAIRN	vcls	A
	JON SABIN	ld gtr	A
	DAHAUD SHAAR	perc	A

ALBUM: 1(A) DEFINITION (mono/stereo) (MGM E/SE-4547) 1968

NB: (1) reissued on vinyl (MGM SE-4547) in 1993. (1) reissued on CD (Rev-Ola CRREV94) 2005 with eight bonus tracks.

This Ithaca, New York band recorded just one album. All the tracks were composed by group leader Barbour, who came originally from Canton, Ohio. Musically their album is soft, intricate psychedelia with a few more intense tracks also included. Most notable is *Dr. Roots Garden*, which has an early "Floydish" feel to it, whilst the album as a whole has a very strange sound that is exceptionally unique with beautiful clear female vocals.

It is thought that mono copies of the album were DJ only. Price guides tend to list these as worth less than stereo copies but in fact they are much harder to locate!

Barbour had at least one of his later songs recorded by Martha Velez. Dahaud Elias Shaar went on to play drums with Van Morrison first appearing on his *His Band And The Street Choir* album. He is also the drummer on the live *It's Too Late To Stop Now* and *Veedon Fleece* releases. Paul Album also played with **Fear Itself**. (SR/EDMoulin/VJ/DMy/MW)

STEREO
Chrysalis

CHRYSALIS - Definition LP.

Tony Church And The Crusade (OH)

Personnel incl: TONY CHIRCHIGLIA

45: Love Trip/Can You Picture Yourself (Tammy 860T-1029) 1968

Late sixties underground rock with lots of echo effects, the 'A' side in particular sounds like **Hunger**!

The Gear Fab label has rescued both sides of this rare single from oblivion: *Love Trip* got an airing on *Psychedelic States - Ohio Vol. 1* (CD), while *Can You Picture Yourself* appears on *Psychedelic States - Ohio Vol. 2* (CD). (VJ)

Churchill (?TN)

ALBUM: 1 CHURCHILL (Attarack AT-5003) 1970

45: Freedom's For The Birds / Better Not Wait 'Til Tomorrow (Attarack ATT 105) 1970

Co-produced by Ray Harris, Emory Gordy and Ed Cobb (**Standells**, **Zoo**), a rock trio with some blue-eyed soul influences. Most of their material was penned by **Spooner Oldham** and Cobb and as they also cover **The Box Tops**' *Cry Like A Baby*, they may have come from the Memphis area. Some tracks (*Doggone*) are decent but overall the result sounds rather uninspired.

The cover art is rather funny, with a dusty hand doing the peace sign. The band is of course totally unrelated to the Israeli band Churchills. (SR/MW)

The Churchill Administration (?IL)

45: Summer/I Just Met You (Cha Cha Records C-779) 1969

The Churchill Administration was a soft pop group, possibly from the Chicago area. (SR/HMa)

Churchill Downs (CA)

Personnel incl: DON ADEY

45: I Gotta Get Back To My Baby/ The Amazing Three (Amazing 3 SJQ-101) 1968

A catchy strummed pop-rocker is showcased on this rarely-seen single by an unheralded Los Angeles act. What makes it worth seeking out is *The Amazing Three* - heavier rock sounds and, despite a little brass, there's plenty of growlin' fuzz and distortion to be savoured.

Don Adey would team up with Terry Rae (ex-**Palace Guard** and **Strawberry SAC**), Paul Downy, and Tim Smyser to form Strawberry Jam. They made enough of an impression on the folks at Dunhill to be signed up but, by the time any record appeared; only Adey remained and their name had been abbreviated to **Jamme**. (MW)

The Churchkeys (ND)

45s: Get Ready/
Hold On I'm Coming (Century/Dimension 70 27570) c1967
To Angela Part I/Part II (Big Sound 1002) 1968
It's Not Unusual/Soul Sister (Peak P-4458) 1968

From Grand Forks, North Dakota here's a horn-rock/garage group with decent vocals. (SR/MW)

The Churchmice (NY)

Personnel:		
	OZZIE	A
	ARMAND SCHAUBROECK	A
	BLAINE SCHAUBROECK	A
	BRUCE SCHAUBROECK	A

45: Babe We're Not Part Of Society/
College Psycology On Love (PS) (House Of Guitars L-43) 1965

Prior to this band, Armand had been in an outfit called **Kack Klick**. **The Churchmice** operated out of Irondequoit, New York.

Armand Schaubroeck spent some time in jail in the early sixties and then began a solo career with at least five albums (including the 3-LP set *A Lot Of People Would Like To See Armand Schaubroeck Dead*, the double *Live At The Hollywood Inn*, *Ratfucker* and *I Came To Visit But Decided To Stay*) in a style very influenced by Lou Reed. He now runs Mirror Records, home to the Chesterfield Kings, and with brother Blaine, the House of Guitars store, in Irondequoit, New York. He also produced Jerry Porter's album.

You'll also find *Babe We're Not Part Of Society* on *Gone, Vol. 1* (LP) and *Prisoners Of The Beat* (LP). (MW/SR)

Chy Guys (IL)

45: Say Mama/You'll Never Believe Me (Mobie 3422) 1967

Tom Tourville's 'Back Door Men' book places them in Rockford, Illinois but their name implies that they were probably from Chicago (Chi-town).

Say Mama has resurfaced on the *Ho-Dad Hootenanny* (LP) compilation. (VJ/GM)

The Chylds (OH)

Personnel:			
	JOHN BERECEK	ld gtr	A
	TIM HOGAN	gtr, keyb'ds	A
	AL TWISS	bs	A
	JOE VITALE	drums	AB
	DAVE JACKSON		B
	DENNY JACKSON		B

45s: Hay Girl/I Want More (Lovin') (Giant 101) 1967
Hay Girl/I Want More (Lovin') (Warner Bros. 7058) 1967
Deep Inside/Psychedelic Soul (Warner Bros. 7095) 1967
Grey Days/No More Tears (Ivanhoe 1801) 1969

From Canton, Ohio and previously known as **The Echos**. By the final single all bar Joe had been replaced by the Jackson brothers. Their finest moment is *Hay Girl*, an uptempo punker with an effective organ backing which gives way to a drum roll chorus and becomes quite psychedelic half way through before reverting back to a more usual garage punk style. Interested? Well, it's resurfaced on *Highs In The Mid-Sixties, Vol. 9* (LP), *Boulders, Vol. 1* (LP), *Ya Gotta Have Moxie, Vol. 1* (2-CD) and *Psychedelic States: Ohio Vol. 2* (CD); and you'll also find *I Want More Lovin'* on *Psychedelic States: Ohio Vol. 3* (CD). Don't get too excited about the *Psychedelic Soul* single however - it's more soul than psych!

Joe Vitale had previously done time with **The Measles** (a group featuring Joe Walsh amongst others) and would go on to Marble Cake who didn't make it onto vinyl. In the seventies he rejoined Joe Walsh when Walsh went 'solo' after the James Gang. Vitale contributed vocals, keyboards, and synthesiser and flute in addition to drums, and was Walsh's main 'Barnstormer' from 1972's *Barnstorm* album through to 1978's *But Seriously Folks*. For those who groaned when Walsh joined the Eagles, this represents his peak period which of course includes the *Smoker You Drink* album featuring the classic *Rocky Mountain Way*. During this stay Joe Vitale also found time to do a solo album - *Roller Coaster Weekend* (Atlantic SD 18114, 1974). (MW/GGI/VJ)

The Chymes (CA)

45: He's Not There Anymore/
Quite A Reputation (Chattahoochee 715) 1966

This Los Angeles band issued at least one single in the mid-sixties. An all-girl band who specialised in harmony pop it seems we have Howard Kaylan (of **The Turtles**) to thank for discovering them.

Compilation appearances have included: *He's Not There Anymore* on *Girls In The Garage, Vol. 1* (LP), *Highs In The Mid-Sixties, Vol. 2* (LP) and *Where The Action Is! L.A. 1965-68* (4-CD book); *He's Not There Anymore* and *Quite A Reputation* on *Girls In The Garage, Vol. 1* (CD); and *Quite A Reputation* on *Girls In The Garage, Vol. 2* (LP). (VJ)

The Cicadelics (TX)

45: We're Gonna Love This Way/
What Can I Do? (Psychidelic Sound 1001) 1967

A sixties punk band from Angleton, a small town in southeast Texas about 30 miles south of Houston, who had the Texas-based Cicadelic label named after them. Their own record label did spell psychedelic with an *i*.

Compilation appearances have included: *We're Gonna Love This Way* on *Flashback, Vol. 1* (LP), *Texas Flashbacks, Vol. 1* (LP & CD), *Texas Flashback (The Best Of)* (CD), *Acid Visions - The Complete Collection Vol. 1* (3-CD), *Austin Landing, Vol. 2* (LP), *The Human Expression And Other Psychedelic Groups - Your Mind Works In Reverse* (CD) and *Acid Visions* (CD set); and *We're Gonna Love This Way* and *What Can I Do?* also appear on *Texas Psychedelic Punk, Vol. 11*, an unreleased compilation for which an acetate exists. (VJ)

Don Ciccone (NJ)

45: There's Got To Be A Word/
Down When It's Up (Kama Sutra 506) 1968

Produced by Stan Vincent and Mike Duckman, this was a rare solo single by the lead singer of **The Critters**. (SR)

Cincinnati Joe and Mad Lydia (OH)

ALBUM: 1 CINCINNATI JOE & MAD LYDIA (River Witch RW-001) 1971 R1

45s: Cincinnati Man/Madam Satan (River Witch 0708) 197?
Cincinnati Joe/Get It Together (River Witch 0776) 197?

NB: (1) shown as by **Mad Lydia**. (2) shown as by **Cincinnati Joe**.

This obscure album, which was presented in a gatefold sleeve, was recorded in Cincinnati, Ohio. The better tracks are by self-ordained witch **Mad Lydia** and include *900 Years* and home-town tribute *Cincinnati Soul*. The tracks by funk-rocker **Cincinnati Joe** are more mediocre and overall the album has its moments, but fails to really satisfy. (VJ)

CIRCUS - Self Titled (Hemisphere) LP.

The Cindells (NY)

45:	Don't Bring Me Down/MacDougal Street	(Shag MS 12A765) 1966

From Cortland, New York. *Don't Bring Me Down* is a superb rendition of the Pretty Things' classic. The flip, by contrast, is a dreamy harmony-pop ballad about a romantic interlude on the famous street in Greenwich Village.

Don't Bring Me Down has been compiled on *Back From The Grave, Vol. 8* (2-LP) and *Back From The Grave, Vol. 8* (CD). (VJ/MW)

The Cindermen (CA)

Personnel incl:	DICK 'CINNAMON' CINDER	vcls	A

45s:	Think Of Me/I'm Happy	(Moonglow 5002) 1965
	If I Can't Love You/On Forever	(Moonglow 5005) 1965
	Don't Do It Some More/True Love	(Moonglow 5012) 1966
	Don't Knock It/I Can't Believe It	(Moonglow 5014) 1966
	I Can't See You/Stay Away	(Moonglow 5016) 1966
	Miss Connie You're A User/ You've Lost That Lovin' Feeling	(Moonglow 5021) 1967

From Fresno, California this mob was the house band for a year at L.A.'s "Cinnamon Cinder" club. Their debut, *Think Of Me*, is an excellent cop of the '64 Beatles/Merseybeat sound. *Don't Do It Some More*, a catchy number, is said to be their best effort.

Compilation appearances have included: *Don't Do It Some More* on *Pebbles, Vol. 8* (LP), *Pebbles, Vol. 8: Southern California 1* (CD) and *Songs We Taught The Fuzztones* (2-LP and 2-CD); and *Don't Knock It* on *Boulders, Vol. 7* (LP) and *Ya Gotta Have Moxie, Vol. 1* (CD). (VJ)

The Cinders (TX)

Personnel incl: JOHN DAVID SOUTHER

45s:		Good Lovin's Hard To Find/ Poison Ivy (some PS)	(Ric S-156) 1965
	α	No, Not My Heart/ Day Before Tomorrow	(Warner Bros 5825) 1966

NB: α shown as by 'John David & The Cinders'.

The debut single by this Amarillo, Texas outfit features a pair of rockin' beat covers. It's notable as an early outing for J.D. Souther, whose prominence resulted in a name change for the follow-up. Having relocated to L.A. during this period, Souther's next major project was **Longbranch Pennywhistle**, as half of a duo with Glenn Frey. They split after one album, Frey moving on to greater success with The Eagles. Souther went on with a solo career which was interrupted for a while in the early seventies when he formed country-rock supergroup, Souther-Hillman-Furay, with Chris Hillman (ex-**Byrds**) and Richie Furay (ex-**Buffalo Springfield** and **Poco**).

Good Lovin's Hard To Find and four previously unreleased tracks from 1966: *Barbara White*, *Three Minutes Time*, *Ma'am* and *Gloria* all got exposure on *Now Hear This!* (CD) (MW/MM)

Circus (OH)

Personnel:	PHIL ALEXANDER	vcls, keyb'ds	A
	TOM DOBECK	drms	A
	DAN HRDLICKA	vcls, ld gtr, 12-string gtr	A
	MICK SABOL	vcls, gtr	A
	FRANK SALLE	vcls, bs	A

ALBUM:	1(A)	CIRCUS	(Metromedia LPS 7401) 1973 SC

45s:	α	Feel So Right/Jonah's Fable	(Metromedia 0112) 1972
		Stop, Wait And Listen/I Need Your Love	(Metromedia 265) 1972

NB: α also issued in promo form with mono/stereo versions of *Feel So Right*.

Circus is a melodic rock album from Cleveland, Ohio. This is one of the early examples of what became branded as 'power-pop' (strictly speaking outside of this book's remit), an early-to-mid seventies style that was particularly popular in Cleveland thanks to its premier exponents, The Raspberries. A dynamic pastiche that mixed elements of sixties mod, pop and hard-rock (especially the Who, the Stones and the **Nazz**) and grafted them onto slickly-produced, hookladen and dramatic teen-pop. They were very popular for a while locally, but failed to break beyond their state boundaries.

You'll also find *Stop, Wait and Listen* on *Pride Of Cleveland Past* (LP). (SR/MW)

Circus (WI)

Personnel:	AL CROWE	drms	A
	RANDY GLODOWSKI	gtr, vcls	ABCDEFG
	GARY KONKOL	gtr	AB
	WAYNE KOSTROSKI	bs, vcls	ABCDEFG
	FRED OMERNIK	keyb'ds, vcls	ABCDEFG
	RAY CYR	drms, perc, congas	BCDE
	MIKE RICHSON	gtr	C
	GUNNAR ANTELL	gtr	D
	BRETT PETERSON	gtr, bobro, banjo	EF
	JIM ASH	drms	FG
	TERRY KNOLL	gtr	G

ALBUM:	1(E)	CIRCUS	(Hemisphere HIS-103) 1974 SC

NB: (1) reissued on CD (Gear Fab GF-162) 2000, with both 45 cuts added as bonus tracks.

45:	I'm Walkin'/Bar Room Wiggy	(Panda 6075-29) 1975

Released on a local label based in Madison, Wisconsin this album was produced by Corky Siegel (**Siegel Schwall Band**) and is a combination of heavy rock and blues with jamming guitars and keyboards. Particularly noteworthy is the 12-minute, *Old Age*, which features some lovely ringing guitar in the **Quicksilver** style, but is a little marred by a drum solo! *You To Me* and *Let Me Tell You* also feature some nice guitar work. Much of the rest of the album is a sort of dispensable bar boogie rock.

The band formed in Stevens Point, Wisconsin in 1969 and was known as Sound Street (line-up 'A'). They toured throughout the state plying their particular brand of blues and rock. In 1970 they signed up with North Central Productions, brought in Ray Cyr on drums, changed their name to **Circus** and relocated to Madison, Wisconsin. Their touring expanded to take in the Midwest, the South and New England. In 1972 Konkol was diagnosed with a rare form of terminal cancer and had to be replaced (he died in 1973).

STEREO
CIRCUS MAXIMUS
VANGUARD

CIRCUS MAXIMUS - Self Titled LP.

In 1973, after a few more personnel changes, they got to record their album which was released in 1974. They continued to tour widely, opening for the likes of Ted Nugent, B.B.King, The Raspberries, Hot Tuna, **John Sebastian**, Bonnie Bramlett, Firefall, Styx and the Amazing Rhythm Aces.

Their sole single appeared in 1975 (this is included on the CD reissue). There seemed to be no label interest in a second album and the band folded in 1976. (SR/MW/VJ)

The Circus (TX, Houston)

Personnel incl:	POYNER	A

45: Burn Witch Burn/
Bad Seed (You're A Bad Seed) (Offe 101) 1967

This raw punk outfit is believed to have come from Houston, Texas. *Bad Seed (You're A Bad Seed)* is pretty dire garage/punk and the flip's pretty raw too - the story of a guy who strangled a witch who spat in his eye before dying. Poyner wrote and produced both songs.

Compilation appearances have included: *Bad Seed (You're A Bad Seed)* on *Flashback, Vol. 3* (LP), *Texas Flashbacks, Vol. 3* (LP & CD), *Sixties Archive, Vol. 2* (CD), *We Have Come For Your Children* (LP & cassette) and *Gravel Volume 1* (CD); and both *Bad Seed* and *Burn Witch Burn* on *Texas Punk From The Sixties* (LP). (VJ)

The Circus (TX, Beaumont)

45: Love Of The Morning/
Different Kind Of Feeling (PMRC 1004) 196?

This single is by a different Beaumont band. (MW)

The Circus (IL)

45s: Games We Play/Change Of Face (Rembrandt ?) 1966
Reservations Only: Noah/
Sands Of Mind (Rembrandt 818-5003) 1966/7

Reggie Weiss signed this Chicago act to his Rembrandt label when they were a top act for Ted and Marvin Stuart's Chicago booking agency. Despite their commercial sound his attempt to mould them into a tight pop group did not succeed in commercial terms.

Compilation coverage has included: *Games We Play* on *Chicago Garage Band Greats* (LP); and *Games We Play, No Reservations Necessary* and *Sands Of Mind* on *Chicago Garage Band Greats* (CD).

They may also have released a single for Jambee and there was a U.K. act called **Circus** who had one single released in the US: *Sink Or Swim/Gone Are The Songs Of Yesterday* (USA 903) 1968. (VJ/MW/SPr)

Circus Maximus (TX)

Personnel:	BOB BRUNO	ld gtr, keyb'ds, vcls	A
	DAVID SCHERSTROM	drms	A
	PETE TROUTNER	vcls, gtr, perc	A
	JERRY 'JEFF' WALKER	gtr, vcls	A
	GARY WHITE	bs	A

ALBUMS: 1(A) CIRCUS MAXIMUS (Vanguard VSD-79260) 1967 SC
2(A) NEVERLAND REVISITED
(Vanguard VSD-79274) 1968 SC

NB: (1) has reissued on CD (Vanguard VMD-79260) 1991. (1) reissued on CD (Ace 79260) 1998. (1) reissued on vinyl (Vanguard 00012991) 2001. (2) reissued on vinyl (Vanguard 00012992) 2001. (2) reissued on CD (Vanguard 792602) 2003. (1) and (2) reissued on a 2-on-1 CD (Vanguard/Comet VCD 79260/74).

CIRCUS MAXIMUS
NEVERLAND REVISITED

CIRCUS MAXIMUS - Neverland Revisited LP.

45: Negative Dreamer Girl/Lonely Man (Vanguard 35063) 1967

Hailing from Austin, Texas, this band played a mixture of hard-rock, folk-rock and West Coast with flower-power lyrics. Their two albums are not easy to come by, but they are not expensive and recommended for their excellent guitar work. The first album contains seven Bob Bruno songs (mostly psychedelic with some jazzy touches, notably on *Wind*) and four by Jerry Jeff Walker (which are more folk-rock oriented).

At the end of 1967 they gave a unique concert at the Carnegie Hall with the New York Pro Musica, a baroque ensemble.

Their second album is equally interesting and contains songs like *Mixtures* and *Parallel* which are really nice. Neither of these albums sold well however and the group broke up.

Jerry Walker later enjoyed a long and successful solo career, as a singer and a songwriter (his *Mr. Bojangles* was covered by many artists, including the Nitty Gritty Dirt Band and Bob Dylan).

Compilation appearances have included: *Hello Baby*, *Neverland* and *Oops I Can Dance* on *The New Sound Of Underground* (LP); *Rest Of My Life To Go* on *Songs Of Faith And Inspiration* (CD); and *Lost Sea Shanty* on *The Electric Coffee House Volume 2* (CD). (VJ/SR)

The Cirkit (IN)

Personnel:	SCOTT GLEMSIECK	organ	A
	DAVE GOLDMAN	bs	A
	BRUCE HAINEY	gtr	A
	RAD HANSEN	vcls	A
	MIKE RICHARDS	drms	A
	JIM SHINDELL	ld gtr	A

45: Yesterday We Laughed/I Was Wrong (PS) (Unicorn 34941) 1967

NB: came in a purple paisley picture sleeve.

This band operated out of Michigan City in Indiana between 1966-68, although front man and author of both sides of the single, Rad Hansen originated from the Deep South. They travelled to Universal Studios in Chicago to record this single and *Yesterday We Laughed*, in particular, had some fine grungy reverb guitar work.

Compilation appearances have included: *Yesterday We Laughed* on *Psychedelic Moods - Part Two* (CD) and *Quagmire Vol. 2* (CD); and previously unreleased versions of *Yesterday We Laughed* can be sourced on *Gravel Vol. 1* (CD) and *Unissued Sixites Garage Acetates Volume 1* (CD), while *I Was Wrong* and *Yesterday We Laughed* got more exposure on *Hoosier Hotshots* (LP). (VJ/MW/KBn)

Cirkyt (CT)

45: That's The Way Life Is/
Six Page Letter (PS) (Jody 6703/4) 1967

It's been confirmed by Paul Bezanker's 'Connecticut Rocks!' that this was actually **Tommy Dae & the High Tensions**, out of Rockville/Ellington, Connecticut.

That's The Way Life Is has resurfaced on *Garage Punk Unknowns, Vol. 1* (LP) and you'll find both sides of the single on *Storm In The Garage* (3-CD box). (VJ/MW)

Le Cirque (?CA/?TX)

Personnel:	MARC BENNO	A
	BILL BOATMAN	A
	LEON RUSSELL	A

45: Land Of Oz/I'll Be Thinking Of You (Buddah BDS-14) 1968

Two slices of Beatles influenced psychedelia, especially on *Land Of Oz*, a Russell/Boatman composition with its arrangements like *Strawberry Fields/Lucy In The Sky*. The flip, written by Benno, is not as good.

After this commercial failure, Benno and Russell formed **Asylum Choir** and Bill Boatman went on to play with Taj Mahal, Don Preston and on various Leon Russell's projects. The band is thought to have been based in California or Texas.

Land Of Oz has been compiled on *Soft Sounds For Gentle People 3* (CD). (SR/VJ)

Citations (OH)

Personnel: ALAN
ANTHONY
BILL
DOUG
JAMES
KEN
MIKE
OTHA
VICTOR
and A.N.OTHER.

A 10-piece "zebra" (black'n'white) outfit from Dayton, Ohio. Their sole recorded legacy is the brassy and soulful *Good Love* (wherein James Brown meets *Good Lovin'*), composed by members A. Woodall and D. Simon. It appears on *WONE, The Dayton Scene* (Prism PR-1966), the souvenir album of the 1966 WONE-sponsored three-day 'Battle Of The Bands' which features one cut each from the 12 winning acts. (MW)

ODE
INDIA CITY

THE CITY - Now That Everything's Been Said LP.

Citations (MS/AL)

Personnel incl:	BUNKER HILL	vcls	A

45: Better Stop Your Lying/
Now I'm Gone (Tuscumbia TU-1001) 1965

Believed to have originated in Greenwood, Mississippi this band featured roving R'n'B singer Bunker Hill. They were based in Alabama for a while, hence the inclusion of *Better Stop Your Lying* on *Psychedelic States: Alabama Vol. 2* (CD). It's persistent punk-pop with two oddly slowed-down sections.

Now I'm Gone, featured on *Grains Of Time* (CD), is a catchy summer-of-'65 song about beach parties and woodies delivered, surprisingly, in Merseybeat rather than Californian-surf style. (MW)

The City (NY)

Personnel:	JIM GORDON	drms	A
	CAROLE KING	vcls, keyb'ds	A
	DANNY KOOTCH	gtr, vcls	A
	CHARLES LARKEY	bs	A

ALBUM: 1(A) NOW THAT EVERYTHING'S BEEN SAID
(Ode Z12-44012) 1968 SC

NB: (1) reissued on CD (Ode/Epic/Legacy EK 65851) 1999.

45: That Old Sweet Roll (Hi-Di-Ho)/
Why Are You Leaving (Ode ZS7 119) 1968

NB: white label promo copies exist, stock copies not verified. Both tracks are taken from the LP.

Originating from the New York scene, this decent pop-rock group is of most interest for its member's solo careers: - Carole King was formerly a Brill Building songwriter with her first husband Gerry Goffin. Their melodic songs were covered by several groups, notably *Wasn't Born To Follow* by **The Byrds** and *Take A Giant Step* by Taj Mahal. As a singer/songwriter, Carole King would become extremely popular with her best seller album *Tapestry* in 1972.

The City's album features the original version of *Wasn't Born To Follow* along with other classics including *Snow Queen* and *Paradise Alley*. The soft pop-rock album has a laid-back sixties hippie vibe and was out of print for 30 years prior to the CD reissue!

Previously with **The King Bees**, **The Fugs** and **Clear Light**, Danny "Kootch" Kortchmar went on to play with **James Taylor**, formed **Jo Mama** with Charles Larkey in 1970 and became a session musician. One of the best American drummers, Jim Gordon can be found on hundreds of records and went on to play with Delaney and Bonnie, Leon Russell, Traffic and Derek and The Dominos to name just a few.

Charles Larkey was in **The Myddle Class** and married Carole King. He would later commit suicide. (SR/KSI/MW)

The City Blues (CA)

Personnel:	STEVE ELIOT	bs	A
	BOB LESHER	vcls, hrmnca	A
	RICHARD PAYNE	gtr, piano	A
	TIM REAVES	drms	A
	ED SOLBERG	gtr	A

ALBUM: 1(A) BLUES FOR LAWRENCE STREET
(Nouveau Records NR 5001) 1967 R5

Here's a very rare private electric blues album from Fullerton, California. Their sound is comparable to **The Blues Project** or the early (pre-Cipollina) **Quicksilver Messenger Service** line-up as heard on the Groucho underground releases. Lesher and Payne were previously with a group called The Northern Sound who issued two rare singles of British Invasion-influenced rock in 1965 and 1966, but I don't have further details. (CF)

THE CITY BLUES - Blues For Lawrence Street LP.

The City Limits (WA)

Personnel:	JEFF BEALS	bs	A
	DAN DENTON	sax	A
	JEFF LaBRACHE	drms	A
	KEVIN MASON	vcls	A
	ALAN PARK	gtr	A
	RIC ULSKY	keyb'ds	A

45:	Stagger Le/Backyard Compost	(Uptown 728) 1966

From Seattle, Washington the band's members had previously been in The Imperials, Rocky and The Riddlers and **Rocky and His Friends**. Under this name they cut a fine version of *Stagger Lee* in a straight forward rock and roll format. After their demise Jeff Beals went on to play with **The Kingsmen**, Ric Ulsky joined **The Association** and Jeff LaBrache played with **West Coast Natural Gas/Indian Puddin' and Pipe**. They had a previously unreleased version of *Tossin' and Turnin'* included on *Battle Of The Bands, Vol. 1* (LP) in 1966.

Tossin' and Turnin' has been compiled on *Northwest Battle Of The Bands, Vol. 1 - Flash And Crash* (LP & CD), *Northwest Battle Of The Bands, Vol. 1* (CD) and *The History Of Northwest Rock, Vol. 4* (LP). (VJ/MW)

City Squires (OH)

Personnel:	JIM BRICKNER	A
	D.J.KOHLER	A
	D.RAND	A

45s:	Jenny Jenny/Russian Ho Ho	(Tema PXT-137) 1967
	Is It Time/Lonely Boy	(Tema PXT-141) 1967

This Cleveland, Ohio pop outfit later became **The Gregorians**. *Is It Time* is cute Anglo-style pop similar to Tremeloes or Marmalade. *Lonely Boy* is a soft pop ballad. (MW/GGI)

The City Zu (WA)

Personnel:	MIKE COX	bs	AB
	MIKE GARLAND	drms	AB
	CHUCK HARCUS	keyb'ds	AB
	DOUG HEATH	ld gtr	A
	BRAD MILLER	gtr	AB
	JERRY 'ZU' MATHESON	sax, ld vcls	AB
	RON FOOS	ld gtr	B
	DAVE ROLAND	drms	

45s:		Give A Little Bit/I'll Find Another	(Columbia 44342) 1967
	α	Eeny Meeny/Too Much, Too Soon, Too Fast	(Dot 17166) 1969
		Quick Like A Bunny/Stop Running Away	(Dot 17266) 1969

NB: α Also available with both sides in stereo (Dot 45-2241).

Formed in Bellevue, Washington in 1965 as The Zu, they became **The City Zu** after local DJ, Pat O'Day suggested that "City Zu" would add a more bubble-gum appeal. They played in a gritty punky pop style not dissimilar to **Paul Revere** but with more harmony. They secured a record deal with Columbia and when the resulting single flopped did a further two for Dot. In fact, their singles did garner heavy airplay, but problems with distribution meant their singles didn't hit the stores until much later, and conseqently sold far fewer than they otherwise might.

Still, *Too Much, Too Soon, Too Fast*, a punky pop number with some adventurous harmonies, can be heard on *Highs In The Mid-Sixties, Vol. 16* (LP), although the end result is a rather messy production. You can also locate *I'll Find Another* on *Gravel Volume 3* (CD).

Around the time of the singles, **The City Zu** got to open for many of the big names that came to town, including The Who, Herman's Hermits, Dave Clark Five, Sonny and Cher, Yardbirds and **The Byrds**.

Dave Roland also hit the skins for **The City Zu** after **The Wailers** had split up in 1969. Foos and Heath went on to play for a later **The Sonics** line-up and both had spells in **Paul Revere and The Raiders** (Foos 1974 - 77, Heath 1972 - 77 with both rejoining circa 1980).

The band is still going strong today although Jerry Zu is the only original member left. They are mostly to be found playing the casino circuit in Nevada, although they are still based in Seattle. (VJ/MW/SC/KCandJZu)

C.K. Strong (?)

Personnel:	CHRISTOPHER BROOKS	bs	A
	LYNN CAREY	vcls	A
	RON GRINEL	drms	A
	JEFFERSON KEWLEY	gtr	A
	GEOFF WESTEN	gtr, organ, piano, vcls	A

ALBUM:	1(A)	C.K. STRONG	(Epic BN-26473) 1969
45:		Daddy/Stormbird	(Epic 10534) 1969

This loud, bluesy rock group featured the screaming vocals of Lynn Carey and loads of guitar on tracks like *Stormbird*, *Baby Let Me Out*, *Mean Hearted Man* and the nine-minute *Trilogy*. The group was managed by Robert Fitzpatrick, an associate of Robert Stigwood. He would recommend their young female singer to the Hollywood composer Stu Phillips and that gave birth to the **Carrie Nations** project.

Lynn Carey would soon become better known as **Mama Lion**. The guitarist Jefferson Kewley later played with Sandi Szigeti. (SR/NK)

Clann (MO)

Personnel incl:	TONY (or TERRY?) DIONISIO	A
	GLENN LEOPOLD ?	
	DAVE DISTER ?	

45s:	Stubborn Kind Of Fellow/ I've Found Somebody	(General American GAR 103) 1966
	Tall Towers/Hey Baby	(General American GAR 109) 1967

After an average first effort this Columbia, Missouri bunch turns out the cool mid-tempo fuzzer *Tall Towers*. The flip reverts back to a much earlier British Invasion sound unfortunately. Tony Dionisio was also a member of **The Vandals**, who also had one single on the same label.

Hey, Baby has been compiled on *Time Won't Change My Mind* (LP) and *Trip In Tyme Vol. 1* (CD). (MW)

Clap (CA)

Personnel:	DAVE AURIT	gtr, sax, vcls	A
	SCOTT MERCIER	drms, perc	A
	JIM MORRISON	bs, vcls	A
	STEVE MORRISON	vcls, harp	A
	KEITH TILL	gtr, vcls	A

ALBUM:	1(A)	HAVE YOU REACHED YET?	(Nova-Sol NSLP 1001 AB) 197? R4

NB: (1) reissued on vinyl (Phaze II CPS 001). (1) reissued on CD (Skyf Sol DP 154CD) 2005.

This is a very rare Manhattan Beach, California album from the early seventies. The sound is reputedly closer to '66/67 punk and some collectors rate it highly. A sixth and occasional member was Les Hurst (drms). It's not *the* Jim Morrison on the album. (VJ)

Kathy Clarke (TX)

45:	My Summer Prayer/ Little Girl Called Sad	(International Artists 105) 1966

Kathy Clarke was a little known artist from Texas whose *Little Girl Called Sad* was included on *Girls In The Garage, Vol. 4* (LP). It was one of the earliest releases on the International Artists label in 1966, and consists of lightweight pop with some baroque strings on *My Summer Prayer* and folk-rock influences on the flip. (VJ/MK)

The Classmen (MO)

Personnel incl:	DAVE COWDEN	bs,vcls
	DREW DIMMEL	ld gtr, vcls
	DOUG DIMMEL	drms, vcls
	DENNY GARNER	ld vcls, gtr, sax

45s:	Julie/Any Old Time	(Pearce No.5806) 1967
	The Yang Yang (The Heart String) Poor, Poor Johnny	(Pearce No.5813) 1968
	Doin' Me Right/ The Things We Did Last Summer	(Pearce 5818) c1968
	Graduation Goodbye/Doin' Me Right	(Pearce 5823) c1968
	Michel Angelo/His Girl	(Pearce P 5826) c1969

Clean-cut boys from Kansas City, Missouri whose forte was soft, harmony-vocal beat and pop. Managed by Charles Dimmel, father of Drew & Doug, they lasted from 1963 to 1977 and are best remembered for their hits, *Julie* and *Graduation Goodbye.*

Not a garage band, despite *Julie* appearing on *Monsters Of The Midwest Vol. 1* (cassette) and *Any Old Time* on *Wyld Sydes Volume 5* (CD). The follow-up *The Yang Yang* moved into soulful brass-pop territory and is not recommended.

In August 2007 they reunited to headline a charity gig, billed as "Kansas City's Greatest Reunion Jam", along with the **Chessmen**, the **Fab Four**, and Gary Mac and the Mac Truque.

Several other Classmen were around in the mid-sixties:- one from Colorado, another in Indianapolis, and arguably the best known an R&B group from Detroit (with singles on the J, Volkano, and Impact labels). (MW/VJ)

Claytons (IN)

45s:	I Want You/The Claytons (PS)	(B.Racker BY-217) 1965/6
	Need Mine Too/Puttin' Me On	(M Records M-50-562/662) 1966

Claytons were a clean-cut, tie-and-jacket-toting, teen quartet from Fort Wayne, Indiana. Their *Puttin' Me On* has resurfaced on *Boulders, Vol. 5* (LP), *Ya Gotta Have Moxie, Vol. 1* (2-CD), *You're Playing With Fire* (LP) and *Trip In Tyme Vol. 2* (CD).

There is another single by possibly the same group? This features a cover of the **Buffalo Springfield** classic, with female vocals and big production by Tim O'Brien. (VJ/MW)

The Cleanliness and Godliness Skiffle Band (CA)

Personnel:	ANNE JOHNSTON	vcls, gtr, mandn, woodblocks	ABC
	PHIL MARSH	vcls, gtr	ABC
	RICHARD SAUNDERS	bs	ABC
	HANK BRADLEY	vcls, mandn, fiddle	C
	BRIAN VOORHEES	vcls, gtr, hmnca	C
	(CHICKEN HIRSCH	drms	A)

ALBUMS:	1(A)	THE CLEANLINESS AND GODLINESS SKIFFLE BAND'S GREATEST HITS	(Vanguard VSD-79285) 1968
	2( )	MASKED MARAUDERS	(Reprise 6378) 1969

NB: (2) shown as by **The Masked Marauders**.

45:	α	I Can't Get No Nookie/Cow Pie	(Deity 0870) 1969

NB: α shown as by **The Masked Marauders**.

An 'acid' influenced skiffle band, whose album though weak technically, is good fun if you can obtain a copy. They were based in Berkeley, California.

Their second album, under the pseudonym, **The Masked Marauders**, was an attempted imitation of Dylan, Lennon-McCanney, Harrison and Jagger. This album was the result of a spoof album review in 'Rolling Stone'. The fictitious review, by Greil Marcus, described a bootleg album by **The Masked Marauders**, supposedly featuring a super group that involved, among others, Bob Dylan, Mick Jagger, John Lennon, Paul McCartney and George Harrison! It claimed that the album was released without any information as the participants wanted to remain anonymous. The joke though backfired as many who read the review believed it and started searching for the album. Rather than admitting the truth at this point Marcus and Langdon Winner got the musicians of the Berkeley group, **The Cleanliness and Godliness Skiffle Band**, to record songs with titles used in the review and to make it 'convincing' by imitating the various supposed famous participants. The album (along with a single) were released by Warner Brother/Reprise but issued as if on the Deity label - the non-existent label that was cited in the review. At this point, 'Rolling Stone' did publicise that the album was a spoof release.

Hirsch, Johnston and Marsh all played at various times with Country Joe (McDonald). (VJ)

Clean Living (?)

Personnel:	TIMOTHY GRIFFIN	drms, perc, vcls	AB
	PAUL LAMBERT	pedal steel, dobro	AB
	ROBERT "TEX" LA MOUNTAIN	gtr, vcls	AB
	ROBERT LA PALM	gtr, vcls	AB
	NORMAN SCHELL	gtr, ld vcls	AB
	FRANK SHAW	gtr, bs, vcls	AB
	ELLIOTT SHERMAN	keyb'ds	A
	JEFFREY POTTER	keyb'ds, hrmnca, perc	B
	(K.P. BURKE	hrmnca	A)
	(AL ANDERSON	gtr	B)
	(GUILLAUME "SNAKE" LA PALM	fiddle	B)
	(MIKE MANDEL	piano	B)
	(TIM PITT	gtr	B)

ALBUMS:	1(A)	CLEAN LIVING	(Vanguard VRD-79318) 1972
	2(B)	MEADOWMUFFIN	(Vanguard VSD-79334) 1973

NB: Rare quadraphonic pressings of both album exists (VSQ 40009 and VSQ 40025 respectively).

45s:	Backwoods Girl/ In Heaven There Is No Beer	(Vanguard 35162) 1972
	Jenny Regardless/Old Time Music	(Vanguard 35170) 1972
	Far North Again/Me And You	(Vanguard 35171) 1973

Cleanliness and Godliness
Skiffle Band's

CLEANLINESS AND GODLINESS SKIFFLE BAND - Greatest Hits LP.

Bob LaPalm and Timothy Griffin were previously in **Bold** and went on to form **Clean Living** with various musicians. This group offered a good-humoured mix of country, blues, rock and good-time music.

Produced by Maynard Solomon, their first album is musically diverse, with three different lead singers and material covering rock (Berry's *Sweet Little Sixteen*), bar songs (*In Heaven There Is No Beer*), delicate ballads (*Charles Street*) and "religious" songs (*Jesus Is My Thing, Jesus Is My Subway Line*).

In 1973, Danny Weiss (**Everything Is Everything**) produced *Meadowmuffin*. Norman Schell was now clearly the lead singer and the album loses in variety what it gains on direction. Being more country-oriented, it's probably less interesting than its predecessor. (SR)

Clear Blue Sky (NC)

45: Morning Of Creation/Ugly Girl (Romat 1005) 1967

Recorded in Greenville, a small town in eastern North Carolina, which I believe, is a leading market centre for bright leaf tobacco. *Morning Of Creation* sounds like **Jefferson Airplane** without the extra dimension that Grace Slick's vocals gave them. Despite this, the layered harmonies are quite effective and the rhythm section is quite competent. You'll also find it on *Tobacco A-Go-Go, Vol. 1* (LP). (VJ)

Clear Blue Sky (MI)

Personnel:			
	DAN ANGOTT	organ, vcls	A
	KEITH BUCKLEY	bs, vcls	A
	JOHN ROCCO	gtr, vcls	A
	LES WARD	drms	A

Along with Mark Lepine (vcls) and Dave Lawrence (bs), Angott, Ward, and Rocco were previously in the Tryumphs who, in 1966, committed to tape at least two songs: covers of the Yardbirds *Mr. You're A Better Man Than I* and the **Byrds** *Chimes Of Freedom*. In 1968, after Lepine and Lawrence had left and Keith Buckley joined, the band switched names to **Clear Blue Sky**. Though they were popular in their home town surroundings of Northwest Detroit, they were never able to achieve widespread success. **Clear Blue Sky** never officially recorded, but tapes survive of the band's versions of *Along Comes Mary, Uncle Jack, I'm So Glad, Are You Happy?, Can't Take It* and the group original *Mr. Pebbles*, which should definitely interest many garage/psych fans.

Buckley and Angott continued to record throughout the seventies and eighties, and in December 1999 completed cover versions of a few of their favourite songs by sending tapes back and forth between Michigan and North Carolina! When not creating music, the pair stays busy by running the My First Band web site (www.myfirstband.com), a site that requests submissions from members of former sixties garage bands such as **Clear Blue Sky** and documents their histories accordingly. A book is also currently in the planning stages. (MDo/DA/KB)

Clearing (MA)

ALBUMS: 1 WHO IS IN MY TEMPLE - SONGS FOR THE CELEBRATION OF LIFE (Unitarian Universalist UN-1/2) 197? R2
2 CLEARING (w/insert) (Aberdeen Acme 6673) 1973 R1/2

These albums were by a heavily UK-influenced pastoral folk trio from Newton, Massachusetts. The female vocalist Sara catches the ear and the material on the first album blends both traditional and contemporary material. The second album has a more eastern feel with vaudeville and bluegrass cuts on side two. (VJ)

Clear Light (CA)

Personnel:			
	CLIFF DE YOUNG	vcls	AB
	DOUGLAS LUBAHN	bs	AB
	MICHAEL NEY	drms, perc	AB
	RALPH SCHUCKETT	organ, piano, celeste	AB
	BOB SEAL	gtr, vcls	A
	DALLAS TAYLOR	drms	AB
	DANNY KORTCHMAR	ld gtr	B

HCP
ALBUM: 1(A) CLEAR LIGHT (Elektra EKS-74011) 1967 126

NB: (1) also issued in France and the U.K. (1) reissued on vinyl (Edsel ED 245) 1988 and again on CD (Collectors Choice Music CCM 271-2) 2002. (1) also reissued on vinyl (Sundazed LP 5125) 2002.

45s: Black Roses/She's Ready To Be Free (Elektra EK 45622) 1967
They Who Have Nothing/
The Ballad Of Freddie And Larry (Elektra 45626) 1967
α Night Sounds Loud/
How Many Days Have Passed (Elektra EKSN 45027) 1968

NB: α U.K-only release.

This heavy rock band from Los Angeles evolved out of **Brain Train** and was a novelty at the time, possessing two drummers. Their only album was a fair debut, although the band never looked likely to break into the first division of American rock. It achieved modest commercial success peaking at No 126 in the Billboard Album Charts. Often their songs lacked distinctive melodies. This was not the case, however, with *A Child's Smile*,

Clear Light

CLEAR LIGHT - Self Titled LP.

the shortest and one of the best tracks on the album. Another strong track *Black Roses* was issued as a single. The non-album flip side, which is excellent, was taken from the film "The President's Analyst" which they appeared in briefly. The original line-up included Robbie "the Werewolf" Robison, husband of **Peanut Butter Conspiracy**'s Barbara Robison, on rhythm guitar but he was replaced by keyboard player Ralph Schuckett in mid-1967, just after vocalist Cliff De Young had joined the group.

In early 1968 guitarist Bob Seal was sacked from the band and replaced by Danny "Kootch" Kortchmar, who had previously played with **The King Bees** and **The Fugs**. Sessions for a second album began but before it was completed **Clear Light** split up. Lubahn, Ney, Schuckett and Kortchmar all played on *Porpoise Song* from the soundtrack of the **Monkees**' film *Head*.

After **Clear Light**, De Young became an actor, enjoying a long and varied film and television career. He recorded a solo album for MCA and had further success with the soundtrack album to the TV series *Sunshine*. Schuckett and Ney (as Michael Stevens) went on to the **Peanut Butter Conspiracy**, appearing on the *For Children Of All Ages* album. Lubahn, who had earlier done session work for **The Doors** went on to play for **Dreams** and Pierce Arrow before forming Riff Raff in the eighties; he was bassist for the Billy Squier band. Ney and Kortchmar later played together in **The City**. Dallas Taylor (ex-**Factory**) hit the jackpot as drummer for Crosby, Stills, Nash and Young.

Sand, another track from their album, was also covered by a Mexican outfit, Los Laud Jets, (in Spanish) entitled *Mira*. The 1988 Edsel reissue of their album includes one track *She's Ready To Be Free* which was not on the original album. This single's 'B' side, which was also featured in the James Coburn cult classic "The President's Analyst", is also included as a bonus track on the Collectors' Choice Music CD reissue.

Compilation appearances include: *The Ballad Of Freddie And Larry* on *Kings Of Pop Music, Vol. 2* (LP); *Sand* on *Endless Journey - Phase Three* (LP) and *Endless Journey - Phase I & II* (2-CD); and *Black Roses* and *Mr Blue* on *Elektrock The Sixties* (4-LP). (VJ/MW/SR)

Clefs of Lavender Hill (FL)

Personnel:	COVENTRY FAIRCHILD	vcls, gtr	ABCD
	TRAVIS FAIRCHILD	gtr, vcls	ABCD
	BILL MOSS	bs	A
	FRED MOSS	drms	A
	JOHN HAIR	drms	B
	TED NAPOLEON	drms	C
	FRANK MILONE	bs	D
	STEVE ZARICKI	drms	D

			HCP
45s:	First Tell Me Why/Stop! Get A Ticket	(Thames 100) 1966	-
	Stop! Get A Ticket/First Tell Me Why	(Date 1510) 1966	80
	One More Time/So I'll Try	(Date 1530) 1966	114
	It Won't Be Long/Play With Fire	(Date 1533) 1966	-
	Gimme One Good Reason/Oh Say My Love	(Date 1567) 1967	-

Itinerant Vaudeville performers Joseph Ximenes and his sister Lorraine, originally from Brooklyn, New York were better known as Travis and Coventry Fairchild. Whilst in Miami in 1966 they were teamed up with the Moss brothers, from local trio **The Twilights**, to become **The Clefs Of Lavender Hill**.

A quartet of appealing Invasion-pop singles appeared in quick succession and the impetus was carried into recording an album. Such a promising start was snuffed out however when Date chose to shelve the album. The Moss brothers departed and, although the **Clefs** soldiered on for another couple of years, nothing further was released.

After their demise former-**Montells** drummer Napoleon would encounter Milone in the power-trio Smack.

Stop! Get A Ticket was also covered by Cleveland's **Baskerville Hounds** (as **The Statesmen**).

Travis also co-wrote *No Place Or Time* for **The Echoes Of Carnaby Street**.

Compilation appearances have so far included: *Stop! Get A Ticket* on *Nuggets Box* (4-CD), *Open Up Yer Door! Vol. 1* (LP) and *Pebbles, Vol. 4 (ESD)* (CD); *Stop! Get A Ticket, First Tell Me Why, So I'll Try, One More Time, It Won't Be Long, Play With Fire, Oh Say My Love* and *Gimme One Good Reason* on *Everywhere Interferences* (LP); *One More Time* on *Psychedelic States: Florida Vol. 3* (CD); and *First Tell Me Why* on *The Electric Coffeehouse* (CD). (MW/JLh/TTi)

Cle-Shays (IA)

Personnel:	?? BERKA	A
	?? BRAUSE	A
	?? JOHNSON	A
	?? KILSO	A
	?? LARRISON	A

45:	Spend All My Money/Annabelle Zodd	(Monex 5232) 1968

Both songs written by this Des Moines, Iowa quintet are noteworthy. *Spend All My Money* is a catchy fuzz-rocker with call-and-response vocals. *Annabelle Zodd* switches to a dreamy Anglophile flower-pop style with accomplished **Cryan' Shames**-like harmonies. Only recently have compilers discovered it; *Spend All My Money* can also be found on *Quagmire Volume 4* (CD).

Berka in the above line-up may have been Randy Berka who was in **Shadrack** as **Shadrack** was also from Iowa! (VJ/MW/CF)

The Cliches (OH)

45s:	What's Your Name/Little Egypt	(Maarc 1530) 1965
	Save It For Me/Why, Why, Why	(Wes Mar 1020) 1966

Here's an unknown group from the Canton, Ohio region. Their debut, on the sought-after Maarc label, is reportedly soul-infused rock'n'roll as opposed to garage. The follow-up on a small Akron label is of interest here, pairing a garagy folk-rocker with a beat-punker.

Compilation appearances include: Save It For Me on *Psychedelic States: Ohio Vol. 2* (CD); and *Why Why Why* on *Let's Dig 'Em Up, Vol. 1* (CD) and *Psychedelic States: Ohio Vol. 3* (CD). (MW)

Click (NY)

Personnel:	'CLICK' HORNING	vcls	A

ALBUM:	1 CLICK	(ABC ABCS-677) 1969

45s:	Drifters Medley/Sun Come Up	(Laurie LR-3365) 1966
	Fat Lady In The Wicker Chair/ Dancing Babies	(Laurie LR-3402) 1967
	Girl With A Mind/Rainmaker	(Laurie LR-3419) 1967

Young folkie singer-songwriter Click Horning was based in New York and released three singles in 1966-1967. A couple of years later, still looking like he was barely out of school, he put together a pleasant folk-pop album with producer Tom Wilson. Horning wrote all the songs and most are delivered in hushed tones, sweetly-enunciated in an almost twee, Donovan style. It's an album full of slow and spooky tunes like *Girl On My Mind, For Judith, My Precious* and *Theme Too*. The stand-out track is the sitar tinged *Many Times Jimbo*.

Of more relevance here are the singles - orchestrated folk-pop in a more commercial vein than the album. The second airs two catchy pop numbers, where comparisons to Donovan are again unavoidable. The third features the waltzing *Girl With A Mind* and the bluesy-folk *Rainmaker* (not the Nilsson song), which is the pick of the crop.

Girl With A Mind has been compiled on *Fading Yellow Vol. 6* (CD) and you'll also find another of their cuts, *Many Times Jimbo* on *Electric Psychedelic Sitar Headswirlers 6* (CD). (SR/MW)

Click Kids (OR)

ALBUM: 1 THE CLICK KIDS ARE COMIN'
(Click Records CLS 001) 196? R2

This is an amateurish DIY Jesus pop effort by an Oregon teen quartet. (VJ)

Clicker (WI)

Personnel:	JEFF EISENBERNER	keyb'ds	A
	CHRISTINE HESS	vcls	A
	LYNN MCLAUGHLIN	vcls	A
	BOB SCHMIDTKE	gtr	A
	JEFF TRACY	drms	A
	STEVE TRACY	bs, vcls	A
	DICK WIEGEL	gtr	A

ALBUMS: 1(A) CLICKER (Hemisphere KS-5180) 1973 SC
2(A) HARDE-HAR-HAR-HAR (Clicker CRS-1001) 1975 SC

This Wisconsin heavy progressive group utilises some furious guitar solos and male/female vocals on their albums, which are becoming scarce. (SR)

Buzz Clifford (CA)

ALBUM: 1 SEE YOUR WAY CLEAR (Dot DLP-25965) 1969

45s: Swing In My Back Yard/ Bored To Tears (Capitol 5880) 1967
(partial On My Way/Fourteen Karat Fool (A&M 878) 1967
list) Children Are Crying Aloud/
So Good At Loving You (Baby, I Could Be) (Dot 17329) 1969
I Am The River/Proctor And Gunther (Dot 17344) 1969

Buzz Clifford began his career in 1957 and had a big novelty hit in 1960 with *Baby Sittin' Boogie*. After several singles and one album (*Baby Sittin' With Buzz*), he moved to California and began working with **Daniel Moore**.

Between 1967 and 1973, both men would play a key role in the Los Angeles Sound, as producers, songwriters and arrangers. Their production credits include the **Hamilton Streetcar**, the **East Side Kids** and **Colours**, as well as some non-California groups like **Carp** and **Head Over Heels**. **Buzz Clifford**'s songs would be recorded by several of the groups he produced plus many other pop and rock acts including **David Anderson**.

Produced by Richard Delvy, his album *See Your Way Clear* was recorded with **Daniel Moore** plus a who's who of Los Angeles and Texas musicians: Rob Edwards, Gary Montgomery and Carl Radle (**Colours**), David Marks and **Matthew Moore** (**Moon**), David Doud, Michael Doud and David Potter (**East Side Kids**), Ed Lively and Joseph "T-Bone" Burnett (**Whistler, Chaucer, Detroit and Greenhill**), Stephen Bruton, Jim Keltner and Bernie Leadon (**Hearts and Flowers**). All the tracks were written by **Clifford**, except for **Dan Moore**'s *Hollywood Joe* and Ricky Sheldon's *We'll All Get By*. The album is not excellent but has its moments.

Clifford appears to have stopped recording and producing after 1974. (SR)

Doug Clifford (CA)

ALBUM: 1 COSMO (Fantasy 9411) 1972

The drummer of **Creedence Clearwater Revival** recorded only one solo album, and after hearing the result, it's easy to understand why! (SR)

The Clingers (?)

45s: α Gonna Have A Good Time/
And Now You Know Me (CBS 44766) 1969
Round, Round, Round/Mean It (MGM 14110) 1970

NB: α Dutch pressing with PS.

Here's an all girl rock group. Their first single, a cover of the Easybeats' *Gonna Have A Good Time*, was produced by **Kim Fowley**. They may be related to the Clinger Sisters, who released three pop singles on Tollie in 1964. (SR)

Clinging Hysteria (MI)

Personnel:	?? ??	A
	BILL FINKY	A
	JEFF SMITH	A
	GEORGE TATEHAM	A

A Michigan outfit who ripped off **The Doors**' *Soul Kitchen* renaming it *The In Sound*. Their decidedly inferior version can be heard on *Michigan Mixture, Vol. 11* (LP). (VJ)

Clinic (?)

ALBUM: 1 NOW WE'RE EVEN (Roulette SR-3010) 1973

This forgotten album blends folk-rock, early prog-rock with a few passages of moog and Crosby, Stills and Nash style vocals. (VJ)

Bill Clint (CA)

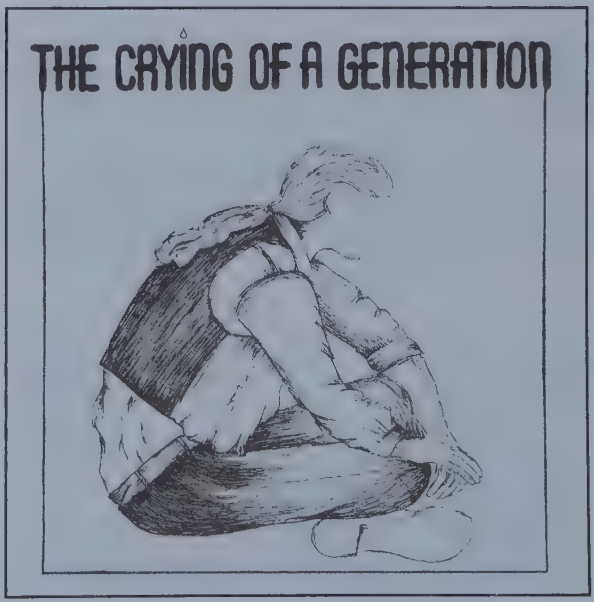
Personnel:	JIM ANDERSON	drms	A
	BILL CLINT	vcls, gtr	A
	RUSSELL DAHNEKE	gtr	A
	BOB STERN	bs	A
	KENNY STOVER	keyb'ds	A

ALBUM: 1(A) THE CRYING OF A GENERATION (w/poster insert)
(Joint Artists JA 332) 1975 R1/R2

This is a local Bay Area release. Some copies were issued with a poster showing the cover art and a statement from **Clint**: "I am no longer afraid to admit it - I am an insane animal", which may be true, but regrettably is not much in evidence on the album itself. **Clint** himself sounds more depressed than crazy, and actually breaks down in tears on the 11-minute *Angels Don't Need Friends*. Much of the album is acoustic folk. (CF)

The Clique (TX)

Personnel incl:	TOMMY PENA	bs
	SID TEMPLETON	gtr, keyb'ds
	JERRY 'FUNCTION' COPE	drms
	RANDY SHAW	
	DAVE	
	OSCAR	
	MIKE TEAQUE	


THE CRYING OF A GENERATION

BILL CLINT - The Crying Of A Generation LP.

			HCP
ALBUM:	1( )	THE CLIQUE	(White Whale WW 7126) 1969 177

NB: (1) reissued on CD (Varese Vintage VSD 5953) 1998 with 45 bonus tracks. *Sugar On Sunday - Definitive Collection* (CD) (Rev-Ola CRREV162) 2006 features rare sides never before on compact disc.

			HCP
45s:		Splash 1/Stay By Me	(Cinema 001) 1967 -
		Splash 1/Stay By Me	(Scepter 12202) 1967 113
		Love Ain't Easy/Gofta Get Away	(Scepter 12212) 1968 -
		Superman/Shadow Of Your Love	(White Whale 312) 1969 -
	α	Sugar On Sunday/Superman	(White Whale 322) 1969 22
		I'll Hold Out My Hands/Soul Mates	(White Whale 333) 1969 45
		My Darkest Hour/?	(White Whale 335) 1969 -
		Sparkle And Shine/I'm Alive	(White Whale 338) 1970 100
		Memphis/Southbound Wind	(White Whale 361) 1970 -
	β	Judy Judy Judy/Judy Judy Judy	(White Whale 367) 1970 -

NB: α also issued in Argentina (Deram 1117). β Promo only.

Pena, Templeton and Cope joined this band from **The Lavender Hour** and Mike Teaque and Steve Headley from the same band were also briefly members of **The Clique**, who operated in Austin, Texas between 1966-71. They are best known for their fine cover of the **13th Floor Elevators**' *Splash 1* which was also featured on *21 KILT Goldens, Vol. 2* (LP).

Two of their three Top 100 hits, *Sugar On Sunday* and *Sparkle And Shine*, were written by **Tommy James and The Shondells**. Most of the White Whale singles are from the album, but they may also have recorded a non-album single for Laurie. Teaque was later in **Just Us**, who issued a single on Mod International, and Tiger's Claw.

REM later covered *Superman*, which was written by their album producer Gary Zekley and M. Bottler, on *Life's Rich Pageant*.

Their music should appeal to fans of soft-pop, psychedelia and West Coast sixties craziness. *Sugar On Sunday - Definitive Collection* (CD) comes with rare previously-unpublished photos and comprehensive liner notes. It features rare sides never before on compact disc, including the unlikely hit cover of **The Thirteenth Floor Elevators**' *Splash 1*.

Retrospective compilation appearances have included: *Gotta Get Away* and *Splash 1* on *Austin Landing, Vol. 2* (LP); *Splash 1* on *Endless Journey - Phase One* (LP), *Endless Journey - Phase I & II* (2-CD) and *21 KILT Goldens Vol. 2* (LP); and *I'll Hold Out My Hand* and *Sugar On Sunday* on *Happy Together - The Very Best Of White Whale Records* (CD). (VJ/ML)

The Cliques (IL)

45:	So Hard/Ballad Of A Destitute Man	(Custom P-1020) 1967

Hailed from Champaign, Illinois - their single was recorded in nearby Urbana. Just 100 copiesof this single were pressed. A RoFran production, i.e. Roger Francisco, who was behind several other releases on the Rofran and Custom labels (**Dearly Beloved**, **Mad John Fever, The Impalas**, **The Prodigies)** and who was later in **Spoils Of War**.

You can also hear *So Hard*, a short punker with raw vocals, on *Back From The Grave, Vol. 7* (LP). The flip is a primitive blues/folk ballad. They appeared in a locally televised 'Battle Of The Bands' competition in 1966. (VJ/MW)

Clockwork (?)

Personnel:	MIKE BUGARA	gtr, vcls	A
	MIKE DURUTTYA	horns, vcls	A
	JIM KORLESKI	vcls, keyb'ds	A
	BILL McCREA	vcls, perc	A
	JIM MILLER	hrmnca	A
	JOHN SINERI	drms	A
	DAVE SORGE	gtr	A
	GARY ZEIGLER	bs	A

THE CLIQUE
Sugar on Sunday
I'll Hold Out My Hand
My Darkest Hour
Judy Judy Judy

THE CLIQUE - Self Titled LP.

ALBUM:	1(A)	CLOCKWORK	(Greene Bottle 1013) 197?

Housed in an unipak cover, an obscure group, somewhere between Crosby Stills Nash and Young and **Blue Mountain Eagle**, with covers of Paul Simon's *Hazy Shade Of Winter*, Steve Stills' *Rock & Roll Woman* and *Hitchcock Railway*.

Greene Bottle was a subsidiary label of Paramount. (SR)

Clockwork Orange (NY)

45s:	Sweet Little Innocent Lorraine/Help Me	(Rust 5119) 1967
	Image Of You/What Am I Without You	(Rust 5126) 1968

This New York City combo produced two interesting singles. Whilst *Sweet Little Innocent Lorraine* is quaint post-*Sgt. Pepper* 'psychedelic pop', *Help Me* is heavier and is rather reminiscent of early **Iron Butterfly**. *Image Of You* is disappointing soulful pop but it's the flip again that comes up trumps. This is pumped up psych-pop with some wonderful licks.

Compilation coverage has so far been limited to *What Am I Without You?* on *Mindrocker, Vol. 13* (LP) and *Help Me* on *Turds On A Bum Ride, Vol. 4* (CD). (MW)

Clock Work Orange (KY)

45:	Do Me Right Now/Your Golden Touch	(Creole 1002) 1967

This is a different group from Paducah, Kentucky. The single above is an excellent garage psych two-sider. Both sides have resurfaced on *Pebbles, Vol. 12* (LP) and *Pebbles, Vol. 10* (CD). (MW)

Closely Watched Trains (RI)

ALBUM:	1	CLOSELY WATCHED TRAINS (w/insert)	(Follies Bazaar NR-5666-1) 1975 R1

This album was recorded by a collection of University of Rhode Island students. A low key affair it includes both rural-folk and more progressive material. (VJ)

Cloud (MA)

Personnel incl:	GOLDSTEIN	A
	HOFFMAN	A

45:	Cool Jane/ The Frightened Sparrow	(Audio Fidelity AF-155) 1969

NB: double-side promos also exist. Also released in France with a PS (AF 11001).

Written by Hoffman and Goldstein, *Cool Jane* is a rather boring song with decent organ but poor vocals, in a prog-pop vein. The band headlined the Boston Tea Party, Jan. 5-6th, 1968 playing with **Ill Wind** and came from Cambridge, Massachusetts. (SR/SBn/MW)

Clouds (CA)

45: Visions/Migada Bus (Independence 82) 1967

This Los Angeles band also had the same single issued under the name **The Looking Glasses** on the Media label. **The Clouds** version can be found on *Psychedelic Unknowns, Vol. 6* (LP & CD) and you'll find **The Looking Glasses** version on *Pebbles, Vol. II* (LP & CD). They're exactly the same. *Visions* is glorious mystical psychedelic punk that goes from frantic to spaced-out and back again. *Migada Bus* is a pleasant instrumental in a baroque style with fuzzy edges. (VJ)

Cloudwalkers (NY)

45: Sunglasses/You Never Told Me So (Capco 106) 1965

Despite the appearance of *Sunglasses* on *The Midwest Vs The Rest, Vol. 1* (LP) and *Pebbles Vol. 8: Southern California 1* (CD), this band was actually from Brooklyn, New York.

Sunglasses is a British-influenced rave-up with lots of mouth harp. *You Never Told Me So* is reputedly a worthwhile psych-folk outing that can also be found on *Wyld Sydes Volume 1* (CD) and *Gravel Volume 5* (CD). (MW/MM)

Clover (CA)

Personnel:	ALEX CALL	vcls, gtr	AB
	JOHN GIAMBOTTI	bs, gtr, vcls	AB
	MITCH HOWIE	drms	A
	JOHN McFEE	ld gtr, pedal steel, piano, vcls	AB
	(ED BOGAS	fiddle, gtr, piano	A)
	SEAN HOPPER	keyb'ds, vcls	B
	HUEY LEWIS	hrmnca, vcls	B
	MICKY SHINE	drms, vcls	B

NB: Bruce Campbell also plays banjo on their second album.

ALBUMS: (up to 1977)	1(A)	CLOVER	(Fantasy 8395) 1970
	2(A)	FOURTY NINER	(Fantasy 8405) 1971
	3(B)	UNAVAILABLE	(Mercury SRM1 1169) 1976
	4(B)	LOVE ON THE WIRE	(Mercury SRM1 3708) 1977

NB: (1) also released in France by America (30 AM 6044) 1970. (1) also released in the U.K. (Liberty LBS 83340) 1969. (2) also released in the UK (Liberty LBS 83487) 1971.

Compilations have included: *The Clover Chronicle: The Best Of The Fantasy Years* (UK) (Fantasy FT 550) 1978 and *The Best Of Clover: An American Band In London* (Mercury MERB 98) 1986. *The Sound City Sessions: 1975* (Sonic Past SPM00112) 2006 compiles previously unheard demos. It was later issued in the UK (SPMECD103) 2008.

45s:	α	Wade In The Water/Stealin'	(Fantasy 639) 1970
	β	Summer's Here/Leaving Is	(Pac Records) 1976
		Take Another Look/ Take Another Look (promo)	(Mercury DJ-504-73935) 1977
		Hearts Under Fire/Still Alive	(Mercury 73978) 1977
		Hearts Under Fire (edited version)/ Hearts Under Fire (promo)	(Mercury DJ-538-73978) 1977

NB: α also released in France with a picture sleeve (America 17016) 1970. Released in the UK (Liberty LBF 15341)1970 and in Japan with a picture sleeve (Fantasy LR-2485) 1970. It appears to have been released in France and Italy with an alternate B-side, *Shotgun*. β Unreleased.

McFee, Call and Howie all met at Tamalpais High School and formed the Tiny Hearing Aid Company. In 1967, when they teamed up with Giambotti - formerly with the bluegrass act The Valley Boys and the Outfit, they became **Clover**. The next two years were spent giging around venues like the Avalon and the Fillmore, before John Fogerty of **Creedence Clearwater Revival** helped them to sign a contract with Fantasy.

Their first album is supposed to have been recorded without a mixing desk. It contains some excellent West Coast rock and country-rock selections, notably *Wade In The Water* (a la **Mad River**), *Lizard Rock'n'Roll Band* and *Shotgun* (the only non-original track).

The second album is more country-rock oriented but is still interesting with *Mr. Moon*, *Chicken Butt* and *Keep On Trying*. Both albums were produced by Ed Bogas, who was the fifth member of the group and an active studio musician (also with **David and Tina Meltzer**) and soundtrack composer (notably for Ralph Bakshi's 'Fritz The Cat').

They later spent time in the UK and recorded *Unavailable* and *Love On The Wire* and released several singles in the UK during 1976 and 1977.

Clover drifted back into obscurity and finally, circa 1975, McFee, Call and Giambotti came to England with new members Huey Lewis, Micky Shine and Sean Hopper to launch a new career. This new line-up of **Clover** somehow managed to play with Elvis Costello on his first album, *My Aim Is True*, and even signed a new recording contract with Vertigo/Mercury which resulted in two new albums in 1976 and 1977 (*Clover* and *Unavailable*), which are totally different from their previous efforts.

The Sound City Sessions: 1975 compiles previously unheard demos by this band that never really got the credit it deserved.

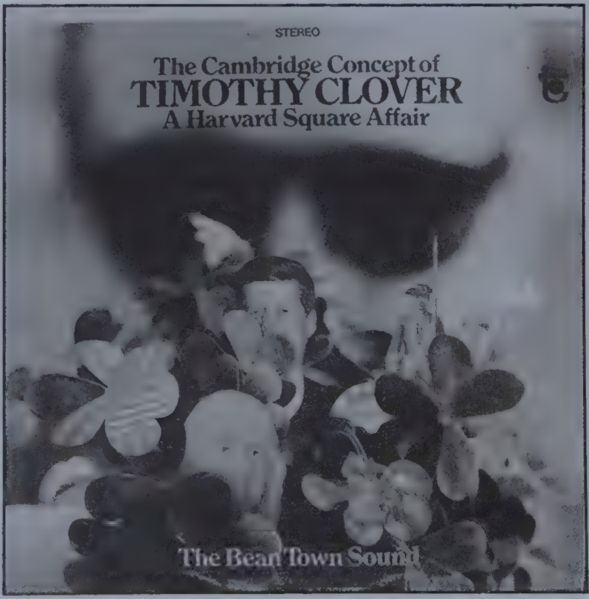
A gifted guitarist, John McFee also played on several Californian recording sessions (Janey and Dennis, **Tim Davis**, **Norman Greenbaum** etc.) and joined the Doobie Brothers in 1980. Alex Call went solo and is still recording for the German label Taxim. The two later members, Huey Lewis and Sean Hopper, went on to form Huey Lewis and the News and sold some millions of records during the eighties. (VJ/SR/MW)

Timothy Clover (NY)

ALBUM: 1 THE CAMBRIDGE CONCEPT OF TIMOTHY CLOVER - A HARVARD SQUARE AFFAIR (Tower ST-5114) 1968

An album of orchestrated pop-psych, recorded at Olmsted, New York by Tea-Pot Productions (Bruce Patch and Lennie Petze) and Larry Jaspon. The front cover shows what some dealers may describe as a psychedelic collage, with portraits of Kennedy and Washington, British and American flags, indian warriors, "Tea" stickers, leaves... and bears the subtitle "The Bean Town Sound" (to be compared to the Boss Town Sound!).

Apart from the best track, the dreamy *Tear-Drop Mobile* composed by F. Gelfand and G. Katz, all the material was written by the producers, assisted on some tracks by T. Landry, S. King, L. Collins and R. Morse. A studio project, it still has to attract interest.



TIMOTHY CLOVER - The Cambridge Concept Of... LP.

Bruce Patch: - "As I remember it... I had produced a single by a group called The Rondells and Lennie Petze was one of the guitar players. We became friends and started writing songs together. We then produced a **Teddy and The Pandas** album for Tower (I had produced and managed the group on a couple of Musicor releases) and then came up with the **Timothy Clover** idea to capitalise on the rash of Boston groups that were getting signed. We wrote a bunch of songs and had no artist so our friend Larry Jaspon who was a local booking agent had some bar band and the singer from that group become **Timothy Clover**. I don't think they ever did one gig under that name." (SR/JFr/BPh)

The Clue (TX)

45: Bad Times/She's The Reason (Byron BR 101)1966.

From Midland, Texas **The Clue** recorded one of the classic acid-punk singles from that state, *Bad Times*, with rich organ backing.

You can also check out *Bad Times* on *All Cops In Delerium - Good Roots* (LP), *Pebbles, Vol. 7* (LP), *Mayhem & Psychosis, Vol. 3* (LP) and *Mayhem & Psychosis, Vol. 2* (CD). (VJ)

The Coachmen (MO)

45: Too Many Reasons/Raindrops (Damon acetate) 196?

Hailed from Independence, Missouri and their previously unrleased cut, *Too Many Reasons*, a routine garage punker, has since resurfaced on *Monsters Of The Midwest, Vol. 11* (LP), *Wyld Sydes Volume 1* (CD) and *Unissued Sixties Garage Acetates Volume 1* (CD). (VJ/MW)

The Coachmen (KS)

Personnel incl: JIM STRINGER

45: A Sunday Kind Of Woman/
It Was Like A Song (Audio House 7-128F78) 196?

This early sixties Lawrence, Kansas group (1960-64) was the first in a string of bands for Jim Stringer. His next ventures were The Bitter Ends (1965-66, no releases), **The Upside Dawne** (covers band 1966-68 with one album in 1967), and **Tide** (1968-74); he was still going strong in 2003. The latter two bands also recorded at Audio House and laid down unreleased tracks. (VJ/MW)

The Coachmen (NM)

45: Grapes Of Wrath/
Summer Should Bring Happiness (Sea-Ell 106) 1968

Here's another **Coachmen**, this time from Lovington, New Mexico.

Grapes Of Wrath, which can best be described as hippie psych, has resurfaced on *Sixties Rebellion, Vol. 15: Apple-Glass Cyndrom* (LP & CD). Both tracks also appear on *The History Of Texas Garage Bands, Vol. 1 - The Sea Ell Label Story* (CD). (VJ)

The Coachmen (NE)

Personnel:	RICK BELL	gtr, keyb'ds, vcls	A
	RED FREEMAN	gtr	A
	CRAIG PERKINS	bs	AB
	JIM REINMUTH	gtr, keyb'ds	A
	JEFF TRAVIS	ld gtr	AB
	BRUCE WATSON	drms	AB
	FRANK ELIA	gtr	B
	KELLY KOTERA	keyb'ds	B

CD: 1(A/B) STILL ROCKIN' (Coachmen) 1999

NB: (1) contains original recordings of *Mr. Moon*, *Nothing At All*, *Linda Lu*, *My Generation*, and *Time Won't Change* plus 15 new recordings, including a re-recording version of *Mr. Moon* and two new originals.

				HCP
45s:		Mr. Moon/Nothing At All	(MMC 010) 1965	-
		Mr. Moon/Nothing At All	(Bear 1974) 1966	114
		Linda Lou/I'm A King Bee	(Bear 1976) 1966	-
		My Generation/No Answer	(MMC 013) 1966	-
		Tyme Won't Change/Tell Her No	(MMC 014) 1967	-
	α	Number One Hippie On The Village Scene/ The Travel Song	(J&T 2022) 1967	-
	β	You Got The Love/Lady	(White Whale 275) 1968	-
	β	Angela/Duba Duba Do	(White Whale 288) 1968	-
	β	Oo Poo Pah Susie/You Take It	(White Whale 293) 1969	-

NB: α shown as by **Alexander's Rock Time Band**. β shown as by **Professor Morrison's Lollipop**.

Probably the best known of the outfits using this moniker, they were based in Lincoln, Nebraska and played in a cool melodic beat-rock style. A local supergroup with Jim Reinmuth and Bruce Watson having previously spent time in The Chandells and the remainder coming from The Viscounts, they would have some success over the next three years. *Mr. Moon* was a local phenomenon and sizeable hit in the Midwest which made some impression nationally, but as the decade unfolded the band changed its name to prevent becoming dated, firstly to **Alexander's Rock Time Band** and then **Professor Morrison's Lollipop** with a more straightforward pop sound.

The earlier releases are certainly worth a spin and you'll find *My Generation* on *Monsters Of The Midwest, Vol. IV* (LP), *No Answers* on *Brain Shadows, Vol. 2* (LP & CD) and *Wyld Sydes Volume 9* (CD); and *Mr. Moon* on *Searching For Love* (LP) and *Psychedelic Archives Vol. 7* (double cassette box).

Incidentally, the band hosted their own local TV show "The Coachmen Show" in Omaha, where they performed their own hits and featured guest appearances by other local bands. The programme was on air for six months, with each song being pre-recorded in one take.

Still Rockin' is a collection of 20 songs performed by **The Coachmen**. 15 of the tracks on this CD are newly recorded covers and originals (*Stand Tall* and *Heartland*) it also contains five original songs by the band recorded between 1965-1967 and a 1999 remake of the hit *Mr. Moon*.

Bruce, Red, Jeff, Rick and Craig are planning on performing occasionally "as money and logistics allow" which, considering that the members reside in three different parts of the country, might prove difficult. Red, Jeff and Bruce all continue to write original music, as evidenced by *Stand Tall* (a real rocker!) and *Heartland* on the new CD, and they hope to release another CD in the future, dependent on sales for the *Still Rockin'* release.

The band was inducted into the Nebraska Music Hall Of Fame in 1997 and the Iowa Rock'n'Roll Hall Of Fame in 2008. (MW/MDo/RFr/BWn)

The Coachmen (TX)

Personnel incl: WAYLAND HUEY A

45: Say You Love Me/Hush Broken Heart (Gala # Unkn) 1964

This **Coachmen** was from Abilene, Texas. Wayland Huey formed **The Livin' End** after **The Coachmen** split in 1964. Both sides of the single can also be found on Collectables' **Livin' End** retrospective, *Unreleased Texas Garage Sounds* (COL-0715) 1998. (MW)

The Coachmen (NY)

Personnel incl: D.LESCHOM

45: Drambuie/Land Of Olden (Century 22047) 1965

From Penfield, New York; *Drambuie*, a spirited ode with *Louie Louie*-derived riff, was composed by **Coachmen** and future **Mistics** member D.Leschom; it's been served up on *Let's Dig 'Em Up* (LP) and *Teenage Shutdown 12* (LP/CD). *Land Of Olden* is a slow, Everly Brothers-style teen-ballad.

After these **Coachmen** split, some members joined The Quirks, who never produced a 45 but recorded several unreleased tracks at Rochester's Fine Studios. (MM/MW)

The Coachmen (CA)

Personnel:	BRIAN COSTELLO	vcls, gtr	A
	MIKE DAVIES	gtr	A
	RICK FITZPATRICK	vcls, gtr	A
	SKIP KELLY	bs	A
	PAUL KERN	drms, vcls	A

45:	And That's Why/Money	(Esar 107/8) 1965

On this single you'll hear British invasion sounds on the Esar label of Sacramento, California.

Both sides can also be found on *The Sound Of Young Sacramento* (CD). (VJ)

The Coachmen/Little Rock Coachmen (AR)

Personnel incl:	STEVE HOCKERSMITH	drms
	DAVID MAYO	bs, vcls
	BUCK McARTHUR	ld gtr,vcls
	TOM ROBERTS	gtr,vcls

45s:	α	You're My Girl	(Jaggars acetate) c1965
		Jamie/Stand By Me	(The Little Rock Sound 60327) 1966
	β	I've Had Enough/Tears Of Blue	(My 2924) 1967

NB: α is an unreleased acetate, β shown as by Little Rock Coachmen.

Very popular on the Little Rock scene, these **Coachmen** thrilled local fans initially with their take on contemporary Invasion sounds. An early example from an unreleased acetate circa 1965, *You're My Girl,* was unearthed on the Arkansas compilation, *Lost Souls Volume 1* (CD).

Their debut release in spring 1966 was recorded in Memphis and they had moved towards homegrown styles and an inevitable soul influence, like many acts from that region. By the time of their final single as the Little Rock Coachmen, they'd immersed themselves in a southern-soul/stax-infused swamp. (MW)

The Coachmen (TN)

Personnel:	JERRY ADAMS	drms	A
	RICK ALLEN	keyb'ds	ABC
	TOMMY BURNETT	ld vcls, bs	ABC
	GLEN CAMMACK	ld gtr	ABC
	SAM BROUGH	drms	B
	FRED PROUTY	drms	C

45:	I'll Never Leave You/Possibility	(Gold Standard 155) 1965

These **Coachmen** were hot on the Memphis scene from 1964 to 1966, so it's surprising that they only released one single, then again maybe not. *Possibility* can be heard on *A History Of Garage & Frat Bands In Memphis* (CD); it harks back to pre-Invasion teen-pop so would have sounded dated and unhip by 1965.

After the band split in 1966, Rick Allen joined the **(Swingin') Yo Yo's** and later **The Box Tops**, Fred Prouty ended up with the **Hot Dogs**, and after a couple of years Glen Cammack moved to Mississippi and re-emerged in the **Sugar Blues Band** (not to be confused the **Sugar Cube Blues Band**, also from Mississippi). (MW)

The Coachmen (WI)

45s:	The News Is Out/Girl In The Wind	(Target T 1001) 1969
	Hey Bulldog/Just Knowing Her	(Target T 1009) 1970

Bay View, Wisconsin's **Coachmen** released a pair of decent garagy-rock singles at the turn of the decade, including a good cover of the Beatles' *Hey Bulldog.*

There was an earlier, unconnected outfit from Milwaukee, who were active in the first half of the sixties. They released an instrumental single in 1962 - *From Beyond/Movin'* (Type 3580), whose flip side graces *Strummin' Mental Vol. 2* (LP).

Another, probably different again, Coachmen were captured live on the 1966 *Milwaukee Sentinel Rock'n'Roll Revue* (LP) performing a cover of *Run For Your Life.* (MW)

The Coachmen (IL)

Personnel incl:	DAN FOGELBERG	gtr, vcls

45:	Don't Want To Lose Her/ Maybe Time Will Let Me Forget	(Ledger 18812) 1967

Everyone has to start somewhere... Dan Fogelberg (1951-2007) began in a school band called The Clan in Peoria, Illinois; he went on to sell millions of albums after launching his solo career in 1972 with *Home Free.*

The Coachmen was his second band and would appear to mark his recording debut. The single was released in late 1967 on a tiny hometown label, whose roster also boasted **Suburban 9 To 5** and Springfield's **Raindear Army**. (MW)

The Coastliners (TX)

			HCP
45s:	The Lonely Sea/ Big Mike, The Sidewalk Surfer	(Astro 109) 1965	-
	Alright/Wonderful You	(International Artists 101) 1965	-
	Alright/Wonderful You	(Back Beat 554) 1965	-
	She's My Girl/I'll Be Gone	(Back Beat 556) 1966	121
	California On My Mind/I See Me	(D.E.A.R. 1300) 1967	115

Sometimes known as the Beach Boys Of Texas this Houston-based act set out as a surfing outfit and actually recorded the first single on International Artists. Their final effort was a harmony pop effort and along the way they made a few punkier recordings, including *Alright,* which was written by Ross-Vanadore, and later recorded by **The Legends**.

They were previously known as the Carrousels with one single (*Merseybeat/It's Funny*) on Astro 105 (1965) and latterly as the **U.S. Males**, (*Come Out Of The Rain/Open Up Your Heart* (Brittania 101) in 1968)).

COLD BLOOD - Self Titled LP.

Compilation appearances include: *Alright* and *I'll Be Gone* on *Texas Punk From The Sixties* (LP) and *Sixties Archive, Vol. 2* (CD); *My, My Oh My* (previously unreleased) on *Houston Post - Nowsounds Groove-In* (LP) and *Acid Visions Vol. 11* (CD) (Spalax); *My Kind Of Girl* (previously unreleased) on *Houston Hallucinations* (LP) and *Acid Visions Vol. 11* (CD) (Spalax); and *She's My Girl* on *21 KILT Goldens Vol. 2* (LP). (VJ)

The Cobblers (WI)

Personnel incl:	MIKE MEIDL	gtr	A
	BOB MISKY	drms	A
	PAT NUGENT	ld gtr	A
	RON SPANBAUER	vcls	A
	BOB WEISAPPLE	bs	A
	NICK CHRISTAS	gtr	B

45s: Smokin' At The Half Note/
Maybe I Love You (Studio City 1060) 1966
α Next 21st Of May/
My Baby Kicked The Bucket (Tee Pee 45/46) 1968

NB: α shown as by The Syndicate.

This Oshkosh, Wisconsin group travelled to Minneapolis to record their debut, which is much touted amongst collectors, yet remains uncompiled.

Soon after they changed their name to The Syndicate Of Sound only to find out about the California band who hit the charts with *Little Girl*. They shortened it to The Syndicate, still oblivious of another California combo already using that name, and released a single in early 1968.

Pat Nugent was later in seventies band Blue Tail Fly and Bob Misky worked with Chicago outfit Skip Arne and The Dukes. Nick Christas was thought to be doing blues gigs in San Francisco. (VJ/GM/MW)

The Cobblestones (IN)

Personnel?:	JIM JACOBS	A
	LEHMANN	A
	PEARSON	A

45s: It Happens Every Time/
I'll Hide My Head In The Sand (Den-Lay SS-9421-01) 1967
I'll Hide My Head In The Sand/
It Happens Every Time (Mobie 3424) 1967
Flower People/Down With It (Mobie 3425) 1967

From Bloomington, Indiana this previously unhailed outfit made good use of fuzz and farfisa. Their repertoire ranged from garage (*I'll Hide My Head...*) to flower-pop (*Flower People*) and a fuzzy instrumental laid on a Mona-beat (*Down With It*) - these three are compiled on *Psychedelic Crown Jewels, Vol. 3* (CD). *Down With It* also appears on *Buzz Buzz Buzzzzzz, Vol. 2* (CD). (MW/MM/RM)

The Cobras (ME)

Personnel:	BOBBY HERNE	gtr	A
	GARY LEAVITT	gtr, vcls	A
	JAY LEAVITT	drms	A

45: I Wanna Be Your Love/Instant Heartache (Big Beat 1002) 1966

From Smyrna Mills, Maine this New England teen band has been well represented on recent compilations. *I Wanna Be Your Love* is up there with the Pretty Things for raw, savage intensity.

The Leavitt brothers were later in **Euclid** and Bobby Herne produced their album. Herne, a chicken farmer and exceptional guitar player, had previously played with the Exotics (on Coral) and DJ and The Soulbeats. He went on to produce and arrange numerous New England acts in the sixties and seventies, including the infamous album *Philosophy Of The World* by **The Shaggs**. He died suddenly in May 1998 and Aram Heller's zine 'Banjo Room Revisited #2' chronicles parts of his legacy.

Compilation appearances include: *Instant Heartache* on *New England Teen Scene, Vol. 1* (LP), *New England Teen Scene* (CD) and *Teenage Shutdown, Vol. 14* (LP & CD); *I Wanna Be Your Love* on *New England Teen Scene, Vol. 2* (LP), *Teenage Shutdown, Vol. 1: Jump, Jive & Harmonize* (LP & CD) and *I Was A Teenage Caveman* (LP); and *Instant Heartache* and *I Wanna Be Your Love* on *New England Teen Scene* (CD). (VJ/MW/JC)

The Cobras (CA)

45: If I Can't Believe Her/I'm Hurtin' (Scoop 103) 196?

This was a different **Cobras** from Pacific Grove, California.

If I Can't Believe Her resurfaced on *Boulders, Vol. 5* (LP), *Ya Gotta Have Moxie, Vol. 1* (2-CD) and *Quagmire Vol. 7* (CD). (VJ/MW)

The Cobras (?NE)

45: Come On Back/Summertime (Feature 201,264/5) 1967

Yet another **Cobras**. The band is most likely from New England but not thought to be connected to the bunch from Maine. (VJ/MW)

The Cobras (IL)

Personnel:	ERIC WELSCH	gtr,vcls
	RICK SADOWSKI	gtr,vcls
	DANNY ODUM	drms
	HARRISON MARGOLIN	bs, backing vcls

45: Try/Good Bye (Milky Way MW-006) 1966

This lot came from Danville, Illinois and their sole effort is low-key moody garage-beat. Eric Welsch later formed Willard Cratchelow with Tim Frazier of the **Shades Of Blue**.

Compilation appearances include: *Goodbye* on *Tymes Gone By* (LP); and both sides of their single figure on *The Midnite Sounds Of The Milky Way* (CD). (MW/VJ/AP)

Ron Coden (MI)

ALBUM: 1 LIVE AT THE RAVEN GALLERY
(Hideout HLP-1003) 1968 SC

This is a live folk album recorded by a local Michigan act. (VJ)

Dennis Coffey and the Detroit Guitar Band (MI)

ALBUM: 1 EVOLUTION (Sussex SXBS 7004) 1971

From Detroit, **Dennis Coffey** is a guitarist and producer, often associated with Mike Theodore (on **Paul Parrish**'s *Forest Of My Mind* for instance). If his prolific solo production throughout the seventies is generally in the funk style and totally out of the scope of this book, his first album may interest some readers, as it contains 10 instrumental tracks (including a cover of *Whole Lotta Love*) with three guitars, a sitar and percussions. (SR)

Crash Coffin (OH)

ALBUM: 1 CRASH COFFIN (Mus-I-Col CC-69) 197? R2

Released on the same Ohio label as **Owen-B**, **The Myrchents** and **J.H. and The Esquires**, this album was released with two different covers: the first has "Crash Coffin" hand written in blue and red, the second has a plain white cover with the label logo. Perhaps because the musicians got tired of all the handwriting! It's musically diverse, ranging from psych-folk to bluegrass, with rather naive vocals. The best psych cuts are *Alone Together* and *God Loves The Loser*. (SR)

Linda Cohen (?)

ALBUM: 1 LEDA (Poppy PYS-5702) 1972

During the seventies, **Linda Cohen** recorded several instrumental albums combining folk and baroque/chamber influences, sometimes with psych sounds. Her presence here is mainly due to the involvement of several former members of **Mandrake Memorial**, notably Craig Anderton who played guitar and self-invented instruments and also had a hand on the production. Mostly suited for late night listening, her records will not appeal to everybody. (SR)

Mike Cohen (NY)

ALBUM: 1 MIKE COHEN (w/insert) (Diadelphous Stamens A-14350) 1973

Here's a privately-released basement folk album from a New York City artist. (VJ)

Stephen Cohn (?)

ALBUM: 1 STEPHEN COHN (Motown M 789V1) 1973

45: Power Is/Take It Now (Motown 1330) 1973

One of the very few white acts signed on Motown; **Cohn** was a singer/songwriter in the mode of **James Taylor**. His album was recorded in Hollywood with studio musicians: Jim Gordon, Ben Benay (**Goldenrod**), Lincoln Mayorga, Jim Keltner, Larry Carlton, Dick Rosmini and the jazz bassist Buell Neidlinger. Some tracks use tablas, harpsichord, female choirs or flutes, but the result is clearly in the "also ran" category. (SR)

Cold Blood (CA)

Personnel:			
	FRANK J. DAVIS	drms	A
	ROD ELLICOTT	bs	AB
	LARRY FIELD	gtr	A
	DANNY HULL	sax	AB
	JERRY JONUTZ	sax	AB
	LARRY JONUTZ	trumpet	AB
	RAUL MATUTE	keyb'ds	AB
	DAVID PADRON	trumpet	A
	LYDIA PENSE	vcls	AB
	SANDY McKEE	drms	B
	(MIC GILLETTE	trumpet	AB)
	(JOSE CHEPITO ARIAS	perc	B)

HCP

ALBUMS: 1(A) COLD BLOOD (San Francisco Records SD 200) 1969 23
(up to 2(B) SISYPHUS (San Francisco Records SD 205) 1970 60
1977) 3(-) FIRST TASTE OF SIN (Reprise RS 2074) 1972 133
4(-) THRILLER (Reprise MS 2130) 1973 97
5(-) LYDIA (Warner 2806) 1974 126
6(-) THE BEST OF COLD BLOOD (GNP Crescendo GNPD 2238) 1975 -
7(-) LYDIA PENSE AND COLD BLOOD (ABC ABCD-917) 1976 -

NB: (1) also issued on vinyl (Atlantic 588218) 1970. (1) reissued on CD (WPCR-12931) 2008. (2) also issued on vinyl (Atlantic 2400 102) 1970. (2) reissued on CD (WPCR-12932) 2008. (1) and (2) reissued on one CD (Collectables COL-6813) 2001. (3) reissued on CD (Collectables COL-6155) 2002. (3) reissued on CD (WPCR-12933) 2008. (3) reissued on CD (Internaut BOM 24088) 2008. (4) reissued on CD (WPCR-12934) 2008. (5) reissued on CD (WPCR-12935) 2008.

There's also *Vintage Blood: Live! 1973* (CD) (Dig Music DIG MUSIC 104) 2001.

EP: 1(A) COLD BLOOD (promo) (Atlantic LP 200) 1969

HCP

45s: You Got Me Humming/If You Will (San Francisco 60) 1970 52
(up to I'm A Good Woman/I Wish I Knew How It
1977) Would Feel To Be Free (San Francisco 61) 1970 125
Too Many People/I Can't Stay (San Francisco 62) 1970 107
Understand/Shop Talk (San Francisco 66) 1970 -
Down To The Bone/
Valdez In The Country (Reprise 1092) 1971 -
Baby I Love You/? (Reprise 1157) 1971 -
I Get Off On You/
We Came Down Here/Cold Blood Smoking (ABC 12173) 1976 -

A soul/blues group with horns that was popular on the San Francisco rock scene, playing regularly at the Fillmore. Their sound was based on the bluesy vocals of Lydia Pense, who issued a single in 1965 with **The New Invaders**.

Their first album is notable for its fine Rick Griffin artwork but the music was rather uninspired and the horn arrangements quite messy. The same can be said of their following albums, which became more and more soul-oriented. They all sold quite well. You may also want to check out their retrospective live album from 1973.

Their first drummer, Frank Davis, also played with **Loading Zone** and shouldn't be confused with the Texan **Frank Davis** (**Travel Agency**, **Saddlesore**).

Cold Blood disbanded in the late seventies, reformed in the eighties and stabilised with its current membership in the nineties. It continues to record and perform today. *Vintage Blood: Live!* was released in 2001 from a live 1973 concert and a new album *Transfusion* was released in 2005.

You can also find *Shop Talk* and *Too Many People* on *San Francisco Sampler - Fall 1970* (LP). *No Way Home* and *Valdez In The Country* have re-emerged on *From Burbank To The Bay Area* (CD). (VJ/SR)

Colder Children (NY)

45: Memories/I Don't Want You Girl (Boutique 152) 1968

Both sides of this Long Island, New York outfit's sole single were written by Danny Felton and produced by Ronnie Eden & Tommy Ciulla.

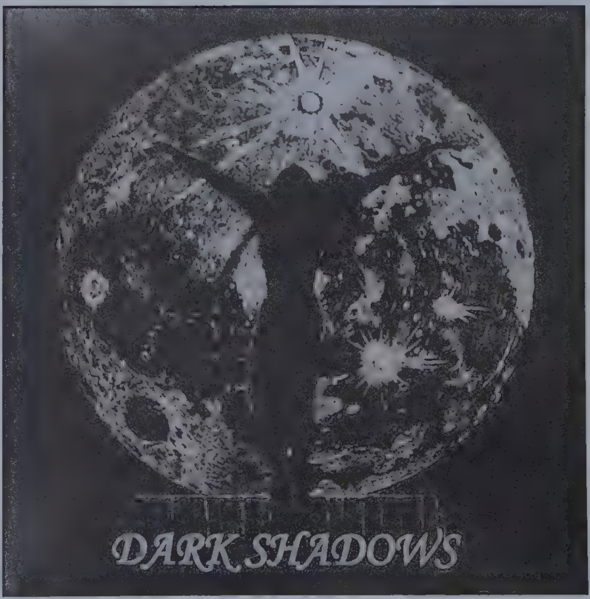
Memories, an acid-tinged fuzz-popper, has been recalled on *An Overdose Of Heavy Psych* (CD). (MW)

Cold Sun (TX)

Personnel:			
	TOM McGARIGLE	gtr	A
	BILL MILLER	electric autoharp	A
	HUGH PATTON	drms, chimes	A
	MIKE WAUGH	bs	A

ALBUM: 1(A) DARK SHADOWS (Rockadelic RRLP 2.5) 1990 R2

NB: (1) issued with an insert and colour photo of the band. (1) reissued on vinyl (Atlea) 199? in Europe with no insert. (1) reissued again (World In Sound RFR-030) 2009 in a thick textured gatefold cover with a bonus 10" disc containing two live tracks.



COLD SUN - Dark Shadows LP.

Cold Sun was a Texas band. Contrary to popular belief, the Rockadelic release above is not a straight reissue of an acetate. An acetate *was* found with several tracks by this group (only one known copy exists, now in a private collection) and through this acetate, information leading to the group was dug up. The leader of the band was found to have several tapes of sixties material and from these tapes the *Dark Shadows* album was mastered. Most of the material on the Rockadelic album does not appear on the acetate.

This band is most worthy of investigation - they have a genuinely psychedelic sound with lots of superb and, often discordant, electric autoharp and sustained fuzz guitar and lots of fresh ideas. The vocals don't always reach the same standard, but this album is recommended.

Bill Miller later played on Roky Erickson's 1981 album *The Evil One*. (CF/VJ)

Coldwater Army (FL)

Personnel:	BOB GARRETT	vcls, keyb'ds	A
	BOBBY GOLDEN	gtr	A
	KENNY GOLDEN	bs	A
	RICHARD HUGHES	drms	A
	NICK JONES	trumpet, vcls	A
	DALE MILER	sax	A
	BOB SPEARMAN	keyb'ds, vcls	A

ALBUM:	1(A)	PEACE	(Agape 2600) 197? SC

Florida's **Coldwater Army** recorded a mix of psych, prog and Southern rock on *Peace* which may interest some. Bobby Golden and Bob Spearman went on to form Stillwater in the mid-seventies. (SR)

Cole and The Embers (MO)

45s:	Hey Girl/Love Won't Hurt You	(Star Trek 1220) 1967

Cole and The Embers was a Kirkwood, Missouri band whose sole single sounds much earlier than its QCA pressing date of May 1968, on the same label as **The Xtreems**. *Hey Girl* followed the simple punk format with a droning farfisa organ backing and just a hint of progressivism in the brief organ solo midway through.

Compilation appearances have included: *Hey Girl* on *Pebbles, Vol. 13* (LP) and *The Essential Pebbles Collection, Vol. 2* (2-CD); and *Love Won't Hurt You* on *Bury My Body* (CD). (VJ/MW)

Jerry Cole & His Spacemen (CA)

Personnel incl: JERRY COLE

ALBUMS:	1(A)	OUTER LIMITS	(Capitol ST-2044) 1964
	2(A)	HOT ROD DANCE PARTY	(Capitol ST-2061) 1964

NB: (1) reissued on vinyl (Sundazed LP 5261) 2008.

Jerry Cole was born Jerald Edward Kolbrak in Green Bay, Wisconsin in September 1939. He grew up in Chicago where he played on the local blues scene. He was in The Champs, who made No. 1 with *Tequila* in 1958. After a spell playing with Glen Campbell he moved to Los Angeles where he worked as a sessionman. He also fronted **Jerry Cole & His Spacemen** who made two futuristic surf albums for Capitol, who had signed him on the recommendation of Bobby Darin. With track titles like *Martian Surf*, *Power Surf* and *Racing Waves* you can get some idea of the excitement these albums generated.

His credits as a session guitarist included **The Byrds**' *Mr. Tambourine Man*, Them's *Here Comes The Night*, The Dixie Cups' *Chapel Of Love*, **Paul Revere & The Raiders**' *Kicks*, Nancy Sinatra's *These Boots Are Made For Walkin'* and The Ronettes' *Be My Baby*. He also recorded 20 instrumental albums under various pseudonyms and was the creative force behind **The Animated Egg** album. He also worked with Roger Miller and Andy Williams and played on **The Beach Boys**' *15 Big Ones* album.

He died in Corona, California on 28 May 2008, aged 68. (VJ)

Stud Cole (CA) - see under 'S'.

Collage (CT)

Personnel:	DONNA	A
	JERRY	A
	JODIE	A
	RON	A

ALBUM:	1(A)	THE COLLAGE (mono/stereo)	(Smash MG-27101/SRS-67101) 1968) 1967

45s:	Mystery Woman/Closin' In On Me	(Subtown 101) 1967
	Best Friend/Girl Don't Tell Me	(Coliseum 201,468/9) 1967
	Any Day's A Sunday Afternoon/ Lookin' At A Baby	(Smash S-2135) 1967/8
	Driftin'/Any Day's A Sunday Afternoon (PS)	(Smash S-2150) 1968
	Story Of Rock & Roll/ Virginia Day's Ragtime Stories	(Smash S-2170) 1968

The album has a nice psychedelic sleeve for a totally disappointing male/female pop quartet from New London, Connecticut. (SR/MW)

Collage '75 (NJ)

ALBUM:	1	COLLAGE '75	(BCC-1975) 1975 SC

This album collected a range of tracks by bands at Brookdale Community College in New Jersey. A range range of styles are represented, including hippie-folk, bluegrass, instrumental psych-rock, singer/songwriter compositions and funk. (VJ)

Collective Star (NY)

ALBUMS:	1	MUSIC OF THE MANTRIC WAVE, VOL 2	(Unanimous Anonymous UNAN 9999) 1974 R1
	2	GARUDA	(Unanimous Anonymous UNAN 1001) 1975 R1

This obscure New York City group played a mix of jazz and psychedelia with strange effects and some Middle Eastern influences on the first album. There's not much singing, but there is quite a lot of chanting. The second album retains the above elements, but there's an early seventies funk feel to some of the tracks. Neither album works effectively. (SR/VJ)

Collective Tools (NY)

ALBUM:	1	COLLECTIVE TOOLS (w/insert)	(Silver Crest Custom NT-5272) 197? R3

This New York album was recorded by a group of people at a mental hospital/drug rehabilation centre. The musical menu blends rock, folk and jazz. The tracks are roughly split 50:50 between covers and originals. This is worth investigation but will be very hard to track down. (VJ)

The College Boys (?)

Personnel:	DAVE BEABER	gtrs, vcls	A
	ERIC GULLIKSEN	12 str gtr, bs, vcls	A
	JACK McKENES	banjo, bs, vcls	A

45:	The Man/Song Of The Traveller	(Swan S-4166) 1963

Significant for containing pre-**Orpheus** members Jack McKenes and Eric Gulliksen, this is the group referred to in the liner notes for *The Best Of Orpheus* retrospective CD as The Wanderers. A tribute to the late JFK, the record was produced by Tom Zagryn and Eric Gulliksen, and recorded in the cellar of a fraternity house on a Webcor tape recorder. Eric recalls: "As we already had a relationship with the Swan label via **The Blue Echoes**, we trotted it down to Philadelphia and Swan jumped on it thinking they would make a bundle. However, no Kennedy records made it in the US;

people (and rightly so) just didn't want to see someone make money from the tragedy of JFK's death. For many years, though, I received air play royalties (in small amounts) from the four corners of the earth". (VJ)

Collegiates (WV)

Personnel incl:	LARRY ASCOUGH	ld vcls
	CHUCK HOWARD	?
	MIKE KAMENAR	?

45s:	Won't You Let Me Be Your Baby/Just You	(Cabell 101) 1964
	There Must Be Somethin'/Roadrunner	(Cabell 691M103) 1965
	I Can't Get You Out Of My Mind/My Babe	(Cabell 104) 1965
	I Can't Get You Out Of My Mind/My Babe	(Smash S-2023) 1966
	Who Needs Enemies?/ Only You Can Make Me Well	(Cabell No.105) 1966
	I've Tried Everything/Think Back	(Cabell No.106) 1966
	The Rains Came/High Blood Pressure	(Cabell No.108) 1966
	Raindrops Pt.I / Raindrops Pt.Ii	(Cabell No.111) 1966

These college boys were from Huntington, West Virginia although they would relocate to Charleston. Be aware that, despite being described as 'garage' by some dealers, their style was predominantly slick sixites teener-pop. Exceptions to this are decent covers of Bo Diddley's *Roadrunner* and Gene Vincent's *High Blood Pressure*. Their popularity on the regional circuit resulted in a local hit *I Can't Get You Out Of My Mind*, which was picked up by Smash and made it onto the Billboard charts. (MW)

Keith Colley (?)

45:	Enamorado /Shame, Shame, Shame	(Columbia 4-44410) 1968

NB: *Bird Doggin'* (CD) (Rev-Ola CRREV85) 2005 compiles a collection of his demos.

A Pacific Northwest singer, this single was produced by Gary Usher. The flip was later a hit for the Magic Lanterns and is of interest here as **Curt Boettcher** sang the backing vocals. **Colley** started recording in 1959 and in the next decade released at least 12 singles for various labels.

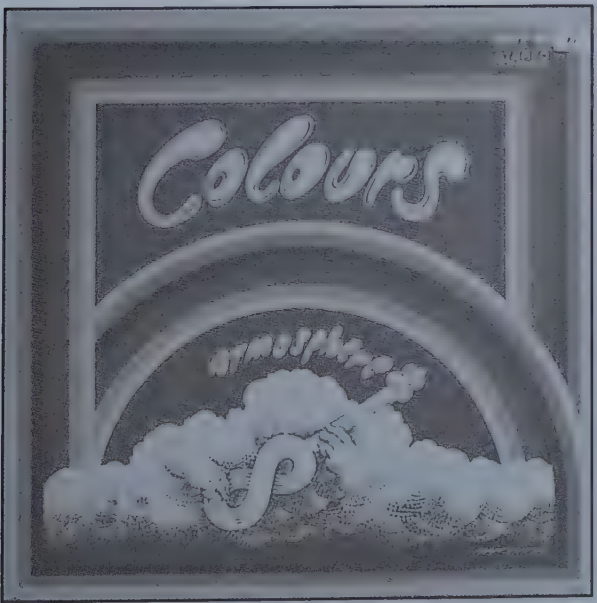
Put 'Em Down has resurfaced on *History Of Northwest Rock 7* (cassette). (SR/VJ/MW)

The Colony (CA)

45:	All I Want/Things On My Mind	(Platter 105) 1967

The outfit came from Ventura, California and had a great constipated-sounding vocalist.

All I Want later appeared on *Boulders, Vol. 1* (LP), *Highs In The Mid-Sixties, Vol. 1* (LP), *Pebbles Vol. 8: Southern California 1* (CD) and *Wyld Sydes Volume 3* (CD). (VJ/RSs)



COLOURS - Atmosphere LP.

Coloring Book (CA)

45:	Smokestack Lightning/ You Make Me Feel So Good	(Pacific Challenger 117/8) 1967

This Orange County, California band's cover of *Smokestack Lightning* is rather lightweight but includes some wailing harp and is laid-back rather than a bluesy rave-up. Their cover of the Zombies classic is rather insipid. (MW)

The Colors Of Night (PA)

45:	There She Goes/C-O-L-O-R-S	(Regime R-6964) 196?

Colors Of Night hailed from Philadelphia, Pennsylvania.

C-O-L-O-R-S can be heard on *Pennsylvania Unknowns* (LP) and *Bury My Body* (CD). (VJ)

Colours (CA)

Personnel:	CHUCK BLACKWELL	drms	A
	JACK DALTON	gtr	A
	ROB EDWARDS	ld gtr	A
	GARY MONTGOMERY	piano	A
	CARL RADLE	bs	A

ALBUMS: 1(A)	COLOURS	(Dot DLP 25854) 1968
2( )	ATMOSPHERE	(Dot DLP 25935) 1969

NB: (1) & (2) later reissued as double set (Paramount 81030). (1) reissued on CD (World Psychedelic WPC6-8466) 2002.

Love Heals: The Complete Recordings (CD) (Now Sounds CRNOW 3) 2008 compiles their complete recorded output. *Voluptuous Doom* (2-CD) (Frantic 3333) 2009 compiles their unreleased material.

			HCP
45s:	Brother Lou's Love Colony/Lovin'	(Dot 17060) 1967	-
	Love Heals/Bad Day At Black Rock, Baby	(Dot 17132) 1968	106
	Hyannisport Sequel/Run Away From Here	(Dot 17181) 1968	-
	Angie/God Please Take My Life	(Dot 17280) 1969	-

Originally from northern California, **Colours** evolved out of **The Boy Blues** and relocated to the Bay area. They met **Johnny Rivers** and sang back-up vocals on his *Realization* album. Their albums have quite an anglophile sound and are worth investigation.

English spelling for a U.S. group seems illogical enough, but the liner-notes from their first album tell us that they 'have the crystalline sharpness of the Beatles before they turned acid'. That seems a dangerous thing to postulate. The first track, though, completely lives up to these pretensions and must be reckoned among the very best attempts at an orchestrated psych sound. Easily switching from key to key and with disturbingly frequent time-changes, which at first sound completely innocent, this particular track conveys a sense of drama seldom equalled. Menacing harmonies and superb instrumentation underscore the sorry tale of a bored lad, who vainly tries to rob a liquor store - with a tragic outcome: *Bad Day At Black Rock, Baby* "I'm carving a gun from an old piece of wood, dip it in black paint, it looks pretty good". Other tracks can't quite keep the standard that high, but feature several more highlights and very versatile playing, like the sitar droned *Rather Be Me*, the commune-song *Brother Lou's Love Colony* with bagpipes and later covered by Moon, and the eerie *Cataleptic*. This is definitely an underestimated album.

Their second album is sadly not in the same class. Without any credits to other musicians than Dalton/Montgomery, this album takes in some progressive rock; some undigested country and also has a cluttered production. Only the very last track on side two *You're High* comes anywhere near the former style and intensity. This album is best forgotten. The first needs rehabilitation.

From Tulsa, Radle and Blackwell were close friends of Leon Russell. They both guested on Don Preston and The South's album and later enjoyed successful careers. Carl Radle was with Delaney and Bonnie, Derek and The Dominos, J.J. Cale and Eric Clapton. Chuck Blackwell played with Taj Mahal, Joe Cocker and Leon Russell. Rob Edwards has also previously played with **Eddie and The Showmen**.

Where Is She, a Dalton/Montgomery song, surfaced on **Harper and Rowe**'s album, whilst *Cataleptic* was also covered by **Aorta**. *Love Heals: The Complete Recordings* (CD) compiles their complete recorded output. It is the first time either of their albums has appeared on CD and the set also includes a White Whale single by Dalton and Montgomery and three previously unreleased demos which pre-date the band's formation in mid-1967. (MK/SR/BCr/VJ)

Colours (TX)

ALBUMS:	1	SONG WITHOUT END	(Century) 196? SC/R1
	2	COLOURS	(Century 33468) 196? SC/R1
	3	COLOURS	(Century 36550) 1969 SC/R1

A Lubbock, Texas band. Their albums mostly comprise folk and rock covers of the likes of Bob Dylan, The Beatles, **Tim Hardin**, Donovan, etc. (VJ)

Colours/Christian (CA)

CD:	1	VOLUPTUOUS DOOM + CHRISTIAN: GOOD VS. EVIL (2-CD)	(Frantic Records 3333-1/2) 2009

From Chico, California this band was later known as **Christian**. (VJ)

Columbus Circle (CT)

ALBUM:	1	ON ST. JOHNS EVE	(Pharoah) 1976 R1

From Glastonbury, Connnecticut this rare album has two totally different music styles on either side. The first has a mix of prog and neo-classical music with dissonant effects and percussions, whilst side two contains short songs with female vocals, wah wah guitar, organ and flute.

The group is sometimes mistakenly listed as Glastonbury. (SR)

Colwell - Winfield Blues Band (MA)

Personnel:	BILL COLWELL	gtr	A
	CHUCK PURRO	drms	A
	JACK SCHROER	alto sax, tenor sax, soprano sax	A
	CHARLES 'MOOSE' SORRENTO	vcls, piano	A
	COLIN TILTON	tenor sax, flute	A
	MIKE WINFIELD	bs	A

ALBUMS:	1(A)	COLD WIND BLUES	(Verve Forecast FTS-3056) 1968
	2( )	LIVE BUST	(Za-Zoo 1) 1971 SC

NB: (1) reissued on CD (Akarma AK 148) 2001.

A Boston area band. *Cold Wind Blues* was recorded in New York and produced by Bob Bateman. Whilst the extended version of *Dead End Street* from their debut album had a lot of exposure on the early FM stations on the U.S. East Coast at least, of more interest is the six-minute intrumental *Govinda* which is a great hindiesque groove with mallets on the drums, soprano sax and electric guitar played like a sitar... (undoubtedly they had heard the new **Butterfield Blues Band**'s *East West*). For the most part, the album consists of urban blues-rock in the Chicago style, although there's no harmonica. Definitely more of a progressive blues than a psych item, the cover is standard issue record company psychsploito smoke and double exposure band/nature photo that is actually quite nice... tinted lavender even... and has the written endorsement of Will and Lester Chambers of the **Chambers Brothers** on the back cover.

The group later released a rare progressive blues-rock album recorded live at the Phoenix Coffee House before disbanding. In 1970, Tilton and Schroer were recruited by Van Morrison for his *Moondance* album and Schroer kept on working with Van the Man up until 1975. In 1972, Winfield and Tilton also worked with Martha Velez on her album *Hypnotized* and Tilton also played on solo albums by Ellen McIllwaine, the former **Fear Itself** singer. In the mid-seventies, Chuck Purro went on to play with the James Montgomery Band, a blues band from Boston, along with Peter Malick from **Listening**. (PPe/SR)

The Combenashuns (PA)

45s:		What'cha Gonna Do/Hey Uncle Sam	(Leo 3801) c1967
	α	Bump Ball/ I'm On The Outside Looking In (PS)	(RCA Victor 47-9482) 1968

NB: α shown as by Combenations.

A Bethlehem, Pennsylvania outfit, you'll also find *What'cha Gonna Do* on the *Pennsylvania Unknowns* (LP) compilation. *Hey! Uncle Sam* also appears on *Follow That Munster, Vol. 2* (LP). (VJ/MW)

Bill Comeau (CT)

ALBUMS:	1	GENTLE REVOLUTION	(Avant-Garde AVS-123) 1969
	2	FRAGMENTS FROM AN UNKNOWN GOSPEL	(Avant-Garde AVS-123) 1970

On this Christian label, these are ambitious folk albums with lyrics penned by **Bill Comeau**, described as a "poet/composer/singer/playwright/seeker/ dreamer, and music composed by Carmel Signa, a "composer/teacher/free spirit/hurried and sometimes happy soul".

Bill Comeau went on to form **The Incredible Broadside Brass Bed Band**. (SR)

The Comets (NC)

Personnel:	ALAN DENNY	gtr, keyb'ds	A
	MIKE HALL	drms	A
	BUDDY HOBGOOD	ld gtr	A
	TIM PEPPER	bs	A
	MIKE RUSSELL	vcls	A
	JOE STONESTREET	sax	A

Colwell-Winfield Blues Band
COLD WIND BLUES
Verve FORECAST

COLWELL-WINFIELD BLUES BAND - Cold Wind Blues LP.

CD: 1(A) MERCY MERCY (Collectables COL-0620) 1997
NB: (1) was originally recorded for release on Justice in 1966, but not issued.

Formed in 1963 at Hill Junior High School in Winston-Salem, North Carolina, **The Comets** recorded 12 tracks for Calvin Newton's Justice Records Label in 1966. Aside from the typical cover versions, including three Chuck Berry tunes, the Rolling Stones' *The Last Time* and Wilson Pickett's *In The Midnight Hour*, the band recorded three original lightweight pop compositions: *What You've Done*, *Someday You'll See*, and *Do You Remember*. Sadly, before the fruits of their endeavours could be released the label went bankrupt.

That was thought to be the end of **The Comets** saga, but the story doesn't end there.... After Justice closed its doors in '67, the building became home to various businesses (it's now a Carpet store!). However, circa 1975 it was home to an advertising agency. Tim: - "After the break up of **The Comets**, Mike Russell, our lead singer, went on to perform with several bands. He went on the road for a while and in the process made a number of friends who like all musicians drifted in and out of the music business. One of his friends, Tom Vickers, was working in this advertising studio at the old Justice building. In the back was a great big old desk that had very deep drawers in it. No one knew how long the old thing had been there. Well, Tom had gone back to this old desk to look for a roll of double sided tape to work on a layout with. Reaching way back in the lower drawer he found two boxes of Scotch Recording Tape. Each box had one reel of 7" X1/4" recording tape in it and on the front of the boxes was a label that just said **The Comets**."

Over the next few years, the tapes languished on the shelf, until Mike Russell accidentally discovered a Collectables reissue of another Justice album. The tapes were verified by Calvin Newton and at last released by Collectables.

Today, Buddy lives in Orlando and Mike Hall in Massachusetts, but the other four remain in Winston-Salem.

You can also check out *The Last Time* on *Green Crystal Ties Vol. 10* (CD). (MDo/TP)

The Comfortable Chair (CA)

Personnel:	TAD BACZEC	ld gtr	A
	GARY DAVIS	keyb'ds	A
	WARNER DAVIS	drms	A
	GENE GARFIN	vcls, perc	A
	GREG LEROY	bs, ld gtr	A
	BERNIE SCHWARTZ	vcls	A
	BARBARA WALLACE	vcls	A

ALBUM: 1(A) THE COMFORTABLE CHAIR (Ode 212 44005) 1969

The Comfortable Chair

THE COMFORTABLE CHAIR - Self Titled LP.

45s: Be Me/Come Soon, Some Day (Ode 109) 1969
I'll See You/Now (Ode 112) 1969

This Los Angeles band's main claim to fame is that they were discovered by Jim Morrison. Their album was produced by Robbie Krieger and John Densmore (also of **The Doors**). It has some very pleasant moments. They sounded similar to **It's A Beautiful Day** and **Peanut Butter Conspiracy**. The group also appeared and played two songs in an exploito movie called "How to Commit Marriage", with Jackie Gleason, Bob Hope and Jane Wyman.

Bernie Schwartz was also a songwriter who began recording singles in 1963 and released an interesting album, *The Wheel* in 1969 or 1970, with Gene Garfin and **Euphoria**.

Greg Leroy later worked for Neil Young and Crazy Horse. (VJ/SR)

Comin' Day (TX)

45: Last Time/Mr. Earthman (Peak 3636) c1969

From the Texas Valley region, this band does a harder-rock version of the Stones' *Last Time* with an extended break. At times it sounds like **The Moving Sidewalks**, especially in the vocal and drumming departments. It's very obscure and still uncompiled. (MW)

Comin' Generation (OH)

Personnel:	DENNIS BEERY	drms	A
	EDD KOLAKOWSKI	ld vcls, keyb'ds	A
	STEVE TRUXELL	bs	A
	BOB WEBB	gtr	A

45: Hey Girl/Get Out Of My Life Woman (Dupree D-1304) 1967

This outfit was from Alliance, Ohio. Bob Webb went on to **The Measles** and **Lacewing**.

Hey Girl, from their sole single, is on *Lost Generation, Vol. 1* (LP). (GGI/MW)

Coming Generation (IL)

Personnel:	ED CONNOR	gtr	A
	ROGER EDDINGTON	bs	A
	STEVE EDDINGTON	ld gtr	A
	BOB FROBISCH	keyb'ds	A
	GIRARD STEICHEN	drms	A

A PSYCHEDELIC SIX-PACK OF SOUND

A PSYCHEDELIC SIX-PACK OF SOUND (Comp LP) including Coming Generation.

This quintet came from Dwight, Illinois. They contributed two cuts to *A Psychedelic Six-Pack Of Sound*, a 1968 sampler album of six local Illinois bands. *Without You* is a harmonious acoustic folkie-pop ballad. *Down To The City* is much better, a catchy folk-rocker notable for its use of a siren - one of the few 'psychedelic' moments on the album.

Steve Eddington in the early - mid seventies played in **New Colony Six**, and currently plays in Heartsfield. (MW/SD)

Coming Times (CA)

45: Pork & Beans/Keep The Music Playing (Josie 954) 1966

This one single was the sole vinyl excursion by this obscure outfit which is from Costa Mesa, California and featured formers of **The Wooly Ones**. Judging by *Keep The Music Playing*, which can be heard on *Pebbles, Vol. 12* (LP), they deserved better with this than a return to total obscurity. It's got some nice pop harmonies, but perhaps suffered from being a low cost production. (VJ)

The Common Cold (CA)

Personnel: BILL RHINEHART

45: Come Down/Dream World (Atco 6535) 1968

Bill Rhinehart wrote and produced both sides of this Beatlesque offering, where *Penny Lane* meets toytown pop. The results sound more like the band he'd just left, the **Merry-Go-Round**, than his earlier outfit **The Leaves.**

Assumed to be a one-off Los Angeles studio aggregation with a witty name, rather than a real gigging band ("did you catch The Common Cold at Ciro's last night?" - yes, very funny, ha ha!).

Come Down has now appeared on *Where The Action Is! Los Angeles Nuggets 1965-1968* (4CD). (MW)

The Common Market (?)

45: I Love My Dog/Wings (RCA 47-9302) 1967

I Love My Dog is a melodic pop-rock single. (SR)

The Common People (CA)

Personnel:			
	JOHN BARTLEY III	gtr	A
	WILLIAM FAUSTO		A
	MICHAEL McCARTHY	bs	A
	DENNY ROBINETT	gtr, vcls	A
	JERRALD ROBINETT	drms	A

ALBUM: 1(A) OF THE PEOPLE BY THE PEOPLE FOR THE PEOPLE FROM THE COMMON PEOPLE
(Capitol ST-266) 1969 R2

NB: (1) has been counterfeited on vinyl (Mr. G) 198? (1) reissued on CD (Ascension ANCD 022) 200? in Australia and again on CD (Fallout FOCD2001) 2006 with four bonus tracks from privately-pressed pre-album singles and detailed liner notes. (1) reissued on vinyl (Radioactive 006) 2003 and again on vinyl (Capitol/Scorpio) 2006.

45s: Look Around/Dawn Of My Life (Flodavieur 801) 1967
Oh My Mind/Days On My Mind (Flodavieur 802) 1967

Baldwin Park, California was home to this collective, who released two extremely rare, expensive and sought-after singles on local DJ Dave Polk's imprint in 1967 before somehow managing to land an album deal with Capitol.

of the people/by the people/for the people from

THE COMMON PEOPLE - Of The People... LP.

Mellow, soft psychedelia similar to **Gandalf**, the album is recommended and increasingly attracting interest from collectors. The first three tracks are heavily orchestrated, but unfortunately their arranger **David Axelrod** had to drop out of the project because his wife was badly injured in an accident and Capitol would not support the project after **Axelrod** left, meaning that the rest of it was hastily recorded. The remaining tracks effectively blend garage, rock, soul and folk. The gruff vocalist Denny Robinett is distinctive too. The album cover features a dawn photoshoot in the Mojave desert. When it was released, Capitol barely promoted it and the band undertook no live engagements so the album inevitably sank without trace. Then, soon after the album's release Jerrald Robinett drowned in the San Francisco bay aged just 22 and the band dissolved. So, a sad tale but even although it was not what they intended their legacy is still a fine album of mostly laid-back late night psychedelia.

Their singles for the private Flodavieur label can also be heard as bonus cuts on the Fallout CD. You can also hear one of the better cuts from their album; *Soon There'll Be Thunder* on *Ah Feel Like Ahcid* (CD). (VJ/MW)

Commons Ltd. (IL)

45: Roses Are Red (My Love)/
I'm Going To Change The World (MOD M-1005) 1966

Out of Chicago, Illinois *Roses Are Red (My Love)* is a mid-tempo Invasion beat (complete with 'yeah yeah's that was originally done by **The "You Know Who" Group**). The winner here is an excellent cover of The Animals' song *I'm Going To Change The World* with a superb, and all too short, fuzz break that's a highight on the *The Quill Records Story* (CD) and *Pebbles, Vol. 7: Chicago 2* (CD). (MW/VJ)

Communication 1 (MI) - see Carr/Kahl (MI).

Communicaton Aggregation (TN)

Personnel incl:		
	BUZZ CASON	A
	BOBBY RUSSELL	A

45: Freakout USA/Off The Wall (RCA Victor 47-8930) 1966

Communicaton Aggregation was a Nashville, Tennessee studio aggregation featuring Bobby Russell (Bobby Russel and The Beagles). He was also involved in many of the acts on the budget Hit label (Jalopy Five, Beasts, Doodles) who covered hits of the day.

Freakout USA has resurfaced on *Boulders, Vol. 11* (LP) and *Ya Gotta Have Moxie, Vol. 1* (2-CD). Their music is wacky rather than psychedelic. (VJ/MW/JLh)

Companion (TN)

ALBUM:	1	REAP THE LOST DREAMERS (w/insert)	(RAV Productions LAC 14) 1977 R2

NB: (1) reissued on vinyl and CD (Akarma AK 248) 2003.

This Tennessee band has recorded a dreamy, ethereal album that begins with a rather odd version of The Beatles' *Blackbird* (minus the distinctive guitar parts). Psych fans will appreciate the final cut on side one. A few songs are heavier with some fuzz guitar and side two is not as good. (VJ)

Companion (CA)

Personnel:	DOUG KELLY	bs	A
	JIM MAGUIRE	gtr, vcls	A
	PATRICK MAGUIRE	kbds, vcls	A
	RON MILLER	drms	A

ALBUMS:	1(A)	ON THE LINE	(Sleepy Eye Records 1001) 1977 R1
	2( )	MR. HEAD LIVE	(Akashic Records) 1980 R1

NB: (2) reissued on CD (Synton) 2005.

This Bay Area rural-rock outfit is comparable to Terry & The Pirates. Strictly speaking, their second album falls outside the book's time-frame but it has a seventies sound and was reissued on CD by Synton in 2005. (VJ)

Compton and Mele (FL)

Personnel incl:	BURT COMPTON	A
	STEVE MELE	A

ALBUM:	1(A)	ROCK 'N ROLL GENIUS	(Wizard 303) 1977 SC

From Florida, **Compton and Mele** span hard-rock psych and seventies rock on this album, which includes a cover of **Nazz**' *Open My Eyes* and two flamboyant instruments. Only 500 copies were pressed. (SR)

Bobby Comstock and The Counts (NY)

Personnel incl:	BOBBY COMSTOCK	ld vcls	A

ALBUM:	1	OUT OF SIGHT	(Ascot ALM 13026) 1966 SC?

NB: (1) also released in stereo (ALS 16026) 1966.

45s: (partial list)		Right Hand Man/Always	(Ascot 2164) 1965
		I'm A Man/I'll Make You Glad	(Ascot 2175) 1965
		This Magic Moment/Shotgun Sally	(Ascot 2193) 1966
		Can't Judge A Book/Out Of Sight	(Ascot 2216) 1966
	α	Annabelle Jane/Help Me Girl	(Bell 828) 1969

NB: α shown as by Comstock Ltd.

A prolific rock singer from Ithaca, New York **Bobby Comstock** began recording in the late fifties. He recorded at least one album and 20 singles between 1959 and 1972 on various labels: Blaze, Triumph, Atlantic, Jubilee, Festival, Lawn, Ascot and Bell. His style would follow the fashion and his mid-sixties records were done with a backing group, the Counts, in a garage style like The Yardbirds.

His version of *I'm A Man* has resurfaced on *Who Needs Tomorrow Vol. 2* (CD). (SR/VJ)

COMPANION - On The Line LP.

Conception (?)

45:	Babylon/The Game	(Perfection P-1001) 196?

You'd be excused for thinking this single is by two different groups. *Babylon* is a cover of **Blue Cheer**'s brain-buster, suitably heavy with phasing; *The Game* is a mellow jazzy West Coast workout - a cure for *Babylon* presumably! (MW)

Concern (NM) - see Guitar Ensemble (NM).

Concrete Rubber Band (KS)

Personnel:	D. LONG	vcls, keyb'ds, gtr	A
	J. LONG	vcls, keyb'ds	A
	B. RHODES	perc	A

ALBUM:	1(A)	RISEN SAVIOR	(American Artists AAS- 1164-LP) 1974 R3

NB: (1) reissued on CD (Hidden Vision HVAC 33) 2000 and again on CD (Radioactive RRCD108) 2003.

A Missouri label, but the band is thought to be from Kansas. A very rare and strange rock album with religious themes - male and female lead vocals, electronic embellishments, very strangely recorded. The record actually has several dropouts in the pressing, apparently the result of tape flaws. Only two or three copies are known in collections.

They have a cut *Christian* on the *Holy Fuzz* (LP) compilation. (CF/MW)

(Mike) Condello (AZ>CA)

Personnel:	MIKE CONDELLO	ld gtr, keyb'ds	ABCDEF
	BOB DEARBORN	bs	AB
	RICH POST	drms	AB D
	TED HARPCHAK	keyb'ds	B D
	PAT "HUB KAPP" McMAHON	gtr	B
	RAY TRAINER	bs, keyb'ds, flute	DEF
	DENNIS KENMORE	drms	F
	BILL SPOONER	gtr	F

NB: line-ups: A = Stage 7 combo (early 1960s); B = Hubb Kapp & The Wheels (1964-1965, personnel pseudonyms were Hub Kapp (McMahon), Rip Kord (Condello), Ry Krysp (Dearborn), Ty Klyp (Post), and Terry Kloth (Harpchak)); C = Ladmo Trio (1965-1966); D = Last Friday's Fire (1967); E = Commodore Condello's Salt River Navy Band; F = **Condello** (1968-9).

ALBUMS:	1(F)	PHASE 1	(Scepter SPS 542) 1968
	2( )	NO BATHING IN POND	(Takoma TAK 7116) 1984

NB: (1) shown as by **Condello**. There's also a retrospective CD, *Mike Condello - Presents Wallace And Ladmo's Greatest Hits* (Epiphany W&L 1954) 1994.

EPs:	1(C)	BLUBBER SOUL	(Ladmo L-007-1) 1965
	2(E)	MIKE'S MINI ALBUM	(Blitz KPHO-TV 005) 1967
	3(E)	MAKES A COMEBACK:	(Blitz BIG 006) c1967

4( ) COMMODORE CONDELLOS SALT RIVER NAVY BAND (Blitz Cheap) 1976

NB: (1) shown as by Ladmo Trio. (2), (3) & (4) shown as by Commodore Condello's Salt River Navy Band. (1) contains *Obese Man*, *Shapes Of Things*, *Michelle* and *Run For Your Life*. (2) Sgt. Pepper parody. (3) contains *Soggy Cereal*, *Sonic Boom*, *Time Machine* and three other tracks.

45s: α Rudolph The Red-Nosed Reindeer/
Little Drummer Boy (Ladmo 631-12) 1964
β Let's Really Hear It (For Hub Kapp)/
Work Work (Take Five 631-5) 1964
β Sigh, Cry, Almost Die/Bony Maronie (Capitol 5215) 1964
β Little Volks/What You're Doin' To Me (Framagratz F-101) 1965
Sixteen Tons/Don't Put Me On (unreleased acetate) 1965
The Lady Barber/Rose Colored Corner (LHI 17003) 1967
ε I Can't Help The Way I Feel/
What Is She Thinking Of (LHI 17007) 1967
ε Something's Happening/Stand Up And Shout! (LHI 17019) c1967
χ Ho, Ho, Ha Ha, Hee Hee, Ha Ha/
Pollen's Found A Home In My Nose (Ranco 2003) 1968
δ Crystal Clear/See What Tomorrow Brings (Scepter 12233) 1968
δ Goodnight/I'm So Glad It Ain't Me (Scepter 12261) 1969
δ Goodnight (3:58 Mono)/
Goodnight (5:06 Stereo) Promo (Scepter 12261) 1969

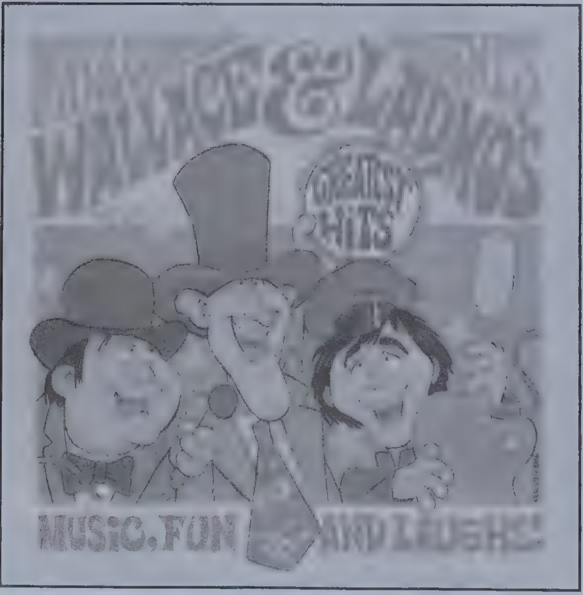
NB: α shown as by Ladmo. β shown as by Hub Kapp & The Wheels. χ shown as by by 'Commodore Condello's Salt River Navy Band'. δ shown as by **Condello**. ε shown as by Last Friday's Fire.

Formed in Arizona but based in California, **Condello**'s *Phase One* album has some interesting moments, particularly the pop-sike material near the beginning. Its content is very diverse and spans from pop to almost heavy metal. Their *Makes A Comeback* EP included *Soggy Cereal*, (which has become rather well-known by virtue of its inclusion on *Pebbles, Vol. 3 - The Acid Gallery* (LP), and *Sonic Boom*, a Hendrix-influenced blast (compiled on *Brain Shadows, Vol. 2* (LP & CD) and *Magic Cube* (CD)). **Mike Condello** later joined Elton Duck, a L.A.-based late seventies/early eighties new wave trio, and then recorded a solo album in 1984. Bill Spooner ended up in The Tubes and Dennis Kenmore joined Pollution, a late sixties/early seventies jazz-influenced rock band.

Condello also produced an album for **Warren S Richardson**, which may be a Bill Spooner solo project.

Much of **Condello**'s material is collected on the CD *Wallace And Ladmo's Greatest Hits*. *Brain Shadows, Vol. 2* (LP & CD) also features *The Time Machine*, a rather catchy number by Commodore Condello's Salt River Navy Band.

Both singles as Last Friday's Fire for Lee Hazelwood's LHI label were produced by him. As Last Friday's Fire they had also earlier backed Lynne Castle on her solo single: *The Lady Barber/Rose Colored Corner* (LHI 17003) 1967.



MIKE CONDELLO - Presents Wallace & Ladmo's Greatest Hits CD.

Other compilation appearances include: *The Other Side Of You* on *Fading Yellow Vol. 7* (CD); *Oh No* on *Le Rock Psychedelique Vol. 1* (EP) and *Soft Sounds For Gentle People 3* (CD); and *Closing Credits* on *The Magic Cube* (CD). (VJ/MW/JH)

C1 C2 (CA)

ALBUM: 1 C1 C2 (No label #C1-C2) 1969

NB: (1) reissued on vinyl (Shadoks Music 031) 2000 in a limited edition of 450 copies.

This album was the work of West Coast outfit **The Zoo**, who issued their first records on the Sunburst label. On offer is heavyish late sixties US psychedelia mixing driving melodic acid-guitar/keyboard-rock with segments of acoustic folky psych and there are some twin wah-wah acid fuzz guitar solos. The Shadoks reissue is presented in an attractive embossed faux-leather covered sleeve. (VJ)

The Confederate Society (NJ)

Personnel incl: MARK MECCIA A

Acetate: I'm Through With You/
Pride/Ticket To Ride/Hold On I'm Coming (Unreleased) 1967

Came from Glen Ridge, New Jersey and true to their name often did sport confederate uniforms for their gigs. An important part of their live repertoire was a fine version of *Hey Joe*, but that never did make it onto vinyl. Indeed their sole vinyl appearance came when *Pride*, an odd mix of the **Byrds** and Merseybeat sung to standard punk lyrics, was later included on the *Attack Of The Jersey Teens* (LP) compilation. (VJ)

Conjerti, Morreale & Dibley (NY)

ALBUM: 1 EARTH FREE (Sundance MC 5729) 1972 R1

NB: (1) reissued on vinyl (Void 046) 2008.

This is a scarce private folk/folk-rock album with Christian themes by a New York trio. Crosby, Stills, Nash and Young seem to have been a significant influence. The album has a few long solo acoustic passages but the vocals are not great. (VJ)

Chuck Conlon/Conlan and The Crawlers (FL) - see The Nightcrawlers (FL).

Seth Connors (NY)

45s: Blue Colour/Cry, Cry, Cry (Verve Folkways 5037) 1968
In The Naked City/
Why Concern Yourself (Verve Forecast 5067) 1968

Seth Connors was a pop-rock singer from New York. *In The Naked City* is rather catchy but partly ruined by the production of Rick Shorter, who wrote *Why Concern Yourself*, also recorded by **Street**. (SR)

The Conqueroo (TX)

Personnel: BOB BROWN gtr A
SUPER SPADE (ED GUINN) flute, bs A
FAT CHARLIE (PRITCHARD) ld gtr A
GERRY STORM drms A

ALBUM: 1(A) FROM THE VULCAN GAS CO. (5 Hours Back 008) 1987

45: 1 To 3/I've Got Time (PS) (Sonobeat 103) 1968

One of Austin's best-loved bands of this era they opened their own club, The Vulcan Gas Company in 1967 and among its attractions were the **13th Floor Elevators** and many of the best black blues singers of the era. The club lasted until 1970. Their single appeared in a picture sleeve and featured some fine 'acid' guitar work. Indeed the band has been referred to as Austin's **Grateful Dead**. They moved to San Francisco for a while and whilst there Brown and Guinn also worked as The Angel Band. Disillusioned **The Conqueroo** split and returned to Texas. They reformed briefly in the mid-seventies.

Their retrospective album is a live recording from 1968. It features fine guitar work on *Passenger* and *Banana And The Cat* but is patchy overall so primarily for archivists. Ed Guinn and Bob Brown recorded a demo tape circa 1967, but this hasn't surfaced to date. They also backed up comic artist and Austin resident **Gilbert Shelton** on his sole single.

Bob Brown later married and subsequently divorced Julie Christenson of Divine Horseman fame.

From the eighties through the mid-nineties, Ed Guinn had a successful recording studio in Austin. He also played the part of the scared truck driver in the 'Texas Chainsaw Massacre' movie.

1 To 3 and *I've Got Time* have been compiled on *Texas Psychedelia From The Sixties* (LP) and *Sixties Archive, Vol. 6* (CD). (VJ/SR)

The Conservatives (?)

45:	One Too Many Mornings/ A Little Bird Told Me So	(Tribe 8326) 1965

On the same label as the first **Sir Douglas Quintet** releases, another group produced by Huey Meaux. *One Too Many Mornings* is a Bob Dylan song. (SR)

The Contents Are (IA)

Personnel:	CRAIG HUTE	ld gtr,vcls	A
	DAVE NEUMANN	ld gtr, vcls	A
	LARRY SMITH	bs, vcls	A
	PAUL STAACK	drms, vcls	A

ALBUM:	1	THROUGH YOU	(ROK 6737) 1967 R4

NB: (1) originally issued with a blank back cover. (1) reissued on vinyl (Shadoks Music 090) 2007 in a numbered limited edition of 450 with a glossy heavy sleeve and insert.

45s:	I Don't Know/Direction Of Mind	(ROK 6709) 1967
	Future Days/New Mexico	(ROK 6907) 1967

For many years it was rumoured that this high school quartet from Davenport, Iowa had put out a demo album. It had a pressing of just 100 and was issued on a subsidiary of the obscure Fredlo label. Their brace of singles had become keenly sought since *Direction Of Mind* appeared in 1986 on the well-annotated *Dirty Water - The History Of Eastern Iowa Rock Volume 2* (LP) compilation. It shows a strong **Byrds** influence. *I Don't Know* has since turned up on *Quagmire Volume 4* (CD). The first single was recorded in Minneapolis.

Many years later, a copy finally came into the hands of the collector community to confirm the rumour. It turned out to be a real treasure; not only did it contain 13 all-new tracks (none from the singles) but they're all originals - instead of the usual raft of covers and medleys.

Does it live up to the hype? Well, yes, and no. It's not full of garage/psych ravers if that's what you were hoping for. This is the legacy of a well-matured outfit with their own sound. It's finely-honed, intelligent folk-rock-pop with a West Coast vibe. The mood is laid-back; despite protest aplenty in the lyrics it does not resort to shouting. With multi-part vocals, comparisons to **Buffalo Springfield** are understandable... on poppier tracks; the timbre is similar to **Merry-Go-Round/Emitt Rhodes**. Craig Hute later turned up in the hard rock outfit Tabernash. (VJ/MW)

Earth Free
Conjerti Morreale & Dibley

CONJERTI, MORREALE & DIBLEY - Earth Free LP.

The Continental Co-eds (MN)

Personnel:	CAROLYN BEHR	A
	CAROL GOINS	A
	MARY JO HOFMANN	A
	NANCY HOFMANN	A
	VICKI STEINMAN	A

45:	I Don't Love You No More/Medley Of Junk	(IGL 105) 1966

This lot hold the distinction of being the only all girl band from Minnesota ever to record in the sixties. The girls came from the Pipestone and Fulda areas down in the extreme southwest corner of the State. They were a popular local live attraction at clubs and teen fairs in the region. *I Don't Love You No More* is a fairly typical garage punk effort, whilst the flip, consists of an instrumental surf-influenced medley.

Compilation appearances include: *Let's Live For The Present* on *The Arf! Arf! Blitzkrieg 32 Track Sampler* (CD); two previously unreleased tracks, *Ebb Tide* and *Let's Live For The Present* on *IGL Dance Jamboree '66* (CD); *I Don't Love You No More* on *The Best Of IGL Garage Rock* (LP), *Glimpses, Vol. 2* (LP), *Glimpses, Vol's 1 & 2* (CD) and *Girls In The Garage, Vol. 2* (LP); *Medley Of Junk* on *Girls In The Garage, Vol. 1* (LP); and *I Don't Love You No More* and *Medley Of Junk* on *The IGL Rock Story: Part One (1965 - 67)* (CD) and *Girls In The Garage, Vol. 1* (CD). (VJ)

The Continental V (TX)

45s:	Wake Me Up Girl/Tell Me Why	(Radel 107) 1967
	Wake Me Up Girl/Tell Me Why	(Continental 101) 1967

Out of Houston, Texas their sole vinyl offering, *Wake Me Up Girl* is pretty trippy.

It's been compiled on *Wake Me Up Girl* on *Flashback, Vol. 3* (LP), *Texas Flashbacks, Vol. 3* (LP & CD) and *Texas Flashback (The Best Of)* (CD). (VJ)

The Continentals (TX, Dallas/Fort Worth)

Personnel incl:	BOBBY CHARLES (SCHUMATE)	keyb'ds

45s:	Suave/ ?	(Vandan 8065) 196?
	No Money No Luck Blues/ Blues In The Night	(Vandan 8067) 196?
	Pink Champagne/Michael Bay	(Vandan 8453/5) 196?
	Kangaroo Hop/My Baby Wa Ah-Nowhere	(Vandan 8456/4) 196?
	I'm Gone/Blue Moments	(Gaylo BM-124) 1966
	Under My Thumb/ Somebody Help Me	(The Continentals 101) 196?

A Dallas/Fort Worth, Texas rock'n'roll band who would embrace the post-Invasion sounds on their latter releases. *I'm Gone* was a fast punk number with a tambourine solo! Bobby had been in Gene Summers & the Tom Toms.

You'll also find it on *Riot City!!* (LP), *Texas Punk From The Sixties* (LP), *Sixties Archive Vol. 2* (CD) and *Teenage Shutdown, Vol. 4: I'm A No-Count* (LP & CD). (VJ/MW)

The Continentals (TX, West)

45: Take Me/She Wants You (AOK AOKR-1025) 1966

This is a West Texas outfit, different to the above, who appear to have released just one single. *Take Me* has a wonderfully spooky intro and outro, book-ending a mid-tempo keyboard-driven punker with a short, cool guitar solo.

You'll also find *Take Me* on *The History Of Texas Garage Bands, Vol. 3* (CD), *You're So Square* (LP) and *Trip In Tyme Vol. 2* (CD); and *She Wants You* has been compiled on *The History Of Texas Garage Bands, Vol. 4* (CD). (VJ/MW)

The Continentals (NY)

45: Sick And Tired/Almost A Man (D&C DC-20) 1966

This Messina, New York group had evolved out of The Panthers. Their summer 1966 release appeared on the Schenectady label that put out notable singles by **The Chancellors** and **The Oscar Five**.

Sick And Tired - a great Anglophile punker, where Kinks riffs mesh with strong raunchy vocals and cool harmonica - is a stand-out on *Sick And Tired* (LP), *Fuzz, Flaykes, And Shakes, Vol. 5* (LP & CD) and *Psychedelic States: New York Vol. 1* (CD). *Almost A Man* can be found on *The Night Is So Dark* (LP) and *Fuzz, Flaykes, And Shakes, Vol. 7* (LP & CD). (MW)

The Continentals (GA)

Personnel:	LARRY BOWIE	vcls, organ, gtr	A
	LAVONNE MOON	vcls, drms	A
	JOHN WHITLEY	vcls, bs, gtr	A
	PAUL WHITLEY	vcls, ld gtr	A

45: Continentals Jam/
House Of The Rising Sun ("The Continentas" 418) 1965

Pine Mountain and West Point were the hometowns of this Georgia quartet who came together in 1962. Their basement recorded debut appeared around the time they became **Soul, Inc.**; they would also be known briefly as The Buckinghams, before the Chicago act hit the charts, just prior to their split in the summer of 1966. Larry Bowie was later in **The Rock Garden**.

The reedy rocker *Continentals Jam* can be found on *Psychedelic States: Georgia Vol. 1* (CD) along with **Soul, Inc.**'s *Ode To A Girl*. (MW/RM)

The Continentals (MS)

45: No Other Love/Someone (Cynthia 112) 1965

From Greenville, Mississippi this outfit released this single in December 1965.

You can also check out *No Other Love* on *Psychedelic States: Mississippi* (CD). (VJ/MW)

The Converts (WI)

Personnel incl: FIXMER
HENNEMAN

45: A Guy Without A Girl/Don't Leave Me (Rampro R-117) 1967

A Guy Without A Girl is a sad garage ballad, but it's the flip side of this Wisconsin garage single that has attracted compilers. It can also be found on *Monsters Of The Midwest Vol. IV* (LP) and *Teenage Shutdown Vol 15: She's Just A Pest* (LP). (VJ)

Curley Cook and The Versitones (?)

45: Avalanche/Long Road To Nowhere (Norcur NR 100) 1966

This was one of the first records by the future **Steve Miller Band/A.B.Shky** member. *Avalanche* is a good instrumental track with fine guitar, *Long Road To Nowhere* is a ballad written by Ricky Lee.

The Norcur label was based in Hobbs, New Mexico. (SR)

Shep Cooke (AZ/CA)

Personnel incl:	VINNIE BELL	electric sitar	A
	DAVID BROMBERG		A
	SHEP COOKE	gtr, vcls	ABC

ALBUMS: 1(A) HAVE U GONE BALD INSIDE YOUR HEAD? (Vanguard VSD-6256) 1969
2(B) SHEP COOKE (WWC 001) 1976
3(C) CONCERT TOUR OF MARS (Sierra SRS 8705) 1980

NB: (1) shown as by **Shep**.

Shep (Walter) Cooke was originally from Tucson, Arizona and had previously played with **Intruders**, who evolved into **Quinstrells** and finally became **The Dearly Beloved**. He would later tour and record with **The Stone Poneys** and **The Floating House Band**

All three solo albums are singer/songwriter efforts. The Vanguard album (credited to **Shep**) is the weakest and for the most part **Shep** sounds unsure of himself and comes across rather wimpy. The second is a local Tucson effort and is fairly difficult to find, but on this album he is much more comfortable with the material and is more confident in his playing and singing. It is a good local folk record for collectors of that genre. The third album is a more polished effort and picks up where the second left off, it also features other former members of the **Stone Poneys**. (VJ/MW/HS)

Cookin' Mama (CA)

Personnel incl:	SHERRY FOX	vcls	A
	PAT THRALL	gtr	A

ALBUM: 1(A) NEW DAY (Rock Bottom CFS-3007) 197? R1

NB: (1) a "No label" edition with the same catalogue number also exists. (1) counterfeited on vinyl (Piccadilly 3376) 1980.

Cookin' Mama

COOKIN' MAMA - New Day LP.

From the San Francisco Bay Area, Cookin **Mama** was a rural jamming rock group with a horn section, influenced by the **Grateful Dead** and the **Sons Of Champlin**.

Both pressings of their only album are now hard to find. The Rock Bottom label also issued the equally obscure **Ofoedian Den**.

Sherry Fox would later be in **Oasis,** while Pat Thrall played guitar with The Pat Travers Band, the Hughes/Thrall Band (with Glenn Hughes of Trapeze/Deep Purple), Asia, Elton John, Tina Turner and others. (SR)

Cooley - Munson (CA)

Personnel:		
	BILL COOLEY	A
	ALAN MUNSON	A

ALBUM: 1(A) IN DEBT (Studio West Productions 2874) 1972 R3

NB: (1) reissued on CD (Studio West 2874) 2008.

This Californian duo's gentle folk album is well worth a listen. There are complex chord progressions on some tracks, some jazzy guitar leads and tracks like *I Need A Change* and *Where Is The Change* feature mild fuzz guitar. All tracks are original compositions, and the style is very personal. Whilst the musical direction is mostly folk-rock, many tracks are quite psychedelic too, in their own way. There are no obvious influences because Bill and Alan had their own psychedelic folk-rock style. The recent CD reissue has been remastered from the master tapes, and comes with a booklet and outer slipcase.

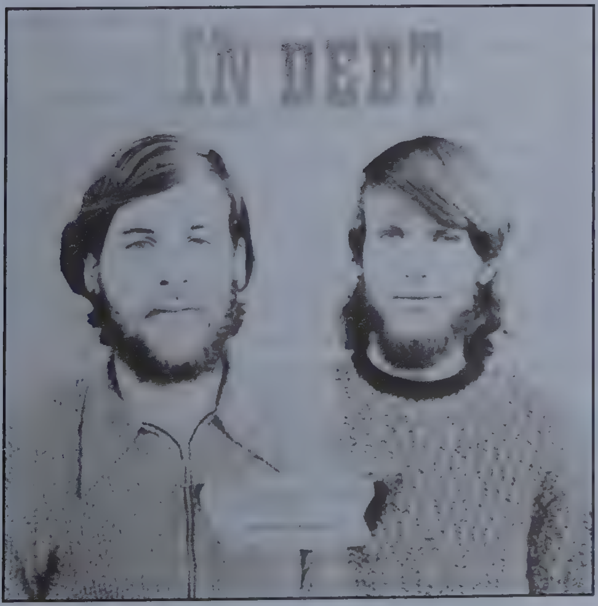
Alan Munson released two solo folk-rock albums during the seventies. (VJ)

Alice Cooper (AZ>CA>MI)

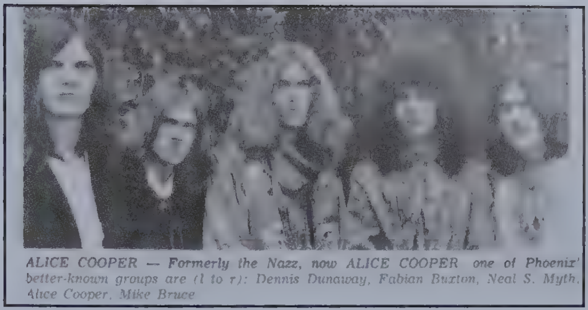
Personnel:			
	MIKE BRUCE	keyb'ds, gtr, vcls	A
	GLEN BUXTON	ld gtr, vcls	A
	ALICE COOPER (VINCENT FURNIER)	vcls, hrmnca, keyb'ds	AB
	DENNIS DUNAWAY	bs, vcls	A
	NEAL SMITH	drms, vcls	A
	JOSEF CHIROWSKI	keyb'ds	B
	PENTTI GLAN	drms	B
	STEVE HUNTER	gtr	B
	PRAKASH JOHN	bs	B
	DICK WAGNER	gtr	B

HCP

ALBUMS: 1(A) PRETTIES FOR YOU (Bizarre/Straight STS 1051) 1969 193
(up to 1977)
2(A) EASY ACTION (Bizarre/Straight STS 1061) 1970 -
3(A) LOVE IT TO DEATH (Warner Bros 1883) 1971 35



COOLEY - MUNSON - In Debt LP.



ALICE COOPER — Formerly the Nazz, now ALICE COOPER one of Phoenix' better-known groups are (l to r): Dennis Dunaway, Fabian Buxton, Neal S. Myth, Alice Cooper, Mike Bruce

ALICE COOPER - Early 1968 line-up.

4(A) KILLER (Warner Bros 2567) 1971 21
5(A) SCHOOL'S OUT (Warner Bros 2623) 1972 2
6(A) BILLION DOLLAR BABIES (Warner Bros 2685) 1973 1
7(A) MUSCLE OF LOVE (Warner Bros 2748) 1973 10
8(A) ALICE COOPER'S GREATEST HITS (Warner Bros 2801) 1974 8
9(B) WELCOME TO MY NIGHTMARE (Atlantic 18130) 1975 5
10( ) ALICE COOPER GOES TO HELL (Warner Bros 2896) 1976 27
11( ) LACE AND WHISKEY (Warner Bros 3027) 1977 42
12( ) THE ALICE COOPER SHOW (live) (Warner Bros 3138) 1977 131

NB: (1) and (2) both reissued on Warner Bros. in the 1970s. (1) reissued on CD (Rhino R2 70351) 1989. (1) reissued on CD (Enigma Retro 773362-2) 1989. (2) reissued on vinyl (Rhino WS 1845) 2009. (2) reissued on CD (Enigma Retro 773391-2) 1989. (3) original cover was quickly withdrawn and edited as **Alice Cooper**'s thumb was portrayed as a phallic symbol. (3) reissued on CD (Warner Bros 1883-2) 1990. (3) reissued on CD (Audio Fidelity AFZ 057) 2009. (4) original cover had an attached poster with a 1972 calendar on the reverse. (4) reissued on CD (Warner Bros 2567-2) 1990. (4) reissued on CD (Audio Fidelity) 2009. (5) original pressing has no song titles on back cover, and came with a pair of paper panties. (5) reissued on CD (Warner Bros 2623-2) 1990. (6) original cover had embossed artwork, and came with a poster insert. (6) reissued on CD (Warner Bros 2685-2) 1990. (6) reissued on 2-CD (Warner Archive/Rhino R2 79791)2001 as a digipak with a booklet. (6) also issued in Quadraphonic (Warner Bros BS4 2685) 1974 SC. (7) issued in cardboard "carton" cover with insert. (7) also issued in Quadraphonic (Warner Bros BS4 2748) 1973 SC. (9) reissued on CD (Atlantic 19157-2) 1990 and again in 2002. (10) reissued on CD (Warner Bros 2567-2) 1990. (11) reissued on CD (Metal Blade Records 26446) ????

Compilations include: *A Man Called Alice* (2-LP) (Pair PDL2-1183) 1987; *Prince Of Darkness* (CD) (MCA MCAD-42315) 1989; *...A Nice Nightmare* (CD) (Sony A 28517) 1997; and *Life And Crimes Of Alice Cooper* (4-CD) (Warner/Rhino R2 75680) 1999. There are two versions of this; a 3D effect box set and a slimmer version both come with a booklet.

EPs:
1 BILLION DOLLAR BABIES (PS) (No More Mr Nice Guy/Mary Ann//Raped and Freezin'/Hello Hooray/Billion Dollar Babies) (Warner Bros S 2685) 1973
2 MUSCLE OF LOVE (PS) (Working Up A Sweat/Never Been Sold Before//Muscle Of Love/Teenage Lament '74) (Warner Bros S 2748) 1973

NB: (1) and (2) are both "Jukebox EPs", these were not commercially available.

HCP

45s: Reflected/Living (Straight ST 101) 1969 -
(up to 1977)
Shoe Salesman/Return Of The Spiders (promo only) (Warner Bros 7398) 1970 -
Eighteen/Body (Straight STR S 7209) 1971 -
Eighteen/Body (Warner Bros 7449) 1971 21
Caught In A Dream/Hallowed Be My Name (Warner Bros 7490) 1971 94
Under My Wheels/Desperado (Warner Bros 7529) 1971 59
Be My Lover (promo only) (mono/stereo) (Warner Bros WB 7568) 1972 -
Be My Lover/Yeah, Yeah, Yeah (Warner Bros WB 7568) 1972 49
School's Out (PS) (promo only) (mono/stereo) (Warner Bros WB 7596) 1972 -
School's Out/Gutter Cat (some PS) (Warner Bros WB 7596) 1972 7
Elected (PS) (promo only) (mono/stereo) (Warner Bros WB 7631) 1972 -

Elected/Luney Tune (some PS) (Warner Bros WB 7631) 1972 26
Under My Wheels/Be My Lover (Warner Bros WB 7652) 1972 -
Hello Hurray (promo only) (mono, edit/stereo, long version)
(Warner Bros WB 7673) 1973 -
Hello Hurray/Alma Mater (Warner Bros WB 7673) 1973 35
No More Mr. Nice Guy (promo only) (mono/stereo)
(Warner Bros WB 7691) 1973 -
α No More Mr. Nice Guy/
Raped And Freezin' (Warner Bros WB 7691) 1973 25
Billion Dollar Babies (promo only) (mono/stereo)
(Warner Bros WB 7724) 1973 -
Billion Dollar Babies/Mary Ann (Warner Bros WB 7724) 1973 57
Teenage Lament '74 (promo only) (mono/stereo)
(Warner Bros WB 7762) 1973 -
Teenage Lament '74/
Hard Hearted Alice (Warner Bros WB 7762) 1973 48
Muscle Of Love (promo only) (mono/stereo)
(Warner Bros WB 7783) 1973 -
Muscle Of Love/Crazy Little Child (Warner Bros WB 7783) 1973 -
I'm Eighteen (promo only) (mono/stereo)
(Warner Bros WBS 8023) 1974 -
I'm Eighteen/Muscle Of Love (Warner Bros WBS 8023) 1974 -
Only Women/Cold Ethel (Atlantic 45-3254) 1975 12
Department Of Youth/Some Folks (Atlantic 45-3280) 1975 45
Welcome To My Nightmare/Cold Ethel (Atlantic 45-3298) 1975 -
I Never Cry/Go To Hell (Warner Bros WBS 8228) 1976 12
You And Me/
It's Hot Tonight (some PS) (Warner Bros WBS 8349) 1977 9
(No More) Love At Your Convenience/I Never Wrote Those Songs (edit)
(promo only) (stereo) (Warner Bros WBS 8448) 1977 -
(No More) Love At Your Convenience/I Never Wrote Those
Songs (edit) (Warner Bros WBS 8448) 1977 -
Reissues: School's Out/School's Out (live) (Warner Bros WBS 8607) 1977 -
School's Out/Elected (Warner Bros GWB 0301) 1977 -
I Never Cry/You And Me (Warner Bros GWB 0347) 1977 -
Eighteen/Caught In A Dream (Warner Bros GWB 7141) 197? -
School's Out/Eighteen (American Pie 9012) 1988 -

NB: There were promo editions of all the commercially-issued Warner Bros. and Straight label 45s. Only mono/stereo versions noted above. α This had two different labels.

Vincent Furnier entered the world on 4 February 1948 in Detroit, Michigan. He was the son of a preacher. His parents moved to Phoenix, Arizona where he spent most of his youth. Whilst at high school in Tuscon, Arizona he formed a rock band in 1964 called The Earwigs. The outfit played at local hops in yellow corduroy Carnaby Street style jackets and comprised Furnier, Glen Buxton, Dennis Dunaway, John Speare and John Tatum. Spear and Tatum left and Furnier renamed the band, The Spiders bringing in Mike Bruce. The latter line-up recorded one local single as did the next line-up **Nazz**. These singles were reissued by Blitz Magazine in 1980 as an EP. **Nazz** had the same line-up as **The Spiders** with the addition of Neal Smith.

STEREO
Love it to death
Alice Cooper
INCLUDING THEIR HIT "I'M EIGHTEEN"

ALICE COOPER - Love It To Death LP.

In 1968 they moved to Los Angeles, and after discovering that Todd Rundgren's **Nazz** were using the same name, they chose the name **Alice Cooper**. The new band lived a hand to mouth existence in the bars and local clubs around the area. Out of sheer frustration **Cooper** started to powder and paint his face and apply lipstick in a desperate attempt to attract attention to the band. He also began to wear a dress. In some respects his band previewed the glam-rock era. **Cooper** often got blind drunk before coming on the stage, which he would stagger and sway around on uncontrollably. Gradually they did begin to win themselves an audience, although this was not always the case. At one gig, the whole audience (an estimated 2,000 people) walked out, and only **Frank Zappa** remained. In his view any band that could get such a strong audience response must have some future! He promptly signed them to his Straight label! The result of this association was three albums; *Pretties For You*, *Easy Action* and *Love It To Death*. They were musically his most imaginative and interesting works, but didn't sell in vast quantities because they weren't that commercial. *Love It To Death* is a particularly good album though. By this stage, heavily in debt and regarded as something of a freak show, they had quit L.A. for Detroit (in 1970) perhaps feeling they would be more at home there with its high energy musical tradition. A significant break came when their contract was transferred to Straight's distributor Warner Bros and they began recording their third album with producer Bob Ezrin. With his help, they developed their classic heavy metal crunch on this album which featured the # 21 hit single *Eighteen*; the album peaked at # 35 and went gold. The success enabled the group to develop a more impressive, elaborate live show, which in time made them a highly popular concert attraction across the U.S. and eventually the U.K.

By the time of *Killer*, **Cooper** was utilising the 'Theatre of The Absurd' stage show, employing gimmicks like chopping up dolls and using props like gallows and electric chairs. He seemed to be mirroring what some would consider the true face of America - sex and violence. Certainly any remnants of the love and peace vibes of the flower-power era were being trampled underfoot. The album contained some strong cuts notably *Under My Wheels* and *Be My Lover*, an autobiographical number. **Cooper** by now had become one of America's top box office attractions.

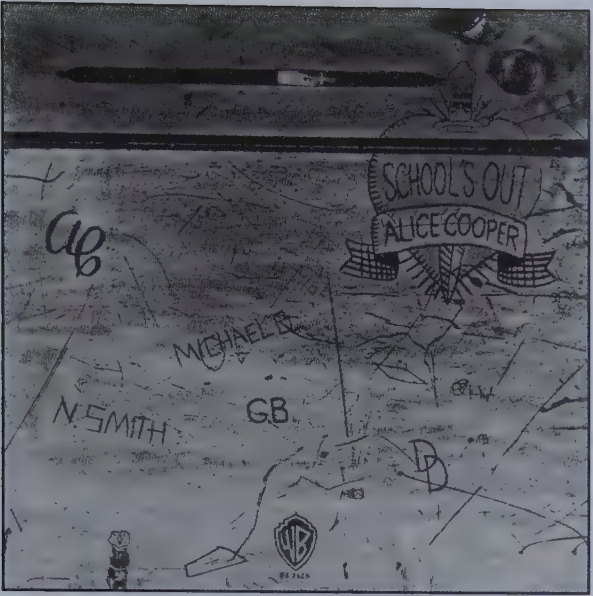
The title track to *School's Out* brought a glint to the eye of school kids worldwide. It became a UK # 1 hit and established them as an international attraction. Again their success with this album (as with the previous two efforts) owed much to Bob Ezrin's superb production work. Later that year, they enjoyed a further Top 30 hit with *Elected* - something of a jibe at President Nixon.

Billion Dollar Babies coincided with the band's most successful US tour and spawned two further hits; *Hello Hurray* and *No More Mr. Nice Guy* in 1973. From hereon though, their fortunes declined badly, although *Teenage Lament '74* did provide them with a further minor hit single. Basically they were becoming too self-indulgent and over-theatrical. Later in the year, therefore, **Cooper** sacked the band and replaced them with line-up (B). These musicians had all previously played with Lou Reed.

The discarded band members released one unsuccessful album under the name Billion Dollar Babies and Mike Bruce and Neal Smith both recorded solo albums that were never issued. In the fall of 1974, Warner Bros released a compilation of his first five albums for them entitled *Alice Cooper's Greatest Hits* and it became a Top 10 hit.

With his new line-up and a new contract for Atlantic, **Cooper** recorded *Welcome To My Nightmare* and used a 'Welcome To My Nightmare' stage show to promote the album. It wasn't a great departure from his previous work, and it became a Top 10 hit in America, launching the hit acoustic ballad *Only Women Bleed*; its success put an end to any idea of reconvening **Alice Cooper** the band. Its follow-up, *Alice Cooper Goes To Hell* was another hit, going gold in the US. Thereafter, though, his career began to decline and, as well as changing fashions, this was also due to his increasing battle with alcoholism. **Cooper** entered rehab in 1978, and wrote an album about his treatment called *From The Inside* with Bernie Taupin (then Elton John's lyricist) later that year.

Although his popularity was on the wane, **Cooper** continued to release albums throughout the eighties and he went on to make a comeback in the late eighties fuelled by his appearances in horror films and the fact that a number of pop-metal bands of that era paid musical homage to him. His 1989 album *Trash* was a particular highlight and throughout the following decade he continued to appear in films, tour and record with some success and he attained something of a cult status.



ALICE COOPER - School's Out LP.

Glen Buxton died in hospital in Mason City, Iowa on 19 October 1997 from complications from pneumonia.

Come the millennium **Cooper** was still regularly putting out albums and most notably, *The Eyes Of Alice Cooper* (2003) and *Dirty Diamonds* (2005) exuded a sound near to garage-rock. The ambitious *Along Came Spider* (2008) was a concept album telling the story of a spider-obsessed serial killer! Even in 2010 he's still touring and still trying new things. He's one of the most resilient figures of US rock but along the way he's become a TV personality and film star too. You can't keep a good man down! (VJ)

Don Cooper (NY)

ALBUMS: 1 DON COOPER (Roulette SR-42025) 1969
2 BLESS THE CHILDREN (Roulette SR-42046) 1970
3 BALLAD OF C.P. JONES (Roulette SR-42056) 1970
4 WHAT YOU FEEL IS HOW YOU GROW (Roulette SR-3009) 1973

NB: (2) also released in Germany (Vogue LDVS 17210).

Don Cooper who came from New York is now a largely forgotten folk-rock singer. His second album was recorded with **Elliot Randall** on guitar, Terry Plumeri on bass and Bobby Notkoff (**Rockets**, **Heavy Balloon**). The rather unusual combination of electric fiddle, guitars and harmonica gives a interesting touch to tracks like *A New Gun, Tin Cans And Alleyways*, **James Taylor**'s *Something In The Way She Moves* and the title track. (SR/VJ)

Marty Cooper (CA)

ALBUM: 1 A MINUTE OF YOUR TIME (Barnaby BR-15004) 1972

A largely forgotten figure of the Los Angeles scene, **Marty Cooper** was active between 1966 and 1974 as a producer (**Vanguards**, **United Fruit Co.**) and songwriter for local groups. He was often associated with Lee Hazelwood. Co-produced with Ken Mansfield (**Sand**), his only solo album is a decent mix of country-rock, folk and soft-rock, with his *View From Ward 3* previously been recorded by **Hearts and Flowers**. (SR)

Ry Cooper (NY)

45: 1983/The Life Game (PS) (Musicor 1148) 1969

Ry Cooper was an excellent folk-rock singer from New York City with a raging voice, some organ and a great electric guitar, obviously influenced by Dylan and the protest songs a lá *Eve Of Destruction*. Contrary to what it may seem, it's totally unrelated to Ry Cooder. Co-produced by Mark Barkan, this was actually **Rusty Evans**, aka **Marcus**. (SR/MW)

Jeff Cooper and The Stoned Wings (US/GER)

Personnel incl: JEFF COOPER (?) A

ALBUM: 1 TRIBUTE TO JIMI HENDRIX (Germany/Europa E 454) 197? R1

Despite only being released in Germany, this album is likely of American origin. The musicians are uncredited. The bulk of the tracks on the album were included on another mysterious non-U.S. issued record **Purple Fox**. On offer are rather garagy originals in the Hendrix style, plus covers of *Fire* and *Hey Joe*. It's pretty entertaining.

Fire is compiled on *The Stars That Play With Dead Jimi's Dice* (LP). (CF)

Pat Copalello (IL)

ALBUM: 1 DAYBREAK (Kerygma 1001) 1977 R1

This is reported to be a Christian singer/songwriter with an unusually wide musical range spanning from folk to countryish rock, heavyish rock and prog. (VJ)

Ruth Copeland (MI)

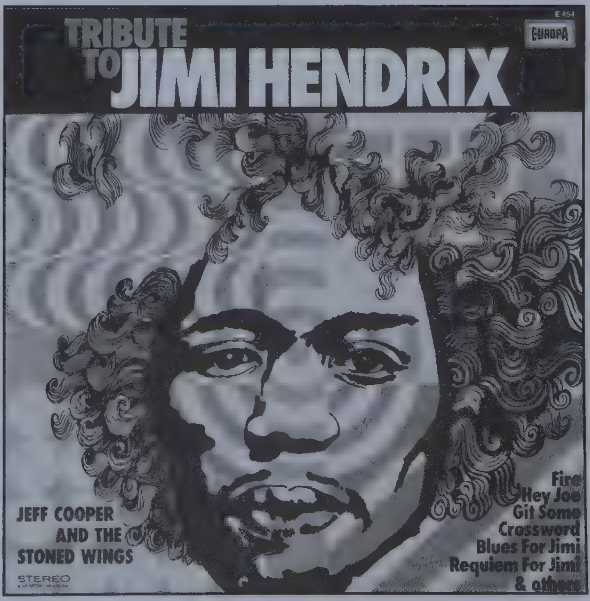
ALBUMS: 1 SELF PORTRAIT (Invictus ST-7303) 1970 R1
2 I AM WHAT I AM (Invictus ST-9802) 1973 R1

NB: (1) and (2) reissued as a 2 on 1 CD package *Gimme Shelter: Invictus Sessions* (Castle CMRCD 567) 2003.

Copeland was based in the UK and Detroit, Michigan. She wrote a few of the tracks on the first Parliament album, which she also produced. Her first album is incredibly varied with spoken word passages, operatic arias with acid guitar work and hard-rock. The second album, which came in a gatefold sleeve, is more in a soul/hard-rock groove. Clearly a talented performer and producer, both albums are worth seeking out, so the Castle reissue (that unfortunately omits the operatic track) is otherwise welcome. (VJ)

Copperhead (CA)

Personnel:			
	JOHN CIPOLLINA	gtr	AB
	MARIO CIPOLLINA	bs	A
	NICKY HOPKINS	keyb'ds	A
	JIM MURRAY	gtr	A
	PETE SEARS	bs, keyb'ds	A



JEFF COOPER AND THE STONED WINGS - Tribute To Jimi Hendrix LP.

CASEY SONOBAN	drms	A
MARK UNOBSKY	gtr	A
JASPER "HUTCH" HUTCHINSON	vcls, bs	B
JIM McPHERSON	vcls, piano, bs, perc	B
GARY PHILIPPET	vcls, gtr, organ	B
DAVID WEBER	drms, perc	B

ALBUM: 1(B) COPPERHEAD (CBS KC-32250) 1973

NB: (1) also released in the U.K. and Holland on CBS. (1) reissued by Edsel (ED 136) 1984 with one bonus track and on CD (Acadia ACA 8005) 2001.

45: Roller Derby Star/Chameleon (CBS 4-45810) 1973

NB: *Chameleon* is non-LP but does appear on the Edsel reissue. A double A-sided promo edition without *Chameleon* also exists.

When John Cipollina left **Quicksilver Messenger Service** in 1971, he formed **Copperhead** with Jim Murray and Casey Sonoban (two members of the first **Quicksilver** line-up), his brother Mario (who later found fame with Huey Lewis and The News) and various other musicians. Their frequent rehearsals and gigs didn't allow them to get a recording contract and in 1972 Cipollina assembled a new line-up with Gary Philippet (ex-**Front Line**), Jim McPherson (ex-**Stained Glass**), David Weber and Hutch Hutchinson. A record, *Sealed For Your Protection*, was prepared for release on Just Sunshine Records but was cancelled at the 11th hour. Finally *Copperhead* was issued by Columbia in 1973 and it's a superb hard-rock album, with seven original tracks and a new version of *Kibitzer*, already recorded by McPherson with **Stained Glass**. This is a must for fans of **Quicksilver** and Cipollina's guitar.

Two bootlegs with a good sound quality also exist: *Drunken Irish Setter*, recorded live on 16th December, 1972 in San Francisco (Oh Boy 1-9026, CD) and *Live 1973*, recorded for KSAN-FM (Blue Velvet FCP002, LP). Both contain tracks not present on the album.

Cipollina, McPherson and Philippet also played on one track of Kathi McDonald's *Insane Asylum* (Capitol ST-11224) 1974.

After **Copperhead**, Cipollina, Weber, McPherson and Hutchinson joined Terry & The Pirates and played with various local groups. Hutch Hutchinson became a renowned bass session player and is still active in the studios.

John Cipollina, who had been plagued with asthma for much of his life, died in 1989 of emphesema. (SR)

COPPERHEAD.

Copper Plated Integrated Circuit (?)

ALBUM: 1 PLUGGED IN POP (Command COM-945) c1969

This album comprises electronic pop done with various keyboards and early synthesizers. (SR)

Cops Ltd (WA)

ALBUM: 1 PLAY OLD, NEW (Tell International) 1975

This is an offbeat collection of covers, including *Memphis Train* and *Knocking On Heaven's Door* sung by policemen! They came from Washington State. (VJ)

Corbett and Hirsh (?)

Personnel:	MIKE CORBETT	vcls, flute, vibes, perc	A
	JAY HIRSCH	gtr, keyb'ds, mandolin, accordion	A
	HUGH McCRACKEN	gtrs, mouth harp, sitar	A
	JOHN SIOMOS	drms	A
	(LEW HARBINGTON	french horn	A)
	(RUSSEL GEORGE	fiddles	A)
	(PAUL GRIFIN	keyb'ds	A)
	(AL ROGERS	drms	A)
	(CHRISTIE THOMPSON	keyb'ds	A)
	(ERIC WEISBERG	pedal steel gtr	A)

ALBUM: 1(A) MIKE CORBETT AND JAY HIRSCH WITH HUGH McCRACKEN (Atco SD 33-361) 1971

In 1971, **Hirsch and Corbett** recorded, wrote and produced this good album which is in the same vein as their previous group, **Mr. Flood's Party**. Tracks like *Gypsy Child*, *Annie's A Wizzard*, *Fly With Me* or *Butterfly Day* all contain fine vocals and lyrics with interesting instrumentation. The album was recorded in New York.

John Siomos was previously in **Chicago Loop** and **Music**. **Hugh McCracken** was a very active musician at the time on the East Coast. (SR)

Frank Corbin (TX)

ALBUMS: 1 MARBLE-EYED GYPSY (Prelude) 1976
2 ONE FELL SWOOP (Prelude NS 10022) 1976

NB: (1) reissued on CD (Prelude Record Co.) 2008. (2) reissued on CD (Prelude Record Co.) 2008.

Frank P. Corbin III was born in 1948. His father was in the military and Frank traveled extensively with his family including to Japan and Hawaii. He went to high school on Randolph Air Force Base, in San Antonio, Texas where he joined the high school band and learned coronet and French horn. He graduated in 1966 and went to Texas Lutheran College. From there he continued to study at college in San Marcos, Texas and graduated with degrees in Chemistry and Psychology. After college he drove around the States in a Dodge van and stopping off at Stanford he decided he wanted to learn to play guitar, bought one, and began to practice. Then he went on to learn harmonica, bass guitar, piano and congas. He then became a singer/songwriter and went on to pen over 1,000 songs.

Moving to Austin, Texas he formed his own Prelude record company with Buzz Hudiburg and eventually he recorded an album *Marble-Eyed Gypsy* that was heavily discounted to try and secure a recording contract, but it didn't work.

Corbin was apparently dying of colon cancer when he was recording *One Fell Swoop*, which explains the drawing of a hooded executioner on the front cover. Musically, the menu is mostly melodic mainstream rock, aside from the opening instrumental track, all the numbers were penned by **Corbin**. There's also some nice jazzy piano in places and appealing female vocals on a couple of tracks.

Corbin died in Austin, Texas on 16 March 1976. (VJ)

Jerry Corbitt (NY)

Personnel:			
	ED BOGAS	moog	A
	JERRY CORBITT	gtr, mouthharp, vcls	ABCD
	CHARLIE DANIELS	mandolin, bs, fiddle, gtr	ABCD
	GREGORY DEWEY	drms	AB
	BERNIE KRAUSE	moog	A
	RICK TURNER	bs, gtr	A
	RON MBULA WILSON		A
	JESSE COLIN YOUNG	vcls	B
	EARL GRIMSBY	bs	CD
	JEFFREY MEYER	drms	CD
	JOE ROMAN	keyb'ds	CD

ALBUMS: 1(A) CORBITT (Polydor 24-4003) 1969 -
2(B) JERRY CORBITT (Capitol ST-771) 1970 -
3(C) CORBITT & DANIELS, LIVE I (Tiger Lily TL-14001) 1976 R2
4(D) CORBITT & DANIELS, LIVE II (Tiger Lily TL-14002) 1976 R2

Corbitt was previously in **The Youngbloods** and left them in 1968. He went on to become a producer (**Mad River**, Janey & Dennis) and a solo artist. His first album featured Rick Turner (from **Autosalvage**), Greg Dewey (from **Mad River**/**Country Joe**), Bernie Krause (from **Beaver & Krause**) and Charlie Daniels who also produced all his albums. (Daniels was also producing **The Youngbloods** at that time). Not surprisingly, it sounds a bit like **Corbitt**'s previous group and contains some excellent West Coast tracks like *The Kahuna Song*, *Out Of The Question* or *Banned In Boston*. Most songs were penned by **Corbitt** and **Jeffrey Cain**.

His second album is very disappointing and best avoided. **Corbitt** also figured on most of **Jesse Colin Young**'s solo albums and teamed up again with Charlie Daniels in 1976 for two good live albums of original material plus some covers (like *John Deere Tractor* written by Lawrence Hammond, ex-**Mad River**).

The two Tiger Lily albums are both very rare, and contain some interesting hard rural-rock. (SR)

Jerry Corbitt

JERRY CORBITT - Self Titled (Capitol) LP.

The Cordells (TX)

45: Under My Thumb/
You Don't Know Like I Know (Casket 50110/1) 1966

Frisco, Texas was home to this one-shot band. Their take on the Stones' *Under My Thumb* is unusual in that it sounds more like the **Beau Brummels;** perhaps that is why it remains uncompiled. (MW)

Corcoran Bros. (?MD)

ALBUM: 1 FOR A FEW LOVIN' MINUTES (Bard BLP 102Z) 1967

This fragile acoustic folk duo's album features breezy, dreamy vocal harmonies and introspective lyrics with acoustic guitar, bass and occasional flute (played by Jimmy Mosher). The best tracks are *These Woods Are Friendly*, *Gypsy Peace*, *East Wind* and *Walk Now In The Evening*. The disc also features some spoken passages.

Rumoured to be from Maryland, their album is beginning to be sought-after by collectors of "real people" albums. (SR)

The Cords (WI)

Personnel incl:		
	JIM BERTLER	bs, gtr, organ, sax
	BERTIN BIEDA	
	MATHEW GAWLIK	
	EARL HYLOK	
	JAMES KENZIERSKI	
	KENNETH MACH	
	SEBASTIAN NOCINSKI	
	KEVIN SCHRODER	

45s: Cords, Inc./Think (Cuca JS-1512) 1970
Ghost Power/Waiting Here For You (Cuca JS-1513) 1970

From Pulaski, Wisconsin these guys were actually Franciscan brothers. They also released a polka album that presumably includes all the above members, although the singles may not. In 1994 Bertler said, "My main purpose in starting the group was to show people that religious life wasn't all just prayer, that there was a fun side, too."

Ghost Power is a really good punk thrash instrumental. Sounds like they had a lot of fun recording this!

Cords, Inc. can also be heard on *Buzz Buzz Buzzzzzz Vol. 1* (CD) with *Ghost Power* haunting the companion *Buzz Buzz Buzzzzzz Vol. 2* (CD) plus *Back From The Grave, Vol. 1* (LP), *Garage Kings* (2-LP) and *Garage Beat '66 4* (CD). (MW/GM/VJ)

The Cords (TX)

Personnel incl:		
	BILLY STULL?	A
	GLEN WILBANKS?	A

45s: Country Church/Termites (Rakki 101) 1965
I'll Do Just What I Want To Do/Ain't That Love (Atco 6687) 1969

The Cords hailed from Amarillo, Texas. Their second single was produced by Norman Petty and is a surprisingly excellent platter from 1969. *I'll Do Just....* is well-crafted baroque-tinged pop with good (i.e. unobtrusive) orchestration and a defiant mood.

Ain't That Love is a great fuzz-rocker featuring a brief wah-wah solo.

Compilation coverage has included *I'll Do Just...* on *Every Groovy Day*; *Ain't That Love* on *Sixties Rebellion, Vol. 15: Apple-Glass Cyndrom* (LP & CD) and *Get Ready To Fly* (CD); two previously unreleased tracks, *Sin Crazed Woman* and *Too Late To Kiss You Now* have resurfaced on *Now Hear This!* (CD) and another unreleased cut *The Lesson* was included on *Get Ready To Fly* (CD). (MW)

Cornbread (?TN)

ALBUM: 1 CORNBREAD (Mega 31-1003) c1970 SC

45: Blessed Be The Name Of Charley Jones/
Payin' My Dues (Mega 0011) 1970

Probably from Tennessee, this obscure group mixes blues-rock, psych-rock and country, with some heavy fuzz guitar and organ on their album. (SR)

The Cornells (CA)

Personnel incl: PETER YOUNG (LEWIS) A

ALBUM: 1(A) BEACH BOUND (Garex 100) 1963 R2-3

NB: (1) has been re-issued as *Surf Fever! The Best Of The Cornells* on vinyl (Sundazed LP 5013) 1995 and on CD (Sundazed SC 6061) 1996.

45: Surf Fever/Do The Slauson (Garex) 1963

Strictly speaking, the records by this California surf band are outside this book's time-frame. I've included them because the band featured Peter Lewis, who was later with **Moby Grape**. As originals are very rare, the Sundazed reissues are the best way to hear them today and they contain three bonus tracks. (VJ)

Corners Four (?OH)

45: Love/It's So Right (Philips 40448) 1967

Reputedly an Ohio outfit, *Love* is a poppier version of the track done by Louisiana's **Bad Boys**. Forget the flip. (MW)

The Cornerstone(s) (AZ)

Personnel incl: STEPH HUDSON
ALAN HARKRADER

HCP
45s: α When You Wake Me, Girl/Moving Day (Liberty 56110) 1969 -
Holly Go Softly/Love, Nothing More (Liberty 56148) 1969 104
It's Gotta Be Real/
Without Her, Father Paul (Liberty 56179) 1970 -

NB: α shown as by **The Cornerstones**.

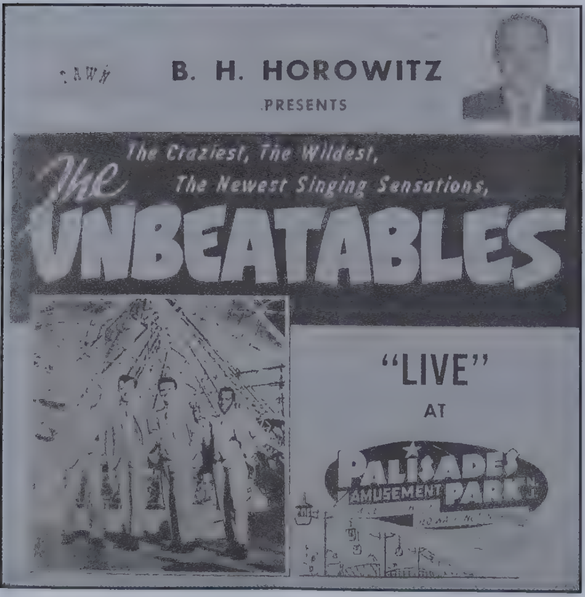
This is a forgotten soft pop-rock group with daring lyrics on some of their songs. *Holly Go Softly* narrowly missed the Top 100 in 1970. It had been suggested that they were from Michigan, primarily because *Holly Go Softly* single hit the #1 spot on the local charts in Lansing, but they were in fact from Phoenix, Arizona. (SR/VJ)

The Cornerstones (ND)

Personnel incl: STEPHEN ROOD A

45s: You Rule Me/
Our Love Is All Through (Metrobeat MBR-4447) 1967
When Will My Day Come?/
It's Gonna Be That Way (Metrobeat MBR-4455) 1967

Originally out of Grand Forks, North Dakota they went to Minneapolis hoping to make it big. Their first effort, *You Rule Me*, a garage rocker, was very successful in the Dakotas. The follow-up, *When Will My Day Come?* was less successful and they called it a day. The 'A' sides of both singles and their frantic, previously unissued version of James and Bobby Purify's classic soul number *Shake A Tail Feather* can all be heard on *The Best Of Metrobeat! Vol. 1* (LP). (VJ)



THE UNBEATABLES - "Live" At Palisades Park LP.

Gene Cornish and The Unbeatables (NY)

ALBUM: 1 "LIVE" AT PALISADES PARK (Dawn LP-5050) 1964

NB: (1) Some have label name "Fawn". Shown as by The Unbeatables.

45s: α Since I Lost You/Winner Takes All (Vassar 319)1960
β Let's Do The Capri/Lonely I Will Stay (Dawn D.D. 550) 1964
χ I Wanna Be A Beatle/Oh Misery (Dawn 551) 1964
δ I Love Paris/What I Say (Dawn 552) 1964

NB: α is a Gene Cornish solo effort; α shown as by Gene Cornish with The Tomlin Sisters; χ shown as by Gene Cornish & The Unbeatables; δ shown as by The Unbeatables.

Canadian-born **Gene Cornish** had a solo career and worked with numerous groups on the New York club scene. Having relocated to Rochester, New York, he formed his own outfit The Unbeatables, a club band who mixed late fifties and early sixties sounds - harmony and doowop-style balladry with RnB and rock'n'roll - as well as being around at the right time to jump on the Invasion bandwagon.

I Wanna Be A Beetle is a good example of the immediate musical tsunami and cash-in hysteria following the Beatles appearances on the 'Ed Sullivan Show'. It kicks off with the melody line of *She Loves You* before lettin' loose as a catchy, handclappin' beat-cum-frat-rocker. The flip is a cheeky steal of George Harrison's *Don't Bother Me*, effectively it's just a slower version camouflaged with new lyrics.

In 1965 he teamed up with Eddie Brigati and Felix Cavaliere, whom he'd encountered when working with Joey Dee & The Starliters, to form the **Young Rascals.** (MW)

The Coronados (?)

45s: My Beautiful Dream/You Fool (Todd 1097) 1964
Querida/Love Me With All Your Heart (Purdy 101) 1964
Theme From Black Orpheus/
Joanna's Theme (Four Corners 115) 1965
Johnny B. Goode/Shook Me Down (Parliament 750) c1966

The Corporation.

THE CORPORATION - Self Titled LP.

The Coronados were an obscure harmony pop-rock group. Their surprising version of *Johnny B. Goode* was done in a soft-pop style. (SR)

Corporate Body (?)

Personnel:	BOB JACOBS	piano	A
	PETER JAMES	vcls	A
	ROB MATHENEY	drms?	A
	WALT MESKELL	gtr	A
	RICK RICCOBONO	bs	A

ALBUM:	1(A)	PROSPECTUS '69	(MGM SE-4624) 1969

45s:	Soul Owner's Song/ Mr. Nickles And Dimes	(Music Factory MU 416) 1968
	Annabelle/Wait And See	(MGM 14045) 1969

Corporate Body's first single is very moody and serious rambling rock. *Soul Owner's Song* has an unexpected chord progression and good guitars. Unfortunately *Mr. Nickles And Dimes* reveals half-baked soul with irritating horn interventions. There's a short middle-piece with another great guitar part, though, and even a harpsichord.

We haven't heard the MGM releases, which also include a version of *Soul Owner's Song.* (MK/RB)

The Corporation (WI)

Personnel:	KENNETH BERDOLL	bs, vcls	A
	JOHN KONDOS	gtr, keyb'ds, flute	A
	NICK KONDOS	drms, vcls	A
	PATRICK McCARTHY	keyb'ds, trombone	A
	DANIEL VINCENT PEIL	vcls	A
	GERARD JON SMITH	ld gtr, vcls	A

ALBUMS:	1(A)	THE CORPORATION	(Capitol ST-175) 1969 R1
	2(A)	HASSELS IN MY MIND	(Age of Aquarius 4150) 1970
	3(A)	GET ON OUR SWING	(Age of Aquarius 4250) 1970

NB: (1) also released in the UK (Capitol E-ST 175) 1969 and in France (Capitol 2C062-80161); it was reissued on CD (Repertoire REP 4539-WP) 1995. (2) and (3) were reissued on one LP, *Age of Aquarius* and on one CD (Eva EVA B 43) 1995. (2) and (3) reissued again on one CD (Big Beat CDWIKD 284) 2008.

45s:	Highway/I Want To Get Out Of My Grave	(Capitol 2467) 1969
	You Make Me Feel Good/ Sitting By The Sea	(Age Of Aquarius J-1496) 1969

Formed in Milwaukee in 1968 at Cudahy's Galaxy Club where the Kondos brothers joined up with members of an outfit called Eastern Mean Time. Some months later they were heard by Capitol reps at another club The Bastille, which the band had bought into.

THE CORPORATION - Get On Our Swing LP.

With a contract for an album the band journeyed to Detroit to record at Terra Shirma studios with producer John Rhys. Released in February 1969, the album is notable for the side-long psychedelic rework of John Coltrane's *India*. All tracks on side one were group compositions. It was successful in several regions (No. 3 in Milwaukee) but only rose to No. 197 in the national charts.

The group made more recordings but a deal for a second Capitol album fell through and this material was eventually spread across two albums released by the band on Age Of Aquarius, a Cuca custom label. Both albums are a messy amalgam of many styles (including rock, jazz, psych and prog), the vocals are very unattractive and the material is almost totally devoid of any decent melodies.

You can also check out *Yes I Know* on *Sixties Archive, Vol. 8* (CD). (VJ/MW/SR/GM)

Corpus (TX)

Personnel:	JAMES CASTILLO	bs	A
	RICHARD DELEON	gtr, ld vcls	A
	WILLIAM GRATE	ld gtr, vcls	A
	FRUDY LIANES	drms	A
	GILBERT PENA, Jnr	lyrics	A

ALBUM:	1(A)	CREATION A CHILD	(Acorn 1001) 1970/1 R3

NB: (1) was reissued on vinyl (Acorn 1001) 197? in a pink label (R1). (1) was reissued on vinyl (Breeder RPR 007-3C-567) 1986. (1) was reissued on CD (Flash 45) 199?. (1) later reissued on vinyl and CD (Akarma AK 113) 2000.

From Corpus Christi in Texas as their name suggests. There's some good guitar work on the album, which is essentially blues-based. The reissue is worth investigating, but don't fork out lots of bucks on the original. (VJ/SR)

Corruption, Inc (IA)

Personnel:	TOM HETZLER		A
	JIM LOGEL	vcls	A
	MIKE McCLEARY	gtr	A
	DAVE MEYERS	drms	A
	THOM WESSELS	gtr	A

45:	She's Gone/Somewhere	(Hunt 1201) 1966

Muscatine Iowa's only rock band at the time, recorded their sole single upstairs in a store in Iowa City. *She's Gone* with its impressive double track vocal and screeching intro, is reminiscent of **The Seeds** and can also be found on the compilation, *Dirty Water - The History Of Eastern Iowa Rock Volume 2* (LP) and on *Quagmire Volume 8* (CD). Tom Hetzler went on to join **The Daybreakers**. (VJ/MW/SMR)

CORPUS
STEREO
Creation a Child
CORPUS - Creation A Child LP.

The Corvets (MN)

Personnel incl:		
	EDDIE BARKDOLL	A
	NORMAN BARKDOLL	A

45s:			
		You Don't Want Me/Want To Be Happy	(Soma 1425) 1964
		So Fine/Can It Be	(Re-Car 9014) 1965
	α	Nobody Likes This Man/Goin' Away	(Cardinal 0075) 1966

NB: α shown as by The New Corvets.

From Minneapolis, **The Corvets** brand of frat-rock was popular locally; with *You Don't Want Me* and *So Fine* being local hits. The band also appeared on two rare compilations: - *Can It Be* on Bud-Jet's 1965 *Top Teen Bands, Vol. 1* (LP) and *So Fine* on *Top Teen Bands, Vol. 2* (LP).

Two early singles:- *Wailin' Wailin' Party/Scramble* (Soma 1164) 1960 and *Say Mama/?* (Soma) 19??, are probably by a different act.

You'll also find *You Don't Want Me* on *Destination Frantic!* (CD), *Big-Hits Of Mid America* (2-CD) and *The Soma Records Story, Vol. 2* (LP). (BM/MW)

Corvettes (CA)

Personnel:			
	CHRIS DARROW	vcls, gtr, bs	AB
	JEFF HANNAH	vcls, gtr	A
	JOHN LONDON	drms	AB
	JOHN WARE	bs	A
	BERNIE LEADON	gtr	B

45s:		
	Back Home Girl/The Lion In Your Heart	(Dot 45-17244) 1969
	Beware Of Time/Level With Your Senses	(Dot 45-17283) 1969

The Corvettes were formed by Jeff Hannah and Chris Darrow when the Nitty Gritty Dirt Band disbanded; Darrow had earlier played in **Kaleidoscope**. The two **Corvettes** singles were produced by Michael Nesmith, who had recently left the **Monkees**.

The Corvettes soon became Linda Ronstadt's back-up band when she left the **Stone Poneys**. She had heard about them through Nesmith, who had written the **Stone Poneys**' hit *Different Drum*. When Jeff decided to reform the Dirt Band, Bernie Leadon (ex-**Hearts and Flowers**) joined the band. This aggregation stayed with Linda until Bernie was asked to join the Flying Burrito Brothers, and John Ware and John London, the rhythm section, teamed up with Nesmith in his First National Band. Chris continued to play with Linda off and on for a number of years.

Musically interesting, it's a mix of West Coast and Californian country-rock with excellent guitar and vocals. (SR/CDw)

STEREO
Impulse!

BILL PLUMMER AND THE COSMIC BROTHERHOOD - Self Titled LP.

COSMIC MICHAEL

COSMIC MICHAEL - Self Titled LP.

The Cosmic Brotherhood (CA)

Personnel:			
	HERSCH HAMEL	sitar, tambura	A
	MILT HOLLAND	tabla	A
	BILL PLUMMER	sitar, string bass	A
	RAY NEOPOLITAN	sitar	A
	JAN STEWARD	sarode, tambura	A
	(RAY ANTHONY	gtr	A)
	(LYNN BLESSING	vibes, bells	A)
	(DENNIS BUDIMIR gtr		A)
	(MIKE CRADEN	transceleste, duo vigong, American tree bells, boo bams, surrogate vithara, "which stand"(?)	A)
	(BILL GOODWIN	drms	A)
	(CAROL KAYE	fender bass	A)
	(MIKE LANG	piano, harpsichord	A)
	(MAURICE MILLER	drms	A)
	(TOM SCOTT	sax, flute, electronics	A)

ALBUM: 1(A) BILL PLUMMER AND THE COSMIC BROTHERHOOD
(ABC Impulse A-9164) 1967 SC

NB: (1) shown as by Bill Plummer and The Cosmic Brotherhood.

45s:			
	α	Journey To The East/Arc 294	(ABC Impulse 45-266) 1967
		Sunshine World/Yentra II	(A&M 1097) 1969

NB: α shown as by Bill Plummer and The Cosmic Brotherhood.

Born in Boulder, Colorado in 1943, Bill Plummer moved to Los Angeles 20 years later to pursue a jazz career. Already trained on piano, string bass, trumpet, marimba and vibraharp, he added the sitar to his repertoire under the tutelage of Ravi Shankar. He played and toured with Herb and Lorraine Geller, Nancy Wilson, the Paul Horn Group, Buddy DeFranco Quartet and Pete Jolly Trio amongst others. In 1966 he toured with Tony Bennett and **Buddy Miles** and formed an experimental group The Jazz Corps, which included **Lynn Blessing** and Maurice Miller.

His love of jazz and interest in Indian music comes together on this 1967 album where jazz workouts sit alongside Eastern ragas and blend with some contemporary pop-rock influences - exotic renditions (ala **Lord Sitar** or **Folkswingers**) of Bacharch's *The Look Of Love* and **Byrds**' *Lady Friend* are enchanting rather than cheesy.

His Impulse album should appeal to psych fans of an Eastern persuasion: the trippy *Journey To The East* (with deadpan spoken vocals) has since appeared on *Journey To The East* (LP); and the 10-minute *Arc 294* is a heady cacophony where exotic instruments do battle on a field of freeform jazz.

The A&M single switched to more accessible pop-psych sounds: *Sunshine World* is catchy and quite heavy sitar-pop; *Yentra II* is a stately sitar instrumental that starts off like **Zodiac Cosmic Sounds** then builds gradually to a heavy crescendo - most excellent.

Lynn Blessing released a solo album in 1969. (MW)

The Cosmic Camel (FL)

Personnel:	RUSS BEUTLICH	ld gtr	A
	LIZ GREEN	ld vcls	A
	SAMMY GREEN	keyb'ds	A
	WILLIAM THACKER	bs, ld vcls	A
	EDDY WASSMAN	drms	A

45: The Suzanne Love Mirage/
The King's Winetaster (Tener 1030) 1968

The Cosmic Camel was the 1968 line-up of an evolutionary Gainesville, Florida band that changed name every year (from 1966 to 1972) as members left or transferred to other schools. Frat parties were the band's staple diet though they did gig in other cities, venturing as far as southern Georgia.

In 1966 Beutlich and Wassman had arrived from Orlando where they'd been in Jerry and The Gents. They recruited Liz Green, from West Palm Beach, after she held them off first place in a 1966 University of Florida talent contest. Thacker, from Clermont, was also known as DJ "Montana" on a Gainesville radio station. Manager Brian Morris, from Orlando, was another local DJ. Sammy Green was from Jacksonville.

The Suzanne Love Mirage, unearthed on *Psychedelic States - Florida, Vol. 2* (CD), is a fragmentary folk-psych opus of moods and movements with a San Francisco vibe, alternating from fuzzed dirge to cantering folk-rock. The keyboard-led lament *The King's Winetaster* is on *Psychedelic States: Florida, Vol. 3* (CD).

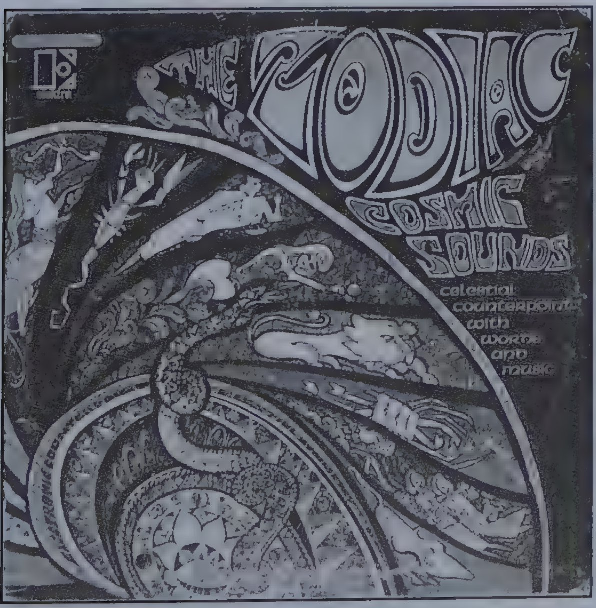
Just 50 copies of the single were pressed, to be given out at concerts. (MW/RBh/RM)

Cosmic Michael (NY/CA)

ALBUMS: 1 COSMIC MICHAEL (Bliss OVL-9) 1969 R3
2 AFTER A WHILE (Bliss) 1970 R1

NB: Both albums originally issued in plain white covers with paste-on slicks. (2) reissued on CD (Radioactive RRCD166) 2006.

Cosmic Michael was a solo artist whose first album was issued in New York. Its poorly produced piano/vocals-led rock music is an acquired taste. Certainly an interesting record overall but the value is difficult to justify. The second album was a local Los Angeles release made after he moved to California to catch the wave and is simply awful. (CF/MW)


THE ZODIAC
COSMIC SOUNDS
celestial counterpoint with words and music

COSMIC SOUNDS - The Zodiac LP.

Cosmic Rock Show (MN)

45: Psiship/Rising Sun (Blitz 469) 1968

Hailing from Duluth, Minnesota this band recorded just one single which is quite sought-after. The flip, is a slowed down version of The Animal's *House Of The Rising Sun. Psiship* is pretty weird with lyrics like: 'Ride it To The Moon/Psychedelic Space Ship/I Got The Feeling/It'll Be Another Bum Trip'.

Compilation appearances include: *Rising Sun* on *Only In America* (CD), *Psychedelic Unknowns, Vol's 1 & 2* (LP) and *Psychedelic Unknowns, Vol. 1* (2 x 7"); and *Psiship* on *Beyond The Calico Wall* (LP & CD). (VJ)

Cosmic Sound Of Gandharva (CA) - see Gandharva (CA).

Cosmic Sounds (?)

Personnel incl:	CYRUS FARYAR	vcls	A
	MORT GARSON		A

ALBUM: 1 THE ZODIAC (Elektra EKS-74009) 1967

NB: (1) pirated on CD (FID 32) 1997.

This album was an idea of Jac Holzman, the owner of the Elektra label. Composed by **Mort Garson** and Jacques Wilson, it was produced by Alex Hassilev and released in May 1967. The album was recorded by a group of session musicians and featured **Cyrus Faryar** of the **Modern Folk Quartet** on vocals. The electronic instruments were played by **Paul Beaver**. A track is allocated to each of the 12 signs of the zodiac on the above album. Instrumentals are superimposed by narrative and the two do not always blend effectively together. It's an unusual and rather enjoyable album, although it's clearly not for garage or psych-pop fans. The back sleeve mentions "Must Be Played In The Dark"!

Two years later, **Garson** and Wilson would prepare a series of 12 albums dedicated to the Signs Of The Zodiac.

Compilation appearances have included: *Aries* on *Kings Of Pop Music, Vol. 2* (LP), *Elektrifying* (LP), *Turds On A Bum Ride, Vol. 1* (2-LP) and *Turds On A Bum Ride Vol. 1 & 2* (2-CD); and *The Moon Child* on *Hallucinations, Psychedelic Underground* (LP). (VJ/CA/MW/SR)

The Cosmic Tones (TX)

45: Gonna Build Me A Woman/
Hold It (Instr) (Discovery 101765) 1965

A very obscure band on the same Los Angeles label as **The Missing Links** whose *Gonna Build Me A Woman* was included on *Garage Punk Unknowns, Vol. 8* (LP). The group came from Texas. (VJ/MW/MM)

Cosmic Travelers (CA)

Personnel:	JOEL CHRISTIE	bs	A
	DRAKE LEVIN	gtr	A
	DALE LOYOLA	drms	A
	JIMMY McGHEE	gtr	A

ALBUM: 1(A) LIVE! AT THE SPRING CRATER CELEBRATION
DIAMOND HEAD, OAHU, HAWAII
(Volcano CT 00004) 1972 R3/R4

NB: (1) was recorded live on 1st April 1972. Of only a handful of copies known to exist, one was found with a large poster inside. (1) reissued unofficially on vinyl (Dodo) 2002 and on CD (Dodo DDR 511) 2004.

This local Hawaii release was the work of a Los Angeles group. Joel Christie was with **Orange Colored Sky** and **Lee Michaels Band. Drake Levin** had been in **Paul Revere and The Raiders**, **Brotherhood** (on RCA), **Lee Michaels Band**, **Friendsound** and **Emmit Rhodes**. Dale Loyola was previously in **Hook**. The very rare album consists of long, jamming cuts loaded with crazed fuzz guitar solos. (CF)

Cotton Mouth (WA)

Personnel:	FRED DICKERSON	ld gtr	A
	BOB JENKINS	ld vcls	A
	DUANE McCASLIN	bs	A
	DEAN WHITBECK	drms	A

45s:		Mr Fishker's Glory/Sunshine Saleslady	(Sabrina 4) 1968
	α	Rivers Invitation/Hog For You Baby	(Little Piggy 109) 196?

NB: α may not have been released.

Based in Olympia, Washington this band included Fred Dickerson and Duane McCaslin, who had earlier played in **The Bootmen**. **Cotton Mouth** was a great live act circa 1968 and *Mr. Fishker's Glory* is one of the rarest and finest slices of psychedelia to come from the Pacific Northwest. It's strongly recommended and has lots of fuzz guitar. (MW/DR)

Cottonwood (CA)

Personnel:	RICK ALLEN		A
	DAVID FARRELL		A
	DOUG PHILLIPS		A
	GARY ROWLES	gtr, vcls	A
	DAVID WEYER		A

ALBUM: 1(A) CAMARADERIE (ABC ABCS-729) 1971

NB: (1) reissued on CD (Walhalla WH 90367) 2006.

From California, **Cottonwood** was a short-lived outfit formed by the guitarist Gary Rowles after **Love** broke up. The music reflects the sleeve: bearded men running in the fields or meditating by the sea. It may sound quite naive and dated now.

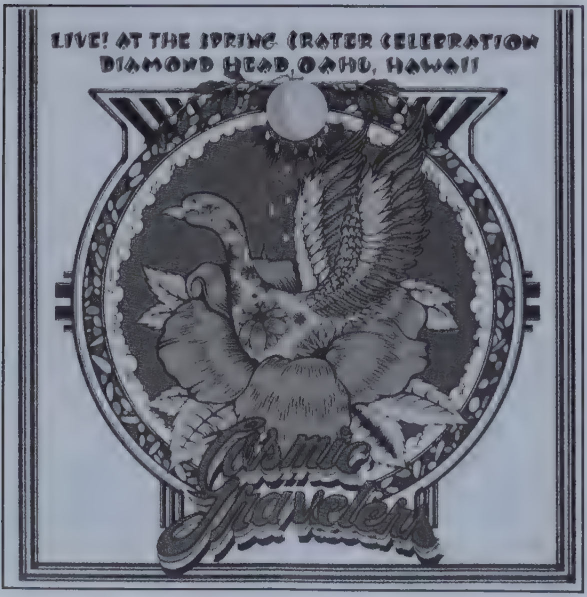
Rowles would later back Flo and Eddie and in 1973 join Richard Torrance and Eureka, an interesting California rock group (lovers of West Coast guitars should check their two albums on Shelter). (SR)

Cottonwood South (?)

Personnel incl:	JACKIE DANZAT	ld vcls	A

ALBUM: 1(A) COTTONWOOD SOUTH (Columbia CS-33009) 1974

This forgotten group's album veered between southern rock and melodic rural-rock, with some good guitar parts. (SR)


LIVE! AT THE SPRING CRATER CELEBRATION
DIAMOND HEAD, OAHU, HAWAII
Cosmic Travelers

COSMIC TRAVELERS - Live! At The Spring Crater Celebration... LP.

The Counsellors (OH)

Personnel:	BOB CONDIT	bs, vcls	A
	DOUG FAIELLA	ld gtr, vcls	A
	MURRAY HENDRICKSON	drms, vcls	A
	PHIL ROBISON	ld vcls	A
	DENNY STITH	organ	A
	JERRY BORDEN	gtr	
	DALE STOPHER	bs	

45s:	It Must Be Love/With Only Me	(Ironbeat 1196) 1968
	Why Don't You/Love Go Round	(Ironbeat HR-1251) 1969
	99 Miles To Ft.Wayne/ I Will Not Be A Selfish Man	(Ironbeat 1415) 1970

The Counsellors were out of Columbus, Ohio. *Love Go Round* starts off hesitantly with a coy intro but gradually builds in confidence from poppy garage to a waspish fuzz solo and a memorable outro - neat, hear it on *Psychedelic Crown Jewels, Vol. 2* (2-LP & CD). (MW/RM)

Count and The Colony (MI)

45s:	Can't You See/ That's The Way It's Got To Be	(Pa Go Go 121) 1967
	Say What You Think/Symptoms Of Love	(Pa Go Go 201) 1967
	Say What You Think/Symptoms Of Love	(SSS Int'l 711) 1967

Count and The Colony was a Saginaw, Michigan act.

Can't You See has resurfaced on *Gone, Vol. 2* (LP), *Glimpses, Vol. 2* (LP), *Glimpses, Vol's 1 & 2* (CD), *Sixties Archive Vol. 7* (CD) and *Teenage Shutdown, Vol. 1: Jump, Jive and Harmonize* (LP & CD). (VJ)

The Countdown 5 (Five) (TX)

Personnel incl: JOHN BALZER
MALCOLM HAYES
TOMMY MURPHY

45s:		Bamboo Hut/Shout	(Pic 1 123) 1965
		Do What You Do Well/My Own Style Of Living	(Pic 1 131) 1966
		Uncle Kirby (From Brazil)/Speculation (PS)	(Toucan TI) 1967
		Uncle Kirby (From Brazil)/Speculation	(Cinema 010) 1967
		Time To Spare/Elevator	(Toucan TCI) 1968
		Time To Spare/Elevator	(Cinema ?) 1968
		Maybe I'll Love You/ Willie And The Hand Jive	(Cinema 026) 1968
		Uncle Kirby (From Brazil)/We Are All One	(Cinema 031) 1968
	α	Shaka Shaka Na Na/Money Man	(Cobblestone 745) 1969

NB: α shown as by **The Countdown Five**.

Hailing from Galveston in Texas this band is best-known for *Uncle Kirby (From Brazil)* with its interesting rhythms and effective guitar playing. The single originally appeared in a picture sleeve.

Compilation coverage has included: *Uncle Kirby (From Brazil)* on *Flashback, Vol. 1* (LP), *Texas Flashbacks, Vol. 1* (LP & CD), *Texas Flashback (The Best Of)* (CD), *'69 Love-In* (CD) and *Acid Visions Vol. 10* (CD) (Spalax); *Money Man* and *Shaka Shaka Na Na* on *A Journey To Tyme, Vol. 3* (LP); *Speculation* on *Fuzz Flaykes & Shakes, Vol. 1* (LP & CD); *Elevator* on *Every Groovy Day* (LP); *Money Man* on *Searching For Love* (LP) and *Who Needs Tomorrow?* (CD); *Uncle Kirby* and *Candy* on *Houston Post - Nowsounds Groove-In* (LP); they also have three previously unreleased recordings: - *Willie And The Hand Jive* (the famous Shuggie Otis number), *Sweet Talk* and *Candy* on *Houston Hallucinations* (LP) and *Acid Visions Vol. 10* (CD) (Spalax), although aside from the latter they are not on a par with the best of their released material; and *Candy* on *Psychedelic States: Texas Vol. 1* (CD). (VJ/MW)

The Countdowns (IA)

Personnel incl:	LARRY BARRETT	vcls, gtr	A

PSYCHOTIC REACTION
COUNT FIVE

COUNT FIVE - Psychotic Reaction LP.

45s:	You Know I Do/Strange Are The Shadows	(Fiji 691) 1965
	You Know I Do/Strange Are The Shadows	(Bear 1968) 1985

The single was the work of a high school band from the Iowa City suburb of Coralville, previously The Friars. Larry Barrett wrote, sang and played guitar on *You Know I Do*, an undistinguished effort which can be found on either *Dirty Water - The History Of Eastern Iowa Rock Volume 2* (LP), *Monsters Of The Midwest, Vol. IV* (LP) and *Die Today* (CD), whilst *Strange Are The Shadows* has resurfaced on *Trip In Tyme Volume 4* (CD). The band later changed their name to **Uncle and The Anteaters** and Barrett was also later involved in **The XL's** and **Fire and Ice**. (VJ)

The Countdowns (Ron Gray &) (LA)

Personnel incl: RON GRAY

45s:	α	No More/Ajax The Tin Knight	(N-Joy NJ 1013) 1965
	β	Can't You See/Cover Of Night	(N-Joy NJ 1015) 1966
	χ	Hold Back The Sunrise/The Shake	(HBR 488) 1966

NB: α shown as by **Ron Gray and The Countdowns**. β shown as by **The Countdowns**. χ **Ron Gray** solo effort.

Hailing from West Monroe, Louisiana their *Cover Of Night*, was a raw, bluesy garage punk rendition. The band was originally known as **Ron Gray and The Countdowns** and their first single, *No More*, was released under this name. Written by Ron Gray, it has a pretty good beat. Ron Gray is also credited for A&R and co-writing both sides of another single on the N-Joy label by Ruston, Louisiana's **Spectres**.

Compilation appearances have included: *No More* on *Louisiana Punk Groups From The Sixties, Vol. 2* (LP) and *Sixties Archive, Vol. 3* (CD); *Can't You See* on *Follow That Munster, Vol. 1* (LP) and *Yesterday's Dawn* (LP); and *Cover Of Night* on *Highs In The Mid-Sixties, Vol. 22* (LP). Finally, a Ron Gray solo disc, *Hold Back The Sunrise* was compiled on *Diggin' For Gold 7* (LP). (VJ/MW)

The Countdowns (MA)

45:	Skies Will Be Happy To See You/ She Works All Night	(WG WG-1) 1967

This single was the work of a different act from Holyoke, Massachusetts. *Skies Will Be Happy To See You* has also resurfaced on the *Gone, Vol. 2* (LP) compilation.

Other bands of this name in this era included one from the San Francisco area who had two singles on Link and one who had a single on Image. (VJ/MW/CRd)

Count Five (CA)

Personnel:	CRAIG ATKINSON	drms	A
	SEAN BYRNE	vcls, rhythm gtr	A
	ROY CHANEY	bs	A
	KENN ELLNER	vcls, tamb, hrmnca	A
	JOHN MICHALSKI	ld gtr	A

HCP

ALBUM: 1(A) PSYCHOTIC REACTION
(Double Shot DSM 1001) 1967 122 SC

NB: (1) reissued on vinyl and CD by Performance (PERF 398) 1993 and added all the Double Shot non-album singles sides making it a total of 18 tracks. (1) reissued on CD (Akarma AK 189) 2002 with bonus tracks. There's also a 14-track 1987 live album on CD entitled *Psychotic Reaction Live* (PERF 396) 1993.

Psychotic Reaction (Repertoire REP 5042) 2007 compiles most of their output. There's also a 13-track compilation, *Psychotic Reaction* (Edsel ED 225) 1997.

				HCP
45s:	α	Psychotic Reaction/ They're Gonna Get You	(Double Shot 104) 1966	5
		Peace Of Mind/The Morning After	(Double Shot 106) 1966	125
		You Must Believe Me/ Teeny Booper Teeny Booper	(Double Shot 110) 1967	-
		Merry-Go-Round/Contrast	(Double Shot 115) 1967	-
		Declaration Of Independence/ Revelation In Slow Motion	(Double Shot 125) 1968	-
		Mailman/Pretty Big Mouth	(Double Shot 141) 1969	-

NB: Some foreign 45s include: - α issued in Argentina (Fermata 3 F 0166). *Peace Of Mind/The Morning After* (Apex 77026) 1966 (Canada) and *Revelation In Slow Motion/Declaration Of Independance* (PS) (AZ SG 48) 1967 (France). There's also a rare French EP with PS: *Psychotic Reaction/They're Gonna Get You/Can't Get Your Lovin/The Morning After* (Disc AZ 1058)

This San Jose high school/student band reached the U.S. Top 10 with the title track of their only album, now a collector's item. Their album also made No 122 in the U.S. Album Charts, and the group toured the U.S. performing with the Hollies, **Beach Boys**, **Rascals**, **Byrds**, Dave Clark Five, Sony and Cher, **The Doors**, Them and Peter and Gordon to name but a few.

Aside from the classic *Psychotic Reaction*, their album was full of driving rock songs, of which *Double Decker Bus* was the next best. A German Line compilation *Dynamite Incidents 1983* contains some of their non-album singles. One side plays at 33 r.p.m. and the other at 45 r.p.m. Also Edsel have released a 13-track compilation.

Psychotic Reaction has become something of a garage standard. It was well covered at the time by the like of **Fire Escape**, **Leathercoated Minds**, **Positively 13 O'Clock** and **Underground**.

Compilation appearances include: *Psychotic Reaction* on *Nuggets - Original Artyfacts From The First Psychedelic Era 1965-1968* (2-LP), *Nuggets Box* (4-CD), *Nuggets* (CD), *Nuggets From Nuggets* (CD), *Nuggets, Vol. 1* (LP), *Psychedelic Frequencies* (CD), *Battle Of The Bands* (CD), *Excerpts From Nuggets* (CD), *We Have Come For Your Children* (LP & cassette), *Highs Of The Sixties* (LP), *Wild Thing* (2-LP), *Tough Rock* (LP), *Best Of Psychedelic Rock* (CD), *Uptight Tonight* (CD) and *Love Is The Song We Sing* (4-CD and box); *You Must Believe Me* on *Sound Of The Sixties* (2-LP) and *Sixties Archive Vol. 1* (CD); *Teeny Bopper, Teeny Bopper* on *Sounds Of The Sixties San Francisco, Vol. 1* (LP); *Psychotic Reaction* and *They're Bound To Get You* on *Psychotic Reactions* (LP) (Topline); and *Revelation In Slow Motion* on *Microdelia* (CD). (VJ/SR/ML)

Country Coalition (?)

Personnel:	DICK BRADLEY	A
	JOHN KURTZ	A
	PEGGIE MOJE	A
	TOM RINEY	A

ALBUM: 1(A) TIME TO GET IT TOGETHER
(Bluesway/ABC BLS 6043) 1970

45s:	How Do I Love You/ Time To Get It Together	(Bluesway 61034) 1970

α Age Of Angels/
Take To The Mountains (Bluesway/ABC 11279) 1970
α Think About Now/Keepin' Free (Bluesway/ABC 11286) 1970

NB: α The flip sides are non LP tracks.

Housed in several different sleeves (at least three), **Country Coalition**'s album is extremely patchy. Only its opening track, *Your One Man Band*, is really interesting, with good guitar work and vocals. The remaining songs hesitate between West Coast, pop and country pop and are best avoided. The album was produced by Bob Todd and arranged by Don McGinnis at the American Recording studios in Hollywood. Several additional musicians were used, including Mike Rubini, Louie Shelton, Joe Osborn and Kenny Loggins, who also wrote one song. The other tracks were penned by various songwriters including Carole King and Gerry Goffin, Larry Murray (**Hearts and Flowers**) and **Steve Gillette**. (SR)

Country Gentlemen (NY)

Personnel:	BILL ALESSI	gtr, keyb'ds,vcls
	BOBBY ALESSI	gtr,vcls
	DON DROEGE	bs
	BOB PELICANE	drms

45: Saturday Night/For You (Brent 7058) 1966

This was the first recording by Long Island, New York twin brothers Billy & Bobby Alessi, who would go on to great success in the seventies and beyond (they're still going strong 40 years on) as performers, writers, and producers - best known as The Alessi Brothers or Alessi.

Bill Alessi's *Saturday Night* is on *Boulders Vol.7* (LP), *Mindrocker Vol.12* (LP), *Ya Gotta Have Moxie, Vol. 1* (2- CD) and *Garage Beat '66 1* (CD). (MW/VJ)

Country Joe & The Fish (CA)

Personnel:	MIKE BEARDSLEE	vcls	A
	COUNTRY JOE MCDONALD	gtr, vcls, hmnca	ABCDEFG
	BARRY MELTON	gtr	ABCDEFG
	CARL SHRAGER	perc	AB
	BOB STEELE	bs	AB
	RICHARD SAUNDERS	bs, gtr, vcls	B
	PAUL ARMSTRONG	perc	C
	BRUCE BARTHOL	bs	CD
	DAVID COHEN	keyb'ds, vcls	CDE
	JOHN FRANCIS GUNNING	drms	C
	CHICKEN HIRSCH	drms	DE
	MARK RYAN	bs	E
	PETE ALBIN	bs, gtr	F
	DAVE GETZ	drms	F
	MARK KAPNER	keyb'ds	FG
	GREG DEWEY	drms	G
	DOUG METZNER	bs	G

COUNTRY JOE
& THE FISH

COUNTRY JOE & THE FISH - Rag Baby EP (Rag 1002).

HCP

ALBUMS: 1(D) ELECTRIC MUSIC FOR THE MIND AND BODY (Vanguard VSD 79244) 1967 39
2(D) I-FEEL-LIKE-I'M-FIXIN'-TO-DIE (Vanguard VSD 79266) 1967 67
3(D) TOGETHER (Vanguard VSD 79277) 1969 23
4(E) HERE WE ARE AGAIN (Vanguard VSD 79299) 1969 48
5(-) GREATEST HITS (Vanguard VSD 6545) 1969 74
6(-) C J FISH (Vanguard VSD 6555) 1970 111
7(-) THE BEST OF COUNTRY JOE AND THE FISH (Vanguard 79000) 1973 -
8(-) THE LIFE AND TIMES OF COUNTRY JOE AND THE FISH FROM HAIGHT-ASHBURY TO WOODSTOCK (2-LP) (Vanguard VSD 27/28) 1976 197
9(-) THE ESSENTIAL (Vanguard 85/86) 1976 -
10(-) RE-UNION (Fantasy FAN 9530) 1977 -
11(-) THE EARLY YEARS (The Rag Baby EP's) (Rag Baby AMR 3309) 1981 -
12(-) THE LIFE AND TIMES OF COUNTRY JOE AND THE FISH (Vanguard VSD 27/28) 1981 -
13(-) THE COLLECTED COUNTRY JOE AND THE FISH (Vanguard VCD-111) 1990 -
14( ) LIVE! FILLMORE WEST 1969 (2-CD) (Vanguard-Comet 139/140) 1996 -
15( ) QUIET DAYS IN CLICHY (Ace 79303) 1998 -
16( ) LIVE! FILLMORE WEST 1969 (2-LP) (Vanguard-Comet 00011423) 2000 -
17( ) VANGUARD VISIONARIES (Vanguard 73162) 2007 -

NB: (1) reissued on CD (Ace 79244) 1995. (1) reissued on vinyl (Vanguard 00013217) 2001. (1) reissued on vinyl (Pure Pleasure/Vanguard 79244) 2007. (2) reissued on CD (Ace 79266) 1995. (2) reissued on vinyl (Vanguard 00011879) 2000. (3) reissued on CD (Ace 79277) 1995. (3) reissued on vinyl (Vanguard 00013302) 2001. (4) reissued on CD (Vanguard 79299) 1994. (4) reissued on CD (Ace 79299) 1998. (4) reissued on vinyl (Vanguard 00013516) 2001. (6) reissued on CD (Vanguard 6555) 1994. (6) reissued on CD (Ace 6555) 1998. (10) reissued on CD (Fantasy (30) 130 224) 1984. (14) and (16) includes cameo appearances by **Steve Miller** and **Jerry Garcia**. (16) is an Italian-only issue.

EPs: 1(A) SONGS OF OPPOSITION (PS) (Rag Baby L-1001) Oct. 1965
2(C) COUNTRY JOE AND THE FISH (PS) (Rag Baby 1002) Jun. 1966
3(C) COUNTRY JOE AND THE FISH (PS) (Rag Baby 1002-RB3) 1967
4(-) COUNTRY JOE SINGS RESIST (PS) (Rag Baby L-1003) 1971

STEREO
COUNTRY JOE & THE FISH
VANGUARD
Electric Music for the Mind and Body

COUNTRY JOE & THE FISH - Electric Music For The Mind and Body LP.

Country Joe and The Fish
FISH GAME

COUNTRY JOE & THE FISH - I-Feel-Like-I'm-Fixin'-To-Die LP.

NB: (1) *The I-Feel-Like-I'm-Fixin'-To-Die Rag* plus one other track. 'B' side contains two tracks by Pete Krug. Issued in an oversize envelope jacket printed on both sides. (2) features *Bass Strings*, *Thing Called Love* and *Section 43* and can also be heard, along with **The Frumious Bandersnatch**, **Mad River** and **Notes From The Underground** EPs, on one CD, *The Berkeley EPs* (Big Beat CDWIKD 153) 1995. The first edition was issued in hard carboard PS with group name above and below the front sleeve photo. (3) *Bass Strings* plus two other tracks. Subsequent editions issued in hard carboard PS with group name entirely above front sleeve photo. (4) *Kiss My Ass* plus two other tracks. Joe McDonald is backed by **Grootna** on this EP. Issued in oversize envelope jacket printed on both sides. (2) and (3) are different pressings of the same EP. These EPs were issued on the LP *The Early Years* in 1981 and reissued (Decal LIK 8) 1987, (One Way) and (Sequel NEX CD 228) 1992. More recently, Akarma has produced a deluxe LP-size box set containing (1), (2) and (4) in their original packaging plus seven double sided pages of sheet music, lyrics and text (Akarma 2019/3) 2001, also issued as a CD box set.

County Joe McDonald Solo:				*HCP*
ALBUMS: (up to 1972)	1	THINKING OF WOODY GUTHRIE	(Vanguard) 1969	-
	2	TONIGHT I'M SINGING JUST FOR YOU	(Vanguard VSD 6557) 1970	-
	3	QUIET DAYS IN CLICHY (Five tracks on Soundtrack UK)	(Sonet SNTF 622) 1970	-
	4	HOLD ON IT'S COMIN'	(Vanguard VSD 79314) 1971	-
	5	WAR WAR WAR	(Vanguard VSD 79315) 1971	185
	6	INCREDIBLE LIVE! COUNTRY JOE	(Vanguard VSD 79316) 1972	179

Country Joe and the Fish:			*HCP*
45s:	Not So Sweet Martha Lorraine/ Masked Marauder	(Vanguard 35052) 1967	95
	Janis/Janis (Instrumental)	(Vanguard 35059) 1967	-
	Who Am I?/Thursday (PS)	(Vanguard 35061) 1967	114
	Rock And Soul Music Pt1 /Pt2	(Vanguard 35068) 1967	-
	Here I Go Again/ You Drive Me Crazy	(Vanguard 35090) 1969	106
	Janis/ I-Feel-Like-I'm-Fixin'-To-Die-Rag	(Vanguard 35112) 1970	-

NB: In the U.K. only the first 45 and *'Here I Go Again/it's So Nice To Have Love'* (Vanguard VA3) were issued. Other European releases included: *The Fish Cheer + F.U.C.K/Rock And Soul Music* (Vanguard 119023) 1969 - a French single with B&W picture of Country Joe at Woodstock with a big "F.U.C.K." written on the sleeve. The French censors were probably unable to read English! Country Joe also had a solo 45 in France: *Tiger By The Tail/Friend Lover Woman Wife* (Vanguard 119028L) 1970, which was housed in a picture sleeve showing a B&W picture of Country Joe.

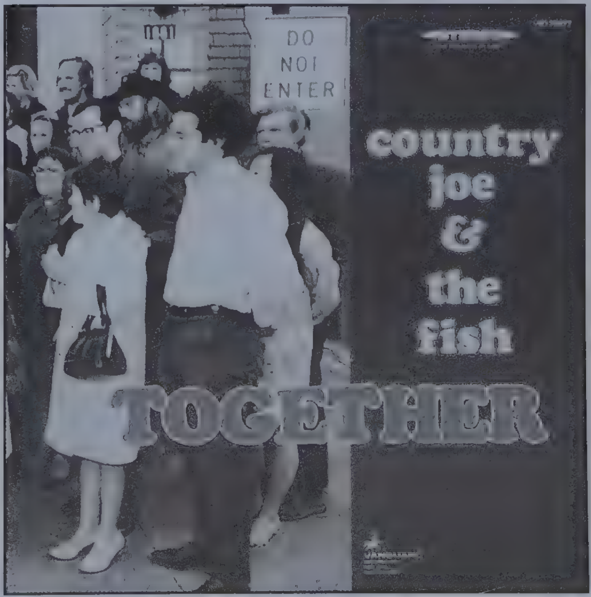
Country Joe and the Fish were the wittiest, most political and most reflective of the Bay Area 'acid'-rock bands. Their radicalism emanated mainly from Country Joe McDonald, who was born of leftist parents in El Monte, California in 1942. His Christian name, Joe, was apparently after Joseph Stalin. Musically, his main influences were country and he wrote his first song *I Seen A Rocket* in support of a colleague's campaign for student presidency. In 1964 he made *The Goodbye Blues* (his first recording) with Blair Harriman. His first group was The Berkeley String Quartet. Then, with **Barry Melton** and Bruce Barthol he played in the 13-strong Instant Action Jug Band. The *Rag Baby* EPs were the first recordings credited to **Country Joe and the Fish**. They were released starting in 1965 on the Rag Baby label, Rag Baby was a left wing pamphlet magazine. The group, which was based in Berkeley, eventually developed and recorded their superb debut album *Electric Music For The Mind And Body*. Written to trip to, this was one of the classic albums of the period and contained a broad range of material. There was *Not So Sweet Martha Lorraine*, a song of social satire, drug songs like *Flying High*, *Bass Strings* and *Section 43*, a daring political skit *Superbird* and the closing love song *Grace* (presumably about Grace Slick of **The Jefferson Airplane**) was full of acid-inspired lyrics.

I Feel Like I'm Fixin' To Die was also excellent including a more polished version of its title track; *Janis*, the beautiful love song McDonald wrote at the end of his romance with Janis Joplin; *Eastern Jam*, an electric instrumental with fine guitar interplay and *Who Am I?* which captures the band in more reflective mood. Also of interest were the drug-induced *Thought Dream*, the *Bomb Song* an anti-nuke anthem and the notorious *Acid Commercial*:-

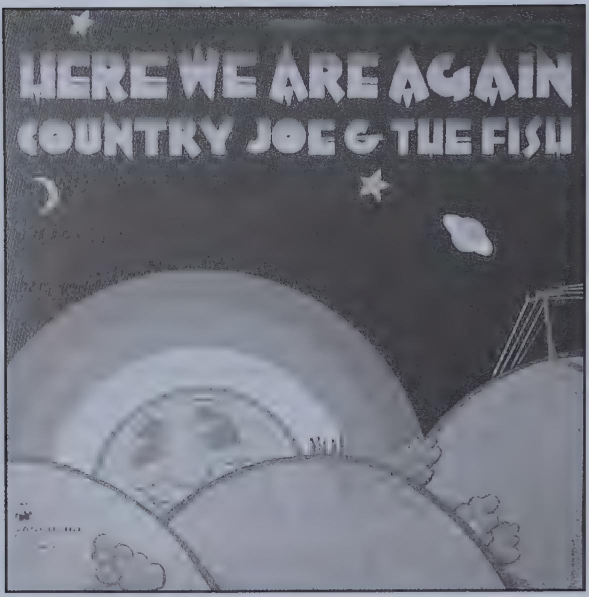
"Now if you're tired
Or a bit run down
Can't seem to get your feet off the ground
Maybe you oughta try a little bit of LSD
Only if you want to"
"Shake your head and rattle your brain
Make you act just a bit insane
Give you all the psychic energy you need
Eat flowers and kiss babies
LSD.. for you and me...."
(from *Acid Commercial*)

Country Joe left The Fish after this album, getting married and recording a solo album. **Barry Melton** kept the band together either as The Fish or The Incredible Fish and individual band members wrote their own material. The band reformed a few months later as The Country Joe and The Fish Revue. Although nowhere near as good as their first two albums *Together*, which included the results of their individual enterprise still has some fine moments notably on *An Untitled Protest*- another anti-Vietnam protest song and *The Streets Of Your Town* and *Bright Suburban Mr and Mrs Clean Machine*, which were both protests against their own environment. McDonald is still credited as one of the band on the album sleeve and he appeared on some of the tracks. During 1968 these were extensive personnel changes and as a result *Here We Are Again* was disappointing.

They appeared at the Woodstock Festival on 21-24 August 1969, with a modified line-up, and performed their infamous *Fish Cheer*, but only McDonald and **Melton** now remained from their definitive line-up. They also appeared in Michael Wadleigh's full length movie of the festival in 1970. The same line-up recorded their *CJ Fish* album. After this the band disintegrated. Briefly in the mid-seventies the whole 1967 line-up reformed for a series of live gigs and the disappointing *Reunion* album.



COUNTRY JOE & THE FISH - Together LP.



COUNTRY JOE & THE FISH - Here We Are Again LP.

Barry Melton later recorded an album with **Melton, Levy and The Dey Brothers**.

Country Joe and the Fish were one of the best and most interesting of the late sixties Bay Area rock bands. Their first two albums remain classics of the genre.

Compilation appearances have included: *Rock And Soul Music* on *The New Sound Of Underground* (LP); *Bass Strings* on *Nuggets, Vol. 7: Early SFO* (LP); *Fish Cheer* and *Rock And Soul Music* on *Pop Music Super Hebdo* (LP); *Bass Strings, Section 43* and *Thing Called Love* on *The Berkeley EPs* (CD); *We're The Crackers* and *All I Need* which don't seem to appear elsewhere on *Zachariah* soundtrack (LP); *Death Sound Blues* from 1968 on *California Christmas Album* (LP) and *I Feel Like I'm Fixin' To Die Rag, Section 43* and *Superbird* on *Love Is The Song We Sing* (4-CD and book). (VJ/SR/CF)

The Country Roads (KY)

ALBUM: 1 THE COUNTRY ROAD (No label) 197? R1

From Kentucky, an unknown quartet, with a style somewhere between rock, garage, country and bar music. Their rare album contains mostly covers including: **Tommy James**' *Draggin' The Line*, **Hoyt Axton**'s *Never Been To Spain*, Dale Hawkins' *Suzy Q* and **The Doors**' *Hello I Love You*. It's thought to have been recorded in the early seventies. (SR)

Country Weather (CA)

Personnel:			
	BILL BARON	drms	A
	DAVE CARTER	bs, vcls	A
	STEVE DERR	gtr, vcls	A
	GREG DOUGLASS	ld gtr, vcls	A

ALBUM: 1(A) LIMITED EDITION (No label) 1968/9 R6

NB: All five tracks from (1) are included on *Country Weather* (RD Records 015) 2005, a 2-LP set with bonus tracks and a booklet.

This one-sided 12" album was issued in a plain sleeve. Only 50 copies were pressed and it is the rarest record from the San Francisco sixties scene. The band was based in Walnut Creek, California. *Time Is Leaving Me Behind*, a pleasant, melodic pop-folk number with good guitar moments and the superb finale *Fly To New York*, a driving number with excellent guitar work, really catch the ear. *New York City Blues* is routine blues but *Carry A Spare* features some pretty good guitar jamming.

Greg Douglass became a well-regarded California musician first with Terry and The Pirates and later with **The Steve Miller Band**.

COUNTRY JOE & THE FISH - The Life And Times Of... 2-LP.

He performed his first gig in June 1964 with The Statics for a P.T.A. sponsored event. Throughout 1965 Greg was with the Vibrants, leaving them in 1966 to replace Paul White in the Virtues. By late 1967, the Virtues changed their name to **Country Weather** and played the Avalon, Fillmore and throughout northern California and the Pacific Northwest. Their 'almost' record deal never materialised and by 1973 the band broke up.

After the split, Greg and Bill Baron formed Mistress with Brian Kilcourse. Their album which was produced by Mallory Earl was again never released and by August 1974 Mistress called it quits. At this time Greg's reputation was growing. Aside from working with Terry and the Pirates, he had played on **Link Wray**'s 1973 album and performed with Van Morrison's back up band and Mario Cipollina's band Soundhole. He later worked with Hot Tuna on their *Yellow Fever* album and joined **The Steve Miller Band** in 1977.

He is still performing and recording today with two solo albums on the German Taxim label.

Compilation appearances have included: *Time Is Leaving Me Behind, New York City Blues, Carry A Spare* and *Fly To New York* on *California Acid Folk* (2-LP); *Fly To New York* on *Love Is The Song We Sing* (4-CD book) and there are three live rehearsal tracks; *Confusion, Ride With Me* and *I Am Getting Closer* on *Ptolematic Terrascope Pot 34* (CD). (CF/VJ/SR)

The Counts (WA)

Personnel:			
	CENTER CHARLES CASE	keyb'ds	A
	HOWARD HORNSBY	sax	A
	JIM NICHOLS	drms	A
	DAN OLASON	ld gtr	ABCDEFG
	PETE RICHES	bs	ABCDEFG
	AL SCANZON	sax	ABCDEF
	BILL OLASON	organ	BCDFG
	MIKE LEARY	drms	B
	RICH PEARSON	tpt	BCD
	PHIL CREORE	drms	C
	GEORGE O'BRIEN	drms	E
	JIM WALTERS	tpt	EF
	DAVE HUMMON	drms	FG

45s:		
	Turn On Song/Enchanted Sea	(Sea Crest 6003) 1964
	Doggin'/Then I Cried	(Sea Crest 6004) 1964
	Chitlins, etc/ Clyde, Clyde, The Cow's Outside	(Panorama 9) 1965
	Come Now/Since I Fell For You	(Panorama 33) 1966

Formed in Ballard, Washington in 1959, their personnel underwent a number of changes, and in addition to the personnel listed above, Mike Smale, Steve Lervold and Craig Parker provided keyboards in early line-ups, with Dick Gazewood also playing sax. By 1964 they had secured a record deal with Sea Crest Records. *Turn On Song* won them a lot of regional recognition and they got to play with many major acts before they evolved into Rubber Band in 1967.

In addition to their four singles they had one cut, *Trick Bag* on the compilation *Battle Of The Bands, Vol. 1* (LP) in 1966, on which Billy Burns provided vocals. Other vocalists on their recordings include Woody Carr on *Then I Cried.*

Early member Steve Lervold later played with James Henry & The Olympics, whilst Dan Olason was last reported working as a Boeing executive and brother Bill is a dentist in Seattle.

Retrospective compilation appearances have included: *Trick Bag* on *Northwest Battle Of The Bands, Vol. 1 - Flash And Crash* (LP & CD), *Northwest Battle Of The Bands, Vol. 1* (CD), *History Of Northwest Rock, Vol. 2* (CD) and *The History Of Northwest Rock, Vol. 4* (LP); and *Come Now* on *Northwest Battle Of The Bands, Vol. 4* (CD). (VJ/MW/DR)

The Counts (OH, Warren)

45: Night Of Misery/If I Look Back (Wam 1006) 1965

A different outfit from Warren, Ohio whose *Night Of Misery* has resurfaced on *Garage Punk Unknowns, Vol. 7* (LP). (VJ/MW/GGI)

The Counts (OH, Cincinnati)

45: Now You're Gone/Old Man River (Teen 900) 1965

Another Ohio **Counts**, from Cincinnati, this time. The wimpy garage-ballad *Now You're Gone* is also on *Love Is A Sad Song, Vol. 1* (LP), *No No No* (CD) and *Psychedelic States: Ohio Vol. 3* (CD). (MW/GGI)

The Counts IV (NC)

Personnel:	JOE BOOHER	ld gtr,vcls	AB
	AL PELUSO	bs, vcls	AB
	DON ROOF	gtr, hrmnca, vcls	AB
	RICK TURNER	drms	A
	ENRIQUE "CHICO" PACHECO	drms	B

45s:		Listen To Me/Lost Love (PS)	(J.C.P. 1006) 1964
		Spoonful/Where You Are	(Date 1526) 1966
	α	What Good Is Up/Ice Cream Man	(Brunswick 55334) 1967
		Discussion Of The Unorthodox Council/Spoonful/ It's All Over Now, Baby Blue (PS)	(Sundazed SEP 179) 2005

NB: α shown as by The Inexpensive Handmade Look.

In 1964 when this Goldsboro, North Carolina outfit released a beat/frat influenced single on the local JCP label, some of them were stationed at the Seymour Johnson Air Force Base. By the time of their next recordings in 1966, they'd acquired a new drummer, let their hair grow long, and acquired a more Anglophile image and sound. Their version of *Spoonful* differs from the norm; instead of a bluesy punk shouter, it has an upbeat swing and live frat/party atmosphere.

Kudos to Sundazed (again!) for unearthing a pair of unreleased 1966 folk-punkers alongside *Spoonful* - the Don Roof composed *Discussion..* and a cover of Bob Dylan's *Baby Blue.* The EP comes with some cool pictures and interviews with band members by Jeff Jarema. If *Discussion..* sounds familiar, it turns out that **The Counts IV** made another appearance in the guise of The Inexpensive Handmade Look, with the song retitled *What Good Is Up.*

Compilation appearances have included: *Listen To Me* on *Tobacco A-Go-Go, Vol. 1* (LP), *Scum Of The Earth, Vol. 1* (LP) and *Scum Of The Earth* (CD); *Spoonful* on *Highs In The Mid-Sixties, Vol. 22* (LP) and *Shadows Falling* (CD); *Where Are You* on *The Electric Coffee House Volume 2* (CD); and *Discussion Of Unorthodox Council* on *Garage Beat '66 4* (CD). Then as The Inexpensive Handmade Look *What Good Is Up* is compiled on *Psychedelic Disaster Whirl* (LP), *The Psychedelic Experience Vol. 1* (LP), *30 Seconds before The Calico Wall* (LP) and *Psychedelic Experience* (CD). (MW/VJ)

The Couriers (PA)

45: Feelings/Stomping Time Again (C.V. 500) 1968

From the Lancaster area of Pennsylvania, this outfit started out as a soul band but became more and more rock orientated and sound very Rascal-ish on their sole single, *Feelings.* The band finally split in 1968.

Compilation appearances have included: *Feelings* on *Crude PA, Vol. 1* (LP); and *Feelings* and *Stompin' Time Again* on *Stompin' Time Again!* (CD). (VJ)

The Cousins (FL) - see Kane's Cousins (FL).

Billy R Couvson (CA)

ALBUM: 1 BONGO SENSATIONAL SOUL CHING CHONG CHINA (Bongo) 1977 R3

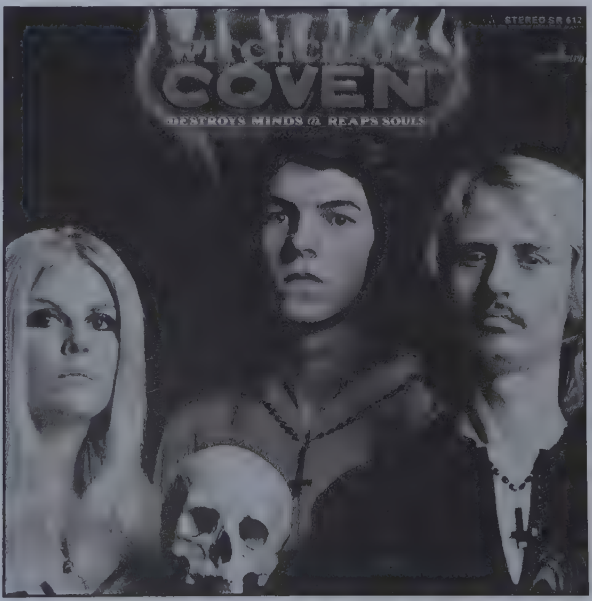
This is an offbeat mix of bongos, vibes and rantings by a San Francisco Bay area artist. Later tracks do introduce echoed piano and various percussion instruments, but overall this is an acquired taste! He's still recording CDs in the 21st century. (VJ)

Coven (IL)

Personnel incl:	JIM DONLINGER		A
	JINX DAWSON	vcls	AB
	MIKE "OZ" OSBOURNE	bs	AB
	STEVE ROSS	drms	AB
	ALAN ESTES	bs	B
	JOHN HOBBS	keyb'ds	B
	CHRISTOPHER NIELSEN	gtr, vcls	B
	FRANK SMITH		B
	(JIM NYEHOLT	keyb'ds	A)

ALBUMS:	1(A)	WITCHCRAFT - DESTROYS MINDS AND REAPS SOULS	(Mercury SR-61239) 1969 SC
	2( )	COVEN	(MGM SE-4801) 1971
	3(B)	BLOOD IN THE SNOW	(Buddah BDS-5614) 1974

NB: (1) reissued on CD (Hardrock Yankees) 2003. (1) reissued again on CD (Akarma AK 271) 2003. (3) also released in England (Buddah BDLH 5011) 1974.



COVEN - Witchcraft - Destroys Minds And Reaps Souls LP.

45s:	α	I Shall Be Released/I've Come Too Far	(SGC 003) 1969
		Wicked Woman/White Witch Of Rose Hall	(Mercury 72973) 1969
		I Guess It's A Beautiful Day Today/One Tin Soldier	(MGM 14308) 1971
		One Tin Soldier/Say Goodbye, Cause You're Leavin'	(Warner Bros. 7509) 1971
		Jailhouse Rock/Nightingale	(Lion 102) 1972
		Jailhouse Rock/Nightingale	(MGM 14348) 1972
		I Think You Always Knew/One Tin Soldier	(ABC 11377) 1973
	β	I Need A Hundred Of You/Blood On The Snow	(Buddah BDS 417) 1975

NB: α may be by a different act. β UK release.

A heavy rock outfit from Illinois **Coven** was notable for the screaming vocals of Jinx Dawson. They released at least three albums. Produced by Bill Traut (**Aorta**, **Shadows of Knight**...), their first one attempted to mix psych-rock with Black Mass "liturgy" for generally enjoyable results and contained 10 tracks including: *Black Sabbath*, *Dignitaries Of Hell*, *Pact With Lucifer*, *For Unlawful Carnal Knowledge*... The album came with a nice gatefold cover with lyrics and several pictures of the "ceremony".

The first album features members of **Aorta** and in particular Jim Donlinger wrote most of the songs, arranged them, played guitar, and sang backup. Their subsequent releases were in the same style musically, but abandoned the 'satanic' theme.

The group featured Mike "Oz" Osbourne, formerly with UK act the Magic Lanterns. He is not Ozzy Osbourne of Black Sabbath, although some dealers mention it on their lists.

One of **Coven**'s tracks *One Tin Soldier* appeared on three of their singles and was also featured in the movie 'Billy Jack'.

Jinx Dawson was born on a Friday the 13th and actually is named Jinx on her birth certificate. (SR/RNi/MW/SMu)

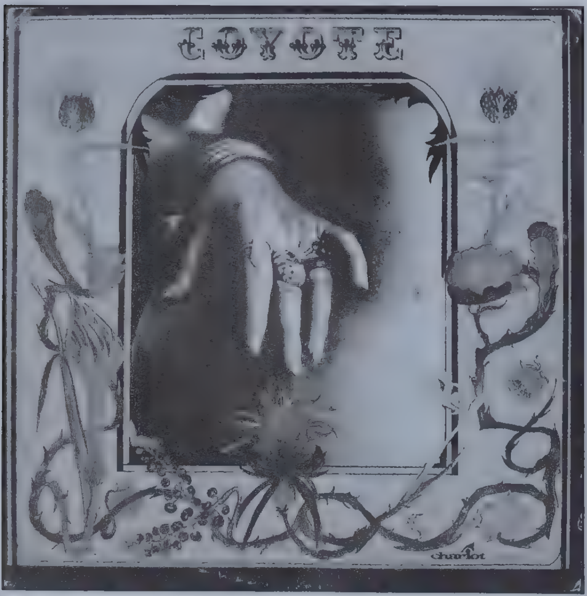
Joe Covington's Fat Fandango (CA)

Personnel:	JOE E. COVINGTON	drms, vcls	A
	SENATOR PATRICK CRAIG	keyb'ds	A
	STEVIE MIDNITE	gtr	A
	JACK PRENDERGAST	bs	A

ALBUM: 1(A) JOE E.COVINGTON'S FAT FANDANGO (Grunt BLF1-0149) 1973

45: Boris The Spider/I'll Do Better Next Time (Original Sound 74) 1967

NB: shown as by **Joey Covington**.



COYOTE - Self Titled LP.

After a **Kim Fowley**/Michael Lloyd produced single, **Joe Covington** played drums with Jorma Kaukonen and Jack Casady for the first live gigs of Hot Tuna. He eventually became the drummer of the **Jefferson Airplane** for *Bark*, but quit the group in 1973 to go solo.

His sole album was released on Grunt, the '**Airplane** label, and produced by Pat Ieraci. Musically patchy, it contains seven tracks written by **Covington** and mixes good West Coast guitar solos with loose improvisation and generally weak vocals.

Covington had earlier been in **The Fenways** and also later played on **Peter Kaukonen**'s *Black Kangaroo* and **Papa John Creach**'s first album. After 1973, he apparently retired from the music scene but can however be found drumming on **Nick Gravenites**' *Blue Star*, an album from 1980. Patrick Craig was in **West Coast Natural Gas/Indian Puddin' and Pipe** until their break up in 1971, then played with Van Morrison and **Buddy Miles** before forming the Tazmanian Devils in 1976.

Compilation appearances have included: *I'll Do Better Next Time* on *Kim Fowley - Outlaw Superman* (LP); and *Boris The Spider* on *Mindrocker, Vol. 12* (LP). (SR/CF)

The Cowboys 'n' Indians (?NY)

45: Vanilla Days and Chocolate Nights/Jack In The Box (Kama Sutra 249) 1968

Here's a psych-pop single. The band may have come from New York City. (SR/VJ)

The Cowsills (RI)

Personnel:	BARRY COWSILL	bs	A
	BILL COWSILL	gtr	A
	BOB COWSILL	gtr	A
	JOHN COWSILL	drums	A

EP: 1(A) THE COWSILLS COLLECTOR'S RECORD (All My Days/Nothing To Do/The Fun Song/The Milk Song) (MGM PEP-1) 1969/1970 SC

45: All I Wanta Be Is Me/And The Next Day Too (Joda 103) 1965

NB: There's also CD, *Painting The Day - The Angelic Psychedelia Of The Cowsills* (El ACMEM69CD) which may be of interest.

The EP shown above was never available in the shops and comprises four original compositions never released before. It was sponsored by the American Dairy Association. Side one commences with the *Milk Song* which extols the virtues of milk as a restorative agent. The remaining three cuts are the harmony-layered *All My Days*, the gentle *Nothing To Do* and tambourine sunshine-pop of *The Fun Song*.

Their single, *All I Wanta Be Is Me*, is an excellent garage record with almost sneering vocals. It has also resurfaced on *Hipsville 29 B.C.* (LP).

Former Navy man Bud Cowsill brought a couple of guitars back to Newport, Rhode Island from Spain for his two older sons Bill and Bob (18 and 16 at the time). They taught themselves to play and were soon augmented by their younger brethren, Barry (11) and John (10). Precursors to The Osmonds' brand of sibling pop; they were also managed by their father.

After the Joda single they had considerable success and released eight albums and numerous singles on MGM, Philips and London between 1966 and 1971, although these fall outside the remit of this book. Bill Cowsill went solo and put out an album in 1970. Sister Susan joined the group at a later stage and released some solo singles in the mid-seventies.

Painting The Day - The Angelic Psychedelia Of The Cowsills is a 23-track, 80-minute compilation of their better examples of sunshine pop.

Their flower-power *The Rain, The Park, And Other Things*, is also reputedly worth a spin and you can also check out *Mystery Of Life* on *Fading Yellow Vol. 7* (CD). (BM/MW/VJ)

Coxon's Army (VA)

ALBUM: 1 LIVE FROM SAM MILLER'S EXCHANGE CAFÉ (Trace) 1972 R2

NB: There were two versions: one had a black label with an orange picture of Phil Coxon and one had a purple label with no picture (this version was only sold at the club).

This album was extracted from a soundtrack to an hour-long TV special produced by WCVE-TV and Sam Miller's Exchange Café. The 10-piece group from Richmond, Virginia comprised nine guys and one female, none other than future rock star Pat Benatar. With four horn players they played a kind of poor lounge rock. (VJ)

Coyote (MD)

Personnel:	ROD ARMENT	keyb'ds, gtr, vcls	A
	CHUCK BEATY	gtr, vcls	A
	LIZ HEIN	flute	A
	JIM KESTLE	bs, vcls	A
	TIM LLOYD	drms	A
	RUSTY STEELE	keyb'ds, gtr, vcls	A

ALBUM: 1(A) COYOTE (Chariot CH-500) 197? R2

This Balitimore, Maryland band was formed by members of **Bob Brady & the Con Chords.** Their mid-seventies sounding hard-edged rural-rock album is worth investigation. A very high standard of musicianship is maintained throughout, and the band leaks an unusual sense of humour into their all-original material. The record has a very cool sleeve as well. (CF)

Crabby Appleton (CA)

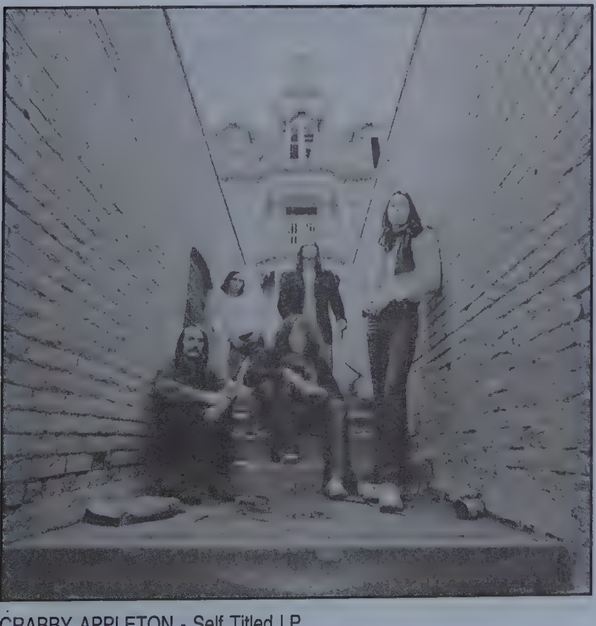
Personnel:	FELIX "FLACO" FALCON	perc	A
	MICHAEL FENNELLY	gtr, vcls	A
	CASEY FOUTZ	keyb'ds	A
	HANK HARVEY	bs	A
	PHIL JONES	drms	A

			HCP
ALBUMS: 1(A)	CRABBY APPLETON	(Elektra EKS-74067) 1970	175
2(A)	ROTTEN TO THE CORE!	(Elektra EKS-74106) 1971	-

NB: (1) reissued on CD (Collectors' Choice CCM 285 2) 2002. (2) reissued on CD (Collectors' Choice CCM 286 2) 2002.

				HCP
45s:	α	Go Back/Try	(Elektra 45687) 1970	36
	β	Lucy/Some Madness	(Elektra 45702) 1970	-
		Grab On/Can't Live My Life	(Elektra 45716) 1971	-
		Tomorrow's A New Day/It's So Hard	(Elektra 45754) 1971	-
		Love Can Change Everything/ Smokin' In The Morning	(Elektra 45781) 1971	-

NB: α also released in Australia (Astor). β also released in France with a PS (Vogue/Elektra INT 80258).



CRABBY APPLETON - Self Titled LP.

CRABBY APPLETON

CRABBY APPLETON - Rotten To The Core! CD.

Formed by Michael Fennelly after the end of **Millennium** and **Sagittarius**, **Crabby Appleton** was one of the early seventies California rock groups signed by Elektra, along with **Rhinoceros** and the **Wackers**. Their first album was produced by Don Gallucci (from **Don and The Goodtimes** and **Touch**) and enjoyed reasonable success, climbing to No. 125 in the Charts. This allowed them to release a second album on which they used some female background vocals. Their music was characterised by Fennelly's vocals (sometimes inspired by Robert Plant) and his good lead guitar work. Their songs combine hard-rock and melodic pop-rock. Of their singles, *Grab On* is non-album.

Fennelly later moved to England and released two solo albums: *Lane Changer* with Rod Argent (Epic KE 32703) 1974 and *Strangers Bed* (Mercury SRM 1-1043) 1975. Felix Falcon became a session musician.

Compilation appearances have included *Go Back* on *Elektrock The Sixties* (4-LP) and it is this **Nazz**-like slice of power-pop that the band is best remembered for. (SR/VJ/MW)

The Crabs (TX)

Personnel:	JERRY DeJONG	ld gtr	A
	ROBBIE LEFF	rhythm gtr, vcls	A
	ED RUDNICK III	bs	A
	ALEC SMITH	drms	A

45: Chase Yourself/Bye Bye My Little Girl (Universal 30495) 1967

Formed in 1966 by childhood friends Alec Smith and Robbie Leff, **The Crabs** were managed by prominent Houston agent and big-band leader, Buddy Brock, who produced their only record, *Chase Yourself/Bye Bye My Little Girl* on Brock's own Universal label. Both songs were written by Leff.

Chase Yourself met with no success on Houston radio (many thought that the flip side should've been the topside) but it did chart in Beaumont, Texas and Lake Charles, Louisiana where **The Crabs** also made their one and only TV appearance on a local morning show. There they lip-synched their single and promoted that night's appearance at the opening of a Lake Charles nightclub, The Cave. One embarrassing moment of the live TV show: Someone in the booth mistakenly played the opening 20 seconds of the single at 33rpm... no doubt the longest 20 seconds in the brief career of **The Crabs**.

Typical songs from the group's set list included those of the Yardbirds, The Beatles, Gerry and The Pacemakers, **Johnny Rivers**, **Sam The Sham and The Pharaohs**, **Paul Revere and The Raiders**, Wilson Pickett and **Roy Head** and The Traits.

After playing steadily for almost two years the group broke up when drummer Smith went off to college in El Paso and Leff moved to Los Angeles to pursue songwriting. Although Leff's music never enjoyed great success, his songs were recorded by a diverse group of artists including Nancy Sinatra, **Johnny Winter** and **Alice Cooper**.

Leff moved back to Houston in 1982 where he currently performs in the sixties music duet, Speedy Mancini with singer/drummer Dale Marks. Alec Smith is married with two grown children and is in the insurance business. Jerry DeJong was last heard of teaching guitar and Ed Rudnick's whereabouts are currently unknown.

Compilation appearances include: *Chase Yourself* on *Highs In The Mid-Sixties, Vol. 12* (LP) and *Acid Visions - The Complete Collection, Vol. 1* (3-CD); and *Bye Bye My Little Girl* on *Psychedelic States: Texas Vol. 1* (CD). (VJ)

Crack (?)

ALBUM: 1 DAY OF DOOM (Tiger Lily TL-14048) 1976 R2

NB: (1) reissued on CD (Radioactive RRCD083) 2004.

This is a mainstream seventies rock and hard-rock album with progressive elements (plenty of keyboards and flute). There are a few Christian lyrics, creative arrangements and the musicianship is sound. (VJ)

The Crackerjack Society (?PA/?NY)

45: Walk In The Sky/
Listen To This Side (PS) (Columbia 4-44434) 1968

Wrapped in a baroque art sleeve, this is most likely a Philadelphia or New York studio creation. *Walk In The Sky* is a **Turtles**-like cover of a Flower Pot Men song, arranged by Jimmy "Wiz" Wisner. Producers John Walsh and Murray Wecht also wrote the flip, an amazing instrumental where an oscillator (or similar electonic noise generator) impersonates a racing car climbing through countless gears - imagine **Silver Apples** doing a cover of **Chicago's** *Free Form Guitar* (on their first album) and you're halfway there. (MW)

Crack The Sky (MD)

Personnel incl:			
	JOEY D'AMICO	drms, backing vcls	A
	JIM GRIFFITHS	ld gtr, backing vcls	A
	JOE MACRE	bs, backing vcls	A
	JOHN PALUMBO	ld vcls, keyb'ds, gtr	A
	RICK WITKOWSKI	ld gtr, perc	A

ALBUMS: 1(A) CRACK THE SKY (Lifesong LS-6000) 1975
(up to 2( ) ANIMAL NOTES (Lifesong LS-6005) 1976
1977)

NB: (1) reissued on CD (Lifesong 7002) 2002. (2) reissued on CD (Paradise Musicwerks) 2000 with 1978's *Safety In Numbers*.

There's also a compilation CD, *Classic Crack* (Lifesong) 1980.

This prog-rock band formed in Baltimore in the early seventies and evolved out of an early seventies band called ArcAngel.

Their critically acclaimed first album was declared the "debut album of the year" by Rolling Stone magazine, promotion and distribution problems prevented its widespread success. All the tracks were penned by Palumbo. The album is a Beatles-inspired seventies pop and prog-rock delight.

Animal Notes, the band's second album, was originally written as a rock opera about the Royal Canadian Mounted Police. Like the band's debut release, it was critically acclaimed, but the high concept and lack of "radio singles" meant that sales were disappointing. Palumbo's lyrics are strong on tunes like *Wet Teenager*, *We Want Mine* (about haves and have-nots) and especially *Animal Skins* (about the masses manipulated by religious leaders then and now). *Maybe I Can* was a well arranged song with the introspective lyrics Palumbo was associated with.

Sadly, there was friction with the label and within the band about future musical direction and Palumbo left in 1977 to go solo. The remaining band members, with vocalist Gary Lee Chappell, released a third album *Safety In Numbers* in 1978, which some consider to be their best, and the live album *Live Sky* the same year. Following this, **Crack The Sky** disbanded, and *Classic Crack*, a hits compilation, was released by Lifesong in 1980. (VJ)

The Cradle (?)

Personnel incl: MURRAY WECHT A

45: What A Summer/It's The Wrong Time (Jubilee 5549) 1966

This forgotten group recorded the flower-power *What A Summer*. The flip is more up-tempo in a British Invasion style. This single was written and produced by Murray Wecht. (SR)

The Craftsmen (OH)

ALBUM: 1 WHAT CAN WE SAY? (Zap ZLP-C-3009) 1966 R2

A Hopedale, Ohio group **The Craftsmen** were somewhere between garage and **The Beach Boys**, with songs like *Kicks*, *Everyday I Have To Cry*, *Surfin' USA*, *Your Summer Dream* and *Then I Kissed Her*. Only around 100 copies were pressed and it came in an unusual envelope-style cover with printing on one side. (SR)

Mike Craig (AZ)

ALBUMS: 1 STUCK IN PHOENIX
(Melanie-Neighborhood Records MM SO 2048) 1972 R3
2 DAUGHTER OF THE MOON
(MM Records 33287) 197? R3

Craig came from Arizona. These are obscure private folk albums with a hippie feel. (VJ)

Joe Crane And His Hoodoo Rhythm Devils (CA)

Personnel:			
	JOE CRANE	vcls, gtr, keyb'ds	A
	DEXTER C. PLATES		A
	JOHN REWIND	gtr	A
	GLENN HAMBONE WALTERS		A

EP: 1( ) JOE CRANE AND HIS HOODOO RHYTHM DEVILS (PS)
(No label) 1970

This Bay Area blues-rock group was fronted by **Joe Crane**. Originating from Conroe, Texas, **Crane** was a pianist, guitarist, songwriter and singer who had previously played with Texas musicians like **Roy Head**, Huey Meaux and **Johnny Winter**. He moved from Texas to California in 1967, while he was in the Coast Guard and then became the only white member of the Buzzards, an Oakland bar band. In 1970, **Crane** met the producer Jack Leahy and organised the Rhythm Devils. After the release of their rare privately pressed 33rpm EP, their line-up changed and the group became known simply as the **Hoodoo Rhythm Devils**. (SR)

Crawdaddy (?)

45s: Shake A Hand/Moment Of Madness (Colossus 105) 1969
I Gotta Get To Know You/? (Colossus 144) 1970

This was another forgotten pop-rock group, produced by Jerry Ross. (SR)

Crazy Elephant (NY)

Personnel:			
	BOB AVERY	drms	A
	RONNIE BRETONE	bs	A
	KENNY COHEN	keyb'ds, sax, vcls	A
	HAL KING	vcls	A
	LARRY LAUFER	keyb'ds, vcls	A

ALBUM: 1( ) CRAZY ELEPHANT (Bell 6034) 1969

NB: (1) reissued on CD (Repertoire Records RES2333) 2006 with 14 bonus tracks including some of the recordings they did with Kevin Godley & Lol Crame from 10cc and rare 'B' sides.

			HCP
45s:	Gimmie Gimmie Good Lovin'/ Dark Part Of My Mind	(Sphere Sound 77005) 1968	-
	Gimmie Gimmie Good Lovin'/ Dark Part Of My Mind	(Bell 703) 1968	12
	Sunshine, Red Wine/Pam	(Bell 804) 1969	104
	Gimmie Some More/My Baby (Honey Pie)	(Bell 817) 1969	116
	There's A Better Day A-Comin' (Na Na Na Na)/ Space Buggy	(Bell 846) 1969	-
	Landrover/There Ain't No Umbopo	(Bell 875) 1970	-

This bubblegum outfit was originally put together in the studio by producers Jerry Kasenetz and Jeff Katz with Robert Spencer, formerly of The Cadillacs, on vocals. The above line-up is for the touring group that was formed later. They are best remembered for *Gimmie Gimmie Good Lovin'*, which had the pounding beat and immediate appeal that typified bubblegum music, but the flip is superb slice of U.S. psychedelia with a long organ introduction and haunting vocals. Also of note was the upbeat *Sunshine, Red Wine.*

Although the album includes a different stereo take of *Gimme Gimme Good Lovin'* from the single, the rest of the material is also different. The opening cut is a long version of *Respect*, featuring heavy organ and flute solos. Apparently the group that recorded the single was a studio creation but the band which recorded the album was formed by New York musicians, who'd earlier recorded as **Livin End**.

Kenny Cohen had started his musical career in Florida with **The Group**, a garage band based in Cocoa Beach.

Dark Part Of My Mind also appears to have been released as the flip to **Captain Groovy and His Bubblegum Army**'s sole single and can also be found on *Buzz Buzz Buzzzzzz Vol. 2* (CD). Another track, *In A Castle* has resurfaced on *Psychosis From The 13th Dimension* (CD) and *Space Buzzy* is on *Mindexpanders* (LP). (VJ/SR/MW/JLh)

Papa John Creach (CA)

Personnel:			
	JACK BONUS	sax	A
	DAVID BROWN	bs	A
	JACK CASADY	bs	AB
	JOHN CIPOLLINA	gtr	A
	JOEY COVINGTON	drms	A
	PAPA JOHN CREACH	electric violin, vcls	AB
	JERRY GARCIA	gtr	A
	PAUL KANTNER	gtr	A
	JORMA KAUKONEN	gtr	AB
	MIKE LIPSKIN	organ	A
	SKIP OLSEN	bs	A
	SAMMY PIAZZA	drms	AB
	DOUGLAS RAUCH		A
	CARLOS SANTANA	gtr	A
	PETE SEARS	bs	A
	GRACE SLICK	vcls	A
	ZULU	backing group	B

ALBUMS: 1(A) PAPA JOHN CREACH (Grunt FTR-1003) 1971
2(B) FILTHY (Grunt FTR-1009) 1972

45: The Janitor Drives A Cadillac/
Over The Rainbow (Grunt 65-0501) 1971

Born in 1917, **Papa John Creach** was a black violin player who joined Hot Tuna in 1970 and the **Jefferson Airplane** in 1971. His first album for Grunt (the **'Airplane** label) can interest the Bay Area fans because of the participation of the whole of **'Airplane**, plus **Jerry Garcia**, John Cipollina, Pete Sears, Carlos Santana...

Musically patchy, it contains some excellent tracks (*The Janitor Drives A Cadillac*, sung by Grace Slick and written by **Covington**; *Plunk A Little Funk*, *Everytime I Hear Your Name* and *String Jet Rock* with Casady, Kaukonen and Piazza in an electric formation). Alas, insipid covers of *Over The Rainbow* and *Danny Boy* reduce the global quality of this surprising album.

In 1972, **Papa John** created his own group, Zulu, and recorded his second album *Filthy* which is not as good, his main highlight being the Kaukonen composition *Walking The Tou-Tou.*

Creach later joined Jefferson Starship and kept on recording under his name during the seventies. He died in the early nineties. (SR)

Creation of Sunlight (CA)

Personnel:			
	RON CLARK		A
	CARL ESTRELLA		A
	JERRY GRIFFIN	keyb'ds, vcls	A
	BOB MORGAN		A
	STEVE MONTAGUE		A
	DON SAIN		A
	GARY YOUNG		A

ALBUM: 1(A) CREATION OF SUNLIGHT (Windi ST 1001-1002) 1968 R4

NB: (1) counterfeited on vinyl (Windi) 1990 and reissued on CD (Mystic 7) 1997, (Void VOID 28) 2002, again on CD with bonus tracks (Lion Music LION 605) 2005 and again on CD (El ACMEM54CD) 200?

45: David/The Fun Machine (Windi 1006) 1968

This very rare southern California pop-psych album with dual organ, fuzz and sunshine vibes sounds similar to **Strawberry Alarm Clock**. The songs are quite catchy and the album has long been popular with collectors. The band utilised pretty much every instrument around at the time. They were previously known as Sunlights Seven and recorded an unreleased, acetate-only album in Hollywood: *Sunstroke*, circa 1967. This early line-up's repertoire was largely comprised of early versions of songs re-recorded for the **Creation Of Sunlight** album. (VJ/SR/CF)

Creations (NC)

Personnel:			
	LLOYD BETTS	gtr	A
	BILL BROWN	organ	A
	GRADY BROWN	bs	A

CREATION OF SUNLIGHT

CREATION OF SUNLIGHT - Self Titled LP.

RAYMOND BROWN	drms	A
DAVID JONES	ld gtr	A
BOBBY PERRY	trumpet	A
BOBBY SUTTON	vcls	A

EP:	1(A)	TO WHOM IT MAY CONCERN	(Norton EP-101) 2001

The Norton EP comprises four previously unissued tracks 'recorded live in the bedroom' in 1966 by this teen combo from Elizabeth City, North Carolina. Unusually for the times, all the material is original and each clocks in at over three and a half minutes. Despite the lo-fi quality, they shine through on this homemade demo.

The Animals and Yardbirds appear to be the prime influences. *Better Watch Out* is a moody punker with Burdonesque vocals and a visceral guitar solo; *I'm Mad* has a great Yardbirds-style rave-up; *Soul And Feeling* (with "it's very own sound") is a bluesy slow-burner with a rockin' middle section; finally *To Whom It May Concern* is the band's roll-call number which provides the personnel above (strangely the leader and drummer Raymond Brown is omitted from the label's personnel list). Whatever, 35 years on they've made it! (MW)

Creation's Disciple (NY)

45:	Psychedelic Retraction/ I'll Remember (RED VINYL)	(Dawn 309) 1966

From South Bronx, New York their superb psych-punk effort *Psychedelic Retraction* can also be heard on *Psychedelic Unknowns, Vol. 4* (LP & CD), *Destination Frantic!* (LP & CD) and on *Ear-Piercing Punk* (CD); and there's also a previously unreleased track, *Strings Of Rhyme* on *Unissued Sixites Garage Band Acetates Volume 4* (CD). (VJ/MW)

Creatures Inc. (NY>DC)

Personnel incl:	ROCKY ISAAC	drms	A

45s:		Letters Of Love/All About Love	(Oxon Hill 1001) 1965
	α	Stop Your Sobbing/Letters Of Love	(Jet Set 1004) 1966

NB: α shown as by The Creatures.

Originally from Rome, New York they relocated to Washington D.C. and picked up a couple of new members from Georgetown outfit The Tejuns en route. *Letters Of Love*, rather a nice harmony pop effort in the Zombies mould, can also be heard on *Highs In The Mid-Sixties, Vol. 22* (LP) and *Fuzz, Flaykes, And Shakes, Vol. 5* (LP & CD).

Rocky Isaac went on to play and record with **The Fallen Angels** and **The Cherry People**. (VJ/MW/BE)

CREEDENCE CLEARWATER REVIVAL

CREEDENCE CLEARWATER REVIVAL - Self Titled LP.

Creedence Clearwater Revival (CA)

Personnel:	DOUG CLIFFORD	drms	AB
	STU COOK	bs	AB
	JOHN FOGERTY	vcl, ld gtr	AB
	TOM FOGERTY	gtr, vcls	A

				HCP
ALBUMS: (up to 1977)	1(A)	CREEDENCE CLEARWATER REVIVAL	(Fantasy F-8382) 1968	52
	2(A)	BAYOU COUNTRY	(Fantasy F-8387) 1969	8
	3(A)	GREEN RIVER	(Fantasy F-8393) 1969	1
	4(A)	WILLY AND THE POOR BOYS	(Fantasy F-8397) 1969	3
	5(A)	COSMO'S FACTORY	(Fantasy F-8402) 1970	1
	6(A)	PENDULUM	(Fantasy F-8410) 1970	5
	7(B)	MARDI GRAS	(Fantasy F-9404) 1972	12
	8(-)	CREEDENCE GOLD	(Fantasy F-9418) 1972	15
	9(-)	MORE CREEDENCE GOLD	(Fantasy F-9430) 1973	61
	10(B)	LIVE IN EUROPE	(Fantasy CCR1) 1974	143
	11(-)	CHRONICLE (THE 20 GREATEST HITS)	(Fantasy CCR 2) 1976	100

NB: All these albums have also been released in Germany, England, Italy, France and Holland. Several reissues exist on vinyl and CD. (1) reissued on CD (Fantasy CDFE 501) 1986 and also on vinyl (Akarma AK025) 2002. (2) reissued on CD (Fantasy CDFE 502) and again on CD (Fantasy FCD24 8387) 2000 presented as a digipak. (3) reissued on CD (Fantasy CDFE 503) 1986 and again on CD (Fantasy FCD83872) 2005 presented as a digipak. (4) reissued on CD (Fantasy CDFE 504) 1986 and again on CD (Fantasy FCD24 8397) 2002 presented as a digipak. (5) reissued on CD (Fantasy CDFE 505) 1986 and again on CD (Fantasy FCD24 8402) 2002 presented as a digipak. (6) reissued on CD (Fantasy CDFE CDFE 512) 1989 and again on CD (Fantasy FCD24 8410) 2004 presented as a digipak. (8) reissued on CD (Fantasy CDFE 515) 1990. (10) reissued on CD (Fantasy CDFE CDFE 514) 1990. *40th Anniversary Editions* (7-CD box set) (Fantasy/Concord 0888072315716) 2009 contains their first seven albums each with bonus tracks.

Countless compilations have also been released, without any rarities. *The 10-CD Collection* (Fantasy FCDCCR 10) 1992 collects 94 of their tracks. *At The Movies* (CD) (Fantasy FCD 4539) 1999 compiles all their material that has been used in films. *Bad Moon Rising - The Best Of* (CD) (Ace CDFE 500) is all its title suggests. *Chronicle* (CD) (Fantasy CDCCR 2) was the first of their definitive collections. It was followed by *Chronicle Vol. 2* (CD) (Fantasy CDCCR 3). *Concert* (Fantasy CDFE 511) was their first 'in concert' album.

			HCP
45s:	Suzy Q, pt. 1/Suzy Q, pt. 2	(Fantasy 616) 1968	11
	I Put A Spell On You/Walk On The Water	(Fantasy 617) 1968	58
	Proud Mary/Born On The Bayou	(Fantasy 619) 1969	2
	Bad Moon Rising/Lodi	(Fantasy 622) 1969	2/52
	Green River/Commotion	(Fantasy 625) 1969	2/30
	Down On The Corner/Fortunate Son	(Fantasy 634) 1969	3/14
	Travelin' Band/Who'll Stop The Rain	(Fantasy 637) 1970	2
	Up Around The Bend/ Run Trough The Jungle	(Fantasy 641) 1970	4

FANTASY 8393

CREEDENCE CLEARWATER REVIVAL - Green River LP.

Lookin' Out At My Back Door/ Long As I Can See The Light	(Fantasy 645) 1970 2
Have You Ever Seen The Rain/ Hey Tonight	(Fantasy 655) 1971 8
Sweet Hitch Hiker/Door To Door	(Fantasy 665) 1971 6
Someday Never Comes/ Tearin' Up The Country	(Fantasy 676) 1972 25

NB: All these singles are LP tracks and have also been released by Bellaphon in Germany with picture sleeves, by America and Fantasy in France with picture sleeves, by Fantasy in Italy with picture sleeves and by Liberty in the U.K.. Two other singles: *Bootleg/Good Golly Miss Molly* (America 17010) 1968 and *Molina/Sailor's Lament* (Fantasy 17038) 1971, were also issued in France.

When they renamed themselves with this strange name, the former **Golliwogs** were wishing to make a new start, relying on their roots: raw blues-tinged sounds from Memphis and New Orleans. Their first single, a good cover of Dale Hawkins' *Suzy Q* reached No. 11 in the charts in October 1968. The debut album was greeted with much critical approval and sold surprisingly well, reaching No. 52 in the charts. The following albums established **Creedence** as a very popular act. The prolific songwriting skills of John Fogerty helped the group to release six albums in three years and most of the songs were a powerful mix of blues, rockabilly, rock and R&B with clever lyrics, often expressing the working-class sensibility (*Fortunate Son*, *Lodi*). They were probably the only San Francisco band whose public thought they were from Louisiana or Tennessee.

In February 1971, Tom Fogerty had quit the band to pursue a solo career. John gave in to the demands of the rhythm section for more artistic freedom and their final album, *Mardi Gras*, was an artistic disaster, the singing and songwriting abilities of Cook and **Clifford** being really limited.

When the group broke up, **Doug Clifford** recorded a solo album *Cosmo* (Fantasy 9411) 1972, which is better avoided. **Clifford** and Cook kept on working together, first with Doug Sahm (the excellent *Groover's Paradise* was produced by **Clifford**) then with the Don Harrison Band and Russell DaShiell. Stu Cook then worked with Roky Erickson (he produced *The Evil One*) and later formed Southern Pacific, a successful country-rock act with other San Francisco veterans (John McFee, Keith Knudsen).

In 1996, **Clifford** and Cook formed Creedence Clearwater Revisited and are still touring, mostly in northern Europe.

John Fogerty first created the Blue Ridge Rangers, a country/blues/hillbilly act whose album sold quite well (it was in fact Fogerty solo playing all the instruments!) and went "really" solo in 1973, recording some singles and an excellent *John Fogerty* in 1975. Being in a long-term procedure with Fantasy to get his royalties back, he stopped recording for 10 years and finally came back in 1985 with *Centerfield* which was very successful. He is still recording and touring. (SR/VJ)

Creme Soda
STEREO
Trinity CST-11 LA

CREME SODA - Tricky Zingers (Orig) LP.

Creme Soda (WI)

Personnel:	ART HICKS	drms, vcls	A
	DON JUNTUNEN	ld gtr, bs	A
	BILL TANON	gtr, bs, harp, mandolin, perc, vcls	A
	JIM WILSON	bs, keyb'ds, perc, vcls	A

ALBUM: 1(A) TRICKY ZINGERS (Trinity CST-11-LA) 1975 R2

NB: (1) original pressing has photo of group on cover and had 12 tracks. (1) reissued on vinyl (Trinity CST-12-LP) 1977. This pressing has a black & white 'title' cover and includes only nine tracks, omitting *Numero Uno*, *The Beat Song* and *Daydreamin'*. (1) counterfeited on vinyl (No label) 198? in a limited edition of 385 copies. (1) counterfeited again on gold vinyl (Trinity) 199?. (1) reissued on CD (Cosmic Mind) 1993. (1) reissued on CD (Radioactive Records RRCD121) 200?

45s:	Keep It Heavy/And That Is That	(Trinity 112) 1975
	Keep It Heavy/And That Is That	(Trinity 45121) 1975
	(I'm) Chewin' Gum/Roses All Around	(Trinity 45122) 1975

Crème Soda hailed from Milwaukee, Wisconsin where they first started playing together in 1972. Both singles are from their album, which contains quite a range of styles. Melodic soft-rock predominates as evidenced by *Give It Up*, *Tonight*, *Deep In A Dream*, *Keep It Heavy* and *Daydreamin'*; but there's also a couple of weirder more psychedelic tracks in the early Pink Floyd mould - *Numero Uno* and *The Beat Song*; some rockabilly/punk *(I'm) Chewin' Gum* and *When The Sun Shines* and a bit of punk/blues on *That Is That*. Overall, it's worth investigating. Don Juntunen, incidentally, later played with Oklahoma.

There were rumours of another album entitled *Live Zingers*, but this is now known not to exist.

Compilation appearances have included: *Tonight* and *Keep It Heavy* on *Endless Journey - Phase Two* (LP); and *Tonight* on *Endless Journey - Phase I & II* (2-CD). (VJ/CF)

The Crescent Six (NJ)

45: Nightmare/And Then (Rust 5102) 1965

New Jersey was home to this mystery outfit. *And Then*, composed by Gregory Ferrara, is an accomplished Zombies-inspired beat-ballad with nimble guitar runs, slick time changes, and ethereal backing vocals. Despite predating the psychedelic scene, it does not sound out of place on *A Heavy Dose Of Lyte Psych* (CD). (MW)

The Crimson Bridge (?)

ALBUM: 1 THE CRIMSON BRIDGE (Myrrh MST-6503) 197?

TRICKY ZINGERS
CREME SODA
CST 12-LP
STEREO

CREME SODA - Tricky Zingers (1977 reissue) LP.

Described on the back cover as "rock-jazz-latin-progressive-blues-acid-folk sounds", this album contains lots of lead guitar (but also some horns) and may interest some curious readers. Side one has five originals: - *Better Times*, *Comin'*, *He's Alive*, *Easy Ways*, and *Birthright*. Side two is a side long *Suite* broken into three movements *Searching In Reality*, *Experience* and *Beginning Of Joy*.

Myrrh was a Christian rock/folk label. (SR)

Gary Criss and His Crystals (NJ)

Personnel incl:	GARY CRISS	A

ALBUM:	1(A)	LIVE	(EB) 1965 SC?

From New Jersey, a frat-rock/white R&B group with sax, performing covers of *Mickeys Monkey*, *On Broadway*, *Let The Good Times Roll*, *What Now My Love*... Another example of a "live" performance recorded in the studio with fake applause.

Gary Criss also recorded a single for Diamond and may also have recorded singles for Stateside and Strand in the late fifties/early sixties. A French EP, *Welcome To My Heart* also exists. He was later drummer for **The Glass Bottle**. (SR/JosephVaccarino)

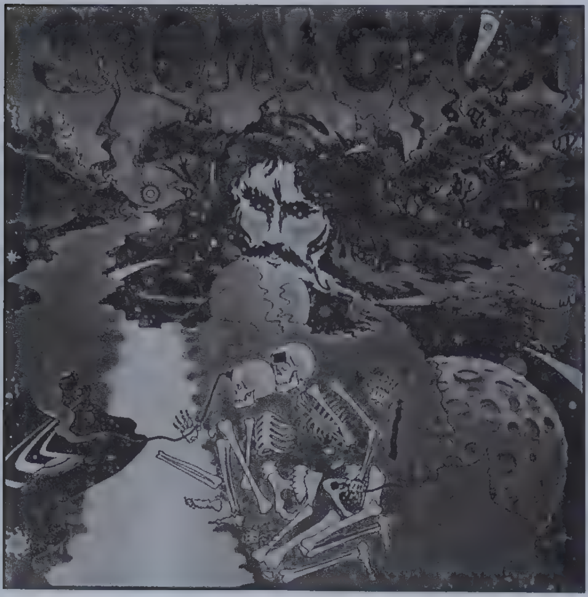
The Critters (NJ)

Personnel:	DON CICCONE	rhythm gtr, vcls	A
	CHRIS DARWAY	keyb'ds, autoharp, vcls	AB
	JACK DECKER	drms	AB
	KENNY GORKA	bs, vcls	ABC
	BOB PODSTAWSKI	sax, vcls	A
	JIM RYAN	gtr, vcls	ABC
	BOB SPINELLA	keyb'ds	C
	PAUL GLANZ	gtr	C
	JEFF PELOSI	drms	C
	AL MILLER	keyb'ds	

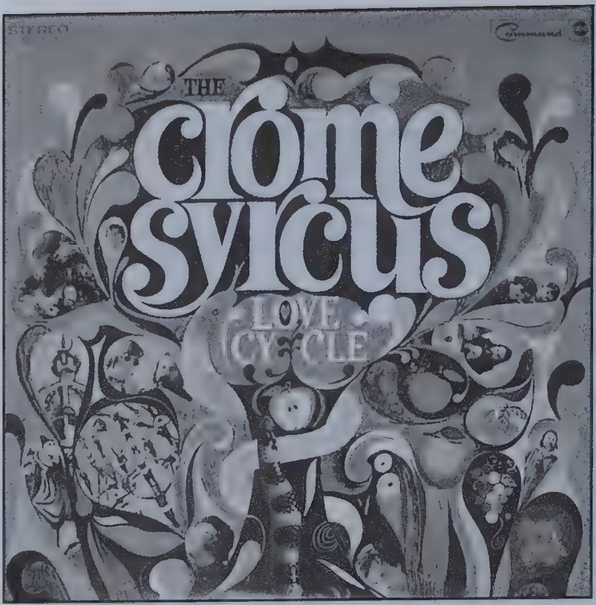
				HCP
ALBUMS:	1(A)	YOUNGER GIRL (mono/stereo)	(Kapp KL-1485/KS-3485) Aug. 1966	147
	2(B)	TOUCH AND GO WITH THE CRITTERS	(Project 3 PR 4001 SD) 1968	-
	3(C)	THE CRITTERS	(Project 3 PR 4002 SD) 1969	-

NB: (1) reissued on CD (MUCE-22012) 1997.

There's also a vinyl compilation, *The Critters - New York Bound, The Best Of* 1988.



CROMAGNON - Self Titled LP.



THE CROME SYRCUS - Love Cycle LP.

			HCP
45s:	Georgianna/I'm Gonna Give	(Musicor MU-1044) 1964	-
	I'm Telling Everyone/No One But You	(Prancer PR-6001) 1965	-
	Children And Flowers/He'll Make You Cry	(Kapp 727) 1965	-
	Younger Girl/Gone For A While	(Kapp 752) 1966	42
	Mr Dieingly Sad/It Just Won't Be That Way	(Kapp 769) 1966	17
	Bad Misunderstanding/Forever Or No More	(Kapp 793) 1966	55
	Marryin' Kind Of Love/New York Bound	(Kapp 805) 1967	111
	Don't Let The Rain Fall Down On Me/ Walk Like A Man Again	(Kapp 838) 1967	39
	Little Girl/Dancing In The Streets	(Kapp 858) 1967	113
	Good Morning Sunshine/ A Moment Of Being With You	(Project 3 1326) 1967	-
	Touch'n'Go/Younger Generation	(Project 3 1332) 1968	-
	Cool Sunday Morning/ Lisa But Not The Same	(Project 3 1349) 1968	-
	I Just Want To Sit Right Here And Look At You/ She Said She Loved Him	(Project 3 1363) 1969	-

NB: There are also two French EPs with PS from 1966 (Vogue Kapp KEV 13028 / 13031 respectively).

This New Jersey flower-power pop quintet first attracted attention when they recorded *Younger Girl*, a **John Sebastian** song from the first **Lovin' Spoonful** album. The single gave them the first of their four U.S. Top 100 hits and their first album was a delightful summery disc.

Originally called The Vibra-Tones, when they signed up to Kama Sutra Records, they were forced to record covers although the band had a large amount of original material ready. After recording the Jackie DeShannon song *Children And Flowers* for their first Kama Sutra single, the band wanted the **Don Ciccone** original, *Mr Dieingly Sad* for their second but when the label insisted on *Younger Girl*, four of the members went on strike rather than record the song. Subsequently, only Don and Kenny appeared on the single.

The record company then relented and *Mr Dieingly Sad* became their biggest hit. Soon after Don and Bob left to join the Air Force and a few months later, Jack Decker was drafted. Chris Darway then left to return to college and Jimmy Ryan and Kenny Gorka were left to carry the name with some hired musicians.

In late 1967 they signed to Enoch Light's Project 3 label, whose interest lay in making interesting use of cutting edge recording technology rather than music per se. They were subsequently featured on Light's "Popular Science" series of stereo/quad test albums.

Jim Ryan later worked with Carly Simon and Gunhill Road, Bob Spinella went on to **Steeplechase**, an altogether heavier outfit whose album, *Lady Bright* is quite collectable. Kenny Gorka later became the manager of The Bitter End in New York City; **Don Ciccone** went off to write songs (for the Innocence) and later joined The Four Seasons, whilst Chris Darway became "Inventor in Residence" at Princeton University.

Their most successful single, *Mr Dieingly Sad* can also be heard on *Nuggets, Vol. 11: Pop Part Four* (LP), whilst you can find the earlier *No One But You* on *Destination Frantic!* (CD); and *Don't Let The Rain...* on *Every Groovy Day* (LP). (MW/JFr/VJ/LP/SR/DG)

Cromagnon (CT)

Personnel:	BRIAN ELLIOT	A
	AUSTIN GRASMERE	A

ALBUM: 1(A) CROMAGNON (ESP 2001) 1969

NB: (1) reissued on CD by ESP as *Cave Rock*. (1) reissued on vinyl (Get Back GET1023) 1998 and also on CD (Esp ESP 2001) 2009. (1) subsequently reissued again on CD (ZYZ) 199? and (Caliber) 199? (1) reissued on vinyl (Jackpot JPR 7106) 2010. (1) reissued on CD (ESP-Disk ESP 2001) 2010.

This duo came from Connecticut. Their album was weird, full of sound effects, tribal chanting and improvised music. Originals are still possible to obtain relatively cheaply, although the album has also been reissued on CD. *Caledonia* was also included on an ESP sampler. It previews the rage/angst music represented well by Ministry in the late eighties. (VJ)

The Crome Syrcus (WA>CA)

Personnel:	JOHN GARBORIT	ld gtr	A
	LEE GRAHAM	vcls, bs, flte	A
	ROD PILLOUD	drms	A
	DICK POWELL	mouth harp, keyb'ds	A
	TED SHREFFLER	keyb'ds	A
	JIM PLANO	drms	

ALBUM: 1(A) LOVE CYCLE (Command RS-925-SD) 1968 SC

NB: (1) was issued in a gatefold sleeve. (1) has been counterfeited on vinyl. (1) reissued on CD (Tone Arm TA 0008) 2009 in a digipack.

45s:	α	White Korte Feather/Blue Morning	(Merrilyn 5303) 1967
		Lord In Black/Long Hard Road	(Piccadilly 256) 1968
		Take It Like A Man/Crystals	(Command 4111) 1968
		Take It Like A Man/Cover Up	(Command 4111) 1968
		Lord In Black/Elevator Operator	(Jerden 921) 1969

NB: α shown as by Crome Cyrcus.

Originally from Seattle **The Crome Syrcus** relocated to San Francisco. The title track of their album, a 17-minute composition, commences with religious chanting superimposed upon electric organ, which later gives way to an extended psychedelic suite. *Crystals* on side one is notable for some fine flutework, and the preceding track, *You Made A Change In Me* is a soothing gentle number. The Command single was taken from the album. They won a songwriting award in the Bay Area in 1969.

THE CROME SYRCUS.

DAVID CROSBY - If I Could Only Remember My Name LP.

The band got together again in 2000 and were a thrilling addition to the line-up of the three-day Terrastock 4 festival at Seattle's Showbox in November.

Compilation appearances have included: *Lord In Black* on *Psychedelic Unknowns, Vol. 3* (LP & CD) and *Filling The Gap* (4-LP box); *Elevator Operator* on *History Of Northwest Rock, Vol. 6* (cassette); *Elevator Operator* and *Long Hard Road* on *The History Of Northwest Rock, Vol. 3* (CD); *Crystals* on *Psychedelic Archive Vol. 6* (double cassette box); and there's also a live cut from April 1968 *Weather Report* on *Ptolematic Terrascope 17* (EP). (VJ/MW)

David Crosby (CA)

ALBUM: 1 IF I COULD ONLY REMEMBER MY NAME
(Atlantic SD 7203) 1970

NB: (1) also released in the U.K. (Atlantic 2401 005) 1971, France, and Germany. (1) reissued on CD (Atlantic 7203-2) 1990. (1) reissued on CD (Rhino R2 73204) 2006.

Recorded shortly after the death of his girlfriend, Christine Gail Hinton, the first solo album by **David Crosby** contains some decent tracks but will not appeal to everyone, and many will find it boring. Its main interest today is probably the stellar backing group: four members of the **Dead** (**Garcia**, Lesh, **Hart** and Kreutzmann), two from **Santana** (Shrieve and Rolie), four from the **'Airplane** (Grace Slick, Kantner, Casady, Kaukonen), one from **Quicksilver** (Freiberg), plus Graham Nash, Neil Young, Joni Mitchell and Laura Allen.

The music is very laid-back and as one may expect, given the personnel, contains some good guitar parts. The material was penned by **Crosby** with some help from Young, Nash, **Garcia**, Lesh and Shrieve. The strangest track is an accapella version of the French traditional *Orleans, Beaugency*.

The album was engineered by Stephen Barncard, who also worked with **Chet Nichols** and went on to form **Oasis** (the US one!). **David Crosby** worked throughout the seventies and eighties with Graham Nash and occasionally Steve Stills and Neil Young. He also spent various periods in jail. After some severe health problems, he is now intensively touring and recording, solo or with his two groups, CPR and the reformed CSN&Y.

David Crosby was of course one of **The Byrds**. Two cuts from his days with the Les Baxter Singers; *Willie Gene* and *Come Back Baby* have been compiled on Early L.A. (LP). (SR)

Crow (IL>MN)

Personnel:	DENNY CRASWELL	drms	A
	KINK MIDDLEMIST	keyb'ds	A
	DAVE WAGNER	vcls	A
	DICK WEIGAND	gtr	A
	LARRY WEIGAND	bs	A

				HCP
ALBUMS:	1(A)	CROW MUSIC	(Amaret AST 5002) 1969	69
	2(A)	CROW BY CROW	(Amaret AST 5006) 1970	181
	3(A)	MOSAIC	(Amaret AST 5009) 1971	-
	4(-)	THE BEST OF CROW	(Amaret ST 5012) 1972	-

NB: *On The Road* (Peak 15002) 1983 was released by Wagner from studio tapes the band recorded. *Colours By Crow* (Wah Wah Records LPS 13) is a limited edition (500 copies) compilation with an insert. *Evil Woman - The Best Of Crow* (Era 5002) 2004 is the latest compilation.

				HCP
45s:		Time To Make A Turn/Busy Day	(Amaret 106) 1972	106
		Evil Woman Don't Play Your Games With Me/ Gonna Leave A Mark	(Amaret 112) 1972	19
		Cottage Cheese/Bush Day	(Amaret 119) 1970	56
	α	Cottage Cheese/Slow Down	(Amaret 119) 1970	119
		Don't Try To Lay No Boogie Woogie/ Satisfied	(Amaret 125) 1970	52
		Watching Can Waste Up Time/Yellow Dawg	(Amaret 129) 1971	-
		Something In Your Blood/ Yellow Dawg	(Amaret 133) 1971	-
	β	Mobile Blue/Everything Has Got To Be Free	(Amaret 145) 1972	-
	β	If It Feels Good, Do It/Cado Queen	(Amaret 148) 1972	-

NB: α Alternate 'B' side. β shown as by David Wagner and Crow.

This rock/blues quintet evolved out of the Chicago-based **South 40** in the late sixties (only Denny Craswell who was in **Blackwood Apology**, was not a member of **South 40**). They later moved to Minneapolis and enjoyed some singles and album chart success between 1968-1970. *Best Of Crow* is a good overview of their work but is rather hard to find now. Wagner released a further album *On The Run* in 1983 which was comprised of studio tapes he made whilst with **Crow**. *Colours By Crow* is a limited edition compilation. Musically they were similar to Grand Funk and **Vanilla Fudge** (without the keyboards). *Evil Woman* was later recorded by Black Sabbath. (HMc/VJ)

Crowd + 1 (TX)

Personnel incl:	ED GRUNDY	bs
	DEAN PARKS	
	LEE PICKENS	gtr
	JIM RUTLEDGE	drms
	NICK TAYLOR	gtr

45s:	α	I Want You/Hey Girl	(Rebel 1003) 1965
		Mary Ann Regrets/ What'cha Trying To Do To Me	(Box B-6604) 1966
		Don't Hold Back/Try	(Capitol 2259) 1968
		Most Peculiar Things/Circles	(Capitol 2461) 1969
	β	Lock Your Doors, Lock Your Minds/ Take Your Time	(Bayou no #) c1969

NB: α shown as by Naturals, β shown as by Honest Truth.

This Fort Worth, Texas band had a lengthy lineage. Initially known as the Naturals, they put out one single in 1965 before becoming **Crowd + 1**, whose trio of singles are worth seeking out. They aren't so much garage as hard-edged pop and rock and *Don't Hold Back*, for example, doesn't hold back on use of the fuzz pedal.

A brief period as Honest Truth saw one single before they became **Bloodrock** and enjoyed a highly successful career in the seventies.

Meantime Dean Parks, writer of all the songs on the **Crowd + 1** singles, resurfaced on a single credited to Morning Rain - *Take Your Time/Most Peculiar* (Buddah BDA 247) in 1971. (MW)

Crucible (IN)

ALBUMS:	1	SHAGGY JOE - DON'T FORGET MY NAME	(Crucible) 1971 SC
	2	CRUCIBLE: RECORD TWO	(No label) 1972 R1

These two albums were recorded in Richmond, Indiana by students from Earlham College and consist of solo and band performances of folk material, including some traditional UK folk. Strictly speaking they are various artists' albums. The second album is reputedly the better of the two.

There are other albums in the Earlham series such as *Hoi' Polloi*, *Attention Span* and *Sequoiah Stream.* (VJ)

The Crucible(s)/Kiriae Crucible (WI)

Personnel:	ED ERICKSON	gtr	AB
	TOM FISHER	drms	A
	BRUCE HULL	bs	A
	GREG KIMMERLY	gtr	A
	TREBLE LYSENKO	gtr	A
	DAVID BROWNLEY	keyb'ds	B
	ROD BUTLER	bs	B
	JOHN ELLAND	vcls	B
	FRED ELWAKIL	drms	B

45s:	α	You Know I Do/Beware Of Birds	(Madtown MT-401) 1966
	β	The Salem Witch Trail/Complain	(Night Owl 6836) 1968

NB: α shown as by **The Crucibles**, β shown as by **Kiriae Crucible**.

This Madison, Wisconsin high school outfit was actually known as **The Crucible** but their debut single label erroneously credited them in the plural and shortened the title of the flip side, which was actually called *Beware Of Low Flying Birds.*

The original band split soon after and Erikson formed a new band, **Kiriae Crucible**. Again they were haunted by a label error where ..*Trial* was mis-spelt as "Trail". This track would reappear, correctly spelt, on the 1969 *Badger A Go Go* sampler (LP). It's fine pop-rock with echoes of **H.P. Lovecraft** in the vocal arrangements, and features trilling keyboards, some moog-like whoops and wah-wah.

Compilation appearances include: *You Know I Do* on *Shutdown '66* (LP), *Destination Frantic!* (LP & CD); *Beware Of Birds - Badger Beat Chronicles* (LP) and *Gravel Volume 3* (CD); and *The Salem Witch Trial* on *Badger A Go Go* (LP), *Brain Shadows II* (LP), *An Overdose Of Heavy Psych* (CD) and *The Cuca Records Story 2: Garagemental* (CD). (MW/GM)

The Crusade (AK)

45:	Psychedelic Woman/Fade Away	(Golden North 103) 1966

Psychedelic Woman, a guitar-driven garage-punker with snarling vocal, was the work of this group from Juneau, Alaska. The flip, *Fade Away*, is a slow number with catchy guitar and sound effects.

Compilation appearances include: *Psychedelic Woman* on *Scum Of The Earth, Vol. 1* (LP), *Scum Of The Earth, Vol. 2* (LP) and *Scum Of The Earth* (CD); *Psychedlic Woman* and *Fade Away* on *Incredible Sound Show Stories, Vol. 4* (LP); and *Fade Away* on *Wyld Sydes Volume 4* (CD). (VJ)

The Crusaders (CA)

ALBUM:	1	MAKE A JOYFUL NOISE WITH DRUMS AND GUITARS (mono/stereo)	(Tower T/ST 5048) 1966

The Crusaders was a five-piece gospel-rock group from L.A. With the addition of a female singer, they later became **Love Exchange**. They are obviously totally unconnected to the funk/jazz Crusaders.

One track from the album, *God Lives* later resurfaced on the compilation *Songs Of Faith And Inspiration* (CD); and *Little Drummer Boy* has re-emerged on *Resurrection - The Amplified Bible* (CD). (SR/DJ)

The Cryan' Shames (IL)

Personnel:			
	DENNIS CONROY	drms	ABC
	TOM DOODY (TOAD)	vcls	ABCD
	JIM FAIRS	ld gtr	ABC
	JIM PILSTER (J.C. HOOKE)	drms, tamb, vcls	ABCD
	DAVE PURPLE (GRAPE)	bs, keyb'ds	A
	GERRY STONE (STONEHENGE)	gtr	AB
	LENNY KERLEY	bs, vcls	BCD
	ISAAC GUILLORY	gtr, vcls	CD
	DAVE CARTER	ld gtr	D
	AL DAWSON	drms	D

				HCP
ALBUMS:	1(A)	SUGAR AND SPICE (mono)	(Columbia CL-2589) 1966	192
	2(C)	A SCRATCH IN THE SKY	(Columbia CP-2786) 1967	156
	3(D)	SYNTHESIS	(Columbia CP-9719) 1968	184

NB: (1) reissued with five additional tracks - the 'A' sides of their third - seventh 45s (Decal LIK 37) 1988. (1) reissued on CD (Sundazed SC 6186) 2002, with bonus tracks and a detailed booklet. (2) reissued on CD (Sundazed SC 6187) 2002, with bonus tracks and a detailed booklet. (2) reissued on CD (Sony Music 8084) 2003. (3) reissued on CD (Sundazed SC 6188) 2002, with bonus tracks and a detailed booklet.

There's also an 18-track compilation entitled *Sugar And Spice (A Collection)* (Columbia/Legacy CK 47905) 1992.

			HCP
45s:	Sugar And Spice/ Ben Franklin's Almanac	(Destination 624) 1966	49
	I Wanna Meet You/ We Could Be Happy	(Columbia 4-43836) 1966	85
	Mr. Unreliable/Georgia	(Columbia 4-44037) 1967	127
	It Could Be We Are In Love/ I Was Lonely When (PS)	(Columbia 4-44191) 1967	85
	Up On The Roof/Sailing Ship	(Columbia 4-44457) 1968	85
	Young Birds Fly/Sunshine Psalm	(Columbia 4-44545) 1968	99
	Greenberg, Glickstein, Charles, David Smith & Jones/ The Warm	(Columbia 4-44638) 1968	115
	First Train To California/ A Masters Fool	(Columbia 4-44759) 1969	-
	Rainmaker/Bits And Pieces	(Columbia 4-45027) 1969	-

Originally known as The Travelers, this Chicago-based act was clearly influenced by the British music invasion. Indeed it was their cover version of *Sugar And Spice*, which had given The Searchers a big U.K. hit back in 1963, which attracted the attention of Columbia, leading them to take over the distribution of their single. A latter cover of Lennon-McCartney's *You're Gonna Lose That Girl*, which was probably intended as the follow-up, got lost somewhere in their switch from Destination to Columbia and only got an airing much later when Happy Tiger included it on their *Early Chicago* (LP) compilation.

THE CRYAN' SHAMES - Sugar And Spice LP.

After signing to Columbia they concentrated on putting out their first album which had a considerable **Byrds** influence and some good original compositions, notably Jim Fair's *Ben Franklin's Almanac.* It also contained some well done cover versions of classics like, *Hey Joe*, *If I Needed Someone*, *We Gotta Get Out Of This Place*, *We'll Meet Again* and *She Don't Care About Time.* It peaked at No. 192 in the U.S. Album Charts.

Further singles followed: - another Jim Fair composition from their debut album, *I Wanna Meet You*, which became a minor hit, and *Georgia*, which was even less successful.

Gerry Stone was drafted and further line-up changes took place before they began work on a second album. The result was rather bland but a marked advance in terms of production and harmony. Commercially it was more successful than their first, climbing to No. 156. Meanwhile they enjoyed a minor single hit with *It Could Be We Are In Love* - one of their more inventive singles. Like the follow-up, *Up On The Roof*, it made the No. 85 spot.

Their third album *Synthesis* had strong material and lavish instrumentation but could only manage No 184 in the Album Charts. For this release Dave Carter had joined from the recently disbanded **Saturday's Children**.

In 1969, Carter, Kerley, and Dawson joined with members of **Aorta** to do an album of Navy public service spots under the moniker **Aorta/Cryin' Shames Ensemble**. The following year the band called it quits and Kerley formed **Possum River**.

Isaac Guillory gave it a go solo and moved to England where he recorded an album in the folky 'singer-songwriter' mould. In the nineties Jim Pilster, who got his nickname because he had a hook instead of a left hand, was still singing for a re-formed **The Cryan Shames**, for which Tom Doody also makes occasional appearances.

Compilation appearances have included: *Sugar And Spice* on *Nuggets - Original Artyfacts From The First Psychedelic Era 1965-1968* (2-LP), *Nuggets Box* (4-CD) and *Nuggets, Vol. 3: Pop* (LP); *Ben Franklin's Almanac* on *A Journey To Tyme, Vol. 2* (LP), *Pebbles Vol. 7: Chicago 2* (CD), *Garage Music For Psych Heads* (LP), *Destination Frantic!* (CD) and *2131 South Michigan Avenue* (2-CD); *Greenburg, Glickstein, Charles David Smith & Jones* on *The Psychedelic Voyage 2* (LP); the previously unreleased *You're Gonna Lose That Girl* on *Early Chicago* (LP); and a demo version of the same song on *2131 South Michigan Avenue* (2-CD). (VJ/MW/LP)

The Crystal Ball (?IL)

45:	Trans-Love Airways (Fat Angel)/ You're A Big Girl Now	(Smash S-2092) 1967

The Crystal Ball recorded a stoned psych one-off cover of Donovan, backed by a **Lovin' Spoonful** cover in a melodic pop vein. The single was produced by Roger Karshner (**Bhagavad Gita**, **National Gallery**), Richard Toops and Joel Corey (of the **Capes Of Good Hope**).

You can also find *Trans-Love Airways* on *Sixties Rebellion, Vol. 11: Hydrogen Atom* (LP & CD). (MW)

Crystal Chandelier (RI)

45s:	The Setting Of Despair/It's Only You	(United Artists 50284) 1968
	Suicidal Flowers/Land Of Love	(Cobblestone 730) 1969

This psychedelic punk outfit came from Providence, Rhode Island. *Suicidal Flowers* had a distinctively Eastern flavour and is well worth checking out. *Land Of Love* is an intensely moody 'psych' ballad with gorgeous Spanish guitar phrases thoughout.

Compilation appearances have included: *Suicidal Flowers* on *Pebbles, Vol. 3 - The Acid Gallery* (LP), *Pebbles, Vol. 3* (CD), *Pebbles, Vol. 2 (ESD)* (CD), *Pebbles Box* (5-LP), *Acid Dreams - The Complete Set* (3-LP), *Acid Dreams Epitaph* (CD), *Trash Box* (5-CD) and *Great Pebbles* (CD); and *The*

Setting Of Despair on *Punk Ballads Sampler* (LP), *Sixties Archive, Vol. 5* (CD), *Son Of The Gathering Of The Tribe* (LP) and *Acid and Flowers* (CD).

The *Suicidal Flowers* track later gave name to the psychedelic neo-folk-rock band **The Suicidal Flowers** from York in the UK. (VJ/MW/ELn)

Crystal Circus (CA)

Personnel?:			
	JACK BIELAN	keyb'ds	A
	NICK DUNMAN		A
	BOB FELDMAN	vcls	A
	KAUFMAN		A
	GREG MUNFORD	vcls, keyb'ds	A
	GARY "SOLO" SOLOMON	vcls, sax, clarinet, flute	A

ALBUM: 1(A?) THE CRYSTAL CIRCUS (All-American AA-5733) 1968 R4

NB: (1) test pressing with blank labels. (1) reissued on vinyl and CD as *"In Relation To Our Times"* (Akarma AK 134) 2001

45: In Relation/Merry Go Round (All-American 3333) 1967

NB: Shown as by Strawberry Sac.

The personnel above are as credited on the Akarma album but all may not be as it seems.... a reissue of an untitled 1968 album, allocated a catalog # of All-American AA-5733-LPD, that only made it to the test-pressing stage. One copy surfaced in 2000 with a price-tag of $1,500.

This group/project was in Bill Holmes' All-American stable of inter-twined groups from in and around the Santa Barbara, California area. Greg Munford had been with **Thee Sixpence** up to the point that they recorded the *Incense And Pepermints* (sic) single and became **The Strawberry Alarm Clock**. **Crystal Circus** would appear to have been his next venture. He was involved in other projects and a single released in 1967 by The Shapes Of Sound - *Lost Weekend/Twisted Conversation* (All-American 343) - is a likely candidate, given that *Twisted Conversation* turns up on the **Crystal Circus** album. Munford, Solomon and Bielan were certainly involved with another band on All-American, **The Indescribably Delicious**, and are credited on the **I.D.** album reissue - *Good Enough To Eat* (Akarma AK 046) 2000. Bob Feldman also pops up amongst the composer credits. HOWEVER you should refer to the **I.D.** entry to get the real facts behind the band, their "LP", and their experiences with Gary "Solo" Solomon and Bill Holmes.

One has to wonder why this album was not released, given the success of the **Strawberry Alarm Clock**. The vocal style and arrangements on the soft-centred pop-psych numbers (*In Relation, Merry Go Round, Circus And Zoo World*) are uncannily similar. There are trippy vibes and elegant baroque gestures (*Castles, Twisted Conversation*) counterbalanced by harder material that harks back to the sounds of **Thee Sixpence**: - strident garage-pop with blistering guitar (*Don't Say I Didn't Warn You*), Cream-like fuzz-grunge (*The Difference Between Us*), and brass-pop bombast (*Never Again*).

Whatever the real truth behind it, this reissue unearths a fine selection of '67-'68 confectionery and is recommended. (MW)

Crystal Garden (CA)

45: Flash/Peach Fuzz Forest (Baytown BT011/012) 1969

This San Leandro, California outfit was previously known as The Carnaby Five. They recorded a good psych single with an interesting lead guitar. Read all about them in Bruce Tahsler's book *'The San Francisco East Bay Scene'* (Teens n' Twenties Publications 2006).

Peach Fuzz Forest later resurfaced on *Turds On A Bum Ride, Vol. 3* (CD) and *Pebbles Vol. 11: Northern California* (CD). (SR/MW)

Crystal Haze (IL)

Personnel:			
	GREG BICKERS	vcls	A
	DAVE ELLIS	gtr	A
	BRIAN MINKS	keyb'ds	A
	BOB PRUST	bs	A
	MIKE STEVENS	drms	A

ALBUM: 1(A) CRYSTAL HAZE (No label ERK-5207) 1977 R3

NB: (1) was issued in a plain white cover with a paste-on slick.

This Decatur, Illinois quintet has produced an interesting album with hard-rock and some pleasant dreamy melodic rock with both acoustic and electric guitars in almost equal measure. (VJ)

Crystal Image (CA)

ALBUMS: 1 CRYSTAL IMAGE (w/insert) (Dream IRS-RT-6070) 1974 R2
2 II - ROCK AND ROLL (Dream) 1975 R1
3 SURE FEELIN' LOOSE (Dream 6257) 1975 R1

NB: (2) reissued on CD (Red Lounge Records) 2001 with bonus tracks.

Hailing from Lodi, California this band also recorded numerous singles between 1968-1982, as well as these three albums. Utilising both male and female singers, they played mostly cover versions across genres encompassing hard-rock, rockabilly and more funky rock. The production on all three albums is pretty basic and none of them is particularly good. By the time of *Sure Feelin' Loose* the band was a trio and this is the best played and funkiest of their albums, but it's nothing special at all. (VJ)

Crystal Palace (AZ)

45s: Valley Of Peace/Padded Walls (Eyelid EL-103) c1969
If You Ever Leave Me Baby, I'll Blow Up Your Farm/
? (Eyelid # Unkn) 197?

This sounds a rather amateurish psych-rock group from Phoenix, Arizona. Both songs on their first single feature the same riff. (SR/VJ/MW)

Crystal Rain (OH)

45s: Hey Ma Ma/Funeral At Dawn (Vangee 904100) 1969
You And Me/World On Fire (Dynamic Sound 91101) 1969

This band came from Painesville, Ohio. Their first single, *Hey Ma Ma* has quite a hypnotic quality, with well thought out fuzz, keyboard pulses and inventive drumming. Their follow up *You And Me*, is also a fine tripped-out, echo-soaked mind-blast. Check it out!

Compilation appearances have included: *Hey Ma Ma* and *You And Me* on *Sixties Rebellion, Vol. 11* (LP & CD); *Hey Ma Ma* on *A Lethal Dose Of Hard Psych* (CD); *You And Me* on *An Overdose Of Heavy Psych* (CD), *Turds On A Bum Ride, Vol. 2* (2-LP), *Turds On A Bum Ride Vol. 1 & 2* (2-CD), *Echoes In Time, Vol. 2* (LP) and *Echoes In Time Vol's 1 & 2* (CD); and *World On Fire* on *Turds On A Bum Ride Vol. 3* (CD). (MW/VJ)

Crystal Revelation (NY)

Personnel incl: JOHN O'BRIEN

45: Life/For Me (Fine FI-2709) 1970

John O'Brien had previously been in The Norsemen and Infinity Of Sound, neither of whom appear to have made it onto wax. This was his third Rochester, New York oufit and their sole 500-press single appeared in the spring of 1970. *Life* is a catchy up-tempo swinger, featured on *Project Blue Vol. 5* (LP) and *Diggin' For Gold Volume 9* (LP), and sounds closer to 1966 with its simple Chuck Berry style solo. *For Me* is a dreamy, drifting ballad with warbling keyboards. (MW)

Cucumber (?)

45: Don't Make Me Cry/Under (Cobblestone CB 715) 1968

This obscure outfit recorded just this one single. The flip is a heavy fuzz instrumental number, whilst the top-side, also composed by a Robert Esposito, is a heavy mid-tempo fuzzy thriller.

Compilation appearances include: *Under* on *Psychedelic Unknowns, Vol. 6* (LP & CD) and *Everything You Always Wanted To Know...* (CD); and *Don't Make Me Cry* and *Under* on *Turds On A Bum Ride Vol. 3* (CD). (VJ)

Culls (AR)

Personnel incl: MIKE ANDERS ("PractiCull") gtr
STEVE BALDWIN vcls
DUB ELROD ("EthiCull") bs
DAN KENNER ("RadiCull") ld gtr
JIM ORAHOOD drms

45: Midnight To Six Man/Walk On By (MY 2918) 1967

The *Midnight To Sixty-Six* (LP) compilation revisits the **Culls**' rather conservative cover of the Pretties' classic on their sole single. It has subsequently been compiled on *Psychedelic States: Arkansas Vol. 1* (CD) and *Trip In Tyme Vol. 1* (CD). Based in Little Rock, Arkansas, the MY label seems to have had a monopoly on the area's burgeoning mid-sixties scene and released fine singles by the likes of the **Dutch Masters**, Egyptians, **Romans** and **Spires Of Oxford**. (MW)

The Cult (NY)

45s: Fire And Flood/I Don't Know (20th Century Fox 621) 1965
Here I Stand/You Know, You Really
Hurt Me Girl (20th Century Fox 6636) 1966

This is a mystery outfit from Riverside, on Long Island New York. They released two moody pop-punk singles that are proving popular now with compilers: *Fire And Flood* is on *Every Groovy Day* (LP); *I Don't Know* is on *Leaving It All Behind* (LP); and *Here I Stand* can also be found on *Vile Vinyl, Vol. 1* (LP) and *Vile Vinyl* (CD). (VJ/MW/MM)

Curfew (?)

ALBUM: 1 LET THERE BE DARK; AND THERE WAS DARK
(United Artists UAS 6746) 1970 SC

45: Photogenic Jenny/
Wait For The Moment (United Artists 50651) 1970

CURFEW - Let There Be Dark; And There Was Dark LP.

This faceless outfit provides no credits or pictures on this minor-league U.A. album. However, they do produce the odd bit of vibrant heavy keyboard pop-rock with strong fuzzy guitar. *Photogenic Jenny* kicks off nicely in that vein, but the album quickly disappoints, slipping into insipid easy-pop. Whilst a couple of other tracks return to form - the Cream-inspired *Something Inside Of Me* for example, overall it's a patchy effort with no real identity.

Photogenic Jenny has been compiled on *Songs Of Faith And Inspiration* (CD). (MW)

Current Event (?)

ALBUMS: 1 HITS OF SIMON & GARFUNKEL
(Ambassador S98094) c1970
2 HITS OF THE BEATLES (Ambassador S98095) c1970
3 WHAT IS TRUTH? (Ambassador S98098) c1970
4 HITS OF THE ROLLING STONES
(Ambassador S98102) c1971

The Newark, New Jersey budget label put out anonymous collections of covers, under the name **Current Event** - reportedly just instrumental/muzak versions of other artists' hits. These albums were probably aired only in local department stores or hotel lobbies and likely won't be of interest to readers. (SR/MW)

Don Curry and The Instigators (TX)

Personnel incl: DON CURRY A

45: Bony Moronie Revisited/
A Million Years Or So (Texas Record Co 2086) 1968

Don Curry and The Instigators was a garage band out of Waco, Texas.

Bony Moronie Revisited can also be found on *Punk Classics, Vol. 4* (7"); *Straight From The Garage Vol. 4* (LP) and *Punk Classics* (CD). (VJ)

Dick Curtis (MI)

45: Funny Girl/It's Not The Same (Colortronics 5201/2) 1969

NB: The label name has also been seen listed as "Coralations".

A colourful character from Ann Arbor, Michigan, **Dick Curtis**' incredibly catchy *It's Not The Same*, featured on *Grains Of Time* (CD), sounds more like it was recorded circa 1965-6. (MW)

Jimmy Curtiss (NY)

Personnel: JIMMY CURTISS A
BILLY ELMIGER A
JOHN TRIVERS A
JAN WILLIAMS A
HOWIE WYETH A

ALBUM: 1(A) LIFE (Perception PLP-1) 1970

NB: (1) shown as by J.C.

45s: Not For You You're What's Happening Baby (Laurie 3312) 1965
The Girl From The Land Of 1000 Dances/
Let's Dance Close (Laurie 3315) 1965
α Psychedelic Situation/
Gone But Not Forgotten (Laurie 3383) 1967
β For What I Am/Johnny Get Your Gun (Perception P-2) 1970

NB: α also released in Germany (Ariola 19632). β features a non-LP track on the 'A' side.

Curtiss came from Bayside, Queens, New York City. He was involved in several different musical ventures between 1961 and 1973. Throughout he was a phenomenal songwriter. In the early days he sold songs to Bobby Darin and Ellie Greenwich. In 1963 he went into advertising but still continued writing in the evenings. He had records out on United Artists and Warner Brothers which aren't shown above because they fall outside the remit of this book. In 1967 he turned full-time to singing/songwriting forming an association with Ernie Maresca at Laurie Records. *Psychedelic Situation*, which really falls into the short-lived but successful bubblegum phenomenon, can also be heard on *Pebbles, Vol. 16* (LP), *Incredible Sound Show Stories, Vol. 4* (LP) and *Visions Of Rarities From The 60s and 70s* (CD). He met with more success as a songwriter, most notably writing *Child Of Clay*, a hit for Jimmie Rodgers.

He later formed his own Perception label, releasing an album on it, before going into TV and commercials in 1973. His solo album is quite interesting, with various styles covering folk and pop, with some string arrangements. Its best tracks include *You Can't Tell A Man By The Songs He Sings* for its wah-wah guitar and bass work, whilst *Lack O' Testicle Blues* is about a soldier ready to be sent to Vietnam but willing to burn his draft card. His backing group, on this, Elminger and Wyeth also released two albums as **Albert** in 1970/1.

His most interesting period was with Decca from 1967 to 1969 where he was a member of **The Hobbits**, who released one album of soft psychy sounds and another of folk plus a couple of singles. He also produced and wrote for **The Bag** who had an album and two singles of 'psychedelic soul' (sic).

Baubles, Vol. 1 features **The Hobbits** *'Down To Middle Earth.* (VJ/SR/MW/MMs)

Custer and The Survivors (CA)

45: I Saw Her Walking/Flapjacks (Vardan 202) 1965

NB: original release September, reappeared on Golden State 657 a couple of months later, and again on Ascot 2207 in January 1966. You have to admire their persistence.

The legend of Golden State Recorders in San Francisco has been revitalised of late, notably by Jud Cost and Alec Palao's excellent zine 'Cream Puff War' and their various collections on Big Beat's *Nuggets From The Golden State* series and Sundazed compilations.

Though most stuff was leased out to local and national labels, Leo De Gar Kulka's studio also had its own label which put out a few singles including efforts by Poor Souls, **Gold**, **Donnybrookes**, Astros, **Zorba and The Greeks**, Hyde St IV and Seventh Dawn.

Custer is sadly not one of the more memorable - solid pop with horns, backed by an instrumental. Still you will find *I Saw Her Walking* on *Up From The Grave* (CD). (MW)

Custer's Last Band (FL)

From Florida, this band appeared on the rare 1968 *Bee Jay Video Soundtrack* sampler (LP) (Tener 1014), with *To Love Somebody*. Their track was miscredited on the album as by 'Custer's Last Stand'. (SMR)

Customs Five (?)

Personnel incl: S. CARTER A

45: Let's Go In '69/Little Louie (Task 45-108) 1965

Let's Go In '69, a good teen punk effort, can also be heard on *Pebbles, Vol. 14* (LP) and *Teenage Shutdown, Vol. 11* (LP & CD). The flip, *Little Louie* also appears on *Ho-Dad Hootenanny* (LP). (VJ)

Cutty Sark (TX)

45s: Gloria/Cutty Sark Theme (Zuma 448) 196?
Dusty/The Night Of The Phantom (Zuma 652) 196?

This garage band was based in Fort Worth in Texas in the mid-sixties. They also recorded the **Larry and The Blue Notes**' song, *Night Of The Phantom* as **Zuma**. (VJ)

Cyclones (?PA)

45: She's No Good/Time For Me To Leave (Lee 5467) 1965

This obscure outfit is thought to have been based somewhere in Pennsylvania - St. Marys has been suggested. *She's No Good* is a strongly Stones - influenced garage punker. Two band members were later in **Next Generation**. They changed their name to New Generation and issued a further single, *It's Alright/I Told You Once* (Bomb 885-2) - in 1965.

Compilation appearances have included: *She's No Good* on *Back From The Grave, Vol. 4* (LP) and *Back From The Grave, Vol. 2* (CD); and *Time For Me To Leave* on *I Can Hear Raindrops* (LP). (VJ/MW)

Cykle (NC)

Personnel:	KEN ALLEN	ld vcls	A
	JEFF HARDIN	gtr, vcls	A
	GRADY POPE	bs, vcls	A
	JIMMY SOSSAMON	drms, keyb'ds	A
	RALPH STEPHENS	ld gtr, vcls	A
	RICKEY WILSON	organ, vcls	A

ALBUM: 1(A) CYKLE (Label 9-261) 1969 R4

NB: (1) has been bootlegged on vinyl (Label) 1988 and on CD (Flashback 005) 1994, and has also been reissued officially on CD (Gear Fab GF-106) 1997 with several bonus tracks, and on vinyl (Gear Fab LP-GF203) 199?.

45: If You Can/In Love My Friend (PS) (Label 101) 1969

NB: both tracks from the LP, some copies with PS.

This band was from the Lumberton area of North Carolina. Sossamon had earlier been in **The Young Ones**, who issued a single on the Super Cool label, and another on Mu Records (shown as by **Psychic Motion**). The other members of **Cykle** were known as The Glory Cykle (with Ken Allen on drums) before Sossamon joined, first as manager and sponsor, and then

CYKLE - Self Titled LP.

as drummer, freeing Allen to concentrate on lead vocal duties. This is the line-up that recorded the highly-rated album above in early 1969. All the material was written by Sossamon and pretty imaginative stuff it is too. Many collectors place the **Cykle** album in the Top 10 of American private press sixties records and there is plenty to recommend it. The first aspect is the recording - about the best sound you will ever hear on a private press from the era. It's so good, in fact, that even the reissues sound great despite the unavailability of the master tapes. The tracks range from engaging pop (*A Little Faith, In Love My Friend*) to intense fuzz-punk (*Walkout (Of My Mind), It's Her* and *Lesson To Learn*). The album plays like a compilation of great sixties single sides!

Gear Fab has reissued the album officially on CD, with many bonus tracks and this is highly recommended. Two of the best cuts - the epic *Walkout (Of My Mind)* and *It's Her* also feature on their top-drawer *Psychedelic Crown Jewels, Vol. 1* (2-LP & CD) compilation.

Other compilation appearances include: *Walkin' Through My Mind* on Gear Fab's *Psychedelic Sampler* (CD); *If You Can* on *Tobacco A-Go-Go, Vol. 1* (LP) and *Sixties Archive Vol. 8* (CD); *Lesson To Learn* and *Do My Thing* on *Endless Journey - Phase Three* (LP); and *Walkout (Of My Mind)* and *It's Her* on *Psychedelic Crown Jewels 1* (CD). (CF/VJ/MW)

Cynara (MA)

Personnel:	CAL HILL	bs	A
	LES LUMLEY	perc	A
	MICHAEL TSCHUDIN	keyb'ds	A
	JEFFREY WATSON	vcls, perc	A
	CHIP WHITE	drms	A

ALBUM: 1(A) CYNARA (Capitol ST-547) 1970 SC

45: Cynara/Stoned Is (Capitol 2974) 1970

Cynara is a keyboard dominated jazz-rock group that issued one album in 1970. It features exceptional keyboard playing from Michael Tschudin (ex-**Listening**) and fine expressive vocals from Jeffrey Watson. Almost every track features multi-tracked piano, organ, harpsichord and vibes, all played by Michael Tschudin. The album consists of five songs and one extended melodic jazz piece featuring veteran jazz drummer Elvin Jones. The songs are quite unusual, often with a Middle Eastern flavour. The multiple keyboards and percussion give them a sound not really comparable to anything else we've heard. The album was recorded in New York and produced by Ken Cooper. There isn't a weak track on this album. Recommended.

In the late seventies, Michael White went on to play with Tom Waits and Michael Tschudin with Tim Curry. (VJ/TA/SR/MW)

CYNARA - Self Titled LP.

RED RUBBER BALL
THE CYRKLE

THE CYRKLE - Red Rubber Ball LP.

The Cynics (TX)

Personnel:	PAUL CHRISTENSEN	gtr	AB
	SANDY GREGORSON	drms	AB
	RONNIE RAMBO	ld gtr	A
	BOB RODRIGUEZ	bs	A
	JOHN RODRIGUEZ	vcls	AB
	RILEY MORRIS	bs	B

45: You're A Better Man Than I/
Train Kept A Rollin' (Bear 001) 1966

This Fort Worth, Texas garage band formed at Paschal High School. Strongly influenced by the British invasion their sole single comprised two superb Yardbirds cover versions. In particular *Train Kept A Rollin'* includes lots of fuzztone and feedback. When Ronnie left the band and Bob Rodriguez was drafted to the marines another old Paschal High School mate Riley Morris came in on bass. The new line-up recorded *I'll Go*, which was written and engineered by 'T-Bone' Burnett. On the flip was a strange cover of Ray Davies' *Don't You Fret* which included lots of sound effects culminating in what was meant to be a nuclear explosion to mark the end of the band. The *I'll Go/Don't You Fret* single may have been released on Hue 375 in 1966 and an acetate does exist.

Compilation appearances have included: *You're A Better Man Than I* and *Train Kept-A-Rollin'* on *Texas Punk Groups From The Sixties* (LP) and *Sixties Archive, Vol. 2* (CD); and *Train Kept A-Rollin'* on *Flashback, Vol. 5* (LP). *You're A Better Man Than I* and *Train Kept-A-Rollin* also feature on an unreleased acetate *Texas Psychedelic Punk, Vol. 11* and on *Fort Worth Teen Scene! Volume One* (CD), while *Volume Two* (CD) of that series includes *You're A Better Man Than I* and *I'll Go.* (VJ)

The Cyrkle (PA)

Personnel:	DON DANNEMANN (aka 'The Sheet Metal Prince')	vcls	AB
	TOM DAWES	gtr, sitar, harmonica, vcls	AB
	MARTY FRIED (aka 'Troy Honda')	perc, drms	AB
	EARL PICKENS	keyb'ds	A
	MICHAEL LOSEKAMP	keyb'ds	B

HCP

ALBUMS: 1(A) RED RUBBER BALL (mono/stereo)
(Columbia CL-2544/CS-9344) 1966 47
2(B) NEON (Columbia CS-9432) 1967 164
3( ) THE MINX (Soundtrack LP)
(Flying Dutchman/Amsterdam AMS 12007) 1970 - SC

NB: (1) reissued on CD (Sundazed SC 11108) 2001. (1) reissued on CD (Sony

NEON
THE CYRKLE

THE CYRKLE - Neon LP.

MHCP-683) 2005. (2) reissued on CD (Sundazed SC 11109) 2001. (3) reissued on vinyl 2000 and on CD (Sundazed SC 11106) 2003.

There's also a CD compilation, *Red Rubber Ball: A Collection* (Columbia/Legacy CK 47717) 1991.

EP:			
	1	TURN DOWN DAY	(Columbia) 1966

NB: (1) reissued on vinyl (Magic Records 3930077) 2004.

				HCP
45s:		Red Rubber Ball/Red Rubber Ball (Promo Issue on Red Vinyl)	(Columbia 43589) 1966	-
		Red Rubber Ball/ How Can I Leave Her (PS)	(Columbia 43589) 1966	2
		Turn-Down Day/ Big Little Woman (PS)	(Columbia 43729) 1966	16
		Please Don't Ever Leave Me/ Money To Burn	(Columbia 43871) 1966	59
	α	Camaro/SS 396 (flip by **Paul Revere and the Raiders**)	(Columbia Special Products 466) 1966	
		I Wish You Could Be Here/ The Visit (She Was Here) (PS)	(Columbia 43965) 1967	70
		We Had A Good Thing Goin'/ Two Rooms	(Columbia 44108) 1967	72
		Penny Arcade/The Words	(Columbia 44224) 1967	95
		Don't Cry, No Fears, No Tears Comin' Your Way/ Red Chair Fade Away (Mislabel, track is 'Turn Of..')	(Columbia 44366) 1967	-
		Don't Cry No Fears, No Tears Comin' Your Way/ Turn Of The Century	(Columbia 44366) 1967	112
		Reading Her Paper/Friends	(Columbia 44426) 1968	-
		Where Are You Going?/ Red Chair Fade Away	(Columbia 44490) 1968	-
		It's A Lovely Game, Louise/ Squeeze Game	(Film Score 1170) 1970	-

NB: α was "created exclusively for Chevrolet dealers".

Originally known as **The Rondells**, the group was formed at Lafayette College in Easton, Pennsylvania with Jim Maiella on drums. They were apparently spotted by Nat Weiss, who introduced them to Brian Epstein, who became their manager. When they changed their name to **The Cyrkle** - that name was suggested to Brian Epstein by John Lennon.

Their debut single for Columbia in 1966, *Red Rubber Ball* written by Paul Simon and Bruce Woodley (of The Seekers), was a U.S. hit. Follow-up *Turn-Down Day* also charted and the group was part of The Beatles 1966 U.S. tour. After this, Earl Pickens left the band to concentrate full-time on medical school and was replaced by Michael Losekamp on keyboards.

The interesting harmony-pop outfit was by now based in New York City and *Turn-Down Day* was a good example of their dabbling with Eastern raga/sitar sounds, as was the **Byrdsy** raga composition *The Words*. They enjoyed further minor hits including another Paul Simon and Bruce Woodley composition, *I Wish You Could Be Here* and a Neil Sedaka song *We Had A Good Thing Goin'*. They also achieved some commercial success with their albums which reached No's 47 and 164 respectively.

The *It's A Lovely Game, Louise* single coupled two tracks from the film 'The Minx', which are on the film soundtrack album issued on the Amsterdam label in 1970. The album features only **The Cyrkle**'s contributions (penned by Dawes and Dannemann) - dreamy or swingin' harmony-pop, mainly instrumentals with 'oooos' or 'ba-ba-bas', in a style similar to **The Association** or **Harpers Bizarre**. The film's almost-obligatory "opium-den" number, *Nicole*, is the stand-out track - a hypnotic four-minute sitar and flute number which builds into a screaming raga freakout.

Another collectable oddity from this group is a 5" cardboard interview single from Teen Scoop magazine. On this they reveal that *Red Rubber Ball* was originally written for The Seekers and never got past the demo stage.

After their demise, Dawes and Dannemann went on to make commercials, Fried became a lawyer and Losekamp went on to play with Green Lyte Sunday. However, later in 1981, Dannemann and his wife Eileen recorded *I Did It For You/Mother and Lover* (Mother GD 2), which Eileen had written as a tribute to John Lennon.

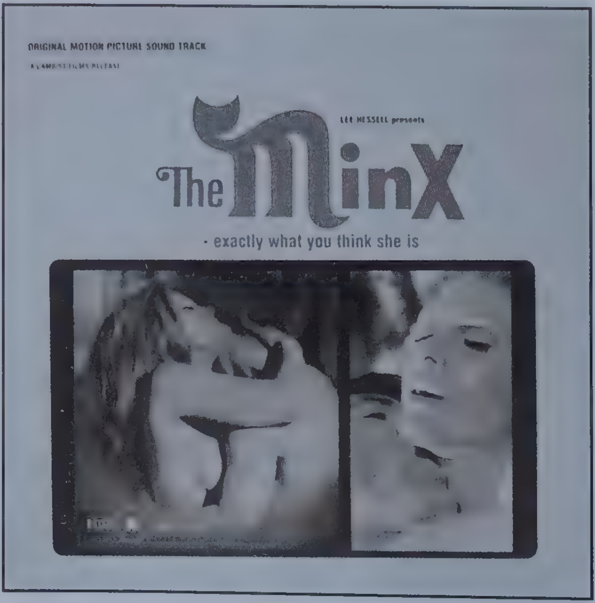
The Sundazed CD reissue of *The Minx* soundtrack album recounts the story behind the movie, which didn't gain a release until 1969. **The Cyrkle's** contributions were recorded as far back as mid-1967 and the CD adds eight bonus contemporary cuts including film versions, tracks from the film which never made the soundtrack album, and an instrumental version of *Kites* (best known as a hit for Simon Dupree & The Big Sound in the UK).

Compilation appearances have included: *Red Rubber Ball* and *Turn Down Day* on *Nuggets, Vol. 3: Pop* (LP); *The Words* on *Psychedelic Perceptions* (CD) and *Psychedelic Archives Vol. 6* (double cassette box); *Please Don't Ever Leave Me* and *We Had A Good Thing Goin'* on *Sixties Years, Vol. 2 - French 60's EP Collection* (CD); and *Red Rubber Ball* on *Even More Nuggets* (CD). (VJ/MW/EW)

Cyrkle Of Sound (TX)

45:	Lies/Lost Without You	(V.O.L. 133) 1967

This was a San Antonio, Texas band, and this single was issued on the label of Augie Meyers (**Sir Douglas Quintet**). *Lies* has been described as being garage-punk with snotty vocals, punchy guitar, and rhythmic horns, while the flip is more horn oriented. (SR)


ORIGINAL MOTION PICTURE SOUND TRACK
LEE HESSEL presents
The Minx
- exactly what you think she is

THE MINX Soundtrack LP featuring The Cyrkle.

DADDY LONGLEGS - Oakdown Farm LP.

Daddy Dewdrop (CA)

Personnel:			
	LARRY BROWN	drms	A
	TOM HENSLEY	keyb'ds	A
	BILL PERRY	bs	A
	STEVE RILLERA	gtr, vcls	A

ALBUM:	1(A)	DADDY DEWDROP	(Sunflower SNF-5006) 1971	SC

				HCP
45s:	α	Chick A Boom/ John Jacob Jingleheimer Smith	(Sunflower 105) 1971	9
	β	Fox Huntin'/ The March Of The White Corpuscles	(Sunflower 111) 1971	-
		Chantilly Lace/Migraine Headaches	(Sunflower 119) 1972	-

NB: α also issued in the UK (Stateside SS 2187). β also issued in the UK (Stateside SS 2192).

Produced by Dick Monda and Don Sciarrotta in Torrance, California **Daddy Dewdrop** included Tom Hensley (ex-leader of **Masters Of Deceit**) but was very probably more a studio project than a "real" group. Released on a short-lived subsidiary label of MGM, their album is musically diverse, with rock, psych, R&B and good-time music influences. The playing is quite tight, the lead singer has a powerful voice and the song titles are often intriguing or amusing: *March Of The White Corpuscles* (a good song and the only Hensley composition), *Migraine Headaches*, *Johnny Do It Faster*, *Abracadabra Alakazam* and *Fox Huntin (On The Week End)*. Overall the album, which rarely turns up, is pleasant but of minor interest. The songs were composed by Janice Lee Gwin, Monda or Sciarrotta with the help of Kenny Rogers (the funky *Diggin' On Mrs Jones*), Paul Robin or Leonard Reid.

One of their singles, *Chick A Boom* was featured in the 'Archies' cartoon show. An earlier single, co-produced by Dick Monda with Paul Robin and Vic Gargano, was credited to Daddy Dewdrop And The Sugar Plum Sassafrass Bubble Gum Band - *Here Come The Judge/Collection Of Hearts* (Indigo 4444) 1968.

Bill Perry and Larry Brown went on to play in **Gunhill Road**, while Hensley was a sought-after session musician. (SR/RNi)

Daddy Longlegs (NY>NM>UK)

Personnel:			
	MOE ARMSTRONG	vcls	A
	CLIFF CARRISON	drms	ABCD
	STEVE HAYTON	gtr, vcls	A C
	STEPHEN MILLER	piano	A
	KURT PALOMAKI	bs, clarinet, vcls	ABCD
	PETER ARNESEN	keyb'ds, vcls	BC
	GARY NORTON HOLDERMAN	gtr, vcls	B D
	IVAN CHANDLER	keyb'ds	C
	STEPHEN MILLER	keyb'ds	C
	PAUL MEASROCH	keyb'ds	D

ALBUMS:	1(A)	DADDY LONGLEGS	(Warner WS 3004) 1970	SC
	2(B)	OAKDOWN FARM	(Vertigo 6360038) 1971	R1
	3(C)	THREE MUSICIANS	(Polydor 2371261) 1972	
	4(D)	SHIFTING SANDS	(Polydor 2371323) 1972	

NB: (2) reissued on CD (Repertoire REP 4350-WP) 1993.

45:	High Again/ To The Rescue (Wet Patso)	(Warner Bros WB 3004) 1970

This band was backed by a rich guy from Chicago. They were brought together at the end of 1967. Kurt Palomaki was discovered playing bass at New York's Electric Circus. Cliff Carrison had played with Chicago Slim's Blues Band. The first lead guitarist, Steve Hayton, used to play Indian ragas for a San Francisco curry house. They first moved to upstate New York to get their sound together. When they failed to make it in New York, they moved to New Mexico, only to move to Britain by the end of 1969, hoping to secure a deal recording film soundtracks. They settled in a cottage in Hertfordshire, where they were joined by Moe Armstrong in the summer of 1970. He was involved in the recording of the first album and then moved back to New Mexico, where he ran a puppet show. Steve Hayton left the band by the end of 1970 and was replaced by Gary 'Norton' Holderman, who'd played with Bobby Vee and Roy Orbison, and had been on the verge of joining **Pacific Gas & Electric** when he got the call to join **Daddy Longlegs**. Right before the recording of their second album in January 1971, keyboards player Peter Arnesen also joined the band. For the final album, Carrison, Holderman and Palomaki brought in South African keyboards player Paul Measroch formerly of Abstract Truth. (LB)

Daddy Warbucks (?)

ALBUM:	1	I	(Tiger Lily TL-14007) 1976	R1

This obscure power pop album integrates synthesisers effectively into rock music and there are some tricky rhythms and time signatures too. The band members were previously in **Goodthunder** and later in L.A. Jets and 1994. (VJ)

Tommy Dae (CT)

ALBUM:	1	TOMMY DAE	(Hitt 7001) 1970

45s:		Destiny/I'm In Love	(M-Z 100) 196?
		Janie/It Was A Lie	(Goldisc G-12) 1963
	α	Twinkle Dello/ Please Don't Treat Me This Way	(Glo 5227) 196?
	β	You Made Me Cry/It Was A Lie	(Hitt 101/2) 1963
		Tampico Rage/Lost Horizon	(Hitt 591/2) 196?
	χ	Watch Out/When Teddy Finds Out	(Hitt 6401/2) 1964
	χ	I'll Be Coming Home/ It's Gonna Be Alright	(Hitt 6403/4) 1964
	δ	You've Got It Made/ Looking For A Summertime Girl	(Hitt 6601/2) 1966
	δ	Poor Man/ ?	(Hitt 6605/6) 1966
	η	Find A Little Happiness/Candy Heart	(Glo 5245) 1966
	ε	Itsy Bitsy Teenie Weenie Yellow Polka-Dot Bikini/ Summertime Girl	(Diamond D-226) 1967
	ε	Poor Boy / No Use In Hanging Around	(Hitt 6604/5) 1968
	ϕ	I Shall Walk/It Could Be So Nice	(Hitt 7002) 1970
	γ	Just As Long As You Are Mine/ It's Time We Got Together	(Hitt Prod 7201) 1972

NB: α shown as by Tom Dae Trio, β shown as by Tommy Dae's Tensionettes, χ shown as by Tommy Dae and The Tensionettes, δ shown as by High Tensions, η Tommy Dae solo single. ε shown as by Tom Dae and The High Tensions, ϕ shown as by Tom Dae Turned On, γ shown as by Tom Dae "Love 70". Another possibly related 45 was released as by **The Cirkyt**: - *Six Page Letter/That's The Way Life Is* (PS) (Jody 6703/4) 1967

From Rockville, Connecticut **Tom Dae** cut a large and varied selection of discs under numerous names. Aram Heller reveals in his New England bible, 'Till The Stroke Of Dawn', that Tommy's real name was Draus and that father Frank provided help and connections via his job at a big record label. Much of his material falls well outside the boundaries of our interest - the album is apparently in lounge mode - but he did dabble in garage and psych. *You Made Me Cry* is said to be a decent garage effort, *I Shall Walk* is a psychy phase-filled opus and is compiled on *A Lethal Dose Of Hard Psych* (CD), *Exploding Plastic Inevitable, Vol. II* and *Shadows Falling* (CD). The final single is in hard-rock mode.

Erik Lindgren notes in the *Lethal Dose* liners that the **Cirkyt** single is thought to be the High Tensions minus one member, though this remains unconfirmed. (MW/AH/ELn)

The Dagenites (MD)

Personnel:	JOHN BARDI	ld gtr	AB
	ROGER FALLIN	drms	AB
	BRUCE KENNETT	gtr	A
	GEOFF ROBINSON	bs	A
	JULIAN BARDI	bs	B
	JIMMY MUSGROVE	vcls	B
	JON ROWZIE	gtr	B

45s: I Don't Want To Try It Again/
Now That Summer's Gone (Pixie 204) 1965
I'm Gonna Slide/
Now That Summer's Gone (Heigh-Ho 619) 1965

Oxon Hill, Maryland was home to these garage punkers. They got together in 1964 and got a manager who also happened to manage **Link Wray**, so they played shows with **Wray** every week at the 1023 Club. Their first single was recorded in the spring of 1965 at a Dayton, Ohio studio and released on the local Pixie label. The band lasted until June 1966.

Two more tracks - *Fugitive* and *Poison Ivy* - were recorded at the New York City session that produced the second single but were never released.

Thanks to Bob Embrey for the personnel details (DC Monuments zine #7).

Compilation appearances have included: *I'm Gonna Slide* on *Psychedelic Unknowns, Vol. 3* (LP & CD); and *I Don't Want To Try It Again* on *Back From The Grave, Vol. 8* (2-LP), *Back From The Grave, Vol. 8* (CD) and *Highs In The Mid-Sixties, Vol. 9* (LP). (MW/VJ/KBn)

The Daggs (IL)

45: You Don't Know Like I Know/
Tales Of Brave Ulysses (Decade 5992) 1967/8

Obscure garage band **The Daggs** came from Illinois. *You Don't Know Like I Know* is a slow punker with some simple but tasty fuzz guitar. The track has resurfaced on *Sixties Rebellion, Vol. 9: The Nightclub* (LP & CD). (VJ)

The Daily Flash (WA)

Personnel:	DON MacALLISTER	bs, vcs	ABC
	DOUG HASTINGS	ld gtr	A D
	JON KELIEHOR	drms	AB
	STEVE LALOR	gtr, vcs	ABCD
	CRAIG TARWATER	gtr	BCD
	TONY DEY	drms	CD
	RICK DEY	bs	D

ALBUM: 1(-) I FLASH DAILY (Psycho 32) 1984 SC

NB: (1) is a compilation of 45 sides, unreleased studio demos and live tracks from 1966-67. (1) reissued on CD with two additional tracks: *Grizzly Bear* and *When I Was A Cowboy* (Flash 60) 199?.

EPs: 1 Jack Of Diamonds/Queen Jane/Green Rocky Road/
The French Girl (Moxie 1014) 1983
2 Jack Of Diamonds/The Girl From North Alberta/
Grizzly Bear/When I Was A Cowboy (Sundazed SEP 120) 1996

NB: (2) consists of previously unreleased tracks from 1966.

45s: α Queen Jane Approximately/Birdses (Parrot 305) 1966
Queen Jane Approximately/Jack Of Diamonds (Parrot 305) 1966
The French Girl/Green Rocky Road (UNI 55001) 1967

NB: α was withdrawn prior to release, so that their cover of **Dino Valente**'s *Birdses*, which Parrot found too 'twee' could be replaced with the folk-rocker *Jack Of Diamonds*.

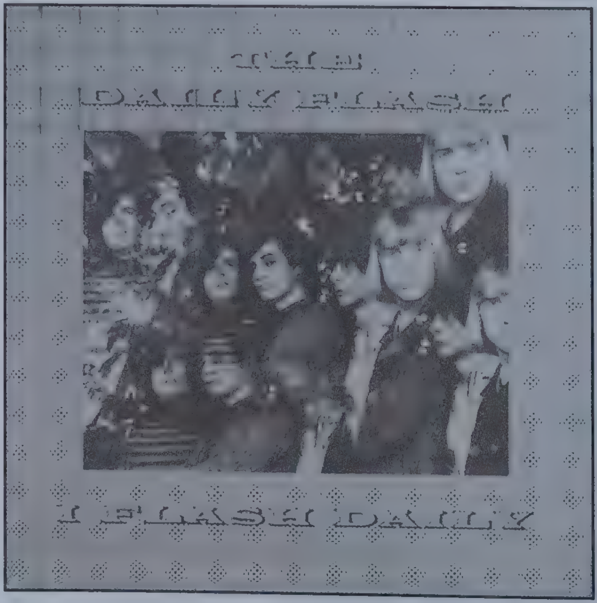
Formed in summer 1965, **The Daily Flash** became Seattle's first alternative psychedelic band. The band members were from very diverse backgrounds. MacAllister had previously played with a bluegrass trio, The Willow Creek Ramblers, which he had founded. Hastings was a red hot guitarist who'd briefly played in The Dynamics, Keliehor, formely of The Frantics, was a classical percussionist and jazz drummer and Lalor, a New York folk musician who had been a member of the San Francisco folk group, The Driftwood Singers.

They were discovered performing at the Door, a downtown Seattle club, by a local record distributor, who released their first single. *Queen Jane Approximately*, was a fine Bob Dylan cover, however the single was poorly recorded and received little promotion outside of the Northwest. It did not sell.

Buffalo Springfield's manager Charlie Greene saw the potential of the band and invited them to L.A to re-record *Queen Jane Approximately.* In the spring of 1966, **The Daily Flash** headed for San Francisco and played at the Avalon Ballroom before heading on to Los Angeles, where they played numerous shows at the Whisky A Go Go with bands such as **The Byrds**, **Sons Of Adam** and **Love**. A second single was issued but gained insufficient airplay to launch the band nationally. After this they began to disintegrate with Hastings leaving in late May 1967 for a brief spell with **Buffalo Springfield**.

Craig Tarwater (gtr), was living near Jon Keliehor at the time, and whilst with **Sons Of Adam** had gigged with **'Flash** at the Whisky in '66. He was recruited, but in July, Keliehor too left to be replaced by English-born Tony Dey from Hawk & The Randelas. Keliehor briefly rehearsed with **Gentle Soul** and then later auditioned for 'Project Supergroup', Elektra Records attempt at forming a supergroup. In November 1967, he subbed for John Densmore in **The Doors** for two Northwest dates.

The Daily Flash disbanded in late October 1967 when MacAllister and Tarwater broke away and formed the short-lived Nirvana. This group subsequently changed name to The Grapes of Wrath and finally, Two Guitars, Piano, Drums and Darryl, who recorded a lone single for Atlantic Records. Somewhat confusingly, the group also provided the soundtrack to the cult 'B' movie 'Pit Stop', which was credited to **The Daily Flash**.



THE DAILY FLASH - I Flash Daily LP.

After **Buffalo Springfield**, Hastings auditioned for **Clear Light** but this didn't work out. In mid-November 1967, he rejoined Steve Lalor with Tony Dey and Rick Dey for the final **Daily Flash** line-up, who embarked on a short tour of the Northwest before finally disbanding. Hastings then joined Keliehor in Project Supergroup. They both appeared on David Ackles's debut album, although Keliehor was subsequently dropped in favour of Billy Mundi and the band became **Rhinoceros**.

During 1968 Keliehor and Lalor put together the five-piece outfit Popcorn with ex-**Kingsmen** bass player Kerry Magness, who had failed the Project Supergroup audition. The band recorded as **Bodine** in October 1969. Keliehor also played with **Jeff Simmons** in 1969.

Lalor joined Danny O'Keefe's support band in late 1969 and Keliehor later moved to London to perform at the London School of Contemporary Dance. MacAllister played with **Barry Goldberg** and then joined Hastings in **Dr John**'s autumn 1969 tour band. He subsequently died of a heroin overdose.

Craig Tarwater later played with **The Other Half** and went on to play with **Buddy Miles** and **Frank Zappa** as well as playing on Arthur Lee's *Vindicator* album.

The Psycho/Flash retrospective, which is recommended, includes both sides of their two released singles, three unreleased studio cuts, a live recording of Herbie Hancock's *Cantaloupe Island* (from the Eagles Auditorium, Seattle in October 1967) and an extended live recording of *Queen Jane Approximately* at the Whiskey A Go Go in November 1966. An important psychedelic folk-rock band, **The Daily Flash** deserved greater recognition.

Hastings, Lalor and Keliehor had a re-union in 1994. Steve Lalor is still active on the local Seattle music scene, whilst Craig Tarwater now lives in Walla Walla, Washington and operates a mail order business called Video School of Guitar as well as his local music store; Blue Mt. Music Inc. Hastings lives in Alaska and Keliehor lives in Glasgow.

Compilation appearances include: *Jack Of Diamonds* on *Psychedelic Unknowns, Vol. 9* (CD) and *Nuggets Box* (4-CD); *Green Rocky Road* on *Sounds Of The Sixties San Francisco, Vol. 1* (LP); *The French Girl* on *Baubles - Down To Middle Earth* (LP); and *Jack Of Diamonds* and *Violets Of Dawn* on *Nuggets, Vol. 8: The Northwest* (LP). The latter track is a superb period flower-power piece. In addition you can check out *C. C. Rider* on *Timemazine #2* (CD), which came free with the fanzine; and *Green Rocky Road* on *Sound Of The Sixties: SFO Part 1* (LP). (VJ/NW/CF)

Daisy and Arthur (?)

45:	Let's Ride Again/School Days	(Dynovoice DY-911) 1968

Pop-rock duo **Daisy and Arthur's** single was produced and written by Bob Crewe, with some fuzz guitar on *Let's Ride*. (SR)

The Daisy Chain (CA)

Personnel:	CAMILLE	vcls, keyb'ds	A
	ROSEMARY LANE	vcls, bs	A
	DEE DEE LEA	vcls, drms, flute, hrmnca	A
	SHEL LEE	vcls, gtr	A

ALBUM: 1(A) STRAIGHT OR LAME
(United International LPM-13001) 1967 R2

NB: (1) issued in both mono and 'duophonic' versions. (1) mono mix reissued on CD (Sundazed SC 6200) 200?

This all-girl group came from Los Angeles. Musically it is a flower-power/garage pop affair. It is now sought-after, but the quality of the pressing is not for audiophile lovers. It includes tracks like *I'll Come Running, All Because Of Him, Run Spot Run, Got To Get You In My Arms* and *Superfluous Daisy*. (SR/MMs/CF)

Straight Or Lame
The Daisy Chain
LPM-13001 MONO

The Daisy Chain - Straight Or Lame LP.

Dakila (CA)

ALBUM:	1 DAKILA	(Epic KE 31756) 1972
45s:	El Dubi/Gozola	(Epic 10913) 1972
	Searching For My Soul/El Dubi	(Epic 10942) 1973

From the Bay Area, this band is a **Santana** sound-alike: incorporating Latin influences with searing guitar, strong organ and loads of percussion. One member later played in the San Francisco heavy rock band Golden Dragon, whose eighties album is rare and sought-after. (SR)

The Floyd Dakil Combo (TX)

ALBUM:	1 LIVE	(Ashley ST-101) 1975

NB: There's also a retrospective CD, *The Floyd Dakil Combo*: *Dance Franny Dance* (Collectables COL-5532) 1995.

45s:	Dance Franny Dance/ Look What You've Gone And Done	(Jetstar 103) 1964
	Dance Franny Dance/ Look What You've Gone And Done	(Guyden 2111) 1965

This Texas outfit enjoyed a regional hit with this single. They later became the **Floyd Dakil Four**. Their album was credited to this name but recorded much later at the Registry Hotel, Dallas, Texas on 31 May 1975.

In the mid-nineties Collectables issued a compilation CD entitled *Dance Franny Dance*. This has most of their better known cuts.

Dance Franny Dance has been extensively compiled on *Pebbles, Vol. 1* (LP), *Pebbles, Vol. 1* (CD), *Pebbles, Vol. 4 (ESD)* (CD), *Pebbles Box* (5-LP), *Trash Box* (5-CD) and *Texas Music, Vol. 3* (CD). (VJ)

Floyd Dakil Four (TX)

45s:	Bad Boy/Stoppin	(Earth 402) 1964
	Kitty Kitty/It Takes A Lot Of Hurt	(Earth 403) 1965
	Stronger Than Dirt/You're The Kind Of Girl	(Earth 404) 1965

Known earlier as **Floyd Dakil Combo**, this band was based in Dallas and is best known for *Bad Boy* a strong rocker. Dakil later recorded a solo single, *Merry Christmas Baby/One Girl* (Atco Pompeii 66687) in 1968.

Compilation appearances have included: *Bad Boy* on *Flashback, Vol. 1* (LP), *Texas Flashbacks, Vol. 1* (LP & CD), *Texas Flashback (The Best Of)* (CD), *Shaggerman Rock & Roll, Vol 2* (CD) and *The Best Of Big D Rock -*

1950's & 1960's Early Rock Heroes, Vol. 1 (CD). The track was also included on an unreleased metal acetate *Texas Psychedelic Punk, Vol. 11. Kitty Kitty* was compiled on *The Best Of Big D Rock - 1950's & 1960's Early Rock Heroes, Vol. 2* (CD). (VJ)

Da Kingfish Band (TN)

ALBUM: 1 TENNESSEE FEELIN' (JJ Sound Records) 1975 R2

This quartet plays hard southern rock with UK progressive influences. Their private press album is rare, although it's nothing special to listen to. (VJ)

Dakota (?)

ALBUM: 1 DAKOTA (Tiger Lily TL-14006) 1976 R2

This is another obscure release from this label, but also one of the least interesting. It blends soft-rock, country-rock, singer/songwriter material and an instrumental into a total recording time of less than 23 minutes! Not recommended. (VJ)

Dalek Engam: The Blackstones (IL)

Personnel:	GEOFF BRYAN	A
	DAVE KELL	A
	JERRY McGEORGE	A
	TOM OSBORNE	A

45s: α Never Feel The Pain/
Could Be In Love (Invictus Collector's Series 1 3751) 1965
I Love You No More/
The Bag I'm In (Invictus Collector's Series II 3753/4) 1965
The Bag I'm In/You Don't
Know Better (Invictus Collector's Series III/IV 3754/5) 1965
She Tells Me With Her Eyes/You Don't
Know Better (Invictus Collector's Series III 3755/6) 1965

NB: α shown as by "Dalek: The Blackstones".

Originally from Hammond, Indiana this classy Beatlesque band became better known as **Saturday's Children**. All the "Invictus Collector's Series" singles feature pre-**Saturday's Children** recordings from 1965 BUT exactly when they were released remains a matter of some debate.

Never Feel The Pain has a catchy beat but suffers from indistinctive vocals. Strangely, *You Don't Know Better* was credited to Bryan-McGeorge but the later version on the **Saturday's Children** single was credited to Bryan-Holder.

A rumour has persisted that Cheap Trick drummer Bun E. Carlos was involved with this band but it seems doubtful as McGeorge and Bryan were from Indiana and Carlos at the time was in The Paegens (probably from Rockford, Illinois). For the most authoritative info so far, check out Jeff Jarema's fanzine 'Here 'Tis #6' for the article on Jerry McGeorge, later of **The Shadows Of Knight** and **H.P.Lovecraft**.

Compilation appearances have included *Never Feel The Pain* on *Highs In The Mid-Sixties, Vol. 4* (LP), *Pebbles Vol. 6: Chicago 1* (CD) and *Gravel Volume 3* (CD); *Could It Be Love* on *Psychedelic States: Illinois Vol. 1* (CD); and *The Bag I'm In* on *Quagmire Vol. 1* (CD). (MW/VJ/KBn)

Karen Dalton (NY)

ALBUMS: 1 IT'S SO HARD TO TELL WHO'S GOING TO LOVE YOU
(Capitol ST-271) 1969 R2
2 IN MY OWN TIME
(Just Sunshine/Paramount PAS-6008) 1972 R1

Karen Dalton was part of the New York City folk scene in the late sixties and a friend of **Fred Neil**. Her last recording session seems to have been her participation on *Alleged In Their Own Time*, an album by **The Holy Modal Rounders** recorded in 1973 but released only in 1975. Drug problems sadly prevented her from pursuing her career.

Her first album is starkly recorded, but quite compelling. Two of the tracks were penned by her friend **Fred Neil**. The album (like **Gandalf** and **Euphoria**) is becoming a significant Capitol collectable. The second album is rather disappointing in comparison. She doesn't sing with the same conviction and its more rock-oriented arrangements don't suit her voice. (SR/VJ)

The Dalton Gang (FL)

Personnel:	JOHN BAZZELL	A
	AUBURN BURRELL Jr.	A
	RICHARD FOXWORTH	A
	DAVID GRIFFIN	A
	JAMES McCLURE	A

45: Our Love/Stubborn Kind Of Fellow (Kimberly-Ann KA-127) 1967

A Jacksonville, Florida combo **The Dalton Gang** peaked in 1967 with the release of their sole single. Originally managed by Bill Conrad, they came under the wings of WPDQ DJ "Uncle" Dino Summerlin, who put out their single on his own label, named after his daughter. He ensured that it did well in the local charts (peaking at #4 in WPDQ's Super Survey in June). The band debuted on TV on Summerlin's "Shakin Up Summer" show, opening for **Joe South**. They'd also written the show's theme tune and that was released and duly charted locally in August.

By the end of the sixties they were no more. Burrell joined Dennis Yost and The Classics IV. Their memory is revived by the appearance of *Our Love*, a cover of the Ernie and Petie song, on *Psychedelic States: Florida Vol. 3* (CD). (KCs/MW)

Dalton James and Sutton (TX)

Personnel:	BILLY DALTON	gtr,vcls	A
	GARY JAMES	gtr, vcls	A
	RAY SUTTON		A

45s: Run Baby/One Time Around (National General NGR-013) 1971
Esatoria/We Can Change It (RCA Victor 74-0688) 1972
I've Got You, You've Got Me/
Lonesome For Me (RCA Victor 74-0853) 1973

Dalton & James had originally been in the **Visions** from Mineral Wells, Texas. They released a handful of singles in 1965-1967 before they breached the Top 40 with *Bubble Gum Music* as the Rock'n'Roll Double Bubble Trading Card Co. Of Philadelphia.

In the early seventies they joined the hippie-rock-trio movement (America, CS&N etc.) as **D,J&S**. *One Time Around* has resurfaced on *Byrds Won't Fly Today* (LP) and is a good example of their harmonious soft-rock sound. (MW)

DAMNATION
DAMNATION

DAMNATION - Which Is Justice... LP.

Don Daly (TX)

ALBUM:	1	MATILDA	(Matilda's Child 710 820) 1971 R1

Daly was from Texas. This folk-blues album sounds a typical busker's effort with bongos added and is pretty devoid of much atmosphere, personality or interest to commend it. (VJ)

Damascus Road (?)

ALBUM:	1	DAMASCUS ROAD	(Icthus Records IR-1002) 1973 R1

This is mostly an acoustic rural-rock album with some garage influences in places. The band's origins remain unknown.

In the eighties a completely different Georgian trio recorded an eponymous album of the same name too. (VJ)

Damnation of Adam Blessing/Damnation (OH)

Personnel:	RAY BENICK	bs	AB
	ADAM BLESSING	vcls	AB
	BOB KALAMASZ	gtr, vcls	AB
	JIM QUINN	gtr, vcls, perc	AB
	BILL SCHWARK	drms	AB
	KEN CONSTABLE		B

				HCP
ALBUMS:	1(A)	THE DAMNATION OF ADAM BLESSING	(United Artists UAS 6738) 1969	181 SC
	2(A)	SECOND DAMNATION	(United Artists UAS 6773) 1970	-
	3(B)	WHICH IS THE JUSTICE	(United Artists UAS 5533) 1971	-

NB: (1) reissued (Akarma AK 100) 2000. (2) shown as by **Damnation**. (2) reissued (Akarma AK 101) 2000. (3) shown as by **Damnation**. (3) reissued (Akarma AK 102) 2000. (1) - (3) reissued as a 3-CD box set (Akarma AK 102/3) 2000.

			HCP
45s:	Morning Dew/Cookbook	(United Artists 50609) 1969	-
	Last Train To Clarksville/Lonely	(United Artists 50666) 1970	-
	Back To The River/Driver	(United Artists 50726) 1970	102
	Fingers On A Windmill/ Leaving It Up To You	(United Artists 50819) 1971	-
	Cookbook/Leaving It Up To You	(United Artists 50912) 1972	-

From Cleveland, Ohio this good psychedelic hard-rock outfit did achieve some modest commercial success. Their first album is excellent, with surprising covers of *Last Train To Clarksville*, *Morning Dew* and *You Don't Love Me*, plus a good original penned by William "Bill" Constable. The *Second Damnation* is also interesting, with *Back To The River*, *Money Tree* and *In The Morning*. There's already a southern rock feel in some songs. Some collectors consider this their best effort. Side one in particular features strong material and showcases Adam Blessing's vocals at their best.

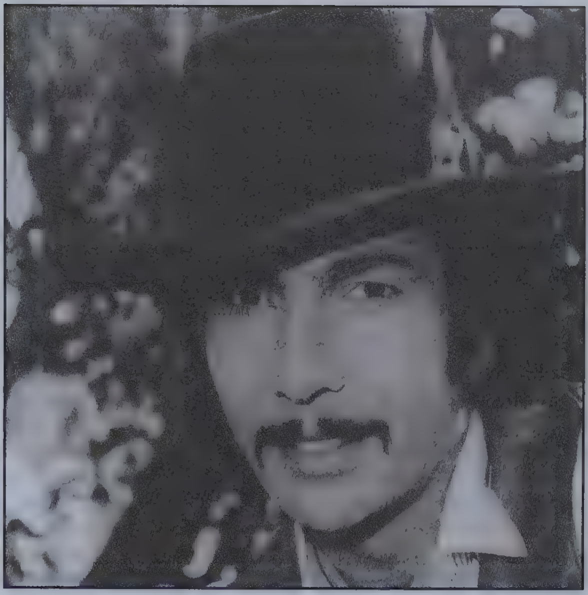
After three albums, they renamed themselves **Glory** and released an album on Avalanche in 1973.

Eric Stevens, who later worked with Brownsville Station, produced their albums and Bill Schwark had previously played with **The Alarm Clocks**.

You'll also find *Eve* on *A Lethal Dose Of Hard Psych* (CD); *Driver* on *Up All Night* (CD); and the previously unreleased *Painter* got an airing on *Storm In The Garage* (3-CD box). (VJ/SR/MW)

Damon (CA)

Personnel:	RICHARD BARHAM	durbeki	A
	CHARLIE CAREY	ld gtr	A
	DAVID DEL CONTE (DAMON)	vcls, gtr	A
	LEE PASTORA	perc	A
	MIKE PASTORA	perc	A
	HELENA VLAHOS	finger cymbals	A
	ATLEY (ATLEE) YEAGER	bs, vcls	A
	CARL ZARCONE	drms	A



DAMON.

ALBUM:	1(A)	SONG OF A GYPSY	(Ankh A-968) 1968 R6

NB: (1) issued first in a B&W non-gatefold sleeve and then in a deluxe black gatefold sleeve with the front cover printing embossed in gold foil. The non-gatefold edition was counterfeited in Belgium (Fanny) 1993 in a limited edition of 400 and two pirate CD's editions also exist, one (No label) 1994 and one (Afterglow 013) 1994. In 1998 an official CD reissue was made available by the band (Daily Bread Ministries no #) 1998, and later that year a deluxe official vinyl repress (with the original gatefold sleeve, an insert and a bonus 7" EP) was produced in a limited edition (Little Indians #3) 2000. This same deluxe LP/EP set was again made available on vinyl (Guerssen GUESS 020) 2004.

45s:	α	A Face In The Crowd/I Lie	(Delcon 1) 196?
		I Wonder Why/Everything Is Alright	(Ankh 109) 1966
		Song Of The Gypsy/ Oh, What A Good Boy Am I	(Ankh A-1) 1968
		Poor Poor Genie/Don't You Feel Me	(Ankh A-2) 196?

NB: α shown as by "David Del Conte".

The **Damon** recordings are amongst the most sought-after and widely-loved of the late-sixties underground scene. Simply put, they convey emotion and power in a very concise and believable way. *Song Of A Gypsy* is an excellent psychedelic album and both gatefold/non-gatefold versions are monster rarities. There's lots of fuzz guitar and a mystical feel about tracks like *Do You* and *The Night*. *I Feel Your Love* has a sleepy, stoned atmosphere sounding rather similar to **The Deep**. Another track, *Birds Fly So High*, has 'snake charming' music, again creating a sort of Eastern mystical feel.

Based in Los Angeles, David Del Conte and Charlie Carey had already pursued careers in popular music for many years before deciding to embrace the underground rock movement. Del Conte released a considerable number of singles; it is possible that as much as half of his discography will be found to be too early to fall within the time-frame of this book. The last recordings he made pre-**Damon** (aside from a handful of acetates never made available to the public) may be of interest to readers. As Damon Lane, he issued at least three singles on the Del Con label - these possess a unique **Byrdsy** jangle over which his trademark authoritative voice presides.

The first **Damon** single has a non-album flip side and a different lead vocal than the album version of the 'A' side. (It is, by all accounts, significantly rarer than the album and fortunately these tracks are included as one side of the 7" EP of bonus material with the reissues on the Little Indians and Guerssen labels.) The record set the tone of the band's campaign which ran the course of 1968 - the message of love and self-expression coupled with an almost arrogant disregard for the establishment:

"I wake up each day about noon
I live in a rainbow-coloured room
I break every rule in the book
I don't even bother to look
I laugh at the heat, I've got bells on my feet
And oh, what a good boy am I"

The album itself is made up of (similarly) short, urgent tracks that overflow with Carey's amazing distorted lead guitar and Del Conte's powerful, otherworldly voice. The title track opens side one in dramatic fashion; the opening lyric "Today I feel like cryin', Today I feel like dyin'" delivered in a most convincing manner. It's obvious right away that you're listening to something very special. If there really is such a thing as psychedelic music, this is surely it.

It should be noted that the sound quality of this album is exemplary. Like the **Cykle** album, the fidelity is so good that even the bootlegs impress...

Del Conte and Carey, despite living roughly a thousand miles apart, continue to perform together and collaborated on a new album project in 1998. The resulting CD release, *Gypsy Eyes* has much to recommend it, not the least of which is the fact that it sounds like a second **Damon** album! The closing track, *The Gift*, is truly mind-blowing, as good as anything on the first album.

Atley Yeager subsequently performed and recorded as **Atlee** in southern California.

You can also find the album version of *Song Of A Gypsy* on *Love, Peace And Poetry: American Psychedelic Music* (LP & CD) and their second single *Don't You Feel Me* came free with *Timemazine #2* (CD), but obviously, the **Damon** album is an essential purchase. (CF/VJ)

Damon (ND)

ALBUM: 1 FEELING ALONE (Witherspoon 30522) 197? R1

From North Dakota, this **Damon** was a local DJ and his rare and very strange album contains mostly spoken "hip" poetry with a musical background. Some cuts, like *High On A Hill* and *Leslie's No Fool*, feature a full band with fuzz guitar, while some of the others were recorded with only harmonica and acoustic guitar. (SR)

Dennis Damon (TX)

45s: Debbie/Satisfy You (Campo 953) 1965
Debbie/Shout! Bama Lama (United Artists 984) 1966

An artist with a split personality - *Debbie* is an awful drippy teen ballad in a Bobby Vee/John Leyton style with a toe-curlingly soppy spoken passage. But flip it over and *Satisfy You* is a hard-rockin' bluesy workout with raucous vocals, scintillating guitar, and hard drumming that sounds way ahead of its time - amazin'. *Debbie* was picked up for national exposure on UA and the flip was changed to a swingin' cover of Otis Redding's *Shout! Bama Lama.*

It was produced by Major Bill Smith, responsible for **Larry and The Blue Notes** amongst many other acts from the Fort Worth, Texas area - perhaps **Damon** was too. (MW)

Liz Damon's Orient Express (HI)

ALBUM: 1 AT THE GARDEN BAR, HILTON HAWAII VILLAGE (Makala Records) 1970

NB: (1) reissued on vinyl as *Liz Damon and The Orient Express* (White Whale MS 5003) 1971 and on CD (Rev-Ola CRREV40) 2006.

45s: Loneliness Remembers/Quiet Sound (Anthem 51005) 1970
All In All/
Walking Backwards Down The Road (Anthem 51006) 1970
1900 Yesterday/You're Falling In Love (White Whale) 1971

Liz Damon's Orient Express came from Hawaii and played cabaret music. They enjoyed an 18-month residency at Waikiki's Hilton Hawaiian Village and were well practiced at covering the contemporary hits and standards of the time. There are a few self-penned compositions on this album, *Heaven In My Heart* and *Quando Quando Quando*; but otherwise they rely on covers like Hal David and Burt Bacharach's *Close To You*, Ray Stevens' *Everything Is Beautiful* and George Harrison's *Something.* (VJ)

Song of a Gypsy
DAMON

DAMON - Song Of A Gypsy CD.

Sterling Damon (TX)

45: Rejected/My Last Letter (International Artists 108) 1966

Damon was probably based in Houston, Texas. *Rejected*, which has a strange backing, has subsequently surfaced on *Highs In The Mid-Sixties, Vol. 23* (LP), *International Artists Singles Collection* (LP) and *Die Today* (CD). (VJ)

Dan & Dale (?)

Personnel:			
	JOHN GILMORE		A
	DANNY KALB	gtr	A
	TOM McINTOSH	trombone	A
	JIMMY OWENS	trumpet	A
	PAT PATRICK		A
	SUN RA	keyb'ds	A

ALBUM: 1(A) THE SENSATIONAL GUITARS OF DAN AND DALE PLAY BATMAN (Tifton S-78002 LP) 1966 R1

NB: (1) reissued on vinyl and CD (Universe UV 016) 2001.

45: Batman Theme/ ? (PS) (Tifton) 1966

Dan & Dale were a studio group supervised by **Tom Wilson**. Their musicians included Sun Ra and his Arkestra and **Danny Kalb** (of **Blues Project** fame). Apart from *Batman* and *Robin's Theme*, all the other tracks are instrumental. Apparently Sun Ra plays organ on this 1966 version of the *Batman Theme* and the girl singers sound good.

A rare and expensive curiosity, it is hard to find in good condition as it was originally aimed at the children's market. Some copies have a colourful cartoon image of Batman on the inner sleeve.

The Batman Theme can also be heard on *Spank Rock + Old Time Relijun* (CD). (SR)

Dancing, Food and Entertainment (CA)

Personnel:			
	TOM GLASS	bs	A
	MARK PIERCE	keyb'ds	A
	DENNIS REED	gtr	A

NAOMI RUTH-EISENBERG	violin, vcls	A
WAYNE THIBAULT	drms	A

An obscure psychedelic band from Berkeley, California **Dancing, Food and Entertainment** was founded by ex-Jazz Mice member Tom Glass. Picked up by Bill Graham's booking agency (Millard) in mid-1968, they opened for Ten Years After at the Fillmore West the weekend of 16th November, 1968 (where they replaced **Country Weather** who cancelled because of illness); played the Avalon Ballroom with **Santana** and did several gigs opening for the **Grateful Dead**. The band never got an album or single pressed, but recorded three songs at the infamous Sierra Sound Labs in Berkeley that were destined for a never-pressed EP.

Needless to say their name has been a big hindrance with regard to archival research... Thus, **Dancing, Food and Entertainment** have been largely overlooked by sixties psychedelic historians.

Naomi Ruth-Eisenberg went on to join ex-**Charlatan** Dan Hicks' band as one of the "Hot Licks". (IT/DRd)

Dan-Dees (IL)

45s:	Think About It/Take A Look At Yourself	(Jorel 108) 1968
	Dandy/Memphis	(Vest 8002) 196?

A late sixties Chicago outfit. *Think About It* features some nice fuzzy folk-rock guitar augmented by a pounding beat and thoughtful lyrics. It's also on *Pebbles, Vol. 21* (LP) and *Psychedelic States: Illinois Vol. 1* (CD).

The single on Vest may be by a different group. (MW)

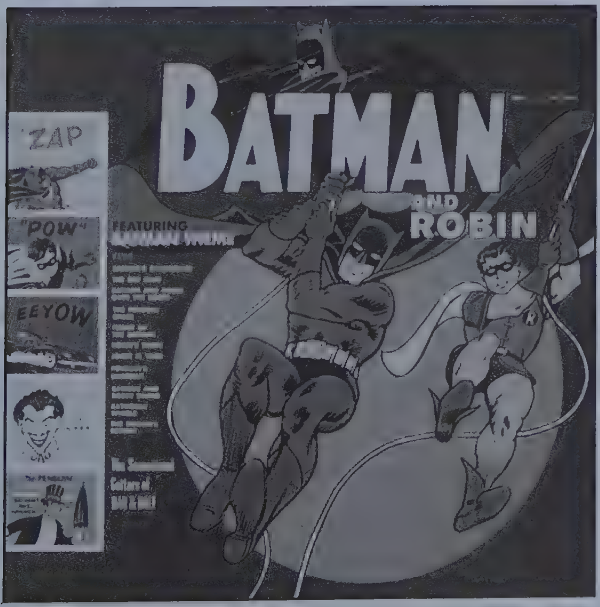
Danes (TX)

Personnel:	RICK BANDAS	bs	A
	BILL HUDDLESTON	gtr	A
	CHARLES JESTER	vcls	A
	W.R. LYNCH	drms	A
	JOHN REAGAN	ld gtr	A
	JERRY JACK TERRELL	vcls	A

45s:	Come On Baby/Most Of All	(Le Cam 718) c1961
	Hey Hey Baby/ High On A Hill	(Smash S-1962) 1965
	To Make Me A Man/Lost Love	(Charay C-33) 1965
	To Make Me A Man/Lost Love	(Tower 247) 1966
	Little Summer Girl/Just A Dream	(Charay 303) 196?

From Fort Worth, Texas several of this group's recording sessions were produced by Ray Hildebrand (aka "Paul" of Paul and Paula fame).

Bandas, Huddleston and Lynch all went on to **The Gnats**, whilst Lynch later played in Texas Valley group **Foamy Brine**. (MW/AB/JLa)



DAN & DALE - The Sensational Guitars Of... LP

THE DANES.

Nick D'Angelo and The Farmers (NY)

Personnel incl:	NICK D'ANGELO	vcls	A

45:	Mr. Zeppelin Man/Time To Be A Woman	(Chime 109) 1968

Long Islanders **Nick D'Angelo and The Farmers** cut a demented track called *Mr. Zeppelin Man*, which has resurfaced on *Hipsville 29 B.C.* (LP) and *Destination Frantic Volume 2* (CD), solely for their own private use. Except for the drummer, the rest of the band were all D'Angelo's brothers, and you'll be pleased to know that today Nick lends his considerable talent to the Hare Krishna movement. (VJ)

Danny and Jerry (?LA)

45s:	We've Got A Groovy Thing Goin'/ You Must Be Fooling	(Ronn 5) 1967
	Connection/I've Got Pride	(Ronn 12) 1967
	Mo'reen/I Can't See Nobody	(Ronn 24) 1968

The Jewel family of labels (with subsidiaries Paula and Ronn) was based in Shreveport, Louisiana but it's not known whether this duo was from there.

Their second single, *Connection* features great fuzz guitar and organ, on an otherwise average Stones cover. (BM/MW)

Danny and Lynda (NY) - see First Revelation (NY).

Danny and The Counts (TX)

Personnel incl:	ERIC HUREQUE	bs	A
	JOE HUREQUE	drms	A
	DANNY PARRA	ld vcls, gtr	A
	IRENE PORRAS	vcls	A
	KEN PRICHARD	ld gtr	A
	JAVIER VENISULA	organ	A
	JOE ??	vcls	A

45s:	For Your Love/It's All Over	(Frog Death 4) 196?
	You Need Love/Ode To The Wind	(Coronado 136) 1966

The band was formed around 1960 and maintained a popular following into the late sixties. They played Tejano music and soul in the early days later switching to a Texas garage band sound influenced by Beatles, Stones, **Bobby Fuller** etc..., but without abandoning their Tejano roots. **Danny and The Counts** recorded on the same label as **Bobby Fuller** (Coronado) did in his early years. A staple of the El Paso rock scene, they were ahead of the times in the punk evolution and showmanship played as much part in the **Count's** act as did the music...

Their second single, *You Need Love* was typical Texas punk, but the flip was a smoother, more psychedelic track.

Compilation appearances include: *You Need Love* on *Pebbles, Vol. 5* (LP), *Pebbles, Vol. 5* (CD), *Sixties Archive, Vol. 2* (CD) and *Great Pebbles* (CD); and *You Need Love* and *Ode To The Wind* on *Texas Punk From The Sixties* (LP). (MW/VJ/KP)

Danny and The Other Guys (IL)

45:	Hard Times/5 for $14.50	(C.P. 101) 1966

These were Chicago punkers. *Hard Times* can also be heard on *Garage Punk Unknowns, Vol. 2* (LP). (VJ)

Danny and The Sessions (TX)

45s:		Big Boss Man/I Knew You Would	(Saligo 6501) 1965
		Grand Time and Gay Nights/Mojo	(Cobra 11 14) 1966
	α	My Angel Diane/Hey Babe	(Cobra 1253) 196?

NB: α One side is shown as 'Danny Segovia & The Sessions'.

From San Antonio in Texas, *Mojo* is a cover of *Got My Mojo Working* and got a second airing on *Garage Punk Unknowns, Vol. 7* (LP). (VJ/MW)

Danny's Reasons (MN)

Personnel:	LEE DAHLIN		A
	BOB GONYEA		A
	FRANK MARENOS		A
	STEVE MAURER	drms	A
	DANNY STEVENS	vcls	A
	CEDRIC VAN DEUSEN		A

45s:	Little Diane/Believe Me	(IRC 6935) 1966
	Under My Thumb/Triangles	(Carnaby 101) 1967
	With One Eye Closed/Think Of You	(Hand 9-420) 1969
	Young Emotion/Hard Old Times	(Uncle Sam 19361) 1972
	Vision Of Love/Time	(Great Hall 30297) 197?

This mob operated out of Minneapolis in Minnesota from 1965 until at least 1972. Danny Stevens was otherwise known as Danny Capri. Their early recordings were the best. You'll also find their cover of Dion's *Little Diane* on *Hipsville 29 B.C.* (LP). Better still was *Triangles*, a punk screamer which has resurfaced on *Pebbles, Vol. 22* (LP), *Changes* (LP) and *The Essential Pebbles Collection, Vol. 2* (2-CD). They also figured on the now rare compilation, *Gathering At The Depot* (LP), which featured *With One Eye Closed* back in 1970. (VJ)

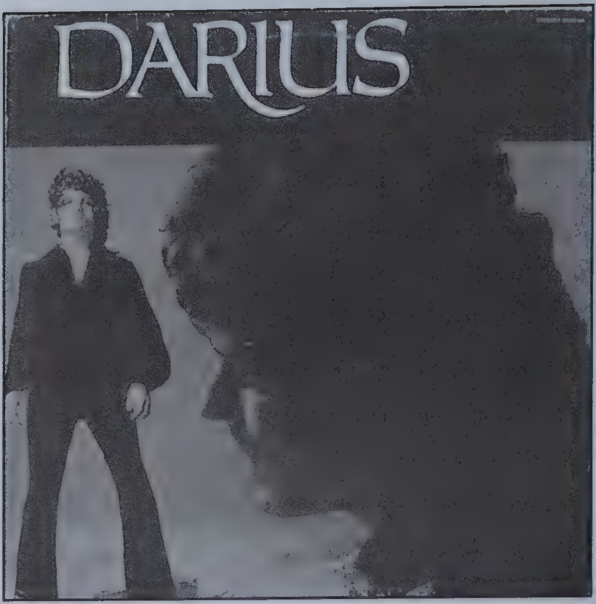
The Dantes (OH)

Personnel incl:	BARRY HAYDEN	ld vcls	A
	JOE HINTON	perc	A
	CARTER HOLLIDAY	bs	A
	LYNN WEHR	gtr	A
	DAVE WORKMAN	ld gtr	A

45s:	Can't Get Enough Of Your Love/80-96	(Jamie 1314) 1966
	Under My Thumb/Can I Get A Witness?	(Cameo 431) 1966
	Connection/Satisfied	(Main Line 1366) 1967

From Columbus, Ohio some of their recordings were reasonable Stones covers although *Can't Get Enough Of Your Love*, is a fast moving soul-rocker. **The Dantes** performed with many top name groups such as Jimi Hendrix, **Byrds**, Roy Orbison, Bobby Goldsboro, **Strawberry Alarm Clock**, **The Outsiders**, Neil Diamond, Them and J. Frank Wilson to name a few.

Compilation appearances have included: *Can I Get A Witness* on *Mindrocker, Vol. 11* (LP); the instrumental *80-96* on *Sick And Tired* (LP), *Everything You Always Wanted To Know...* (CD), *The Garage Zone, Vol. 4* (LP) and *The Garage Zone Box Set* (4-LP); *80-96* and *Can't Get Enough Of Your Love* on *Garage Monsters* (LP); *Can't Get Enough Of Your Love* on *Highs In The Mid-Sixties, Vol. 9* (LP) and *Psychedelic States: Ohio Vol. 1* (CD); *80-96* on *Psychedelic States: Ohio Vol. 2* (CD); and *Connection* and *Satisfied* on *Psychedelic States: Ohio Vol. 3* (CD). (VJ/MW/GGI/BKr)



DARIUS - Self Titled LP.

The Dantes (PA)

45s:	Top Down Time/How Many Times?	(Rotate 5008) 1964

A different act from Carnegie, Pennsylvania their *Top Down Time* resurfaced on *Pebbles, Vol. 4* (LP) and *Pebbles Vol. 4* (CD). (MW)

The Dantes (CA)

45:	Dragon Walk/Zebra Shoot	(Courtney 713) 1964

This instrumental single is thought to be the work of a different California band. Both sides of the single are included on *Strummin' Mental, Vol. 4.* (LP). (VJ/MW)

The Dard (FL) - see The Hustlers (FL).

The Darelycks (NY)

Personnel:	STEVE LAREAU	ld gtr	ABC
	TOM POMPONIO	bs	ABC
	JOHN TIBERIO	drms, ld vcls	ABC
	ANDY BOSSO	drms	BC
	MIKE MALCOLM	gtr	BC
	MIKE MURPHY	backing vcls	B
	JOE CALABRESE		C
	JIM GILBERT		C

45:	Bad Trip/Wait For Me	(Fine FI 111) 1966

This Rochester, New York band started out as a trio in 1965. They expanded to a seven-piece (line-up 'C'), although only those noted as line-up 'B' were featured on the single. Tiberio had switched from drums to lead vocals by this point.

Pomponio wrote the music for *Bad Trip* and Tiberio's lyrics came together after reading about Timothy Leary's experiments with LSD in a 'Time' magazine article. The band believed this to be the first-ever psychedelic single (or ABOUT psychedelics?) - it might have been on the East Coast, but...

Regardless, it's a cool garage-punker with an affected vocal style that gives it an air of tongue-in-cheek novelty. It has remained popular with collectors and compilers alike - reappearing on *High All The Time, Vol. 1* (LP), *Sixties Rebellion Vol. 16* (LP & CD) and *Psychedelic States: New York, Vol. 1* (CD). *Wait For Me* sounds more like a rough demo of an Invasion beat-pop number. (MW/MM)

Darius (CA)

Personnel:	BEN BENAY	ld gtr	A
	MIKE DEASY	gtr	A
	TOXEY FRENCH	drms	A
	ROBERT J. OTT (DARIUS)	vcls	A
	JERRY SCHEFF	bs	A

ALBUM: 1(A) DARIUS (Chartmaker CSG 1102) 1968 R4

NB: (1) counterfeited on vinyl (Breeder 005-C2-565) 1986. (1) reissued on CD (Flashback 009) 199?. (1) reissued officially on CD with three bonus tracks (World In Sound WIS-1001) 2000 and also on vinyl (World In Sound RFR-010) 2000.

Darius II (World In Sound RFR-011) 2002 compiled previously unreleased material, which was more soulful and some copies came with inserts.

45: Hello Stranger/I Don't Mind (Chartmaker 419) 1968

Darius was based in Hollywood, California and was backed by **Goldenrod** and **Mike Deasy**. The album is all originals and the music very melodic with upfront vocals and a style veering towards progressivism. Particularly stunning are *Mist-Veiled Garden* and *I Feel The Need To Carry On*. Funk and blues influences are more evident on side two of the album.

The single was taken from a projected second album on Chartmaker, *Hello Stranger*, which was not released at the time, but eventually aired as *Darius II* in 2004.

Producer Pat Glasser went on to work with Three Dog Night.

Darius went on to record a single for Metromedia as Bobby Joe Ott, *Flint River Inn*, but the company was bought out by Bell and the track sank in the changeover.

He then returned to his home town of Cleveland, Ohio and under the name of Darius James played the club circuit. In 1974, a bad automobile accident put his musical plans on hold and he spent the next six years having re-constructive surgery. In 1980, he put a band called The Earthlings together and went back to Hollywood to play the Showcase Club Circuit and despite many recordings, no deal was forthcoming.

In 1990, Darius went back to Cleveland and met Barbara McFaul aka: Honeygirl. He then concentrated his efforts on recording and producing Honeygirl, also producing/directing three music videos with her.

In 2000, he started singing/writing and recording again along with Honeygirl and The Earthlings...

The *Darius II* LP/CD gathers up 15 unreleased cuts recorded between 1967 and 1971. It's an endearing selection of romantic ballads and dramatic rockers, augmented occasionally by a string or horn section. He was accompanied by a gallery of L.A. sessioneers including:- the late Ben Benay (to whom the release is dedicated), Toxey French & Jerry Scheff (the trio known at one time as **Goldenrod**); Larry Knechtel (later of **Bread**); Joe Osborne (**Ceyleib People, Bob Morrison**) ; Mike Deasy (**Ceyleib People, Friar Tuck, Flower Pot,** and many more); John Rhys and Ed Green. Deasy, Osborne & Scheff would come together again in **Tongue & Groove.**

He passed away in 2006.

You can also find *Shades Of Blue* on *Love, Peace And Poetry: American Psychedelic Music* (LP & CD) and *I Feel The Need To Carry On* has been compiled on *Electric Psychedelic Sitar Headswirlers.* (CD). (VJ/MRz/MW)

Darkhood (MN)

45: Destination/Very Much (Northland S 69-113) 1969

'Lost And Found' reveals that this was a Duluth, Minnesota band that travelled to Chicago's Chess studios to record these two originals. *Destination* (recorded in stereo, which was unusual at the time) is a musical journey chronicling a person who "gets high on life". Initially organ-led, halfway through fuzz guitar prevails and things get heavy. *Very Much* has a light-hearted aura, but exploits numerous drug references. Only 500 copies were pressed on the band's own label and 300 of them melted/warped in the trunk of a car. In 1970 members of the band linked members of **The Dynasty** (the band who recorded *I've Gotta Shout*) and formed a band called Wildwood. (VJ)

The Dark Horsemen (FL)

Personnel:	MACK BENTLY	A
	MACK LANE	A
	DAVE ROOF	A
	TOM ROOF	A

45: You Lied/Girl, Stand By Me (The Dark Horsemen 3720) 1966

This is a rare privately-pressed single, mastered in Miami, Florida. However this quartet is thought to have emanated from Lake City.

You Lied, an up-tempo punker, is also to be found on *Back From The Grave, Vol. 8* (2-LP) and *Psychedelic States: Florida Vol. 1* (CD). *Girl Stand By Me*, a sultry ballad, is also on *Psychedelic States: Florida Vol. 3* (CD). (VJ/MW/JLh/RM)

The Dark Knights (IA)

45: Send Her To Me/Dark Knight (IGL 111) 1966

This single is the work of a garage quintet from Storm Lake, Iowa. Both sides of the single have also resurfaced on *The Best of IGL Folk Rock* (LP) and *The IGL Rock Story: Part One (1965 - 67)* (CD). (VJ)

Darkseid (VA)

45: Ground Zero/Land Of The Darker Sun (Brooks RSR-6) 1973

Awesome heavy psychedelic fuzz-rocker on a label out of Hampton, Virginia that could just as easily be from 1968 or 1969. Both sides are excellent. *Ground Zero* is the more upbeat with female-male vocals, tribal drumming and searing breaks. *Darker Sun* has a backing track reminiscent of Uriah Heep's *Gypsy*, some scorching leads and a doom-laden feel. This is quite superb for the genre.

There's a **Darkseid**, noted in Mike Kuzmin's excellent discography on Pennsylvania ('Sounds From The Wood'), who released one single in 1971 on Darkseid 101 - *Space Bass/Shamokin' Woman*. Noted as a possible Pennsylvania outfit presumably due to the Shamokin' in the title - is it the same group as this lot? (MW)

Dark Shadows (TX) - see **Cold Sun (TX)**.

Daughters Of Albion (?)

Personnel:	GREG DEMPSEY	vcls, gtr	A
	KATHY YESSE	vcls	A

ALBUM: 1(A) DAUGHTERS OF ALBION (Fontana SRF-67586) 1968 SC

NB: (1) came with a pair of mini-posters, approx 8"x11", featuring surrealistic hippie drawings. (1) also released by Fontana in U.K. (STL 5486) 1968 and Holland (887806) 1968. (1) reissued on CD (Fallout FOCD2081) 2008. (1) reissued on CD in Japan (MSI Records MSIG 0460) 2008.

Previously known as **Gas Co./Company**, this hippie psych-pop duo was produced and arranged by Leon Russell. All the songs were written by Greg Dempsey (sometimes helped by Dave Luff) and some arrangements are obviously influenced by the Beatles's *Sgt. Pepper* album. It's quite pleasant, but not essential.

Graced with a really good voice, Kathy Yesse recorded a solo album in 1974 (produced by Greg Dempsey) as Kathy Dalton, *Boogie Bands And One Night Stands*. This was also released with one different track as *Amazing*, with both titles appearing on **Frank Zappa**'s Discreet label. While the record itself is unremarkable, failing to showcase her considerable talents, it's worth noting that she was backed by Little Feat with guest appearances including Van Dyke Parks, Sneaky Pete, Carl Wilson, Billy Hinsche (of **Dino, Desi and Billy**) and others. (SR/MMs/EW)

Daughters of Eve (IL)

45s:	He Cried/Don't Waste My Time	(Spectra Sound 920) 1966
	Symphony Of My Soul/Help Me Boy	(USA 891) 1967
	Stand By Me/Hey Lover	(USA 1779) 1967/8
	Social Tragedy/1000 Stars	(Cadet 5600) 1968

NB: Also an unknown 45 on Destination.

Daughters of Eve was one of Chicago's top late sixties all girl groups.

Compilation appearances have included: *Don't Waste My Time* on *Girls In The Garage, Vol. 1* (CD), *Girls In The Garage, Vol. 2* (LP), *Girls In The Garage, Vol. 4* (LP) and *Psychedelic States: Illinois Vol. 1* (CD). You can also find *Help Me Boy* on *Girls In The Garage, Vol. 4* (LP) and on *2131 South Michigan Avenue* (2-CD), which also features a radio spot by the band. (VJ)

Dave and The Customs (CA)

Personnel incl:	DAVE ZDUNICH	vcls
	M.ZDUNICH	

45s:	Ali Baba/Shortenin' Bread	(DAC 500) 1963
	The Local/You Should Be Glad	(DAC 501) 196?
	Mizerlou/Bony Morony	(DAC 502) 196?
	I Ask You Why/He Was A Friend Of Mine	(DAC 503) 1965

This surf combo came from Pomona, California. You'd not guess it from their final single, where they chose to catch the surging wave of chiming folk-rock and rode it, along with the rest, in the wake of **The Byrds**. The transition was smooth and the result is accomplished.

I Ask You Why is also on *From The New World Vol. 1* (LP); *Ali Baba* can also be found on *Diggin' Out* and *He Was A Friend Of Mine* has resurfaced on *Byrds Won't Fly Today* (LP). (MW)

Dave and The Shadows (MI)

Personnel incl:	DAVE KALMBACH		A
	DAVE NOWLEN		A
	JIM WILSON	ld gtr	A

ALBUM: 1(A)	TWO SIDES OF CHRISTMAS	(Fenton 961-962) 1963 R3

45s:	Here After/Blue Down	(Check-Mate 1011) 1962
(partial	Dancing Cheek To Cheek/At The Fair	(Check-Mate 1016) 1962
list)	Playboy/Faith 7	(Fenton 942) 1964

Dave and The Shadows was out of Sparta, Michigan. Leader Dave Kalmbach was the owner and engineer of the Fenton label. Their album is extremely rare and sought-after amongst surf music collectors. *Playboy* was later included on the cassette compilation *Best Of Michigan Rock Groups, Vol. 1* (cassette). (MW/FU)

Dave and The Dynamics (IN) - see The Wild Things (IN).

Dave and The Squires (IL)

45:	The Girl Of My Dreams/ Ferry Cross The Mersey	(Radex R-65121) 1965

Dave and The Squires came from Freeport, Illinois. *The Girl Of My Dreams* is a fairly routine punk ballad which can also be heard on *Love Is A Sad Song, Vol. 1* (LP), *Punk Ballads Sampler* (LP) and *Sixties Archive, Vol. 5* (CD). (VJ)

Dave and The Stalkers (SC)

Personnel:	CALVIN COKER	ld gtr	A
	DAVE CONWAY	vcls, gtr	A
	DON CROWE	drms	A
	BILL VICKERY	bs	A
	(CAREY RICHARDS	keyb'ds	A)

45:	Please Don't Ask Me Not To Cry/ How Can I Tell Everybody	(Drake CP 1013) 1965

Just 500 copies of this recording were pressed on a custom-label single recorded in a basement studio in Anderson, South Carolina. **Dave and The Stalkers** was a quartet from Royston, Georgia that was augmented by Carey Richards on keyboards for the recording session.

Considering the reported paucity of technology employed (two microphones hooked up to a reel-to-reel!) the sound is surprisingly good and comes over as a cross between the Beatles and the Stones. You can judge for yourself as *How Can I Tell Everybody* features on *Psychedelic States: Georgia Vol. 1* (CD). (MW/RM)

David (NM)

ALBUM: 1	DAVID	(Motherlode ML SLP-2000) 1973 SC

From Albuquerque, New Mexico this hippie-rock band had a prominent horn section. The album is rare, but uninteresting. (SR)

The David (CA)

Personnel:	MARK BIRD	A
	WARREN HANSEN	A
	TIM HARRISON	A
	CHUCK SPIETH	A

ALBUM: 1(A)	ANOTHER DAY, ANOTHER LIFETIME (mono/stereo)	(VMC V-124) 1967 R1/R2

NB: (1) also reissued on vinyl and CD in Greece in the late eighties. (1) reissued on vinyl (VMC/Scorpio) 2005. (1) reissued on CD (Eva B-34) 1993, again on CD (Flashback) 1995 and yet again (Jamie/Guyden JAGU 4018) 2001.

45s:	40 Miles/Bus Token	(20th Century Fox 6663) 1966
	People Saying - People Seeing/ 40 Miles	(20th Century Fox 6675) 1967
	I'm Not Alone/Sweet December (PS)	(VMC 716) 1967

The David, who came from Los Angeles, made an interesting album which has now become a collectors' item. The title track blends Eastern, chant-like overtones with Western orchestration motifs. Other tracks are often characterised by driving rhythms played alongside oddly spaced

THE DAVID - Another Day, Another Lifetime LP.

melody lines. Much of the material - which was all written and composed by Warren Hansen - is heavily orchestrated. Hansen also invented an instrument, which he called the Plasmatar, to provide the vibrant rasp on one track *Mirrors of Wood*, which also contains some fine fuzztone. The final track *Of Our Other Days* had considerable commercial potential with a calypso- style melody and hypnotic beat.

The second single includes a fabulous non-album scuzzy-sitar-punker: *People Saying, People Seeing.*

Compilation appearances have included: *40 Miles* and *I'm Not Alone* on *Pebbles, Vol. 9: Southern California 2* (CD) and *Boulders, Vol. 6* (LP); *I'm Not Alone* and *Sweet December* on *Sixties Archive, Vol. 8* (CD), *Storm In The Garage* (3-CD box) and *Acid Trip From The Psychedelic Sixties* (LP); *People Staying, People Seeing* on *Seeds Turn To Flowers Turn To Dust* (LP & CD); *40 Miles* on *Gone, Vol. 1* (LP); and *Another Day, Another Lifetime* on *Electric Psychedelic Sitar Headswirlers 6* (CD). (VJ/MW)

Mogan David and His Winos (CA)

Personnel incl.:	AL ALBERT	drms
	JIM BICKHART	bs, 12string gtr
	HAROLD BRONSON	ld vcls, maracas
	JON KELLERMAN	gtr
	MARK LEVITON	gtr, vcls
	TOM MATYE	piano
	MARK OSTERSTOCK	bs
	BILL PIQUE	gtr
	PAUL RAPPAPORT	ld gtr
	DAVID SCHNEIDER	drms
	& OTHERS	

ALBUM:	1	SAVAGE YOUNG WINOS	(Kosher KOSR-001) 1973

45:	Nose Job/The Big War	(Kosher KMW-1) 1971/2
	Street Baby/Party Games	(Kosher KMW-2) 1972
	I'm An Adult Now/Savage Surf	(unconfirmed 45) 1975

Los Angeles outfit **Morgan David and His Winos** is best remembered as the launching pad for Harold Bronson, future head honcho of Rhino Records. Tagged by some as "retro-punk", they were going against the grain by making ugly garage noises at a time when prog, glam, and power-pop were ascendant. However, they were also ahead of the game - their album is actually a collection of recordings by various line-ups from 1968 through 1973; one photo is labelled "punk abroad" - prophetic or what?

An earlier version of *Nose Job* (from circa 1963) was included with an issue of 'Mad' magazine. This group's version has subsequently resurfaced on *Sixties Rebellion 12: Demented* (LP & CD) and *Mad Music* (CD). (MW)

Mogen David & The Grapes of Wrath (IN)

Personnel:	STEVE FULLER
	HAL LANSEADEL
	FRED MURPHY
	RON SIMS
	MIKE SUMMERS

45:	Little Girl Gone/Don't Want Ya No More	(Cha Cha C-757) 1967

NB: Reissued in a picture sleeve on purple wax (Norton 45-116) in 2004.

From Tipton or Kokomo, Indiana this band's pair of Fuller & Sims originals on a Chicago label was fetching silly money until it was reissued by Norton.

Don't Want Ya No More has reappeared since on *Quagmire Vol.1* (CD). (MW)

David and The Boys Next Door (MO)

Personnel incl:	DAVID KERSHENBAUM	A

45s:	Land O'Love/If I Was King	(Skipper 828 R-1240) 1965
	Spring Fever/It Ain't No Use	(Del-Ray 3059) c1966

Springfield, Missouri was home to his band. David Kershenbaum composed both sides of the Del-Ray single.

Land O'Love can also be found on *Drink Beer! Yell! Dance!* (LP), *The Garage Zone, Vol. 1* (LP) and *The Garage Zone Box Set* (4-LP). (VJ/MW)

David and The Giants (?)

45s:	Ten Miles High/I'm Down So Low	(Crazy Horse 1300) 1966
	Superlove/Rolling In My Sleep	(Crazy Horse 1307) 1966
	A Letter To Josephine/Super Good Feeling	(Fame 1467) 1967
	On Bended Knees/ Someday (You're Gonna Be Sorry)	(Amy 983) 196?
	Don't Say No/Love 'Em And Leave 'Em	(Capitol 2893) 1970

It's not confirmed that all these singles are by the same act, but the *Ten Miles High* and *On Bended Knees* singles were both produced by Rick Hall at Fame studios. In particular, *Ten Miles High* is great white soul, mid-tempo with major phasing effects.

The "David" in question is rumoured to be David Hood, a Muscle Shoals musician, who among other things, played on the first Boz Scaggs album. (BM/MW)

Dianne Davidson (?)

ALBUMS:	1	BABY	(Janus 3031) 1971
	2	BACKWOODS WOMAN	(Janus 3043) 1972
	3	MOUNTAIN MAMA	(Janus 3048) 1972

NB: (2) also released in the UK (Janus 6310 209) 1972.

A "big mama" hippie country folk singer, acoustic guitarist and songwriter, **Dianne Davidson** also sang behind Leon Russell, J.J. Cale and Alexander Harvey. Her second album was recorded in Nashville with local musicians plus Tracy Nelson (**Mother Earth**) and the enigmatic "Laurel Canyon" and "Honey Combs" on vocals. It contains four self-penned songs plus covers of Elton John, Cat Stevens, Alex Harvey, the classic Bryant/Boudleaux song *Rocky Top* and two John Drummond songs. She also recorded three singles for Janus and one for RCA. These records are for you if you like big voiced white female singers. (SR)

Terry Davidson & The Barracudas (OH)

This young teen band from the Columbus, Ohio area released no singles but *(Hurray For) Hazel* was showcased on local-scene sampler *Hillside '66* (LP), and more recently on *Teenage Shutdown 2* (LP/CD). It's repetitive garage-pop featuring a pre-pubescent singer who struggles to reach the lower registers. (MW)

Dean Davis Company (CO)

ALBUMS:	1	STONE COUNTY ROAD	(ETC Enterprises 1003) 197? SC

This scarce album contains ethereal folk-psych with female vocals. A later album is known to exist by this crew, shown as by Winterwood. (SR)

Frank Davis (TX)

45:	The Sandpiper/?	( ) c1969

This Texas engineer, songwriter, producer and musician is now a kind of cult figure for fans of Texas psychedelic rock. As an engineer, he was an associate of Walt Andrus and worked on sessions by the **13th Floor Elevators**, **Children**, the **Fever Tree** and many other sixties productions. As a musician, he took part in the formation of the short-lived **Saddlesore** with **Mayo Thomson** (ex-**Red Crayola**) and Cassell Webb (ex-**Children**). It's also known that he recorded circa 1966 an album worth of songs for a concept project known as "Metamorphosis", which still remain unreleased.

He also released some singles on local labels, most of them being extremely hard to find now and credited either to **Frank Davis** or to the Frank Davis Foundation.

This **Frank Davis** should not be confused with the Bay Area drummer who recorded with **Cold Blood** and **Loading Zone**. (SR)

Jan Davis and The Routers (?)

45s: Time Tunnel/Walkin' Back (RCA Victor 47-9018) 1966
α Boss Machine/Fugitive (A&M 733) 1967

NB: α shown as by **Jan Davis**.

An interesting guitarist in the same style as **Davie Allan and The Arrows**: wild instrumental rock tracks with occasional sound effects (motorbikes, barking dogs...). The first single was produced by **Davis**, the second by Jimmy King. (SR)

Jeff Davis (TX)

ALBUM: 1 DEAR JEFF (Tap LP-0030) 1977 R1

An acid-folk singer and guitarist, **Jeff Davis** came from Houston. His album was recorded at Dale Mullins Studios in Houston, produced by Dale Mullins and Randy Callaway. It contains very introspective lyrics, some with Christian themes. Mostly acoustic, it features a bit of electric guitar on tracks like *Clouds*, *Sorrows Come Too Fast* and *Leavin' Sea*. (SR)

Tim Davis (WI)

Personnel:			
	JAMES CURLY COOKE	gtr	AB
	TIM DAVIS	vcls, drms	AB
	MIKE FINNIGAN		A
	DOUG KILLMER		A
	SONNY LEWIS		A
	JOHN MCFEE	gtr	A
	HART MCNEE		A
	BILL MEEKER		A
	STEPHEN MILLER	keyb'ds	AB
	PETER MINTON	keyb'ds	A
	TRACY NELSON	vcls	A
	RICHARD OLSEN		A
	DONNA THATCHER	vcls	A
	LINDA TILLERY	vcls	A
	LONNIE TURNER	bs	A
	JOHN WILMETH		A
	KEN ADAMANY	piano	B
	MIKE BLOOMFIELD	gtr	B
	JOHN KAHN	bs	B
	BOZ SCAGGS	gtr	B
	BEN SIDRAN	piano	B

ALBUMS: 1(A) PIPEDREAM (Metromedia KMD 1054) 1972
2(B) TAKE ME AS I AM (Metromedia BLM 1-1075) 1972

45: α Wine, Wine, Wine/Workout (Leaf R 6467) 1964

NB: α shown as by Tim Davis & The Chordairs, "Recorded Live At Mother's".

Tim Davis was the drummer in the **Steve Miller Band** for their first five albums. He went solo, recording two albums for Metromedia with several California musicians: Turner, Sidran, Scaggs and Cooke (**Steve Miller Band**), Linda Tillery (**Loading Zone**), Richard Olsen (**Charlatans**), John McFee (**Clover**), Tracy Nelson (**Mother Earth**), Stephen Miller (**Linn County**)... *Take Me As I Am* is the better of the two, being in the **Steve Miller Band** mould.

Davis came from the Children's Service Society, an orphanage in Milwaukee where he was with Ken Adamany. In 1964, he formed "Tim Davis and the Chordairres" with Curley Cooke in Madison, Wisconsin, where the other local groups included Tracy Nelson and the Imitations and Steve Miller and the Ardells. In 1965, Davis, Adamany, and Cooke got together with **Miller** and Scaggs and played occasionally as the Knight Trains before **Miller** drifted south to Chicago to form the **Goldberg-Miller Blues Band**. The Chordairres reformed and played the affluent resort town of Lake Geneva every week for at least a year. In late 1966, **Miller**, back from Texas after the failure of his Chicago band, called from San Francisco to ask **Davis** and Cooke to join him in his new band. (SR/MW)

Davy And The Badmen (NJ)

ALBUM: 1 WANTED! (Gothic WA-63-054) 1963 R2/3

Recorded by prep kids at Lawrenceville school in New Jersey, this primitive album is one of the earliest East Coast instrumental covers albums of its type. Its value lies in its rarity rather than its musical merits. (VJ)

Tim Dawe (CA)

Personnel:			
	TIM DAWE (JERRY PENROD)	vcls, acoustic gtr	AB
	ARNIE GOODMAN	keyb'ds	AB
	CHRIS KEBECK	gtr	A
	CLAUDE MATHIS	drms	A
	DON PARRISH	bs	A
	RALPH BENKUS	perc	B
	MITCHELL HOLMAN	bs, hrmnca	B
	PATRICIA PICKENS	vcls	B
	JERRY ROSS	gtr	B
	HAL WAGENET	ld gtr	B

ALBUMS: 1(A) PENROD (Straight STS-1058) 1969 SC
2(B) TIMOTHY AND MS PICKENS WITH NATURAL ACT
(Half Moon Bay Records HMB-01) 1976 SC

NB: (1) also released in France. (1) reissued on CD (Radioactive RRCD095) 2004.

Tim Dawe, aka Jerry Penrod, was from San Diego and an early member of **Iron Butterfly**. He reappeared on the scene in 1969 with an album on **Frank Zappa**'s Straight label. *Penrod* was a superb debut, full of psychedelic folk-rock with lots of organ, harpsichord and brilliant acid guitar. Four masterpieces are included: - *Nite Train Home*, *Junkie John*, *Sometimes Alone* (with strong percussion) and *Didn't We Love*. The result stands comparison to another better known Straight artist, **Tim Buckley**. Quite surprisingly, however, the backing group doesn't seem to have played on other albums (unless they were using pseudonyms).

Dawe then wrote songs for Rod Taylor and **It's A Beautiful Day** (*Places Of Dreams* and *Bitter Wine* on *Choice Quality Stuff/Anytime*).

In 1976, he returned with an interesting West Coast album produced by the ex-**It's A Beautiful Day** member Mitchell Holman, who also played bass on it. Another ex-**It's A Beautiful Day** member, Hal Wagenet, also played guitar, whilst Patricia Pickens was an excellent vocalist. On this album **Dawe** included versions of *Bitter Wine* and *Junkie John* together with nine new songs. It was recorded in Coos Bay, Oregon.

In 1978, he produced *A Night At The Wine Cellar* (Cabernet GWC 101), a live folk-blues album on which he sang three new songs, along with Billy Roberts and other California local artists. (SR)

The Dawgs (TX)

Personnel incl:		
	GAYLON LATIMORE (GAYLON LADD)	A
	BOB SHARP	A

45: Shy/Won't You Cry For Me (Pic 1 119) 1965

The Dawgs operated out of Texas. Beatlesque harmonies are to the fore on the Invasion beat sounds of Shy, whilst *Won't You Cry For Me* looks towards Jay and The Americans for a yearning teen-beat ballad.

Latimore went on to record a single with Sharp under the name Bob and Gaylon before playing with **The Silverlones**, **Eastside Transfer** and **Heather Black**. After **The Silvertones** he recorded three singles under the pseudonym **Gaylon Ladd**. (MW)

The Dawks

Personnel:	MIKE CLARK	gtr	AB
	LOUIS GORE	drms	AB
	LARRY HENRY	bs	A
	JIM HENSON	ld gtr	AB
	TERRY LAWSON	vcls	AB
	STEVE FREDERICK	bs	B

45: A Good Thing/Poison Ivy (Prism) 1966

In 1966, a three-day 'Battle Of The Bands' was sponsored by WONE of Dayton, Ohio to highlight the local talent. 12 bands were selected by the judges to record at Mega-Sound studios and each had on cut on the resultant *WONE, The Dayton Scene* album (Prism PR-1966). **The Dawks**' selection, *A Good Thing*, is driving teen-beat with a big sound and strong Mersey influence. It appeared again on their single on Prism and more recently on *Destination Frantic Volume 3* (CD). (MW)

The Dawnbreakers

45s: I'll Never Ask You Why/
Love Me Or Let Me Be (Trophy Int. 1503) 1966
Alligator/The Bounce (Trophy Int. 1504) 1966

From Lebanon, Kentucky their up-tempo cover of **Soul Inc.**'s frat punker, *The Alligator* has some nice fuzz guitar. You can also find it on *Sixties Rebellion, Vol. 14: The Basement* (LP & CD) and *It's Finkin' Time* (LP). The first single is mostly notable for some good organ parts.

The Dawnbreakers who released *Hear Me Now/Looking For Evergreens* (Dunhill D-4095) in 1967 was a short-lived (1967-68) Los Angeles outfit, which included Andy Cahan, Jimmy Seals, and Dash Crofts. (VJ/SR/MW)

Dawson (KY)

ALBUM: 1 CAN YOU FEEL IT (Bridges BG 2709) 1975 R1

This Kentucky act plays excellent AOR/prog-rock, which is presented in a shiny metallic sleeve. Indeed the title track could have been a hit with better promotion. This won't interest garage or psych fans, but few can dispute its class. (VJ)

John Day (NC)

ALBUM: 1 JOHN DAY (No label 4123N12) 197?

This is a pastoral folk-rock album by a North Carolina artist that is housed in a nice cover. **Day** is backed by a full band on the album, which features mellotron, congas, steel guitar and harmonica. (VJ)

The Day After (?)

This outfit recorded a song called *The Graduate*, which is a soft, haunting number, but has little special to differentiate it from the crowd.

Compilation appearances have included *The Graduate* on *Oil Stains, Vol. 2* (LP), *Relics, Vol's 1 & 2* (CD) and *Relics, Vol. 2* (LP). (VJ)

Day Blindness (CA)

Personnel:	FELIX BRIA	vcls, bs, organ	A
	DAVE MITCHELL	vcls, drms	A
	GARY PIHL	vcls, gtr	A

ALBUM: 1(A) DAY BLINDNESS (Studio 10 DBX 101) 1969 R1

NB: Promo copies of (1) came in a white plain cover with an insert promoting the label's acts and a business card. (1) counterfeited on vinyl (Studio 10) 198? and on CD (Flash 42) 1997. (1) reissued legitimately on CD (Gear Fab GF-184) 2002. (1) also reissued on vinyl in a 180 gram pressing (Studio 10/Scorpio) 2005.

45: House And A Dog/Middle Class Lament (Studio 10 2494) 1969

The above is an unexceptional San Francisco studio album, with some competent organ work, but little else to distinguish it, save possibly the final and longest track *Holy Land* - an attempt to sound like **The Doors**', *The End.*

Gary Pihl went on to become Sammy Hagar's guitarist and more recently he's been a member of the platinum-sellers Boston. Dave Mitchell went on to produce and engineer for acts including Emerson Lake and Palmer, Alistair Galbraith and Changing Faces. (VJ/SR)

Daybreak (NY, Queens)

ALBUM: 1 A CELEBRATION OF THE INDIVIDUAL...
(w/lyric insert and two posters) (Dome 51374) 1974 R1

Presumably a High School Project from Richmond Hill, Queens in New York, this album came with two posters and a lyric sheet. Musically it's a mixture of psychedelia with fuzz guitars and Christian folk-rock similar to **Holy Ghost Reception Committee**. (SR)

Daybreak (NY, Westchester)

Personnel incl: VINCE SEPLESKY

ALBUM: 1 DAYBREAK (RPC AZ-97731) 1971 R3

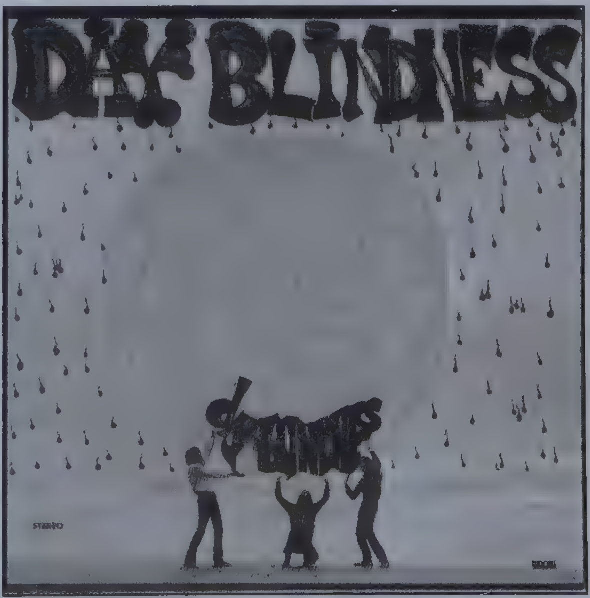
From the Westchester County area of New York, this extremely rare album mixes garage-psych and West Coast sounds. The tracks are split evenly between covers (*Rock Around The Clock*, **Steppenwolf's** *Monster,* Neil Young's *Down By The River* and Moody Blues' *Nights In White Satin*). The stronger self-penned cuts written by bassist Vince Seplesky include *I'm Only Half There* and *Can't Get Down.* (SR/VJ)

The Daybreakers (IA)

Personnel incl:	TERRY BECKLEY	bs, vcls
	MIKE BRIDGES	gtr
	BUDDY BUSCH	keyb'ds
	MAX COLLINS	ld vcls, keyb'ds
	DENNY MAXWELL	gtr
	BRUCE PETERS	vcls
	PAUL THOMAS	bs

45: Psychedelic Siren/Afterthoughts (Dial 4066) 1967

Hailing from Iowa City this band underwent frequent personnel changes but featured the personnel listed above at various times. They recorded just the one single at the time. *Psychedelic Siren* features a screeching siren intro, which distinguishes what was otherwise a routine psychedelic/punk single. An album of their material has subsequently been put out on Unlimited



DAY BLINDNESS - Self Titled LP.

Productions Rock 'n' Roll label (RRRLP-0002). The group later became Rox in 1969, but folded in 1971. After a five year lay- off they re-emerged as Cruisin'(1976-79).

Compilation appearances have included: *Psychedelic Siren* on *Psychedelic Microdots Of The Sixties, Vol. 1* (CD), *Psychedelic Unknowns, Vol's 1 & 2* (LP), *Psychedelic Unknowns, Vol. 1* (2 x 7"), *I Turned Into A Helium Balloon* (CD) and *Garage Beat '66 6* (CD). *Dirty Water - The History Of Eastern Iowa Rock Volume 2* (LP) also includes a live rendition of *Respect* from 1988. (VJ)

The Daybreakers (FL)

Personnel:	KIP BRANTLEY	drms	A
	JOSEPH SELVYN "BUDDY" FRISBEE	keyb'ds	AB
	PAGE MATHERSON	ld gtr	AB
	RONNIE MOBLEY	vcls	AB
	JIM PLATO	bs	AB
	WANDA ROBERSON	vcls	AB
	MAC McCORMICK	dr	B

45s:	I'm In Love (With You)/ This Time These Words	(S.L.R. #67-707) 1967
	Zack/Like Me Like You	(S.L.R. #68-983) 1968

From Orange Park High School, just outside Jacksonville, Florida **The Daybreakers**' rivals at their school included the Nu-Sounds, Six Teens and Sound Vibrations. Their debut, featuring the first line-up, was recorded at the local Sound Lab studios on Edgewood Avenue (where apparently the Classics IV also recorded); it charted in Jacksonville in July 1967. *I'm In Love* is soppy pop with shrill female vocals; the flip is far better, moody and heavier, with tasty reverbed fuzz. The equally hard-to-find follow-up features dreary ballad *Zack* but again the flip is stronger, a lively keyboard-led waltzer with a San Francisco vibe.

Page Matherson and Mac McCormick formed the band Richfield in the late seventies with bassist Ricky Powell, younger brother of Lynyrd Skynyrd's Billy. They recorded a novelty number, *Disco Sucks*, which was picked up by Capitol. (MW)

Days of The Week (AL)

Personnel incl:	M. HAYNES	A
	S. MITCHELL	A

45:	Home At Last/ Little Latin Lupe Lu	(Malcolm Z. Dirge MZD-45005) 1966

With the inclusion of *Home At Last*, a wistful folk-rocker composed by Haynes and Mitchell, on *Psychedelic States: Alabama Vol. 1* (CD) it is hoped that more info may come to light about this group from Birmingham, Alabama.

Another single on an Alabama label may be by this band - *Hey Girl/Thing Of The Past* (Chantain no #) 1968 which is credited to "Daze Of The Weak"! (MW)

The Daytonas (TN) - see **Ronny and The Daytonas (TN)**.

Daze of The Week (WA) - see **The Grotesque Mommies (WA)**.

The Deacons (MN)

Personnel:	JOHN CHINCHILLA	drms	A
	EARL PRITCHARD	ld vcls	A
	GARY STARZECKI	bs	A
	DICK WEEKS	sax	A
	RICH YOUNGBERG	ld gtr	A

45s:	Donna/Baldie Beat	(Re-Car 9001) 1964
	The Baldie Stomp/Baldie Beat	(Re-Car 9004) 1964
	Candy Man/Think It Over	(Re-Car 9012) 1965
	Empty Heart/Problems About Baby	(Soma 1452) 1965
	Empty Heart/ Bring It On Home To Me (PS)	(Sundazed S-140) 1998

Not a garage band at all, but a popular Minneapolis-based dance group who seemed to make songs about 'The Baldies', a sixties Minneapolis gang. Their finest moment, *Empty Heart* has recently been reissued with the bonus of an unreleased *Bring It On Home To Me* from the same sessions, and rounded off with a brief history from Minnesota mastermind Jim Oldsberg.

Compilation appearances have included: *The Baldie Stomp* on *Ho-Dad Hootenanny* (LP), *Victims Of Circumstances, Vol. 1* (LP), *Mondo Frat Dance Bash A Go Go* (CD) and *Baldy Stomp* on *Top Teen Bands, Vol. 2* (LP); *Empty Heart* on *Soma Records Story, Vol. 1* (LP), *The Big Hits Of Mid-America - The Soma Records Story* (LP) and *Hipsville, Vol. 3* (LP); *Baldie Beat* on *The Big Itch* (LP) and *Top Teen Bands, Vol. 1* (LP); and *Candy Man* on *Top Teen Bands, Vol. 3* (LP). (VJ/MW)

Michael Deacon (NE)

ALBUMS: 1 RUNNIN' IN THE MEADOW (Mustard Seed S80-1008) 1975 SC
2 WHEN YOU KNOW IT'S HOME (Mustard Seed S80-1512) 1977 SC

This Omaha, Nebraska's singer/songwriter's albums are beginning to interest collectors. Three further albums are known to exist, falling outside the time-span of this book. (VJ)

The Dead Beats (FL)

45:	Can't Go On This Way/Trust Me	(Coe West 002) 1967

This obscure band recorded their sole single at Robert Quimby's home studio in Deland, Florida. Daytona Beach has been suggested as their home-turf.

Compilation appearances have included: *Can't Go On This Way* on *Psychedelic States - Florida Vol. 1* (CD); and *Can't Go On This Way* and *Trust Me* on *Drive-In A Go Go! Vol. 1* (CD). (MW/JLh)

The Dead Beats (MD)

45:	She Don't Love Me/I'm Sure	(Gray Ant G-108) 1966

This is a rare and obscure garage single. The band was from Davidsonville and Cheverly, Maryland.

She Don't Love Me has been compiled on *Teenage Shutdown, Vol. 2: You Treated Me Bad!* (LP & CD). (SR/MW)

Deadend (ND)

45:	Just Like A Season/ I Ain't Got Nobody (PS)	(Voice Of The Junkyard 24425) 19??

This hippie-rock single came in a picture sleeve. The band was from Grand Forks in North Dakota, although the disc was recorded in Minneapolis. (VJ)

Deadlys (OH)

Out of Columbus, Ohio they featured with one track *On The Road Again* on the *Hillside '66* (LP) sampler of Columbus bands. It's a raw and poorly produced version of a **Lovin' Spoonful** song, but has subsequently resurfaced on *Highs In The Mid-Sixties, Vol. 9* (LP) and *Teenage Shutdown, Vol. 11* (LP & CD). (VJ)

Harry Deal & The Galaxies (NC)

ALBUMS: 1 I FEEL GOOD ALL OVER (Lotus 6-7116) 1966 R1
2 UNITED (Eclipse SO 12662/3) 1968 R1

This Charlotte, North Carolina frat and soul covers band's first album appeared in two different covers: red and black. Their second album contained all originals and the music content ranged from frat and garage-beat. Further albums are known to exist by this crew. (VJ)

Ritchie Dean (NY)

45s: α Goodbye Girl!/I'd Do Anything (Tower 102) 1964
Why Can't You Love Me (Like You Used To)/
Now (Tower 121) 1965
Time (Can't Heal This Pain Of Mine)/
Farewell Angelina (Tower 183) 1965
Old Cathedrals/It's Raining It's Pouring (Tower 228) 1966

NB: α also released in the U.K. (Capitol CL 15374) 196?. A German language version also exists.

Based in New York City, the first single is mid-sixties pop-rock. It's in fact **Warren Schatz** in disguise.

You can also hear *Time* on *The Lost Generation, Vol. 2* (LP) and *Boulders, Vol. 6* (LP). (SR/MW)

Christopher Deane (?)

45: Angel's Last Trip/Purgatorio (Sidewalk 906) 1966

This was probably a garage-psych single. (SR)

The Dearly Beloved (Beloved Ones) (AZ)

Personnel:	LARRY COX	vcls	AB
	SHEP COOKE	bs	AB
	TERRY LEE	gtr	AB
	PETE SCHUYLER	drms	A
	TOM WALKER	gtr	AB
	RICK MELLINGER	drms	B
	LENNY LOPES	drms	
	VAL VALINTO	bs	
	TOM RIPLY	vcls	

ALBUM: 1(A/B) ROUGH DIAMONDS: HISTORY OF GARAGE BAND MUSIC VOL 6 - DEARLY BELOVED
(Voxx 200.018) 1984

45s: α Peep Peep Pop Pop/It Is Better (Boyd 157) 1966
Peep Peep Pop Pop/It Is Better (Columbia 4-43797) 1966
Wait Till Mornin'/You Ain't Gonna Do What
You Did With Him To Me (Columbia 4-43959) 1966
Merry Go Round/Flight Thirteen (Splitsound SSDG-5) 1967

NB: α shown as by The Beloved Ones.

Forming in 1963 as **The Intruders** and later known as **The Quinstrells** they became known as **The Dearly Beloved** in late 1965 and were Tucson's most popular sixties band. Shortly after their name change Dan Gates, a DJ from a local radio station KTKT came along with the tape of a song called *Peep Peep Pop Pop*. The group were not at all keen at first but eventually he persuaded them to record it at the Audio Sound Recorders in Phoenix and a record deal was negotiated with the New Mexico-based Boyd label. They got the band's name wrong on the label and the single was released in 1966 and credited to The Beloved Ones. It was a No. 1 hit in Tucson that year and held the No. 1 position for many weeks on KTKT radio. Consequent upon its success the single was leased to Columbia, who at least got the band's name right. With national distribution the single almost made Billboard's Top 100.

Fuelled by their success, the band headed to L.A. to record an album for Columbia. They recorded 20 songs in all in just three half-day sessions! These sessions spawned their next single. Tom Walker wrote the 'A' side, the flip was the work of **The Grodes**' leader Manny Freiser. The posthumous Voxx compilation includes some tracks from this session, but Columbia didn't promote the band or release the album. Around this time Pete Schuyler left the band and was replaced on drums by Rick Mellinger from **The Grodes**.

On a further trip to L.A. the band was spotted playing with **The Leaves** by a White Whale rep. and this led to them signing a new record contract (having sued Columbia to get out of their previous one). Larry Cox had to return to Tucson the next day to get married so they left L.A. at 3 a.m. taking turns with the driving. Eventually they all fell asleep including the driver. Inevitably they crashed and Larry Cox was killed instantly. The rest of the band sustained injuries. To make matters worse Larry's death negated their White Whale contract because it contained a clause stating that the band would have to stay intact.

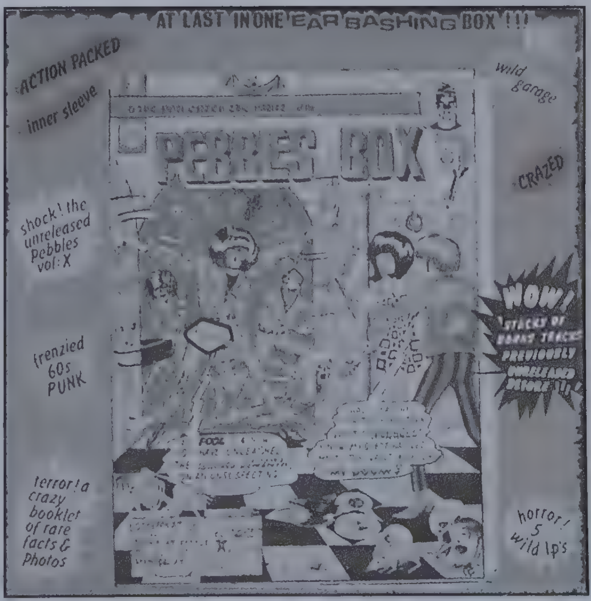
The band tried to keep going but never successfully replaced Larry. The 'A' side of their final single was a haunting song written by Larry about death ironically shortly before his own tragic demise. The flip, a punker with a ripping bass line, was a regional hit. Vocalist Jim Perry sang on the 'A' side and Terry Lee took the vocal role on the flip. Arguably this single was their finest moment, and both sides can be heard on the Voxx compilation.

The band disintegrated when **Shep Cooke** left to join Linda Ronstadt's backing band, **The Stone Poneys**. Although he soon returned to Tucson to rejoin **The Dearly Beloved** he got into a motorbike accident shortly after his return and couldn't play for six weeks. This led to the final break-up.

Tom Walker and **Shep Cooke** have remained active in the music scene. Walker going on to play for Arizona outfit Butterscotch and later composing songs used on the Chuck Wagon and The Wheels album. **Cooke** recorded as Shep in 1969 and formed **The Floating House Band** in 1970. He later made some solo albums as well as playing on albums by Jackson Browne, Tom Waits and Linda Ronstadt. Pete Schuyler joined the marines and now works in electronics, Terry Lee is a successful Tucson architect and Mellinger is an inhalation therapist. Tom and Shep still continue to gig together.

The Voxx compilation is an excellent guide to their career with full liner notes by Lee Joseph which have been summarised here. It contains all the band's better singles and some of their unreleased recordings for Columbia.

Compilation appearances have included: *1965 KTKT Radio Promo, Flight Thirteen, Iceman (Wild About My Loving), I'm Not Coming Back, It's All Over, I've Got A Girl, Keep It Moving, Merry Go Round, Music Revolution, Peep Peep Pop Pop, Strange Feeling, Wait Till The Mornin'* and *You Ain't Gonna Do What You Did To Him To Me* on *Let's Talk About Girls!* (CD); and *Flight 13* on *Pebbles Box* (5-LP), *Acid Dreams - The Complete Set* (3-LP), *Acid Dreams Epitaph* (CD), *The Tucson Sound 1960-68* (LP), *Trash Box* (5-CD) and *Boulders, Vol. 6* (LP). (VJ/SR)


AT LAST IN ONE EAR BASHING BOX !!!
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shock! the unreleased pebbles vol: X
WOW!
frenzied 60s PUNK
terror! a crazy booklet of rare facts & Photos
horror! 5 wild lp's

PEBBLES BOX SET (Comp 5-LP Set) including The Dearly Beloved.

Mike Deasy (CA)

ALBUMS:	1	LETTERS TO MY HEAD	(Capitol ST-11170) 1973
	2	WINGS OF AN EAGLE	(Sparrow SPR-1009) 1976

NB: (2) shown as by Mike and Kathy.

45: Beauty/Eli Wheeler (Capitol 3518) 1973

An excellent guitarist, **Mike Deasy** was a member of the "Wrecking Crew", the group of Los Angeles musicians who recorded hundreds of sessions in the Hollywood studios during the 1965/75 period. The "Wrecking Crew" also included Ben Benay, Larry Knechtel, Jerry Scheff, Jim Horn, Joe Osborn, Jim Troxel, Toxey French as well as several other renowned players like **Hal Blaine** and **Mike Melvoin**.

His recorded legacy is extensive; the discography we present here contains only the solo releases that fall within the time-frame of this book. From what we've been able to gather, after playing in several California surf groups, **Mike Deasy** began a studio career circa 1965 and was then behind several projects like **The Flower Pot**, **The Ceyleib People**, **Friar Tuck**, **Michele** and Your Gang. He often worked with **Curt Boettcher**.

Among his session work and collaborations, we must include mention of the albums by **Mark LeVine**, **Gentle Soul**, **Tongue and Groove**, **Curt Newbury**, **Smokestack Lightning**, **Mark Spoelstra**, **Spontaneous Combustion**, **Stapleton-Morley Expression** and **Peter Anders**.

In 1969, he formed the short-lived **Gator Creek** with other L.A. musicians and kept on doing session work, but his seventies work is generally outside the scope of this book as he generally played on mainstream rock or pop acts, although the album he did with **Spider** has its moments.

His two solo albums from 1973 and 1976 went unnoticed. The Capitol one is a decent rock effort with some light acoustic tracks and some heavy ones. The album recorded with his wife Kathy is in a Christian country-rock vein. (SR)

The Debonaires (IL)

45: Never Mistaken/Summertime (Rite 0785) 1966

The Debonaires was a Chicago-based mid-sixties garage band.

You can also check out *Never Mistaken* on *The Chosen Few, Vol. 1* (LP), *Chosen Few, Vol's 1 & 2* (CD), *Pebbles Box* (5-LP), *Trash Box* (5-CD) and *Teenage Shutdown, Vol. 3: Things Been Bad* (LP & CD). (VJ)

The Debonairs (TX)

This instrumental combo came from San Antonio in Texas. They didn't make it onto vinyl back in the 1960s but their *Lonely Is The Summer* has subsequently been compiled on *Texas Punk, Vol. 9* (LP), *Acid Visions - Complete Collection, Vol. 3* (3-CD) and *Green Crystal Ties, Vol. 3* (CD). (VJ)

Debris (OK)

Personnel:	CHARLES (POISON) IVEY	syn	A
	JOHNNY GREGG	drms, vcls	A
	OLIVER POWERS (RECTOMO)	vibraharp	A
	(RICHARD DAVIS	sax, organ	A)
	(DIRK E. ROWNTREE	perc	A)

ALBUM: 1(A) STATIC DISPOSAL (Static Disposal PIG-0000) 1976 R1

NB: (1) reissued on CD (Anopheles Records 004) 2002 with 10 bonus tracks. (1) reissued on clear vinyl (Anopheles Records 006) 2002, limited to 1,000 copies and including a previously unreleased 1975 practice recording of **The Stooges** *Real Cool Time* - a different version to that included on the earlier CD reissue.

Formed in Chickasha, Oklahoma in 1975, the band was apparently high on acid when they recorded this, so unsurprisingly the result is pretty demented psychedelia. Modulators and synthesizers, a vibraharp and more are utilised to good effect. Indeed the album is full of sound effects and echoes.

All the material is written and arranged by Ivey and Powers and many psych heads will want it in their collection. The recent CD reissue comes complete with bonus tracks and a detailed history.

Sadly Oliver Powers died of a massive brain aneurysm on June 22nd 2001. (VJ)

The Debs (?)

45s incl: Goodbye Boy/Give Him My Love (Mercury 72458) 1965

NB: Above info from promo copy without indication of 'A' or 'B' side.

This 'East Coast' girl-group made two singles for Mercury. They're sometimes thought to have come from England, since *Sloopy's Gonna Hang On*, which has resurfaced on *Girls In The Garage, Vol. 4* (LP), was issued there shortly after it came out in America, but it's pretty clear they originated somewhere on the East Coast and were probably a studio group.

Their *Goodbye Boy/Give Him My Love* single credits Dennis Lambert and Louis Pegues as vocal producers. *Goodbye Boy* was written by the same pair, whilst *Give Him My Love* has Donovan/Dunn credited as songwriters. (VJ/MC)

The Decades (OK)

45: I'm Lovin' You/Thinking Of You (Sully 121) 1966

Probably the sole stab for stardom for this band, which recorded for this West Texas label, but are thought to have come from Oklahoma. (VJ)

The Decades (CA)

45s:	I'm Gonna Dance/On Sunset	(Lady Luck 001) 1967
	I'm Gonna Dance/On Sunset	(Era 3174) 1967

This was a different outfit from California.

Compilation appearances have included: *I'm Gonna Dance* on *Off The Wall, Vol. 11* (LP); *On Sunset* on *Psychedelic Experience, Vol. 2* (CD), *Psychedelic Unknowns Vol. 8* (LP & CD); and *I'm Gonna Dance* and *On Sunset* on *Victims Of Circumstances, Vol. 1* (LP). (VJ)

DEBRIS - Static Disposal CD.

The Decades (OH, Akron)

45: C'mon Pretty Baby/Strange Worlds (Janie JL 10645/6) 1964

More **Decades;** this time from Akron, Ohio. This particular bunch was also known as **The Rats** but only for the *Rats Revenge* single, immortalised on *Back From The Grave Vol's 1* and *2*. *C'mon Pretty Baby*, a rather repetitive early sixties rock'n'roller, has been compiled recently on the *Follow That Munster, Vol. 1* (LP). Its flip, *Strange Worlds*, is a pretty decent Tornadoes/Ventures type instrumental surprisingly not featured on the *Strummin' Mental* series. (MW/GGI)

The Decades (?OH)

45: There Ain't No Way/Pledging My Love (Great Scott 1002/3) 1967

A horn-garage-rock single from yet more **Decades**. Possibly from Ohio, as the single is on a Cincinnati label, but not the Akron (**Rats**) bunch. (MW/GGI)

December's Children (OH)

Personnel:			
	BRUCE BALZER	gtr	A
	CRAIG BALZER	gtr, keyb'ds, vcls	A
	RON PAPALEO	drms, perc	A
	BILL PETTI	bs, vcls	A
	ALICE POPOVIC	vcls	A

ALBUM: 1(A) DECEMBER'S CHILDREN (Mainstream S-6128) 1970 R1/R2

NB: (1) reissued on CD (Mason Records MR56432) 2004.

45: Sweet Talkin' Woman/Back Road Rider (Mainstream 728) 1970

NB: "double-headed" promo copies also exist.

From Cleveland, Ohio and based around the Balzer brothers. The above album, which was recorded in Miami, is not outstanding. The band's sound was characterised by the vocal harmonies of Craig Balzer, Petti and Popovic and some competent guitar work. *Living (Way Too Fast),* which captures Alice Popovic's vocals at their most poignant and the opener *Trilogy*, which displays the band's harmonies to best effect, are arguably the best tracks.

Bruce Balzer later played with Ambleside (also spelt Amblesyde, after a street on which the band rented a house), whilst both brothers played in Circus, an early seventies power-pop band who had an album on Metromedia and Windfall. They later went on to form a band called 747 which was signed to Planet Records in late 1979 and had its named changed to American Noise due to some protests from Boeing or the record company.

American Noise's eponymous album (Planet P-8) 1980 topped the charts in Cleveland and few other areas.

Craig and Bruce Balzer are now both married and run a specialty advertising firm out of Greater Cleveland, Ohio. (VJ/MW/GGI/AJ/SR)

December's Children (CA)

45s: Somethin' Fresh/Mitch's High (Corio 888) 1966
Somethin' Fresh/Mitch's High (Columbia 4-43806) 1966

Here's a great **Monkees**-like, fuzzy pop-punk band from California, produced and written by Jerry Riopelle, who was behind releases by **Black Sheep** and **The Parade**, amongst others. (MW)

December's Children (IL)

45s: We've Got A Groovy Thing Going/
Sorrow Is Better Than Laughter (Balance 2001) 1966
A Girl Like You (A Boy Like You)/
Makin' Music (Capitol 5883) 1967
Backwards And Forwards/
Kissin' Time (World Pacific 77887) 1968
The Lovin' Things/Extraordinary Man (World Pacific 77895) 1968
I've Been Hurt/Good Time Boy (World Pacific 77910) 1969
Dirty City/
You're My Girl (I Don't Want To Discuss It) (Liberty 56195) 1970

From Rockford, Illinois this group's style was predominantly brassy, sometimes brash, pop with male/females harmonies. The Capitol and World Pacific singles were produced, arranged, and often written by Ray Whitley. Only *Dirty City* has reappeared on a compilation, *Lost Gems Of The 60s Vol. 1* (EP). (MW)

December's Children

DECEMBER'S CHILDREN - Self Titled LP.

December's Children Ltd (DC)

45: Signed D.C./So Long Ago (Domestic Sound DS 123) 1967

A different band from Falls Church, D.C. who recorded a fine version of Arthur Lee's classic ode to a junkie *Signed D.C.* in true ballad punk style. It's included on the *Signed, D.C.* (LP) compilation, which was named after it and on *Sixties Rebellion, Vol. 8: Love Covers* (LP & CD). (VJ/MW)

The Decisions (MI)

45: Tears, Tears/Don't You Know It's Love (Topper 1013) 1966

The above was this band's sole release and one of just five releases on this label. *Tears, Tears* is a pretty lame effort. In fact they took *Just Like Me* (the **Paul Revere and The Raiders** and **Wild Knights** classic) altered the lyrics and added a new guitar lead. If you want to hear the result it's on *Highs In The Mid-Sixties, Vol. 19* (LP). They came from Kalamazoo, Michigan. (VJ/KBn)

Declaration of Independence (?)

45s: Morning Glory Man/Letter To Ruth (Mr. G. 804) 1967
House/Next Stop - Dead End Street (Mr. G. 805) 1968

Not garage or psychedelic, but polished flower-power pop, produced by Johnny Cymbal. (MW)

Dedicated Followers (OH)

Personnel incl:			
	BONNIE FRENCH	vcls	A
	DENNIS HULSE		A

This Circleville, Ohio group was a finalist in the 1967 Paxton Theatre 'Battle Of The Bands' (which was won by Proud Destiny). They did not get to release a single; one track was captured for posterity on the Hillside label's

1967 Promotion EP alongside contributions from **The Gears**, Emeralds, and **Internal Canitery Sin**. Their version of *Harlem Shuffle* is notable for its unusual folkie vibe, due to the male lead vocal being counterpointed at intervals by solo female harmonies. (DCe/MW)

The Dedications (AL)

45:	Midnight Gray/ A Place In The Sun	(Sounds Of Birmingham 104) 1969

All that is known about this group is that they were from Birmingham, Alabama. *Midnight Gray* was released in early 1969 but it sounds like it came from 1966, with hints of the Animals in the vocals and keyboard frills. Check it out on *Psychedelic States: Alabama Vol. 1* (CD). (MW)

Terry Dee and The Road Runners (MS)

45s:	α	Feel No Pain/Some Other Guy	(Ventura 502) 1966
	β	Unfaithful Love/Sticks & Stones	(Trash 100) 1966

NB: α some copies have labels reversed; β shown as by T.D & The Roadrunners.

Their first single couples a Beatlesque ballad backed by a swaggering fifties-inspired garage-rocker from University, just outside of Oxford, Mississippi.

Some Other Guy can also be heard on *The Essential Pebbles Collection, Vol. 1* (2-CD). (MW/MM)

Dee Jay and The Runaways (IA)

Personnel:	CHUCK COLEGROVE	gtr	A
	BOB GODFREDSON	gtr, bs, vcls	ABCD
	GARY LIND	vcls	ABCD
	JOHNNY SENN (JAY)	bs, gtr, vcls	ABC
	DENNY STOREY (DEE)	drms, vcls	ABCD
	TOM VALLIE	organ, vcls	ABCD
	DERRY KINTZI	keyb'ds	CD
	RUSTY DAVIS		
	SAM FRENCH		
	GRANT GILMORE		
	JIM GROTH		
	ROGER HUGHES		
	JIM JOHAN		
	TERRY KLEIN		
	JIM WIENER		
	ROGER WHITMORE		

CDs:	1(-)	PETER RABBIT	(Arf!Arf! AA-067) 1997

THE COMPLETE STUDIO RECORDINGS
Dee Jay And The Runaways
"PETER RABBIT"

DEE JAY AND THE RUNAWAYS - Peter Rabbit CD.

		HCP
45s:	Jenny Jenny/Boney Moronie	(IGL 100) 1965 -
	Love Bug Crawl/The Pickup	(Coulee 109) 1965 -
	Peter Rabbit/Three Steps To Heaven	(IGL 103) 1966 -
	Peter Rabbit/Are You Ready?	(Smash S-2034) 1966 -
	Peter Rabbit/Three Steps To Heaven	(Smash S-2034) 1966 45
	She's A Big Girl Now/ He's Not Your Friend	(Smash S-2049) 1966 -
	Keep On Running/Don't You Ever	(Sonic 132) 1966 -
	Keep On Running/Don't You Ever	(Stone 45) 1967 -
	My Gal/Doesn't Matter Anymore	(Sonic 148) 1967 -
	Sunshine Morning/And I Know	(Sonic 158) 1967 -
	Love Tender, Love/ While You Were Sleeping	(Dee Jay 101) 1982 -

Hailing from Spirit Lake/Dickens/Estherville and Armstrong, this band played an important slice in the history of Iowa rock. Johnny Senn (Jay) was instrumental along with Cliff Plagman and Roger Blunt in setting up the IGL Studios and *Jenny Jenny* became the label's first recording. As only 100 copies were pressed it's understandably now extremely rare. *Peter Rabbit* a rather popish song was picked up by the Chicago-based Smash label and earned the band an appearance on Dick Clark's 'Where The Action Is' show as well as a place in the charts. However, when the big breakthrough never came they reverted to Sonic for three further singles, including a cover of the Spencer Davis hit *Keep On Running*, on which they were joined by local vocalist Terry Klein.

The core of the group was former members of the **Chevelles** and the VanDels who joined forces in 1964 due to draft and other member depletion. Line-up "C" recorded *Peter Rabbit*. From 1966 John Senn 'retired' to concentrate on the IGL studio work, though he continued to be involved and record with the group. After line-up "D", personnel was very fluid to cover departures and touring. The band officially split in 1968 but IGL continued well into the seventies becoming a cult collector's label since its demise and the label has been well compiled in recent times on album and CD by Arf!Arf! and Get Hip.

These details and a comprehensive story of the band are to be found on Erik Lindgren's retrospective CD, which contains 32 tracks including four by the **Chevelles**. It confirms that the band was an adept outfit covering rockin', instrumental and frat genres in a pop vein and ballads in an accomplished Four Seasons style. Their appeal will lie with connoisseurs of sixties Midwest pop - you'll find neither fuzz nor psych here. In 1981 Storey and Senn got together to revive the name and laid down four more tracks. Two were put out on a single, and three are featured on the CD.

Kintzi, Storey and Powell all went on to record solo singles for IGL/Sonic along with *Peter Rabbit* song writer Tim Smith, Johnny Senn later recorded an album for IGL with a new band, The Fortunes. The retrospective single release in 1982 also comes with a photo and history of the band.

Also briefly in the band was a guy called Roger Hughes, who later formed Bands Of Gold who recorded one single, *You Won't Change Me/It's Over* (Smash 2058) in the late sixties. Prior to his spell with the band he'd produced one single, *In A Thousand Cities/Is It Really Love?* (Sultan 1002), with a Sioux City- based project called Denny and The Dukes.

Compilation appearances have included: *Don't You Ever* on *Roof Garden Jamboree* (LP); *The Gorilla* on *The Arf! Arf! Blitzkrieg 32 Track Sampler* (CD); *Jenny Jenny* and *The Gorilla* on *The Best Of IGL Garage Rock* (LP); *Jenny Jenny*, *The Gorilla*, *Peter Rabbit*, *She's A Big Girl Now*, *Boney Maronie* on *The IGL Rock Story: Part One (1965 - 67)* (CD); *Keep On Running* (with Terry Klein) and *Take A Look At My Baby* on *The IGL Rock Story: Part Two (1967 - 68)* (CD); *He's Not Your Friend* on *Who Needs Tomorrow Vol. 2* (CD); and the previously unreleased *Instrumental* on *The Arf! Arf! (El Cheapo) Sampler* (2-CD). (VJ/MW/ELn)

The Deep (NY)

Personnel:	MARK BARKAN	A
	RUSTY EVANS	A
	(D. BLACKHURST	A)
	(C. BLUE	A)
	(A. GELLER	A)
	(L. POGAN	A)

ALBUM: 1(A) PSYCHEDELIC MOODS OF THE DEEP (mono/stereo)
(Cameo Parkway P/SP-7051) 1966 R3

NB: (1) stereo and mono editions exist of the original pressing with the stereo version being significantly more valuable. (1) reissued on vinyl (Cicadelic 977) 1987, and also on CD (Collectables 0521) 1993. (1) reissued as a limited edition on vinyl (Void Records VOID38) 2006 with a bonus 45 on pink vinyl featuring *Five Years Ahead Of My Time*, which was penned by **Rusty Evans**. (1) reissued on CD (Fallout FOCD2029) 2006 with both the mono and stereo mixes, six bonus tracks and liner notes.

This was a New York City-based studio-only project. The album, which is an extremely rare and costly collectors' item, had for many years been shrouded in total mystery. It was produced by Mark Barkan and **Rusty Evans**. Both were also involved in **Freak Scene** whose album *Psychedelic Psoul* (Columbia 9456) 1967 is virtually a second **Deep** album. The other personnel listed above have been deduced from songwriting credits and may also have been involved.

Their album is very strange, full of weird sound effects, haunting vocals and acid-soaked lyrics. It is based on a psychedelic-folk format. Some, such as *Color Dreams* and *Your Choice To Choose*, sound very **Seeds**-like. Others, like *Shadows On The Wall* and *Wake Up And Find Me* are haunting acid ballads.

"Wake up and find me
With dreams of liquid nights
And never ending lights"
(from *Wake Up And Find Me*).

Arguably the best two tracks are *Turned On* and *Psychedelic Moon* - which are both very odd. The album is recommended listening. Fans of the band will also be interested in a series of outtakes released on CD by Collectables, *Part 2* and *Part 3* contains alternate takes and unreleased tracks (which were recorded in 1966), whilst *Part 4* (which also features tracks by **Hydro-Pyro**) and *Part 5* are now also available on CD through Collectables.

Barkan went on to a group called **Hydro Pyro**. In 1970 Rusty released a solo album as **Marcus**.

Compilation appearances have included: *Psychedelic Moon* on *The Psychedelic Experience, Vol. 1* (LP); *Trip #76* on *Echoes In Time, Vol. 1* (LP) and *Echoes In Time Vol's 1 & 2* (CD); *Color Dreams* on *Gathering Of The Tribe* (LP) and *Gone, Vol. 1* (LP); and *Pink Ether* and *Psychedelic Moon* on *Green Crystal Ties, Vol. 9* (CD). (VJ/CF)

The Deepest Blue (CA)

Personnel:	ALEX "EARL" SHACKELFORD	ld vcls	A
	RUSSELL JOHNSON	ld gtr, vcls	A
	KEN ZABEL	organ	A
	RICK EDWARDS	gtr, backing vcls	A
	BRUCE LAVOIE	bs, backing vcls	A
	RUSS "SOUPY" MAURO	drms	A

45: Pretty Little Thing/Somebody's Girl (Blue-Fin BL-FI-102) 1966

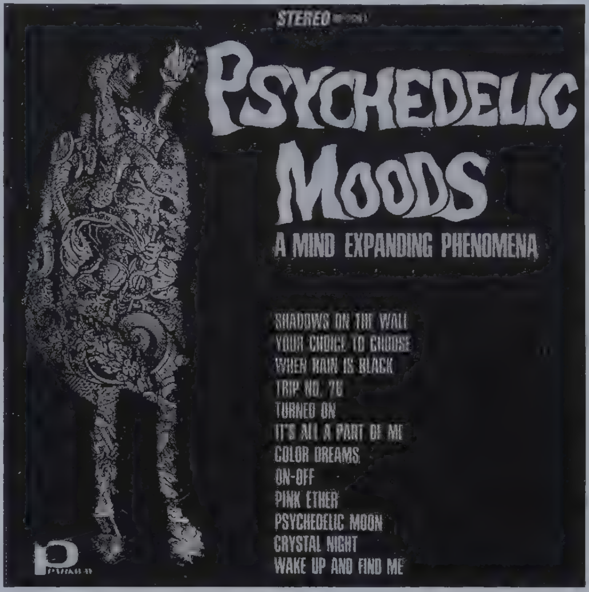
Fine Stones-influenced garage punkers **The Deepest Blue** operated out of Pomona, California. Starting out as a surf/grease combo in the early sixties, The Doves had stabilized as the above line-up by 1965. Soupy Mauro and Ken Zabel were Pomona locals, Earl Shackelford and Bruce Lavoie hailed from Ontario, Russ Johnson was from England, and Rick Edwards was from Montclair.

Earl Shackelford recalls: "We played mostly in the teen clubs - the Oasis, Hilltop, Pace Setter, Discoteen - what's known today as The Inland Empire. And some beer bars - no-one cared the how old you were then. College fraternity parties were always the best unless some drunken jocks decided you were dead meat and you had to fight off the sweaty block heads as you tore down your equipment and threw it into your trusty band mobile. Oh yeah.. those were the days alright."

"We went out of state once to a little bar in Pocatello, Idaho. I was sick with strep throat so we played instrumentals mostly and lived on bar food for several days, (slim jims, jerky, and beer). That was our tour. We did work in Hollywood a couple of times on the Strip, but we all hated Hollywood. We played with **The Leaves** once and **The Seeds** ... although I don't remember playing with them - Ken Zabel says we did. High schools were a good gig except that we were banned from all of them after one gig at each, for various reasons (hee hee hee)!"

In the summer of 1966 they released their sole single as **The Deepest Blue**. "Our main influences were The Stones, Animals, Them, early Moody Blues. We changed our name during the time of our recording - we thought it was more commercial."

Sadly the single bombed and the band split soon after, leaving a few tracks recorded for an album in the can. Tragedy struck soon after: Soupy Mauro died in a motorcycle accident; one year later Rick and three members of a band, with whom he was doing a car tour, went off the road in the middle of the night, to join Soupy.



THE DEEP - Psychedelic Moods Of... LP.

Thereafter Earl "bummed around for several years doing what most people were doing in the late sixties, singing in coffee houses until I returned to Los Angeles and began to perform with various bands again in the early seventies, experimenting with all the jumbled forms of psych/country/rock/acid that was affecting musicians at the time".

"Eventually I teamed up with Walter Egan, thanks to mutual friend and musician Chris Darrow of **Kaleidoscope** fame, whom I'd known for years after **The Kaleidoscope** had recorded one of my songs *I Found Out* (on the *Beacon From Mars* album). We formed a band called Wheels and played the Los Angeles circuit until Walter got a solo record contract.

"I worked with him in some capacity on most of his records. He had a Top 10 hit (*Magnet And Steel*) and recorded two or three of my songs for his string of albums on CBS and MCA/Backstreet labels. During this time, 1978 to be exact, I worked with James Williamson on Iggy Pop's LP *New Values* arranging and singing backup vocals. From that time on I've been involved at various levels with friends putting out CD's, playing the guitar and writing."

What of the others? "Ken Zabel lives in Boise, and was recently playing with a bluesband, The Ramblers; Bruce Lavoie just retired from the union after having been in road construction for 30 years; Russ Johnson disappeared somewhere - Australia we believe - and hasn't been heard from since 1969."

Compilation appearances have included: *Pretty Little Thing* on *Off The Wall, Vol. 11* (LP), *Mayhem & Psychosis, Vol. 3* (LP), *Mayhem & Psychosis, Vol. 2* (CD), *Teenage Shutdown, Vol. 10* (LP & CD) and *Where The Action Is! L.A. 1965-68* (4-CD book); *Somebody's Girl* on *Sixties Choice, Vol. 1* (LP), *The 60's Choice Collection, Vol's 1 and 2* (CD) and *Fuzz, Flaykes, And Shakes, Vol. 2* (LP & CD); and *Pretty Little Thing* and *Somebody's Girl* on *Boulders, Vol. 6* (LP) and *Ya Gotta Have Moxie, Vol. 1* (2-CD). (VJ/MW/MM/ES)

Deep Six (CA)

ALBUM:	1	THE DEEP SIX	(Liberty LRP-3475) 1966

NB: (1) stereo copies released on (LST 7475) 1966. (1) reissued on CD (Rev-Ola CRREV46) 2004.

			HCP
45s:	Rising Sun/Strollin' Blues	(Saw-Man 001) 1965	-
	Rising Sun/Strollin' Blues	(Liberty F-55838) 1965	122
	Things We Say/I Wanna Shout	(Liberty F-55858) 1966	-
	When Morning Breaks/Counting	(Liberty F-55882) 1966	-
	Why Say Goodbye/What Would You Wish From The Golden Fish	(Liberty F-55901) 1966	-
	Image Of A Girl/C'mon Baby	(Liberty F-55926) 1966	-

A six-piece (five men, one woman) folk-rock and harmony-pop group, **Deep Six** was from San Diego, California. Their fifth Liberty single, *What Would You Wish From The Golden Fish*, is an amazing pop-sike tune complete with fuzz guitar and hammered dulcimer, with lyrics based on the old story of the mythical fish who granted wishes. *Why Say Goodbye*, is more straight forward pop, but pleasant nonetheless.

Their album combined folk, soft-rock and flower-pop and includes several covers, notably the Stones' *Paint It, Black*, Neil Diamond's *Solitary Man* and *A Groovy Kind Of Love*.

One track from an earlier single, *Rising Sun* can also be found on *Nuggets, Vol. 10: Folk Rock* (LP) and *Bring Flowers To U.S.* (LP); and *C'mon Baby* is compiled on *Soft Sounds For Gentle People* (CD). (KSI/MW/SR)

Deep Six (FL)

Personnel:	LARRY DREGORS	ld gtr	A
	KEN FULLER	bs	A
	BILLY HARDEN	gtr	A
	MAURICE "MOUSE" SAMPLES	ld vcls	A
	TEDDY VAUGHN	drms	A

45s:	Last Time Around/One And One	(Soft 960) 1966
α	Start From Here/I Don't Wanna Cry	(Charay 16) 1966

NB: α shown as by 'Florida Deep Six'.

From Jacksonville, Florida this band comprised former members of the Vikings and would evolve into Mouse and The Boys.

Last Time Around graces *Let's Dig 'Em Up* (LP), *Let's Dig 'Em Up, Vol. 1* (CD), *Psychedelic States - Florida Vol. 2* (CD), *Just for Kicks Vol. 1* (CD) and *Mouse & The Boys 'Mousetracks'* (CD), which also includes *One And One*. It's a majestically simple Invasion-infused beat-punker with an edgy arrogance in the vocals and utterly cool in its restraint. (MW)

Deep Soul Cole (CA)

Personnel incl:	FRED COLE	ld vcls, bs	A
	LARRY WILIAMS	gtr	A

45s:	Poverty Shack/Rover	(Eldorado) 1963

NB: acetates only.

Poverty Shack was recorded by none other than Fred Cole, who recorded this single in 1963, at the age of 15, at the El Dorado studios in Los Angeles. Cole sings lead and plays bass, Larry Williams plays guitar and is the producer and The Blossoms are the back-up singers. Fred was managed at the time by Mike Tell, son of a Las Vegas newspaper owner. Mike took Fred to L.A. where he stayed for a couple of weeks with Larry Williams and met Stevie Wonder and lots of other black acts. For the cover of the record they dumped a bucket of water over Fred's head, to make him look like he had sweated his guts out. It's the very first recording by this outrageous person and it has resurfaced on *Sixties Rebellion, Vol. 9: The Nightclub* (LP & CD). Later Cole would turn up in The Lords, **The Weeds**, **Lollipop Shoppe**, **Zipper**, King Bee, Torpedos, Rats, Desperate Edge, Western Front and, finally, Dead Moon. (VJ/MW/SR)

Deep Water Reunion (MN)

Personnel:	BOB HAYES		A
	BRAD KAMP		A
	BARBARA RANEY	vcls	A
	KEITH SKUE		A
	BRENT WEBSTER		A

ALBUM:	1(A)	DEEP WATER REUNION	(Jerral S80-1009S) 1970 SC-R1

45s:	Ruby Foo/I Wanna Know	(RCA Victor 47-9609) 1968
	It's All Over Now Baby Blue/ Break My Mind	(Jerral S80-1186S) 1970

Minneapolis group, **Deep Water Reunion** (also known as DWR) combined folk-rock, pop and mellow psych-rock. Their rare album includes songs like *Baby Blue*, *Good Morning Starshine*, *Break My Mind*, *Steel Rail Blues* and a cover of the Beatles' *Hey Jude*. The personnel listing shown above is the line-up that played on the album. (SR/MW)

Deerfield (TX)

Personnel:	CHARLIE BICKLEY	bs, vcls, mandolin	A
	STEVE COLEMAN	lead pedal steel gtr, vcls	A
	JOHN GUERRY	piano, organ, bs	A
	DENNIS HANSON	drms	A
	MICHAEL HICKMAN	gtr, piano, auto harp	A

ALBUM:	1(A)	NIL DESPERANDUM	(Flat Rock FRS-1) 1971 SC-R1

NB: (1) counterfeited on vinyl (Flat Rock) 199? (1) reissued on CD (Gear Fab GF-148) 2000.

Formed in Houston, Texas in 1968, **Deerfield** was originally known as The Dream Machine. Their album, a mixture of country-rock and a tinge of psychedelia, has attracted increasing interest from collectors. It peaks on *Trilogy* (*Do You Believe In Words*, *Sing Together*, *Relax (Enjoy Your Friends)*) and *Riverside* on side two. It was issued with a letter (in envelope) stuck inside the cover.

The Flat Rock release features four live recordings not on the album.

Charles Bickley is now the owner of a small Austin Texas-based label named Buttermilk Records which released several vinyl albums and singles in the seventies. In fact he's still releasing 25-year-old masters on new vinyl and CD of Texas Blues, Rock, Jazz, Cajun, and more. (CF/MW)

The Defiant 4 (NM)

45:	Away From My Home/My Time Is Now	(Delta R-2195) 1966

This band hailed from Albuquerque in New Mexico.

NIL DESPERANDUM
DEERFIELD

DEERFIELD - Nil Desperandum CD.

Away From My Home resurfaced on *Boulders, Vol. 10* (LP) and *Ya Gotta Have Moxie, Vol. 1* (2-CD); and you'll also find *My Time Is Now* on *Teen Blast Volume #2* (CD). (VJ/MW)

The Defiants (NM)

45:	What I'd Say/?	(Defiant?) 1966

This was a different New Mexico band. (VJ)

The Defiants (MN)

Personnel:	STEVE HENSLIN	ld gtr	A
	JERRY RYER	gtr	A
	MIKE SHAW	bs	ABC
	DUANE SMITH	drms	A
	DICK NEWMAN	ld gtr	B
	LOREN WALSTAD	gtr/ld gtr	BC
	JERRY WHEELER	drms	B
	JOHN COLLINS	gtr	C
	TERRY SHAW	drms	C

NB: Line-up 'A' 1961-1962, 'B' 1963, 'C' 1963-1967.

45:	Maggie's Farm/ Bye Bye Johnny	(Studio City Records SC 1042) 1966

Maggie's Farm from Hutchinson, Minnesota's **Defiants** can also be found on *When The Time Run Out* (LP & CD).

The lynch pin of the band, Mike Shaw started in The Nightbeats in 1960 and played with The Embers in 1961. In 1967 Loren Walstad left the group to join **The Underbeats** and Budd Setzaphant took over lead guitar. This line-up was short-lived, however, as Terry Shaw and John Collins, were soon drafted. Before leaving for service, Terry played a short stint with The Country Ramblers.

When he came home in 1969, Terry formed The Shaw-Allen Trio with Mike Shaw and Jim Allen (rhythm guitar). This act became a popular live attraction, breaking attendance records on the ballroom circuit, and receiving an award from the Ballroom Operators Association each year until their demise in 1975. At different times the band was augmented by Duane Larson (keyboards, harmonica and trumpet) and Danny Grossnickle (lead guitar, keyboards). The band also recorded two albums: *This Side-That Side* 1970 (as **Shaw, Allen and Shaw**) and *South Fork Crow River* 1972. In one form or another, the band has continued to this day as the Shaw Band.

A musical family, Mike and Terry Shaw's oldest brother, Dennis, had a band from 1958-1959 called The Chancellors and later The Rockets. Mike's three sons also have a band called the Shaw Brothers. (VJ/MW)

Jamie DeFrates (FL)

ALBUMS:	1	PEGASUS IN FLIGHT	(Sweet Appaloosa JD-123) 1976 R1
	2	SON OF DUST	(Sweet Appaloosa JD-333) 1978 R1

NB: Both albums had pressings of 3,000. (2) issued in a gatefold sleeve.

DeFrates is reputedly a reasonably good singer/songwriter from Jacksonville, Florida. The highlight on *Pegasus In Flight* is the opening track *Illinois Central*. Whilst his first album is quite stark with simply guitar and vocals the second veers towards the prog-folk genre and utilises flutes, guitars and a rhythm section. It too starts with a superb opening track, *Ride* with powerful playing and soaring high-pitched vocals. (VJ)

The Del Counts (MN)

Personnel incl:	KELLY VINCENT		A
ALBUM: 1(A)	THE DEL COUNTS	(Dove acetate no #) 1964/5 R2-R3	

45s: (up to 1972)	Let The Good Times Roll/Bird Dog	(Soma 1430) 1966
	What Is The Reason?/With Another Guy	(Soma 1465) 1967
	What Is The Reason?/With Another Guy	(Apex 77058) 1967
	Ain't Got The Time/Don't Ever Leave	(Mar-Bil 109) 1968
	Who Cares/Don't Let The Green Grass	(Hand 2173) 1972

This long standing Minneapolis band was still rehearsing as late as 1974. The album was never released.

Compilation appearances have included: *Bird Dog* on *Riot City!* (LP) and *Soma Records Story, Vol. 1* (LP); *Let The Good Times Roll* on *Gamma Knee Kappa - The Best In Frat Rock* (LP) and *Soma Records Story, Vol. 3* (LP); and *With Another Guy, What Is The Reason, Bird Dog* and *Let The Good Times Roll* on *The Big Hits Of Mid-America - The Soma Records Story* (2-CD). (VJ)

The Delicate Balance (CA)

45:	The Night Is Almost Gone/ Autumn Wind	(Nico LM 102-1737) 196?

This single was released in late 1968 or early 1969 on an obscure Hollywood label, which also put out singles by Randy Bachman's Mongrels and Pfeifer Ashman Kickbush.

Composed by Jack Walker, *The Night Is Almost Gone* is fuzzy, big-production pop and appears on the well-annotated *Fuzz, Flaykes, & Shakes Vol. 6* (LP/CD), yet the band remains a mystery. (MW)

The Delights (IL)

45s:	Long Green/Find Me A Woman	(Delaware 1712) 1965
	Every Minute, Moment, Hour/ Just Out Of Reach	(Smash S-2072) 1966

Based in Chicago this band's *Long Green* was a grungy cover of **The Kingsmen**'s track.

Compilation appearances include: *Long Green* on *Highs In The Mid-Sixties Vol. 4* (LP) and *Pebbles, Vol. 6* (CD); and *Just Out Of Reach* and *Every Minute, Every Hour, Every Moment* on *The Quill Records Story - The Best Of Chicago Garage Bands* (CD). (VJ)

Delirium (NY)

45:	I Need Your Lovin'/Never Comin' Home	(Vibra L-136-1/2) 1967

This Mechanicsville, New York combo were obviously big fans of the Stones and Pretty Things judging by *Never Comin' Home*, a tambourine-shakin' punker with howlin' backing. Check it out on *Diggin' For Gold Vol. 7* (LP) or *Grains Of Time* (CD). (MW)

The Delrays (MO)

Personnel incl: MICHAEL McDONALD

45:	Lollipop Lady/(There's) Always Something There To Remind Me	(Arch ARA-1301) 1968

From St. Louis, Missouri **The Delrays** were reportedly among the first band that Michael McDonald was in, before he headed west and on to a long and successful career with the likes of The Doobie Brothers and Steely Dan.

Lollipop Lady is heavy bubblegum-pop with plenty of fuzz & wah-wah; it has reappeared on *Come Fly With Us* (LP).

The flip is a Stax-ified version of the Bacharach-David hit for Sandie Shaw, with a slightly husky, soulful male lead - guess that was Michael then. (MW)

Del-Rays (AL)

Personnel:	BILLY COFIELD	sax	AB
	JOHN DANIELS	drms	AB
	JIMMY RAY HUNTER	vcls	AB
	JIMMY JOHNSON	gtr	AB
	BILLY SCOTT	keyb'ds	AB
	LARRY YORK	bs	AB
	JIM CRONEY	bs	B
	JIMMY EVANS	drms	B
	LOUIE ROBERTSON	keyb'ds	B

45s:	Hot Toddy/ ?	(Fame #unkn) 1962
	Night Prowl/Windy And Warm	(R and H 1002) 1964
	Dimples/Fortune Teller	(R and H 1005) 1965
	Like I Do/Fortune Teller	(Atco 6348) 1965

Formed in 1959 in Muscle Shoals, Alabama this band's style predates the British Invasion and garage waves but they're a fine example of the more rockin' sounds around in Deep South in the early-to-mid-sixties. Their debut was a brassy instrumental *Hot Toddy*. Later efforts were in an accomplished frat-pop style, notably garage-band fave *Fortune Teller* (reportedly from 1963 and re-released in 1965).

An expanded line-up reunited for the 1992 'Muscle Shoals Bands Of The '60s Reunion' concert. The CD of the event (*Alabama Music Hall Of Fame 1993-01*) captures them swingin' through *Hot Toddy*, *Love Potion No. 9*, *Fortune Teller* and *Ya-Ya*.

Fortune Teller had already reappeared on the *Lost Gems From The 60's, Vol. 1* (EP) and *Like I Do* is on *Searching For Love* (LP). (MW)

The Deltas (TN)

Personnel:	LARRY LEATH	bs	ABC
	DON LEE	gtr	ABC
	BOBBY DORRIS	drms	A
	WAYNE WRIGHT	gtr	A
	GENE LARGE	drms	BC
	DAN WILSON	keyb'ds	B
	MILTON BLACKFORD	gtr	C
	JIM VANTREASE	keyb'ds	C

45:	She's My Girl (Wan-Bak-A-Na)/ Wild In the Sun	(EMP 10-001) 1965

Gallatin in Tennessee was home to this combo who had formed in the early sixties. This was their first release; they would last right through to the seventies when they became Glass Hammer and secured contracts with Warner Bros and United Artists. (MW)

DUNWICH
DUNWICH
RECORDS STORY

THE DUNWICH RECORDS STORY (Comp LP) including The Del-vetts.

The Del-tinos (MI)

Personnel incl:	MICHAEL "CUB" KODA	gtr	A

ALBUM:	1(A)	GO! GO! GO!	(Sounds Interesting 013) 1985

45s:	Go! Go! Go!/Ramrod	(Del-Tino 100) 1963
	Nightlife/Pa Pa Ooh Mau Mau	(Sonic 1451) 1965
	Ramblin' On My Mind/ I Got My Mojo Workin'	(Del-Tino 200) 1966

From Detroit, Michigan **The Del-tinos** were an early band of Cub Koda. The album is a collection of their goodies on noted collector Erik Lindgren's Sounds Interesting label. In 1969 Koda formed Brownsville Station whose success peaked in 1974 with *Smokin' In The Boys Room*, a massive hit which sold over two million copies. He continued to write and release solo works as well as recording and performing in numerous bands and travelling Oldies road shows. He also wrote about music, via a monthly "Vinyl Junkie" column and as co-author of the 1998 book "Blues For Dummies". Highly-regarded as a purveyor of blues and rockabilly styles, he was dubbed "America's Greatest Houserocker". On the 1st July 2000, at the age of 51, he died of complications arising from kidney dialysis.

Nightlife also got another airing on the *Gone, Vol. 2* (LP); and *Pa Pa Ooh Mau Mau* has resurfaced *The Big Itch* (LP). (VJ/KBn/MW/DSd)

The Del-vetts (IL)

Personnel:	LESTER GOLDBOSS	gtr	A
	BOB GOOD	bs	A C
	JIM LAUER	ld vcls, ld gtr	ABC
	PAUL WADE	drms	AB
	JACK BURCHALL	bs	BC
	JEFF WEINSTEIN	gtr	B
	ROGER DEATHERAGE	drms, vcls	C

45s:	Little Latin Lupe Lu/Ram Charger	(Seeburg Jukebox 1018) 1965
	Last Time Around/Everytime	(Dunwich 125) 1966
	I Call My Baby STP/ That's The Way It Is (PS)	(Dunwich 142) 1966

The Del-vetts formed in Chicago back in 1964, playing Chuck Berry covers for kids in the well-to-do Highland Park Suburb of the city. They soon became a popular live attraction and cut a single, produced by Bill Traut for Seeburg back in 1965, before signing to Traut's Dunwich label to record their magnum opus, *Last Time Around*. This was a superb single with some really rousing guitar work and great vocals. Indeed it sold very well locally and, for a while, the group all owned Corvettes.

The follow-up, *I Call My Baby STP*, became something of a hot-rod anthem and is now very rare. Picture sleeve copies also included a free STP sticker!

When it didn't happen for **The Del-vetts** they changed their name to the **Pride and Joy**. Their bassist/singer, Jack Burchall, later played with Bloodrock (not the Texas one). He was later in The Jump 'n' The Saddle Band who had a U.S. hit with *The Curly Shuffle*. Jim Lauer is, reportedly, locked away in a mental institution.

Compilation appearances have included: *Last Time Around* on *Off The Wall, Vol. 1* (LP), *Mayhem & Psychosis, Vol. 2* (LP), *Mindrocker, Vol. 2* (LP), *Nuggets Box* (4-CD); *Nuggets, Vol. 2* (LP), *Sundazed Sampler, Vol. 1* (CD), *Early Chicago* (LP) and *Excerpts From Nuggets* (CD); *Ram Charger* on *Pebbles Vol. 4 - Various Hodads* (CD); *Last Time Around, Every Time* and *That's The Way It Is* on *The Dunwich Records Story* (LP); and *Last Time Around, Everytime, I Call My Baby STP* and *That's The Way It Is* resurfaced on *Oh Yeah! The Best Of Dunwich Records* (CD). (VJ)

Demian (TX/CA)

Personnel:	ROY COX	bs, vcls	A
	DAVID FORE	drms	A
	ROD PRINCE	gtr, vcls	A
	TODD POTTER	gtr, vcls	A

DEMIAN - Self Titled LP.

ALBUM: 1(A) DEMIAN (ABC 5718) 1971 R1

NB: (1) has been reissued on CD (TRC 048) 1994.

45: Face The World/Love People (ABC 11297) 1971

Formed from the ashes of **Bubble Puppy** (in which all four had previously played) and signed to ABC on the advice of **Steppenwolf**'s Nick St Nicholas, they took their new name from the title of a Hermann Hesse novel and headed back to Houston after a spell in California. *Face The World* was the gem on an impressive hard-rock album. Later in 1977, Prince and Potter played together in Sirius. (VJ)

Demian (IL)

Personnel:	ALANSON CLARK	gtr	A
	LLOYD HARPER	bs	A
	WILLIAM LYND	perc	A
	SHAHE SKINNER	vcls	A
	CRAIG TERRILL	keyb'ds	A

ALBUM: 1(A) ROCK STAR FARM (w/insert) (Starburst ARC-3301) 1974 R1

This was a different heavy rock band from East Moline, Illinois although the album was recorded in Austin, Texas. The album has good vocals and keyboards and the material is quite strong. (VJ)

The Denims (NY)

Personnel:	ARNIE BELOSIC	bs, sax	A
	STEVE CURRY	ld vcls	A
	RONNIE LISOWSKI	keyb'ds	A
	PETE PUNCHOWSKI	gtr, ld vcls	A
	DOUG SUPER	ld gtr	A
	MIKE ZACCOR	drms	A

45s:	α	Ya Ya/I'm Your Man	(Columbia 4-43312) 1965
		The Adler Sock/The Adler Sock	(ADI) 1965
	β	Sad Girl/Everybody Let's Dance	(Columbia 4-43367) 1965
		Salty Dog/Salty Dog Man	(Cavort 122333) 1966
		The Ghost In Your House Is Me/ I Do Love You Baby	(Mercury 72572) 1966
		White Ship/Salty Dog Man	(Mercury 72613) 1967

NB: α also released in the UK (CBS 201.807) 1965. β produced by Bob Johnston, the future producer of Leonard Cohen and Dylan.

This popular New York City band came into being when singer/dancer/actor Steve Curry united with a neighbourhood band from Queens. Their debut *I'm Your Man* is a ringin' rockin' punker with a swinging beat and fluid guitar runs. Shortly after this they were asked to promote the 'Adler Sock' company, the resultant disc being given away with each purchase. Their name proved useful when they were sought out the following year by the Scrub Denim Jeans company to do a similar promotion for their 'Salty Dog' brand.

Also in 1966 they met Jimi Hendrix when he was playing with **Curtis Knight and The Squires** at The Cheetah club in Manhattan. He even played with them for some engagements at Ondine's, a club frequented at the time by The Rolling Stones prior to their national tour and where they first encountered the soon-to-be-celebrated guitarist.

By the time of their final single, *White Ship*, they sounded like they were experimenting with LSD:-

"Let me take you on a trip,
A voyage upon a pure white ship,
Of pretty maids, set the costs
Informed me that the ship was boss,
When the waves destroyed the sea
The ship went down with all our sanity
Ride baby ride - so deep in my mind
Ride baby ride - leave reality behind
Oh No!"
(from *White Ship*)

The liner notes to *A Fistful Of Fuzz* state that, contrary to previous belief Adrian Belew was not in this band, but rather a similarly named group from Kentucky. Belew became a renowned guitar player in the seventies playing with **Frank Zappa** and in the eighties was a key member of the resurrected King Crimson, as well as releasing several solo albums.

The band split at the end of 1966 when Punchowski and Zaccor were drafted.

Compilation appearances have included: *I'm Your Man* on *Mindrocker, Vol. 7* (LP), *The Essential Pebbles Collection, Vol. 2* (2-CD), *Psychedelic Patchwork* (LP), *Justification* (LP) and *Psychedelic States: New York Vol. 1* (CD); *White Ship* on *Boulder Punk EP Box*, *Pebbles, Vol. 7* (LP), *60's Punk E.P., Vol. 1* (7"), and *A Fistful Of Fuzz* (CD); *Salty Dog Man* on *Fuzz, Flaykes, And Shakes, Vol. 2* (LP & CD); and *The Adler Sock* on *Highs In The Mid-Sixties, Vol. 9* (LP). (VJ/MW/LP/SR/MM)

Denis and The Times (VA)

Personnel:	PARIS AIKEN	drms	A
	DEAN BURLAGE	gtr	A
	DENIS BURLAGE	vcls	A
	GUY BURLAGE	ld gtr	A
	SKIP WATTS	bs	A

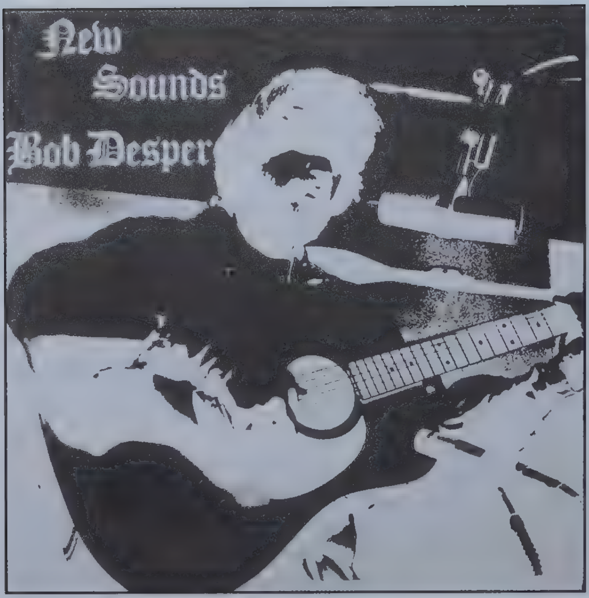
45s:	α	Flight Patterns/Just If She's There	(Trend 1036) 1967
	β	Denis Dupree From Danville/ Whenever You Want Me	(Trend 1051) 1969

NB: α shown as by Dennis & The Times, β shown as by Denis & The Times.

Denis and The Times were formed by the three Burlage brothers and two friends in Norfolk, Virginia. With promotional help from their father they released their debut single in the fall of 1967 - and Dad should've been proud, 'cause his boys produced a classic that's revered to this day.

From the opening ringing chords to the final flourish of spacey effects, *Flight Patterns* is a wondrous piece of *Eight Miles High*-inspired psychedelic folk-rock complete with a freak-out guitar break. Good enough indeed to have graced **The Byrds**' *Younger Than Yesterday* or *Fifth Dimension* platters. Compilers seem to agree - you'll find it on *30 Seconds Before The Calico Wall* (CD), *Sixties Rebellion, Vol. 9: The Nightclub* (LP & CD) and *Aliens, Psychos And Wild Things* (CD). *Just If She's There* isn't bad either - check it out on *Killer Cuts!* (LP) and *Ear-Piercing Punk* (CD).

Their second single was released in the spring of '69. *Whenever...* is a heavy pop ballad with strident vocals and punctuated by fuzz attacks. The flip is a faithful cover of the Cryan' Shames (on their *Scratch In The Sky* album) - but with a harder edge and burning guitar. (VJ/MW/BHr/ST)



BOB DESPER - New Sounds LP.

Denise & Co (CA)

Personnel: DENISE KAUFMAN vcls

45: Chaos/Boy What'll You Do Then (Wee 107) 1965

NB: Flip side shown as by Denise.

This was a one-off collaboration in the summer of 1965 in Berkeley, California when Denise Kaufman was backed by local garage combo **The Answer** (later to become **The Drongos**).

It's not known how many copies were pressed originally but, over the years, this single has taken on the aura of a holy grail among serious collectors. Until recently only one copy was known, unfortunately it was in the hands of a famously disreputable hoarder. When a copy did turn up for auction in 2006, it fetched an amazing $5,100 !! If only **Denise & Co**. had known back then...

Kaufman was soon to be a member of the all-girl San Francisco garage band The Ace Of Cups.

Boy.. first reappeared on *Girls In The Garage Vol.1* (LP/CD), more recently it was featured on *Uptight Tonight* (CD). (MW)

Dennis The Fox (WA)

Personnel incl: DENNIS CALDEROLA

ALBUM: 1 MOTHER TRUCKER (Mus Art MA801) 197? R1

NB: (1) pressed in Canada.

This is a sort of lounge-influenced singer/songwriter album from a Washington State artist. There is also a splattering of country influence in places and he's supported by session musicians providing honky piano and female harmonies. (VJ)

Depot Rains (IA)

Personnel incl:			
	DENNY FRY	vcls	A
	NICK HADCLIFF	drms	A
	LENNY SLOAT	gtr	A

From Muscatine, Iowa this folk-rock outfit emerged out of two of the town's early garage bands: - **The Rogues** and The Coachmen. The *Dirty Water - The History Of Eastern Iowa Rock Volume 2* (LP) compilation features two of the fruits of a 1968 recording session at RCA's studio in Chicago:- *7-1 1 Hour (Whiskey Hollow)*, a Denny Fry folk-rocker and *I Am Lost*, another folk number written by Lenny Sloat with Lenny performing on vocals. (VJ)

Derby-Hatville (TX)

45s: Turn Into Earth/You'll Forget Me (Sea-Ell 102) 1967
Scorched Sand/Instant Replay (Sea-Ell 104) 1968

Hailed from Lubbock in West Texas and made nil impression. Their different treatment of The Yardbirds' *Turn Into Earth* can also be found on *Highs In The Mid-Sixties, Vol. 12* (LP), whilst *The History Of Texas Garage Bands, Vol. 1 - The Sea Ell Label Story* (2-CD) features four 1967 tracks - *You'll Forget Me*, *Instant Replay*, *Scorched Sand* and the unreleased *This Girl* (an early version of *Instant Replay*) as well as *Turn Into Earth*. (MW)

The Descendants (NY)

45: Lela/Garden Of Eden (MTA 112) 1966

A group of high school teens from Yonkers, New York - NOT San Francisco as previously touted. *Lela* is a frantic punker with an instantly catchy Bo Diddley shuffle-beat. It was co-written by Bronx-based producer Ted Varnick, who was also behind a fine single by **The Alley Cats**.

Compilation appearances have included: *Lela* on *Pebbles, Vol. 7* (LP), *Sounds Of The Sixties San Francisco, Vol. 1* (LP), *Bo Did It!* (LP), *Justification* (LP) and *Psychedelic States: New York Vol. 1* (CD). (MW)

Bob Desper (OR)

ALBUM: 1 NEW SOUNDS (Rose City Sound 740920) 1974 R3

NB: (1) reissued on vinyl (Discourage Records DRR 007) 2009 with bonus 7" and insert.

45: Dry Up Those Tears/The World Is
Crying Out For Love (Star Productions 61272) 1972

Desper came from Portland, Oregon and was blind. His album is a depressing loner folk effort, which some rate highly. The single has non-LP tracks and is included with the album reissue as a bonus disc. (VJ)

Destiny's Children (TX)

45: Your First Time/The Fall Of The Queen (Ventural 730) 1966

Destiny's Children hailed from Pasadena, Texas. The flip to their sole single, *The Fall Of The Queen*, has resurfaced on *Sixties Rebellion, Vol. 2: The Barn* (LP), *Sixties Rebellion, Vol's 1 & 2* (CD), *Teenage Shutdown, Vol. 10* (LP & CD) and *Gravel Volume 2* (CD). (VJ)

Destiny's Children (AZ)

Personnel: MARK COURTER drms A

45: For Me/The Collectors (Pyro 52) 1966

This **Destiny's Children** was from Phoenix, Arizona. A couple of members were later in Cardboard Zipper .

Both sides of this single contains excellent punk, and have re-appeared on *Legend City, Vol. 1* (LP & CD), *The Garage Zone, Vol. 1* (LP), *Ya Gotta Have Moxie, Vol. 1* (2-CD) and *The Garage Zone Box Set* (4-LP). (VJ/MW)

Detroit (MI)

Personnel:			
	JOHN "THE BEE" BADANJEK	drms, vcls	A
	W.R. COOKE	bs, vcls	A
	DIRTY ED	congas, tamb	A
	STEVE "DECATOR GATOR" HUNTER	ld gtr	A
	HARRY PHILLIPS	keyb'ds	A
	MITCH RYDER	ld vcls	A
	BRETT TUGGLE	gtr	A
	(BOOT HILL	keyb'ds, hrmnca	A)

(MARK MANKO	gtr	A)
(JOHN SAUTER	bs	A)

ALBUM:	1(A)	DETROIT	(Paramount PAS-6010) 1971

NB: There's also a retrospective live album, *Get Out To Vote - Live At The Hill Auditorium 1st April 1972* (Total Energy) 1997.

45s:	It Ain't Easy/ Long Neck Goose	(Paramount PAA-0094) 1971
	Rock 'N' Roll/Box Of Old Roses	(Paramount PAA-0133) 1971
	Gimmie Shelter/ Oh Oh, La La La, Dee Da Doo	(Paramount PAA-0158) 1972

Produced by Bob Ezrin and recorded in Toronto, **Detroit** was a fine example of the "High Energy" bands coming out of Michigan, like **MC5**, the **Stooges** or **Frost**. Formed by **Mitch Ryder** and his stalwart drummer John Badanjek, with Phillips and Cook (both ex-Catfish), Steve Hunter and Dirty Ed, their music was a powerful mix of hard-rock and rhythm and blues. Their material ranged from original cuts penned by **Ryder** and Badanjek, to covers of *Let It Rock*, Lou Reed's *Rock 'n' Roll* and Wilson Pickett's *I Found A Love*. Erzin and Steve Hunter would later work with Lou Reed and **Alice Cooper**.

1997 saw the release of a live show recorded in 1972 and produced by John Sinclair, the Detroit DJ associated with **MC5**.

You can also find *Rock 'n' Roll* on *Michigan Rocks, Vol. 1* (LP). (SR)

Detroit Riots (MI)

45:	Pebble Stone/A Fast Way To Die	(Dearborn D-582) 1967/8

Minor league garage from a label named after the Southwest suburb of Detroit which had an active garage scene, highlighted by Cicadelic's *Psychedelic Sixties, Vol. 3* (LP), which compiles the area's other garage label Wheels 4.

Compilation appearances include: *A Fast Way To Die* on *Sixties Rebellion, Vol. 16* (LP & CD). (MW)

The Detroit Wheels (MI)

Personnel incl?:	JOHN BADANJEK	drms	A
	JOE CUBERT	gtr	A
	JIM MCCARTY	gtr	A

45s:	Linda Sue Dixon/Tally Ho	(Inferno I-5002) 1968
	Think (About The Good Times)/ For The Love Of A Stranger	(Inferno I-5003) 1968

Recorded after **Mitch Ryder** went solo, two interesting heavy-rock singles with wailing lead guitars. (SR)

I had too much to dream last night
deviled ham

· DEVILED HAM - I Had Too Much To Dream Last Night LP.

Deuces Wild (TX)

45:	Hey Little One/Easy Come Easy Go	(Deuce 101/2) 1966

Both sides of the Amarillo outfit's psychedelic single can be found on *Texas Punk, Vol. 10* (LP). *Hey Little One* was a haunting song and the flip made interesting use of reverb and echo. The Deuces Wild on Faro and Vault were a different outfit from California. You'll also find *Easy Come Easy Go* on *Destination Frantic Volume 2* (CD). (VJ)

Deviled Ham (RI)

ALBUM:	1	I HAD TOO MUCH TO DREAM LAST NIGHT	(Super K SKS-6003) 1968 SC

The album, produced by Big Al Pavlow, contains many cover versions, including *Come On In* and *Alligator WIne* (which is awful), as well as a medley comprising the title track (given slower and tedious treatment compared to the original) and *Rosemary's Baby*. They were previously known as **The Ascots**, from Rhode Island, who had issued four soulish singles on the local Super label.

Generally the album is best avoided. (VJ)

The Devilles (MN)

45s:	You've Made Up My Mind/Baby Blue	(Kerry 1109) 1966
	Ma Ma's Baby/Denise	(Kerry 1110) 1966
	Cry Baby/High Blood Pressure	(Studio City 1045) 1966

This teen band operated from Duluth, Minnesota. All three discs are reputedly good and now quite sought-after. The band later became **Second Thought** and recorded three singles on the Gloria label.

Compilation appearances have included: *You've Made Up My Mind* on *Root '66 Vol. 1* (LP); and *High Blood Pressure* on *Gamma Knee Kappa - The Best In Frat Rock* (LP) and *Mama's Baby* on *Hipsville, Vol. 3* (LP). (VJ)

Devils (PA) - see Bentleys (PA).

The Devil's Anvil (NY)

Personnel:	ELIEZER ADORAM	accordion	A
	KAREEM ISSAY	oud, vcls	A
	STEVE KNIGHT	gtr, bs, bouzouki	A
	JERRY SAPPIR	ld gtr, vcls	A
	(BOBBY GREGG	drms	A)
	(HERB LOVELLE	drms	A
	(MIKE MOGEL	durbeki	A)
	(FELIX PAPPALARDI	bs, gtr, tamboura, perc, vcls	A)

ALBUM:	1(A)	HARD ROCK FROM THE MIDDLE EAST (mono/stereo)	(Columbia CL/CS-9464) 1967 R1

NB: (1) reissued on vinyl (Columbia CS-9464) 1999. (1) reissued on vinyl (Fantasia Shaitun DVA 1031) 1999. (1) reissued on CD (Rev-Ola CRREV282) 2009. (1) reissued on CD together with the **Freak Scene** album (Collectables COL 6001) 1998.

45:	Karkadon/Hala Laya (PS)	(Columbia 4-43817) 1966

This New York City band was heavily influenced by Oriental and Greek music. Seven songs are sung in Arabic, two in Greek and one in Turkish. *Misirlou* is sung in English by Pappalardi. All of their songs were covers of traditional or popular numbers. Musically the album is in a similar vein to **Orient Express**, **Kaleidoscope** and **John Berberian**. Steve Knight and Felix Pappalardi went on to play for **Mountain**. Bobby Gregg played with Eric Anderson, John Cale and Bob Dylan among others. (VJ/MW)

The Devil's Anvil
Hard Rock From the Middle East

THE DEVIL'S ANVIL - Hard Rock From The Middle East LP.

Devil's Brigade (?)

45s:	Dreaming Is/Hey Mister Man	(United Artists UA 50291) 1968
	Hey Nonna Na/Blue Plastic Spoons	(Mainstream 702) 1969

The first single contains harmonious orchestrated pop-psych with baroque touches, which may appeal to **Left Banke** fans. The second, which may be by a different group, consists of heavy blues-derived rock with a soulful singer and much (unsatisfactory) guitar and organ to the fore. (MW/MK)

Dialogue (PA)

ALBUM: 1 DIALOGUE (No label DM-68425) 1973 R2

NB: (1) no mention of Cold Studio on the first pressing cover or labels. Repressed in 1974 on Cold Studio. Both pressings included an insert.

This obscure psychedelic pop album, from Philadelphia, Pennsylvania is a significant collectors' item. It will mainly interest fans of rock a lá Badfinger, Beatles or early McCartney. There is lots of keyboard on the album, which was recorded in Alabama. There's also a non-album single. (CF/SR)

Dave Diamond and The Higher Elevation (CA)

45: The Diamond Mine/Crazy Bicycle (Chicory 408) 1967

Dave Diamond was a Los Angeles disc jockey and on this single he was backed by the **Higher Elevation** from Greeley, Colorado. Previously known as **The Monocles**, *Diamond Mine* was actually a reworking of one of their earlier tracks *The Spider And The Fly*. *Diamond Mine* is a classic 'weirdo' song.

In 1979, the track was also covered by The Wicked and their version can be heard on Arf! Arf!'s *Only in America* (CD).

The Diamond Mine has been compiled on *Pebbles, Vol. 3* (LP), *Pebbles, Vol. 3 - The Acid Gallery* (CD), *Pebbles Box* (5-LP), *Pebbles, Vol. 2 (ESD)* (CD), *Psychedelic Unknowns, Vol. 2* (LP), *Sixties Rebellion, Vol. 12* (LP & CD) and *Trash Box* (5-CD). (VJ/MW)

Johnny Diamond and The Royal Five (TX)

45: Thanks A Lot Baby/Pretty Little Girl (Soft 981) 1966

From Fort Worth in Texas, **Johnny Diamond and The Royal Five** later evolved into **The Bards**. (VJ)

Diamondhead (CO)

Personnel:	ROGER BRYANT	bs	A
	PETER JOHNSON	piano	A
	GALEN PEW	drms	A
	DAVID WILLAIMS	sax, flute	A
	BOB YEAZEL	electric and acoustic gtr	A

ALBUM: 1(A) DIAMONDHEAD (CD) (Gear Fab GF-209) 2004

Bob Yeazel grew up in Denver, Colorado and learnt to play guitar at the age of 14. He was briefly with **The West Coast Pop Art Experimental Band** and in that period met Ron Morgan and Jimmy Greenspoon (later of Three Dog Night). This led to Yeazel, Morgan and Greenspoon forming **Super Band** with Roger Bryant and Myron Pollack. **Super Band** was short-lived but recorded one rare single. Bob was then in **Beast** in 1970. When they disbanded he was invited by Jerry Corbetta to join **Sugarloaf.** It was when he quit **Sugarloaf** that he formed **Diamondhead** with Roger Bryant and Peter Johnson (who had just left a band called Fat Emma), Galen Pew and David Williams.

In 1972, he went into the studio with members of **Diamondhead** and Brother Son, two local Denver bands. The result was an unreleased album of material very much in the vein of **Sugarloaf**, Steely Dan and early Doobie Brothers. The Gear Fab retrospective CD contains nine tracks by **Diamondhead** and four by Brother Son. The material on the CD is strong and diverse. The opener, *When The Blues Come Walking* is notable for some fine guitar work; *Crazy Man* has a strong intro with appealing vocals; and there are some good ballads too - *Lady Of The Night* is a magical song with strong lead and backing vocals and a classical influence and *My Ship Is Coming In* is a very emotional number with piano about working for something and believing it's going to happen and if you do it will. *This Laid Back Life* has a country-ish tinge with an acoustic Martin 12-string. The CD maintains a good standard throughout and is recommended. (VJ)

Dickens (NY)

45: Sho' Need Love/
Don't Talk About My Music (Scepter SCE 12322) 1969

Supposedly very few copies of this promo-only single were pressed up and it is highly sought-after in soul collector circles, one reason being that it features members of **NRBQ** and their roadies. Reportedly the top side is "psychish" and the flip is really heavy. (SR/MW)

Dickens (FL)

Personnel:	RON BOWMAN	vcls
	LOUIE BOYLESTON Jr.	ld gtr

Diamondhead

DIAMONDHEAD - Self Titled CD.

	SKIP HIGGINS	drms
	RICHARD PIERCE	keyb'ds
	JIMMY SMITH	bs

45s:	I've Got Something On My Mind/ I Haven't Got The Nerve	(Format F45-5004/5) 1967
	One Of A Kind Woman/Inside-Outside	(Format F45-5006) 1968
	I Wanna Love You/	(Format # unkn) 196?

From Pensacola, Florida with at least three obscure singles on the Format label; the existence of a third is unconfirmed. *One Of A Kind Woman* deserves to be heard more widely - classy baroque folk-rock pop with piano (imagine the **Left Banke** joining the **Byrds** on a Dylan cover). Their cover of **Left Banke**'s *I've Got Something On My Mind* has resurfaced on *Quagmire Vol. 4* (CD). Louie Boyleston Jr. passed away in 2004. (MW)

Dick Watson 5 (NY/NJ)

Personnel incl:	CARMINE DELLIGATTI	drms
	JIM McCARTHY	gtr
	PAUL THORNTON	

ALBUM:	1( )	BAKER STREET	(United International 0001) 1965 R2

45s:	I'll Make It Up Some Other Way/ Talkin' Bout Sue	(United International UI 1008) 196?
	I'd Do It Again/ A Married Man	(United International UI 1014) 196?

NB: 45s shown as by Dick Watson Five.

This New York area garage band included McCarthy and Thornton who went on to **The Godz**. McCarthy described the album as "Our take on a rock 'n' roll Broadway show." 'Baker Street (A Musical Adventure Of Sherlock Holmes)' was a Broadway musical that ran for nine months beginning in February 1965.

You can check out a track from their rare album, *Cold Clear World* on *Highs In The Mid Sixties Vol. 22* (LP) and on *Pebbles Vol. 3* (CD). (VJ/DSb/MW/CF)

The Different Parts (LA)

Personnel incl:	STEVE BROUSSARD	A
	RON VICE	A

45:	Why/I	(AMS AMS-001) 1967

The Different Parts was an Abbeville, Louisiana aggregation whose sole single was released on manager Allen Schriefer's vanity label. *Why* is five-star moody folk-punk with a sinuous blending of jangle and fuzz; *I* is a lightweight beat ballad. Both sides reappeared on *Follow That Munster, Vol. 1* (LP) and *Why* has also resurfaced on *Psychedelic Crown Jewels, Vol. 3* (CD); and *I* has been compiled on *Destination Frantic Volume 3* (CD). (MW/RM)

Cheryl Dilcher (PA)

ALBUMS:	1	SPECIAL SONGS	(Ampex A-10109) 1970
	2	BUTTERFLY	(A&M SP-4394) 1973
	3	BLUE SAILORS	(Butterfly FLY-003) 1977

From Allentown, Pennsylvania **Cheryl Dilcher** was a pretty hippie folk-pop singer/songwriter who began in the coffee circuit. Two of her songs (*All Woman* and *High*) were included on the *Hippie Goddesses* (CD) compilation but her albums on A&M and Butterfly are quite lame. (SR)

The Dimensions (IL)

Personnel:	JACK BRUNSFIELD	drms	A
	BARRE PROBST	ld gtr, vcls	A
	STEVE PURNELL	gtr, keyb'ds	A
	JIM SEBASTIAN	vcls	A
	TOM?	bs	A

ALBUM:	1(A)	FROM ALL DIMENSIONS	(No label 1666) 1966 R6

NB: (1) pirated on vinyl (Eva 12018) 1983 in a different cover. (1) reissued on CD (Collectables COL-0718) 1999.

The Dimensions came from Park Ridge, Illinois. The album is a classic of the 'prep-rock' garage genre, rather like the **Rising Storm** album, only this supposedly had a pressing of just 100 making it a mega-buck rarity. It includes high energy garage-psych cover versions of *Gloria*, *Route '66* and *I Need You*. The Eva reissue has an extra track and costs a lot less! Or better still go for the Collectables release. (VJ/MW)

The Dimensions (Five) (WA)

Personnel:	LEE DARK	lead vcls	A
	CLYDE HEATON	keyb'ds	A
	BILL HOAK	bs	A
	JOE VILLA	gtr	A
	RON VILLA	drms	A

45s:	She's Boss/Penny	(Panorama 25) 1966
	She's Boss/Penny	(HBR 477) 1966
	Baby What Do You Say/Knock You Flat	(Panorama 41) 1966

A garage outfit, from the Rainier Beach area of South Seattle and influenced by **The Viceroys**. Their finest moment, *She's Boss* was captured on *Battle Of The Bands, Vol. 1* (LP) in 1966. It's a stark garage punker, which although a regional hit, deserved to do better.

All the band members grew up in and went to South Seattle schools, 'Franklin' and 'Rainier Beach' and presumably the band was either formed in high school or college. By 1967, however, **The Dimensions** had cratered and a new band formed called **Lyte**.

Clyde Heaton later played with **Calliope**. Bill Hoak became a born-again Christian and moved to Nashville for a time before settling in Knoxville. Lee Dark became a hairdresser and Joe Villa was last heard to be teaching music at Cornish College in Seattle.

Retrospective compilation appearances have included: *Penny* and *She's Boss* on *Northwest Battle Of The Bands, Vol. 1 - Flash And Crash* (CD); *Knock You Flat* on *Northwest Battle Of The Bands, Vol. 2 - Knock You Flat!* (LP & CD), *History Of Northwest Rock, Vol. 2 - The Garage Years* (CD) and *Northwest Battle Of The Bands, Vol. 2* (CD); *She's Boss* on *The History Of Northwest Rock, Vol. 2* (LP) and *Northwest Battle Of The Bands, Vol. 1* (CD); and *Penny* on *Bad Vibrations, Vol. 1* (LP & CD) and *Northwest Battle Of The Bands, Vol. 2* (CD). (MW/DR/RCn)

"FROM ALL DIMENSIONS"
By THE DIMENSIONS

THE DIMENSIONS - From All Dimensions LP.

THE FOREST OF BLACK
Worex Records
BMI Guruv Pub.

DIRTY FILTHY MUD - The Forest Of Black 45 Picture Sleeve.

The Dinks (KS>TX)

45s:	Nina-Kocha-Nina/Penny A Tear Drop	(Sully 914) 1965
	Ugly Girl/Kocka-Mow-Mow	(Sully 925) 1966

This odd bunch was originally from Beloit in Kansas, but appears to have relocated to West Texas. *Nina-Kocha-Nina* and *Kocka-Mow-Mow* are both more frat-rock/'trash' than garage with slightly demented nonsensical lyrics. The flip to the first single, *Penny A Tear Drop* is a folk-rocker.

Compilation appearances include: *Ugly Girl* on *The Lost Generation, Vol. 2* (LP); *Kocka-Mow-Mow* on *Monsters Of The Midwest, Vol. IV* (LP), *Midwest Garage Band Series - Kansas* (LP) and *The Big Itch Vol. 3* (LP); *Penny A Tear Drop* on *Texas Punk, Vol. 9* (LP) and *Acid Visions - Complete Collection, Vol. 3* (3-CD); and *Nina-Kocka-Nina* on *Boulders, Vol. 6* (LP), *The Madness Invasion* (LP) and *The Big Itch Vol. 1* (LP). (VJ/MW)

Dino, Desi and Billy (CA)

Personnel:	DEZI ARNAZ JR.	A
	BILL HINSCHE	A
	DINO MARTIN	A

ALBUMS:	1	I'M A FOOL (mono/stereo)	(Reprise R(S)-6176) 1965
(selected)	2	OUR TIMES ARE COMING (mono/stereo)	(Reprise R(S)-6194) 1966
	3	MEMORIES ARE MADE OF THIS (mono/stereo)	(Reprise R(S)-6198) 1966
	4	SOUVENIR (mono/stereo)	(Reprise R(S)-6224) 1966

NB: There's also a compilation, *The Rebel Kind! The Best Of* (Sundazed SC 11034) 1996.

			HCP
45s:	Since You Broke My Heart/We Know	(Reprise 0324) 1964	-
	I'm A Fool/So Many Ways	(Reprise 0367) 1965	17
	Not The Loving Kind/Chimes Of Freedom	(Reprise 0401) 1965	25
	The Rebel Kind/Please Don't Fight It (PS)	(Reprise 0426) 1965	60
	Superman/I Can't Get Her Off My Mind	(Reprise 0444)196?	94
	It's Just The Way You Are/Tie Me Down	(Reprise 0462) 1966	-
	Look Out, Girls/She's So Far Out, She's In	(Reprise 0496) 1966	-
	I Hope She's There Tonight/Josephine	(Reprise 0529) 1966	-
	Pretty Flamingo/If You're Thinking What I Am	(Reprise 0544) 1966	128
	Two In The Afternoon/Good Luck, Best Wishes To You	(Reprise 0579) 1967	99
	Kitty Doyle/Without Hurtin' Some	(Reprise 0619) 1967	108
	My, What A Shame/Inside Outside	(Reprise 0653) 1967	-
	Tell Someone You Love Them/General Outline	(Reprise 0698) 1968	92
	Someday/Through Spray Colored Glasses	(UNI 55127) 1969	-
	Hawley/Let's Talk It Over	(CBS 44975) 1969	-
	Lady Love/A Certain Sound	(Reprise 0965) 1970	-

This Beverley Hills group comprised Dean Martin, Jr. (Dino), Desiderio Arnaz IV (Desi) and William Hinsche (Billy). Dino was the son of singer/comedian Dean Martin, Desi was the son of Hollywood stars Lucille Ball and Desi Arnaz (of the fifities TV show 'I Love Lucy'), and Billy was the son of a successful real estate developer. Billy Hinsche played with the **Beach Boys** road show (his sister married Carl Wilson). They attended school together and became friends, and in 1964 they formed their group. In the beginning, they just played for fun.

Dino, Desi & Billy performed with studio musicians and handled only the vocals on most of their records, and even at that, they were not among the best singers of their time. They recorded primarily on the Reprise label, which was Dean Martin's label and for which an audition was arranged in front of none other than Martin's good pal, Frank Sinatra.

They secured material from some of the top pop promoters and songwriters of the day, including Lee Hazlewood, Jimmy Bowen, David Gates, and **Tommy Boyce and Bobby Hart**. In 1965 they made the Top 40 with *I'm A Fool*. Later that year they had a second Top 40 hit when *Not The Lovin' Kind*, reached number 25. They also appeared on the 'Ed Sullivan Show'. Billy Hinsche's sister married Carl Wilson of **The Beach Boys**. In 1970 **Dino, Desi & Billy** released a song that had been written by Brian Wilson and Billy Hinsche titled *Lady Love*. The group continued recording throughout the rest of the decade before disbanding in 1970.

Dino died in a 1987 plane crash, aged just 35 and his younger brother Ricci has reformed the group as Ricci, Desi & Billy.

The Rebel Kind! The Best Of (CD) contains 20 tracks (their entire single 'A' sides plus many non-album sides). They enjoyed quite a bit of chart success over the years.

Compilation appearances include:- *I'm A Fool* on *Even More Nuggets* (CD) and *Wild Thing* (2-LP); and *Tell Someone You Love Them* on *Nuggets: Come To The Sunshine* (CD) and *The Rebel Kind* on *Where The Action Is! L.A. 1965-68* (4-CD book). (VJ/EW)

Phill Dirt and The Mound Builders (MA)

Personnel incl:	TOM HECKMAN	A

ALBUM:	1(A)	IT'S PRETTY MUCH A PRIVATE GOOBER	(Private Pressing) 19?? SC

This little-known group played a mix of acid-folk and jug music. The band formed in Maynard, Massachusetts in the summer of 1967 and most of its members were students at Denison University in Ohio. About 500 copies were made and most of these were sold at school. (SR/THn)

Dirty Blues Band (CA)

Personnel:	PAT MALONE (PAT MALONEY)	keyb'ds	AB
	JOHN MILLIKEN	drms	A
	LES MORRISON	bs	A
	ROD 'GINGERMAN' PIAZZA	vcls, hrmnca	AB
	GLENN ROSS (CAMPBELL)	gtr	A
	ROBERT SANDELL	gtr	A
	GREGG ANDERSON	bs	B
	RICK LUNETTA	gtr	B
	DAVE MITER	drms	B
	(JIMMY FORREST	sax	B)
	(WILLIE GREEN	sax	B)
	(FREDDIE HILL	trumpet	B)

ALBUMS:	1(A)	DIRTY BLUES BAND	(ABC-Bluesway BLS 6010) 1967
	2( )	STONE DIRT	(ABC-Bluesway BLS 6020) 1968

NB: (1) and (2) also issued in the U.K. by Stateside. (1) reissued on CD (Beat Goes On BGO 784) 2007. (2) reissued on CD (Black Rose 1059207) 2008. (1) and (2) reissued on one CD (B. G. O. BGOCD784) 2007 and 2008.

Both are traditional electric blues albums, dominated by Piazza's fiery vocals and harmonica. Piazza later formed the Southside Blues Band with George "Harmonica" Smith, who were subsequently re-named Bacon Fat by Mike Vernon of Blue Horizon. The band was based in southern California. Their debut album is a mean and dirty production of rambling guitars and screaming vocals; listen out for their howling version of *Hound Dog*. (SR)

Dirty Filthy Mud (CA)

Personnel:	ART DORAN	keyb'ds	AB
	KYLE HUNTER	drms, gtr, vcls	AB
	GARY KENNINGS	bs	AB
	MARK MINZYK	drms	A
	LEN 'unknown'	synth	A
	ROGER SABINE	gtr, vcls	B
	JIM THORSEN	gtr	B

NB: Line-up (A) performed *Forest Of Black* and line-up (B) did *Morning Sun Flower*. These details were posted on the West Coast Psych Forum by Gary Kennings, who explained that **Dirty Filthy Mud** was essentially a group of musicians, who had "been recruited at one time or another to fill-in for someone in The Baylanders, one of the more successful local bands in the Oakland/Berkeley/El Cerrito area". Hunter, Kennings, and Sabine had been in that outfit with the likes of William Bostic and Bob Patrientes. Of the others above, Thorsen was from The Tempests, Minzyk from The Third Half, and Doran from The Sewer, "the only bona fide garage band that never played a paying gig but was just a hellava lot of fun".

45: The Forest Of Black/
Morning Sun Flower (PS) (Worex R-2340) 1968

Based in Oakland, California this band recorded their only single at Sierra Sound Labs in Berkeley. It was issued in a thick cardboard art sleeve like the **Frumious Bandersnatch** and **Country Joe and The Fish** EP's (which explains why it is often referred to as an "EP"!). *The Forest Of Black* is one of the most blatantly psychedelic recordings from the Bay Area sixties scene, with wild electronic effects and druggy lyrics that seem to have been inspired by **Country Joe**'s *Bass Strings*:

"I go down to the seashore to wash my brain
When I go down to the seashore to wash my brain
I never come back feelin' the same now
I never come back feelin' the same
What do I see in the sea?
What do I see in the sea?
Well, it's me lookin' deep inside of me
I said it's me lookin' deep inside of me
I said it's me... yeaaoww!
(from *The Forest of Black*)

The original single has become very expensive and nearly impossible to locate at any price.

You can also check out *Forest Of Black* on *Psychedelic Experience, Vol. 2* (CD), *The Psychedelic Experience, Vol. 2* (LP), *Endless Journey - Phase Three* (LP) and *Endless Journey - Phase I & II* (CD). (CF/MW/GN/GK)

Dirty John's Hot Dog Stand (MA)

Personnel:	P.J. COLT	A
	CAREY MANN JR	A
	STANLEY MELILLO	A
	A. MERCURIE	A
	KENNY PAULSON	A

ALBUM: 1(A) RETURN FROM THE DEAD
(Amsterdam AMS-12004) 1970 R1/R2

NB: (1) a large percentage of known copies have pressing flaws that cause skips on playback.

45: Hard Driving Man/Growing Old (Amsterdam AM 85014) 1970

Produced by Charlie Dreyer and Bobby Hern, this Boston, Massachusetts quintet released their only album in 1970. Carey Mann (ex-**III Wind**) and P.J. Colt wrote four of the nine tracks (*Hard Driving Man, Growing Old, Living In A Cloud, River*). It contains some excellent tracks, especially *Growing Old* which contains, slowly rotating, grinding fuzz-filled psych, with an ethereal trumpet and a heart-felt solo guitar. A cover of Irving Berlin's *Blue Skies* (7'10" of guitar and thunder noises) has its moments, but alas there's also some very regrettable soul-blues crossover with horns (*Hard Driving Man*). The album comes in a great gatefold cover with a hearse, mushrooms and a forest made of musicians' heads. (MK/AH/MW/SR/CF)

Dirty Martha (NJ)

45: She's Not There/Why Can't I (Castle 110) 1969/70

Recorded at MSI Studios in Camden, New Jersey in the late sixties - *She's Not There* is the Zombies song with some overwrought male vocals, the flip by Murray Goodman and Terry Wade is a laid-back lounge-ballad with piano and brassy crescendos. Just a coincidence or is there some connection between this group and another New Jersey bunch called **Victoria**, given that the latter's music was published in 1971 by Dirty Martha Music Co.? (MW)

Dirty Shames (CA)

Personnel incl:	BOB LARSEN?	A
	MARTY WONS?	A

45: I Don't Care/Makin' Love (Impression 112) 1966

These Los Angeles area punkers made one excellent single that has been quite extensively compiled. *Makin' Love* was also covered by **The Sloths**.

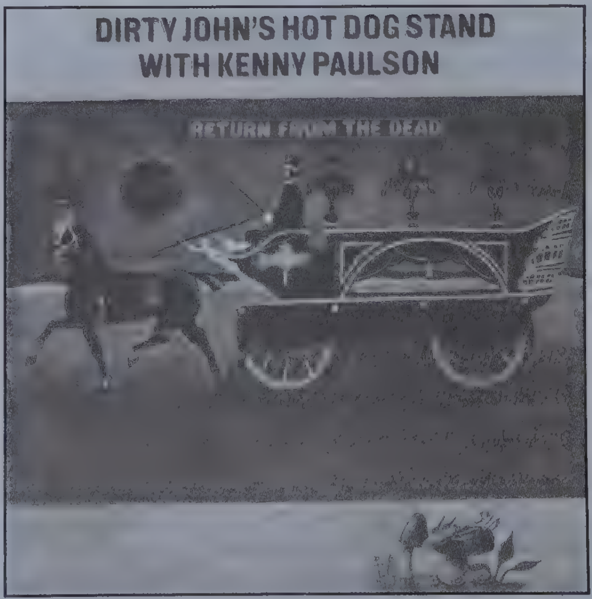
Compilation appearances have included: *I Don't Care* on *Pebbles, Vol. 8: Southern California 1* (CD), *60's Punk E.P., Vol. 1* (7"), *Boulders Punk EP Box*, *Teenage Shutdown, Vol. 14* (LP & CD) and *Highs In The Mid-Sixties, Vol. 2* (LP); and *Makin' Love* on *Vile Vinyl, Vol. 1* (LP), *Vile Vinyl* (CD) and *Garage Punk Unknowns, Vol. 4* (LP). (VJ/MW/MM)

Dirty Shames (MT>NY)

Personnel:	AMOS GARRETT	A
	JIM McCARTHY	A
	CHICK ROBERTS	A
	CAROL ROBINSON	A

45s: Coconut Grove/Walk Away (Philips 40436) 1967
Blown Your Mind/
Would You Like To Take A Ride (Philips 40474) 1967

This **Dirty Shames** comprised Canadian blues singer/musician Chick Roberts and two lads and a lass who delivered two platters of breezy harmony-pop and folk-rock that were only issued in the US. Originally



DIRTY JOHN'S HOT DOG STAND - Return From The Dead LP.

based in Michigan, the group later moved to New York City. Roy Michaels of Au Go Go Singers and Cat Mother was a member later on once they'd moved to New York City. He co-wrote *Walk Away* and the other two tracks with Bob Smith who was also in Cat Mother.

Following Jim McCarthy's departure, the **Dirty Shames** enlarged the band by adding bass, piano and drums and became the regular band at Andy Warhol's club 'The Dom' and openers for **The Velvet Underground** at the 'The Gymnasium.'

In 1968, the **Dirty Shames** disbanded and Chick Roberts returned to Canada. A devoted member of the folk music community, he became one of the organisers of the Mariposa Folk Festival. For 25 years, he used his talents as a raconteur, singer, guitarist and all-around crowd pleaser to tour schools, libraries, festivals and to introduce and deliver jug band and blues workshops to children across Ontario.

Blow Your Mind has reappeared on *I'm Trippin' Alone* (LP). *Coconut Grove* was a cover of a **Lovin' Spoonful** song. (MM/MW/NW)

Dirty Wurds (IL)

45s:	Why/Takin' My Blues Away	(Marina 502) 1966
	Born In Chicago/Midnight Hour	(Chess 1983) 1967
	Not This One/ Mellow Down Easy (PS)	(Caped Crusader CC-76) 1996

This band operated out of Chicago. Their screeching punk single *Why* is a 'must have'. In 1996 Mark Prellberg's Caped Crusader label released a single of unreleased nuggets from 1966.

Why has been compiled on *Mayhem & Psychosis, Vol. 1* (LP), *Mayhem & Psychosis, Vol. 1* (CD), *Pebbles, Vol. 5* (CD), *Pebbles, Vol. 5* (LP) and *Great Pebbles* (CD). (VJ/MW)

The Disceples (OK)

ACETATE: 1 DISCEPLES (Audio Disc no #) 196? R2

This ultra-rare 10" acetate was recorded by a garage band from Oklahoma. (VJ)

Disciple (NY)

ALBUM: 1 COME AND SEE US AS WE ARE (Avco Embassy AVE-33015) 1971 SC

NB: (1) reissued on CD (Fallout FOCD2044) 2007.

45: Better Than You (Mental So)/ ? (Avco 4536) 1970

Disciple was a New York quintet. Their album is a soft soulful psych-pop offering with mixed male/female vocals, decent guitar and organ. There are catchy melodies and some lush vocal harmonies and a fine cover of The Beatles' *Got To Get You Into My Life.* Some songs have a punkish edge while the opening cut flirts with layered harmony-pop-jazz-psych. Overall, though, this is quite an under-rated and peculiar effort. (SR/VJ)

The Disciples (OK)

Personnel:	ERIC DALTON	drms
	PHIL HOPE	jb
	JOHN MARTIN	gtr, vcls
	JIM PULTE	bs, vcls

45s:	Have You Ever Had The Blues/ Darlin	(Foundation FN 708/9) 1965
	Junior Saw It Happen/ Only The Blind Can See	(Ivanhoe 50,001) 1966
	(It's) Over/Respect	(Feature no #) 1967

The first killer punk single was recorded in Minneapolis, but the band came from Norman on the southern perimeter of Oklahoma City, Oklahoma. After their third single the band upped sticks and made the trek to Los Angeles, where they renamed themselves **Southwind**.

Their *Junior Saw It Happen* is on *The Bad Vibrations* (LP). (VJ/MW)

The Disciples of Shaftesbury (TX)

45: My Cup Is Full/Times Gone By (International Artists 109) 1966

This was essentially a pop outfit from Houston, Texas judging by *Times Gone By* which can now be heard on *International Artists Singles Collection* (LP). Nonetheless, the single is one of the more sought-after on the label. (VJ)

The Disillusioned Younger Generation (CA)

45: Who Do You Think You're Foolin'/A Man (DYG CF-748) 1967

These unknown teenagers are believed to have hailed from Pasadena, California. *Who Do You Think You're Foolin'* is wonderful Byrdsian jangle with Beatlesque vocals - check it out on *Teenage Shutdown Vol. 9* (LP/CD). *A Man* is a slow, moody, beat ballad. Both sides sound like Class Of '65, despite the supposed 1967 release date. (MW)

Disraeli (OR)

(NB: band name is shown in all-lower-case on their releases)

Personnel:	ROGER EVERETT	gtr, vcls	A
	GENE "GENO" FAUST	drms	A
	STEVE KERNES	bs	A
	STEVE "MATHE" MATHRE vcls		A
	AL NELSON	sax, vcls	A
	TOM STANGLAND	ld gtr	A

45s:	Tomorrow's Day/Humidity 105	(Mantra DL-001) 1967
	What Will The New Day Bring/ Spinnin' Round (PS)	(Mantra M-113) 1968
	Say You Love Me/ I've Seen Her One Time (PS)	(Mantra M-114) 1969
	The Lonely One/You Can't Do That	(Mantra M-115) 1970

This six-pack of likely lads from Astoria, Oregon released a quartet of singles between 1967 and 1970 with some local success. The second and third singles came in picture sleeves and reveal them to be a smart Beatlesque bunch. Their second single is a wistful folk-rocker backed by a more up-tempo soft-rocker and much of their material is light Invasion-infused pop, so they won't appeal to garage or psych purists. They wrote all the material themselves, except for the Beatles cover of *You Can't Do That.* For that final single they moved into heavier rock territory which makes their version all the more interesting.

Only recently have compilers started to notice them: both sides of the second single are on *Storm In The Garage* (3-CD) and *What Will The New Day Bring* is on *Fading Yellow Vol. 2* (CD). (MW)

Distant Cousins (NY)

Personnel:	RAYMOND BLOODWORTH	A
	LARRY BROWN	A

		HCP
45s:	Let It Ring/To Have And To Hold	(Dynovox 203) 1965 -
	Slipper Your Mind/Empty House	(Dynovoice 208) 1965 -
	Gently Goodbye/No More You (PS)	(Date 1501) 1966 -
	Here Today, Gone Tomorrow/ She Ain't Lovin' You	(Date 1514) 1966 102
	Stop Runnin' Round Baby/ Take This Woman Will You	(Date 1542) 1966 -
	Empty House/ Mr. Sebastian (Write Me A Song)	(Date 1560) 1967 -

20 PSYCH-PUNK CLASSICS FROM THE SIXTIES
MAYHEM & PSYCHOSIS
VOLUME ONE

MAYHEM & PSYCHOSIS (Comp LP) includes Dirty Wurds.

The Big Apple's answer to Peter & Gordon? This New York City duo's singles should appeal to fans of crisp'n'classy beat, pop and folk-rock with a garagy edge. They wrote (and co-wrote, mainly with N. Nader or producer Bob Crewe) nearly all of their material. If their names seem familiar, it's because their songwriting talents were appreciated by others, including: - **Richard & The Young Lions** - the classic *Open Up Your Door*, *You Can Make It*, *Nasty*, *Lost And Found* and a cover of **Distant Cousins**' *To Have And To Hold* and **Missing Links** - *Behind Locked Doors* and *You Don't Love Me Anymore.*

She Ain't Lovin' You, which was a big hit in Ohio and made some impression nationally, has been compiled on *Boulders, Vol. 10* (LP) and *Ya Gotta Have Moxie, Vol. 1* (2-CD). *Let It Ring* - a vibrant Beatlesque raver - also adorns *Psychotic Reactions* (LP). (MW/GGI/VJ)

The Distant Galaxy (NY) - see Don Sebesky (NY).

The Distant Sounds (MA)

45:	It Reminds Me/Dreamin'	(Citation 17371/2) 1966

Cool swingin' garage-beat from Worcester, Massachusetts. The flip is a slow guitar instrumental in the Shadows' mould.

You'll also find *It Reminds Me* on *Bad Vibrations, Vol. 1* (LP). (MW)

Distortions (AL)

Personnel:	ROBERT ALEXANDER	bs	ABCD
	NED BIBB	ld vcls, gtr	ABCD
	BOBBY MARLIN	drms	AB
	ROY "ZACK" ZACHARY	keyb'ds	ABCD
	EDDIE RICE	gtr	BCD
	CLIFF PAYNE	drms	CD
	ROY ALEXANDER	sax	D
	DALE ASTON	ld gtr, vcls	X
	GEORGE LANDMAN	bs	X
	STEVE SALORD	sax	X

45s:	Hound Dog/Can You Tell	(Sea 100) 1965
	Take This Ring/You Know I'm On My Way	(Sea 101) 1965
	Smokestack Lightning/Hot Cha	(Sea 102) 1966
	Thank You John/I Ain't Gonna Eat Out My Heart Anymore	(Malcolm Z.Dirge 45000) 1966
	Behind My Wall/ Smokestack Lightning	(Malcolm Z.Dirge 45002) 1966
	Behind My Wall/A Love That Loves You	(Smash S-2068) 1966
	I Don't Really Like You/I Found A Girl	(Casino 501) 1967
	Let's Spend Some Time Together/ Gimme Some Lovin'	(Malcolm Z.Dirge 45008)1968
	Let's Spend Some Time Together/ Gimme Some Lovin'	(Capitol 2223) 1968

Formed in the early sixties by Alexander, Bibb and Marlin, while still at high school in Birmingham, Alabama **Distortions** came to the attention of Travis Wammack around 1965. He took them on as his backing band and one of his compositions, *Distortion*, inspired their band name. With the support of Wammack and a newly-recruited Zack Zachary on keyboards, they headed for the studio.

Their releases were a mix of originals, Wammack songs, and some choice covers. They embraced beat, folk-rock and garage styles, but infused them with a strong flavouring of soul/RnB. As a result they're often labelled 'soul-garage' by dealers, but don't write them off if that's not your bag.

Their version of *Smokestack Lightning* is quite extraordinary; instead of a bluesy workout, it's an amphetamine-fuelled version with driving rhythm, spiralling guitar, and keyboard embellishments, topped off with Yardbirds-like harmonica and wolf howls! Check it out on *Psychedelic States: Alabama Vol. 2* (CD).

Another highlight is the Casino single, whose low-key garage-ballad *I Don't Really Like You* is a muted Searchers styled folk-rocker; this is a cover of a song by Baton Rouge's **Canebreak**. *Can You Tell* has been compiled on *Quagmire Vol. 6* (CD).

The band went through several line-ups before folding at the end of the sixties, although it is reported that Zachary and Alexander did some gigs as The Distortions in the early seventies. (MW/MM)

Dixie Dregs (FL>GA)

Personnel:	ROD MORGENSTEIN	drms	A
	STEVE MORSE	gtr	A
	ALLEN SLOAN	violin	A
	ANDY WEST	bs	A
	(STEVE DAVIDOWSKI	keyb'ds	A)
	(FRANK JOSEPHS k	eyb'ds	A)

ALBUM:	1 (A)	THE GREAT SPECTACULAR	(No label DRG 0197) 1975 R2

Rare debut album by the well-known instrumental jazzy prog band. They were based in Florida at the time of this release, but relocated to Georgia shortly thereafter and signed with Capricorn Records. This private album seems to have seen two pressings, one with a yellow label and one with a red label. (CF/VJ)

Dixie Peach (OH)

ALBUM:	1	DIXIE PEACH	(Raintree SP-827) 1975

From Dayton, Ohio this outfit developed out of sixties garage band **Pictorian Skiffuls**. This album is rock-based and notable for the dual guitar leads, which lead many to mention **The Allman Brothers** influence. (VJ)

The "D" Men (CT)

Personnel:	DON ASKEW	(lyrics only)	AB
	RICK ENGLER	gtr	AB
	DOUG FERRARA	bs	AB
	BILL SHUTE	gtr	AB
	WAYNE WADHAMS	keyb'ds, ld vcls	AB
	CHUCK LEGROS	ld vcls	B
	(KEVIN GAVIN	vcls)	

NB: Kevin Gavin was the band's manager, but helped out recording some of the group's vocals.

45s:	Don't You Know/No Hope For Me	(Veep V 1206) 1964
	I Just Don't Care/Mousin' Around	(Veep V 1209) 1965
	So Little Time/Every Minute Of Every Day	(Kapp 691) 1965

Stamford, Connecticut combo, The "D" Men was originally known as The Demen. Their name was truncated by a Veep publicist who also insisted that each member have a D-name (Dwayne, Don, D'Arcy, Duke, D.Wm)...

Their debut single, a garagy beat-pop affair in the style of The Searchers, was picked as a hit by Billboard, Cashbox, and Record World, but when the parent label, United Artists, decided to promote Shirley Bassey's *Theme From Goldfinger* heavily instead, it failed to make the charts.

For their second effort, they got to perform *I Just Don't Care* on Hullabaloo on 30th March 1965, but again it failed to ignite the public's interest. The flip, *Mousin' Around* was a surf-style instrumental.

Their final single, *So Little Time* is teen pop-punk, influenced by **The Beau Brummels** with some nicely reverberating guitar chops.

Askew and Wadhams went on to become **The Fifth Estate** who released several singles on Jubilee and one on Red Bird. You can find much of the **D-Men** and **Fifth Estate** material on the *Ding Dong: The Witch Is Back* CD retrospective.

You can also hear *So Little Time* on *Psychedelic Unknowns, Vol. 8* (LP & CD). (MW/LP)

DMZ (MA)

45: Somewhere In Between/
Somewhere In Between - Part 2 (MTA 135) 1967

This single from Massachusetts is echoed harmony-pop with baroque flourishes, effects and some orchestration. The flip is an instrumental take and would be ideal as a soundtrack for one of those 'swinging sixties' movies. (MW)

Michael Dobbins (ID)

ALBUM: 1 MUSIC FOR... THE SEEKER (No label) 1975 SC

This custom pressing appeared in a generic sleeve with a blank back cover. It is an acoustic folk album with an uncompromising Eastern-influenced message to get across. (VJ)

Doctor Feelgood (MA)

Personnel:	RALPH COOPER	perc	A
	BILLY "SONNY" CORELLE	bs	A
	PAUL RIVERS	gtr	A
	DICK WINTERS	horns, vcls	A

ALBUM: 1(A) SOMETHING TO TAKE UP TIME
(Number One K 1000) 1971 R1

NB: (1) reissued on CD (Synton K 6114) 2005.

From Massachusetts, a jazzy underground rock outfit, unrelated to the more well-known UK bunch, but presumably named after the same R&B standard. The album with a flute played in the early Jethro Tull style, contains originals with track titles like *Nasal Greens And Toe Jam*, *The Roach Did It* and *Smoke Dream*. Essentially progressive in style it has strange effects, sax and offbeat arrangements in addition to the distinctive flute.

Winters, Cooper and Corelle were all in a 1963 Beverly, Massachusetts based group named The Sensations. Shortly after the group renamed themselves **Teddy and The Pandas**, Winters left the group, then Cooper. Winters and Cooper went on to form another North Shore based band named the Warlocks.

When Teddy Dewart left the **Pandas**, Paul Rivers took his place as lead guitar. Soon after being dragged into the 'Bosstown Sound' and *Basic Magnetism* album debacle by their management, the **Pandas** folded (about 1969). Corelle and Rivers joined with the by-then-defunct Warlocks players Winters and Cooper to form the jazz oriented **Doctor Feelgood**. Dick Winters had the remarkable ability to play two horns at once in any combination of flute and/or saxophone. (SR/BW)

Dr. John, The Night Tripper (LA>CA)

Personnel incl:	DIDIMUS	perc	ABCD
	RONNY BARRON	keyb'ds	A
	HAROLD BATTISTE	bs	AB
	BUDDY BOLDEN	flute	A
	JOHN BOUDREAUX	drms	A
	DAVE "GONCY O'LEARY" DIXON	perc	AB
	SHIRLEY GOODMAN	vcls	AB
	JESSIE HILL	vcls, perc	AB
	DR JOHN	vcls, gtr, keyb'ds	ABCD
	PLAS JOHNSON	sax	A
	JOANIE JONES	vcls	AB
	TAMI LYNN	vcls	AB
	STEVE MANN	gtr	A
	ERNEST MC LEAN	gtr, mandolin	A
	BOB WEST	bs	A
	AL FRAZIER	bs	B
	CHARLIE MADUELL	sax	B
	JOHN McALLISTER	tablas, keyb'ds, transceleste	B
	ALVIN ROBINSON	gtr, vcls	BC
	RAY DRAPER		D

				HCP
ALBUMS:	1(A)	GRIS-GRIS	(Atco SD-33324) 1967	-
(up to	2(B)	BABYLON	(Atco SD-33270) 1968	-
1977)	3(C)	REMEDIES	(Atco SD-33316) 1969	-
	4(D)	THE SUN, MOON AND HERBS	(Atco SD-33362) 1971	184
	5( )	GUMBO	(Atco SD 7006) 1972	112
	6( )	IN THE RIGHT PLACE	(Atco SD 7018) 1973	24
	7( )	DESITIVELY BONNAROO	(Atco SD 7043) 1974	105
	8( )	TRIUMVIRATE	(Columbia 32172) 1974	105
	9( )	HOLLYWOOD BE THY NAME	(United Artists UALA 552) 1975	-

NB: (1) to (4) also released in the U.K. by Atlantic. Also reissued on CD by Atco. (1) reissued on CD (Collectors' Choice CCM 01312). (8) with Michael Bloomfield and John Hammond.

			HCP
45s:	I Walk On Guilded Splinters Pt. 1/Pt. 2	(Atco 45-6607) 1968	-
(up to	Mama Roux/Jump Steady	(Atco 45-6635) 1969	-
1977)	The Patriotic Flag Waver/?	(Atco 45-6697) 1969	-
	Wash Mama Wash/Loup Garoo	(Atco 45-6755) 1970	108
	Iko Iko/Huey Smith Medley	(Atco 45-6882) 1972	71
	Wang Dang Doodle/Big Chief	(Atco 45-6898) 1972	-
	Let The Good Times Roll/Stack-A-Lee	(Atco 45-6900) 1972	-
	Right Place Wrong Time/ I Been Hoodooed	(Atco 45-6914) 1973	9
	Such A Night/Cold Cold Cold	(Atco 45-6937) 1973	42
	Let's Make A Better World/ Me, You = Loneliness	(Atco 45-6971) 1974	-
	(Everybody Wanna Get Rich) Rite Away/ Mos 'Scocious	(Atco 45-6597) 1974	92

Malcolm "Mac" Rebennack, also known as **Dr. John**, Mac Rabinac or Dr. John Creaux, is an extraordinary singer, guitar player, pianist, producer and songwriter who took a very active part in the Hollywood scene between 1965 and 1972.

Born in New Orleans in 1940, Mac Rebennack began playing professionally in the Crescent City Studios in 1954, when he was only 14 and his first album was released in 1957. Working with Specialty and Ace Records, he started songwriting and producing for local singers and in 1960 he was already President and A&R man of Ric & Ron Records, a local label. After a long stay at the Fort Worth federal prison in 1964 due to a drug bust, Mac Rebennack had to leave New Orleans for Los Angeles where he teamed up with exiled New Orleans musicians: Harold Battiste, Earl Palmer, Red Tyler, Melvin Lastie and Plas Johnson, who were at the time in demand as studio musicians.

DR. JOHN, the night tripper
GRIS-gris
collectors' choice
MUSIC

DR. JOHN, THE NIGHT TRIPPER - Gris-Gris CD.

Battiste (who was Sonny & Cher's musical director) introduced Rebennack to both **Sonny Bono** and Phil Spector as a keyboard and guitar player. After a while, he began playing piano for the **Mothers of Invention** but had to leave as **Zappa** refused to work with musicians who used drugs. (Rebennack later explained that he began taking narcotics of all kinds since he was 12 and only got 'clean' in the eighties. His career was subsequently marred by drug busts, debts, bad contracts, problem with managers etc.) He was also very active in the Los Angeles studios, playing keyboards and/or guitar, often uncredited, on recordings by **Oxford Circle**, **Iron Butterfly**, **Buffalo Springfield**, **Hourglass**, **Future**, **John Sebastian**, Sonny & Cher and dozens of other rock, psych, soul, blues and pop acts. He was also a producer for Mercury Records and their short-lived Pulsar subsidiary (where he worked with **Wayne Talbert** and produced two Graham Bond albums among many others).

In 1967, he thought up the concept of forming a musical group around the personality of Dr. John, a 19th century New Orleans root doctor and, through Harold Battiste (together with his Sonny & Cher job), managed to cut a few tunes on "free" studio time at the Gold Star Studios. Ahmet Ertegun was at first very surprised to be asked to release an album that had been recorded "on the sly", but finally agreed to release it on Atco. The album, *Gris-Gris*, fell right into the "hippie" groove of the time and soon became a kind of underground hit, being supported by the free form radio stations and receiving good reviews. It's quite easy to understand why when reading the lyrics of *Gris Gris Gumbo Ya Ya*:

"They call me Dr. John
Known as the Night Tripper
Got my satchel of gris gris in my hand
Tripping up, back down the bayou
I'm the last of the best
I'm known as a gris-gris man
Got many clients come from miles around
Running down my prescriptions
Got medicine cure all y'all's ills
Got remedies of every description"

Other tracks include *Walk On Gilded Splinters* and *Croker Courtbullion* whilst the music can best be described as "voodoo rock". The **Dr. John** live shows were also totally unusual for the California scene, Rebennack and his group using the old minstrel shows and New Orleans carnival outfits:- smoke, feathered clothes, snakes, make-up, candles, limbo sticks and burning incense. Rebennack and his group also began hanging out with Emmett Grogan's Diggers, the local Hell's Angels and were often in trouble with all sorts of authorities.

In 1968, Atlantic asked them to do a second album. Rebennack and Battiste wrote songs about the end of the world, using unusual rhythms and named it *Babylon*. The title track had these lyrics, just before the sound of an atomic explosion:

"No politicians, no high religions to guide you from the dark
No more love-ins, no more human be-in's will light up Griffith Park"

A true psych gem, *Babylon* is a strange album, with the croaking voice of **Dr. John** mixed with lots of percussion, guitars and female vocals. The final track, *The Lonesome Guitar Strangler* is about a character "smoking psychedelic guitar picks and strangling guitar players", every day he gets one more and the lyrics cite **Gabor Szabo**, Jimi Hendrix, Wes Montgomery and Ravi Shankar, with a short example of their style every time. Scary!

After that, Rebennack got busted once more, this time in St Louis, Missouri and had to spend time in the UCLA Neuropsychiatric Center for a detox attempt. He finally escaped from there and went to Miami. In the meantime, the third **Dr. John** album, *Remedies*, had come out and was in fact "finished" by **Dr. John**'s new managers, Brian Stone and Charlie Greene (who also worked with **Buffalo Springfield**, **Iron Butterfly** and Sonny & Cher). The side-long *Angola* was about the Louisiana prison farm although the critics thought it was about the African country.

The group then went to Europe for a long and chaotic tour, with many drug and visa problems. Rebennack wanted to record a triple concept album: *The Sun, Moon and Herbs* and recorded it in London, with many guests including Mick Jagger, Eric Clapton and his Dominoes, Doris Troy, Graham Bond, Ray Draper and Chris Mercer. During the sessions, Stone and Greene tried unsuccessfully to sign **Dr. John** to the Blue Thumb label and somehow most of the original tapes were lost. Rebennack then signed a new management contract with Albert Grossman and finally a single album was rescued from the project and released on Atco. Housed in a superb gatefold sleeve, the result is not surprisingly, not very convincing although it still has its moments.

After this album, Mac Rebennack and his singers worked with the Rolling Stones on *Exile On Main St* and with The Band. He later returned to New Orleans and his following albums are out of the scope of this book (although many of them are excellent). Deeply involved with the New Orleans-centric pagan beliefs, Rebennack even fronted the 'Dr. John's Temple Of Voodoo', a local "church" in the early seventies.

His songs have often been covered including: - *United States Of Mind* by **Great Jones**, *Walk On Gilded Splinters* by both Humble Pie and Marsha Hunt, *Headin Closer To Home* by **Great Bear** and *Glowin'* by several different groups.

For further reading check out "Under A Hoodoo Moon, The Life Of The Night Tripper", his very sincere memories published in 1994.

Dr. John is still recording and touring extensively. His 2008 CD *City That Care Forgot* (credited to Dr. John and The Lower 911) slams the US government for its shambolic response to the aftermath of Hurricane Katrina. (SR)

Dr. Spec's Optical Illusion (LA)

Personnel:	MARSHALL CLYBURN	ld gtr	A
	BRYCE "PINKY" HATCHETT	bs	A
	KRIS SHERMAN	gtr, vcls	A
	SCOTT SHERMAN	drms, vcls	A
	RICK STELMA	keyb'ds	A

45: Tryin' To Mess My Mind/She's The One (Flambeau 103) 1967

NB: Reissued in 2004 with a picture sleeve and biographical insert (Crypt CR-095) 2004.

Thanks to Andrew Brown's "Brown Paper Sack #1" for the line-up and informing us that this New Orleans band was originally known as the Illusions and would later be known as Flavor from 1969 through to about 1973. Both sides of this single are hard-edged punk veering towards psychedelia with confident vocals and lots of organ.

Compilation appearances have included *Tryin' To Mess My Mind* and *She's The One* on *Louisiana Punk From The Sixties* (LP), *Sixties Archive Vol. 3* (CD) and *Teenage Shutdown, Vol. 10* (LP & CD). (AB/MW)

Dr. T. and The Undertakers (FL)

Personnel:	TONY ASCI	ld vcls, keyb'ds	A
	BOB BARBARA	gtr	A
	BOBBY JABO	ld gtr	A

	JERRY JOHNSON	drms, vcls	A
	LOUIE RODRIGUEZ	bs	A
	BOB USHERSON	bs	A

45s:	Times Have Changed/Deceased	(Epitaph 1001) 1966
	Blue Blue Feeling/Undertaker's Theme	(Target 101) 1966
	It's Easy Child/Times Have Changed	(Target 4610) 1967

From the Miami area, this band featured Bobby Jabo, who went on to **The Kollektion** and **Katmandu**. The *Undertaker's Theme*, a cool'n'cheesy club-a-go-go instrumental, is re-aired on *Psychedelic States: Florida Vol. 1* (CD) and *Party Party Party* (CD). It was previously released on their debut single as *Deceased*, also compiled on *The Boss Instrumentals EP!* (7").

You'll also find *Times Have Changed* on *Psychedelic States: Florida Vol. 3* (CD) (MW/JLh)

Dr. West's Medicine Show and Junk Band (CA)

Personnel:	JACK CARRINGTON	junk instruments	A
	EVAN ENGBER		A
	NORMAN GREENBAUM	vcls	A
	BONNIE ZEE WALLACH		A

ALBUMS: 1(A)	THE EGGPLANT THAT ATE CHICAGO	(Go Go 22-17-002) 1967
2(A)	NORMAN GREENBAUM	(Gregar GG-101) 1970

NB: (1) was also released in the U.K. (Page One POLS 017) in 1969. (2) is a repackage of (1) with two singles tracks (*Gondoliers* and *Daddy-I-Know*) but without *The Eggplant* and *Nora*. There's also an excellent CD retrospective, *Euphoria! The Best Of* (Sundazed SC 11070) 1998, which contains 25 tracks including many previously unreleased cuts.

45s:	α	The Eggplant That Ate Chicago/	
(US)		You Can't Fight City Hall Blues	(Go Go 00100) 1966
	β	Gondoliers, Shakespeares, Overseers, Playboys And Bums/	
	χ	Daddy I Know	(Go Go 00102) 1967
	δ	You Can Fly/The Circus Left Town Today	(Go Go 00104) 1967
		Bullets La Verne/Jigsaw	(Gregar 00106) 1968

NB: α flip is non LP. β also on Gregar LP. χ and δ non LP. δ shown as by **Dr.West's Medicine Band**.

45s:	Gondoliers, Shakespeares, Overseers, Playboys And Bums/	
(UK)	Daddy I Know	(CBS 202658) 1967
	The Eggplant That Ate Chicago/	
	You Can't Fight City Hall Blues	(CBS 202492) 1967
	Bullets La Verne/Jigsaw	(Page One POF 061) 196?

This band had a minor hit with one of the all-time greatest novelty songs, *The Eggplant That Ate Chicago*, in 1967. Their album, produced by Tony Marer, was released by a small California company, Go-Go Record and distributed by Epic.

Anyone wishing to check their blend of Spike Jones and Bonzo Dog Band should look out for Sundazed's CD retrospective *Euphoria! The Best Of...*, which contains 25 tracks, including all their singles and plenty of unreleased cuts... completely zany, off the wall, deliciously goofy stuff!!

Singer **Norman Greenbaum** hit the big time with *Spirit In The Sky* in 1970. He came from Boston originally.

Jigsaw has also resurfaced on *Exploding Plastic Inevitable* 1 (LP) and you can also hear a radio commercial as the bonus track on *Psychedelic Unknowns, Vol. 3* (LP & CD). (VJ/MW/SR)

Dick Dodd (CA)

ALBUM:	1	FIRST EVOLUTION OF DICK DODD	(Tower ST-5142) 1968

45s:	Little Star/Lonely Weekends	(Tower 447) 1968
	Fanny/Don't Be Ashamed To Call My Name	(Tower 490) 1969
	Guilty/Requiem: 820	(Attarack 102) 1970

These solo efforts by **The Standells**' drummer may interest readers. The album is now a minor collectable.

Guilty has been compiled on *The Standells: Rarities*. (VJ)

The Dogs (PA)

45:	Don't Try To Help Me/Soul Step	(Treasure 007) c1967

An obscure Philadelphia outfit whose, *Don't Try To Help Me* is a typical garage-punker which has a very catchy guitar riff.

Don't Try To Help Me has been compiled on *Return Of The Young Pennsylvanians* (LP), *Tougher Than Stains* (LP), *Back From The Grave, Vol. 8* (CD) and *Back From The Grave, Vol. 8* (2-LP). (MW)

Dogwood (?)

ALBUM:	1	AFTER THE FLOOD	(Lamb & Lion LL-1020) 1975 SC

This album was the work of a Christian folk trio with female vocals. At least two further albums exist by this crew. (SR)

Denny Doherty (NY)

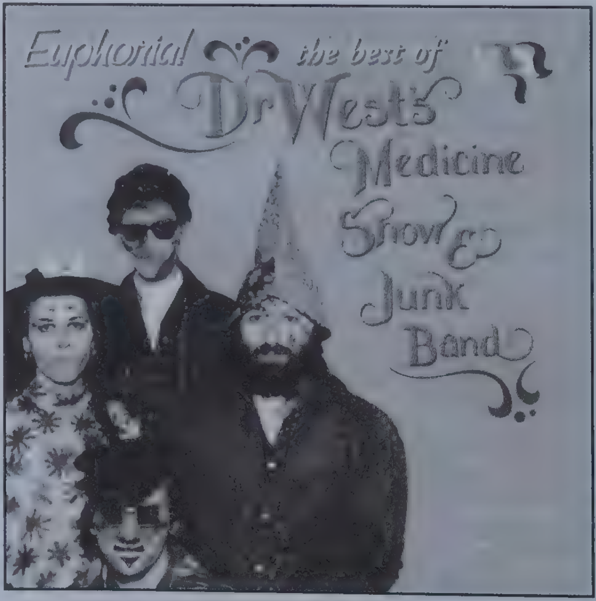
ALBUM:	1	WHATCHA GONNA DO	(Dunhill DS-50096) 1971

Produced by Bill Szymczyk, this solo album is by the former **The Mamas & The Papas** member, backed by **Barry McGuire**, Eric Hord, Brian Garofalo, Russ Kunkel and Buddy Emmons, but it has yet to attract much attention. (SR)

Dohters (NY)

ALBUMS:	1	DOHTERS	(No label MSTRS 1-2) 19?? R2
	2	DOHTERS '70	(RPC AZ 60871) 1970 R1

These albums, which were released without covers, were recorded by a female choral group from a prep school in upstate New York. The first album contains a haunting cover of *Wooden Ships* with very effective organ. The second album contains covers of songs of its day, including *Morning Dew*, *White Bird* and *Coming Into L.A.* Only a handful of copies of either album are known. (VJ)


Euphoria! the best of
Dr West's Medicine Show & Junk Band

DR. WEST'S MEDICINE SHOW AND JUNK BAND - Euphoria!... CD.

Dolphin (NY>CA)

Personnel:			
	BOB BERBERICH	drms	AB
	GEORGE DALY	gtr	AB
	PAUL DOWELL	bs, vcls	A
	NILS LOFGREN	gtr	AB

45s: Let's Get Together/Grubb's Blues (Phoenix PH 3) 1968
α It's Better To Know You/
The last Time I Saw You (Sire 45-SI-4107) 1969

NB: α shown as by **Paul Dowell and The Dolphin**.

On the demise of **The Hangmen**, Dowell, Daly and Berberich approached a young and talented guitarist named Nils Lofgren. Nils was with the Crystal Mesh, who'd recorded some demos in New York City with Richard Gottehrer (**Strangeloves**) producing - Gottehrer would produce both **Dolphin** singles too. After the second single Dowell split to California and the remaining trio (line-up 'B') became the first incarnation of Grin. They'd take the trail to L.A. themselves and the rest, as they say, is history.

Their first single on the short-lived Sire subsidiary (also responsible for a single and album by **David Santo**) features a heavyish version of the hippie anthem and a decent bluesy (first?) Lofgren original, credited to "Nils Lothgrin". He wrote both sides of the more commercial orchestrated pop-rock follow-up. Neither is outstanding but they will be of great interest to his loyal legion of fans. (MW)

Dick Domane (RI)

ALBUM: 1 DICK DOMANE (Map City MAP-3013) 1970 R1/2

Originally from Rhode Island, this strange pop-rock singer's real name is Richard DiDomenico. His only album is filled with well-crafted orchestral pop and psych-pop, often accompanied by fuzz guitar. He wrote all the songs except one (*Maybe*) and is probably best known as a result of the inclusion of *Bad Dream* on the *Mystic Males* (LP) compilation. His band, The Blue Jays, back him on the album and issued an album of their own on Map City on which he plays. It's unclear at present if this was the guy in Dick Domani & The Demons. (SR/VJ/MW)

Domestic Help (?CA)

45s: A Woman Owns The Biggest Part Of Man/
The Bad Seed (Acta 805) 1965
You're The Potter/Try To Forgive Them (Acta 814) 1967

This group's origins remain a mystery, though L.A. is a good bet. The first single features a decent folk-rocker backed by a mid-tempo garage lament with disturbing lyrics and both cuts feature excellent guitar work. The second single is melodramatic orchestrated pop with the odd burst of unwelcome brass, a disappointment after their first release. (MW)

The Dominions (OR)

45: Spanish Harlem/I Need Her (Graves 1091) 1966

The Dominions was a mid-sixties punk outfit. The label was based in Eugene, Oregon and the band was made up of college students at the local University of Oregon. *I Need Her*, a pretty strong punker, has since resurfaced on *Highs In The Mid-Sixties, Vol. 16* (LP) and *Gravel Volume 5* (CD). (MW/GGI)

The Dominos (WI)

45: A Matter Of Fact/Here Comes The Dawn (Kleo KO-101) 1971

This is an obscure late-sixties sounding psych-rock outfit from Wisconsin. To confuse the hell out of everyone for the last several years, *Pebbles Vol. 22* got their tapes mixed-up and listed *A Matter Of Fact* by "The Dominoes" (with erroneous E), **BUT** the song featured is actually *Dooley Vs. The Ferris Wheel* by I.R.A. (Dot 17087). So, no, neither side of this Dominos single has appeared on a compilation, yet. (MW)

Don and Jerry with The Fugitives (?CA/LA)

Personnel:		
	DON GRIFFIN	A
	JERRY STRICKLAND	A

45s: α In The Cover Of Night/I Can't Quit (Fabor 140) 1965
β One Year Today/
Big Man (That Ain't Love, It Ain't Right) (Fabor 141) 1965

NB: α was also issued on Action (1012). β shown as by Delna Lee with The Fugitives.

Another mystery outfit whose *In The Cover Of Night* is a rather accessible garage punker - good vocals and an effective organ-led backing. As Fabor Robinson's label was based in Burbank, California they may have come from California, although Louisiana has also been suggested. The second single featured Delna Lee (a guy not a gal) and both sides were written by Don and Jerry. *One Year Today* is an early-sixties teen ballad, the flip a frantic beat number.

Another single as by Don And Jerry is probably the same outfit:-
45: Better Run And Hide/Too Much Confusion (N-Joy NJ 1018) 1966

In The Cover Of The Night can also be heard on *Sixties Choice, Vol. 1* (LP) and *60's Choice Collection Vol's 1 And 2* (CD). (MW/VJ)

Don and The Agitators (CA)

45: Going Back Home/
If You Should Need Me (Lucky Token 109) 1964

This single comes from the label that brought us the pre-Turtles **Crossfires** first waxing, so L.A. seems the likely source of this outfit.

Going Back Home has been compiled on *Boulders, Vol. 7* (LP) and *Ya Gotta Have Moxie, Vol. 1* (2-CD). (VJ/MW)

Don and The Goodtimes (OR)

Personnel:			
	DAVE CHILDS	bs	ABC
	DON GALLUCCI	keyb'ds	ABCDEFG H
	BOB HOLDEN	drms	ABCDEF
	DON McKINNEY	sax, vcls	A
	PETE OULETTE	gtr	A
	JIM VALLEY	gtr	B
	CHARLIE COE	gtr	CD
	RON OVERMAN	bs	DEFG
	JOEY NEWMANN	gtr	E
	JEFF HAWKS	vcls, gtr	FGH
	JOHN BORDONARO	drms	GH
	BRUCE HAUSER	bs	H

HCP
ALBUMS: 1(B) WHERE THE ACTION IS (Wand WDS-679) 1966 -
2(-) GREATEST HITS (Burdette 300) 1966 - R1
3(F) SO GOOD (mono/stereo)
(Epic LN 24311/BN26311) 1967 109
4(-) HARPO (Panorama 104) 196? -

NB: (3) reissued on CD (Rev-Ola CRREV142) 2006. (4) shown as by Jim Valley.

There's also a few compilations including:- *Goodtime Rock 'n' Roll* (Piccadilly PIC-3394) 1981; a 21-track CD *Don &The Goodtimes* (Jerden JRCD7016) 1994; and a vinyl retrospective *The Original Northwest Sound Of...* (Beat Rocket BR 130) 2000.

HCP
45s: α Turn On Song/Make It (Jerden 740) 1964-
Turn On/Make It (Wand 165) 1964 -
Straight Sceptre/
There's Something On Your Mind (Wand 184) 1965 -
Little Sally Tease/You'll Never Walk Alone (Jerden 762) 1965 -

Little Sally Tease/Little Green Thing	(Dunhill 4008) 1965 -
I'll Be Down Forever,'Big Big Knight	(Dunhill 4015) 1965 -
Hey There, Mary Mae/ Sweets For My Sweet	(Dunhill 4022) 1966 -
You Were A Child/I Hate To Hate You	(Piccadily 223) 1966 -
Blue Turns To Grey/I'm Real	(Jerden 805) 1966 -
You Were A Child/I Hate To Hate You	(Jerden 808) 1966 -
I Could Be So Good To You/ And It's So Good (PS)	(Epic S-1 01 45) 1967 56
Happy And Me/ If You Love Her Cherish Her And Such	(Epic 5-10199) 1967 98
Sally! (Studio A At 6 O'Clock In The Morning)/ Bambii	(Epic 5-10241) 1967 -
May My Heart Be Cast Into Stone/ Ball Of Fire	(Epic 5-10280) 1968 -
Colors Of Life/You Did It Before	(Burdette 3) 1968 -

NB: α Not released.

Formed in Portland, Oregon in 1964 when Don Gallucci was forced to leave **The Kingsmen** because he was still in high school and unable to tour. Gallucci drafted in Bob Holden, a good friend of his, on drums and Holden brought with him Don McKinney, who had played sax with him in a band called The Imperials. With the bass and guitar slots filled by Dave Childs and (ex-**Paul Revere & The Raiders**) Pierre Oulette, **The Goodtimes** started out playing at The Chase in Portland, Oregon, but soon became a popular regional attraction. Their debut recording in 1964 was *Turn On Song*, an instrumental which featured McKinney's wailing sax and Oulette's superb guitar. It became a big regional hit. However, in 1965 Oulette left to join **Aesop and The Fables** and was replaced by Jim Valley on guitar. As well as being one of the region's finest guitarists he was a talented songwriter and his songwriting opened up new opportunities for the group. For example, he wrote *Little Sally Tease* for the band, which became a gigantic regional hit and was recorded by several national acts such as **The Standells** and **The Kingsmen**. The single was picked up by Dunhill and the band went to L.A. to record *Sweets For My Sweet* and *Mary Mae* with **P.F. Sloan** and Steve Berry handling the arrangements. Whilst there, they appeared on several Top TV shows. Indeed L.A. became their base until their demise.

On New Years Day, 1966, they shared the bill with **Mr. Lucky and The Gamblers** at Portland's Oriental Theatre and Don and the lads were so impressed they helped get them a record deal with Jerry Dennon's Panorama label and wrote and produced a couple of songs for them.

Sweets For My Sweet went on to become a huge hit in the Northwest, but whilst they were working on a new single, *Blue Turns To Grey* Jim Valley left to join **Paul Revere and The Raiders**, with whom in late 1966 they appeared as regulars on 'Where The Action Is'. *They also signed for Epic in 1966, bringing them two national hits, I Could Be So Good To You* and *Happy And Me* in 1967. Just when they seemed to be at the pinnacle of their career their world fell in around them - 'Where The Action Is' was cancelled, two members quit and their next single bombed. By 1968 the band had evolved into **Touch**. John Bordonaro: "I replaced drummer, Bob Holden in the fall of 1967. Bruce Hauser, who I played with in The Gretschmen from Connecticut, also played with **Don and the Goodtimes** in 1968 when we went through a series of names until our manager Howard Wolf, came up with the name **Touch**."

Their most successful album, in commercial terms, had been *So Good*, which rose to No 109 in the U.S. charts. Produced by Jack Nitzsche and Stu Phillips, it's very pop-oriented, with several English covers (Troggs' *With A Girl Like You*, Beatles' *Good Day Sunshine* and Spencer Davis' *Gimme Somme Lovin'*), two Nitzsche selections and four Ron Overman compositions. It hasn't aged well and sounds a bit naive now.

Newman had earlier played in **The Liberty Party**. Don McKinney went into personnel management and record production and Bob Holden became a recording engineer. Later still Gallucci became a producer/engineer for Elektra Records. Don Gallucci was last reported working in real estate, Ron Overman is a pastor in Arkansas, Jim Valley works in education with gifted children, Dave Child is a machinist, Pete Oulette works in advertising, Charlie Coe (who had joined them from **Paul Revere and The Raiders**) is in food sales, Joey Newman is a studio musician and has also recorded two gospel albums, Jeff Hawks is a hair stylist in L.A. and Bob Holden works as a recording engineer in Seattle. Interestingly, McKinney, Child and Holden are all active with Christian music in some way and Gallucci is active in the Christian ministry.

DON AND THE GOODTIMES
mono/stereo
180 gram
the ORIGINAL NORTHWEST SOUND of DON and THE GOODTIMES

DON AND THE GOODTIMES - The Original Northwest Sound Of... LP.

The band's material has been quite well documented on some of the regional compilations: - *Blue Turns To Grey* and *Little Sally Tease* appeared on *Battle Of The Bands, Vol. 1* (LP); *You Were Just A Child* on *Battle Of The Bands, Vol. 2* (LP); and *Lip Service, Tall Cool One* and *Louie, Louie* were on *The Hitmakers* (LP).

In 1994, Jerden Records issued a **Don & The Goodtimes** CD called simply *Don & the Goodtimes*. Its 21 tracks cover virtually all of their recorded output from *Money* and *Little Sally Tease* to *You Were Just A Child* and *I Could Be So Good To You*. This is highly recommended.

In 2000, Sundazed turned their attention to the Northwest, specifically Jerry Dennon's sixties empire (Jerden, Piccadilly and Burdette labels). *The Original Northwest Sound Of...* compilation showcases **D&TG's** earlier (1964-1966) raucous R&B and punkier material - 16 cuts which include nearly everything on that elusive 1981 retrospective *Goodtime Rock 'n' Roll* album plus classics like *Little Sally Tease* and *I'm Real*.

Compilation appearances have included: *Little Latin Lupe Lu* on *Northwest Battle Of The Bands, Vol. 1 - Flash And Crash* (LP); *Little Latin Lupe Lu, Money* and *The Turn On Song* on *Northwest Battle Of The Bands, Vol. 1 - Flash And Crash* (CD); *Little Sally Tease* and *Louie, Louie* on *Northwest Battle Of The Bands, Vol. 2 - Knock You Flat!* (CD); *Blue Turns To Grey* and *Little Sally Tease* on *Northwest Battle Of The Bands, Vol. 1* (CD); *You Were A Child* and the previously unreleased *Runnin' Not Walking* on *Northwest Battle Of The Bands, Vol. 2* (CD); *Little Sally Tease* and *The Turn On Song* on *History Of Northwest Rock, Vol. 2 - The Garage Years* (CD); *You Were Just A Child* and *Little Sally Tease* on *The History Of Northwest Rock, Vol. 1* (LP); *Blue Turns To Grey* and *I Could Be So Good To You* on *The History Of Northwest Rock, Vol. 2* (LP); *The Turn On Song* on *The History Of Northwest Rock, Vol. 2* (LP); and *The Witch* on *The History Of Northwest Rock, Vol. 4* (LP). (VJ/MW/SR/BCh/JB)

Donnybrookes (CA)

Personnel:	RIC EITTREIM	keyb'ds
	TERRY GIFFORD (aka SNEAKY O'FENNEMAN)	vcls
	JIM LADD	gtr
	LARRY PINDAR	bs
	PAT SHERIDAN	drms
	JOHN TIPTON	gtr, vcls

45: You're Gonna Cry/
Time Will Tell (Golden State Records GSR-45-606) 1966

This band was from Fairfield, California. They recorded at Leo (De Gar) Kulka's Golden State Recorders in San Francisco and their single appeared on his house imprint. *You're Gonna Cry* begins with a soulful blues feel and works up into a climax of blistering guitars. Superimposed on all this is Gifford's emotive style which owes a lot to Eric Burdon. This single is definitely worth investigation, and you can find *You're Gonna Cry* on *Pebbles, Vol. 17* (LP).

The Donnybrookes played a lot around the Bay Area, including gigs with **The Beau Brummels** and **The New Breed**. In 1967, they evolved into **Stone Henge**. Ric Eittreim was also with **The Maze** who issued the highly-rated *Armageddon* album in 1968. (VJ/MW/CF/AP/JCa/EW)

The Donnybrooks (CA)

Personnel:	MIKE CLAUGHTON	vcls (gtr)	AB
	GREG HARRIS	gtr	A
	TOM KEENE	bs	AB
	TONY NORTON	ld gtr	AB
	DUGAN TURNER	drms	AB

45:	Always Getting Hurt/I'm Going For You	(Canterbury 505) 1967

From Bakersfield, California this band formed in 1963 when Dugan Turner splintered with **The Avengers** (yes - that **Avengers**). Managed by KFAY disc jockey Mike Lundy, they played the Sunset Strip often, as well as performing with Sonny and Cher, **The Beach Boys**, **Lovin' Spoonful**, **Chad and Jeremy**, **Paul Revere and The Raiders**, and The Yardbirds, among others. Though the Canterbury single was their only release, they did record demos in Hollywood for Ken Handler, then with the Mattel Toy Company.

The single consists of harmonious folk-rock-pop ballads, with the winner being the tender **Byrdsy** *Always Getting Hurt.*

The Donnybrooks dissolved when some of them decided to attend college. Turner later joined a local band named Air Circus. (VJ/MDo/MW/DTu)

The Door Nobs (AZ)

Personnel:	DON GREEN	gtr	A
	MIKE MANGUSO	drms	A
	FLOYD WESTFALL	vcls, ld gtr	A
	JERRY WESTFALL	vcls, bs	A

45:	Hi-Fi Baby/I Need Your Lovin' Babe	(Viv 10) 1965

From Phoenix, Arizona **The Door Nobs** included brothers **Floyd and Jerry** Westfall, who as a duo would achieve regional stardom and record five singles for Presta and Double Shot between 1966 and 1967. *Hi-Fi Baby* was a big Phoenix hit in the fall of 1965. The guitar-driven screamer is not a typical garage-rocker. In fact, it is a surf-frat-garage hybrid that blurs genres so much that years later it was included on the primarily rockabilly *Desperate Rock and Roll Vol. 4* (CD). The Merseyish ballad *I Need Your Lovin' Babe* includes harmonica by Michael Bruce, later of **The Spiders** and **The Nazz**. **The Door Nobs** also recorded four raucous demos and three other songs at Debra Recording Studio in Phoenix that remain unreleased. *Hi-Fi Baby* originally came out with two label variations. It also can be heard on *Bear Family's Phoenix Panorama: The Viv Labels* (LP) 1995. (DN)

The Doors (CA)

Personnel:	JOHN DENSMORE	drms	AB
	ROBBIE KRIEGER	gtr	AB
	RAY MANZAREK	keyb'ds, vcls, bs	AB
	JIM MORRISON	vcls	A

				HCP
ALBUMS:	1(A)	THE DOORS (mono/stereo)	(Elektra EKL 4007/EKS 74007) 1967	2
	2(A)	STRANGE DAYS (mono/stereo)	(Elektra EKL 4014/EKS 74014) 1968	3
	3(A)	WAITING FOR THE SUN (mono/stereo)	(Elektra EKL 4024/EKS 74024) 1968	1
	4(A)	THE SOFT PARADE	(Elektra EKS 75005) 1969	6
	5(A)	MORRISON HOTEL	(Elektra EKS 75007) 1970	4
	6(A)	ABSOLUTELY LIVE (2-LP)	(Elektra 29002) 1970	8
	7(A)	LA WOMAN	(Elektra EKS 75011) 1971	9
	8(A)	13	(Elektra 74079) 1971	25
	9(B)	OTHER VOICES	(Elektra EKS 75017) 1971	31
	10(A)	WEIRD SCENES INSIDE THE GOLDMINE	(Elektra 26001) 1971	55
	11(B)	FULL CIRCLE	(Elektra 75038) 1972	68
	12(-)	THE BEST OF THE DOORS	(Elektra 5035) 1973	158

NB: (1) original pressings on gold or tan labels SC-R1. (1) also issued in mono (Elektra EKL 4007) 1967 R2. (1) reissued on CD (Elektra 7559740072) 1988. (1) reissued on vinyl (DCC Compact Classics 632046) 1997. (1) reissued on CD (EastWest America 7559625492) 2000. (1) reissued on CD (WEA International 62549) 2000. (1) reissued on CD (Elektra Entertainment 7559624682) 2001. (1) reissued on CD (Elektra Entertainment 7559625692) 2003. (1) reissued on CD (Elektra) 2006 with bonus tracks. (1) reissued on CD (Elektra 8122799983) with two bonus tracks: an alternative take of *Moonlight Drive* and an unissued version of *Indian Summer.* (1) reissued on vinyl (Simply Vinyl SVLP 011) 199?. (1) reissued on vinyl (Rhino RNLP 519559) 2009. (1) and (2) reissued on one CD (WEA International 30207) 2003. (2) original pressings on gold or tan labels SC-R1. (2) also issued in mono (Elektra EKL 4014) 1968 R2. (2) reissued on CD (Dunhill Compact Classics 1026) 1992. (2) reissued on vinyl (DCC Compact Classics 2045) 1997. (2) reissued on CD (EastWest America 7559625482) 2000. (2) reissued on CD (WEA International 6152) 2001. (2) reissued on CD (Phantom Import Distribution WPCR75074) 2005. (2) reissued on CD (Elektra 62548) 2006. (2) reissued on vinyl (Rhino RNLP 519558) 2009. (3) also issued in mono (EKL 4024) 1968 R3. (3) reissued on CD (Elektra 7559740242) 1991. (3) reissued on CD (DCC Compact Classics 1045) 1993. (3) reissued on vinyl (DCC Compact Classics 2049) 1998. (3) reissued on CD (Warner/ESP 7559625512) 2000. (3) reissued on CD (WEA International 6153) 2001. (3) reissued on CD (Warner Bros 13603) 2009. (3) reissued on vinyl (Rhino RNLP 519561) 2009. (4) reissued on CD (Elektra 75005-2) 1990. (4) reissued on CD (Elektra 7559750052) 1991. (4) reissued on CD (EastWest America 7559625502) 2000. (4) reissued on CD (WEA International 962550) 2000. (4) reissued on CD (WEA International 6154) 2001. (4) reissued on CD (Phantom Import Distribution WPCR75076) 2005. (4) reissued on vinyl (Rhino RNLP 519560) 2009. (5) reissued on CD (Elektra 61972) 1996. (5) and (7) reissued on CD (Elektra 9617212) 2003. (5) and (7) reissued on CD (WEA International 59617) 2003. (6) reissued on CD (Elektra 7559750072) 1988. (6) reissued on CD (Elektra 62552) 2000. (6) reissued on CD (WEA International 6155) 2001. (6) reissued on CD (Phantom Import Distribution WPCR75077) 2005. (6) reissued on vinyl (Rhino RNLP 519557) 2009. (7) reissued on CD (Elektra 7559750112) 1988. (7) reissued on CD (Elektra 75011-2) 1990. (7) reissued on CD (DCC Compact Classics 1034) 1993. (7) reissued on vinyl (DCC Compact Classics 2050) 1998. (7) reissued on CD (Elektra 62434) 2000. (7) reissued on CD (Elektra Entertainment 7559617212) 2004. (7) reissued on CD (Phantom Import Distribution WPCR75078) 2005. (7) reissued on CD (EastWest WPCR-11606) 2005. (7) reissued on CD (WEA 75078) 2007. (7) reissued on vinyl (Rhino RNLP 519556) 2009. (7) reissued on CD (Elektra 81227999865) with two bonus tracks: *Orange County Suite* and *Don't Go No Further.* (9) and (11) reissued on one CD (Time Music 4210416) 2003. (11) reissued on vinyl (Elektra 7559608331) 1980. (12) reissued on Elektra in 1985. Later live albums were: *Alive, She Cried* (CD) (Elektra 60269-2) 1983 (#32), *Live At The Hollywood Bowl* (Elektra) 1987 (#154) and *American Nights: In Concert* (CD) (Elektra 61082-2) 1991 (# 50).

Early compilations include: *The Doors Greatest Hits* (CD) (Elektra 61996) 1980 (#17) and reissued in 1986, *The Doors Classics* (LP) (Elektra Records 60417) 1985

THE DOORS - Self Titled CD.

(#124), *The Doors (soundtrack)* (Elektra) 1980, *The Doors Greatest Hits # 1* (Elektra 61996) 1986, *The Doors Greatest Hits # 2* (Elektra 61860) 1986 and *The Doors Box Set* (Elektra 62123) 1987. Numerous posthumous releases have appeared. Of particular interest may be *The Doors Live at the Hollywood Bowl* (Elektra 960741-1) 1987 which captures the band on stage on 5 July 1968. Real fans of the band may want to invest in *The Complete Studio Recordings* (7-CD box set) (Elektra 62434) 1999. This was later remastered and repackaged *The Complete Studio Recordings* (7-CD box set) (Elektra 73767) 2003 limited edition comprises their six original studio albums in a lavish box set and a bonus disc of rarities, alternate takes, demos, and live cuts. *Best Of The Doors* (WEA/East West 7559625881) 2000 (reissued in 2007) was a vinyl compilation. *Bright Midnight: The Doors Live In America* (Elektra/Bright Midnight Records 7559-62656-2) 2001 compiles live recordings from 1969/70. This was reissued on CD (Rhino 78330) 2002. *Live In Hollywood: Highlights From The Aquarius Theatre Performances* (Bright Midnight/Elektra 7559 62733 2) 2002 captures two 1969 live concerts at the Aquarius Theatre, Los Angeles. *Live At The Aquarius Theatre (1st Performance)* (2-CD) (Bright Midnight 7906) 2005 and *Live At The Aquarius Theatre (2nd Performance)* (2-CD) (Bright Midnight 7907) 2005 are sets of previously unreleased material (aside from a few cuts that have appeared on live highlight discs) of the complete show from the Aquarius Theatre in July 1969. *Boot Yer Butt* (4-CD box) (Rhino Hand Made RHM2 7911) 2003 was compiled chronologically by Robbie Krieger from their live concerts. There's also *Legacy: The Absolute Best* (CD) (Rhino) 2003. *Perception* (Rhino/Elektra 77645) 2006 is a rather disappointing 6-CD plus 6-DVD set. This was reissued (Rhino 8122799848) 2007. *The Very Best Of The Doors* (WEA 081227999599)/(Elektra/Rhino 99959) 2007 is very similar to Rhino U.S.'s 2001 release *The Very Best of the Doors* - and the 2007 compilation is also available as a single disc and as a double-disc set, as well as a limited edition that adds a DVD to the two-CD version, so it's very easy to get all three compilations confused. That said, there are notable differences between all three U.K. compilations and the original U.S. set. The American disc had 16 tracks while the single-disc U.K. set has 20 tracks and, in fact, boasts a stronger overall selection of songs, making this arguably the best single-disc introduction to the band yet assembled. There's also a 7-LP box set *The Doors* (WEA/Rhino 8122748811) 2007. *The Future Starts Here: The Essential Doors Hits* (Elektra/Rhino 360060) 2008 (#161), *The Platinum Collection* (Warner Platinum/Rhino) 2008 and *The Doors Vinyl Box Set* (Rhino) 2008 will also interest fans. *Live In Boston* (3-CD) (Bright Midnight/Rhino 216124) 2007 captures two live concerts from 10 April 1970. *Live In Pittsburgh 1970* (DMC/Bright Midnight/Rhino 271548) 2008 was part of the same 'Absolutely Live' tour as was captured on *Live In Pittsburgh 1970* so the material is pretty similar but spread over one CD rather than three. *Live At The Matrix* (2-CD) (/Bright Midnight/Rhino 516205) 2008 draws from their first two albums. *Live In New York* (6-CD) (Bright Midnight Archives/Rhino 523104) 2010 captures them on the top of their game.

				HCP
45s:		Break On Through (To The Other Side)/ End Of The Night	(Elektra 45611) 1967	126
	α	Light My Fire/Break On Through	(Philco-Ford HP 9) 1967	-
		Light My Fire/The Crystal Ship	(Elektra 45615) 1967	1
		People Are Strange/Unhappy Girl	(Elektra 45621) 1967	12
		Love Me Two Times/Moonlight Drive	(Elektra 45624) 1967	25
		The Unknown Soldier/ We Could Be So Good Together	(Elektra 45628) 1968	39
		Hello I Love You/Love Street	(Elektra 45635) 1968	1
		Touch Me/Wild Child	(Elektra 45646) 1968	3
		Wishful Sinful/Who Scared You	(Elektra 45656) 1969	44
		Tell All The People/Easy Ride	(Elektra 45663) 1969	57
		Runnin' Blue/Do It	(Elektra 45675) 1969	64
		You Make Me Real/Roadhouse Blues	(Elektra 45685) 1970	50
		Universal Mind/The Icewagon Flew	(Elektra 45708) 1970	
		Love Her Madly/ (You Need Meat) Don't Go No Further	(Elektra 45726) 1971	11
		Riders On The Storm/The Changeling	(Elektra 45738) 1971	14
		Tightrope Ride/ Variety Is The Spice Of Life	(Elektra 45757) 1971	71
		Ship With Sails/In The Eye Of The Sun	(Elektra 45768) 1972	-
		Get Up And Dance/Treetrunk	(Elektra 45793) 1972	-
		The Mosquito/It Slipped My Mind	(Elektra 45807) 1972	85

NB: α is a kind of precursor to the flexi disc, this was issued in the 'Hip Pocket' format 4 (10cm) series of 45s that were issued in picture envelopes.

STRANGE DAYS

THE DOORS - Strange Days LP.

The Doors more than any other band, broadened the appeal of 'acid-rock' and carried it beyond the acid-heads and students to the wider teeny bopper audience. However, theirs was a different brand of 'acid'-rock from **The Jefferson Airplane**, less psychedelic and more surreal, their lyrics were concerned with the struggle against social repression and did not romanticise about the virtues of psychedelic drugs. Their significance in the evolution of rock is immense - to attend a **Doors** concert was to undergo a novel experience of rock theatre. On stage, Morrison, one of the late sixties' leading sex symbols, was electrifying. Although some say he lacked a good singing voice, he was an artist of many moods who could shout loudly and furiously or sing softly and mysteriously.

The group formed in 1965 when Morrison, son of a U.S. admiral, met Ray Manzarek whilst studying at the UCLA. Morrison was more interested in poetry than music, but claimed to hear strange songs inside his head. It was Manzarek who encouraged him to get them down on tape. Manzarek persuaded Morrison to play in his own band, **Rick and The Ravens** and later he also recruited the other group members, Robbie Krieger and John Densmore, from a group called The Psychedelic Rangers. Jim Morrison apparently chose the name **The Doors** from a line of William Blake: 'There are things that are known and things that are unknown, in between are the doors'. The inference of opening doors to new perception and discovery fitted well into the acid scene. They got their first gigs in small clubs along the Sunset Strip. The record companies showed little interest at first but eventually Elektra, then a small company who had made inroads into the rock market with another top L.A. band, **Love** offered them a contract after Arthur Lee had persuaded Jac Holzman to go to hear the band. Their first single, *Break On Through* appeared to stem from Morrison's obsession with freedom which came from extensive reading of existentialist texts. At the time, however, it was widely understood to refer to a younger generation's struggle against repressive adult society. Their follow-up *Light My Fire*, an edited single, also from their first album, was a rock masterpiece and shot to No. 1 in the US. Probably the most fascinating track on the first album, however, was *The End*, a long, semi-improvised tale of madness, patricide and incest. Their follow-up album *Strange Days* was even more imaginative

the doors
WAITING FOR THE SUN

THE DOORS - Waiting For The Sun LP.

and equally bizarre, containing songs of mystery like *People Are Strange* as well as songs of rage and confusion like *When The Music's Over.*

Their reputation as a live band also grew from strength to strength. A **Doors** gig was not merely a rock concert but more a theatrical show. In their debut at the Fillmore West, for example, they opened the show third on the bill to **The Young Rascals** and **The Sopwith Camel**, but dominated the proceedings. In 1968 they embarked upon a successful European tour which included a memorable appearance at The Roundhouse in London. Although they were co-billed with **Jefferson Airplane**, they attracted practically all the publicity.

However, by 1969 the acid dream was fading and their third album saw a change of direction, away from acid psychodramas towards areas of political concern - the stand-out track *The Unknown Soldier* being a straight-forward political protest song. It was also issued as a single. Somewhat surprisingly, another track *Hello, I Love You* which sounded very much like The Kinks' *All Day And All Of The Night* gave them another No. 1 hit.

Meanwhile, the pressures of rock stardom were beginning to tell on Morrison, who in the height of the acid explosion had taken LSD over 250 times, but was now fast becoming an alcoholic. He arrived increasingly late for concerts and, as the band played before increasingly younger audiences, every concert bordered on utter chaos. He had been arrested in New Haven, Connecticut in December 1967 for using obscene language and staging a riot. But following an appearance in Miami, in March of 1969, he was charged with lewd and lascivious behaviour, indecent exposure, open profanity and drunkenness, although in the subsequent court case he was found guilty of only profanity and this was the subject of an appeal at the time of his death. In the short-term, the result of his arrest on the group was catastrophic; venues were cancelled at Jacksonville, Dallas, Pittsburgh, Providence and Syracuse - indeed they were banned nearly everywhere. More ominously, perhaps, many city radio stations removed their songs from playlists. Gradually as things simmered down they got gigs again, although on Morrison's insistence they cut down on their live performances. Their two new albums of this era *Morrison Hotel* and *LA Woman* were both highly acclaimed. Gone was the rage and confusion of their 'acid' days, in its place was fine relaxed music which has proved more durable over time.

Morrison Hotel was a nice contrast of driving rockers like *Roadhouse Blues* and *You Make Me Real* and relaxed music like *The Spy* and *Indian Summer. Absolutely Live* contained an impressive medley opening with the much-covered *Who Do You Love* and *The Celebration Of The Lizard. L.A. Woman* was a rather inconsistent album but at its best contained some of the band's best music including the doomy *Riders On The Storm* and *Love Her Madly* which both brought them further singles chart success.

By now, however, Morrison was much worse for over-indulgence in life and alcohol, and quit the band to spend a few months in Paris with his wife, Pamela. He would never return to the States. Much mystery surrounds his death on 3 July 1971, which was officially attributed to a heart attack in his bath, but only his wife and the doctor who issued his death certificate saw his body, and no autopsy was conducted. The Parisians preferred to believe that he had OD'd on heroin (many of the clubs he frequented were junkie haunts). Admittedly, a bath tub is often the first place heroin victims are placed to resuscitate them, although Morrison was known to have a fear of hypodermic needles and his wife kept her own heroin habit a secret from him. It is, however, more probable that he may have snorted a lethal dose of the drug. Alternatively, there are those who believe he staged his own death to escape the pressures of public life which were clearly taking their toll. Only Pamela could have known the truth, and she outlived him by just three years, dying herself from a heroin overdose in May 1974. Essentially, of course, he followed the line of rock stars who died from self-abuse - indeed, a young death was almost inevitable from the time he attained stardom.

The remaining members continued as a trio. Their first effort *Other Voices* was not too bad, but *Full Circle* was very weak indeed suggesting they had exhausted their inspiration. Numerous posthumous releases followed and also worth investigation are two bootlegs: - *The Lizard King* recorded at The Roundhouse in 1968 and *Moonlight Drive* recorded at The Matrix, San Francisco in 1967, although both are hampered by their quality.

An American Prayer was issued on CD in 1995. A CD was issued in 1996 (Ozit) entitled *Stoned! But Articulate.* It contains a 16-minute interview with Jim Morrison. The 4-CD box set *Boot Yer Butt* was compiled chronologically by Robbie Krieger from their live material. Each CD comes in a mini-jacket that mimics the look and feel of a real bootleg, and Robbie's track-by-track reminisces. In all there are over 50 previously unreleased recordings. *The Complete Studio Recordings* (7-CD box set) comprises their six original studio albums in a lavish box set and a bonus disc of rarities, alternate takes, demos, and live cuts. There have been numerous other compilations - some appear in the discography earlier in this article.

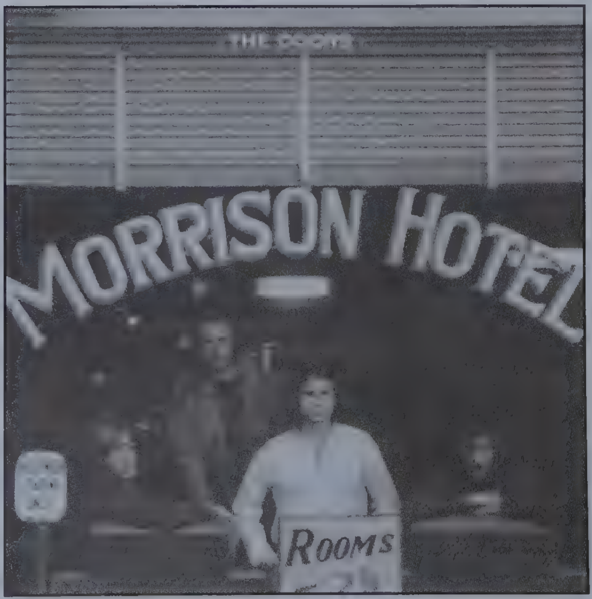
Highlights From The Aquarius Theatre Performances captures two 1969 live concerts at the Aquarius Theatre, Los Angeles. *Live At The Aquarius Theatre* (2nd Performance) (2-CD) was a set of unreleased material (aside from a few cuts that have appeared on live highlight discs) of the complete show from the Aquarius Theatre in July 1969. Highlights on this latter recording include *When The Music's Over, Gloria, Crystal Ship*, and *The Celebration Of The Lizard.* The disc includes the crowd requests, introductions, tuning, etc giving it a real live feel.

When Manzarek left Jess Roden was pulled in on vocals and Krieger and Densmore formed The Butts Band along with Roden, Roy Davies (keyb'ds) and Philip Chen (bs).

Compilation appearances have included: *Tell All The People* and *My Wild Love* on *Kings Of Pop Music, Vol. 1* (LP); *Love Me Two Times* on *Kings Of Pop Music, Vol. 2* (LP); an unreleased acetate of *Go Insane* on *Mind Blowers* (LP), *Turds On A Bum Ride Vol. 1 & 2* (2-CD) and *Turds On A Bum Ride, Vol. 2* (LP); *Five To One* on *Hallucinations, Psychedelic Underground* (LP); and *Take What Comes* on *Where The Action Is! L.A. 1965-68* (4-CD book).

the doors/the soft parade

THE DOORS - Soft Parade CD.



THE DOORS - Morrison Hotel LP.

Real fans of the band may want to invest in the 7-CD box set *The Complete Studio Recordings*. Each CD is housed in a thick card miniature replica of the original album cover. It includes an *Essential Rarities Disc*, which is basically a selection of demos and rarities culled from an earlier 1997 Elektra box set. The new set comes with a lavish 76-page colour booklet, including many photos of the group, a commentary covering each album and the complete lyrics for the studio albums.

Live In Hollywood: Highlights From The Aquarius Theatre Performances will delight diehard **Doors** fans. Highlights of this CD set of two LA 1969 gigs are typically rambling versions of *When The Music's Over* and *Light My Fire* (the latter preceded by a brief excerpt from *Celebration Of The Lizard*). The set comes with informative and lengthy sleevenotes by Danny Sugarman and **Doors**-producer Bruce Botnik and a contemporary gig review from the 'Los Angeles Times'.

Perception is a 6-CD plus 6-DVD set which puts out six studio albums and six DVDs of live footage. There are early 1966 versions of *Moonlight Drive* and *Indian Summer* and a 17-minute studio version of *The Celebration Of The Lizard*, which was previously only ever released live. Otherwise the set is beautifully packaged but has little new to offer to their fans.

The 3-CD set *Live In Boston* captures two live concerts from 10 April 1970. This is a warts and all effort which does effectively capture the excitement of the band live. *Live In Pittsburgh 1970* was part of the same 'Absolutely Live' tour as was captured on *Live In Pittsburgh 1970* so the material is pretty similar but spread over one CD rather than three. *Live At The Matrix* (2-CD) draws from their first two albums and naturally some of their finest moments like *Light My Fire* and *The End* are on offer here. *Live In New York* features recordings of a four-show, two-day residency staged from 17-18 January 1970 at New York's Felt Forum and it captures them on top of their game.

The Doors are deservedly remembered as a vital band in the evolution of rock and Morrison is still regarded as one of rock's most creative figures. (VJ)

Doppler Effect (CO>CA)

45:	God Is Alive In Argentina/ Memphis Woman (PS)	(Ego 1626) 1966

God Is Alive In Argentina is hippie-psych with some good fuzz guitar. It has resurfaced on *Highs In The Mid-Sixties, Vol. 18* (LP), indicating that they came from Colorado although Mike Markesich, has linked them to Malibu, California.

God Is Alive In Argentina can also be found on *Psychedelic Experience, Vol. 2* (CD), *Psychedelic States: Colorado* (2-CD) and *Storm In The Garage* (3-CD box), along with *Memphis Woman*. (VJ/MW)

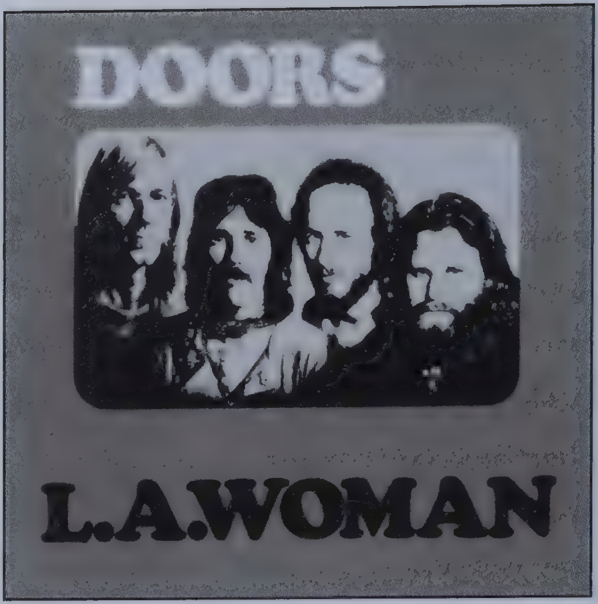
The Do's and The Don'ts (IA)

Personnel:	DICK BURNS	ld gtr
	DICK SHERMAN	bs
	ROGER BOOTH	drms
	ZELDA SHERMAN	keyb'ds

45s:	I Wonder If She Loves Me/ Our Love May Not Live Again	(Red Bird 10-072) 1966
	Be Sure/Still Remember The Past	(Zorch 103) 196?
	Cherry Lane/Girl In The Corner	(Zorch 104) 1967
	The Scrogg/Loving You The Way I Do	(Zorch 105) 196?
	Woman/No One To Talk My Troubles To	(Zorch 106) 196?
	Let The Sun Shine Free/ She's Walking Out Of Life	(Zorch 107) 196?
	Hot Rock & Roll To Go/Being With You Girl	(Zorch 108) 196?

This Ely, Iowa quartet had been playing rock'n'roll around the clubs since 1959 as The Escorts, later **Rog and The Escorts**. In 1966 they changed their name to the **Do's & The Don'ts** and, with a few line-up changes after 1972, kept on rockin' right through until 1983!

In 1997 they were inducted into the Iowa Rock 'N' Roll Hall of Fame. (VJ/MW)



THE DOORS - L.A. Woman CD.

The Double-O-Six (006) (IL)

Personnel:	TED BYCZEK	drms, vcls
	JIM FLOWERS	bs, vcls
	RAY FOWLER	ld vcls
	JOHN KIELNIK	gtr, vcls
	DENNIS REZENDES	ld vcls
	B. "DOC" WATSON	ld vcls

45s:		I Don't Want To Go/Because It's In Me	(Pub P-101) 1965
	α	Like What, Me Worry/Why Can't I Say	(Harlequin 606415) 1966
	α	Like What, Me Worry/Why Can't I Say	(Red Bird 10-006) 1966

NB: α shown as by '**006**'.

A Chicago band, originally dubbed **The Double-O-Six**, whose *Like What, Me Worry* is the ultra-cool punk anthem to teenage alienation and flippancy - it's just as relevant today to the "whatever" generation. Apparently the girl band The Sweet Nothings were on back-up vocal duties, which is apt.

Read all about the band at Mike Dugo's 60sgaragebands.com, which also presents some rehearsal tracks. Oh, and if you can be bothered, check out *Like What, Me Worry* on *Boulders Vol. 2* (LP), *Garage Punk Unknowns Vol. 7* (LP), *Pebbles Vol. 3* (ESD version) (CD), or *Garage Beat '66 1* (CD). (MW/VJ)

The Doughboys (NJ)

Personnel:	MIKE CARUSO	bs	A
	RICHIE HEYMAN	drms	A
	WILLIE KIRCHOFER	gtr	A
	MYKE SCAVONE	ld vcls	A

45s:	Rhoda Mendelbaum/You're A Pip Mr Hip	(Bell 662) 1967
	Everybody Knows My Name/Candy Candy	(Bell 678) 1967

From Plainfield, New Jersey they evolved out of The Ascots. *Rhoda Mendelbaum* is reasonable orchestrated pop with baroque flourishes. The flip is a poppy piss-take of fashion victims but has a glorious freaky'n'fuzzy break and outro that come as a pleasant surprise. The Crewe/Gaudio *Everybody...* borrows a couple of lines of melody and vocal style from Sonny and his *I Got You Babe* but is decent orchestrated pop nonetheless. *Candy Candy*, written by **Milan** (Leather Boy), is straight bubblegum pop.

You'll also find *Rhoda Mendelbaum* on *Psychedelic Unknowns, Vol. 8* (LP & CD).

Myke Scavone later got together with Bill Bartlett from **The Lemon Pipers** members as Ram Jam. They had a big hit in 1977 with the **Kasenatz-Katz** produced *Black Betty* which Scavone sang lead on. Richie Heyman later played with **Golgotha** and then recorded as Richard X, creating several albums of well-received power pop in the eighties.

The Doughboys have recently re-formed and are playing gigs in the New Jersey/New York area. (MW/GF)

Doug & Donna (?)

ALBUM: 1 ABIDE IN ME (No label DD-1001) 197? SC-R1

This is an obscure Christian folk album. It was issued with a lyric sheet. (VJ)

Douglas Fir (OR)

Personnel:	TIM DOYLE	keyb'ds	AB
	RICHIE MOORE	gtr	AB
	DOUGLAS A. SNIDER	drms, ld vcls	AB
	BRUCE BYE	bs	B

ALBUM: 1 HARD HEARTSINGIN' (Quad 5002) 1970 R1

NB: (1) reissued on CD (Gear Fab GF-149) 2000. (1) reissued on vinyl (Akarma/Comet 405) 2000.

45: Smokey Joe's/Comin' Back Home (Quad QU 104) 1970

Originally known as The Sun Trio, this Portland, Oregon outfit spent two years putting together an album's worth of material. Snider made the trip to Hollywood to do the record label rounds. Following a chance elevator encounter, he landed a deal with MGM's Quad label. Bruce Bye was added to the line-up and the band toured briefly before the label folded.

The title track is pretty powerful with strong, soul-based vocals, effective organ backing and occasionally some good guitar work too. There are four mellower, laid-back numbers (*Jersey Thursday*, *Early In The Morning Rain*, *Coming Back Home* and *Tom's Song*) and most of the remaining material (*New Orleans Queen*, *Moratorium Waltz*, *Smokey Joe's* and *21 Years*) is very rocky. There are some good keyboards too, on a couple of tracks (particularly *I Didn't Try*) and the vocals are powerful and appealing throughout.

This album is recommended and you'll also find *Jersey Thursday* on *Realistic Patterns* (CD). Apparently the single is rather rare because - "the album had just come out and reviewers were making comparisons with the **Doors**. Quad had just put out the single and it was starting to garner airplay on the West Coast, when MGM decided to shut the label down. Remaining copies were destroyed; the band was left without support and called it quits within months." (CF/VJ/MW)

Douglas Idaho (MN)

Personnel:	VINCE MOBECK	bs	A
	DAVE MOLTZEN	ld vcls, gtr	A
	DAVE REESE	drms	A
	DAVE STINSKI	ld gtr, backing vcls	A

45: Prince Of Darkness/
Taming The Snake (No label S-80 778-37105) 1974

This Minneapolis, Minnesota band independently pressed this punkish single in the early seventies, which is now rare and sought-after by some collectors. The band was put together as a outlet for Dave Moltzen's songwriting.

Dave Moltzen and Dave Stinski had been friends since a young age and both became interested in playing music after seeing the Beatles on the 'Ed Sullivan' show as did scores of others. Their first band effort while still teenagers was called Eternal Death and although the band never went further than their basement the collaboration did produce their first song, a co-written instrumental called *Breakthrough*.

As the years went on Dave Moltzen started focusing more on songwriting and Dave Stinski became quite an acomplished lead guitar player. The two remained good friends but lost contact temporarily in in the early seventies. Then one day Moltzen called Stinski to see if he would be interested in playing lead guitar on a song or two he had written. Stinski agreed and the two quicky renewed their friendship.

After teaming up with the other two players, Vince Mobeck and Dave Reese, the question of what to call this new group was asked. Many names were tossed around until finally deciding on **Douglas Idaho**. The name was taken from the streets that they lived on. Stinski lived in an apartment on Douglas Avenue with his new wife and Moltzen was still living with his parents on Idaho Street. Both lived in the city of Crystal which is in Minnesota.

That year (1974) the foursome booked recording time in the best studio in Minneapolis (at the time) called 'Sound 80'. During the recording process the group wanted something special to make the song *Prince Of Darkness* sound darker and foreboding so they rented a Mellotron organ from the studio and that did just the trick. Another stumbling block they ran into was that Dave Moltzen found he just couldn't quite sing as high as he had hoped on a harmony line for *Snake River* that was higher in pitch than the main vocal. Out of desperation Dave Stinski gave it a try and hit it the note dead-on which was much to the surprise of everyone, including himself, since he had never attemped to sing before!

After the two tracks were recorded and mixed, they had 1,000 singles pressed and started distributing them themselves to local radio stations and record stores. The radio station that gave the single the most airplay was KQRS 92.5, still the biggest station in Minnesota. After a couple of weeks, the requests came flooding in and when the stations started playing the 'B'-side, *Prince Of Darkness*, things really got wild; local record stores couldn't keep them in stock, 'Sam Goody' alone bought 200 copies and sold them all within a few weeks. The boys had finally "made it", or so they thought.

Without playing gigs or re-stocking store orders, the single stopped getting played on the radio after a few months and the few remaining copies were never sold. The last surge of interest came when *Snake River* was played again, right after daredevil Evel Knievel attempted to jump the Grand Canyon.

Dave Molzten moved to L.A. in '75, becoming a staff songwriter with E.H. Morris & Co. for two years. He then moved to Nashville in '78, signing with MCA music publishing. In the eighties/nineties he signed with three other publishers with 15 or so songs published, two were recorded by female country artists, but none released commercially. Dave Stinski has since received his degree in music and become one of Minnesota's finest jazz guitar players. Dave Reese switched over to guitar/vocals and in the mid-eighties fronted the very popular local new-wave band called Sometimes Y, which Dave Stinski occasionally filled in on lead guitar for. Vince Mobeck went on to play bass in the jazz quartet, Sara Brozzie and later on opened his own chain of ice cream parlors. (VJ/JJa/DMnandDSi)

DOUGLAS FIR

DOUGLAS FIR - Hard Heartsingin' LP.

Jim Doval and The Gauchos (CA)

Personnel:	JIM DOVAL	ld vcls, keyb'ds, harmnca	A
	AL HERNANDEZ	gtr	A
	AL LOPEZ	sax, flute, bs, gtr	A
	MARTIN MURILLY	drms	A
	JOE SILVA	bs	A
	KELLY SMITH	drms	A

ALBUM: 1 (A) THE GAUCHOS FEATURING JIM DOVAL (ABC ABCS 506) 1965

45s:		Fire Ball/Good & Bad	(Dot 16468) 1963
		The Scrub/Barracuda	(Diplomacy 3) 1963
		The Scrub/Donna (Alt flip)	(Diplomacy 3) 1963
	α	Let Me One More Time (Part 1/Part 2)	(Diplomacy 1000) 1964
	α	Let Me One More Time (Part 1/Part 2)	(Dot 16548) 1964
		The Scrub/Barracuda	(Dot 16571) 1964
		Right Now/Stranded In The Pool	(Diplomacy 5) 1964
		Beatle Rule/Pink Elephants	(Diplomacy 6) 1964
		Boney Maronie/She's A Very Nice Girl	(Diplomacy 7) 1964
		Good & Bad/Fireballed	(Diplomacy 8) 1964
		Mama Keep Yo! Big Mouth Shut/ She's So Fine	(Diplomacy #17) 1965
		Out Of Sight/Annie Ya Ya	(ABC Paramount 10621) 1965
		I Know You're Fooling Around/ Uptown Caballero	(ABC Paramount 10637) 1965

NB: α shown as by Jimmy Sandoval & The Gauchos.

Unusually these club-rockers from Fresno, California boasted a double battery of drums, as pictured on the rear of their album. It features a dozen tracks, predominantly rock'n'roll, dance, frat, and soul favourites. The notes boast that the band's instrumental versatility meant that they could switch between blues, rock'n'roll, latin, and jazz.

These guys were experienced club performers, all in their 20s - not some spotty garage band then, but a couple of their tracks have turned up on compilations - *Pink Elephants* on *Sounds Of The Sixties: SFO Part 1* (LP) and *Mama Keep Yo! Big Mouth Shut* on *The Bad Vibrations* (LP).

40-odd years later they're in Nevada and still cranking out cabaret-style blues, easy, and Latino CDs. (MW)

The Dovers (CA)

Personnel:	BRUCE CLASWON	ld gtr, backing vcls	ABC
	TIMMY GRANADA	ld vcls, gtr	ABC
	ROBBIE LADEWIG	bs	ABC
	RICK MORININI	drms	A
	TONY "GOOSEY" RIVAS	sax, tamb, backing vcls	A
	RANDY BUSBY	drms	BC
	NICK HOFFMAN	gtr	C

ALBUM: 1(A/B) WE'RE NOT JUST ANYBODY (Misty Lane 057) 2001

NB: (1) 10" with insert.

45s:	She's Gone/What Am I Going To Do?	(Miramar 118) 1965
	I Could Be Happy/People Ask Me Why	(Miramar 121) 1965
	I Could Be Happy/People Ask Me Why	(Reprise 0439) 1965
	The Third Eye/Your Love	(Miramar 123) 1966
	She's Not Just Anybody/About Me	(Miramar 124) 1966

This Beatles-influenced combo from Santa Barbara started life as The Vandells. Their compilation appearances have given them a cult following making it impossible to acquire any of their singles at realistic prices. Their first single consists of two folk-rock ballads, whilst the second charted locally. Shortly afterwards Rick Morinini left the band, being replaced by the drummer from **Ernie and The Emperors**, in time for *The Third Eye* - a stand-out raga piece. Their fourth and final single also includes some great guitar work.

Compilation appearances have included: *What Am I Going To Do* on *Nuggets Box* (4-CD); *She's Gone* and *What Am I Going To Do* on *Pebbles Vol. 2* (CD) and *Pebbles, Vol. 2* (LP); *She's Not Just Anybody* on *Pebbles, Vol. 7* (LP), *Pebbles Vol. 8: Southern California 1*(CD) and *The Essential Pebbles Collection* (2-CD); *Your Love* on *Sixties Rebellion, Vol. 6: The Biker* (LP & CD); *The Third Eye* on *Highs In The Mid-Sixties, Vol. 20* (LP) and *30 Seconds Before The Calico Wall* (CD); and *People Ask Me Why* and *I Could Be Happy* on *The Cicadelic 60's, Vol. 2* (LP).

The great news is that you can have their complete recorded output on one disc. After many years seeking out and talking to many of the band members, Mike Markesich has been able to piece together their story on this absolutely essential release.

Few modern bands have been brave enough to attempt to cover **Dovers**' songs, given the very high esteem in which they're held. So, hats off to Buffalo, New York's Mystic Eyes for attempting *She's Gone* (1997 single on Get Hip GH-188). Buy it yourself so you can judge whether they've succeeded in doing it justice. (VJ/MW/CMn)

Paul Dowell and The Dolphin (NY-CA) - see The Dolphin (NY-CA).

The Down Children (PA)

45: I Can Tell/Night Time Girl (Philips 40441) 1967

The band came from Philadelphia and *I Can Tell* can also be heard on *Pennsylvania Unknowns Vol. 2* (LP). This seems to have been a one-off venture on a national label for the quintet. *I Can Tell* is most notable for containing a kind of guitar freak-out towards the end of the song.

Some members later went on to **The In-Sex**. (VJ)

Down From Nothing (IL)

ALBUM: 1 DOWN FROM NOTHING (No label 13309-01) 1970 R2

NB: (1) issued in plain white jacket.

Probably from Chicago, this band issued a rare album containing a breezy mix of psych, prog and jazz, with nice guitar, keyboards and sax interplay.

Some of the members later played in **Pound**. (SR)

Downtown Collection (NY)

45: Washington Square/Sunshine (Strobe ST 351) 1968

Flower pop-psych ditty to stop the hippie-train to California, by extolling the virtues of Washington Square and Greenwich Village. The flip would have driven them away again. Produced by 'Leather Boy' **Milan**. (MW)

DRAGONFLY - Self Titled LP.

The Drag Kings (VA)

45: Midnight Drag Of Paul Revere/
I'm A Lonely Boy (Wayne-way 105) 1964

This rock'n'roll influenced garage band came from Waynesboro, Virginia.

You'll also find *Midnight Drag Of Paul Revere* on the *Signed, D.C.* (LP) and *The Madness Invasion Vol. 2* (LP). Another single, instrumentals this time, may be by the same band: *Nitro/Bearing Burners* (United Artists UA-676) 1963. (MW)

Dragonfly (CO)

Personnel:	BARRY DAVIS	drms, backing vcls	A
	JACK DUNCAN	bs	A
	ERNIE McELWAINE	keyb'ds	A
	GERRY JIMERFIELD	gtr, ld vcls	A
	RANDY RUSS	gtr, backing vcls	A

ALBUM: 1(A) DRAGONFLY (Megaphone 1202) 1968 R2

NB: (1) reissued on CD (Eva B-27) 1992. (1) reissued on CD (Gear Fab GF-208) 2004.

The above album by this Durango, Colorado band is superb, full of driving rhythms and excellent psychedelic guitar. It's easy to see why copies of this collectors' item now change hands for a fair bit. My personal favourites were *I Feel It*, *Portrait Of Youth* and the spacey *Miles Away*, although it's difficult to single out tracks as such a high standard is maintained throughout. The liner notes to the Gear Fab CD reissue of their album reveal the fascinating history of this band.

The same outfit released an album for Megaphone under the name **Legend**, along with an early single version of *Portrait Of Youth*. Gerry Jimerfield has passed away but the other four are still active musicians.

Compilation coverage has included: *She Don't Care* on *Reverberation IV* (CD); *Blue Monday* on *Sixties Archive, Vol. 8* (CD) and additionally *Crazy Woman* is featured on an EP that came with the book 'Le Rock Psychedelique Vol.1' for those who want to brush up on their French. Finally, *Enjoy Yourself* has been compiled on *The Arf! Arf! (El Cheapo) Sampler* (2-CD) and on *Up All Night* (CD). (VJ/MW)

The Dragons (CA)

Personnel incl:	DARYL DRAGON	keyb'ds, gtr, bs, vibes, melodica, vcls	AB
	DENNIS DRAGON	drms, vcls	AB
	DOUG DRAGON	keyb'ds, vcls	AB
	KATHY DRAGON	flute	
	ED CARTER	gtr	B

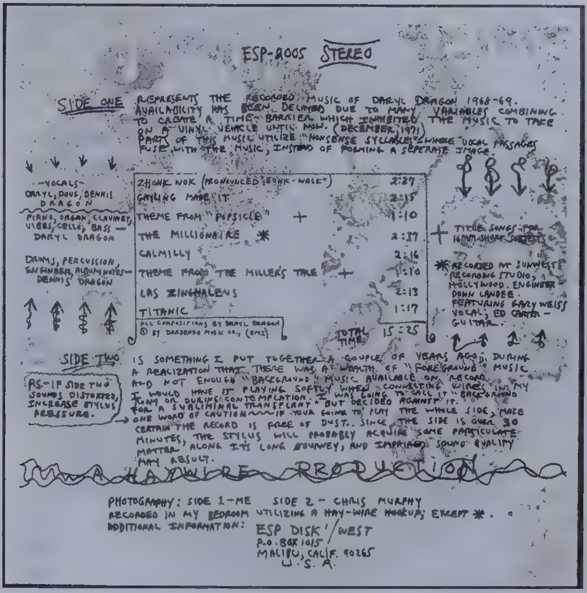
ALBUM: 1 (B) THE DRAGONS (ESP Disk' West #ESP-2005) 1971 R3

NB: (1) was a demonstration record issued in B&W printed paper sleeve. More recently, a collection of previously unreleased 1970 studio recordings has been made available on LP and CD, *B.F.I.: Blue Forces Intelligence* (Ninja Tune ZEN135) 2007.

45: Troll/Elephant Stomp (Capitol 5278) 1964

The Dragons were from Malibu, California. Their father, Carmen Dragon, enjoyed a long and illustrious career as a big band leader, with dozens of albums and movie soundtrack scores to his credit. His children were all musically inclined from an early age. Daryl also studied music in college, it was his major.

Their first release was the Capitol single listed above. Both sides are instrumentals with a surf music feel, but they also sound a bit jazzy and could easily have found their way onto a movie soundtrack. The Capitol deal likely came about as a result of their father's long association with the label, but it probably didn't hurt that Doug Dragon was a friend of Bruce Johnston of **The Beach Boys**.



ESP-2005 STEREO

SIDE ONE REPRESENTS THE RECORDED MUSIC OF DARYL DRAGON 1968-69. AVAILABILITY HAS BEEN DELAYED DUE TO MANY VARIABLES COMBINING TO CREATE A TIME-BARRIER WHICH INHIBITED THE MUSIC TO TAKE ON A VINYL VEHICLE UNTIL NOW. (DECEMBER, 1971) PARTS OF THIS MUSIC UTILIZE "NONSENSE SYLLABLES" WHERE VOCAL PASSAGES FUSE WITH THE MUSIC, INSTEAD OF FORMING A SEPERATE IMAGE.

—VOCALS—
DARYL, DOUG, DENNIS DRAGON

PIANO, ORGAN, CLAVINET, VIBES, CELLO, BASS — DARYL DRAGON

DRUMS, PERCUSSION, ENGINEER, ALBUM NOTES — DENNIS DRAGON

ZHONK WOK (PRONOUNCED "ZONK-WALK")	2:27
SMILING MADE IT	2:15
THEME FROM "POPSICLE" +	1:10
THE MILLIONAIRE *	2:37
CALMILLY	2:16
THEME FROM THE MILLER'S TALE +	1:10
LAS ZINGHALENS	2:13
TITANIC	1:17
TOTAL TIME	15:25

ALL COMPOSITIONS BY DARYL DRAGON
© BY DARDENBO MUSIC CO., (BMI)

+ TITLE SONGS FOR 16MM SHORT SUBJECTS

* RECORDED AT SUNWEST RECORDING STUDIO, HOLLYWOOD. ENGINEER — DONN LANDEE. FEATURING GARY WEISS VOCAL; ED CARTER — GUITAR.

SIDE TWO IS SOMETHING I PUT TOGETHER A COUPLE OF YEARS AGO, DURING A REALIZATION THAT THERE WAS A WEALTH OF "FOREGROUND" MUSIC AND NOT ENOUGH "BACKGROUND" MUSIC AVAILABLE ON RECORD. I WOULD HAVE IT PLAYING SOFTLY WHEN CONNECTING WIRES IN MY ROOM OR DURING CONTEMPLATION. I WAS GOING TO CALL IT "BACKGROUND FOR A SUBLIMINAL TRANSPLANT" BUT DECIDED AGAINST IT. ONE WORD OF CAUTION — IF YOUR GOING TO PLAY THE WHOLE SIDE, MAKE CERTAIN THE RECORD IS FREE OF DUST. SINCE THE SIDE IS OVER 30 MINUTES, THE STYLUS WILL PROBABLY ACQUIRE SOME PARTICULATE MATTER ALONG ITS LONG JOURNEY, AND IMPAIRED SOUND QUALITY MAY RESULT.

PS — IF SIDE TWO SOUNDS DISTORTED, INCREASE STYLUS PRESSURE.

A HAYWIRE PRODUCTION

PHOTOGRAPHY: SIDE 1 — ME SIDE 2 — CHRIS MURPHY
RECORDED IN MY BEDROOM UTILIZING A HAY-WIRE HOOKUP; EXCEPT *.
ADDITIONAL INFORMATION: ESP DISK'/WEST
P.O. BOX 1015
MALIBU, CALIF. 90265
U.S.A.

THE DRAGONS - Self Titled (ESP) LP.

In 1967, **The Dragons** became backing musicians for the touring **Beach Boys**, a gig they held for several years. It was during this period that they also started recording their own music independently at local studios after-hours, and in Dennis' home studio. The album listed above has one side of studio recordings written by Daryl Dragon in 1968-1969, and the other side is a long electronic piece by Dennis Dragon recorded in his home studio circa 1969. The album is horrendously rare, in fact only two copies have turned up in 25 years that I know of! When asked about the album recently, Dennis stated that it was a miniscule demo pressing and he only had two copies in his own archive.

The recently-issued *BFI: Blue Forces Intelligence* collects tracks the band recorded at SunWest studio in Hollywood in 1970. This is jazzy progressive rock with quirky twists, much like the music they would soon contribute to the **Farm** *Innermost Limits Of Pure Fun* and **A Sea For Yourself** soundtrack albums, although much of the *BFI* material has vocals.

Dennis Dragon went on to The Surf Punks, while his brother Daryl found fame as the Captain in Captain & Tennille. (CF)

Dragonwyck (OH)

Personnel:	JACK BOESSNECK	drms	A
	TOMMY BREHM	gtr	A
	JOHN HALL	keyb'ds	A
	MICHAEL GERCHAK	bs, vcls	A
	BILL PETTIJOHN	vcls	A

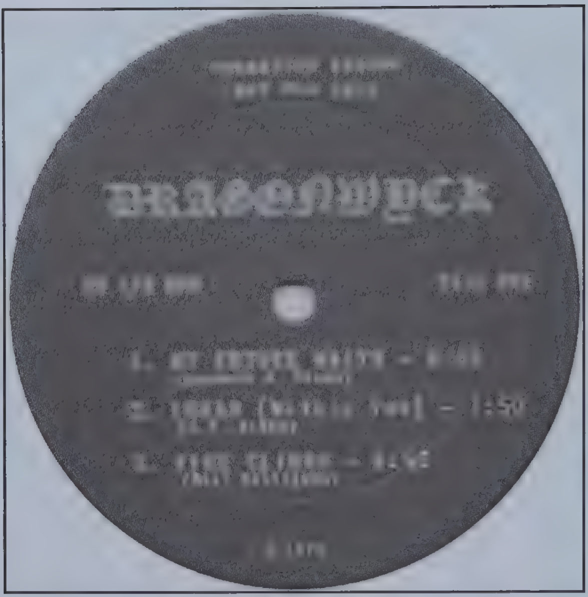
ALBUMS: 1(A) DRAGONWYCK (No label) 1970 R6
2( ) DRAGONWYCK (Cleveland Recording Company no #) (Acetate only) 1973 R4
3( ) FUN (Acetate only) 197? R4

NB: (1) was a demo album issued in plain white jacket. A recent counterfeit edition has somewhat grainy printing on the labels; the originals have very sharp text. (1) reissued on vinyl (Rockadelic RRLP 4.5) 1992 with insert in a limited edition of 400 and on CD (Rockadelic) 1996. (1) reissued again on vinyl with a 7" EP with five bonus tracks (three of which were previously unreleased (World In Sound RFR 023) 2004. (1) reissued again on CD in a jewel case (World In Sound WIS 1023) 2008. (1) also issued again on CD (World In Sound RFR 023) 2004 with five bonus tracks. (2) reissued on vinyl in Europe (Fantasia) 199? (2) reissued again as *Chapter II* on vinyl with a bonus 7" and also on CD (World In Sound WIS 1030) 2008. (3) issued under their new name Fun. (3) reissued on CD (World In Sound WIS 1089) 2008.

45: Lovin' The Boys/The Music (Peckar NR 4710) 197?

NB: shown as by Dragon Wyck.

From Cleveland, Ohio originally known as **Sunrise,** they released a single in 1968 - *Fire Climbs/Flowers Grow Free* (EJ 1001/2). Their ultra-rarities as **Dragonwyck** are well worth seeking out for connoisseurs of psychedelia. The first album, which was only issued as a demo disc, is an effective



DRAGONWYCK - Original LP label.

blend of keyboards and guitar. *Fire Climbs* is the outstanding track but there are lots of other highs on this album which is well worth searching for, although even the Rockadelic reissue has become difficult to obtain. The recent World In Sound vinyl reissue comes with a 7" EP with five bonus tracks (three of which were previously unreleased). The set comes with previously unseen gatefold artwork and a poster insert.

Their next effort didn't get beyond the acetate stage. Even more keyboard-orientated than the first one with lots of synthesiser it perhaps inevitably leans more towards the progressive genre. A different version of *Fire Climbs* and the final track, *Freedom Son* are among the highlights and there's still some fine psychedelic guitar work in places. Fortunately, you can now check it out on the European reissues.

Their third venture was made under the name Fun. The opening cut, *Music* is superb, whilst on the whole this acetate is more experimental than their earlier recordings. *I Shall Stay*, for example, is quite chaotic. They went on to evolve into Moonlight Drive releasing some singles and a mini-album with quite a lot of **Doors**' covers. (VJ/CF/MW)

Drake (OR) - see Drake (Levin) (OR) under 'L'.

Steve Drake Band (NY)

Personnel: STEVE KACZOROWSKI vcls

ALBUMS: 1 COLD SWEAT (Odyssey) 1976 R2
2 NATURE INTENDED (Tiger Lily 14054) 1976 R2

From Long Island, New York **Drake** overdubbed his own vocals onto recordings by both well known and obscure rock bands of the era in a karaoke style. In addition, the speed and fade-outs etc on some tracks have been fiddled with. Both of these albums fit this profile. His sources include UK bands like Be Bop Deluxe, Babe Ruth, Stackridge, etc. (VJ)

Dreamies (DE)

Personnel:			
	BILL HOLT	various	A

ALBUM: 1(A) AURALGRAPHIC ENTERTAINMENT (w/insert)
(Stone Theatre DM 68481) 1974 R2

NB: Original copies came with a booklet. (1) has been pirated twice on vinyl (Stone Theatre) 199? and at least once on CD. (1) reissued officially on CD (Gear Fab GF-146) 2000 and also on vinyl (Gear Fab GF-206) 2000.

A very cool local Delaware private pressing of psychedelic-folk with sound collages weaving in and out. The cover states that it's "an incredible mental experience" and it's out there! Bill Holt's style was inspired by The Beatles and composer John Cage. The mood of the album reflects the dreams of a young man caught in the middle of the Cold War. From the trauma of President John Kennedy's assassination, through the psycho politics of the sixties and early seventies, acoustic guitar, Moog synthesizer, and sound effects from the period are used to paint a hauntingly surreal and beautiful musical tapestry of the times. Side one, *Program Ten*, and side two, *Program Eleven* deliver over 50 minutes of very personal music. Rolling Stone writer David Fricke (at the time a fledgling critic writing for The Drummer in Philadelphia), called **Dreamies** "endless hours of mental entertainment".

Composer Bill Holt created **Dreamies** using a four-track recorder, an acoustic guitar and one of the original Moog synths. The album cover was modelled after a box of "Total" breakfast cereal. The recording took two years to complete and was done in Holt's home studio in Wilmington, Delaware. It was mastered at the renowned Sigma Sound in Philadelphia. It was originally sold via direct mail through 'Rolling Stone' magazine. Holt is currently working on *Dreamies Program 14*. (CF/VJ/BHo)

Dreams and Illusions (?)

Main Personnel:			
	AL CHARNET	gtr	A
	HERBERT LOVELLE	drms	A
	LOUIS MAURO	bs	A
	MEL OLMAN	piano	A
	DANNY SCHLOSS	vcls, composer	A

NB: Plus a brass, string and Latin percussion section.

ALBUM: 1(A) DREAMS AND ILLUSIONS
(Verve Forecast FTS-3040) 1967

Is this one of those cross-genre explorations or just a psychedelic cash-in? Despite some occasional bursts of psychedelic guitar, this appears to be a studio-only project. Trendy, musically competent, but lacking feel or spirit this is ultimately unconvincing. (MW)

John Drendall - B.A. Thrower - and Friends.... (MI)

Personnel:			
	VERN ALBAUGH	flute	A
	TOM CARUSO	gtr	A
	JOHN DRENDALL	vcls, gtr, bs	A
	DICK DUNHAM	drms, vcls	A
	ROSS MAXWELL	perc	A
	MIKE SKORY	keyb'ds	A
	JAMES SPILLANE	vcls	A
	BRAD THROWER	bs, keyb'ds, gtr, hrmnca, perc	A
	NELSON WOOD	hrmnca	A

ALBUM: 1(A) PAPA NEVER LET ME SING THE BLUES.....
(Deacon Productions 4113-27) 197? R4

Stone Theatre
100%
RECOMMENDED FOR A BEAUTIFUL ELECTRIC JOURNEY INTO YOUR IMAGINATION
dreamies
BRAND
auralgraphic.entertainment
Program Ten
Program Eleven
DREAMIES provide
form of personal
a splendid
P
NET WT. 8 OZ.

DREAMIES - Auralgraphic Entertainment LP.

A rare and excellent blues/rural-rock item from Michigan, and probably the best album ever produced at Bryce "Uncle Dirty" Roberson's Sound Machine studio in Kalamazoo. Some terrific players contribute to this little-known record. Don't let the size of the personnel listing scare you; on a track-by-track basis, only three to five musicians appear and the results are quite stunning. *Old Man Gibbs* and *I Feel* are both dark, bluesy, and (at a stretch) even psychedelic.

This is one of only a handful of private press albums that I know of with a proudly American rural blues sound - being without any of the pervasive heavy riffing blues produced in England beginning in the late sixties. It could be compared to Bill Homans' **Merry Airbrakes** or **Denny King**'s album on Specialty in this respect.

Drendall, Thrower, Spillane, Skory and Dunham also appear on an album shown as by Bluejohn (*Boots And Bottles*, Black River Records 544) from about the same vintage (1973?); this release is equally rare but a great deal less inspired. A further album with most of the same crew exists, but I don't have details. (CF)

The Driving Stupid (NJ)

Personnel:	RICHARD EHRENBERG	gtr, vcls	A
	DWIGHT HARRIS	bs, vcls	A
	JEFF HILDT	drms, gtr, vcls	A
	ROGER KELLEY	ld gtr, vcls	A

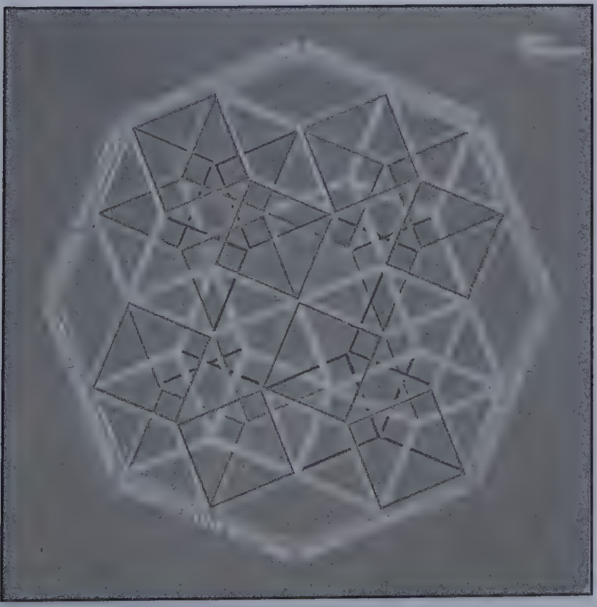
45: Horror Asparagus Stories/
The Reality Of (Air) Fried Borsk (KR 102 (0116)) 1966

NB: Single-sided white label promo copies numbered 116 also exist. There's also a CD compilation *Horror Asparagus Stories* (Sundazed SC 11111) 2002.

This is generally heralded as one of the acid-punk classics of the sixties, with off the wall lyrics, psychotic vocals and one of the simplest guitar solos imaginable. The flip is even better with an out of key *'I'm A Man'* rhythm to lyrics like 'You stand on the table, Rugs creep up the legs, Tiny green lobsters, Throw spiders eggs'. Copies of the single were apparently plentiful in San Francisco, even enthralling **Big Brother and The Holding Company**, to the extent that they wrote a song *The Driving Stupid*, in tribute, but little was known about the group.

A second single was tantalisingly advertised in the July, 1966 issue of "The Lance". This featured a full page ad promoting **The Driving Stupid**'s next single: *My Mother Was A Big Fat Pig* b/w *Green Things Have Entered My Skin, Gladys*. Both tracks were recorded in Jerry Wilson's Nu-Mex Sound Studios in June 1966, but the single doesn't appear to have been released. In fact Dick Stewart, the publisher of the original 'Lance' Newsletters in Albuquerque in the mid-sixties remembers:

"Jerry Wilson of Nu-Mex Sound ordered and paid for a full page ad in the July 1966 issue. I don't recall ever hearing the cuts but, according to Jerry at that time, the songs were recorded and I remember him being hot on them. I'm not convinced that the single was released on Wilson's QQ record label. Nevertheless, I saved a handwritten letter that was given to me from one of my staff members that lends credence to the existence of the record and the possible label that issued it. It was addressed to Marshal Chess of Chess Records, Chicago, Illinois. The staff writer is unknown (although it could be Jerry himself) and there is no date on the letter; however, I did receive it sometime in late 1966." (Chess handled distribution for KR at the time.)



DREAMS AND ILLUSIONS - Self Titled LP.

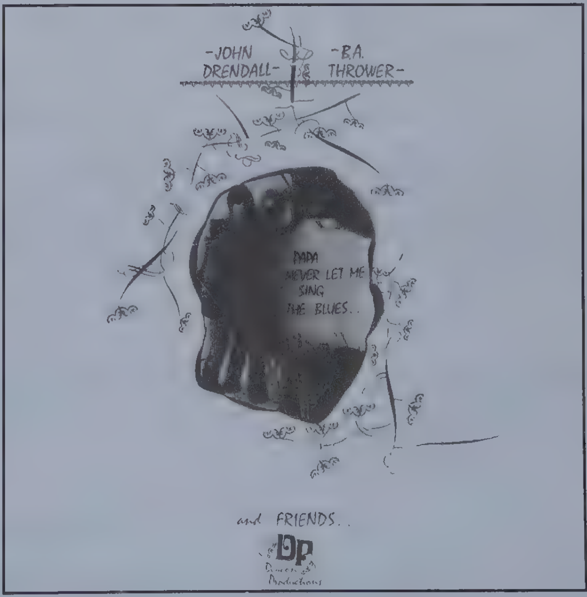
Dick was incidentally the founding member of **King Richard and The Knights** and also the founder of Lance Records who released singles by **The Kreeg** and **Fe-Fi-Four Plus Two**: "I do remember the ad causing quite a stir (good and bad) as the song titles were so radically new at the time. In fact, it was the Lance Newsletter's first experience with psychedelic musical expressions although the term psychedelia had not yet found a home during the time the ad was run."

In fact, **The Driving Stupid** didn't come from Chicago or New Mexico, but were originally from New Jersey... They recorded the two demo tracks in Jerry Wilson's New Mexico studio on route to find fame and fortune in Hollywood. The band tragically existed for only one summer and never got to perform anywhere, as band leader Roger Kelley recalls:- "We could barely play our instruments, and I taught one of the members how to play guitar on the drive to the East Coast. The best guitarist in the band was our drummer, but he had to be the drummer, because it was his drum kit. In Hollywood we hung out with Jim Morrison, Neil Young, Steve Stills and got to meet The Mothers Of Invention. We were also (probably) the first 'white' act to sign to Chess."

"Hollywood went nuts over us, and we had offers from many labels and clubs in L.A., but we were all enrolled in different colleges in the East including U.N.C., Harvard and Penn State. If we'd dropped out of school, we'd all have been drafted and sent to Vietnam, so at the end of the summer we split up."

Most tantalising of all, is the news that **The Driving Stupid** recorded an album's worth of material, the masters of which still exist! Kelley: - "We did about eight songs in Albuquerque, and then got a record deal with Koppelman and Rubin in Hollywood. We re-recorded everything, and added four tunes for a total of 12. The Albuquerque tapes rock harder, as it was a two-track studio, and we pretty much had to blow 'live.' Also, Koppelman and Rubin made us change lyrics on two of the songs, and they lost a bit of juice in the transformation. A lot of juice when it came to one song that made fun of postmen. Really. They were afraid we'd offend the U.S. Post Office. *Horror Asparagus Stories* was originally called *My Mother Was A Big Fat Pig*, which was also the first verse. We had to change the verse to 'My mother was a little wren'. Thankfully, nothing else was 'censored."

Compilation coverage has so far included: - *Horror Asparagus Stories* and *Reality Of Air Fried Borsk* on *Pebbles, Vol. 3* (CD), *Pebbles Box* (5-LP), *Trash Box* (5-CD), *Acid Dreams - The Complete Set* (3-LP), *Acid Dreams*



JOHN DRENDALL - B.A. THROWER AND FRIENDS - Papa Never Let Me Sing The Blues LP.

Epitaph (CD), *Sixties Rebellion 12: Demented* (LP) and *Garage Beat '66* (4-CD); and *The Reality Of (Air) Fried Borsk* on *Pebbles, Vol. 3 - The Acid Gallery* (LP), *Pebbles Box* (5-LP), *Pebbles Vol. 3* (CD) and *Pebbles, Vol. 2 (ESD)* (CD). (VJ/MDo/DJe/RKy)

Driving Wheels (TX)

45: One Year Ago From Today/
She's My Only World (Pan Am PA-4001) 1966

This outfit hailed from San Antonio, Texas.

One Year Ago From Today can also be heard Eva's *Sixties Punk Ballads Sampler* (LP) and *Sixties Archive, Vol. 5* (CD). The vocals are good, but the production and instrumentation is rather ordinary. The previously unreleased *She's Got Me Running* has now been compiled on *Destination Frantic Volume 2* (CD). (VJ/MW)

The Driving Winds (OH)

Personnel incl: RON LITTREL

An Ohio band who do not appear to have released any singles. When Ron Littrel left to join **Ivan & The Sabers** in 1966, he was replaced by Tony Brazis from **Tony & The Bandits**, and the **Driving Winds** became **The Chosen Lot**. (MW)

Drnwyn (OH)

Personnel:	DAVID W. HAAG	gtr, mandolin, synth	A
	JOHN VOLIO	acoustic gtr, vcls	A

NB: plus some assistance.

ALBUM: 1(A) GYPSIES IN THE MIST (w/insert)
(Wilderland 31778) 1978 R2

NB: (1) reissued on CD (Underground Mass UM11).

This later effort is the work of a Salem, Ohio folk-rock band. There's some melodic guitar work on the title track which is the high point of an album of varied music styles. If you like good guitar work, this album, which is already quite rare (800 copies are thought to have been pressed), is worth seeking out. It also contains very well-crafted songs. (VJ)

The Drones (AL)

Personnel incl: MIKE ROEBUCK

45s: When I'm With You/
Don't Ever Think About Changing (Drone 4386/7) 1967
I Haven't Got The Nerve/
You Can't Use Me No More (Drone 4388/9) 1967

Sultry and delicate minor-mooders influenced by **The Byrds** and **Left Banke** came out of Montgomery, Alabama in the summer of 1967, from this previously unheralded group. Check out *You Can't Use Me No More* on *Fuzz, Flaykes, & Shakes Vol. 7* (LP/CD) and *Quagmire Volume 8* (CD). (MW)

The Drongos (CA)

Personnel incl:	TODD ANDERSON	vcls	A
	MICHAEL FRIEDMAN	bs	A

45: Under My Thumb/If You Want To Know (White Whale 235) 1966

From Berkeley, California **The Drongos** featured ex-members of **The Answer**. Their Stones cover is competent but not exceptional, whilst the flip is a mid-slow ballad with reedy solo. (MW)

THE DRUIDS OF STONEHENGE
CREATION
MONO
3004

THE DRUIDS OF STONEHENGE - Creation LP.

The Druids (NY)

45: Doctor's Friend/
She's Got A Secret (To Hide) (Thunderbird 505) 1967

Buffalo, New York was home to this band. Both sides of their single got a second airing on *A Journey To Tyme, Vol. 3* (LP). (VJ)

The Druids (MA)

45s: Jelly Belly/Over And Over (Broad Covetten Haven 2001) 1965
The Girl Can't Take A Joke/I Can't Leave You (Select 743) 1965

From Hingham, Massachusetts Aram Heller's 'Till The Stroke Of Dawn' book also tells us that they were previously an instrumental group known as the Internationals.

You'll also find *Jelly Belly* on *Garage Punk Unknowns, Vol. 6* (LP) and Erik Lindgren's *Mondo Frat Dance Bash A Go Go* (CD), whose titles dispels any doubt whatsoever about the musical content! (AH/MW)

Druids (CA)

45: Cool, Calm And Collected/
Sorry's Not Enough (MNO MNO-101) 1966

Here's another **Druids**, from San Jose, California.

Cool, Calm And Collected is just that, a folk-punker in an early **Beau Brummels** mould and also can also be heard on *Time Won't Change My Mind* (LP) and *Fuzz, Flaykes, And Shakes, Vol. 2* (LP & CD). *Sorry's Not Enough* can also be found on *Pebbles Vol. 11: Northern California* (CD). (MW/AP)

Druids (PA)

Personnel:	BARRY CONNOR	gtr	A
	STU MADER	drms	A
	DEAN MAXWELL	12-str gtr	A
	MARTY TORBERT	gtr	A
	JOE TOWNEND	bs	A

45s: It's A Day/
A Man Should Never Cry (PS) (Columbia 4-43450) 1965
Puffin/Old Willow (Columbia 4-43639) 1966

This circle of **Druids** came together in June 1965 whilst attending the University of Scranton, Pennsylvania. They put out two folk-pop singles, of which the debut is by far the stronger. Mike Kuzmin notes in his "Sounds

From The Woods" book (about the sixties Pennsylvania scene) that they'd evolved out of folk group The Ravens and toured with labelmates **Paul Revere and The Raiders**.

Martin Torbert popped up again as writer of the **Kings Ransom**'s *Shadows Of Dawn* (it is not known if he was a member) prior to releasing a solo single on the same label - *Magic Girl/All Of Tomorrow* (Integra 106) 1967. (MW)

The Druids of Stonehenge (NY/CA)

Personnel:			
	DAVE BUDGE	vcls	A
	CARL HAUSER	ld gtr, vcls, keyb'ds	A
	STEVE TINDALL	drms, keyb'ds	A
	BILLY TRACY	gtr	A
	TOM WORKMAN	bs	A

ALBUM: 1(A) CREATION (mono/stereo) (Uni 3004/73004) 1968 R2

NB: (1) reissued on vinyl (Uni) 199?. (1) reissued on vinyl (Tapestry Records TPT 203) 2006 in a limited edition of 1,000 on 180 gram vinyl. (1) reissued on vinyl (Sundazed LP 5331) 2010. (1) reissued on CD (Mystic Diva MD050) 1997. (1) reissued on CD (Synton Productions 1610985) 199?.

EP: 1 Who Do You Love/Pretty Thing/I Put A Spell On You/
Baby Please Don't Go/Bald Headed Woman/
I Who Have Nothing (Sundazed SEP 10-127) 1996

NB: The first four songs of the (double) EP above were recorded in New York in 1965, the other two were recorded in Los Angeles in 1966. All six tracks are previously unreleased.

45: A Garden Where Nothing Grows/
Painted Woman (Uni 55021) 1967

This outfit came from Columbia and Syracuse Universities in New York, but relocated to Los Angeles in 1966. The band reputedly included Elliot Randall on lead vocals at one time. Randall later played with **Sea Train** prior to forming Randall's Island in 1970. However, the line-up for their sole album, which was produced by Jerry Goldstein, was that shown above. It's a fairly routine rock album, which includes cover versions of Jay Hawkins *I Put A Spell On You* and Dylan's *It's All Over Now Baby Blue.* Not really worth searching for, but it has recently had a limited repress. Their single was later included on the album.

The recent double 7" EP on Sundazed contains some brilliant Pretty Things-styled raucous R&B/garage - particularly the rollercoaster rendition of *Who Do You Love* and Them inspired *Baby Please Don't Go.* The EP, which is recommended, comes with detailed sleeve notes from Mike Stax and Jud Cost, which reveal how **The Druids**' played in front of their idols The Rolling Stones, whilst they were house band at the Ondine - a trendy Manhattan club. They also jammed with Eric Burdon and Jimi Hendrix.

DRYEWATER - Southpaw LP.

The Druids Of Stonehenge also opened shows for **Moby Grape**, **The Blues Project** and **Big Brother & The Holding Company** in their time.

Compilation appearances have included: *I Put A Spell On You* on *Songs Of Faith And Inspiration* (CD); and *Six Feet Down* and *Pale Dream* on *Baubles - Down To Middle Earth* (LP). Their previously unreleased version of *Who Do You Love* and *Bald Headed Woman* have been compiled on *Garage Beat '66 6* (CD). (VJ/MW)

Dry Dock County (NY)

Personnel:			
	PETER GORMANN	drms	A
	ROY KELLETT	bs	A
	RICH MANGO	gtr	A
	VINNIE MITCHELL	gtr	A
	STEPHAN	organ, piano	A

ALBUM: 1(A) DRY DOCK COUNTY (Mercury SR-61286) 1970

NB: (1) reissued on CD (Magic Records 3930846) 2009.

45: Fish Bite Better In Summertime/
Same (mono) (Mercury 73122) 1970

This New York quintet was also known as Supa Heat and between 1967 and 1970 was the backing group of several artists produced by Wes Farrell, including **The Cowsills**, the Everly Brothers and Cashman, Pistilli & West. Farrell finally helped them to get a recording contract and their sole album contains some good psych-pop cuts: - *Together As Friends*, *Sesame Summer* (in a CSN&Y vein) and *Fish Bite Better In The Summertime*, as well as poor covers of **Buffalo Springfield**'s *Mr. Soul*, **Lovin Spoonful**'s *Blues In The Bottle* and the Stones' *Last Time.* This patchy album came with a small poster. (SR)

Dryewater (NC)

Personnel:			
	ROBERT BLAIR	bs, vcls	A
	RICHARD DRYE	ld vcls, gtr	A
	SHAYE DRYE	keyb'ds, vcls	A
	GARLAND WALKER STIDHAM	drms	A

ALBUM: 1(A) SOUTHPAW (J.T.B. NR 5122) 1974 R3

NB: (1) had an initial pressing of 1,000, but some of these exist without a cover as fewer covers than records were manufactured. Those without original covers are (R1). (1) reissued on vinyl (Void VOID 04) 2008 limited to 350 copies. (1) reissued on CD (Radioactive RRCD161) 2005.

Southpaw is an interesting rural hard-rock album from a North Carolina band. Occasionally the lead vocals get a bit strained and screechy, but when the band shines it has great moments. *Don't Let Her Sleep Too Long* has a confident, sinister quality to it that satisfies. (CF)

The Dry Gins (LA)

45: She's A Drag/You're Through (Montel-Michelle 959) 1966

The Dry Gins were from Lafayette, Louisiana and were also known as **The Rogues**. While playing a gig in Baton Rouge, they were spotted by Cyril Vetter from **The Greek Fountains** who got them a recording contract with Montel-Michelle. It was Vetter who suggested they change their name to **The Dry Gins** for this single. The band called it quits in late 1966.

Compilation appearances have included *You're Through* on *The Essential Pebbles Collection, Vol. 1* (2-CD); and *She's A Drag* on *Back From The Grave, Vol. 8* (CD) and *Back From The Grave, Vol. 8* (2-LP). (MW)

Dry Ice (MA)

Personnel:			
	DAVID CUTILLO		A
	FRANK DIMINO	vcls	A
	JIM FRASER		A

MICHAEL HARE	A
JOHN MARINO	A
JOHN ROBERT TATA	A

ALBUM: 1 (A) CRYSTAL DREAM (American Sound AS-1010) 2004

NB: Numbered limited edition of 500: 400 on white vinyl, 100 on black vinyl, all with insert photo of band.

Dry Ice was a sextet from Revere, Massachusetts that evolved out of Johnny & The Patriots. Neither outfit managed to achieve any releases during their tenure but the American Sound album gathers together unreleased recordings from 1967 through 1969, laid down at Fleetwood "and some other forgotten studio in Malden". Six of these had previously appeared on two Arf! Arf! CD's; five (two versions of *Mary Is Alone* and *Mr. Sawyer*, *Lucy Mae* and *Sunny Day*) on 1996's *New England Teen Scene Unreleased*, and one on 2001's *Arf! Arf! (El Cheapo) 2-CD Sampler*.

They reveal a band who'd already made the transition from garage to mature pop, indebted most obviously to The Beatles, with covers of *I Saw Her Standing There* and *Oh Darling*, plus the *Penny Lane*-inspired *Mr. Sawyer*. Overall it's interesting, yet uncommercial, late sixites, soft-rock (and not really 'psych' as some would lazily label it).

Frank Dimino would find success eventually, in the mid-seventies with androgynous glam/prog-rockers **Angel**. (MW)

Drywater (?)

ALBUM: 1 BACKBONE OF THE NATION (w/lyric sheet)
(Recorded Publications Compan RPC Z-70581) 1973 R4

This private pressing was the work of a garagy hard-rock band. It's pretty crude and amateurish, although a few tracks like *Stones You Throw* and *Airplane Rider* work quite well. (VJ)

Duck (NY)

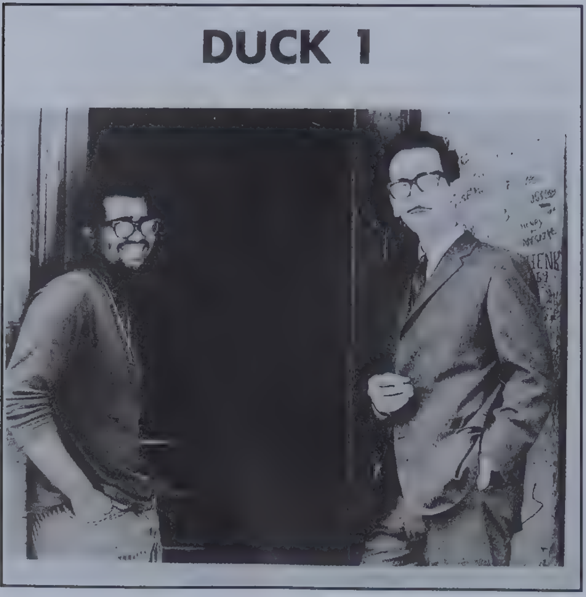
ALBUM: 1 DUCK #1 (No label) 1968 SC

Just 500 copies of this New York project were pressed. One of the three cuts is a bluesy jam; the two remaining ones comprise recitations of beatnik poetry over a jazzy background. (VJ)

Duffy (?TN)

45: Come Back, Come Back/Hello There Girl (Dial 4097) 1970

This unknown artist's single was produced by Buddy Killen and probably recorded in Nashville, Tennessee. *Come Back, Come Back*, which is full of studio gimmickry with lots of echoplex and other sound effects, can also be heard on *Beyond The Calico Wall* (LP & CD) and is well worth checking out. The flip is reputedly awful - an insipid song sung through a megaphone. (VJ)



DUCK - Duck # 1 LP.

The Dukes (aka Royal Jones and The Dukes) (IN)

Personnel:			
	SONNY CRIPE	gtr	A
	GARY JONES	ld vcls, gtr	AB
	TOM PINKERMAN	bs	A
	DAVE REDDING	sax	A
	?? ??	drms	A
	GENE JONES	lead vcls, organ	BC
	KEITH KILMER	drms	BC
	JAY PURVIS	gtr, ld vcls	BC
	SKIP WALTERS	bs	B
	DAVE WORKMAN	sax	BC
	MIKE KISER	bs, hrmnca, vcls	C

45s: α I Don't Love You Anymore/Do It Now (PS) (Fujimo 4454) 1966
α Walking The Dog/Please Come Home (Fujimo #unkn) 196?
Take Your Love/? (Fujimo #unkn) 196?
β The First Time I Saw Her/Take You're Love (Signet 3265) 1967

NB: α and β shown as by **Royal Jones & The Dukes**. β 'B' side mispelt "You're" on label.

This was Goshen, Indiana's top band in the mid-sixties. Formed in 1963 by the Jones brothers, they underwent several personnel changes but their most stable line-ups are shown above. They recorded a few singles for Fujimo and one for the Chicago-based Signet label, Gary Jones left the band in 1966 and was replaced by Jay Purvis who wrote *Take Your Love*, which has recently got another airing on the *Hoosier Hotshots* (LP) compilation. It's very much in the folk-garage mould and worth a listen. You'll also find *The First Time I Saw Her* on *Teen Blast Volume #2* (CD). They later signed to Columbia who clearly wanted to turn them into a Midwest version of **Paul Revere and The Raiders** and fit them with navy uniforms and a new moniker Gene Paul Jones and The American Navy. When the band made it clear they didn't want to know, Columbia simply didn't record them and they soon were no more.

Sadly, Gary Jones died in April 1995 and Keith Kilmer on 29th November 2001. (VJ/MW/PY)

Duke Williams and The Extremes (?PA/?NJ)

Personnel incl:			
	HANK RANSOM	drms	A
	T.J. TINDALL	gtr	A
	DUKE WILLIAMS	keyb'ds	A

ALBUMS: 1(A) A MONKEY IN A SILK SUIT IS STILL A MONKEY
(Capricorn CP0133) 1973
2(A) FANTASTIC FEDORA (Capricorn CP0133) 1974

This rather loose aggregation of musicians was fronted by T.J. Tindall (ex-**Edison Electric Band**) and included drummer Hank Ransom from the Philadelphia group **Elizabeth,** and Duke Williams, the organ player of **Alexander Rabbit**.

Their two albums range from southern rock to white soul with horns and bar rock, and are of mediocre interest here. As with many large groups, they were probably better live.

Richie Sambora of Bon Jovi was also in this band at some point (SR/RMh)

Monte Dunn and Karen Cruz (?)

Personnel incl:			
	KAREN CRUZ	vcls	A
	MONTE DUNN	gtr	A

ALBUM: 1(A) MONTE DUNN AND KAREN CRUZ
(Cyclone CY 4101) 1969 SC

NB: (1) reissued on CD (Fallout FOCD2099) 2008.

45:	Baby, You Been On My Mind/ Jump In A Yellow Cab	(CBS 43765) 1966

NB: shown as by **Monte Dunn** solo.

Guitarist **Monte Dunn** was a session musician who can be found on many albums of sixties folk-rock, such as **Peter Walker**, **David Blue**, **Tim Hardin**, Judy Collins, **Fred Neil**, Phil Ochs, Cher and **Buffy Sainte-Marie**. He also recorded this rare folk album with Karen Cruz and it was housed in a lovely psychy cover. Cruz wrote most of the songs (with the notable exception of **Tim Hardin's** *Yellow Cab* and their cover of that song is very strong). **Dunn** contributes guitar, and they both sing. The album exudes a peace and love vibe within a medieval folky framework with the occasional touch of country. Note that track 3 is incorrectly labelled *Loving You* (track 4 is correctly labelled *Loving You* as well) and it should be *You Don't Smile Much.* (SR/VJ)

Duplex (HI)

Pebbles, Vol. 16 (LP) includes a live version of *Louie, Louie* by this band at a 'Battle Of The Bands' competition in Hawaii and originally issued on *Battle Of The Bands* (LP) (Star SRM 101) 1964. It is pretty undistinguished. Most of the other participants were surf instrumentalists. (VJ)

Dust (NY)

Personnel:	KENNY AARONSON	bs, gtr, dobro	A
	MARC BELL	drms, vcls	A
	RICHIE WISE	gtr, vcls	A

ALBUMS:	1(A)	DUST	(Kama Sutra KSBS 2041) 1971
	2(A)	HARD ATTACK	(Kama Sutra KSBS 2059) 1972

NB: (1) reissued on CD (Repertoire REP 5096) 2009. (2) reissued on CD (Repertoire REP 5115) 2009. First pressings of both are on a pink Kama Sutra label, (2) with gatefold sleeve.

45s:	Stone Woman (mono)/ Stone Woman (stereo)	(Kama Sutra 534) 1971
	Love Me Hard (mono)/ Love Me Hard (stereo)	(Kama Sutra 541) 1972

A New York City hard-rock trio, **Dust** played a sound quite similar to UK prog/hard-rock outfit Uriah Heep that was highly regarded by some. Their eponymous debut is a solid effort with good vocals and some riffy guitar courtesy of Richie Wise. There's also some good bottleneck guitar by Kenny Aaronson and versatile drumming by Marc Bell. The lyrics aren't always of the same standard.

· DUST - Self Titled LP.

THE DUKES.

Hard Attack is a considerable improvement on their debut effort. It's presented in a gatefold sleeve and artwork from Frank Frazetta and musically is more progressive with acoustic passages and orchestration on many tracks.

Marc Bell later played with Richard Hell's Voidoids and the Ramones. Kenny Aaronson went on to play with **Stories**, joined the Rick Derringer Band and played with several hard-rock groups including HSAS (Hagar, Schon, Aaronson, Shrieve). He also played on Blue Oyster Cult's *Club Ninja* album.

Richie Wise and Kenny Kerner (their producer and collaborator) went on to produce the first two Kiss albums. Richie also has a producer credit and photo on Savoy Brown's *Greatest Hits/Live.*

It's rumoured that **Dust** also laid down some tracks for a third album that was never finished. (SR/KS/CG/VJ)

Dust Bowl Clementine (NY)

Personnel:	BRUCE BRADT	piano, organ, vcls	A
	EDWARD EVANS	bs, gtr, vcls	A
	ANTHONY FABIANO	drms, perc, vcls	A
	CHUCK LASKOWSKI	ld vcls, 12-string gtr	A
	NICK MANZI	gtr, vcls	A
	(GEORGE CHRIST	hrmnca	A)
	(BARRY WEBER	gtr	A)

ALBUM:	1(A)	DUST BOWL CLEMENTINE	(Roulette SR-42058) 1970

45:	Goin' Back Down To The Country/Patchin' Up	(Roulette ?) 1970

NB: also issued in France with a PS (45 VR 19 5083) 1971.

Chuck Laskowski is in fact **Faine Jade**'s real name and he also wrote most of the **Dust Bowl Clementine** material. Bruce Bradt (**Illusion**) and Nick Manzi (**Bohemian Vendetta**) had already worked with him on his *Introspection* album.

Produced by Michael Earle and recorded in Hempstead, New York, the album is clearly country-oriented, most of the songs dealing with the same subject: *Going Back Down To The Country* (the only one penned by Manzi), *Farm Song, Get Back Home, Country Man.* Some good guitar solos by Manzi help to improve the final result, but this album is more a curiosity than a masterpiece. (SR)

Dutch Masters (AR)

Personnel:	EARL DENTON	vcls	A
	BLAKE SCHAEFER		A

45s:	Burnin' Up The Wires/Way Down Feelin'	(MY 2916) 1967
	The Expectation/You're Nearby Me	(MY 2926) 1967

Assembled by MY label-owner Earl Denton in Little Rock, Arkansas to provide backing for his vocals, the band continued without him after the debut and produced one excellent single. *The Expectation*, a "mid-tempo fuzz-grinder", has subsequently resurfaced on Erik Lindgren's *A Lethal Dose Of Hard Psych* (CD) compilation, which notes that the band decked themselves out like the depiction of Dutch dudes on cigar boxes.

One member was later in **The Hombres**.

The Expectation has also been compiled on *Pebbles, Vol. 4 (ESD)* (CD) and *Psychedelic States: Arkansas Vol. 1* (CD). (MM/MW)

Richie Duvall And Dog Truck (NY)

ALBUM: 1 RITCHIE DUVALL AND DOG TRUCK (United Sound USR-5825) 197? R1

This New York act's privately-pressed early seventies hippie underground album encompassed both jazz and prog-rock. (VJ)

Dwight Douglas and The Jayhawkers (MI)

Personnel incl: DWIGHT DOUGLAS A

45: Interstate 45/Mr. Big (Astra 3008) 196?

From Detroit, you can also find *Interstate 45* on *Scum Of The Earth, Vol. 1* (LP) and *Scum Of The Earth* (CD). (VJ)

Dyckman-James (CT)

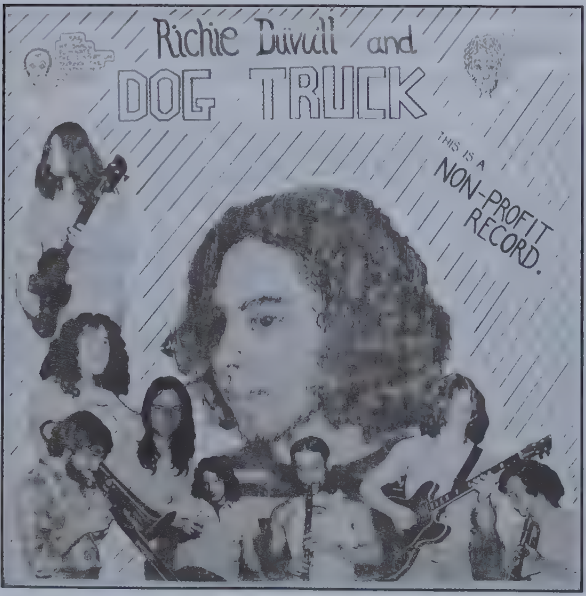
ALBUM: 1 INDEPENDENT STUDY (No label 2790) 196? R2

NB: (1) reissued on vinyl (Shadoks Music 126) 2010.

The two Connecticut teenagers that recorded this album used their middle names to give the band its moniker. The front cover has a picture of the duo in a small recording studio. On offer is a set of pleasant self-penned folky numbers, although there are some occasional electric and percussion incursions. One cut *The Crusades* features some haunting flute and *Anti-Gregorian Chant* is a reverse-tape experiment. (VJ)

The (Dynamic) Dischords (ND)

Personnel incl:	MEL BRUNS	
	TOM RADINE	A



RICHIE DUVALL AND DOG TRUCK - Self Titled LP.

45s:		Passageway (To Your Heart)/This Girl Of Mine	(IGL 150) 1967
	α	Age Of Caesar/I Love Life	(Mark Custom MC-4000) 1971

NB: α shown as by **Dischords**.

The (Dynamic) Dischords operated out of Oakes, a small town in the southeast of North Dakota. After recording their first single in Moorhead, North Dakota, they became the only band from that state to sign for the IGL label, based in Milford, Iowa. The result was a good punk single with *Passageway (To Your Heart)* especially noteworthy. Later, in 1971, they recorded a reasonable hard-rock single. By then they were known simply as **The Dischords**.

Passageway (To Your Heart) can also be heard on *The Midwest Vs. Canada* (LP), *The Best Of IGL Garage Rock* (LP), *Gathering Of The Tribe* (CD) and *The IGL Rock Story: Part Two (1967 - 68)* (CD). (VJ)

The Dynasty (WI)

Personnel:	FRED ANDERSON	bs	A
	DON BEETCHER	drms	A
	JACK CASPER	ld gtr	A
	MARK CASPER	gtr	A
	KEN CLARK	keyb'ds	A
	DAN EGNASH	keyb'ds	
	MIKE POLASKI	keyb'ds	A

45s:	I've Gona Shout/I'm Cryin'	(Royal Court 262) 1966
	Flying On The Ground Is Wrong/ Soul Kitchen	(Westchester W-1156) 1968

A youthful garage quintet **The Dynasty** came from Superior, Wisconsin. Their first single is much sought-after. *I've Gotta Shout* has also resurfaced on the compilation *The Midwest Vs. Canada* (LP) and on *Psychedelic States: Wisconsin* (CD) and is a bone-crunching punker with an *I'm A Man* type guitar riff. The flip is an Animals cover.

Their later release covers the **Buffalo Springfield** classic, but falls short in the vocals department. However their version of the **Doors**' *Soul Kitchen* is altogether better, quite excellent actually, with strong and raucous vocals.

In Gary Myer's book on the Badger state, 'Do You Hear That Beat', Jack Casper recalls some highlights for the band - opening for **Tommy James and The Shondells** and a show with **The Electric Prunes**.

A later line-up included Mike Polaski from local rivals The Emotionals.

Jack Casper went on to several other outfits, including a 14-year stint with Vegas. (VJ/MW/GM)

DYCKMAN-JAMES
Independent Study

DYCKMAN - JAMES - Independent Study LP.

Eagle (MA)

Personnel:			
	ROBERT RHODES	keyb'ds, horns	A
	WAYNE ULAKY	bs	A
	JOHN WRIGHT	vcls	A

ALBUM: 1(A) COME UNDER NANCY'S TENT
(Janus JLS-3011) 1970 SC

NB: (1) also released in France (Stateside C 062 92118) 1970. (1) reissued on vinyl as by "Beacon Street Union As Eagle" (Akarma AK 173). (1) reissued on CD, together with both **Beacon Street Union** albums as a 3-CD box set *State Of The Union* (Akarma AK 157/3).

45s: Kickin' It Back To You/
Come In, It's All For Free (Janus 113) 1970
Brown Hair/Working Man (Janus 135) 1970

Previously known as **The Beacon Street Union**, the album, which has some nice guitar pieces, is quite good.

Lead singer John Lincoln Wright went on to become a leading country music star in Boston during the seventies, releasing at least three records: *John Lincoln Wright And The Sour Mash Boys* EP (John Lincoln Wright 92745) (his first with the group, very rare limited pressing); *Nothin' But The Rain/Pull Away From Your Man* (Esca ER00101); and *The Red Sox Song (A Day In Fenway Park)*/same (Canobie Shores CS 45100) 1976.

The *The Best Of Bosstown Sound* (2-CD) compilation includes *Come In It's For Free, Kickin' It Back* and *Separated*, whilst *Pack Up* has resurfaced on *White Lace & Strange Volume 2* (CD). (VJ/SBn)

Earlywine (CA)

ALBUM: 1 THE LONG JOURNEY HOME (Award ARM-7737) 1977 R2

This is a privately pressed progressive folk-rock album with both acoustic harmony folk and less structured hippie-rock. The group hailed from San Diego, California. The highlights include *The Picture* (which features an extended guitar solo) and the moody *Nite Bird Song*. (VJ)

Earthen Vessel (MI)

Personnel:			
	DAVE CAUDILL	gtr, vcls	A
	KEN FITCH	ld vcls, keyb'ds, perc	A
	ED JOHNSON	drms	A
	SHARON KEEL	vcls, keyb'ds, perc	A
	JOHN SPRUNGER	bs, trumpet, vcls	A

THE BEACON STREET UNION
AS
eagle

EAGLE - Come Under Nancy's Tent (Reissue) LP.

ALBUM: 1(A) HARD ROCK - EVERLASTING LIFE (NRS 2587) 1971 R5

NB: (1) reissued officially on CD by Gear Fab (GF-127) 1999 and on vinyl (Akarma AK 098) 2000.

45: Life Everlasting/You Can (PS) (NRS 591) 1971

A Lansing, Michigan band, although their rare album is on a Tennessee label. The single cuts are on the album. The group played hard-rock with male and female vocals (overtly religious lyrics) punctuated by loud fuzz guitar. For a while in the early seventies they were one of the top 'Jesus Rock' bands in the Midwest.

After the band split Dave Caudill joined the Air Force, studied in Amsterdam, and then went to Law School. After joining a law firm in San Diego, he became a professor of law at an Eastern University. John Sprunger became involved in providing helicopter services to missionaries in Africa and eventually relocated to West Cameroon.

You'll also find *Life Everlasting* on Gear Fab's *Psychedelic Sampler* (CD). (CF)

Earthen Vessel (CA)

ALBUMS: 1 72 TOUR LP (Century 40970) 1972
2 EARTHEN VESSEL (Century 41978) 1973

This is a different band from Lafayette, California. They are clad in monk's robes on the back cover of their first album. On the musical menu is Christian hippie-folk with male/female vocals. (VJ)

Earth Free (NY) - see **Conjerti, Morreale & Dibley (NY)**.

Earth Island (CA)

Personnel:		
	BRUCE DOSHIER	A
	BILL LISKA	A
	NICHOLAS RUSH	A
	RICHARD VANDERWOERDT	A

ALBUM: 1(A) WE MUST SURVIVE (Philips PHS 600.340) 1969

45: Doomsday Afternoon/Tuesday Afternoon (Philips 40673) 1970

NB: DJ promo version had mono & stereo mixes of *Doomsday Afternoon* (Philips DJP-62) 1970.

HARD ROCK
EARTHEN VESSEL

EARTHEN VESSEL - Hard Rock - Everlasting Life LP.

This soft-rock album is pleasant enough and similar in style to **Strawberry Alarm Clock** with the theme of conservation running throughout. Eight of the cuts were penned by the band. The album was produced by **Kim Fowley**, who co-wrote the final two tracks, a pair of pretty awful 'green anthems' with **Skip Battin**.

You'll also find *Seasons Of Our Lives* on *Soft Sounds For Gentle People 2* (CD). (VJ/RV/MW)

Earth Opera (MA)

Personnel:	PAUL DILLON	drms, vcls, perc, gtr	AB
	DAVID GRISMAN	mandolin, piano, sax, vcls	AB
	JOHN NAGY	bs, cello	AB
	PETER ROWAN	gtr, sax, vcls	AB
	BILL STEVENSON	vibes, keyb'ds	A
	(BILL MUNDI	drms	A)
	(WARREN SMITH	drms	A)
	(JACK BONUS	sax	B)
	(HERB BUSHLER	double bs	B)
	(JOHN CALE	viola	B)
	(DAVE HOROWITZ	keyb'ds	B)
	(RICHARD GRANDO	sax, bass recorder	B)
	(BILL KEITH	pedal steel gtr	B)

HCP

ALBUMS: 1(A) EARTH OPERA (Elektra EKS-74016) 1968 -
2(B) THE GREAT AMERICAN EAGLE TRAGEDY (Elektra EKS-74038) 1969 181 SC

NB: (1) and (2) also released in France (Vogue/Elektra EKS74016) 1968 and (CLVLXEK 354) 1969 respectively. (2) reissued (Edsel ED 215) 1987. (1) reissued on CD (Wounded Bird WOU 4016) 2001. (2) reissued on CD (Wounded Bird WOU 4038) 2001.

HCP

45s: American Eagle Tragedy/
When You Were Full Of Wonder (Elektra 45636) 1968 -
Home To You/Alfie Finney (Elektra 45650) 1969 97

Another of the Boston wave of rock groups, **Earth Opera** certainly possessed talent. However, they arrived on the scene a little too late to make a sustained impact.

The origins of the group lay in the rich Boston folk scene in the early sixties with the first experiences of Rowan and Grisman. A gifted songwriter, singer, mandolin and guitar player, Peter Rowan began playing in the early sixties doing bluegrass and string band music with Bill Monroe and the Bluegrass Boys and the Mother Bay State Entertainers. A master of mandolin, David Grisman had similar roots and played with Siegel, Grisman, Rose and Lewinger. Some recordings of these early Rowan and Grisman bands can be found on *The String Band Project* (Elektra EKS-7292) 1965.

EARTH OPERA - Self Titled LP.

Earth Opera was formed at the end of 1967 by Rowan and Grisman and their first album was housed in a strange gatefold sleeve with pictures probably taken inside an Indian temple. All the songs were credited to Rowan (*Time And Again* being co-written with Grisman) and the use of vibes, harpsichord or mandocello help to create a gloomy atmosphere on songs like *Death By Fire* or *As It Is Before*. The following year *The Great American Eagle Tragedy* pursued a similar direction. Bill Halverson had left but the four remaining members were helped by various guests, including **Velvet Underground**'s John Cale on viola, **Jim Kweskin Jug Band**'s Bill Keith and **Jefferson Airplane**'s friend Jack Bonus. Once again the sleeve was notable, this time with a collage combining a skull with the American Eagle symbol.

Both albums were produced by Peter Siegel, formerly with **The Even Dozen Jug Band** and Siegel, Grisman, Rose and Lewinger.

Commercially unsuccessful, **Earth Opera** broke up in 1969. Grisman and Rowan went to California and joined two bluegrass outfits: Muleskinner with Clarence White of the **Byrds** and Old And In The Way with **Jerry Garcia** (Grisman also played on **The Grateful Dead**'s *American Beauty*).

Peter Rowan would later join **Seatrain** and form the Rowan Brothers with his brothers Chris and Lorin. He also released several solo albums mixing rock, bluegrass and country. In the mid-seventies, David Grisman formed the David Grisman Quintet and spearheaded the Dawg Music movement, mixing bluegrass and jazz. Both are still recording.

John Nagy became a studio musician and also played with **Michael Hurley**.

You can also find *Home To You* and *The Red Sox Are Winning* (from their first album) on the compilation *Elektrock The Sixties* (4-LP); *Close Your Eyes And Shut The Door* on the Elektra compilation *Elektrifying* (LP); and *The American Eagle Tragedy* on *Hallucinations, Psychedelic Underground* (LP) and *Home Of The Brave* on *Kings Of Pop Music Vol. 2* (LP). Retrospective compilation appearances have included *The American Eagle Tragedy* and *The Red Sox Are Winning* on *The Best Of Bosstown Sound* (2-CD). (SR/VJ)

Earthrise (NJ)

Personnel:	GREG DiDONATO	drms	A
	BILL DROBILE	keyb'ds	A
	KENN PIEROG	bs	A

ALBUM: 1 (A) EARTHRISE (Arceden Music) 1977 R2

400 copies of this ELP-influenced progressive trio's album are thought to have been pressed and it utilises some good synthesisers and effects. The album has a novel jazzy feel and is well regarded by some collectors. (VJ)

East (CA)

ALBUM: 1 EAST (Capitol ST-11083) 1972 SC

NB: (1) also issued in Japan (Capitol CTP-9058) 1972 SC. (1) reissued on CD (Fallout FO 2057CD) 2007.

This album was recorded in Hollywood but the work of a group of exiled Japanese musicians. Utilising Japanese instruments like the biwa, taisho-gate and flutes they create a sort of folk-rock/sunshine-pop sound that was so popular in Hollywood in the late sixties. The recent reissue on Fallout will bring this to the attention of a wider audience. (VJ)

Eastern Alliance (CT)

Personnel incl:	TIMOTHY GAY	A
	BILL WRINN	A

45: Love Fades Away/
Please Don't Say You're Sorry (Wriga 124-12) 1966

From New Haven, Connecticut this band formed at high school around 1965. *Love Fades Away* features some nice mellow, laid-back guitar work. The uncompiled flip is almost as good, a moody mover with jangley refrain.

Bill Wrinn put out a solo single, reportedly rockabilly in style - *Devil Takes New Orleans/The Judas Goat* (Poison Ring 718) 1969.

You can also find *Love Fades Away* on *Relative Distance* (LP); *Sixties Punk Ballads Sampler* (LP) and *Sixties Archive, Vol. 5* (CD). (MM/VJ/MW)

Eastfield Meadows (CA)

Personnel:	JOHN BIERER	A
	DAVID CARPENTER	A
	WAYNE GRAJADA	A
	TONY HARRIS	A
	DWIGHT PAYNE	A
	JAMES WHITTEMORE	A

ALBUM:	1(A)	EASTFIELD MEADOWS	(VMC VS 133) 1968 SC

45s:	Silent Night/Love's Gone	(VMC V 734) 1968
	Travelin' Salesman/Helpless Is A Feeling	(VMC V 736) 1968
	Friends Of Unequal Parallel/ Love Men Can All Share	(VMC V 745) 1969

From California, **Eastfield Meadows** produce a nice mix of psych-rock, country and vocal harmonies on this album, which is quite sought-after by collectors. Their single was produced by Vic Briggs (Animals). Tony Harris was also a producer for the label VMC and worked with **Morning Sun** and **Pacific Ocean**. (SR/MW)

The East Side Kids (CA)

Personnel:	DANNY BELSKY	sax, drms, vcls	A
	DAVID DOUD	gtr	AB
	MICHAEL DOUD	bs	AB
	JIMMY GREENSPOON	keyb'ds	A
	JOE MADRID	drms, ld vcls	AB
	DAVID POTTER	drms	B

ALBUM:	1(B)	THE TIGER AND THE LAMB	(UNI 73032) 1968

45s:	α	I Told A Lie/I'll Be On My Way	(Tower 169) 1965
		Night Mist Blue/Chocolate Matzos	(Warner Bros 5821) 1966
		Close Your Mind/ Take A Look In The Mirror	(Orange Empire OE-500) 1967
		Little Bird/Listen To The Wise Man	(Valhalla 672) 1967
	β	Is My Love Strong/Taking The Time	(UNI 55105) 1969

NB:. α shown as by **The Sound Of The Seventh Son**; β both sides non-album, written by **Bernie Schwartz**.

THE EAST SIDE KIDS THE TIGER AND THE LAMB

· THE EAST SIDE KIDS - The Tiger And The Lamb LP.

As **The Sound Of The Seventh Son** (line-up 'A'), this Los Angeles band started out playing clubs on the Strip, including Stratford and Brave New World. They released a single on Tower in the fall of 1965, shortly before changing their name to **The East Side Kids**. Both sides have reappeared: *I Told A Lie* is on *Love Is A Sad Song Vol.1* (LP) and *Wyld Sydes Volume 4* (CD); and *I'll Be On My Way* on *The Electric Coffee House* (CD).

Belsky, Doud, and Greenspoon had previously been with The New Dimensions, which had at various times included Art Guy (pre-**Smokestack Lightning**) and Michael Lloyd (pre-**West Coast Pop Art Experimental Band (WCPAEB)**). Greenspoon and Belsky would team up with Lloyd again in **WCPAEB** or its offshoots further down the line; both would also be involved with various **Kim Fowley** ventures. Greenspoon was in a host of other bands, including **Grains Of Sand** and **Smoke**.

Prior to the album, Belsky was replaced by Dave Potter, who was also with **Endle St. Cloud** and later **Potter St. Cloud.** Considering their promising singles, the album is frankly disappointing - predominantly mainstream pop apart from a psychedelic interpretation of *Dancing In The Street.* Some tracks were written by H. Wesley Watt of **Euphoria** and two were written by **Buzz Clifford**. Their album was produced by **Dan Moore** and **Buzz Clifford** and in 1969/70, the Doud brothers and Dave Potter played on their solo albums.

Written by Greenspoon for Kim Fowley Music and produced by Larry Tamblyn of **The Standells**, *Listen To The Wise Man* is compiled on *East Side Revue* (LP) and *The West Coast East Side Sound, Vol. 4* (CD), whilst *Close Your Mind* also appears on the *Psychedelic Experience, Vol. 2* (CD) and *Take A Look In The Mirror* can also be heard on *Fading Yellow Vol. 3* (CD).

An undocumented ESK single turned up recently - *Pitter Patter/Gone By Day* (Kirk KR-5002) 1968. Credited to **Gladstone** with "Tracks By EAST SIDE KIDS", both sides were produced by "Gregory, Gladstone & D.F.Potter". *Pitter Patter* is OK bubblegum pop but, as is so often the case, the nugget is on the non-commercial side. *Gone By Day* is off-kilter, stoned psych (sorta **Autosalvage** meets **Clear Light**); mind-scrambled lyrics, busy percussive runs, swelling gong caresses and crashes, and haunting french horn, topped off with a way-too-short denouement of cacophonous and backwards guitars. Both sides were written by Gladstone and it dates from October 1968; wonder what the story is behind this.

Another single credited to The Eastside Kids - *Subway Train/Sunday Stranger* (Philips 40295) 1965 - is NOT by this band. Nonetheless it is noteworthy - both sides are raw garage instrumentals, credited to Gentile-Moehrle-Carl and W.E. Strange and produced by BillyJo Productions. (MW/VJ/SR/KSI)

(Gaylon Ladd & the) Eastside Transfer (TX)

Personnel incl:	GAYLON LATIMORE (LADD)	A

45:	Repulsive Situation/My Life, My Love	(Pacemaker 257) 1966

This fuzz-punk single is generally considered **Latimer**'s best recording. Hear it on *Highs In The Mid-Sixties Vol. 23.* Prior to forming the band in Waco, he was with **The Dawgs**, and cut three solo singles. He went on to play in **Heather Black**. (VJ)

Eastwood Review (TX)

Personnel:	RICKY HERNANDEZ	keyb'ds	A
	CHRIS HOLZHAUS	gtr	A
	LAURENT PERRON	drms	A
	MARIUS PERRON	bs	A

CD:	1(A)	RIDE DOWN TO HOUSTON	(Collectables COL-0582) 1994

From San Antonio, Texas the line-up included two distant cousins of the late Steve Perron (of **Mind's Eye** and **Children**) and Chris Holzhaus (of **The Argyles**, **Mind's Eye** and **Children**). Recorded in Houston at Andrus Recording Studios 1969-1970, Roy Ames was unable to get any interest outside the locals - slow and moody blues-rock wasn't the flavour of the industry then, it seems. So it languished until now - if Cream, Johnny Winter or early Fleetwood Mac appeal to you, this is worth a listen.

Chris Holzhaus, incidentally, later played guitar with Roky Erickson on his *Live At The Ritz* album. He still plays regularly around the San Antonio bar scene. Marius Perron (Bubba) is now a recording engineer and also teaches recording classes around San Antonio. An internet search inquiry under "marius perron" will bring up a string of hits regarding credits on the albums he has been involved with. He has been very involved with Michael Morales who made a local noise a few years ago. His brother Laurent Perron is not involved in music anymore and works a regular job. Ricky Hernandez still performs on the side as a freelance player with several local acts in the bar scene.

A previously unreleased recording by this band from 1969, *I Like It That Way* has now been compiled on *Acid Visions Vol. 9: Child Of Evil* (CD). (MW/MLI)

Easy Chair (WA, 1)

Personnel incl:	PHIL KIRBY	gtr	A
	PETER LARSON	gtr	A
	ALBERT MALOSKY	drms	A
	JEFFREY SIMMONS	bs, gtr	A

ALBUM: 1(A) THE EASY CHAIR (Vanco 1004) 1968 R4

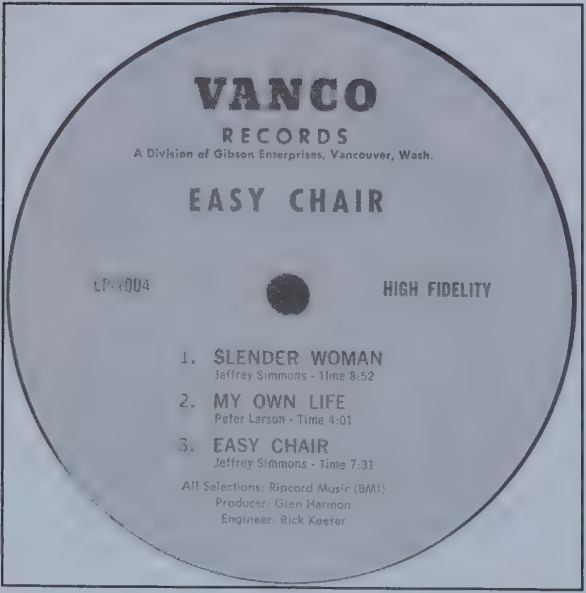
NB: This was a one-sided demo album issued in a plain cover. (1) reissued on CD (No label) 199?

Of the three tracks on their rare one-sided album, two are long, sleepy blues numbers and one is an amazing Eastern/heavy psych cut with distorted wah-wah guitar. **Jeff Simmons** and other members of this band were previously managed by Matthew Katz as Indian Puddin' and Pipe, but although they were the first band to use the name, they were not the people responsible for **Indian Puddin' & Pipe**'s known recordings... that outfit was **West Coast Natural Gas**, who inherited the name when the original band split with Katz and became **Easy Chair**. Curiously, **West Coast Natural Gas** shared the bill once with the original Indian Puddin' and Pipe in Seattle.

Simmons released two solo albums on the Straight label in 1969. (CF/DR)

Easy Chair (WA, 2)

Personnel incl:	CHARLIE BIEKER	gtr
	MARCUS DOUBLEDAY	trumpet
	JOE JOHNSON	bs
	CRAIG KARP	gtr
	RON SODERSTROM	trumpet
	JIM THOMPSON	sax, flute
	LARRY THOMPSON	drms
	BILL TRUITT	keyb'ds
	LLOYD WHELCHEL	vcls



EASY CHAIR - Original LP label.

45: Somebody Help Me/Hobo (Sea-West 45-107) 1971

A totally different **Easy Chair**, this band issued just one single as shown. It's a rather uninteresting effort with horns. The flip is an instrumental.

Johnson was previously with **The Time Machine** and **The Floating Bridge**. He passed away in the early eighties. Doubleday was previously with **The Time Machine** and **The Electric Flag**, composing the soundtrack to *The Trip*. Bill Truitt was previously with **Jack Eely & The Courtmen**. (VJ/CF)

Easy Steam (MN)

ALBUM: 1 TO BE ALIVE (Conglomerated S80-13975S) 1976 SC

NB: (1) originally issued with a silk-screened cover. Covers with paste-on slicks were produced in the 1980s for leftover discs.

From Duluth, Minnesota prog-rock outfit **Easy Steam** played jazzy and melodic music with flute and guitar interplay. (SR)

Easy Street (WI)

Personnel:	JERRY ADAMS	bs	A
	GENE BELL	drms	A
	LARRY BLACK	keyb'ds	ABC
	PHIL HOLZBAUER	gtr	ABC
	RON BUCHEK	drms	B
	JERRY STEFANI	bs	BC
	NELS CHRISTIANSEN	drms, perc	C

45s:	α	Girl Don't Leave Me/Alright	(Feature RPS-105) 1966
		Peter Pan/Boom-Bah	(Cine Vista 1003) 1968
	β	Do You Hear The Magic Music/ Walking In The Clouds	(Cine Vista 1004) 1969

NB: α shown as by **The Madadors**. β later issued on Paramount (0007), 1969.

This group was from East Troy and Palmyra, Wisconsin. They formed in the early sixties as The Mad Madadors but didn't make their wax debut until 1966 as **The Madadors**. The following year they became **Easy Street**.

Returning from an Alaskan tour with **The Rascals**, they got some label interest from Cine Vista, run by **Dick Campbell**, who took them to Chicago to record. Their second single as **Easy Street** was picked up by Paramount and did well in North Wisconsin and Kansas City, but the national label failed to keep up with the demand.

When Buchek had to leave for a tour of duty, his seat was filled by Christiansen from The Playboys.

EBB TIDES
DANNY WALDRON
MIKE WHEELER
MIKE WHITED
DON KYRE
EBB TIDES
Personal Management
George Moffett

THE EBB TIDES (Ohio 1964).

The band didn't last much longer. Buchek went into the construction business; Holzbauer was with oldies band Solid Gold in the seventies and Black emigrated to Denmark. (MW/MM/GM)

Sally Eaton (NY>CA)

ALBUM: 1 FAREWELL AMERICAN TOUR (Paramount PAS-5021) 1971

This is a surprising record by a New York artist who relocated to San Francisco. The ugly front sleeve makes you want to put the album back where you found it, and the first four tracks, which are boring, just confirm this impression. But with *Flower In The Air*, a raga with oriental percussion, you begin to get hooked and side two is really good, culminating with the seven-minutes of *Maybe My Love For You.* The plus points are the swirling organ, nice guitars, and **Sally Eaton**'s voice.

The record was produced by George Brackman, Nat Shapiro and Harold Wheeler and all the songs were written by **Sally Eaton** and Brackman.

Flowers In The Air has been compiled on *Electric Psychedelic Sitar Headswirlers 5* (CD) and *Soft Sounds For Gentle People: Sounds Of She* (CD). (SR/VJ/MW)

Steve Eaton (ID)

ALBUM: 1 HEY MR. DREAMER (Capitol ST-11245) 1974 R1

From Boise, Idaho **Eaton** was previously in horn band Fat Chance. His Capitol album, which features singer/songwriter fare, predominately with folk-country influences is hard to find as is his second privately-pressed album, *Steve Eaton* (Mountain Bluebird SE 46753) 1979. Since then he has recorded several further albums and is still active in the business. (VJ)

The Ebb Tides (MA)

Personnel:			
	BOB BENEVIDES	ld gtr	AB
	BOBBY ROBIDOUX	organ	AB
	CHARLIE ROBIDOUX	vcls	AB
	DONALD SMITH	drms	AB
	TONY TAVEIRA	bs	AB
	RAY ??		A

45: My Baby's Gone/Sumertime (Arco 107) 1966

This was an early incarnation of **Tangerine Zoo**, from New Bedford, Massachusetts. Taveira had formed The Rogues (the name taken from the street gang in "West Side Story") in 1963, but joined forces with Don Smith in 1965 to form The Batmen. Once The Batmen were able to acquire the services of talented guitarist Bob Benevides, who was returning from the service, the band changed names to the **Ebb Tides** in order to accommodate the new sound.

THE EBB TIDES (Ohio 1965).

THE EBB TIDES (Ohio 1966).

Taveira, Benevides and Smith decided to drop the Robidoux brothers from the band when they learned that Wayne Gagnon - who had previously played with Benevides in the Rockin' Teens - had become available (he, too, was in the service). They would then add organist Ron Medieros from the Knight Riders, and briefly change their name to the Flower Pot. The band would later sign with Mainstream Records, where they finally settled on the name **Tangerine Zoo**.

The Ebb Tides lone single was recorded at ARCO Records in New Bedford, Massachusetts.

Tony Taveira later formed a seventies disco outfit with his brothers called Tavares.

You can also find *My Baby's Gone* on *Sixties Rebellion, Vol. 4: The Go-Go* (LP & CD) and *Quagmire Volume 3* (CD). (VJ/MM/MDo/TTa/BBs)

Ebb Tides (OH)

Personnel:			
	DONALD KYRE	gtr, vcls	A
	DAN WALDRON	drms, vcls	AB
	MIKE WHEELER	ld gtr, vcls	AB
	MIKE WHITED	bs, vcls	AB
	BENNY VANDERVORT ('Benny Van')	gtr, vcls	B

45s: Little Women/What'd I Say (Clark 238) 1965
Seance/Spirits Ride The Wind (Jar 820J-106) 1967

The Ebb Tides were formed in Columbus, Ohio in early 1963 by three 14-year-old high school friends, along with a local 10-year-old drummer. Promotion by a local DJ enabled the band to have their name aired frequently on local rock station WCOL in exchange for playing station-sponsored sock-hops.

In 1964, while playing at a secluded off-midway show at the Ohio State Fair, the band was heard by a talent scout from WTVN, a local NBC affiliate, and was asked to play that night at the station's pavilion. Crowd reaction was so favourable the band was contracted to perform nightly for the remainder of the fair. This engagement lead to multiple appearances on the local TV show 'Dance Party'. One of these appearances caught the interest of a regional music promoter.

Hired by Moffett Productions in 1965, the band signed to do an 11 state, three Canadian provinces, tour with the variety show 'Shindig All-Star Review'. The cast consisted of from 11 to 17 personnel including vocalists, go-go girls and a popular dance team. The band backed headliners such as Bobby Sherman, Del Shannon, Joann Castle and the Mills brothers. They also opened for **The New Colony Six**, **Terry Knight and The Pack** and **The Byrds**.

The Ebb Tides' first single was *Little Women*, penned by Kyre and Whited, which had a driving *Money* type of beat. The 'B' side was a cover of Ray Charles' *What I'd Say*. This single was recorded in Nashville in 1965.

In 1966 Don Kyre introduced the band to Ben Vandervort. An insurance salesman from D.C. in Ohio visiting relatives, Ben couldn't play a musical instrument but had a good "rock-a-billy" voice and a talent for writing lyrics. After a few guitar lessons, Ben was a band member, playing, singing and writing songs under the stage name of "Benny Van".

The second single is a spirited affair, literally. *Seance* is a jaunty keyboard dominated punk-pop-novelty, with ghostly 'wooooos' and tongue planted firmly in cheek. *Spirits Ride The Wind* features spoken poetic lyrics over a mellow psychy backdrop of gently cascading guitar and soft hand-drums. Benny Van would take this group on a spiritual odyssey to higher musical planes in the course of which he and they metamorphosed into **J.D. Blackfoot**.

You can also hear *Seance* on *Boulders, Vol. 6* (LP), *Ya Gotta Have Moxie, Vol. 2* (2-CD); and rather strangely, for an Ohio outfit, on *Michigan Mayhem Vol. 1* (CD). (GGI/MW/MWd)

Barry Ebling and The Invaders (IL)

Personnel incl:	BARRY EBLING	vcls
	GARY VANDEVER	gtr, vcls

45: I Can Make It Without You/Sunny Day Rain (Norman 581) 1967

Came from Granite City, Illinois and were originally known as The Invaders. When Barry Ebling joined his father took over as manager. *I Can Make It Without You* has some fine guitar work from Vandever.

Compilation appearances have included: *Sunny Day Rain* on *Killer Cuts!* (LP); and *I Can Make It Without You* on *Monsters Of The Midwest, Vol. III* (LP) and *Destination Frantic Volume 3* (CD). (VJ)

The Eccentrics (TX)

45: Baby I Need You/She's Ugly (Shane 60) 1966

Another obscure garage band from Texas, **The Eccentrics**' *Baby I Need You* features a compulsive rhythm guitar and is quite a superb slice of garage. The flip is a slower ballad in The Animals vein, with typical "girl put-down" lyrics.

Both sides have also resurfaced on the excellent *Sixties Rebellion, Vol. 3: The Auditorium* (LP & CD). (VJ)

Eccentrics (WA)

45: Podunk Holler/Weathermaster (Fresh FR 32) 1965

Podunk Holler is a five-star fuzz'n'farfisa punker from a Sequim, Washington State band with all the ingredients of the so-called "class of '66" - driving rhythm, raucous vocals, screams, stunning break and attitude aplenty. It's amazing that this has evaded the compilers. The single was produced by Jeff Hagen and Kearney Barton with a label address in Sequim, Washington state. The flip is an instrumental.

Both sides of this single have been compiled on *Northwest Killers Vol. 2: Shout!* (CD). (MW/AB)

The Echo(es) (FL)

Personnel incl:	KENNY AHERN	ld gtr	AB
	DON FEDELE	keyb'ds	AB
	DONNY GOODSON	drms	AB
	BILL KERTI	bs	AB
	WAYNE MAGLEY	gtr	A

CD: 1 (A/B) THE COMPLETE RECORDINGS (Gear Fab GF-195) 2002

45s: Every Second Of The Day/Wild Mother (Art 198) 1966
α Don't Know Why/Young People (Rebound 001) 1967
α Cheatin' Girl/Shadows (Argee 103) 1968

NB: α shown as by **The Echo**.

From Miami, Florida after their first single above as **The Echoes**, they were credited as **The Echo**.

Every Second Of The Day is on *Garage Punk Unknowns, Vol. 7* (LP). *Shadows*, a piece of fragmented psych, is on *Psychedelic States: Florida Vol. 1* (CD), which reveals that a different version made it onto a Universal Recording demo disc with a different flip (credited to **The Echoes**).

When Wayne left the band in late 1968 to join the Air Force the band continued as a four-piece. In 1969 they played at the Dinner Key Auditorium in Miami at the infamous **Doors** exposure concert and when it all ended up in court they had to give evidence 'cos they were witnesses. In late 1969 Kenny was drafted, but the band continued for a few more gigs supporting Led Zeppelin, **The Allman Brothers Band**, **The Chambers Brothers** and **Sweetwater** before splitting.

The Gear Fab CD includes their singles (and alternate versions of them) as well as several previously unreleased songs, some of which are cover versions of popular songs of the day (*Sunshine Of Your Love*, *Dock Of The Bay*, *Monterey*, *Love Me Two Times* and *Hello Goodbye*). Most of the songs sound pretty amateurish but a few cuts (like *Shadows*) are quite interesting.

Ahern and Goodson were both ex-members of **The Invaders**. (MW/JLh/RM/VJ)

The Echoes of Carnaby Street (FL)

Personnel incl:	KENNY AHERN	ld gtr	A
	DON FEDELE	keyb'ds	A
	DONNY GOODSON	drms	A
	BILL KERTI	bs	A
	WAYNE MAGLEY	gtr	A

45s: No Place Or Time/Baby Doesn't Know (Thames E-105) 1966

From Miami, Florida this quintet was also known as The Echoes and latterly The Echo. *No Place Or Time* was co-written by Travis "Fairchild" Ximenes of **The Clefs Of Lavender Hill**. It's a great effort - an upbeat choppy harmony popper that metamorphoses mid-song into a mini acid guitar work-out. Initially compiled (erroneously) on Eva's *Louisiana Punk From The Sixties* (LP) (reissued on CD as *Sixties Archive, Vol. 3*), it has been restored to full glory on *Psychedelic States: Florida Vol. 1* (CD). The flip has some outstanding guitar-work too - check it out on *Sixties Choice, Vol. 2* (LP) or *60's Choice, Vol's 1 and 2* (CD). (VJ/MW/JLh/RM)

The Echomen (MN)

Personnel:	RICK BARN	drms	A
	BOB DERRICKSON	ld gtr	ABC
	GREG HUPPERT	keyb'ds	A
	GARY ORLINE	gtr	A
	RANDY RYMER	bs	A
	EMMIT CASE	drms	B
	BOB RASMUSSEN	keyb'ds	BC
	JACK TAYLOR	bs	BC
	RICHARD (DICK) POGUE	drms	C

NB: Line-up 'A' 1964. Line-up 'B' 1966. Line-up 'C' 1966.

45s: Long Green/Chocolate Chip (Fox 1) 1966
Watch It Baby/Blue Blue Feeling (Le Jac 3006) 1966

From Hastings, Minnesota this band is most notable for later evolving into the now legendary **Bedlam Four**. Their version of *Long Green* got a further airing on *Hipsville, Vol. 3* (LP). Richard 'Dick' Pogue came in shortly before they evolved into the **Bedlam Four** and also wrote *Watch It Baby*. (VJ/MW)

Echos (OH)

Personnel:	JOHN BERECEK	ld gtr	A
	TIM HOGAN	gtr, keyb'ds	A
	AL TWISS	bs	A
	JOE VITALE	drms	A

45: Around And Around/You Make Me Feel Good (Dupree 101) 1966

An unheard and uncompiled single to-date, but the titles (presumably covers of Chuck Berry and the Zombies) sound encouraging. What's more interesting about this Canton, Ohio outfit is that after this single they changed their name to **The Chylds**, of *Hay Girl* fame. Joe Vitale later did time with **The Measles** and Marble Cake. In the seventies, he raised his profile higher as Joe Walsh's main "Barnstormer" from 1972 to 1978, and released a solo album in 1974 - *Roller Coaster Weekend* (Atlantic SD 18114). (GGI/MW)

Echos (AL)

45: Feel A Whole Lot Better/
Ugly You (Prestige Productions PP66-145) 1966
Better Man Than I/
Keep On Running (Prestige Productions PP66-170) 1966

A Birmingham, Alabama combo whose covers have yet to excite compilers. (MW)

Eclectic Mouse (AZ)

Personnel:	JOE N. CORRAL	flute	A
	BARRY DOWNS	trumpet	A
	TIM DOWNS	drms	A
	KRISTEN ENGSTRAND	piano, organ	A
	RICK FELIX	tuba	A
	STEVE FORMAN	perc	A
	BILLY GONZALES	trumpet	A
	BEN HARVEY	trombone	A
	DENNIS LYNDE	gtr	A
	JERRY MANFREDI	bs	A
	JOHN RENNER	tenor sax	A
	ERNIE SANTOS	alto sax	A
	JOHN SMART	french horn	A

ALBUM: 1(A) EVERYTHING I'VE GOT (Capitol SKAO-395) 1969

45: Everything I Got Belongs To You/
Where Do The Hounds Go? (Capitol 2706) 1969

Nicely packaged to look like an EMI or Harvest import (just so we knew it was sophisticated) this concept album is basically the vision of one individual... Steve Forman. Subtitled "Suite for voice, wind ensemble, percussion and electric instruments" it fits into an odd catagory of big band music that was at the same time ambitious and experimental in all the best ways one could be at the end of the sixties. A very interesting record, not always rock or psych - there are no fuzz guitars (well maybe once) and sometimes there are effects on the vocals. Lyrically it is "deep", stylistically eclectic. Kind of like Lionel Bart directing a Three Dog Night/Grand Wazoo collaboration with Gary Usher producing. There are no song titles, just six movements.

A quote from the inner sleeve notes: "Musicians are challenging the long accepted borders separating popular and intellectual music, expanding the musical vocabulary on both sides. The styles are blending and the stereotypes are disappearing. Today's competent American musician must be as familiar with Eric Clapton and **Sly Stone** as with Beethoven and Bartok, Miles Davis and Oliver Nelson, Jim Webb or Buck Owens. Past predjudices within the industry are becoming myths..." It was recorded in Arizona.

The flip to their single, *Where Do The Hounds Go?* has been described as a very rare, very strange psychedelic horn freak-out!

The album was written, arranged and conducted by Steve Forman, with assistant conductor, Jim Bastin and vocals by Harry Anglum (drummer with Cornerstone) and Jack Wilkerson. (BC/TBo/PPe/VZ)

Ecology (TX/CA)

Personnel incl:	JERRY COLE	A
	RAY RUFF	A
	VAL STOECKLEIN	A

ALBUM: 1(A) ENVIRONMENT/EVOLUTION (Happy Tiger HT-1008) 1970

This is mostly a melodic folk-country-rock concept album with occasional psychedelic touches. It was mainly recorded at Gold Star in Hollywood and featured **Val Stoecklein**, ex-**Blue Things**, and Texas artist-turned producer Ray Ruff.

Black Mark On The Sea can also be found on *Psychosis From The 13th Dimension* (CD). (MW)

Ecumenical Drugstore (FL)

45: I'm Tired/
I'd Really Like To Watch You Fly (Tener TC 1033) 1969

This coolly-named Orlando, Florida band had just one release on the enterprising and collectible local label run by Eric Schabacker (**Starfires, Little Willie & The Adolescents**). (MW)

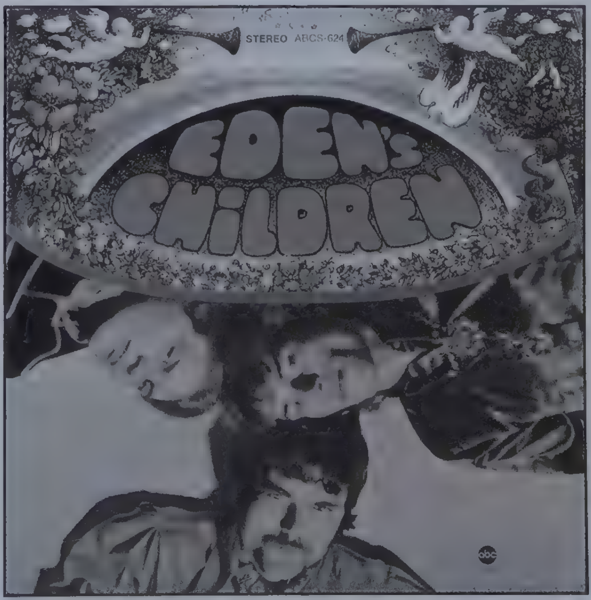
Eddie and The Showmen (CA)

Personnel incl:	JOHN ANDERSEN	ld gtr
	EDDIE BERTRAND	gtr
	ROBBIE EDWARDS	gtr
	ERIC GIES	bs
	STERLING STORM	vcls

45s: Toes On The Nose/Border Town (Liberty 55566) 1963
Squad Car/Scratch (Liberty 55608) 1963
Movin'/Mr Rebel (Liberty 55659) 1964
Far Away Places/Lanky Bones (Liberty 55695) 1964
We Are The Young/Young And Lonely (Liberty 55720) 1964

A California combo, Eddie was considered somewhat of a superstar locally and together with Dave and The Marksmen they did a tour of every city in California in 1964 and had several local hits in the Los Angeles, South Bay and Orange County areas. They folded after Eddie Bertrand joined the army in 1965 and Robbie Edwards was later in **Colours**.

There is also a 33rpm EP put out in the eighties - *Showtime With Eddie and The Showmen* (Moxie 1031), which contains six cuts: *Just Look, Sheila, Theme 1, Come On Babe, Walking The Dog* and *Danny Boy*.



EDEN'S CHILDREN - Self Titled LP.

Andersen, Gies and Storm continued as **The Plunkers** and later **Space**, relocated to Santa Cruz and in 1976 became The Mysterious People and finally The Humans in 1979, lasting throughout the eighties.

Squad Car can also be heard on *Garage Punk Unknowns, Vol. 6* (LP). (VJ/BCr)

Eden's Children (MA)

Personnel:	LARRY KILEY	bs	A
	RICHARD 'SHAM' SCHAMACK	gtr, vcls	A
	JIMMY STURMAN	drms	A

					HCP	
ALBUMS:	1(A)	EDEN'S CHILDREN	(ABC ABCS-624)	1968	196?	R1
	2(A)	SURE LOOKS REAL	(ABC ABCS-652)	1968		SC

NB: (1) and (2) have been reissued on vinyl. (1) and (2) have also been pirated on one CD (Head 3797) 1997.

45:	Goodbye Girl/Just Let Go	(ABC Paramount 11053) 1968

A power trio from Boston **Eden's Children's** influences varied from hard to soft-rock and from jazz to Eastern music. Their first album included some virtuoso guitar especially on *Just Let Go* and *Don't Tell Me* and is better than their second, which was patchy but interesting in places.

Compilation appearances have included:- *Goodbye Girl* and *Just Let Go* on *The Best Of Bosstown Sound* (2-CD); and *Knocked Out* on *White Lace & Strange* (CD). (VJ)

The Edge (CA)

Personnel:	RICHARD BARCELLONA	ld gtr, vcls	A
	JOHN KEITH	bs, gtr, keyb'ds	A
	GALLEN MURPHY	bs, gtr, vcls	A
	DAVID NOVOGROSKI	drms, vcls	A

ALBUM:	1(A)	EDGE	(Nose NRS-48003) 1970 R1

45s:	Seen Through The Eyes/Something New	(Enith 101 1) 1969
	Sing Your Song/Ribbon And Bow	(Nose NRS 14007) 1971

Barcellona and Keith had earlier played together in **American Revolution** and Novogroski had been with **Boston Tea Party** making it likely that this was a Hollywood band. They may have also recorded singles for Stonehenge Records. Their album is rather bland hard-rock.

Compilation appearances have included: *Seen Through The Eyes* on *Pebbles, Vol. 7* (LP) and *Pebbles, Vol. 9: Southern California 2* (CD); and *A New Breed Of Man* on *Songs Of Faith And Inspiration* (CD). (VJ/EW)

Edge of Darkness (NY)

45:	So Many Years/Mean Town	(Jamie 1363) 1968

Formed in Oswego, New York they hooked up with management from Utica New York, which got them gigs throughout New York State and eastern Pennsylvania. They also recorded several original tracks in Philadelphia, but a promised album was never released.

Mean Town can also be found on *Ya Gotta Have Moxie, Vol. 2* (2-CD), *Boulders, Vol. 6* (LP) and *Psychedelic States: New York Vol. 2* (CD). (VJ/MM)

Edge of Freedom (?)

ALBUM:	1	A FOLK ROCK SERVICE FOR THE SABBATH	(Covenant) c1968

Housed in a monochrome blue cover, this unusual folk-rock album was recorded for the Jewish Service! A pressing on Bell may also exist. (SR)

ABCS-652 STEREO
EDEN'S CHILDREN

EDEN'S CHILDREN - Sure Looks Real LP.

Jim Edger and The Roadrunners (OK)

Personnel incl:	JIM EDGER	A

ALBUM:	1(A)	DIGGIN' THE '80s	(Ditch Witch 1001) 1980

45s:	Little Pig/Rains (as by'Road Runners')	(Commerce 560) 1963
	Little Pig/Rains	(Chan 111) 1963
	Hey Little Girl/Apartment No. 9	(Hama 1002) 1963/4
	Treasure Of Love/Funny How I Feel	(DJ B 117) 1964
	New Girl In Town/What Is One To Do	(Bismarck 1011) 1966
	Wait A Little Longer/Tennessee Stud	(Scepter 12147) 1966
	You Can't Lie To A Liar/The Place	(Discovery 1001) 1967
	Artificial Army/ Cheat On Your Neighbor (PS)	(Atco Pompeii 66684) 1968
	Who Do You Turn To/Lots Of Time	(Ditch Witch 1001) 1968

Originally from Oklahoma City, they spent a lot of time in Dallas and may have relocated there in 1966 for a while. A long-lived rock band, neither garage nor psychedelic - *The Place*, which later resurfaced on *Psychedelic Unknowns, Vol. 6* (LP & CD), is untypical of their output. (VJ)

Edgewood (TN)

Personnel:	DAVID BEAVER	keyb'ds, vcls	A
	DAVID MAYO	keyb'ds, gtr, vcls	A
	STEVE SPEAR	bs	A
	JIM TABUTTON	gtr	A
	PAT TAYLOR	gtr, vcls	A
	JOEL WILLIAMS	drms	A

ALBUM:	1(A)	SHIP OF LABOR	(TMI Z 30971) 197?

Edgewood was a Memphis group, produced by Jimmy Johnson. Beaver, Tarbutton and Spear were all members of **The Gentrys** at different periods. This album is interesting, mixing the **Gentrys**' sound with elaborate keyboard parts. It comes in a stunning sleeve showing chained slave hands on the front and chained feet on the back. (SR)

Edgin' Inds (FL)

45s:	Don't Try To Hide It/U.F.O.	(Tener T1012) 1967
	Whatever's Right/Grandma	(Tener T1029) 1968

From Orlando, Florida **Edgin' Inds** produced a pair of eagerly-sought singles on Eric Schabacker's label. They dropped their apostrophe on the second release.

Don't Try To Hide It is on The *Pebbles Box* (5-LP) and *U.F.O.* is on *The Boss Instrumentals* (EP). (MW)

The Edicates (OH)

Personnel incl:	GLEN CATALINE	drms, ld vcls
	MIKE FINKS	keyb'ds, vcls
	MIKE FITZGERALD	bs
	TIM FLEISCHER	gtr
	JIM FOX	ld gtr

45: She's Gone/Worried Mind (Mus-I-Col HR-1151) 1967

Formed in 1965 in Columbus, Ohio this band would see out the decade before changing their name to Boxcar. They released just one single, which fetches a fortune 40-plus years on, and *She's Gone* can also be heard on *Gravel Volume 2* (CD). For their story, see www.60sgaragebands.com . (MW)

Edison Electric Band (PA)

Personnel:	FREEBO	gtr, bs	A
	MARK JORDAN	keyb'ds, gtr	A
	RIP STOCK	vcls, drms	A
	T.J. TINDALL	gtr, vcls	A
	(NORMAN PRIDE	congas	A)
	(MICHAEL ZIEGLER	gtr	A)

ALBUM: 1(A) BLESS YOU, DR. WOODWARD (Cotillion SD 9022) 1970

NB: (1) also released in France (Atlantic 650194) 1970.

45: Ship Of The Future/West Wind (Cotillion 44071) 1970

Formerly **Thomas A. Edison Electric Band**, and originating in Pennsylvania, their album is an amalgam of jazz, rock, blues and soul influences. The all too short instrumental *Lebanese Packhorse* is rather pleasant.

Three quarters of the group are credited on Bonnie Raitt's second album. T.J. Tindall went on to form **Duke Williams and The Extremes** in 1973, while the bass and tuba player Freebo kept on working with Bonnie Raitt and played with several white blues and soul acts throughout the seventies and eighties, like the Bluesbusters (one album in 1983). (VJ/SB)

Bob Edmund (NY)

Personnel incl:	BOB EDMUND	vcls	A

ALBUM: 1(A) I SEE NO COLORS (Rabo SSJ-1163) 1970 R4

New York City artist **Bob Edmund** was responsible for this extremely rare local folk-rock album - just 500 copies were pressed. The original cover design was rejected by the printer as it portrayed Bob's photo superimposed upon an upside-down American flag; thereby "desecrating" it. Bob re-designed the sleeve and added a note about censorship. The record is quite powerful in a style reminiscent of Dylan's *Blonde On Blonde*. It has yet to see a reissue and Bob has several bonus tracks in his archives for the project. (CF)

Edsels (?)

ALBUM: 1 ...AT LAST (No label CO-1761) 1965 R2

This is a little known garage/teen-beat album and nothing is known about the band. (VJ)

George Edwards and Friends (IL)

45: Norwegian Wood/Never Mind, I'm Freezing (Dunwich 117) 1966

Ex-folk troubadour who cut a solo single for Dunwich in Chicago, Illinois and a raw cover of Bob Dylan's *Quit Your Low Down Ways*, that remained unreleased until its inclusion on Happy Tiger's *Early Chicago* (LP) compilation in 1971. He was working as in-house session vocalist with Dunwich before he joined **H.P. Lovecraft** in February 1967.

Retrospective compilation appearances have included: *Quit Your Low Down Ways* on *The Dunwich Records Story* (LP), *If You're Ready - The Best Of Dunwich... Vol. 2* (CD) and *Early Chicago* (LP). *Never Mind, I'm Freezing* has resurfaced on *Fading Yellow Vol. 2* (CD). (VJ)

Jonathan Edwards (MA)

45: Emma/Sunshine (Capricorn 45-8021) 1971

A strangely moving ballad about a lost love adorns the 'A' side, very melancholic and introvert. This will be quite attractive for fans of "downer-folk". *Sunshine* is average folk-rock. These two cuts are taken from his first solo album, *Jonathan Edwards* on Capricorn. **Edwards** was previously with **Sugar Creek**. (MK/VJ)

Jack Eely and The Courtmen (OR)

Personnel:	CHARLIE COE	bs	A
	JACK EELY	gtr, ld vcls	A
	LEON ETTINGER	bs	A
	MICHAEL "MONK" McGRATH	drms	A
	BILL TRUITT	keyb'ds	A

45s: David's Mood/Louie Louie '66 (Bang 520) 1966
Louie Go Home/Ride Ride Baby (Bang 534) 1966

Jack Eely actually founded **The Kingsmen** and sang vocals on their classic *Louie Louie*, before leaving shortly after. After a spell with a group called **The Squires** he formed **The Courtmen**. Their *Louie, Louie '66*, is a pretty straight-forward rehash of **The Kingsmen**'s classic.

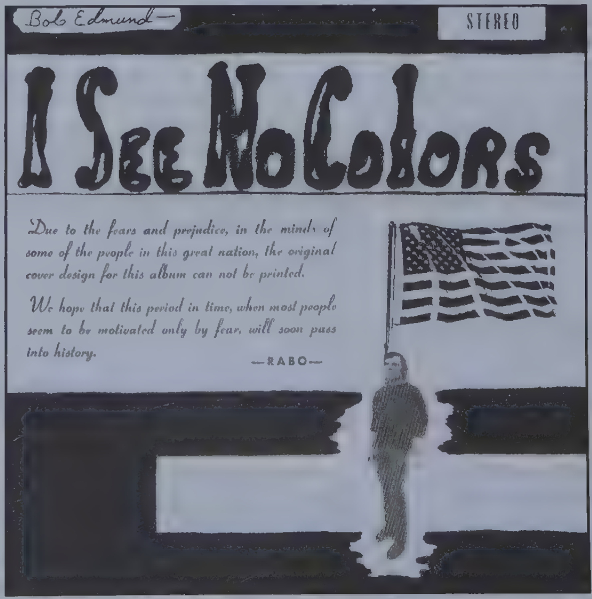
Bill Truitt went on to **Easy Chair** in 1971, whilst Charlie Coe played with **Paul Revere & The Raiders** and Michael McGrath was later with **Emergency Exit**.

Louie, Louie '66 has been compiled on *Highs In The Mid Sixties, Vol. 7* (LP). (VJ/MW/DR)

18th Century Concepts (CA)

ALBUM: 1 IN THE 20TH CENTURY BAG (Sidewalk ST-5900) 1968

Produced by Mike Curb on his label, an instrumental 'exploito' project, with hits of the day (*Can't Hurry Love, Eleanor Rigby, Have You Seen Your Mother Baby? If I Were A Carpenter*) played in the 18th century style with harpsichord, oboe... Contrary to some dealers' descriptions, it's not psych at all, just really awful. Some may find it amusing.


Bob Edmund
STEREO
I See No Colors
Due to the fears and prejudice, in the minds of some of the people in this great nation, the original cover design for this album can not be printed.
We hope that this period in time, when most people seem to be motivated only by fear, will soon pass into history.
—RABO—

BOB EDMUND - I See No Colors LP.

They contributed one cut *Magic Night March* to the *Mondo Hollywood* (LP) soundtrack. (SR)

The Eighteenth Edition (NC)

Personnel incl.:		
	DAVID BROWN	
	H. STEELE	
	ROB THORNE	drms

45: 143rd Street Please Driver/
When You Love Somebody (Panther 355) 1968

A little known band from Charlotte whose lone single appeared in January 1968 on a Statesville, North Carolina label. The baroque-pop and lush harmonies of *143rd...* will appeal to fans of **Left Banke** and **Cryan' Shames**. The flip is strident pop-rock with interesting guitar histrionics although these are frequently buried beneath brassy fanfares.

Later that year they secured a contract with United Artists and released an excellent psychy soft-rock album as **New Mix**. (MW)

The Eight Feet (?)

45: Bobby's Come A Long, Long Way/
What Am I Without You (Columbia 43505) 1966

A jangly folk-rock group, both songs were written by **Al Kooper**. (SR)

The Eighth Day (?)

ALBUM: 1 ON THE EIGHTH DAY (Kapp KS-3554) 1967

NB: (1) reissued on CD (Universal 559039) 2006.

45s: Hey Boy! (This Girl's In Love With You)/
A Million Lights (PS) (Kapp 862) 1967
Raining Sunshine/
That Good Old-Fashioned Way (Kapp 894) 1968
Glory/Building With A Steeple (Kapp 916) 1968

This flower-pop album with male/female vocals was influenced by **The Mamas & The Papas**. It contains some decent tracks like *It Takes The Rain (To Make The Flowers Grow)* or *Brandy (Doesn't Live Here Anymore)*. For their story see **The Sons Of Liberty** entry. (SR/MW)

808 Ridge (PA)

ALBUM: 1 808 RIDGE (Gateway AIP-1119) 1969 R1

Here's another school project that was recorded in a coffeehouse by students at the Community College of Allegheny County in Pennsylvania. The recordings are in the garage/folk/psych genre and the album is considered one of the best of the type by many collectors. (VJ)

8th Wonders (Of The World) (NY)

45: Must Have Your Love/Summer Dreamin' (Uptite #002) c1967

NB: Also released in France (Disc Jockey 17533).

On offer here is orchestrated psychedelic-pop melodrama by an unknown outfit on an obscure New York City label. Despite minor brass intrusions, this should appeal to Anglophile Rubble-ites - the outro guarantees a re-appraisal of first listen. The flip fails to live up to the promise - pretty straight. (MW)

8th Wonders Of The World (?)

45: You You Yeah/Who Cares (Coed 599) 1965

Apart from the name there's no known connection to the New York bunch who put out a Single on Uptite.

Who Cares is cool Invasion beat, featured on *Grains Of Time* (CD) and *You You Yeah* figures on *Gravel Volume 5* (CD). (MW)

Damin Eih, A.L.K. and Brother Clark (MN)

Personnel:			
	BROTHER CLARK (CLARK DIRCZ)	bs, gtr, piano, Chinese chimes	A
	DAMIN EIH	gtrs, ld vcls, synth, piano	A
	A.L.K. (A.L. KATZNER)	perc, piano, vcls, gtr	A

ALBUM: 1(A) NEVER MIND (w/lyric insert) (Demelot NS-7310) 1974 R5

NB: (1) reissued on vinyl (Demelot) 1990 in a thin cover with a black and white back. (1) reissued on vinyl (Orange Double Dome) 2003 in a limited edition of 300 copies.

45: Party Hats And Olive Spats/Tourniquet (Demelot NS-7402) 1974

NB: It's rumoured that only 50 copies of this white label single exist.

According to the very cryptic liner notes on the back cover of this extremely rare private pressing, these three musicians had been playing together for seven years by the time of this album's release in 1974. Created in Minneapolis on instruments "borrowed or otherwise appropriated", this talented trio weave pieces of music into songs using both seamless and jarring segues through the course of each side.

"We all came along to see each other
To hope we could make progress like brothers
We didn't realise it could be a bother
Although our thoughts were running together like water..."
(from *Marching Together*)

"Growing older than we need to
Singing songs of being children all our lives
Throwing trees at knives
Lie down in your head, take off your eyes..."
(from *Take Off Your Eyes*)

A quantity of these albums turned up in 1985 but quickly vanished into collections. Following the release of the bootleg, demand and value has skyrocketed for the album. I haven't heard the bootleg, but the original pressing has the dynamics of a stereo demonstration record. This is not a record for garage fans, but one that will appeal to collectors of progressive, folk, psychedelic and electronic music.

By the way - the liner notes also state that Damin Eih rhymes with "flamin' tree". (VJ/SR/CF)

Elastic Prism (TX)

Personnel incl:	DONNIE ATWELL	drms, bs, vcls

45s: Time Change/In The Garden (Kustom 101) 1968
Red, Purple & Blue/
The Longer Nights Of Summer (Jana 6969) 1969
Going Down/Let One Hurt Do (Jana 6970) 1970

On the release of their debut single, the band pushed *In The Garden*, composed by drummer Donnie Atwell, which they felt had more promise. *Time Change* was co-composed by Atwell and the lead singer.

Psychedelic Moods - Part Two (LP & CD) and *Psychedelic Experience, Vol. 3* (CD) give this Houston band's *In The Garden* an airing. Musically it leans toward heavier psychedelia in the **Iron Butterfly** and **Vanilla Fudge** tradition, but was secluded on the 'B' side of a **Third Rail** style pop ditty.

Time Change has been compiled on *Psychedelic Moods Part Two* (LP), *The Psychedelic Experience Vol. 3* (CD) and *Psychedelic States: Texas Vol. 1* (CD), which also featured the previously unreleased *I Would Have Liked You Anyway* (also from 1968). Three more unreleased cuts - *Long Night Summer*, *Love It Is* and *Nothing'll Stand In My Way* - finally got an airing on *Acid Visions Vol. 11* (Spalax) (CD). (VJ/MW/RM)

The Elastik Band (CA/AZ)

Personnel:		
	DAVID CORTOPASSI	A
	RUSSELL KERGER	A
	RUSTY KURIG	A
	VINCE SILVERA	A
	SCOTT WILLIAMS	A

CD: 1	THE ELASTIK BAND	(Digital Cellars 111451-2) 2007
12" acetate:	Rose Come Lately//Easy Come, Easy Go Wouldn't You Dare/Boxkite/Taste Of Love	(UNI) 196?
45s:	Got A Better Reason Now/Mixed Emotions	(DCA DM 1033) 1967
α	Paper Mache/Spazz	(Atco 6537) 1967
β	I Would Still Love You/In A Family Tree	(Kapp 965) 1968
χ	Tunesmith/In A Family Tree	(Kapp 968) 1969
δ	Zig Zag Man/Rockpile	(Kapp K-2048) 1970

NB: α trivia fans will note that *Papier Maché* was misspelt on the Atco label... the typo was corrected on the U.K. (Stateside SS 2056) release on the 45, but the EMI subsidiary misspelt the band name as **The Elastick Band** instead. β promo copies came with white label, stock copies black. χ white label radio station promo 45 also exists with *Tunesmith* on both sides. δ shown as by **Dangerfield**.

The Elastik Band (CD) (Digital Cellars DC111451-2) 2007 compiles all their 1967-1968 singles alongside a rare 1966 release recorded as *This Side Up*. The package comes with sleevenotes penned by the band and previously unseen photos.

A band they all love to hate? Renowned for the utterly tasteless and politically incorrect, *Spazz*, their frantic punker has overshadowed their other 'pop' singles, and probably from the band's point of view given a skewed perspective of what they were 'about'. Still a compulsive riff, with lyrics sung within an almost (modern-day) Rap style, a bluesy mid-break and a **Electric Prunes** style arrangement, are hard to ignore.

Amazingly, the *Spazz* single was also scheduled for release in the U.K. on EMI subsidiary Stateside, and demo copies were pressed, credited to **The Elastick Band**. Even stranger is that *Spazz* was played exactly once (almost) in Australia on Sydney radio station 2UW as a request, about one minute into the track the DJ lifted the needle and apologised to the audience.. "I think we've heard about enough of that, I don't know what they're getting at and I don't care what they're getting at, but I find it offensive and I'm sure a lot of other people do too...."

NEVER MIND
A.L.K.
BROTHER CLARK

DAMIN EIH, A.L.K. AND BROTHER CLARK - Never Mind LP.

Originally known as **This Side Up**, they recorded a single for Century in 1966, before a slight personnel shuffle resulted in the new moniker **The Elastik Band**.

Given the reaction to *Spazz*, it's understandable that many people are disappointed with their other three singles, which are in a straightforward pop-ballad vein. The final single, *Tunesmith* was a Jimmy Webb composition and was advertised in Billboard. **The Elastik Band**'s version was actually an attempt to beat another group's rendition which was then shooting up the charts somewhere in Oregon or Washington. They recorded it as a "cover record" for Kapp who flew them in from Arizona and within three days Universal recorded, pressed and distributed singles of their cut. As a result, stations refused to play either record because they didn't know which was the cover!

David Cortopassi later went on to play in Dangerfield, who recorded further singles for Kapp and then he played with **Rodan**. **Rodan** also featured Scott Page on horns, who went on to play with Supertramp and Pink Floyd. **Rodan**'s manager loved them so much he put out a 12" LP for them gratis! Acetates for this exist which contain five medium-tempo pop tracks:- *Rose Come Lately*, *Easy Come, Easy Go*, *Wouldn't You Dare*, *Boxkite* and *Taste Of Love*. It was recorded at the point the band changed names to Dangerfield.

David Cortopassi's excellent 21-track retrospective CD adds a host of unreleased cuts to their single sides (including the pair as **This Side Up**) and demonstrates that there was much more to this band than their infamous song (the final cut is the broadcasted reaction of the Aussie radio DJ).

If you haven't heard *Spazz*, and garage is your bag... then you're missing possibly one of the most tasteless records ever. Check it out on *Pebbles, Vol. 1* (LP), *Pebbles, Vol. 1* (CD), *Nuggets, Vol. 2* (LP) and *Nuggets Box* (4-CD). *In A Family Tree* has been compiled on *Soft Sounds For Gentle People 3* (CD) and the previously unreleased *Think Of Today* (from 1967) gets an airing on *Today's Just Tomorrow's Yesterday* (CD). Also worth investigation is the Digital Cellars CD - see the discography for details. (IT/JCi/TA/JRe/MW/BM/VJ)

El Campo Jades (TX)

Personnel: ELTON, FREDDY, GEORGE, KENNETH, &. WAYNE

ALBUM:	1	THE 13th SONG	(Golden Eagle 101) 1966 SC
45s:		If You Need Me/Lover's Prayer	(Golden Eagle 115) c1967
(selected)		Sweet Maureen/ The Man With The Weird Beard	(Golden Eagle 116) c1967
	α	Only Five/The Girl I Just Met	(Jade 1001) 1968

NB: α shown as by The Jades.

From El Campo, Texas these Jades had formed at the beginning of the sixties and got regular jobs on the club circuit backing other artists. Their best known work was with Freddy Koenig, aka Freddy Karl, sometimes as Freddy & The Jades.

In 1966-7 they qualified their name with their hometown (thank goodness) and released a brace of singles and an all-covers album, mainly blue-eyed soul but with a little frat and garage thrown in. After one more single as The Jades, they became **Pure Jade Green**.

Two unreleased live cuts, *Muddy Water* and *Road Runner*, credited to The Jades, appear on *There Goes The Neighborhood* (CD). (MW/SR)

Billy Elder (CA)

45:	Poor Old Organ Grinder/ Don't Take The Night Away	(Pathway 101) 1967

NB: also released as **Pleasure** (Tower 506) 1969.

This single by an L.A. artist features Sgt.Peppery pop backed by a haunting and heavily echoed 'baroque-psych' ballad. The latter can be heard by lucky owners of the *Growing Slowly Insane* (CD) and *Psychedelic Unknowns Vol. 11*, under its alternate personality **Pleasure**. It appears on *Fading Yellow Vol. 6* (CD) credited to **Billy Elder**. (MW)

Elderberry Jak (WV)

Personnel:			
	JOE CERISANO	ld vcls	A
	DAVE COOMBS	bs, vcls	A
	JOE HARTMAN	drms, vcls	A
	TOM NICHOLAS	ld gtr, vcls	A

ALBUM: 1(A) LONG OVERDUE (Electric Fox EF-LP-555) 1970 R1

NB: (1) also appeared as *Eldeberry Jak* (Forest AW-14019) 1977. This edition, with misspelled band name, was mastered from vinyl and is probably unauthorised. (1) reissued on vinyl (Comet/Gear Fab) 2002 and on CD (Gear Fab GF-178) 2001.

45: Vance's Blues/Vance's Blues (Electric Fox 2000) c1970

Elderberry Jak was a "coal-patch" quartet from the Morgantown region of West Virginia. A couple of the members had been in an earlier outfit, J.B. and The Bonnevilles. Their album has been described as 'psychedelic' but this can only be by opportunistic dealers. That is a disservice to collectors and the band - they put together a varied collection of rural-rock. Mined from a rich seam of folk it switches from driving electric rock with funky riffs or snakin' leads to reflective soft-rock with excellent acoustic guitars. *Inspired* is a gorgeous mellow song, and *You're The One* and *Mr. Sun* both exude a relaxed, laid-back vibe, for example. The album merits investigation, but it's certainly not psychedelic.

The 1977 vinyl pressing as *Eldeberry Jak* gets no mention in the Gear Fab CD liners and may be a pirate. Whilst this features the same music, it is mastered from vinyl and credits a different line-up with Dave Coombs (bs, vcls), Mike Snyder and Tom Steele. The Tennessee-based Album World company (note AW prefix above) released highly dubious "reissues" of both **Elderberry Jak** and **Hillow Hammet**, two non-Texas groups produced by Lelan Rogers. On both albums, the band name was misspelled, the cover art changed and both were dubbed from vinyl!

Group leader Dave Coombs died in 1999.

Joe Cerisano was later in Silver Condor, then a studio musician before carving out a solo career and touring with the Trans Siberian Orchestra. (MW/CF/DHs)

The Elders (OH)

Personnel:			
	JERRY BEHRING	bs	A
	ROD BUDELINEY	gtr	A
	RON SKINNER	drums	A
	PAT SMITH	keyb'ds	A

ALBUM: 1 LOOKING FOR THE ANSWER
(Audio Fidelity AFSD-6247) 1971 R1

NB: (1) also released in Italy (Audio Fidelity) 1971 and in Israel (Litratone-Audio Fidelity AFSD-6247) 1971. (1) reissued on CD (Gear Fab GF-244) 2010.

45: Looking For The Answer/
It's Too Late To Change (Audio Fidelity 170) 1970/71

From Dayton, Ohio and originally known as **Jerry and The Others**, they became **The Elders** in 1970. Their album blends driving guitar and organ with late flower-power songs as well as soul and bluesy influences. (GGI/MW/SR/VJ)

The Electras (MN)

Personnel:			
	BILL BULINSKI	gtr	AB
	EARL BULINSKI	bs	ABC
	JERRY FINK	drms	ABC
	GARY OMERZA	keyb'ds	ABC
	TIM ELFVING	vcls	BC
	HARVEY KORKKI	gtr	C

45s:			
		Memories Of You/'Bout My Love/	(Scotty 6510/1) 1965
		(Just A Little) Soul Searchin'/ This Weeks Children	(Scotty 6607/6613) 1965
		Dirty Ol' Man/Courage To Cry	(Scotty 6619/6621) 1966
		'Bout My Love/ Memories... (Can Make You Happy)	(Scotty 11A/12B) 1966
	α	Dirty Ol' Man/You Love	(Scotty 6620/1) 1966
	β	Dirty Ol' Man/This Week's Children	(Date 2-1550) 1966
		Action Woman/Pregnant Pig	(Scotty 6720) 1967
		I'm Not Talkin'/Pregnant Pig	(Scotty 6720) 1967

NB: α 'B' side shown as by **Twas Brillig**. β shown as by **Twas Brillig**.

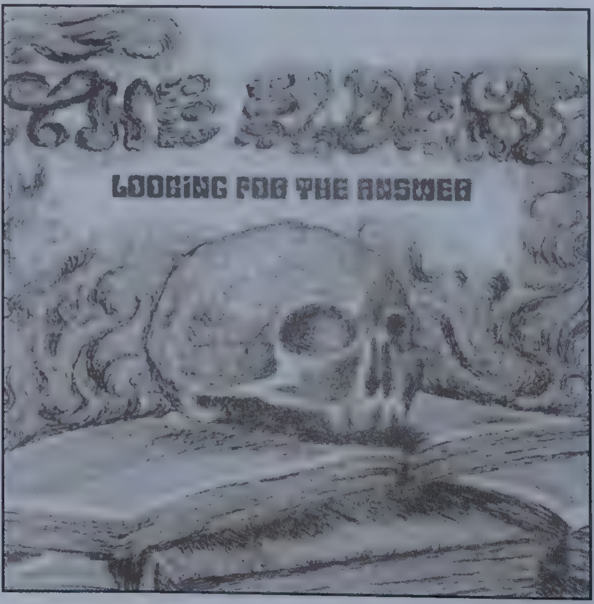
This garage-punk outfit was formed in Ely, Minnesota in 1962, although the line-up didn't stabilize until the fall of 1964. All of their recordings are now hot property - their best know *Dirty Ol' Man* was written and produced by Warren Kendrick, **The Litter**'s producer. This is a superb example of mid-sixties punk with excellent snotty vocals and chainsaw guitar and became a local hit selling 5,500 copies.

Bill Bulinski was drafted in July 1966 and so didn't play on *Dirty Ol' Man* and Kendrick soon after helped the band get a deal with Columbia Records, of which Date Records was a subsidiary. Because somebody else had already copyrighted the name 'Electras', Kendrick changed their name to **Twas Brillig** and the nationwide-distributed Date single was released under this name. Shortly after, Tim Elfving was drafted which resulted in Columbia not renewing their option and the group broke up after another single. Bulinski was released from service in April 1968 and the band reformed as The Chapman Street Blues Band and then Hard Rain. They disbanded in 1969.

The Litter's *Litter - Rare Tracks* (LP) (which should really be called *The Best Of The Rest Of Warren Kendrick*) features many non-**Litter** tracks including the **Electras/Twas Brillig** tracks *Dirty Ol' Man*, *You Love*, *This Week's Children* and *Soul Searching*. The latter is even stronger than **The Litter**'s version and considering that **The Litter** covered other tracks that **The Electras** had done first these guys must get justifiably pissed off when people say they're **The Litter**. Let's hope this finally puts the record straight and that **The Electras** receive due credit.

There's also an album on Get Hip (GHAS 5066), which was released in 1993, entitled *Electras vs. Scotsmen/Victors*. It contains tracks from 1965 to 1968 by Warren Kendrick's earliest project **The Scotsmen** and the pre-**Litter Victors**. Get Hip has also issued a 7": *Soul Searchin/Action Woman* (GHAS 67) on coloured vinyl. For those who prefer CDs, Erik Lindgren has put together *The Scotty Story* (CD) which includes all the album tracks plus some unreleased goodies (*Action Woman*, *'Bout My Love*, *Courage To Cry*, *Dirty Old Man*, *I'm Not Talkin'*, *Pregnant Pig*, *Soul Searchin'*, *Summertime*, *This Week's Children*, *Won't Take No For An Answer* and *Your Love*). Recommended.

Dirty Ol' Man was also compiled on the rare 1967 sampler *Money Music* (LP). Other compilation appearances have included: *Dirty Ol' Man* on



THE ELDERS - Looking For The Answer LP.

Mayhem & Psychosis, Vol. 1 (LP) and *Boulders Punk EP Box Vol. 2*; *I'm Not Talkin'* on *The Midwest Vs. The Rest* (LP); *Action Woman* on *Open Up Yer Door! Vol. 1* (LP), *The Arf! Arf! Blitzkrieg 32 Track Sampler* (2-CD), *Songs We Taught The Fuzztones* (LP & CD) and *Best of Pebbles, Vol. 1* (LP & CD); *'Bout My Love* on *Pebbles, Vol. 21* (LP); both *Soul Searchin'* and *This Week's Children* on *Glimpses, Vol. 4* (LP); and *Soul Searchin'* on *Garage Beat '66 2* (CD) and *Arf! Arf! (El Cheapo) Sampler* (2-CD). (VJ/MW/LP)

Electras (NH)

Personnel:	ANDY GAGARIN	maracas	A
	JOHN KERRY	bs	A
	PETE LAND	drms	A
	JOHN PROUTY	gtr	A
	JACK RADCLIFFE	piano	A
	LARRY RAND	gtr	A

ALBUM: 1(A) THE ELECTRAS (Electra ELT-201) 1962 R1

Not to be confused with the Minnesota bunch, this private press album for RCA is a mixture of instrumental guitar and surf covers and was the work of a prep-rock band from St. Paul's Academy in Concord, New Hampshire.

The young man on bass guitar did rather well; 40-odd years later, in 2004, Senator John Kerry was running for President of the United States. At a rally in Boston, collector Erik Lindgren gained the senator's undivided attention (and amazement) by waving his copy of the album at him!! You'd need to be a senator to afford a copy these days; hope Erik got his autographed. (MW/VJ)

The Electrical Banana (VA/Vietnam)

Personnel:	MICHAEL IOLI	drms	A
	PREBEN JESSEN	organ	A
	DEAN KOHLER	vcls, gtr	A
	JON SUGDEN	bs	A

45s: There She Goes Again/She's Gone (Custom acetate) 1967

NB: Just 10 copies with customised labels were pressed, credited to "The Banana".

This short-lived venture came together in Vietnam whilst **Dean Kohler** (formerly of **The Satellites** out of Portsmouth, Virginia) was doing his service for Uncle Sam. Despite its rarity both sides have been preserved on *Aliens, Psychos And Wild Things* (CD) which reveals that the band adopted the Banana theme from the **Velvet Underground** album, playing in banana uniforms around the region's service clubs.

A cover of Lou Reed's *There She Goes Again* is backed by a **Kohler** original - two pleasant jangly folk-rockers recorded live (and "on tour") in an army tent. 10 copies were pressed up with individualized custom labels and distributed to all involved. **Dean Kohler** would be back in the studio again on his safe return to Portsmouth at the end of the year. (BHr/ST/MW)

The Electric Church With Sonny Salsbury (?)

ALBUM: 1 THE REFLECTION (Word WST 8476) 1976

A Christian rock singer with mixed harmonies, organ and some interesting guitar licks. (SR)

The Electric Company (CA)

Personnel:	DICK FLETCHER	vcls, gtr	A
	JOHN GLAZIER	gtr	A
	DANA MORGAN	bs	A
	CRAIG PARKER	organ	A
	DICK SIDMAN	drms	A

45: Scarey Business/You Remind Me Of Her (Titan FF-1735) 1966

Previously thought to be from Los Angeles, **The Electric Company** are now known to have formed at Menlo College on the San Francisco Peninsula, and were originally known as Lothar and The Hand People (no relation to the Colorado band of the same name). They are notorious not only for the outstanding single, but also the fact that Morgan was the original bass player of the (pre-**Grateful Dead**) Warlocks, before Phil Lesh took his place.

Scarey Business is a superb R&B/punker whilst the flip is more in the folk-punk genre. Both are featured on the top-drawer garage punk compilation *Scarey Business* (CD), along with two equally superb unissued cuts *You're Wrong* and *See Me Some Time*.

Other compilation appearances have included:- *Scarey Business* on *Psychedelic Experience, Vol. 3* (CD), *Trash Box* (5-CD), *Best of Pebbles, Vol. 3* (LP & CD) and *Uptight Tonight* (CD); *Scarey Business* and *You Remind Me Of Her* on *60's Punk E.P., Vol. 4* (7") and *Moxie Punk EP* (7" Box Set); and *Scarey Business*, *You Remind Me Of Her*, and the previously unreleased *You're Wrong* and *See Me Some Time* can all be found on *Nuggets From The Golden State: Scarey Business* (CD). (MW)

The Electric Firebirds (?CA)

ALBUM: 1 DANCE PARTY TIME (Crown CST-618) 1969

Another exploitation album from Crown, presumably recorded by studio musicians in Los Angeles. The *Dance Party Time* album is light instrumental fare that sounds just like **The Animated Egg** but without the fuzz. Some tracks have a haunting quality because they've been recycled: *Out Of Town* is the same track as *Dark* by **The Animated Egg**; and *Doors Time* turns out to be a pedestrian version of the backing track to **The Id's** *Boil The Kettle Mother*.

The **Associated Soul Group** album, which shares the same cover photo and is on another California budget label, has a very similar feel and may be related. (MW/VJ)

The Electric Flag (IL)

Personnel:	MIKE BLOOMFIELD	gtr	AB
	HARVEY BROOKS	bs	A
	MARCUS DOUBLEDAY	trumpet	A
	BARRY GOLDBERG	organ	AB
	NICK GRAVENITES	vcls	AB
	BUDDY MILES	drms	AB
	HERBIE RICH	gtr	A
	PETE STRAZZA	sax	A
	ROGER TROY	bs	B

				HCP
ALBUMS:	1(A)	THE TRIP (Soundtrack)	(Sidewalk T/ST 5908) 1967	- SC
	2(A)	A LONG TIME COMIN'	(Columbia CS-9597) 1968	31
	3(A)	ELECTRIC FLAG: AN AMERICAN MUSIC BAND	(Columbia CS-9714) 1969	76
	4(A)	THE BEST OF	(Columbia C-30422) 1971	-
	5(B)	THE BAND KEPT PLAYING	(Atlantic SD-18112) 1974	-

NB: (2) also released in the U.K. and France (CBS 62394) in 1968, (3) also released in the U.K. and France (CBS 63462) in 1969. (4) also released in France (CBS 63976) 1971. (5) also released in the U.K. (Atlantic K 50090) in 1974. (1) has been reissued on CD. (2) reissued on CD (Sony) 1990 in a digipak and as part of a double set, *An American Band/Long Time Comin'* (2-CD) (SPV/Yellow SPV49642 CD) also housed in a digipak.

Live (CD) (Get Back GET 520) features a live concert form 1969. *I Should Have Left Her* (CD) (Music Avenue 250165) 2007 also captures their live act. *American Music Band* (Acrobat 142) 2003 is a nine-track compilation. *Old Glory: The Best Of The Electric Flag* (Legacy Rock Artifacts Series 724229) 2008 is an excellent anthology of their material.

45s:	Peter's Trip/Green And Gold	(Sidewalk 929) 1967
	Groovin' Is Easy/Over Lovin' You (PS)	(Columbia 44307) 1968
	Sunny/Soul Searchin'	(Columbia 44765) 1969
	Sweet Soul Music/Every Now And Then	(Atlantic 3222) 1975
	Doctor Oh Doctor/The Band Kept Playing	(Atlantic 3237) 1975

This short-lived, but successful band certainly deserves a mention. They were formed in 1967 by **Mike Bloomfield** after he'd left **The Butterfield Blues Band** and were full of talent, particularly black soul drummer **Buddy Miles**, who'd done session work with Otis Redding and Wilson Pickett, Chicago singer-composer **Nick Gravenites** and keyboardist **Goldberg**, who'd previously played with **Steve Miller**. They played a combination of soul and Chicago blues which was flavoured with a taint of psychedelia and liberal use of flashy electronics, which were ideally suited to the times. They were also one of the first bands to use a brass section. Their first break was an extremely well received performance at the Monterey Pop Festival in 1967. To some degree their appearance in the Peter Fonda/Roger Corman movie 'The Trip' consolidated their growing reputation. Collectors of psychedelia may be interested in this largely instrumental album, which included tracks like *Joint Passing* and *Psych Soap*, which were evocative of the growing psychedelic culture. The *Peter's Trip* single was also taken from the album.

Their first album proper, *A Long Time Comin'*, was basically blues-rock with an occasional hint of psychedelia. It got to No. 31 in the U.S. Album Charts. The follow-up *An American Music Band* was dominated by **Buddy Miles**, a drummer whose musical focus led the band towards funk. It climbed to No. 76, but failed to mask the turmoil that hard drug abuse and internal stresses had created and which led to their disintegration in 1969. They did reunite in a studio project with Mama Cass shortly after, which was completed then shelved.

In 1974 the band made a reunion album with Roger Troy replacing Harvey Brooks on bass; but the sparkle had deserted their music and the end result was patchy and can't be recommended.

After their split in 1969 **Buddy Miles** went on to form **The Buddy Miles Express**, **Barry Goldberg** made several solo albums and **Nick Gravenites** worked for **Big Brother and The Holding Company**. In 1975 **Bloomfield** and **Goldberg** were instrumental in forming KGB, one of the most disastrous supergroups ever.

A compilation CD, *Old Glory: The Best Of Electric Flag* was issued on the Rock Artefacts label in 1995. It contains 17 tracks, among them five of which are previously unreleased. Also issued on CD in 1995: *The Best Of An American Music Band*, a 60-minute CD which contains previously unreleased alternate takes, demos and live tracks from the Monterey festival. It's available on Columbia Legacy (CK 57629) in the UK. There's also a 1983 album, *Groovin' Is Easy* (Thunderbolt), which contains previously unreleased live material.

Soul Searchin' has been compiled on *Pop Revolution From The Underground* (LP). (VJ)

Electric Hair (TN)

Personnel incl:	ROBERT BYRNE	vcls, gtr, keyb'ds	A

ALBUM: 1(A) ELECTRIC HAIR (Evolution 2013) 1971

Recorded in Brentwood, Tennessee, this album merged the songs of the famous "First Tribal Love Rock" musical with "groovy" electronic sounds. Robert Byrne produced it and was also in charge of the "electronic realizations". The result may interest fans of psych 'exploitation' albums and collectors of period sleeves.

During the seventies, Byrne worked with Southern rock and soul acts (Delbert McClinton, Pete Carr etc.). (SR)

Electric Junkyard (NY)

Personnel:	CAPLAN?	A
	TRUNZ?	A

ALBUM: 1( ) THE ELECTRIC JUNKYARD (RCA LSP-4158) 1969

From New York and arranged by Frank Hunter, this was an instrumental group covering two tracks from 'Hair' plus some original tunes with promising titles: *Smoke Coming Out Of Your Ears*, *Freeway*, *The Joint*, *Annie's Place* and *Roundtrip*. The instrumentation used is comprised of electrified horns, guitars, fuzz bass, drums and electric piano and their message is "Dig It!".

Original Motion Picture Sound Track
THE TRIP
FONDA
STRASBERG
THE TRIP
The Electric Flag, an American Music Band

THE ELECTRIC FLAG - The Trip (Soundtrack) LP.

The result is as strange as the sleeve (a bearded bare-chested man with a red wig and muddy shoes sitting in a bin): messy horn-laden tracks with, from place to place, occasional excellent guitar solos for a mix of rock, psych and horn-pop. (SR)

Electric Love (TX)

45: This Seat Is Saved
Gotta Get Back To My Baby (Charay 47) 1968

Both sides of this single, written by one Dave Smith, appear on *The Fort Worth Teen Scene - The Major Bill Tapes Vol. 2* (LP) so we know they were based in Fort Worth in the mid-sixties. With its partly spoken lyrics *This Seat Is Saved* differed from the usual punk offering. It was also included on *Flashback, Vol. 5* (LP) and *Texas Flashbacks, Vol. 5* (LP). (VJ)

Electric Piano Playground (?)

ALBUM: 1 PSYCHEDELIC SEEDS (Bell 6007) 1967

45: Flower Song/Good Vibrations (Bell 695) 1967

Electric Piano Playground was a short-lived, and possibly studio-only, outfit. The album consists of covers of popular sixties songs done in a psychedelic style, although it's also been suggested that *Psychedelic Seeds* is a "Children's" record - whether of the "Flower" variety is open to question! (VJ)

The Electric Prunes (CA)

Personnel:	JIM LOWE	vcls, gtr, auto harp, perc	ABC
	PRESTON RITTER	drms, perc	A
	'WEASEL' SPAGNOLA	vcls, gtr	AB
	MARK TULIN	bs, keyb'ds	ABC
	KEN WILLIAMS	gtr	ABC
	MIKE WEAKLEY ("QUINT")	drms	BC
	MIKE GANNON	gtr	C
	JOHN HERREN	keyb'ds	D
	MARK KINCAID	gtr, vcls	D
	RON MORGAN	gtr	D
	BRETT WADE	bs, vcls, flute	D
	RICHARD WHETSTONE	drms, gtr, vcls	D
	JOE DOOLEY drms		

HCP

ALBUMS: 1(A) ELECTRIC PRUNES (I HAD TOO MUCH TO DREAM LAST NIGHT)
(Reprise RLP/RSLP 6248) 1967 113 SC

2(A/B) UNDERGROUND (Reprise RLP/RSLP 6262) 1967 172 SC
3(C/D) MASS IN F MINOR (Reprise RLP/RSLP 6275) 1967 135
4(D) RELEASE OF AN OATH (Reprise RLP/RSLP 6316) 1968 -
5(D) JUST GOOD OLD ROCK AND ROLL (Reprise RSLP 6347) 1968 -

NB: (1) and (2) reissued on one CD (Head 3397) 1997. (1) and (2) have also been issued individually on pirate CD's with inferior quality live tracks, from the Stockholm '67 show. (1) reissued on vinyl (Reprise 132) 2000. (1) reissued on CD (Collectors' Choice Music CCM 9132) 2008 with their first non-album single. (1) reissued on vinyl (Hi Horse Records 62480) 2009. (2) reissued on vinyl (Reprise 133) 2000. (2) reissued on CD (Collectors' Choice Music CCM 133) 2000. (2) reissued on CD (Reprise) 2005. (1) reissued on vinyl (Hi Horse Records 62620) 2009. (3) and (4) also released in France (Vogue/Reprise CRV 6078 and CRV 6099 respectively) 1968. (3) Later reissued by Midi. (3) reissued on CD (Collectors' Choice CCM 134) 2000 with their *Hey Mr. President* single as a bonus track. (3) reissued on CD (Warner Music Benelux 9362477572) 2000. (3) reissued on vinyl (Reprise Records REPRISE 6275) 200?. (5) reissued on vinyl (Hi Horse Records 62750) 2009. (4) & (5) issued on one CD. (4) reissued on CD (Reprise) 2005. (4) reissued on vinyl (Reprise 730) 2006. (4) reissued on CD (Collectors' Choice CCM 730) 2006. (5) reissued on CD (Collectors' Choice CCM 731) 2007.

There have also been a number of worthwhile retrospective releases. *Long Days Flight* (Edsel ED 179) 1986, is a 'best of', later reissued on CD; *Stockholm '67* (Heartbeat (CD)HB67) 1997, is an official reissue of a live performance from Swedish Radio, released on vinyl and CD; *The Sanctions/Jim And The Lords: Then Came The Electric Prunes* (Heartbeat (CD)HB65) 2000 is an official reissue of pre-**Electric Prunes** material; *Lost Dreams* (Heartbeat (CD)HB68) 2001 is a superb compilation including many rare tracks and *The Singles* (Gone Beat EP CD 77013) 1995 is a pirate CD containing 18 singles tracks. *Artifact* (Heartbeat Productions HB 69)/(Heartbeat Productions HB 69CD) 2001 and 2003 is a well received album of new material on which ex-**Moby Grape** guitarist guests. *Lost Dreams* (Birdman REWIRED 2002) 2001 combines classic tracks from their first two albums with previously unreleased takes, rehearsals, radio commercials, singles etc. This was an updated limited edition of 800 copies for the European tour of 2002. It has 'Rewired Tour Europe 2002 on the artwork, contains the same track listing as the original release. *Too Much To Dream* (2-CD) (WEA/Rhino 8122748822) 200? features 40 cuts including previously unreleased tracks and it's housed in a fold-out card sleeve. *Feedback* (Prunetwang PNTW 8696981) 2006 contains new material.

45s: Ain't It Hard/Little Olive (Reprise 0473) 1966
I Had Too Much To Dream (Last Night)/
Luvin' (Reprise 0532) 1966 11
Get MeTo The World On Time/Are You Lovin' Me
More (But Enjoying It Less) (Reprise 0564) 1967 27
Dr Do Good/Hideaway (Reprise 0594) 1967 128
The Great Banana Hoax/Wind-Up Toys (Reprise 0607) 1967 -
α Sanctus/Credo (Reprise PRO 277) 1967 -
β Everybody Knows You're Not In Love/
You Never Had It Better (Reprise 0652) 1968 -
I Had Too Much To Dream Last Night/Get Me To The
World On Time (double A re-release) (Reprise 0704) 1968 -
α Help Us/The Adoration (Reprise PRO 305) 1968 -
α Shadows (one-sided promo) (Reprise PRO 287) 1968 -
β Hey Mr President/Flowing Smoothly (Reprise 0756) 1969 -

THE ELECTRIC PRUNES
i had too much to dream (last night)
get me to the world on time

THE ELECTRIC PRUNES - Electric Prunes... LP.

STER
THE ELECTRIC PRUNES
UNDERGROUND

THE ELECTRIC PRUNES - Underground LP.

α Sell/Violent Rose (Reprise 0833) 1969 -
α Finders, Keepers, Losers, Weepers/
α Love Grows (Reprise 0858) 1969 -
Vox Wah-Wah Ad (Thomas 08-0001 32-0) 1966/1967 -

NB: α Promo only releases. β also released in France with PS. There are also two rare French EPs with picture sleeves and a reissued Spanish sixties EP *Get Me To The World On Time* featuring the title track and three other tracks from the first album.

The Electric Prunes originated from the San Fernando Valley, a suburb of Los Angeles, although many biographies mistakenly claim that they came from Seattle, since *I Had Too Much Too Dream (Last Night)* first broke in Seattle and then Boston. In fact their very first live concert to promote the record was in Seattle, and according to their drummer Preston Ritter, a DJ there started the mis-information, by claiming that the band was from that area.

More commercially successful and classier than the average punk bands, they experimented with different types of music. Their first single *Ain't It Hard* was a brash punk number written by Roger and Terrye Tillson, members of folk-rock duo, **Gypsy Trips**. It was not a hit and was not issued in the U.K. but, along with the flip side, *Little Olive* and both sides of their next single (*I Had Too Much To Dream Last Night/Luvin*), it appeared on a French EP (Reprise RVEP 60098) which is the rarest **'Prunes** item. Their debut album provided two U.S. hit singles: *I Had Too Much To Dream (Last Night)* and *Get Me To The World On Time*. Both also attracted airplay in the U.K. reaching Nos 49 and 42 respectively. The former, starts with a freaky fuzz-box intro - the brain child of their producer, Dave Hassinger. The lyrics and their sound were tailor-made for the druggy days of 1967. *Get Me To The World On Time* was a driving, urgent rocker, superimposed on top of a culminating whistle sound. Also on the album and the flip side to their second single was *Are You Lovin' Me More (But Enjoying It Less)* which used echo-drumming techniques to good effect. Some of the other numbers like *Onie* and *Train For Tomorrow*, were a little more laid-back, but still featured acid guitar work. The album peaked at No 113 in the charts.

The second album, which was not issued in the UK, developed their psychedelic experience further. Recorded for the most part by line-up (A), drummer Preston Ritter recalls that he was given the choice between being credited on the cover or being given royalties... In fact his replacement, Quint, only played on five tracks, *Children of Rain*, *Antique Doll*, *I*, *Capt. Glory* and *Long Day's Flight*. Despite the line-up changes, the album is more consistent than their debut with fine acid guitar work and effective drumming. Sadly, however, it failed to maintain their stream of hits. Of particular note are the psychedelic rockers *The Great Banana Hoax*, *Long Day's Flight* (both unsuccessful singles), - the latter a U.K.-only issue, *Children of Rain* and strange, more subtle tracks like *Wind-up Toys*, *Antique Doll* and *I Happen To Love You*. This was a fine album, and it is a pity the group didn't pursue this direction further. It made No 172 in the U.S. charts. Also of note around this time is a non-album single *Everybody Knows You're Not In Love/You've Never Had It Better*. This was also issued in the U.K. and in France. The flip side is a fine dance number with a great psychedelic intro.

Another recording of note from 1968 is a second French EP (Reprise RVEP 601 10) consisting of *Long Days Flight*, *Dr. Do Good*, *The Great Banana Hoax*, and *Captain Glory*.

Towards the end of 1967 the band embarked on a European Tour, and for many years a short poor quality tape circulated of a recording from Swedish Radio. Intrigued by the performance, **'Prunes** fan Simon Edwards spent years tracking down the master-tapes and clearing the rights to the material. In 1997 his efforts were rewarded with the release of *Stockholm '67* in a lavish gatefold sleeve, with a booklet of Gered Mankowitz photographs and tour reminiscences from **'Prunes'** James Lowe and Mark Tulin. The album, which was also released on CD, is on a par with the excellent **H.P. Lovecraft** and **Shadows of Knight** live albums that have recently resurfaced and captures the band in full flight - it also includes about 45 minutes of material, approximately 20 minutes more than was originally broadcast.

Their next album *Mass In F Minor* was backed by an additional orchestra of studio musicians and as the group's identity started to be swamped by Hassinger and **Axelrod**'s grandiose concepts, members of the original outfit started to drop out of the project. Canadian band The Collectors, then based in L.A. and whose two albums' were also produced by Hassinger, were brought in to plug the gaps. *Mass...* is regarded as one of the first rock operas, a mix of Gregorian music and psychedelic pop with vocals in Latin, which was written, arranged and conducted by **David Axelrod** - a neoclassical musician. The opening track *Kyrie Eleison* is widely known and backed the acid trip in the cemetery scene of *Easy Rider*. The album climbed to No 135 and was re-released by Midi in 1974. They made a further album in a similar vein *Release Of An Oath* with a playing time of just 25 minutes that may have also included members of The Collectors, before breaking up, although Dave Hassinger later attempted an unsuccessful comeback with the album, *Good Old Rock And Roll*, which contained none of the band's original members. Recent interviews of some original members, notably in 'Record Collector' and Jeff Jarema's 'Here 'Tis #8', reveal that they were unaware of subsequent machinations by Hassinger so it seems unlikely that the whole truth of the post-*Mass* period will ever fully emerge.

The *Shadows* promo is horrendously rare. *Shadows* was also included in a little-known movie 'The Name Of The Game Is Kill'. It sounds like the song was originally intended for **The Doors**. A 'Record Collector' article also revealed that different mixes of their singles were made for the European and American markets. 'For England, they felt that the music ought to be a little more up, peppier. So we would put the material on the capstan and make the songs faster', James Lowe told journalist Mark Paytress.

In July 2000 Heartbeat released *Then Came The Electric Prunes* which unearths pre-**Prunes** Audiodisc acetates recorded chez Russ Bottomley - 12 tracks from 27th March 1965 by the Sanctions (Jim Lowe, Ken Williams, Mark Tulin and Mike Weakley) and four tracks from 29th September 1965 by Jim And The Lords (with Dave Hargrave added to the previous line-up). The Sanctions' sound is of a garage band with surf roots performing popular covers including *Long Tall Sally*, *Money*, *Moon Dog*, *Love Potion Number Nine*, *What'd I Say*, *Jack The Ripper* and of course *Louie Louie*. With the Jim and The Lords tracks - *Little Olive*, *I'm Free*, *I'm Down* and *Too Many People* - the surf influences are replaced by raw harmonica and a raucous punk style similar to Stones and **Seeds**. A folk-rock lilt on *I'm Free* marks another development since the March sessions. The sound quality is surprisingly good considering the source. With previously unseen photos this is a must-have for any **Prunes** fan.

In 2001, the retrospective *Lost Dreams* CD/2-LP album compilation appeared. Produced by Jim Lowe, it contains their debut single, the Vox wah-wah ad, a selection of the strongest tracks from the first two albums (many in unreleased studio four-track form) plus three never-released tracks: the mythical *Shadows*, a demo of the Hollies' *I've Got A Way Of My Own* and *World Of Darkness*. The superb double-album package comes in a gatefold adorned with numerous band photos and a coloured insert sheet depicting single labels and picture sleeves from around the world.

With increasing interest in the band thanks to the reissues and *Heartbeat* releases, James Lowe and Mark Tulin decided it was time to set the record straight by recording a new album on their own terms. They reunited with lead guitarist Ken Williams and Joe Dooley, drummer in the final (1968) line-up of the original band. The 21st century line-up was completed by guitarist Mark Moulin (ex-Pyewackett) and James's son Cameron on keyboards.

The result was *Artifact* (CD later released by Heartbeat on LP) which appeared in 2001 and again in 2003 included guest appearances by drummer Quint and good friend Peter Lewis (**Moby Grape**). In answer to sceptical rock historians and the Hassinger/Axelrod hijack, they proclaimed "This is our third album, the one we never got to make. Unfinished business." Their undiluted spirit is evident from the opener, *Lost Dreams*, and reflected in the cover art featuring those alien electric transformers on which they'd posed for publicity shots way back when. Having made their point, they could have sat back contentedly but, to fans' amazement and delight, they took to the stage again at the Voxfest guitarist conference.

Too Much To Dream compiles 41 tracks including all their finest and many previously unissued tracks.

2002 saw a welcome return to the UK after 35 years with the "Rewired" tour - appearances at the Canterbury Fayre festival, several club gigs, a triumphant final UK gig at London's Royal Festival Hall, and ending with two gigs in Greece. For those who couldn't believe that it had really happened there's the *Rewired* DVD (Snapper SMADVD014) 2003. In 2004 they returned to the UK for a further tour on the back of another new release, *California*. Another CD, *Feedback*, followed in 2006. Prunes fans never had it better!

The Electric Prunes were undoubtedly pioneers in experimentation with psychedelic and quasi-religious music. They certainly made some fine

Mass
THE ELECTRIC PRUNES

THE ELECTRIC PRUNES - Mass In F Minor LP.

STEREO
RELEASE OF AN OATH THE ELECTRIC PRUNES
The Kol Nidre

THE ELECTRIC PRUNES - Release Of An Oath LP.

singles and had they not been overshadowed by San Francisco's own psychedelic sound may well have achieved wider recognition. Their first two albums, both reissued more than once, or alternatively one of their compilations are highly recommended.

Compilation appearances have included: *Long Day's Flight* on *Garage Music For Psych Heads Vol. 1* (LP & cassette); *Get Me To The World On Time* and *I Had Too Much To Dream (Last Night)* on *Nuggets Box* (4-CD); *Everybody Knows You're Not In Love* on *Nuggets, Vol. 5: Pop Part Three* (LP); *I Had Too Much To Dream (Last Night)* on *Nuggets From Nuggets* (CD), *Nuggets - Original Artyfacts From The First Psychedelic Era 1965-1968* (2-LP), *Nuggets, Vol. 1* (LP) and *Excerpts From Nuggets* (CD); *Get Me To The World On Time* on *Nuggets, Vol. 6: Pop Part Two* (LP) and *Psychedelic Perceptions* (CD); *Vox Wha-Wha Peddle Advert* on *Pebbles, Vol. 2* (CD), *Pebbles Box* (5-LP), *Psychotic Reactions* (LP), *Great Pebbles* (CD) and *Trash Box* (5-CD); *Ain't It Hard* on *Sound Of The Sixties* (2-LP) and *Sixties Archive, Vol. 1* (CD); *Hey Mr. President* on *Turds On A Bum Ride, Vol. 1 & 2* (2-CD); *Hey Mr. President* and *Mojo Walkin'* (sic - *Mojo Workin'* from Stockholm '67) on *Turds On A Bum Ride, Vol. 2* (2-LP); and *You Never Had It Better* on *Everywhere Chainsaw Sound* (LP).

That's not all! An alternative previously unreleased version of *Little Olive* and an unreleased studio version of *Luvin'* dating from 1966 were aired on *Today's Just Tomorrow's Yesterday 2* (CD); the original backing track for *Hideway* appeared on an EP issued with *Ptolemaic Terrascope 24* in February 1998 and the actual song can be found on *Where The Action Is! L.A. 1965-68* (4-CD book); *Antique Doll* has been compiled on *Nuggets: Hallucinations* (CD); a live version of *I Had Too Much To Dream (Last Night)* from December 1967 graces *Urban Spacemen and Wayfaring Strangers Book* (CD); and *Night At The Rendezvous* and *Misirlou* have been compiled on *Psychedelica Volume One* (CD).

A 67 Christmas was recorded on 12 December 2004 and is basically James Lowe and Mark Tulin with Peter Lewis (ex-**Moby Grape**). It says previously unreleased and indeed it was not commercially available ... however, it was on a CD single, *A 67 Christmas: Let's Bodypaint Your Reindeer* (Prune Twang no#) 2005 that was only available from their website (and may have been a freebie from the band when you ordered merchandise). It was later available free with *Timemazine #1* (CD).

Since 2001, the band has reformed. In addition to their recent albums - *Artifact* (2001), *California* (2004) and *Feedback* (2006) there is a single of two live tracks from a 2001 Voxfest appearance - *Get Me To The World On Time/Dream I Had Last Night* (Birdman BMR 037). (VJ/MW/SR)

The Electric Screwdriver (TN)

ALBUM: 1 WORKING THE ELECTRIC SCREWDRIVER (Spar 4808) 1970 SC

NB: (1) reissued as *Vintage Psychedelia From Music City* (Phantom Sound and Vision) 2008.

On the same label as the **Now Generation**, another album of exploito covers from Nashville, Tennessee. There are some real classic here: *Hair, Magic Carpet Ride, Born To Be Wild, Hush, Crimson and Clover, Light My Fire, Instant Karma, Come Together, The Rapper, Na Na Hey Hey* and *Games People Play*.

They all appear on *Vintage Psychedelia From Music City* (CD), which is a compilation of the Spar label. (SR/VJ/MW)

THE ELECTRIC PRUNES LOST DREAMS

THE ELECTRIC PRUNES - Lost Dreams 2-LP.

Electric Toilet (TN)

ALBUM: 1 IN THE HANDS OF KARMA (Nasco 9004) 1970 R3

NB: (1) reissued on vinyl (Psycho 8) 1983 and on CD (Golden Classics Rebirth GRC 007) 1996. (1) reissued on 180 gram vinyl (Akarma AK 199) 2002 and on CD (Akarma AK 199) 2002 in a mini-gatefold LP styled CD cover and with improved sound quality.

45: In The Hands Of Karma/Revelations (Nasco ET) c1970

NB: may have been promo only.

From Memphis, Tennessee Dave Hall was a guitarist in this band, which split up when two of its members were killed in a car crash in July 1970. The album is over-rated, although the reissue is probably worth purchasing if only for the inter-whirling organ and guitar and the resultant psychedelic haze on its best track, *Within Your State Of Mind.* (VJ)

Electric Tomorrow (?CA)

45: Sugar Cube/The Electric Tomorrow (World Pacific 77860) 1966

Electric Tomorrow who may have been from L.A. recorded this psychedelic cash-in instrumental for uneventful trips in elevators.

Sugar Cube has subsequently popped up on *Buzz Buzz Buzzzzzz Vol. 1* (CD), whilst *Electric Tomorrow* is on *Buzz Buzz Buzzzzzz Vol. 2* (CD). (MW)

Electric Train (CA)

Personnel incl:	BILL BOWEN	drms	A
	GARY PHILIPPET	vcls	A

45: Try Harder/Through Winter And Sunshine (Moxie M-106) p1984

The one-sided Moxie single was a reissue of a rare acetate and is thought to be this Marin County, California band. Former **Pullice**-man Philippet was later in the **Front Line** and **Freedom Highway**. Bowen too was later in the

THE ELECTRIC TOILET
In the hands of karma

THE ELECTRIC TOILET - In The Hands Of Karma LP.

Front Line and joined another Marin outfit, the **Sons Of Champlin**, at the end of 1966.

You can also access *Try Harder* and *Thru Winter And Sunshine* on *Ya Gotta Have Moxie, Vol. 2* (2-CD). (MW/AP)

Electrified People (?)

45: Electrified People/
One Thousand Dimension In Blue (Red Lite RL 113) c1968

Two psych instrumentals full of guitars with reverb.

Compilation appearances have included: *Electrified People* on *Buzz Buzz Buzzzzzz, Vol. 1* (CD); and *One Thousand Dimension In Blue* on *Buzz Buzz Buzzzzzz, Vol. 2* (CD). (SR/MW)

The Electro Magnetic Flowerseed (?SC)

Personnel incl?: DOUG HENRY A

45: We Know/The Land Beyond (Marco 90109) c1966

Possibly from South Carolina, a flower-power group with a rather memorable name! (SR)

Electromagnets (TX)

Personnel incl: ERIC JOHNSON gtr

ALBUM: 1 ELECTROMAGNETS (E.G.M. SD-1001) 1975 R1

NB: 1,000 copies were pressed with a green front cover and 3,000 copies had a red front cover. (1) reissued on CD (Rhino) 1998 with two bonus tracks.

This is an album of instrumental jazz fusion, featuring guitar great Eric Johnson. The band was based in Austin but toured extensively across the South during the seventies. Their album will be too jazzy for most but their live repertoire included a lot of heavy rock, including Hendrix covers. Johnson was formerly with **Mariani**. (VJ)

The Electronic Concept Orchestra (?)

ALBUM: 1 MOOG GROOVES (Limelight LS-86070) 1969

45: Aquarius/Grazing In The Grass (Limelight 3090) 1969

NB: shown as by The Electronic Concept.

Recorded with moog synthesizer, drums and guitar, its cover claims that it's "The First Album Of Electronic Rock". It includes mostly covers of current hits (*Atlantis, Hey Jude, Penny Lane, Feelin' Alright*). This studio project included one member of **Aorta** and came in a "groovy" cover showing a girl with headphones surrounded by flowers, a sign peace, a Beatles poster and various electronic devices. (SR)

An Electronic Odyssey (?) - see **Mort Garson (?)**.

Elephant (?CA)

Personnel incl:	GEOFF LEVIN	gtr	A
	DICK GLASS	vcls, gtr	A

ALBUMS: 1(A) ELEPHANT (Capitol SMAS-11154) 1973 SC
2(A) THE ELEPHANT (Moonwatcher 20001) 1974 SC

NB: (2) was reissued on vinyl (Big Tree BT 89508) 1975.

This melodic West Coast group's albums are notable for their superb guitar parts. Formerly with **People**, Geoff Levin was also the guitarist with Jimmy Spheeris, a Californian hippie balladeer. (SR)

Elephant's Memory (NY)

Personnel:	RICHARD "CHESTER" AYERS	gtr	A
	STAN BRONSTEIN	vcls, sax	ABCD
	RICK FRANK	drms, vcls	ABCD
	MICHAL SHAPIRO	vcls	A
	RICHARD SUSSMAN	piano, organ	A
	JOHN WARD	bs, gtr, drms	AB
	MYRON YULES	bs, trombone	AB
	DAVID COHEN	gtr, vcls, keyb'ds	B
	GUY PERITORE (*)	gtr, vcls	B
	MIKE ROSE	gtr	B
	WAYNE TEX GABRIEL	gtr	C
	ADAM IPPOLITO	keyb'ds, vcls	C
	GARY VAN SCYOC	bs, vcls	CD
	CHRIS ROBISON	keyb'ds	D
	JOHN SACHS	gtr	D
	(JOHN LENNON	vcls, piano	C)
	(YOKO ONO	vcls	C)

NB: (*) misspelled on the album as 'Peratori'.

HCP

ALBUMS: 1(A) ELEPHANTS MEMORY (Buddah BDS-5033) 1969 2001 -
2(A) SONGS FROM MIDNIGHT COWBOY (Buddah BDS-5038) 1970 -
3(B) TAKE IT TO THE STREETS (Metromedia MD-1035) 1971 -
4(C) ELEPHANT'S MEMORY (Apple SMAS 3389) 1972 -
5(D) ANGELS FOREVER (Polydor 2383 260) 1974 -

NB: (1) reissued on CD (Collectors' Choice Music CCM-439) 2004. (2) reissued on CD (Lemon CDLEM86) 2006.

HCP

45s: Keep Free pt. 1/pt. 2 (Buddha ?) 1968 -
α Crossroads Of The Stepping Stones/
Jungle Gym (Buddah 98) 1969 120
β Mongoose/I Couldn't Dream (Metromedia MM 182) 1970 50
χ Skyscraper Commando/Power (Metromedia MM 210) 1970 -

NB: α also released in Germany with a PS (Buddah 201050). β also released in France with a PS (CBS 5207). χ 'A' side is a non-LP cut.

Originating from New York City, **Elephant's Memory** was formed in 1967 by Bronstein and Frank, who were both playing the strip joint circuit. They soon became known for their outrageous performances, with light shows, destruction of sculptures and weird outfits. After recruiting a young Israeli singer, Michal Shapiro, they were signed to the Wes Farrell Organization, a powerful management and production company. Their first album was released in February 1969 and has a flashing sleeve, the group members being pictured nude, covered with paints, in front of an elephant. An

THE ELEPHANT

ELEPHANT - The Elephant (Moonwatcher) LP.

interesting record, it mixes psych, dreamy ballads, jazz and hard-rock. Two of the songs, *Old Man Willow* and *Jungle Gym At The Zoo* appeared on the soundtrack to 'Midnight Cowboy'. It spent two weeks at No. 200 in the Charts.

With the success of this film, Buddah released *Songs From Midnight Cowboy*, which was basically a reissue of the first album with new versions of *Everybody's Talkin'* and *Theme From Midnight Cowboy*. With the album originally titled *Elephants Memory*, the connection with 'Midnight Cowboy' occurred by chance after the tracks *Jungle Gym At The Zoo and Old Man Willow*, were selected to appear on the film's soundtrack. Dustin Hoffman (Ratzo Rizzo) and Jon Voight (Joe Buck) were among its stars: the Buddah label decided to cash in on the attention the band was getting from the film, hence the re-packaging of the album as *Songs From Midnight Cowboy Plus Their Hit Singles*. Further weight was added to the film connection with the addition of a version of *Everybody's Talkin'*, Nilsson's hit from the soundtrack, with Michal Shapiro taking the vocal lead. John Barry's achingly sad instrumental theme (featuring jazz harmonica legend Toots Thielemans), already a US Top 10 hit for Ferrante & Teicher that year, was another addition, with trumpet and saxophone replacing the original harmonica and wordless vocals from Shapiro.

Then Michal Shapiro, Richard Sussman and Chester Ayers left, with Richard Sussman joining **Grootna**. A new line-up was put together and the next album, produced by Ted Cooper, *Take It To The Streets* was totally different to their debut. **Elephant's Memory** was now playing a very effective hard-rock, obviously inspired by the Detroit groups of the era. Tracks like *Power*, *Piece Now*, *Damn* and *Mongoose* are powerful and *Mongoose* became a hit. Incidentally Rick Frank is credited as "Reek Havoc" on the sleeve.

Following this album, the line-up changed again and the band backed John Lennon and Yoko Ono on *Some Time In New York City* and *Approximately Infinite Universe*. Their fourth album was naturally issued on Apple and has a good reputation.

In 1973, they backed Chuck Berry on his *Bio* album and then released a final record in 1974, produced at the Rockfield Studios in Wales by Steve Smith.

Stan Bronstein launched a jazz-rock career; Rick Frank formed various local bands, but died in the nineties. Adam Ippolito went on to play with soul and funk groups and Wayne Tex Gabriel joined **Mitch Ryder**. Adrian Peritore (aka Guy Peritore) later formed Beede Oms with David Cohen and went on to play with The Motels amongst others. (VJ/SR)

The Elftone (CA)

45: Louisiana Teardrops/
Beat The Clock (World Pacific 77912) 1968

Produced by **Kim Fowley** and arranged by Michael Lloyd, so what more do you want? The result is a fine blend of psych, marching rock and menace on *Louisiana Teardrops*. The flip starts like the **Left Banke**, although simultaneously saccharine and inept. The ramshackle accompaniment and the badly tuned guitar on this track produce something like America's answer to the Bonzo Dog Band. (SR/MK)

The Elite (TX)

Personnel:	BOB BARNES	bs	A
	ROGER BROWNLEE	vcls, gtr	A
	EDDIE DEATON	ld gtr	A
	BRUCE LAIR	drms	A

45s: One Potato/Two Potato (Charay 17) 1966
My Confusion/I'll Come To You (Charay 31) 1967
Bye Bye Baby/All I Want Is You (Charay 56) 1967

The Elite was formed by three 17-year olds from Paschal High School in Fort Worth. Brownlee was a weekend addition. They won many 'Battle Of The Bands' competitions and were the house band at Fort Worth's Teen-a-Go-Go for a while. Their first single was an instrumental.

Barnes and Deaton later joined a flower-power outfit, **Those Guys**, with Bob Barnes later going on to the **Yellow Payges**.

ELIZABETH - Self Titled LP.

Compilation coverage has included *My Confusion* on *Acid Dreams - The Complete Set* (3-LP), *Acid Dreams Epitaph* (CD), *Back From The Grave, Vol. 1* (LP) and *Major Bill Tapes Vol. 2: The Fort Worth Teen Scene* (LP&CD); *One Potato* on *Major Bill Tapes Vol. 2: The Fort Worth Teen Scene* (LP&CD), *The Madness Invasion Vol. 2* (LP) and *The Big Itch Vol. 1* (LP); and *I'll Come To You* and *Bye Bye Baby* on *Major Bill Tapes Vol. 2: The Fort Worth Teen Scene* (LP). (VJ)

The Elite U.F.O. (KY)

45: Now Who's Good Enough/Tarantula (M.A.I. 1014) 1966

This band came from Stanton, Kentucky. *Now Who's Good Enough* uses the riff from *Louie Go Home* while *Tarantula* is a Mexican-flavoured instrumental.

Now Who's Good Enough has been compiled on *Back From The Grave, Vol. 8* (CD) and *Back From The Grave, Vol. 8* (2-LP). (VJ/MM)

Elizabeth (PA)

Personnel:	STEVE BRUNO	organ, bs	A
	JIM DAHME	gtr, flte, vcls	A
	BOB PATTERSON	gtr, vcls	A
	HANK RANSOME	drms	A
	STEVE WEINGART	ld gtr, harp, organ, vcls	A

ALBUM: 1(A) ELIZABETH (Vanguard VSD-6501) 1968 SC

NB: (1) was counterfeited on vinyl (No label) 199? (1) reissued on vinyl and CD by Vanguard/Comet (VMD 6501) in Italy, 2001 as part of the label's 50 year celebration. The vinyl is a 180gm release in heavy duty sleeve.

45: Mary Anne/The World's For Free (PS) (Vanguard 35070) 1968

This is a fairly standard late sixties rock album with a few highlights such as the fuzz guitar extravaganza on *You Should Be More Careful*, the rather haunting *Alarm Rings Five* and the final track *When All Else Fails*, which is more interesting than most of what has preceded it. Originally from Philadelphia they moved to New York, where they recorded their album. Earlier, drummer Stewkie Antoni, who later played with **The Nazz**, had played with them and Hank Ransome later played for **Good God** and **Duke Williams and The Extremes**. **Bob Patterson** went on to release at least three solo albums.

Compilation appearances include *Not That Kind Of Guy* on *The New Sound Of Underground* (LP) and *You Should Be More Careful* on *Psychedelic Archives Vol. 6* (double cassette box); and a different version of the song can be heard on *Psychedelic Archives Vol. 7* (double cassette box). (VJ/SR/MW)

MAINSTREAM
ELLIE POP
STEREO

ELLIE POP - Self Titled LP.

Ellie Pop (MI)

Personnel:			
	BILL LONG	ld gtr	AB
	LEN GERVASI	bs	AB
	? KOLAR		A
	DOUG KOURI ("DUNN")		AB
	GEORGE KOURI ("DUNN") ?		B

ALBUM: 1(B) ELLIE POP (Mainstream S/6115) 1968 R1-R2

45: Seven North Frederick/Can't Be Love (Mainstream 686) 1968

This band was from Roseville, Michigan. Bill Long had a school band called The Logicals (line-up 'A') before joining the **Tidal Waves** (latterly known as **The Gruve**) in 1966. Around 1968 he got back together with his original bandmates and they became **Ellie Pop**, later renamed Featherstone and finally Macomb Delfonics. Brothers Doug & George Kouri, under their stage-name Dunn, wrote most of the material on the album. It is reasonable light 'n' fresh psychedelic-folk-pop. **Ellie Pop** had quite an Anglophile sound.

In the seventies Long went solo and formed Bill Long & The Morning Sun. In 2009 the Bill Long Band is still performing, with Len Gervasi on bass.

Can't Be Love can also be found on *Pepperisms Around The Globe* (CD & LP); and *Oh My Friend* features on *Fading Yellow Vol. 7* (CD). (VJ/CF/MW)

Steve Elliot (NY)

Personnel incl: STEVE ELLIOT A

ALBUM: 1(A) DEMO (No label SE 1000) 1969 R1-R2

This was a band not a solo effort. The album is a rare local New York folk release in a cool, handmade cover - with guitars, piano, sax and flute. (CF)

Ron Elliott (CA)

Personnel:			
	RY COODER	gtr	A
	DENNIS DRAGON	drms	A
	RON ELLIOTT	gtr, vcls	A
	CHRIS ETHRIDGE	bs	A
	PAUL HUMPHREY	drms	A
	DAN LEVITT	gtr	A
	MARC McCLURE	gtr, vcl	A
	LYLE RITZ	bs	A
	LEON RUSSELL	brass arr.	A
	BUD SHANK	flute	A
	SAL VALENTINO	tamb	A

ALBUM: 1(A) THE CANDLESTICKMAKER (Warner Bros. WS-1833) 1970

NB: some with lyric booklet (SC). (1) reissued on CD in Germany by Line (LECD 9.00944 O) 1990.

A must-have for **Beau Brummels** fans, the only solo album of **Ron Elliott** is an excellent follow-up to *Triangle* and *Bradley's Barn*. The side-long *The Candlestickmaker Suite* with its 14' 53" minutes of magnificence is the most impressive track, but *All Time Green, To The City, To The Sea* and *Deep River Runs Blue* are interesting too.

Recorded at Sunwest Studios in Hollywood, all the songs were composed and produced by **Elliott**, sometime helped by Gary Downey, the co-producer.

Levitt and McClure were previously in **Levitt and McClure** whose only album was produced by **Elliott**. In 1971, McClure and Dragon formed **Joyous Noise** with some help from **Elliott**. **Ron Elliott** was later a member of **Pan** and Giants and reformed the **Beau Brummels** in 1975. (SR)

Ellis and Lynch (?)

ALBUM: 1 GENTLE RAIN, PROMISE OF A NEW REBIRTH (RA R16) 1976

This was a delicate and rather mellow female folk group with light psychy touches and Christian lyrics. Fragile harmonies, acoustic guitar, flute, piano and Arp string ensemble, for late night listening. Other albums are known to exist by this crew. (SR)

Steve Ellis (MN) - see The Starfires (and Steve Ellis) (MN).

Elmer City Rambling Dogs (PA)

Personnel:			
	MIKE MASCIARELLI	drms	A
	JAMES ROWLAND	ld gtr, jew's harp, hrmnca	A
	RICHIE VER-L	keyb'ds	A
	(BUTCH WALKER	gtr	A)
	TEENY WAR	ld vcls, german slide whistle	A

ALBUM: 1(A) JAM IT (Dog Dirt DD1) 1975 SC

Elmer City Rambling Dogs was a local Pennsylvania bluesy bar band. Their album is sometimes given a psychedelic tag, which is misleading as it is, essentially, **Grateful Dead** influenced hillbilly rock. All the songs were recorded between January and August 1975 by Tony Pappa at MSI Recording Studio, Pennsauken, New Jersey or by Frank Virtue, Virtue Recording Studio, Philadelphia. Produced by the group and Eddie Harris, it contains mostly original material with very crude lyrics (*Spitball King, Hot Prison Love, The Prowler*...) and an almost X-rated drawing on the front cover. (SR/CF)

The Elopers (CO)

45: Music To Smoke Bananas By/
Peak Beat (RLW 1267(1286/7)) 1967

Came out of Colorado and the above psyched-out instrumental from September 1967 can also be heard on *Highs In The Mid-Sixties, Vol. 18* (LP), *Psychedelic Experience, Vol. 2* (CD) and *Psychedelic States: Colorado* (2-CD). It's nothing special though. (VJ)

The Elusives (PA)

45: Won't Find Better Than Me/Lost Love (Philips 40379) 1966

According to Mike Kuzmin's 'Sounds From The Woods' Pennsylvanian book this act came from Northampton, Pennsylvania and was originally known as The Corvairs. They also later recorded as **The Scott Bedford Four**. (MW)

Elysian Field (KY)

Personnel:	FRANK BUGBEE	gtr, vcls	AB
	MARVIN MAXWELL	drms	ABCDE
	JIM SETTLE	bs, vcls	A CDE
	GARY JOHNSON	bs, vcls	BC
	DENNIS LEDFORD	gtr/bs	CD
	MARK MICELI	gtr	CD
	DENNY LILE	bs, gtr	DE
	RUDY HELM	bs	E

CD:	1(-)	ELYSIAN FIELD	(Gear Fab GF-140) 1999

NB: (1) also released as a 2-LP (Akarma AK 124/2) 1999.

45s:	Kind Of A Man/Alone On Your Doorstep	(Imperial 66318) 1968
	24 Hours Of Loneliness/ Strange Changes	(Imperial 66387) 1969

In 1968 Bugbee, Settle and Maxwell broke away from Louisville's premier garage band **Soul, Inc.** to pursue a more pop-oriented style. The resultant brace of singles on Imperial showed a strong tendency to the orchestrated pop sounds of the Classics IV - no surprise since they too were produced by the Buie/Cobb team.

After the first single, Settle was replaced for a while by **The Oxfords**' Gary Johnson. The band wanted to move to an aggressive hard-rock style, but Imperial were having none of it, rejecting the band's own material and presenting them with more Buie/Cobb songs. The band relented for the second single but persisted with their chosen direction. Imperial balked and terminated the contract. The group carried on until 1971 but nothing more was released.

Interest in their material was renewed after band members responded to the **Soul, Inc.** entry and were put in touch with Gear Fab. Two CD volumes documenting **Soul, Inc.** are now accompanied by a CD dedicated to **Elysian Field**. It comprises the single sides but, of more interest here, a baker's dozen of unreleased tracks that are a revelation - excellent hard-rock with scintillating guitar. The cuts vary from Cream-inspired riff-heavy bombardments to crisp vibrant rockers with occasional folk and country influences. Recommended.

Mother Hate can also be heard on *Soul Inc. 'Volume 2'* (CD). (MW/NK)

The Embermen Five (ND)

CD:	1	FIRE IN THEIR HEARTS	(Break-A-Way BREAK 006) 2002

NB: (1) also on vinyl.

45s:		Fire In My Heart/Without Your Love	(Studio City SC 1053) 1966
		That's Why I Need You/ Someone To Hold	(Studio City SC 1062) 1967
	α	Baby I'm Forgettin' You/ My Love For You Won't Die	(Studio City No #) 1967
		Did You Have To Be So Cruel/ Tomorrow Never Comes (PS)	(Century 30851) 1968

NB: α Matrix no 7-8088.

Although this band recorded in Minneapolis, they were from Minot, North Dakota and were a popular local draw in their home state. *Fire In My Heart* in particular, is frat-ish pop given a spirited performance.

The Break-A-Way compilation collects both sides of their four singles and five lo-fi live tracks (although the vinyl version excludes their versions of *Gloria* and Roy Head's *Treat Her Right*). They come across as a standard garage band.

According to Tom Tourville's "Musical Winds Of The Northern Plains" the group moved into the country-rock field first as The Contagious (w/Jerry Tanner) then Pierson Lake in the seventies. (BM/MW/VJ)

The Embers (NC)

Personnel incl:	JACKIE GORE	vcls	A

ALBUMS:	1(A)	ROLL ELEVEN	(JCP Recording 2006) 1965 R1
(selected)	2(A)	JUST FOR THE BIRDS	(JCP Recording 2009) 1966 R1
	3(A)	BURN YOU A NEW ONE	(EEE Records 1069) 1967 R1

45s:	Beach Music Medley/Cheaters Never Win	(EEE 201) c1967
	I'm Gonna Do Beautiful Things For You/ You Are So Beautiful	(EEE 1004) c1968

Not within the confines of this project, **The Embers** is/was a long-lived band from Raleigh, North Carolina who had numerous single and album releases from the mid-sixties right through to the current decade, mostly on their own "eEe" label (Embers Entertainment Enterprises). They championed a form of blue-eyed soul, christened "Beach Music" (aka Shag Beach), whose party atmosphere and blend of R'n'B, soul, and frat sounds was prevalent in the south-eastern and southern states. This is well documented elsewhere and those interested should check out Greg Haynes' gigantic tome "The Heeey Baby Days Of Beach Music". (SR/MW)

The Emblems (MI)

45s:	Hold On I'm Coming/That Girl Of Yours	(Lamia 1546) 196?
	We're Gonna Love/Lumberjack Jack	(Lamia 1547) 196?

An Indianapolis band whose cover of **Sir Winston and The Commons'** *We're Gonna Love* is featured on *Sixties Rebellion Vol. 9* (LP/CD) and erroneously on *Sixties Archives Vol. 7 - Michigan Punk* (CD). (VJ/MW)

The Emblems (PA)

Personnel incl:	ROY STRAIGIS	A

45:	(It Would Still Be A) Cruel World/ Whenever I'm Feeling Low	(Cameo C-293) 1963

A cooing teen ballad backed by dynamic Mersey-inspired beat. This Philadelphia act was a studio-only group, according to Mike Kuzmin's 'Sounds From The Woods' Pennsylvania discography. They were later known as the **Liverpools** and released two Beatlemania cash-in albums in 1964 on Wyncote, the first of which includes *Whenever I'm Feeling Low.* (MW)

ELYSIAN FIELD

ELYSIAN FIELD - Self Titled CD.

Emergency Crew (CA)

This name was briefly adopted by **The Grateful Dead** after they had abandoned The Warlocks moniker when it became apparent there was another group using that name. They recorded some demos using this name at Golden State Recorders in 1965. (VJ/MW)

The Emergency Exit (WA)

Personnel:	PAUL GOLDSMITH	ld gtr	ABC
	BILL LEYRITZ	drms	A
	LUTHER RABB	bs	ABC
	JIM WALTERS	gtr	ABC
	MIKE McGRATH	drms	B
	AL MALOSKY	drms	C

45s:	Maybe Too Late/Why Girl?	(Ru-Ro 412) 1966
	Maybe Too Late/Why Girl?	(Emergency Exit) 1966
	Maybe Too Late/Why Girl?	(Dunhill 4060) 1966
	It's Too Late Baby/ You've Been Changing Your Mind	(Dunhill 4082) 1967

The Emergency Exit formed in Seattle, Washington in the spring of 1965. Goldsmith, Rabb and Walters had all previously played with The Nightsounds, whilst McGrath had been with **Jack Eely & The Courtmen**. They played beat-influenced music and before long became a local live attraction. Their debut single was eventually picked up by Dunhill and shows the band had achieved a good garage sound. In their heyday during 1967 they appeared with **The Beach Boys** at the Seattle Center Coliseum and at the Oregon State Fair with **B.J. Thomas and The Triumphs**.

Al Malosky joined the band from **The Liberty Party** but when Jim Walters was drafted **Emergency Exit** broke up, late in 1967. Malosky later played in **Easy Chair**.

Walters and Rabb later both played together in **Ballin' Jack**. Goldsmith also went on to several bands including Soldier and **Calliope**, in which Rabb also had a spell.

Compilation appearances include:- *Why Girl* (previously unreleased version recorded for Jerry Dennon in 1966) on *Northwest Battle Of The Bands, Vol. 1* (CD); and *Why Girl* (45 version) on *Boulders, Vol. 8* (LP) and *Ya Gotta Have Moxie, Vol. 2* (2-CD). A previously unreleased version of *Happy Song* can now be heard on *Northwest Battle Of The Bands, Vol. 4* (CD). (VJ)

Emerson's Old Timey Custard-Suckin' Band (?)

Personnel:	HOWARD LAMDEN	gtr, autoharp, vcls	A
	NEIL RICKLEN	mandolin, fiddle, gtr, vcls	A
	ARNOLD SELL	banjo, vcls	A
	ALAN SINGER	bs	A

ALBUM: 1(A) EMERSON'S OLD TIMEY CUSTARD-SUCKIN' BAND (ESP 2006) 1970

This amusing band name was used by an acoustic folk-blues quartet in the style of **Michael Hurley** or **Homegas**. Their original songs were combined with covers of blues standards (*Sittin On Top Of The World* and *You Don't Miss Your Water*), Jesse Winchester's *Brand New Tennessee Waltz* and Johnny Cash's *I Still Miss Someone.*

Like several other ESP releases this good album has still to attract much attention. (SR)

Emmaus Road Band (NJ)

ALBUM: 1 THIS COULD BE THE BEGINNING (Trutone TR-520573) 197? R2

This is a fairly mainstream mid-seventies southern rock album with Christian lyrics. (VJ)

Emotions (FL)

45: Sometimes/Why Must It Be (Century 24742) 1966

A snappy cover of the Zombies' *Sometimes* by this obscure St.Petersburg, Florida group graces *Psychedelic States - Florida Vol. 2* (CD). Member(s) were later in Duckbutter. (MW/JLh/RM)

(Original) Emotions (?)

45s:		You're A Better Man Than I/Are You Real?	(Johnson J-746) 196?
	α	You're A Better Man Than I/ Colour My World	(South Park 10000) 1970/1

NB: α is a Canadian release, shown as by **Original Emotions**.

Probably from about 1968, *Better Man* differs from other covers - it's pretty competent but instead of the usual Yardbirds-type rave up in the 'break', here we get some keyboard workout followed by a short drum solo - hmm. *Are You Real?* is like '68 'psych-pop', orchestrated unfortunately but the use of echoes and phasing plus some good wah-wah guitar lifts it out of the dross. (MW)

The Emperor's (CA)

Personnel incl:	STEVE WATTS	dr,vcls
	BILL HUGHES	?

45s:	α	Great Balls Of Fire/The Breeze And I	(Best 103) 1963
		A Fool For You I've Been/ Searchin' Around The World	(Wickwire 45-13003) 1964
		Laughin' Linda/Blue Day (PS)	(Wickwire 45-13007) c1964
	β	I Want My Woman/And Then	(Sabra 5555) 1965
		You Make Me Feel Good/Love Pill	(2+2 102) c1965

NB: α shown as by Steve & The Emperors; β shown as by **Emperor's**.

Steve & The Emperors were led by drummer/vocalist Steve Watts and hung out on Long Beach, California.

Lelan Rodgers, who produced the classic but politically incorrect *I Want My Woman* single, was working in L.A. at the time as an independent record producer. Bill Hughes wrote both sides of that single, and also both sides of the second single, so was most likely another band member.

Compilation appearances have included:- *I Want My Woman* on *Pebbles, Vol. 1* (CD), *60's Punk E.P., Vol. 1* (7"), *Boulders Punk* (EP) *Box Set*, *I Was A Teenage Caveman* (LP) and *Epitaph For A Legend* (2-LP); *And Then* on *Austin Landing, Vol. 2* (LP); *Laughin' Linda* on *Grab This And Dance!!!* (LP); and *Blue Day* on *I Can Hear Raindrops* (LP). (MW/MM)

The Emporium (IA)

ALBUM: 1 I'M SO GLAD - IN CONCERT (Peace no #) 197? SC

From Iowa, this large Christian group (four girls, four guys) played harmony folk with jangling guitars and some rock songs. Their album contains mostly covers, like *Aquarius*, *For What It's Worth* and *Get Together* but they also penned the long trippy *Jesus, Jesus*, one of the tracks with fuzz guitar. (SR)

The Empty Set (MN)

45s:	Early Morning Rain/ Tomorrow Is A Long Time	(Coral 62486) 1965
	Heat Wave/Melody For An Unknown Girl	(Cardinal 100) 1966
	Heat Wave/Face The World	(IGL 146)1967

The first single features two folk-rock covers. The **Byrds**' trademark sound is captured superbly on Dylan's *Tomorrow Is A Long Time*, compiled on *Byrds Won't Fly Today* (LP).

It is not known if the same band was responsible for the singles on Cardinal and IGL, which are reportedly horn-rockers. That band is known to have been from Luverne, Minnesota as revealed in Tom Tourville's 'Minnesota Rocked'; significantly perhaps, he doesn't list the Coral single. (MW)

Enchanters 4 (IL)

45s:		I Don't Know/Like Tuff	(Den Ric 802) 196?
	α	Lost You/Route 66	(Mal M-1019) 1966

NB: α shown as by Enchanters IV.

This garage band came from Oak Park, Illinois. Their first single, *I Don't Know* is a mid-tempo Mersey sound, while the flip is a guitar instrumental...

Lost You has resurfaced on *Garage Punk Unknowns, Vol. 7* (LP). (MM/VJ)

The End (IL)

45:	Not Fade Away/Memorandum	(Cha Cha 746) 1966

The End came out of Chicago. *Not Fade Away* has resurfaced on *Garage Punk Unknowns, Vol. 1* (LP). You can also find *Memorandum* on *Pebbles, Vol. 6: Chicago* (CD). (VJ)

The End (MA)

45:	Bad Night/ Make Our Love Come Through	(Insegrievious CR 31007) 1966

Aram Heller's 'Till The Stroke Of Dawn' tells us that this bunch hailed from Phillips Academy, Andover, Massachusetts, well-spring of the 'prep-rock' genre and many of its best proponents (**Rising Storm** of course). That prep-rock aura oozes through. *Bad Night* epitomises the New England garage sound and the flip is a competent beat-ballad.

Bad Night has been compiled on *You're So Square* (LP) and *Trip In Tyme Vol. 2* (CD). (MW)

The Endd (IN)

Personnel incl:	LARRY ANDERSON	bs	A
	RUSS SANDERS	ld vcls	A

45s:	α	So Sad/Emancipation	(Seascape SS-500) 1965
		Out Of My Hands/Project Blue	(Seascape SS-501) 1966
		Gonna Send You Back To Mother/ Don't It Make You Feel Like Crying	(Seascape SS-503) 1967
		Come On In To My World/ This Is Really The Zoo Plus Two	(Seascape SS-504) 1969

NB: α shown as by The End.

This La Porte, Indiana band was billed as The End for their debut single, a garagy beat ballad (NOT the Everlys' song) backed by a booming call-and-response party instrumental. The follow-up featured a pair of fine garage punkers, the flip being a cover of The **Banshees**' nugget. For the third single they switched to jangley folk-punk and on their fourth *Come On In To My World* is a heavy, pumping, psych dirge reminiscent of **Blue Cheer** and *Emerge*-era **Litter**. The oddly titled flip is explained on the *Fuzz, Flaykes, & Shakes Vol. 6* (LP & CD) liners - an instrumental jam featuring two members of the **Endd** accompanied by label mates **The Zoo** (who released *Black Blues* on Seascape 502).

Compilation appearances have included: *Come On In To My World* on *Hoosier Hotshots* (LP), *Mayhem & Psychosis, Vol. 2* (CD), *Fuzz Flakes & Shakes Vol. 6* (LP & CD) and *Shadows Falling* (CD); *Project Blue* on *Project Blue, Vol. 2 - Psychedelights 1966-70* (LP); *Out Of My Hands* on *Pebbles Vol. 9* (LP), *Pebbles, Vol. 1 (ESD)* (CD) and *Best of Pebbles, Vol. 2* (LP & CD); *This Is Really The Zoo Plus Two* on *Everything You Always Wanted To Know...* (CD); and *Gonna Send You Back To Your Mother* and *Don't It Make You Feel Like Crying* on *Psychedelic States: Indiana Vol. 1* (CD). (VJ/MW)

The Endless (OH)

Personnel:	MIKE LYONS		A
	JACK McATEE	ld gtr	A
	PAT McATEE	bs, ld vcls	A
	CHUCK MOORMAN	keyb'ds	A
	MIKE O'BRIEN	drums	A

45:	Prevailing Darkness/Tomorrow's Song	(Cardinal 521) 1966

From Springfield, Ohio came **The Endless**. *Prevailing Darkness*, is very much in the garage punk mould and comes with snarling vocals and farfisa organ. The flip, *Tomorrow's Song*, is more sensitive - a Zombies-influenced composition with chiming guitars. Apart from their sole single, five unreleased tracks exist which include alternate versions of the single tracks. These are to be featured on a forthcoming CD set *The Mus-I-Col Story* on Get Hip.

Compilation appearances have included *Prevailing Darkness* on *Vile Vinyl, Vol. 2* (LP), *Vile Vinyl* (CD), *Total Raunch* (CD) and *Psychedelic States: Ohio Vol. 2* (CD); *Prevailing Darkness* and *Tomorrow's Song* on *Highs In The Mid-Sixties, Vol. 21* (LP) and *Tomorrow's Song* on *Psychedelic States: Ohio Vol. 3* (CD). (GGI/MW/VJ)

Endle St Cloud (TX) - see under 'S'.

The Enemys (CA)

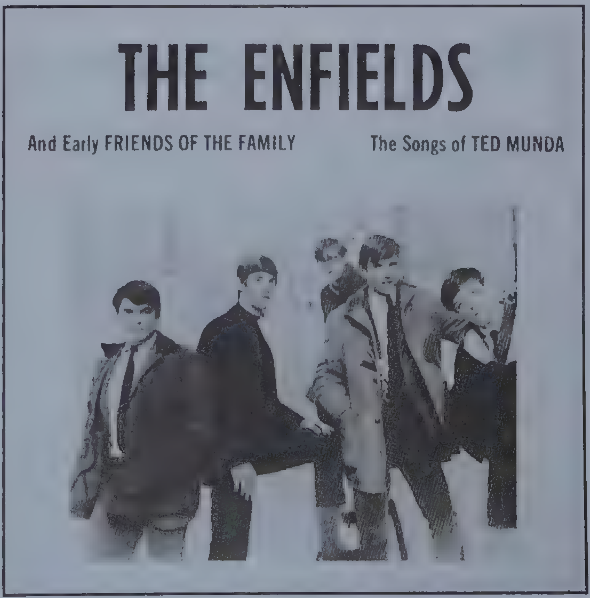
Personnel incl:	CORY WELLS	vcls
	MIKE LUSTAN	gtr
	CAL TITUS	bs
	DAVE TREIGER	drms

45s:	α	Sinner Man/Say Goodbye To Donna	(Valiant V-714) 1965
		Glitter & Gold/Too Much Monkey Business	(MGM 13485) 1965
		Hey Joe (Where You Gonna Go)/ My Dues Have Been Paid	(MGM 13525) 1966
		Mo-Jo Woman/My Dues Have Been Paid	(MGM 13573) 1966

NB: α shown as by Cory Wells & The Enemy's.

In 1964, on completion of his service in the Air Force, Cory Wells formed the Vibratos in New York. A year later most of them headed west to Los Angeles, where they eventually secured a residency at a small club called The Rag Doll and so began their hard slog up the ladder and onto the bigger clubs on Sunset Strip.

Credited to Cory Wells & The Enemy's, their May 1965 debut features a resonating update of the traditional bible thumper *Sinner Man*, backed by a song from the Addrisi brothers and arranger Bodie Chandler. A trio of strong, soulful beat singles followed on MGM, as **The Enemy's**, produced



THE ENFIELDS - The Songs Of Ted Munda LP.

by Tom Wilson and **Danny Hutton**. The latter was a successful solo act, whom Wells had met when **The Enemy's** were on the road with a Sonny & Cher package tour. After appearing in a couple of movies (*Harper* and *Riot On Sunset Strip*) the band split, whereupon Wells and **Hutton** teamed up to form Three Dog Night, with Brooklyn-based singer Chuck Negron completing the triumvirate.

Compilation appearances include: *Too Much Monkey Business* and *Mo-Jo Woman* on the 1970 MGM sampler *The Core Of Rock* (LP); and *Hey Joe (Where You Gonna Go)* on *The Core Of Rock Vol. 2* (LP) and *Garagelands Vol. 2* (LP). (MW/VJ/SR)

The Energy Package (NY)

45:	This Is The 12th Night/ See That I Come Home	(Laurie 3392) 1967

From Westbury, New York a town on Long Island, this act was a popular draw in the top Manhattan discotheques. Several members of this group reformed shortly after **The Energy Package**'s demise and renamed themselves **The Boys From New York City**.

NB: Any info taggin' these groups as Massachusetts-based is erroneous...

Compilation appearances have included: *See That I Come Home* on *Mindrocker, Vol. 10* (LP) and *The Electric Coffee House* (CD); and *This Is The Twelfth Night* on *Of Hopes And Dreams & Tombstones* (LP) and *Psychedelic Unknowns, Vol. 7* (LP & CD). (MM/MW)

The Enfields (DE)

Personnel:	GORDON BERL	drms	ABC
	JOHN BERNARD	gtr	ABC
	BILL GALLERY	bs	AB
	MAC MORGAN	vcls	A
	TED MUNDA	gtr	ABC
	ROBIN EATON	vcls	BC
	JOHN RHOADS	bs	C

ALBUMS:	1( )	THE SONGS OF TED MUNDA	(Distortions DB 1003) 1991
	2( )	THE ENFIELDS AND THE FRIENDS OF THE FAMILY	(Get Hip GHAS 5000) 199?

45s:	The Eyes Of The World/ The Eyes Of The World	(Richie RI-669) 1965/6
	She Already Has Somebody/ I'm For Things You Do	(Richie RI-670) 1966
	You Don't Have Very Far/Face To Face	(Richie RI-671) 1966
	Twelve Months Coming/Time Card	(Richie RI-675) 1967

This outfit formed in Wilmington, Delaware around 1964. Ted Munda and Gordon Berl had earlier played in an outfit called The Playboys with a third guy called Rick. Bernard Gallery and Eaton had previously played in a quartet named The Touchstones with a fourth guy called Charles Jenner, which played mostly surf music. With the British invasion so strong at the time they opted for a British name to reflect the sound they were striving for. There was after all a town in England called Enfield, the Royal Enfield motorcycle and a British rifle named the Enfield. They got their first break in late 1965 when they were taken under the wings of Vince Rago, who managed several local Delaware bands in the fifties and sixties. The group agreed to make a record and at Vince Rago's suggestion the same song was put on both sides so that dee-jays would know which side to play. *Eyes Of The World* created quite a lot of interest locally with its Beatle-like harmonies and some nice minor chord guitar work. The follow-up, *She Already Has Somebody*, was more polished, a minor-key folk-rocker with some fine guitar work from John Bernard, and already **The Enfields** had become Wilmington's top band. *You Don't Have Very Far* was a quieter, reflective ballad but the flip, *Face To Face* was one of their finest moments with a compelling "Taxman" riff.

Bill Gallery left the band shortly after the third single. He was replaced by John Rhoads from The Wrecking Crew - another local band that included Jeff Daking, who later joined **The Blues Magoos**. In early 1967 they travelled to the Virtue Recording Studios in Philadelphia to record cuts for a possible album. *Twelve Months Coming, Time Card* and four other songs were recorded for the album. The tape ended up costing quite a bit of money and Vince Rago decided not to buy it. The studio's owner overdubbed it with a different vocalist and sold it to Capitol Records, where it remains today. Rago, meanwhile, took the band to an inferior studio in New Jersey, where less good versions of *Twelve Months Coming* and *Time Card* were recorded and released on a single by Rago without the band's consent. **The Enfields** decided to call it a day in disgust and the record flopped. Ted Munda, who had written all the band's songs, formed a new outfit **The Friends Of The Family** with John Rhoads and two members of another local band, The Tuds.

The Distortions retrospective album collects all **The Enfields** and most of **The Friends Of The Family** tracks together and provides an excellent insight into this obscure outfit who produced some magical moments that deserve wider recognition. Get Hip have also released a similar CD retrospective, which also includes previously unreleased material.

Compilation appearances have included:- *She Already Has Somebody* and *I'm For Things You Do* on *A Journey To Tyme, Vol. 1* (LP); and *She Already Has Somebody* on *What A Way To Die* (LP). (VJ)

THE BEST OF BUTCH ENGLE & THE STYX • NO MATTER WHAT YOU SAY
mono/stereo
THE BEST OF
BUTCH ENGLE & THE STYX
180 gram
NO MATTER WHAT YOU SAY

BUTCH ENGLE & THE STYX - No Matter What You Say... LP.

Butch Engle & The Styx (CA)

Personnel:	BUTCH ENGLE	vcls	ABC
	RICH MORRISON	drms	BC
	MIKE PARDEE	organ	B
	HARRY 'HAPPINESS' SMITH	bs	BC
	BOB ZAMNORA	ld gtr	BC
	LARRY GERUGHTY	keyb'ds	C

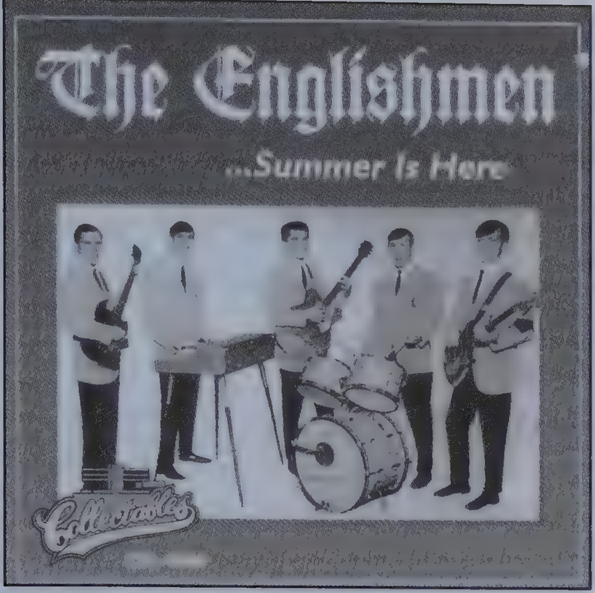
ALBUM:	1	NO MATTER WHAT YOU SAY - THE BEST OF	(Beat Rocket BR 106) 2000

NB: (1) is a retrospective LP, also issued on CD (Sundazed BRCD 106) 2000 with three extra tracks (one alternate and two demo versions of tracks on the LP). The collection compiles just about all of their recorded output.

45s:	α	You Know All I Want/Tell Me Please	(MEA 4505) 1964
		I Like Her/Going Home	(Loma 2065) 1967
		Hey I'm Lost/Puppetmaster	(Onyx 2200) 1967

NB: α shown as by Butch Engle & The Showmen.

From Mill Valley in Marin County, California this five-piece evolved out of The Showmen who cut one rousing single on a tiny label based in Sausalito. As **Butch Engle and The Styx** they enjoyed the patronage of **The Beau Brummels' Ron Elliot** who produced and wrote/co-wrote nearly all of their subsequent recordings at Leo De Gar Kulka's Golden State Recorders. Occasionally he sat in on guitar too. Despite the undoubted calibre of this band (who beat off all opposition at the April 1966 Band Bash at the Cow Palace in San Francisco) and their material, just a few of



THE ENGLISHMEN - ...Summer Is Here CD.

their recordings made it onto record as shown by the recent trawl through the Golden State archives for the 'Nuggets From The Golden State' series on Big Beat.

Good Things Are Happening (CD) features *Going Home*, an early version of *Hey I'm Lost* plus the unreleased *If You Believe* and *I Call Her Name*; the *Someone To Love* (CD) compilation unearths *I'm A Fool* and *Smile, Smile, Smile*; whilst *What A Way To Come Down* (CD) includes three more previously unreleased cuts - *No Matter What You Say*, *Left Hand Girl* and *She Is Love.*

Sundazed's *No Matter What You Say* retrospective harvests all three singles plus the unreleased tracks on the Big Beat compilations. Their CD version adds another version of *Smile, Smile, Smile* and demo versions of *Help I'm Lost* and *She Is Love.*

Previous compilation appearances include: *Going Home* on *Boulders, Vol. 7* (LP) and Garage Beat '66 3 (CD); and *I Like Her* on *Boulders, Vol. 10* (LP). Both sides of their final single as **The Styx** are on *Sounds Of The Sixties: SFO Part Two* (LP); and *Hey I'm Lost* is on *Pebbles, Vol. 17* (LP) and *Love Is The Song We Sing* (4-CD book).

See also **The Styx**. (MW/AP)

The Englishmen (?)

Personnel:	WARREN DANIELS	bs, vcls	A
	TOMMY HOWARD	gtr	A
	TOMMY MEDLIN	keyb'ds	A
	RONNIE WHEELER	drms	A
	JOHN WORKMAN	vcls, gtr	A

ALBUM:	1(A)	...SUMMER IS HERE	(Justice JLP-155) 1967 R2

NB: (1) reissued on CD (Collectables COL-0609) 1995.

Apart from their own composition, *Summer Is Here,* we have a snappy-suited clubbie band, plodding through instrumentals, R&B, teen ballads, easy, Latin and beat covers. Even their attempt at *96 Tears* is fairly routine and flat. As with **The Checkmates**, it's best to stick to the known Justice classics and avoid disappointment.

96 Tears and *Summer Is Here* have been included on *Green Crystal Ties, Vol. 10* (CD). (MW)

The English Muffins (VA)

Personnel:	WILLIAM CRAUN	drms	A
	MARC FARLEY	bs, vcls	A
	DANNY LEGGE	gtr	A
	ED "SHRED" SCHROEDER	ld gtr, vcls	A
	LARRY TRAITOR	vcls	A

45:	Leave Or Stay/It's My Pride	(Gama 702) 1966

This quintet was at college in Bridgewater, Virginia but has tended to be regarded as a Washington, DC band, although they were based in Rushville, Maryland. The Washington DC connection was reinforced by the inclusion of their fuzz-fest *Leave Or Stay* on the *Signed, D.C.* (LP) compilation and by the way it's also on *Aliens, Psychos and Wild Things* (LP).

By 1967 they'd been rechristened as **The Seventh Seal** and journeyed forth to Winston-Salem, North Carolina to record what turned out to be an unreleased album for the Justice label. It was eventually released as a limited edition in 1999 - *Reflections* (Justice JLP-0).

The English Muffins on B.T. Puppy was another outfit - an all-girl group - which puts a totally different complexion on the name! (MW)

The English Setters (DC>VA)

Personnel incl:	DAVID ALVES	
	LARRY GRAY	
	CHRIS GRIMES	
	DAVE GRIMES	
	PUNKY MEADOWS	gtr

45s:	Tragedy/If She's All Right	(Glad Hamp 2029) 1966
	It Shouldn't Happen To A Dog/ Someday You'll See	(Glad Hamp 2033) 1966
	Wake Up/She's In Love	(Jubilee 5560) 1967

Formed in Washington D.C., but relocated to Arlington, Virginia, this band offered a pretty average garage fayre although the second single is decent folk-rock pop.

In 1968, Meadows and the Grimes Brothers formed the **Cherry People** and later their front man, Punky Meadows went on to form **Angel**, who recorded for Casablanca, toured with Kiss, and also appeared in the Jodie Foster film "Foxes".

Compilation appearances have included: *Tragedy* on *A Journey To Tyme, Vol. 4* (LP) and *Garage Punk Unknowns, Vol. 7* (LP); *It Shouldn't Happen To A Dog* on *Garage Punk Unknowns, Vol. 2* (LP); and *Someday You'll See* on *Garage Punk Unknowns, Vol. 4* (LP). (VJ/MW/DSh/SR)

John English III (CA)

Personnel incl:	JOHN ENGLISH	ld vcls	AB
	JAMES 'ZEKE' CAMARILLO	bs	B
	RUDY GARZA	piano, hrmnca	B
	STEVE LAGANA	drms	B
	HAL TENNANT	ld gtr, hrmnca	B

45s:	α	I Need You Near /Some People	(Sabra 5556) 1965/6
	β	Moanin'/Just Don't Complain	(Moonglow M-5011) 1966

NB: α shown as by John English III & The Heathens. β shown as by John English III and The Lemondrops.

Formerly with **The Preachers**, this singer was based in Monterey, California. The *Moanin'* single was actually recorded by **The Preachers** just before they split up. With no band to promote it, Moonglow decided to issue it as John English III and The Lemondrops. Another moniker used was John English III and The Carnaby Commoners, but no releases have yet come to light.

The Sabra single goes for incredibly silly money - until recent years only one copy was known. It was owned by Dave "Moxie" Gibson and used for his *Boulders* (LP) compilation, then auctioned off in the mid-eighties. In 2005 a copy turned up and went for a staggering $7,600... then another turned up in 2008 and fetched a mere $5,000. It sits at #5 on the "G100" chart of the top 100 sixties garage rarities.

Both sides of the *Moanin'* single are compiled, along with the three **Preachers** singles on the 2-CD set (also available on vinyl) *Moanin'* (Bacchus Archives CD BA 1181) 2002.

Boulders, Vol. 7 (LP) includes *I Need You Near. Just Don't Complain*, co-composed with **The Preachers**' Rudy Garza, is on *Fuzz, Flaykes, And Shakes, Vol. 2* (LP & CD). (MW/VJ)

Enoch Smoky (IA)

Personnel:	DICKIE DOUGLAS	gtr	A

45: It's Cruel/Roll Over Beethoven (Pumpkin Seed 83-4010) 1971

Based in Iowa City, this band was formed in 1969 by guitarist Dickie Douglas and their popularity kept them going until 1976. Douglas had previously been with the Legends, **Al's Untouchables** and St. John and The Heads. After the latter outfit had relocated to Los Angeles the other members - Phil Jones, Felix Falcon and Casey Foutz - teamed up with **Crabby Appleton**, leaving Douglas to return alone to Iowa.

It's Cruel can also be heard on *A Lethal Dose Of Hard Psych* (CD). (ELn/MW)

Entourage Music and Theatre Ensemble (?)

Personnel:	JOE CLARK	AB
	RUSTI CLARK	AB
	MICHAEL SMITH	AB
	WALL MATTHEWS	B

ALBUMS: 1 ENTOURAGE (Folkways FW33866) 1973 R1
2 THE NEPTUNE COLLECTION (Folkways FW33870) 1975

NB: Both reissued by Smithsonian Folkways on custom CD and digital download in 2007.

Both albums by this strange acid-folk troupe were recorded and released in the early seventies on Folkways Records. The musicians on the first album are also featured on both **Bob Brown** albums (produced by **Richie Havens**). The first was packaged in psychedelic art work.

Wall Matthews later released an album with Biff Rose - *Hamburger Blues* (Sweet Jane) 1973/74, and Rusti Clark also played on a late seventies album by Wall Matthews - *The Dance In Your Eye* (Philo/Fretless).

Sadly, Joe and Rusti are both now deceased. (SR/WM/MW)

The Epics (CA, L.A.)

45: Give Me A Chance/Louis Come Home (Zen 202) 1965

This was one of the few L.A. bands to record a variation on *Louie, Louie*. Indeed *Louis Come Home* with its superb growling vocals was one of the finest versions to come out of L.A.

You'll also find it on *Highs In The Mid-Sixties, Vol. 1* (LP). They were unconnected to any other Epics so far as is known. (VJ)

The Epics (OH)

45: White Collar House/She Believed In Me (Dolphin 3821) 1966

From Columbus, Ohio this band's single also has a rare picture sleeve which shows the band wearing long hair wigs. Expect to pay $100+ for an original copy and $250+ for one with the picture sleeve!! *White Collar House* can be also heard on *Highs In The Mid-Sixties, Vol. 21* (LP). It's a pretty standard garage punker. Both sides of the single have been compiled on *Storm In The Garage* (3-CD box). (VJ/MW/GGl)

The Epics (CA, Walnut Creek)

Personnel incl:	BOB WINKELMAN	gtr	A

45: Homesick/Humpty Dumpty (Love 670312) 1967

This **Epics** was a good trashy garage punker from Walnut Creek, California. The asking price for this single in 1997 was $300, probably due to the fact that this was Bob Winkelman's outfit prior to him joining **Frumious Bandersnatch**.

Compilation appearances have included: *Homesick* on *Fuzz, Flaykes, And Shakes, Vol. 4* (LP & CD) and *Humpty Dumpty* on *Garage Punk Unknowns, Vol. 8* (LP), *Diana's Rootin' Tootin' Party* (LP) and *Nuggets From The Golden State: You Got Yours!* (CD). (MW)

The Epics (FL)

Personnel:	RANDY DAVIS	bs	A
	JACK KIRECKI	ld gtr	A
	STEVE SLIGER	drms	A
	ALAN TROUTMAN	gtr	A

45: Cruel World/I'll Be Glad (Fuller 2680) 1965

The sole platter by this quartet from Clearwater and Tarpon Springs, Florida can fetch three figures, 40+ years on. If you want to know why, their Merseybeat style ballad *Cruel World* can be heard again on *Psychedelic States - Florida Vol. 2* (CD). (MW/JLh/RM)

Epic Splendor (?)

Personnel:	VIC CANONE	ld gtr	A
	EDDIE GARGUILO	drms	A
	LARRY JACK	bs	A
	PAUL MASARTI	ld vcls	A
	CHARLIE ??	organ	A

45s: A Little Rain Must Fall/
Cowboys And Indians (Hot Biscuit 1450) 1967
It Could Be Wonderful/
She's High On Life (Hot Biscuit 1452) 1968

Larry Jack, had previously played in **Little Bits of Sound** and it was through their single that **Epic Splendor** came about. Issued on Roulette, **Little Bits of Sound**'s *What Life's About/Girls Who Paint Designs* single was a product of Koppelman & Rubin Associates Chardon Music, Inc. A member of that company, James Foley, approached Larry with a demo by Richard Fishbaugh of *A Little Rain Must Fall*, a moderate piano ballad. He asked Larry to put a band together to record the song and so he left **Little Bits of Sound** and joined a local group The Entire Thing, who included Masarti, Canone and Garguilo. The Entire Thing's original organ player was replaced by Charlie ???.

Hot Biscuit was a Capitol subsidiary and **Epic Splendor** (a name the record company came up with) was its first release.

Their first single was recorded in New York and produced by John Boylan, who went on to work with Linda Ronstadt and The Eagles, among others. It was arranged by Trade Martin, who also went on to bigger things. *A Little Rain Must Fall* was a great pop tune notable for Paul Masarti's vocal but it has a very produced feel, with horn section throughout. Boylan and his brother Terence (who wrote *Shake It*, an Ian Matthews semi-hit) wrote the flip side, *Cowboy's And Indians*. The siblings also recorded as **Appletree Theatre**.

The band was promoted heavily, appearing on the 'Upbeat' show out of Philadelphia and 'Zacherley's Music' show in New York. They also had some success in the Northeast. *A Little Rain Must Fall* made the Top 30 in New York as a Pick Hit on WMCA, in the week of 6th December 1967. They also toured with **The Stone Ponies** as well as **The Lemon Pipers**, **Blues Magoos** and **Vagrants**.

The follow up single *It Could Be Wonderful* was a cover of the UK Smoke act, from their *It's Smoke Time* album, but **Epic Splendor**'s version was released to a mediocre reception. The group was then dropped by Capitol and drifted into the ranks of one hit wonders.

Larry Jack latter became a successful chiropractor in Sacramento, California. (RJ)

The Epicureans (MN)

Personnel:	TOM BROCKMAN	drms	AB
	JERRY CLARK	gtr, sax	ABCD
	PHIL MESSERLI	keyb'ds	AB
	STEVE MURPHY	ld gtr, vcls	ABCDE
	WAYNE WOLTERS	bs	BC
	TIM MESSERLI	keyb'ds	CDE
	DENNIS THATE	drms	C
	DICK DUSEK	drms	DE
	JOHN GOOSSEN	gtr	E

45s:	Baby Be Mine/I Don't Know Why I Cry	(IGL 113) 1966
	Break Out And Run/Blue Side Of Lonely	(UA 551) 1969

This band hailed from Fairmont, Minnesota and they had in Steve Murphy one of the state's finest guitarists. Jerry Clark had previously been the leader of another local garage band, The Corvairs and Murphy had fronted The Pacers, who were also a local garage act. Through the latter part of 1965 and into early 1966 they competed in several local 'Battle Of The Band' type events. One of their contest wins enabled them to use some recording time at the IGL Studios in Milford, Iowa. Initially four tracks were recorded - *Pain Is Evil, Somewhere, Someplace, Sometime, My Baby Went Away* and *P W Blues*. They didn't get beyond acetate form but the band returned shortly after to record a single, which remains sought-after by collectors today in part due to Steve Murphy's fine vocal performance. The second single was more in the hard-rock genre. In 1971 the band became known as **Highway**.

I Don't Know Why I Cry can also be heard on *The IGL Rock Story: Part One (1965 - 67)* (CD) and *The Best of IGL Folk Rock* (LP). Two of their unreleased 1966 tracks - *Pain Is Evil* and *Baby Be Mine* are also included on *IGL Dance Jamboree '66* (2-CD). (VJ/MW)

Epiks (OH) - see Opus IV/Epiks (OH).

Epitome (NY)

Personnel ?:	J. FORIENZA	A
	S. GENTILE	A
	BILLY HOCHER	A
	M. LEVA	A

45s:	I Need You/Flower Power	(Mona-Lee 219) 1967
	I Can't Face Myself/Sleep	(Kama Sutra KA-265) 1969

On their debut single, this suburban New York City band chose to cover **The Other Half**'s *I Need You* - a slower bluesy workout with swelling keyboards that doesn't quite jell. The Billy Hocher composed flip is better than the title may suggest - bouncy pop with raw-throated vocals.

Hocher next came up with *Sleep*, up-tempo power-pop with pizzicato picking and a baroque-tinted lilt. On *I Can't Face Myself* he shares credits with those listed above - other members of the band perhaps? This is a slow bluesy power-ballad with brassy outbursts.

Is this the same Billy Hocher who played bass and sang in **Bulldog**, the post-**Rascals** group formed by Gene Cornish and Dino Danelli? (MW/MM/SR)

Era of Sound (NM)

Personnel incl:	MICHAEL NARANJO	A
	REYNALDO NARANJO	A

45:	Girl In The Mini Skirt/Stay With Me	(Delta R 2255) 1967

From Espanola, New Mexico this band's members included native American brothers Michael and Reynaldo Naranjo. *Girl In The Mini Skirt* is a rather catchy blast coming with a strong chorus sandwiched between the buzz of fuzztone guitars.

Girl In The Mini Skirt has been compiled on *King Richard And The Knights - Precision! - (Plus Other 60's Albuquerque Groups)* (CD), *New Mexico Punk From The Sixties* (LP), *Sixties Archive, Vol. 4* (CD), *60's Punk E.P., Vol. 1* (7"), *Garagelands, Vol. 1 & 2* (CD), *Garagelands, Vol. 2* (LP) and *Psychedelic Archives Vol. 7* (double cassette box). (VJ/MM)

Wendy Erdman (?)

ALBUM:	1	ERDMAN	(Audio Fidelity AFSD 6243) 1970 SC

Strange and over-emotive folk singer **Wendy Erdman**'s album was housed in an odd sleeve. She has a warbly classically-styled voice. (SR)

Eric (OH)

ALBUM:	1	ERIC	(C.E.I. 11047) 197? R2

An inter-racial quartet named **Eric**, not a solo album, from Marion, Ohio. On offer is weak pop-rock by a semi-inept band. (CF)

Mark Eric (?)

ALBUM:	1	A MIDSUMMER'S DAY DREAM	(Revue RS7210) 1969 R1

NB: (1) reissued on CD (Rev-Ola CRREV18) 2002 with bonus tracks. (1) reissued again on CD (Now Sounds CRNOW 8) 2009 with bonus tracks.

45s:	Night Of The Lions/Don't Cry Over Me	(Revue R 11052) 1969
	California Home/ Where Do The Girls Of The Summer Go	(Revue R 11064) 1970

Produced by Norman Gregg and H. Ratner, *A Midsummer's Day Dream* is a soft psych album with orchestration in the mould of **Sagittarius** or **The Beach Boys**' *Pet Sounds*. The stand-out tracks include *Where Do The Girls Of Summer Go, Just Passing By* and *California Home*. It's beginning to attract some collectors. Revue was an UNI/MCA subsidiary. Both singles were taken from the album.

The Now Sounds reissue includes three airline commercials based on *California Home* and a session section. The album's original sleevenotes have also been expanded to include comments on each track by **Mark Eric** himself.

His real name was Mark Eric Malmborg and he worked as an actor in Hollywood for several years in commercials. He made several appearances on The Partridge Family and other shows. He later spent much time playing on cruise liners! More recently, he has started making a few live performances in Los Angeles. (SR/JG)

SIXTIES ARCHIVES
FLORIDA & NEW MEXICO PUNK

SIXTIES ARCHIVES Vol. 4 (Comp CD) including Era of Sound.

Eric and The Norsemen (KS)

Personnel:			
	FOREST CLOUD	bs	A
	ROGER JOHNSON	vcls, rhythm gtr	AB
	MIKE WILLMAN	vcls, ld gtr	AB
	JIM KOCHER	drums	AB
	FRANK BERRIER	bs	B
	MITCH??	kyb'ds	B

ALBUM: 1 ERIC AND THE NORSEMEN (Audio House) 1967 R3

NB: (1) acetate only.

45: Get It On/Scotch And Soda (Chrome 45-103) 1967

This single was the work of a garage/frat-rock quartet from Lawrence in Kansas. *Get It On* is a **Paul Revere And The Raiders** cover with some droning slide guitar and distorted orchestration.

Some Super 8mm home movie footage of the band, filmed between 1965-1968, backed by an acetate of the band's unreleased album is also known to be circulating amongst collectors. The album, like the single, is standard frat-rock fare, bringing to mind the Justice albums and it features performances of, among others, *Little Latin Lupe Lu, Money, Turn On Your Lovelight, Little Red Riding Hood,* and *Double Shot Of My Baby's Love.*

Compilation appearances have included: *Get It On* on *Midwest Garage Band Series - Kansas* (CD), *The Garage Zone, Vol. 1* (LP) and *The Garage Zone Box Set* (4-LP); and *Norsemen's Theme* (from their unreleased album) on *Let's Dig 'Em Up, Vol. 2* (LP). (MDo/MW/MM)

Erik (?MA)

Personnel: ERIK HELLER

ALBUM: 1 LOOK WHERE I AM (Vanguard VRS-9267) 1968 SC

NB: (1) reissued on CD (Radioactive RRCD0061) 2004.

45s: She Belongs To Me/
One Too Many Mornings (General International 350) 1965
Tell Me Are The Good Times Gone/
Blind Street Singer (General International 352) c1965
α Look Where I Am (Well It's Right Over Here)/
Dead Afternoon Song (PS) (Vanguard VRS 35056) 1967/8
β Nothing Is Easy/Child Of The Sea (Gambit CS005) c1970

NB: α shown as by Erik Heller. It's not confirmed that β is the same **Erik**.

Some describe **Erik's** album as 'psych'. Sure, the sleeve is contemporarily floral and colourful but, it's actually just another one of those soft folkie mid-sixties albums - strummed acoustic guitar with orchestra, vibes, or flute. Gentle and pleasantly soothing it is; mind-expanding or tripped-out it isn't. It is not even electric, except for one track at the end of side one; *You Said/But I've Got My Way* that features hypnotic riffing and crackling, fuzzed guitar but that one blip does NOT make this a "psych" album. Elsewhere, the album's 11 tracks span a wide range of folk, from the strong opening track, with its multi-instrumental backdrop of flute, vibes, horns and bells, to the voice-and-guitar of *Why Come Another Day.* There's also a soulful and somewhat muted trumpet passage on *Lights Across The Field.* File it alongside the more melodic, introspective Dylan acolytes - Click (Horning), Bob Lind, and **P.F. Sloan**.

Erik appears to have been based in New England before New York and had released several records, some under his full name, prior to the Vanguard album. The first single listed above covers a pair of Dylan songs and was produced by **Alan Lorber**, which points to Boston. (MW/SR/VJ)

Erik and The Smoke Ponies (NY)

Personnel:		
	RICHARD KLASKO	A
	GIACONI	A

ALBUM: 1 ERIK AND THE SMOKE PONIES (mono/stereo)
(Kama Sutra KLP/KLPS 8062) 1967

NB: This was unreleased.

45s: I'll Give You More/
From Where I'm Standing (Kama Sutra KA 227) 1967
α I Think I'm A Flower/
I Know Someone's There (Cobblestone CB 728) 1969

NB: α shown as by Smoke Ponies.

Erik and The Smoke Ponies came from Hempstead on Long Island, New York. *I'll Give You More* is driving, fuzzy punk-pop. Both sides of their first single were written by Richard Klasko, helped by Giaconi for the unfortunately very forgettable *From Where I'm Standing* and produced by Klasko, Hy Mizrahi and John Linde. Linde also produced **Group Image** and the **New York Rock & Roll Ensemble**.

A number was allocated for an album that was never released. It was more than a year before a second Smoke Ponies single appeared, both sides of which were composed by Gary Schultz; a bouncey pop number ending with some raw guitar is backed by a funereal dirge with a couple of double-time sections and sound effects.

I'll Give You More has been compiled on *Psychedelic Unknowns, Vol. 9* (CD) and *Victims Of Circumstance, Vol. 2* (CD). (VJ/SR/MW)

Ernie and The Emperors (CA)

Personnel incl: ERNIE (JOSEPH) OROSCO A

45: Meet Me At The Corner/
Got A Lot I Want To Say (Reprise 0414) 1965

Merseybeat style pop and slightly fuzzy folk-punk from the California outfit who became **Ernies Funny's** and later **Giant Crab**. The drummer of this particular incarnation went on to **The Dovers**.

Ernie Orosco was later known as **Ernie Joseph**, who formed **Big Brother**.

Got A Lot I Want To Say has resurfaced on *Destination Frantic Volume 3* (CD). (MW/CMn/AP)

Ernies Funny's (CA)

Personnel incl: ERNIE OROSCO A

45: Thru' The Fields/Shimmey Like Kate (Yardbird 8004) 1967

Formerly **Ernie and The Emperors** and pre-**Giant Crab, Ernies Funny's** recorded this average pop-beat single put out on the **Starfires**' label.

After **Giant Crab**, Ernie Orosco was better known as **Ernie Joseph** and formed **Big Brother**. (MW/AP)

ESTES BROTHERS
Transitions

ESTES BROTHERS - Transitions LP.

ESB (CA)

Personnel:	PATRICK BURKE	A
	GEORGE CALDWELL	A
	RICHARD FORTUNATO	A
	STEVE LAGANA	A
	ROBERT ZINNER	A

45:	Mushroom People/Let Me Touch You	(In Arts IA 102) 1967

The quintet listed above is credited on both sides of this single, so it seems fair to assume they comprised the band. *Mushroom People* is weird and strangely fragmented and has surfaced on *An Overdose Of Heavy Psych* (CD) and *High All The Time, Vol. 2* (LP). *Let Me Touch You* is a stately Eastern-infused psychedelic ballad. In Arts was a California label

Burke, Lagana and Fortunato went on to form **Fields**, a late sixties power-trio with slightly less chemical influences. **Fields** were Los Angeles based.

Richard Fortunato had earlier made some recordings with post-**Vejtables** personnel in 1966 and was also with **The Preachers** of *Who Do You Love* fame.

It appears that **ESB** was formerly **W.C. Fields Electric String Band** which latterly included George Caldwell of **The Bees**. (MW)

The Escapades (TN)

Personnel:	RON GORDEN	keyb'ds	A
	BENNY KISNER	gtr	A
	TOMMY MINGA	vcls	A
	DALE ROURKE	bs	A
	RONNIE WILLIAMSON	drms	A

45s:	I Tell No Lies/She's The Kind	(Arbet 1010/1) 1966
	I Tell No Lies/She's The Kind	(XL 356) 1966
	Mad Mad Mad/I Try So Hard	(Verve VK 10415) 1966

A quintet from Memphis, Tennessee **The Escapades** was formed by Tommy Minga, who was previously with **The Jesters**. Their debut proved popular enough for them to embark on a tour of the South and they attracted the attention of Verve. Unfortunately the follow-up failed to build on the initial success and they returned to Memphis, breaking up the following year due to the draft. Gorden would join the reformed Bar-Kays, and then went on to work for Stax for whom he designed album sleeves. He was nominated for a Grammy for Isaac Hayes' *Black Moses*.

One of the best garage punk outfits out of Memphis, compilation appearances have included: - *I Try So Hard* on *Killer Cuts!* (LP); *I Tell No Lies* on *Pebbles, Vol. 5* (CD), *Pebbles, Vol. 5* (LP) and *A History Of Garage And Frat Bands In Memphis* (CD); *She's The Kind* on *Sixties Rebellion, Vol's 1 & 2* (CD) and *Sixties Rebellion, Vol. 1: The Garage* (LP); *Mad Mad Mad* on *Son Of The Gathering Of The Tribe* (LP), *Ya Gotta Have Moxie, Vol. 2* (2-CD), *Boulders, Vol. 7* (LP) and *Destination Frantic Volume 2* (CD); and *I Tell No Lies, She's The Kind, Mad Mad Mad* and the previously unreleased *What You Know About Love* all appear on *Jesters: Cadillac Men* (CD). (MW/RHI/VJ)

The Escorts (IA)

Personnel incl:	ROGER BOOTH	vcls	A

45:	Heart Of Mine/The Twelfth Of Never	(Fredlo Records 6416) 1964

This upbeat pop-rock/garage single was the work of a band from Davenport, Iowa. *Heart Of Mine* was written by Booth. (SR)

The Escorts (VA)

Personnel incl:	NICK COLLERAN	gtr	A
	SANDY De WITT	drms	A
	TOM HILL	sax	A
	JIMMIE FABER	vcls	
	RICHARD PARRISH	bs	

ALBUM:	1	BRING DOWN THE HOUSE (mono/stereo)	(Teo LP/LPS-5000) 1966 R1

45s:	Shake A Tail Feather/Everybody Loves A Lover	(Teo 101/2) 1965
	Turn On Your Lovelight/Searchin'	(Teo 103/4) c1966
	My Only Love/Big Boy Pete	(Teo 105/6) 1966
	Hitchhiking Down Broadway/ I Don't Want To Be Alone	(Soulo 107/8) c1967
	S.O.S.(Heart In Distress)/ I Love You But Cha Don't Know Me	(Soulo 109/10) 1968
	I Love You But Cha Don't Know Me/ S.O.S. (Heart In Distress)	(Date 1609) 1968

This Richmond, Virginia band was formed in 1961 by students attending Douglas Southall Freeman High School and over the years went through personnel changes due to graduations etc.. A most enterprising bunch; they organised a concert at Richmond Mosque Ballroom on 24 June 1966, recorded it themselves, and put out the resultant album on their own label. It's an enthusiastic frat-garage styled selection of the usual favourites to keep the crowd happy (*Louie Louie, Gloria, The Last Time, Mr. Tambourine Man, Lovelight, Shout, Out Of Sight*) with a couple of lesser-known tracks thrown in.

Several singles were released on their label in a variety of styles - frat, novelty, beat-ballad, and soul. Somehow wider recognition and success eluded them, despite CBS/Date taking up the option on their last single.

Founder/guitarist Nick Colleran stayed in the music biz as a producer, and did duties for the likes of **Short Cross**.

They have turned up on a couple of compilations: *The Last Time* on *Oil Stains* (LP); and *My Only Love* on *Aliens, Psychos & Wild Things Vol. 2* (CD). (MW/SR/VJ)

Esko Affair (PA)

Personnel incl:	ED ESKO	
	JEFF ESKO	
	AL WALDMAN	vcls

45s:	Morning Dull Fires/Salt & Pepper	(Mercury 72887) 1969
	On Broadway/ On A Summer's Day With You	(Mercury 72934) 1969

From Philadelphia this band was formed by two brothers surnamed Esko, who'd previously been in the Liberation News Service. Touted as 'psych', which it is not, the second singles covers *Broadway* in a heavy **Fudge**-like style with some good acidic guitar, but is orchestrated and a little brassy - on the whole above-par. *On A Summer's Day With You* is a tender pop ballad with orchestra again and woodwind more to the fore.

You can also check out *Morning Dull Fires* on *Of Hopes And Dreams & Tombstones* (LP) and *Psychedelic Unknowns, Vol. 7* (LP & CD). (MW/VJ)

Esperanza Encantada (IL)

ALBUM:	1	ESPERANZA ENCANTADA	(Certron CS-7016) 1970 R1

A Chicano trio with female vocals sung in English and Spanish, combining folk-rock and psychy rock with organ and fuzz guitar. They did a good rendition of the Stones' *Gimme Shelter*. (SR)

The Esquires (TX)

Personnel:	TERRY HALL	A
	WES HORNE	A
	CHUCK SNELLING	A
	DICK THORNBERRY	A

45s:	Loneliness Is Mine/Come On, Come On	(Texan 103) 1966
	Loneliness Is Mine/Come On, Come On	(Glenvalley 103) 1966
	Time Don't Mean So Much/Summertime	(Glenvalley 104) 1966
	These Are The Tender Years/ Judgement Day	(Glenvalley 105) 1966
	These Are The Tender Years/	

Come On, Come On (Glenvalley 105) 1966

From Irving, Texas in the mid-sixties, came **The Esquires**, although they played mainly around Dallas and Fort Worth. *Come On, Come On*, a rock'n'roller, was their best known song. All of the Glenvalley releases appeared in the same picture sleeve.

A whole side of *Texas Punk: 1966, Vol. 2* (LP) and a chunk of *Acid Visions - Complete Collection, Vol. 2* (3-CD) is given over to unreleased tracks, mixes and outtakes by the band.

Compilation appearances have included: *Time Don't Mean So Much* on *Punk Classics, Vol. 4* (7"); *Come On, Come On, Come On, Come On (Reprise), Judgement Day, Loneliness Is Mine, These Are Tender Years* and *Time Don't Mean So Much* on *Texas Punk: 1966, Vol. 2* (LP) and *Acid Visions - Complete Collection, Vol. 2* (3-CD); *Come On, Come On* on *Texas Flashbacks, Vol. 1* (LP & CD), *Flashback, Vol. 1* (LP) and *Teenage Shutdown, Vol. 1: Jump Jive & Harmonise* (LP & CD); *Judgment Day and These Are The Tender Years* on *Green Crystal Ties, Vol. 2* (CD); *Judgement Day* on *Highs In The Mid-Sixties, Vol. 11* (LP), *I Was A Teenage Caveman* (LP) and *Garage Beat '66 7* (CD); *Come On, Come On, Come On, Come On (Reprise)*, and *Judgement Day* on *Acid Visions Vol. 6* (CD) (Spalax); and *Time Don't Mean So Much* and *Summertime* on *Storm In The Garage* (3-CD box). (VJ)

The Esquires (MO)

45s: She's My Woman/Misfortune (Dot 16954) 1966
Summer Nights/Settle Down (Scratch SI-1234/5) 1967

Unconnected to the better known Texan band, this mob was from Springfield, Missouri. *She's My Woman* can also be found on *Monsters Of The Midwest, Vol. II* (LP) and on *Wyld Sydes Volume 3* (CD). It has some effective organ which blends nicely with the vocals but is hampered by lame guitar work. The Scratch single kicks off with a light summery popster with brass but *Settle Down* is SO much better. Understated garage-pop oozing with charm and a keening guitar break that ends way too soon - check it out on *Mindblowing Encounters Of The Purple Kind* (LP). (VJ/MW)

The Esquires (FL)

Personnel incl:	JOHN EYMAN	bs	A
	RICHARD EYMAN	ld gtr	A
	MICHAEL FRANFBURGER	gtr	A
	JOD GODFREY	drms	A

45: Heartaches Stay The Night/Heat (CFP CPR2) 1966

Bartow in Florida was home to this quartet. Recorded in 1965, their sole single was released in 1966 on the Fuller subsidiary CFP. *Heartaches Stay* is a despairing garage ballad, telling the tale of a boy who's been dumped by his girl; his pain is echoed by keening vocals accompanied by whimpers wrung out on guitar. The flip is an instrumental.

SCORPIO
INTENSIFICATIONS
GENE ESTRIBOU . JEAN-PAUL PICKENS

GENE ESTRIBOU - JEAN PAUL PICKENS - Intensifications LP.

Compilation appearances have included: *Heartaches Stay The Night* and *Heat* on *Sixties Archive, Vol. 4* (CD) and *Florida Punk Groups From The Sixties* (LP); and *Heartaches Stay The Night* on *Psychedelic States - Florida Vol. 2* (CD). (VJ/MW/JLh/MM)

The Esquires (AR)

45: Sadie's Way ('The Witch Takeoff')/
Big Thing (Alley 650A-1023) 1965

Yet another **Esquires**, this time from Jonesboro, Arkansas.

Sadie's Way can also be heard on *Hipsville, Vol. 2* (LP), *A Journey To Tyme, Vol. 2* (LP) or *Psychedelic States: Arkansas Vol. 1* (CD). (VJ)

The Esquires (MA)

Personnel:	STEVE WALKER	vcls, gtr	A
	ROBERT La PALM	ld gtr	A
	BREW HARDING	bs	A
	RICK LODICO	drms	A

45: Shake A Tail Feather/Down The Track (Salem SR-003) 1965

This **Esquires** was from Springfield, Massachusetts and was later known as (Steve Walker &) **The Bold**.

You can also hear both sides of this single on *Bold 'Lullaby Opus Four'* (CD). (MW)

The Essentials (NY)

Personnel:	FRED "SQUEEKY" STAY	drums	A
	JASON WHEELER	ld gtr	A
	JEFF WHEELER	bs	A
	STEVE WHEELER	gtr	A

45s: Sunshine Baby/Freedom (Kandy 82042) 1968
Baby You Get To Me/Oklahoma Blues (Kandy 101) 1968

This upstate New York quartet, hailed from Schaghticoke (15 miles north of Albany), and included three brothers.

Their debut *Sunshine Baby* is pleasant, if undistinguished, pop; *Freedom* is more noteworthy - strident pop-rock with lashings of wah-wah; check it out on *Psychedelic States: New York Vol. 1* (CD). On the follow-up, *Baby You Get To Me* is jaunty pop with brass but *Oklahoma Blues* comes up trumps again - this time it's a screaming adolescent take on the blues format with a decent guitar solo.

Jeff Wheeler recalls: "Our ages were 13, 15, 17 and 17 at the time. We played Friday and Saturday nights and threw in a wedding now and then with the old standards on a Saturday or Sunday afternoon. Even went to Atlantic City and Raleigh, North Carolina cuz we won a few 'Battle Of The Bands' - the Tea Berry song contest too (we didn't win that though). We made two singles in 1968. Never made a million but we sold 1,000 records for $1 apiece after spending $500 to do it! It was fun."

In 2002 Jeff resided in Poestenskill, New York. Steve was in New Jersey, Jason was reported to be in Texas, and Squeeky Stay had stayed in Schaghticoke. (MW)

The Estes Brothers (OH)

Personnel:	JOE ESTES	drms, vcls	A
	JOHN ESTES	ld gtr	A
	BILL MARREN	piano, vcls	A
	DON SMITH	bs	A

ALBUM: 1(A) TRANSITIONS (Edcom ED-71-01-LPS) 1971 R4

NB: (1) reissued on vinyl (Rockadelic RRLP 17) 1994 in a different sleeve with a bonus track in a limited edition pressing of 300. (1) reissued on CD (World In Sound 1013) 2002 with bonus tracks including *Tomorrow's Sunlight*.

45: Tomorrow's Sunlight/Yesterday's Blues (Estbro # unkn) 1971

Thought to be from Amherst or Lorain, Ohio this outfit's over-hyped album ranges from ballads to harder rock. It does feature some good guitar jams on tracks like *Gary's Thought*. Good, but not worth the hefty price-tag - pick up the reissue instead! Bill Marren was formerly in **The Unknown Kind**, who was based in Amherst. (GGI/MW/VJ)

Gene Estribou - Jean-Paul Pickens (CA)

Personnel:	GENE ESTRIBOU	A
	JEAN-PAUL PICKENS	A

ALBUM: 1(A) INTENSIFICATIONS (MEA #CL-1) 196?

NB: (1) reissued on CD (Locust Music LOCUSTC52) 2004.

Jean-Paul Pickens was a superb banjoist with poet **David Meltzer's** folk-rock outfit **Serpent Power**. Gene Estribou famously recorded the **Grateful Dead's** second studio sessions and released their first single in 1965. *Intensifications* was originally released on Harry Jacobs' MEA label in the mid-sixties and is an interesting Marin County acoustic raga folk item that has now been reissued on CD. (VJ)

ETC. (?)

ALBUM: 1 ETC. IS THE NAME OF THE BAND
(Windi WLPS-1011) 1976 SC

On the same label as **Merkin** and **Creation Of Sunlight**, but issued a few years later, this album went totally unnoticed. It's a rather bland lounge-rock album. (SR/MW)

Eternal Savings and Trust Company (MA)

ALBUM: 1 WIND AND SPIRIT (Amphion Modern SP-7115) 197? R2

Be wary if you see this listed as psychedelic, this septet from Acton, Massachusetts's album is more in a gospel folk direction. It may therefore appeal more to fans of Christian folk. The album features male and female vocalists of variable quality and there's some effective use of flute. The album contains nine original tunes with good garagy electric guitar jangle on tracks like *Living Water*, *Set Me Free* and the stop-and-start opener *Don't Fool Yourself*. Elegant acoustic guitar, exotic cymbal percussion and a spacey female vocal create a mysterious aura on *Karin*, which seems an impassioned plea to an unsaved loved one. Highlights include the title track and *Ocean*, which are both rich in dreamy flute and recorder accompaniment. (VJ)

Eternity's Children (MS>LA>CA>TN)

Personnel:	BRUCE BLACKMAN	keyb'ds	A
	JERRY BOUNDS	gtr	A
	LINDA LAWLEY	vcls	ABC
	CHARLIE ROSS	bs	ABC
	JOHNNY WALKER	gtr	A
	ROY WHITAKER	drms	AB
	MIKE McCLAIN	keyb'ds	BC

ALBUMS: 1(A/B) ETERNITY'S CHILDREN (mono/stereo)
(Tower T-5123/ST-5123) 1968 SC
2(C) TIMELESS (Tower 5144) 1968 R1

NB: (1) reissued on CD (Rev-Ola CRREV062) 1999 with bonus tracks. (2) was a Canada-only release. (2) reissued on CD (Rev-Ola CRREV97) 2005 with bonus tracks.

There's also a retrospective CD *Eternity's Children* (Revola CRREV062) 1999. *The Lost Sessions* (CD) (Gear Fab GF-200) 2003 comprises an album of previously unreleased material with a booklet.

STEREO & MONO PHONOGRAPHS

ETERNITY'S CHILDREN - Self Titled LP.

				HCP
45s:		Rumors/Wait And See	(A&M 866) 1967	-
		Mrs Bluebird/Little Boy	(Tower 416) 1968	69
	δ	Sunshine Among Us (stereo/mono) (PS)	(Tower 439) 1968	
		Sunshine Among Us/Rupert White	(Tower 439) 1968	117
		Till I Hear From You/I Wanna Be With You	(Tower 449) 1968	-
	α	Sidewalks Of The Ghetto/Look Away	(Tower 476) 1969	-
	β	A Railroad Trestle In California/ My Happiness Day (some PS)	(Tower 477) 1969	-
		Blue Horizon/Lifetime Day	(Tower 498) 1969	-
	χ	Laughing Girl/Little Boy	(Tower 499) 1969	-
		Alone Again/From You Unto Us	(Liberty 56162) 1970	-

NB: δ promo-only. α shown as by **Charles Ross III**. β shown as by **Charles Ross E. III**, although the 'B' side is just a different mix of an **Eternity's Children** album cut. χ shown as by **Charles Ross III**.

Originally The Phantoms (minus Lawley) they'd formed in Cleveland, Mississippi. After relocating to Biloxi, they recruited Linda Lawley and changed their name to **Eternity's Children**. With aspirations to become an L.A. pop-psych band, they honed their skills on the New Orleans circuit (playing as Charlie Rich's backing band), before venturing to L.A. to record. Their main claim to fame was *Mrs. Bluebird*, a minor hit, which was produced by **Millennium**'s **Curt Boettcher** and Keith Olsen. Despite performing the song on 'American Bandstand' national fame eluded them. By the time their first album was released however, Bounds, Walker and Blackman had left, with the latter replaced by Texan McClain (ex-**Neurotic Sheep**).

Overall their eponymous debut album of orchestrated pop is a top album for **Boettcher** fans, and features songs by **Boettcher** plus other **Millennium** members - including *Flowers*, a Michael Fennelly composition dropped from **Millennium**'s *Begin* album. Curiously, the "cover" of **Sagittarius**' *You Know I've Found A Way* is the exact same track as the demo logged at the publishers and may not even feature **Eternity's Children** at all!

Their second album was produced by Gary Paxton in Bakersfield, with compositions by Clarence White, Gene Parsons, Ben Benay and Gary & Jan Paxton. Sounding like a tougher Fifth Dimension, with a European tinge, it's akin perhaps to **Glitterhouse**'s performance on the "Barbarella" soundtrack. A couple of the tracks, *Blue Horizon* and *Sidewalks Of The Ghetto* were cut with **Spooner Oldham** and Chips Moman - presumably in Memphis. Lack of interest caused Tower to scrub the US release of their second album, which only appeared in Canada. They moved to Memphis and adopted an earthier blue-eyed soul sound recording several further singles.

In 1969, the single releases get a little confusing, with consecutive Tower catalogue numbers mixing tracks credited to **Charles Ross III**, with **Eternity's Children** cuts. This begs the question, whether this parallel release was a marketing ploy, to push **Charles Ross III** on the back of the more familiar group name. In addition, their final single includes an unreleased **Curt Boettcher** tune on the 'B' side, which may even date back to their first album sessions. They carried on with different line-ups finally disbanding in 1975.

Blackman went on to form Starbuck, who achieved national success with the hit *Moonlight Feels Right*, and later Korona.

The band also recorded a further album which wasn't released at the time. This was discovered by Gear Fab and reissued together with other bonus material from '65 - '67. *The Lost Sessions* is an entire album of previously unreleased material from 1966 to 1970. The set features top class harmony pop-sike similar to **The Millennium** and **Sagittarius** with male and female vocal harmonies and bright breezy songs. The set is accompanied by a detailed booklet and all tracks are previously unreleased.

Alternatively, there is a Rev-ola CD which comprises 25 tracks, covering both albums and assorted singles from 1967-1970. This comes with a detailed history by Dawn Eden. Compilation appearances have included *Flowers* and *You Know I'll Find A Way* on *Bring Flowers To U.S.* (LP). (VJ/MW/JFr/MM/JG)

Ethics (WI)

Personnel:	DON GRUENDER	gtr	A
	GENE PERANICH	keyb'ds	A
	MARK MILLER	bs	A
	MIKE JABLONSKI	drms	A

45:	(A Whole Lot Of) Confusion/ Out Of My Mind	(Dynamic Sound 2001) 1967

Ethics came from Milwaukee, Wisconsin. On 30th December 1965 they took part with a dozen local acts in the Milwaukee Sentinel Rock'n'Roll Revue. On the lo-fi album that captured the event (Century 23214) 1966 they can be heard performing *Down The Road Apiece*. In late '66/early '67 they changed their name to **Invasion**.

You can also find *(A Whole Lot Of) Confusion* on *Midnight To Sixty-Six* (LP), *Ya Gotta Have Moxie, Vol. 2* (2-CD), *Boulders, Vol. 6* (LP) and *Trip In Tyme Vol. 2* (CD). (VJ/MW/AB)

The Ethics (WA)

45:	She's A Deceiver/It's OK	(Graves 1099) 1966

This band came from Olympia, Washington (the single was released on a Eugene, Oregon label). You'll also find *It's OK* on *Psychedelic Unknowns, Vol. 5* (LP & CD). (VJ/MW)

The Ethix (CA)

Personnel incl:	GARY DOOS	drms	A
	JIM FLANNERY	gtr	A
	CORK MARCHESCHI	bs	A

45s:		Blue Canary/Need Your Love	(D & A 6601) 1965
		Skopull/It's Time	(D & A 6602) 1966
	α	?? / ??	(D & A #unkn) 1965/6
		Bad Trip/Skins	(Mary Jane NA 102) 1967

NB: α backing Rudy Grau - titles unknown.

Cork Marcheschi, later the creative force behind **Fifty Foot Hose**, grew up in the Bay Area and developed a taste for both R&B and avant-garde music - Edgar Varese was an early influence. After finishing high-school in 1963, he formed a garage band called the Hide-A-Ways with guitarist Jim Flannery (Marcheschi played bass). The band soon changed name to **The Ethix** and played constantly around the Bay Area between 1964-66. They recorded the notoriously atonal *Bad Trip* single in the bathroom of Cork's mother's house but the band ended in early 1967 when they played Las Vegas where two of the members were found to be under-age.

The band was based in San Mateo, California.

mono
E-types
LIVE
THE RAINBOW BALLROOM

THE E-TYPES - Live At The Rainbow Ballroom 1966 LP.

The recent Big Beat CD reissue of the **Fifty Foot Hose** *Cauldron* album also features two takes of *Bad Trip* - the 33rpm and the 45rpm versions. Both are still way out there somewhere. Subscribers to 'Ptolemaic Terrascope #23' also got to hear an 'unreleased acetate version' of *Bad Trip* on the accompanying free EP. *Bad Trip* and *Skins* also appear on the bootleg compilation *California Halloween* (LP), while the single and a 33rpm version of *Bad Trip* can be heard along with *Skins* on *Fifty Foot Hose 'Cauldron Plus'* (CD). (VJ/MW/LP/AP/CF)

The E-Types (CA)

Personnel incl:	DANNY MONIGOLD	bs	A
	REGGIE SHAFFER		A
	BOB WENCE		A
	CRAIG WILLIAMS		
	RANDY BARLOW		
	LARRY HOSFORD		

ALBUMS:	1	INTRODUCING THE E-TYPES (CD)	(Sundazed SC 11026) 1996
	2	LIVE! AT THE RAINBOW BALLROOM IN '66 (LP)	(Beat Rocket BR-103) 2001

NB: There's also a split 12" compilation, *E-Types Vs. Mystic Tide* (Eva 12037) 1984

45s:	α	I Can't Do It/Long Before (PS)	(Link-I) 1966
	α	I Can't Do It/Long Before (PS)	(Dot 16864) 1966
		She Moves Me/ Love Of The Loved	(Sunburst SBM 45-001) 1966
		Put The Clock Back On The Wall/ 4th Street	(Tower 325) 1967
		Big City/Back To Me	(Uptown 754) 1967

NB: α feature the same picture sleeve, except for the record label logo.

From Salinas, a farming community 50 miles south of San Jose, this garage band was formed in 1966 and were regulars at local 'Battle Of The Bands' competitions. Spurred on by Don Shepard, who conducted band rehearsals in his garage and helped provide the band with instruments and song arrangements, they soon developed a good reputation on the San Jose scene.

When their first single was picked up by Dot for national distribution they attracted the attention of Ed Cobb, a L.A. producer who was already handling **The Chocolate Watch Band** and **The Standells**. Consequently he produced the Sunburst single - the flip was an unreleased Beatles composition. Their magnum opus, however, was *Put The Clock Back On The Wall* (a Bonner-Gordon composition). Despite the LSD inspired lyrics it was the product of an all-night amphetamine session.

The Sundazed CD retrospective is a 22-track compilation which contains all of their singles plus previously unreleased tracks. These are mostly previously unissued demos but there are also live versions of three Yardbirds songs (*Evil-Hearted You, Mr. You're A Batter Man Than I* and *Shapes Of Things*). Most of their singles also appeared on Eva's 1984 compilation *The E-Types Versus The Mystic Tide*. Fans will also want to check out the *Live!* retrospective album, recorded at Fresno's Rainbow Ballroom in 1966, which includes their *I Can't Do It* alongside covers of Yardbirds/Who/Beatles and Dylan standards.

When the group folded in 1967, their manager re-credited their last recording *Friendly Indians* to fictional outfit **Charolette Wood**, which was released the following year on the *San Francisco International Pop Festival* (LP) compilation.

In 1998, three of the original members, Bob Wence, Danny Monigold and Reggie Shaffer regrouped, releasing an independent CD of new and Beatles-cover songs! You can contact them at P.O. Box 808, Moss Landing, CA 95039, to see if they still have copies. It's reputedly well worth tracking down.

Retrospective compilation appearances included: *Put The Clock Back On The Wall* on *Nuggets Box* (4-CD), *Even More Nuggets* (CD) and *Nuggets Vol. 4* (LP); and *She Moves Me* on *Sounds Of The Sixties San Francisco, Vol. 1* (LP). (VJ/MW/DK/MM)

Euclid (ME)

Personnel:	GARY LEAVITT	vcls, gtr	A
	JAY LEAVITT	drms	A
	MARIS	bs, vcls	A
	RALPH MAZZOTA	vcls, gtr	A

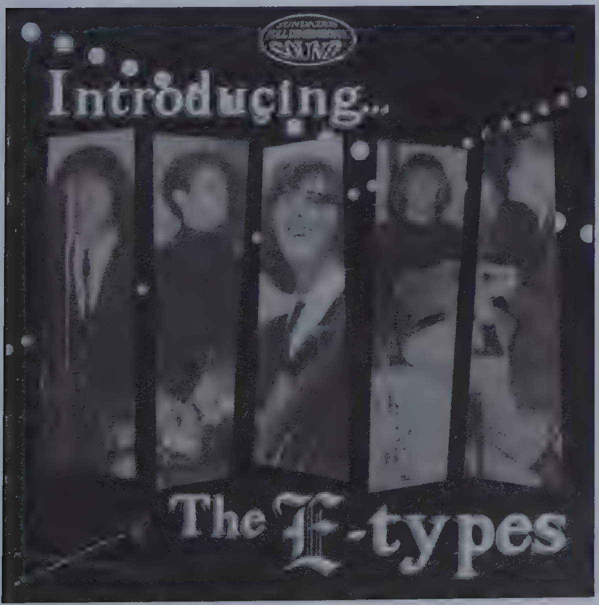
ALBUM: 1(A) HEAVY EQUIPMENT
(Flying Dutchman - Amsterdam AMS-12005) 1970 R2-R3

NB: (1) reissued on CD (Skyf Zol DP 138) 2005.

This Maine-based group contained the Leavitt brothers who had previously led the **Cobras**, Maris from **The Ones**, and Ralph Mazzota from **Lazy Smoke**. Pedigree aside, this is a powerful and inventive psychedelic heavy rock album(!) that stands on its own as a great work. With its backwards bits and oddly-effected vocals, the album has one foot in the sixties and one in the seventies - leaning into the tracks with a heavy-handed metallic attitude.

Gary Leavitt was killed in 1975, which effectively ended the band - a popular live attraction in the Northeast through 1974. Jay Leavitt still performs with his group Bluesberry Jam in the Maine area.

Lazy Livin' has been compiled on *Electric Psychedelic Sitar Headswirlers 7* (CD) and you'll also find *Gimme Some Lovin'* on *Up All Night* (CD). (CF)



THE E-TYPES - Introducing... CD.

Euphoria (?)

Personnel incl:	SHARON ALEXANDER	vcls	A
	TOM PACHECO	gtr, vcls	A
	ROGER PENNEY		A
	WENDY PENNEY		A

ALBUM: 1(A) EUPHORIA (Heritage HTS 35-005) 1969

NB: (1) reissued on CD (Heritage/Beatball) 2007.

45: You Must Forget (Part 1)/(Part 2) (Heritage 831) 1969

This lightweight flower-power vocal group was led by Pacheco and Alexander, who later recorded as... Pacheco And Alexander. Pacheco was originally from Massachusetts and was previously in **The Ragamuffins**. The *Euphoria* album is sunshine pop in the style of **The Mamas & The Papas**.

Roger and Wendy Penney later recorded a solo album as **Roger and Wendy** and were also the couple behind **Bermuda Triangle**, who released an excellent folk-psych album. (VJ/CF)

Euphoria (CA/TX)

Personnel incl:	DOUG DELAIN		A
	WILLIAM LINCOLN	vcls	AB
	HAMILTON WESLEY WATT	gtr	AB

ALBUM: 1(B) A GIFT FROM EUPHORIA (Capitol SKAO-363) 1969 R3

NB: (1) also issued in Canada (Capitol) 1970. (1) reissued on CD (See For Miles SEECD 465) 1996 and again on CD (Rev-Ola CRREV55) 2007 with a full history of the band for the first time and photos. (1) reissued on vinyl (Capitol/Scorpio) 2005.

45: Hungry Women/No Me Tomorrow (Mainstream 655) 1967

Originally from California, where they had earlier recorded with **Word**, they travelled to Houston around 1967 and settled there recording their superb single (the flip in particular is an unnerving haunting number). Both tracks later appeared on the compilation *A Pot Of Flowers* (LP). During their stay in Houston they also recorded four unreleased songs:- *Pick It Up, In Time, Walking The Dog* and *Oh Dear, You Look Like A Dog*. These are as psychedelic and good as their recorded output.

Apparently this demo impressed executives at Capitol Records, who subsequently invested a fortune recording an album in Hollywood, Nashville and London. Produced by the band and Nick Venet, *A Gift From Euphoria* is a magnificent record. The precise direction of the band is difficult to categorise, but country-rock merging with LSD will give you some idea. It has a creepy thread running through it, a foreboding darkness that is embodied most explicitly in the final track *World*:

"World, you've let me down again
I'll tell them just how bad you've been
I'll run away 'cause you don't care
And find another world somewhere
Now as I leave, I'd like to say
World, I hope we meet again someday"

Watt's guitar is noteworthy throughout the record and he explores different tones from song to song, from gentle acoustic (*Sunshine Woman*) to massive walls of distortion (*Did You Get The Letter, Suicide On The Hillside, Sunday Morning After Tea*). Sadly, Capitol seemed to be at a loss as to how to market the finished album and it barely made it past the promo stage. Indeed, it's nearly impossible to locate without the large round hole in the corner of the cover that Capitol used to designate promotional copies during the period.

Watt played guitar on a number of albums as a hired gun, most notably **Lee Michaels**' *Carnival Of Life*, where he is front and centre in the mix, blasting away. Most collectors agree this is **Michaels**' best album and Watt's fiery guitar is the primary reason. He also wrote some material for the L.A.-based **East Side Kids** and he and Lincoln wrote for, co-produced and played on **Bernie Schwartz**' solo album circa 1969/70.

A self-titled Finnish album by Finjarn and Jensen (Columbia 7E 062-37059) from 1970 includes two **Euphoria** songs, *Lady Bedford* and *Did You Get The Letter* retitled as *Windsor Bedford* and *Sorry Girl, But Now I Know Things Will Be Much Better Now You've Gone* (the latter being part of *Did You Get The Letter*'s lyric). The songwriting credits too have been changed to Finjarn and Jensen!

Doug Delain who played on the early **Euphoria** recordings, was involved with **Love** and **The Doors**.

Retrospective compilation appearances have included: *Hungry Women* and *No Me Tomorrow* on *Mindrocker, Vol. 10* (2-LP); the previously unreleased *Oh Dear You Look Like A Dog, Pick It Up, In Time* and *Walking The Dog* on *Houston Hallucinations* (LP) and on *Acid Visions Vol. 10* (CD) (Spalax); *Oh Dear, You Look Like A Dog* on *Psychedelic States: Texas Vol. 1* (CD) and the unreleased version of *In Time* was also on *Acid Visions Vol. 6* (Spalax). (VJ/MW/CF)

Euphoria (WI)

Personnel incl:	D. WALLOCH	ld gtr	A

ALBUM:	1	LOST IN TRANCE	(Rainbow 1003) 197? R3

NB: (1) reissued on vinyl (Rainbow (8993-1) 1990 and also reissued on CD (AD-CD 5004) 200?

Here's another **Euphoria**, this time from Milwaukee, Wisconsin. This is a heavy rock album with lots of fine guitar work, particularly on the title track, *Lost In Trance*, the most psychedelic cut, and *Enchanted*. All the songs on the album were written by lead guitarist D. Walloch.

This rare album is worth seeking out. (VJ/MW)

Euphoria (CO)

45:	Somebody Listen/ Dedication Of Sally And Cher	(Band Box BB 393) 1969?

Yet another **Euphoria**, from a Denver label this time. Later sixties hippie-protest-rock that doesn't really pick up until the instrumental break - a keyboard solo followed by some fine distorted guitar. The vocalist keeps saying 'Somebody Listen' but he does go on a bit - the track clocks in at 4:00. The flip is good, but a rambling affair too. (MW)

The Euphoria's Id (ME)

Personnel:	JIMMY DROWN	gtr	A
	TERRY DROWN	bs	A
	SKIP SMITH	drms	A
	JAY SNEIDER (SNYDER)	keyb'ds	A

45s:	α	Morning Dew/ I Just Don't Understand You Baby	(Cinema 108/9) 1965
		Hey Joe/Deception's Ice	(Eadit 201,366) 1967

NB: α shown as by The Id.

This obscure Saco, Maine band recorded a unique version of *Hey Joe* which is truly notable for a superb raga-rock guitar break. The flip side, *Deception's Ice*, features more snappy guitar work.

The band story started back in 1963 with the Electrons, onto the Nomads, then the Id. The **Euphoria's Id** moniker was used just to avoid confusion with other Id's around at the time. After the band split some members went on to other outfits - the **Fate** and the Blend.

One spin-off is a solo single by Jimmy Drown as Jonathan Cloud - *Jonathan Cloud/Stop And Think* (Vigor VI 701) 1971- both sides of which are pleasant upbeat pop. Some ex-members of the Telstars may have been helping out on this too.

The ex-**Euphoria's Id** band **Fate** (featuring Skip Smith and Jay Snyder) recorded a demo album in the late sixties that was reissued (in part) by Rockadelic and Shadoks Music as *Sgt. Death*. See the **Fate** entry for further details.

Compilation appearances have included: *Deception's Ice, Hey Joe, I Just Don't Understand You, Baby* and *Morning Dew* on *New England Teen Scene* (CD); *Deception's Ice* on *New England Teen Scene, Vol. 3* (LP); and *Hey Joe* on *Pebbles, Vol. 22* (LP). (MW)

Euphorian Railway (NY) - see The Individuals (NY).

Rusty Evans (NY>CA)

Personnel incl:	RUSTY EVANS	vcls, gtr	A
	GENE MITCHELL	gtr	A
	OLLIE PHILLIPS	bs	A
	BEN RIFKIN	banjo	A

ALBUMS:	1(A)	SONGS OF OUR LAND	(Treasure Productions TLP 864) 1964
(partial list)	2( )	RAILROAD SONGS	(Treasure Productions TLP ???) 1964
	3( )	LIVE AT GERDE'S FOLK CITY	(Treasure Productions TLP ???) 1965

45s:	α	When I'm Alone With You/ I Lived, I Loved And Lost	(Brunswick 55031) 1957
		Let The Midnite Special/ Uh Huh Uh Huh Uh Huh	(Brunswick 55103) 1958
		Talkin' From Your Heart/ The Night I Crashed Your Party	(HIP) 19??
	β	1983/The Life Game	(Musicor MU-1148) 1966

NB: α shown as by Rusty Evans And His Rock-A-Billys. β Shown as by Ry Cooper. Art sleeve rumoured to exist.

Marcus Uzilevsky a.k.a **Rusty Evans**, grew up in Brooklyn. In the late fifties he released two rockabilly singles and appeared on American Bandstand. Rusty: - "I was shaped quite a bit by my Tin Pan Alley experiences with Phil Spector writing some songs for me. By 1962 I'd drifted to the folk music cafes of the Village, where I jammed with **Fred Neil** and **Dino Valenti**."

Over the next three years he recorded three country albums on Treasure Productions. Rusty:- "In 1962 when I sang at the Cafe Rafio on Bleecker Street, Bob Dylan would often come in and sit in with me playing piano and harmonica. Because of the hullabaloo I created with up-tempo 'rock your socks off' songs, **David Crosby** (who performed quiet acoustic traditional folk ballads) preferred not to go after me..." In 1965 Rusty was in L.A. for a while, where he made one more single. Back in New York, he formed **The**

HEAVY
EQUIPMENT
EUCLID

EUCLID - Heavy Equipment LP.

Deep and recorded the *Psychedelic Moods* album in August 1966 in just two days. It came out three months later.

At the same time, Rusty met Teddy Randazzo and together they started Eastern Productions. The first bands they signed were Facts Of Life and **Third Bardo** for whom Rusty co-wrote the classic *I'm Five Years Ahead Of My Time*. His next project was **Freak Scene** (who consisted of three members of **The Deep** plus David Bromberg). Their album *Psychedelic Psoul* sold more than 50,000 copies. Rusty: - "The ideas for the psychedelic recordings that I wrote, produced and performed on were the product of a non-drug related, indescribable shift in my consciousness. Definitely transformative. By the time I came to California I had experimented with psychedelic drugs, LSD, etc. but my non-drug related epiphany experience, still remains a mystery to this day."

After its release, Rusty moved to L.A and worked for the 'Take Six' label, producing several recordings including **The Nervous Breakdown**'s *I Dig Your Mind*. Rusty: "The song which brought me to the attention of the record company was *Here We Are*. Definitely a 'summer of love' lyric, it didn't see the light of day, other than the demo on *Psychedelic Moods, Part 5: The Marcus Demos*."

"In L.A. I reconnected with many of the folkies from Greenwich Village, who'd moved to L.A. and become rock stars - Stephen Stills, Peter Tork, **David Crosby** and some of the lesser known musicians such as **Tim Hardin** and **Richie Havens**."

"When I arrived in San Francisco in 1967 the Haight was buzzing. It seemed like the word had been turned inside out. Love was the theme and creativity with no commercial intent was happening." Rusty became involved with the production of Matthew Katz' *Fifth Pipe Dream Volume I* compilation, working with **It's A Beautiful Day**, **West Coast Natural Gas**, **Tripsichord Music Box** and **Black Swan**. Rusty: "Working with Matthew Katz of San Francisco Sound was like a Fellini movie..."

In 1970 he released the **Marcus** album on Kinetic, and in 1979 a folk album, *Life's Railway To Heaven* (Folkways FTS 32440). More recently he has also released two unique CD's of world music/ambient recordings under the pseudonym "Uzca". *Slice Of Light* and *Gypsy Dreams*, featuring Rusty singing in his scat/spirit language.

The renewed interest in his *Five Years Ahead Of My Time*, has also spurred Rusty to re-record it along with a new composition called *Chaos*. Both feature great guitar by his son Danny, but haven't been released.

You'll also find *Grains Of Sand* on *Filling The Gap* (4-LP box). (NK/RE)

Eve (?CA)

Personnel incl:	LAURA CREAMER	A
	(HAL BLAINE	A)
	(JAMES BURTON	A)
	(RY COODER	A)
	(MARK CREAMER	A)
	(SNEAKY PETE	A)

ALBUM: 1(A) TAKE IT AND SMILE (LHI 3100) 1970

45s:	Anyone Who Had A Heart/Dusty Roads	(LHI 25) 1969
	Take It And Smile/You Go Your Way	(Bell 914) 1970

This female trio was previously known as Honey, Ltd and their album may interest fans of female soft hippie pop-rock with harmonies. The song selection is quite good, with songs written by **Fred Neil**, **James Taylor**, The Bee Gees, Burt Bacharach, Bob Dylan and Glenn Frey and the recording sessions included several ace L.A. musicians.

Laura Creamer was the wife of Mark Creamer, of Mark Creamer of **A Handful**, **Armageddon**, **Kitchen Cinq** and **Y'Alls**. (SR)

Even Dozen Jug Band (MA)

A Gift From Euphoria

EUPHORIA - A Gift From... LP.

Personnel incl:	MARIA D'AMATO	vcls, violin	A
	FRANK GOODKIN	banjo	A
	DAVE GRISMAN	mandolin	A
	STEFAN GROSSMAN	gtr, banjo, vcls	A
	BOB GURLAND	vcls, trumpet	A
	PETE JACOBSON	banjo, gtr	A
	STEVE KATZ	washboard, vcls	A
	DANNY LAUFFER	jug	A
	JOSHUA RIFKIN	piano	A
	JOHN SEBASTIAN	gtr, vcls	A
	PETER K. SIEGEL	gtr, banjo, vcls	A
	FRED WEISZ	fiddle	A
	(PEGGY HAINES	jug	A)

ALBUM: 1(A) EVEN DOZEN JUG BAND (mono/stereo)
(Elektra EKL-246/EKS-7246) 1964

A seminal jug band from Cambridge, Massachusetts although success totally eluded them. **John Sebastian** would later form the **Lovin' Spoonful**, Steve Katz the **Blues Project** and Maria d'Amato played with the **Jim Kweskin Jug Band** and became better known as Maria Muldaur. Peter Siegel became a producer and later worked with **Earth Opera**. Today Stefan Grossman is still renowned as a master and teacher of acoustic folk and blues guitar. He also recorded an excellent album *Bluescurrent* with **Blues Project**'s **Danny Kalb** in 1969.

They had one track, *Original Colossal Drag Rag* on *Follow The Music* (CD) in the Elektra book. (SR/JNa/JRi)

Keith Everett (?)

Personnel incl: KEITH GRAVENHORST A

45s:	Don't You Know/Conscientious Objector	(Tmp-Ting 118) 1967
	She's The One Who Loved You/ Lookin' So Fine	(Tmp-Ting TMP-121) 1967/8
	The Chant/Light Bulb	(Mercury 72854) 1968

These singles are almost certainly the work of Keith Gravenhorst, who produced the first single and gets writer credits for both tracks on the first and third releases.

Don't You Know, a mid-tempo teen-angst ballad, was quite a big hit in Chicago. It's *Conscientious Objector* which may grab your attention however, with its outrageous right-wing, pro-war stance, it is amusingly silly.

The Mercury single is a Dunwich production and the label bears its logo, regarded by many as a hallmark of quality.

He also released a single as Keith Gravenhorst in 1972 - *Do What You Want To Do/Heavy On My Mind* (Royal American 54). Gravenhorst was also behind the Crown label hard-rock album **Beo Wulf**. (SR/BM/MW)

Ever-Green Blues/Evergreen Blues (CA)

Personnel:	RICK BARRIO	gtr	A
	TOM BRAY	trumpet	A
	MANNY ESPARZA	vcls	A
	STEVE LAWRENCE	organ	A
	SAM LOMBARDO	drms	A
	J. E. MOSWEYN	bs	A
	KEN WALTHER	trombone	A

ALBUMS:	1(A)	7 DO ELEVEN	(Mercury SR-61157) 1968
	2( )	COMIN' ON	(ABC ABCS-669) 1969

NB: (2) shown as by **Evergreen Blues**.

45s:		Midnight Confessions/ That's My Baby (Yes) (PS)	(Mercury 72756) 1967
		Laura (Keep Hangin' On)/ Yesterday's Coming	(Mercury 72780) 1968
		Feelin' Your Love/Three's A Crowd	(Mercury 72826) 1968
	α	Funky Woman/Don't Mess Up My Mind	(ABC 11198) 1969
	α	Girl, I Got Wise/The Moon Is High	(ABC 11216) 1969

NB: α shown as by **Evergreen Blues**.

The first single appeared with a picture sleeve and both tracks are included on their first album, as is their second single. A pop-rock group, their name may be somewhat misleading. Remarkably, their version of *Midnight Confessions* pre-dated **The Grass Roots** hit, but sadly it went by un-noticed. On the sleeve-notes of their debut album they are referred to as an L.A. group and they recorded there, although their fan club was based in Surfside, Florida. After their second album they morphed into a horn-rock band called Elijah, issuing two albums on United Artists Records. Steve Lawrence went on to play with **Buddy Miles** in the mid-seventies and Tom Bray was with Crazy Horse in the late seventies.

Three's A Crowd has also resurfaced on *Boulders, Vol. 6* (LP) and *Ya Gotta Have Moxie, Vol. 2* (2-CD). (VJ)

The Evergreen Blueshoes (CA)

Personnel:	SKIP BATTYN	bs, vcls	A
	KEN KLEIST	keyb'ds	A
	LANNY MATHIJSSEN	gtr	A
	CHESTER McCRACKEN	drms	A
	AL ROSENBERG	gtr	A

ALBUM: 1(A) THE BALLAD OF EVERGREEN BLUESHOES (Amos 7002) 1969

NB: (1) also released in the UK (London HA-U/SH-U 8399) 1969.

"EUPHORIA"
Lost In Trance

EUPHORIA - Lost In Trance LP.

45s:	Maybe Someday/Silver Shadow	(Living Legend LL-721) 196?
	Johnny B. Goode/Walking Down The Line	(Amos 115) 1969

The Evergreen Blueshoes is a typical hippie outfit with its album's gatefold sleeve showing eight naked people dancing in the grass while a kind of fat Pan is playing flute. Produced and arranged by Mike Post, most songs were written by the group members. *The Everblue Express* was composed by **Battyn** and the ubiquitous **Kim Fowley** and *The Raven* is an adaptation of Edgar Allan Poe.

The album contains lots of organ, good guitars and a strong rhythm section. **Battyn** was previously in Skip and Flip and would later join **The Byrds** and the Flying Burrito Bros He also played on **Armaggedon**'s album and several **Kim Fowley** productions. Chester "Chet" McCracken would become the drummer of **Help** and the Doobie Brothers.

Compilation appearances include:- *Silver Shadows* on *Kim Fowley - Outlaw Superman* (LP & CD); and *Maybe Someday* on *Come Fly With Me* (LP). (SR)

Everpresent Fullness (CA)

Personnel:	TOM CARVEY	gtr, ld vcls	A
	TERRY HAND	drms	A
	PAUL JOHNSON	ld gtr	A
	STEVE PUGH	bs	A
	JACK RYAN	electric autoharp, hrmnca, trumpet, washboard, vcls	A

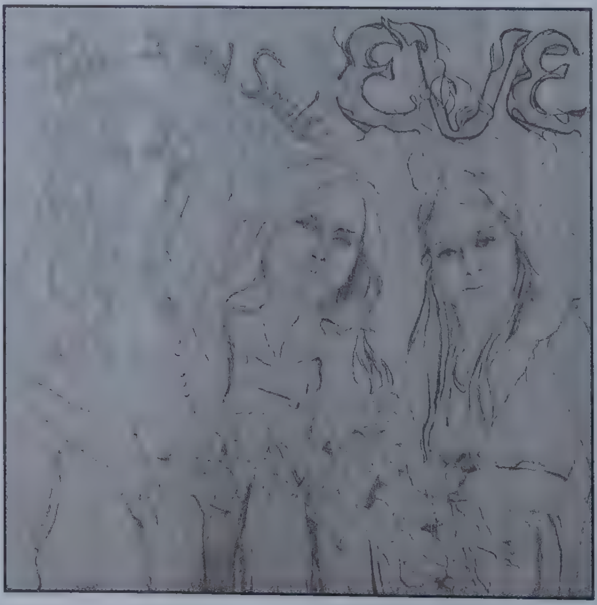
ALBUM: 1(A) EVERPRESENT FULLNESS (White Whale WW-7132) 1970

NB: Promo versions of (1) exist. (1) reissued on CD as *Fine And Dandy - Everpresent Fullness* (Rev-Ola CRREV39) 2004.

45s:	Wild About My Lovin'/Fine And Dandy	(White Whale 233) 1966
	Wild About My Lovin'/Doin' A Number	(White Whale 233) 1966
	Darlin' You Can Count On Me/Yeah!	(White Whale 248) 1966

A Los Angeles-based act that was together between 1965 and 1966. They shared the stage at various concerts with, amongst others, **Jefferson Airplane**, **The Turtles**, **Buffalo Springfield**, **Sir Douglas Quintet** and **Love**.

One of many bands who had trouble with the record company executives of the time, their best material is said to have remained unrecorded. Their album was recorded in 1966, but White Whale cut off funding before it was completed and only released it four years later to fulfil their contractual obligation to the band. A disappointing mix of pop and country-rock with some ragtime influences, it is now rare but not particularly recommended.



EVE - Take It And Smile LP.

The best moments are probably the **Lovin' Spoonful** cover, *Wild About My Lovin'* and *The Way She Is*, written by **Warren Zevon**, who was then their stablemate on White Whale, as part of the duo **Lyme and Cybelle**. Some of their singles are not on the album.

Terry Hand was also in the L.A. band **Thorinshield**.

Doin' A Number is a fast moving R&B/rock instrumental, which can also be heard on *Mindrocker, Vol. 3* (LP). *Wild About My Lovin'* can also be found on *Happy Together - The Very Best Of White Whale Records* (CD); and you can check out *Darlin' You Can Count On Me* on *Where The Action Is! L.A. 1965-68* (4-CD book). (VJ/SR)

Everyday People (?)

ALBUM:	1	BORN TOO SOON	(United Music World RSR 384) 197? R2

This Christian rock band's album is a mix of different sounds. There's great acid guitar and crude vocals on one cut, *Stepping Out Of The Darkness*. (VJ)

Everyday Things (CA)

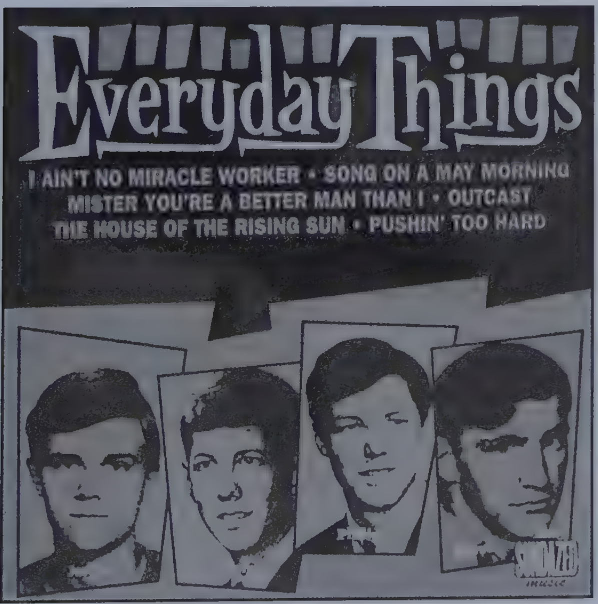
Personnel:	STEVE BRYANT	ld gtr, ld vcls	A
	JAMES HOLLEY	drms	A
	JOHN HOLLINGSWORTH	gtr, keyb'ds	A
	PHILIP HOLLINGSWORTH	bs	A

10" EP:	1	EVERYDAY THINGS	(Sundazed SEP 10-161) 2000

The EP presents six unreleased tracks recorded in 1966 by this Fresno, California quartet with recollections from Philip Hollingsworth. Forceful covers of *I Ain't No Miracle Worker*, *Mister You're A Better Man Than I*, *The House Of The Rising Sun*, *Pushin' Too Hard* and *Outcast* are joined by one original - *Song On A May Morning*.

In 1965, the Hollingsworth brothers formed a high school band The Coachmen with Holley. The following year they got together again, adding guitarist Bryant from nearby Merced. **Everyday Things** became their handle and in late 1966 they laid down these tracks, but split after just a few months.

In 1967, the brothers joined Fresno fellows **Kings Verses** in Los Angeles. On their return home they called upon Holley again and, as **Canterbury Fair**, released a single featuring a reworked *Song On A May Morning*. (MW)


Everyday Things
I AIN'T NO MIRACLE WORKER • SONG ON A MAY MORNING
MISTER YOU'RE A BETTER MAN THAN I • OUTCAST
THE HOUSE OF THE RISING SUN • PUSHIN' TOO HARD

EVERYDAY THINGS - Self Titled 10" EP.

Everyman (OH)

Personnel:	PAUL PENFIELD	A

45:	It's A Pushbutton World/ Eternal Youth	(Main Line ML-1362) 1966

A novelty-psych 'A' side - acoustic folk-pop with choruses made up of sound effect collages. The flip is an anti-protest protest song. An oddly charming single from Cleveland, Ohio. Paul may have been one of the cast of the 'Banana Splits' kiddies' TV show in the U.S. (this may have been shown in the U.K. too). So, hands up anyone brave enough to confirm this! If this were the case it would explain the novelty aspect and vocal style of *Pushbutton World*, but the war noises probably precluded it being broadcast to a young audience.

Chuck Mangione and Roger Karshner wrote and produced - their names appear behind many other Cleveland acts/projects, e.g. **Bhagavad Gita**, **National Gallery**. Roger was a regional rep for Capitol during the mid-sixties, covering Ohio, Virginia and Pennsylvania, and was manager of Cleveland's **Outsiders**. (GGI/MW)

Every Mother's Son (NY)

Personnel:	CHRISTOPHER AUGUSTINE	drms	A
	DENNIS LARDEN	vcls, gtr	A
	LARRY LARDEN	gtr, vcls	A
	SCHUYLER LARSEN	bs	A
	BRUCE MILNER	keyb'ds	A

			HCP
ALBUMS: 1(A)	EVERY MOTHER'S SON	(MGM SE-4471) 1967	117
2(A)	BACK	(MGM SE-44504) 1968	-

NB: There's also *The Very Best Of Every Mother's Son: Come On Down To My Boat* (Collectables) 1998.

			HCP
45s:	Come On Down To My Boat/ I Believe In You	(MGM K13733) 1967	6
	Put Your Mind At Ease/ Proper Four Leaf Clover	(MGM K13788) 1967	46
	Pony With The Golden Mane/ Dolls In The Clock	(MGM K13844) 1967	93
	No One Knows/What Became Of Mary	(MGM K13887) 1968	96
	For Brandy/Rainflowers	(MGM K13987) 1968	-

This band was MGM's answer to **The Monkees**. Produced and managed by Wes Farrell (who also produced **Beacon Street Union** and **Elephant's Memory**), they released two albums of lightweight pop-rock with vocal harmonies and occasional efficient organ. The first one spent 11 weeks in the Charts, climbing to No. 117.

Come On Down To My Boat was a re-working of **The Rare Breed**'s second single. Utah's **Gents** covered the song in their winning performance at the 1967 'Braintree National Battle Of The Bands' and another live version can be heard by **The Flowerz** on their retrospective *Flyte* CD. Of the single cuts, only *No One Knows* is non-album and is probably the most interesting - heavily phased sunshine-pop with layered harmonies, it could pass for a **Curt Boettcher** concoction.

Dennis Larden would later work with Rick Nelson and the Stone Canyon Band. (SR/SNs/VJ)

Everything Is Everything (NY)

Personnel incl:	CHIP BAKER	vcls, gtr	A
	CHRIS HILLS	vcls, ld gtr, drms	AB
	JIM PEPPER	vcls, flute	A
	LEE REINOEHL	organ, trumpet	A
	JOHN WALLER	drms	A
	JIM ZITRO	drms	A

ALBUMS: 1(A)	EVERYTHING IS EVERYTHING	(Vanguard VSD-6512) 1969

2(B) COMIN' OUTTA THE GHETTO (Embryo SD-734) 1970

NB: (2) shown as by Chris Hills' Everything Is Everything.

HCP

45s:
Witchi Tai To/
Ooh Baby (Vanguard Apostolic VRS-35082) 1968 69
You Don't Need No Music/
Ya Hay Ho (Vanguard VRS-35097) 1969 -

This was a New York City-based group of jazz musicians, who dabbled in rock. Baker, Hills and Pepper had formed the **Free Spirits** back in 1966 with Larry Coryell and Bobby Moses. They released three singles and one ground-breaking album, *Out Of Sight And Sound*, which failed to make any commercial impact. Coryell and Moses departed but the band carried on and in 1968 changed their name to **Everything Is Everything**.

Their debut release *Witchi Tai To*, written by Pepper and produced by Danny Weiss, made it to No. 69 in the U.S. Billboard Top 100. It was covered by several other acts including **Harpers Bizarre** (in 1969 on their *'4'* LP), in 1970 by Wisconsin's **Ladds** (as **Today's Tomorrow**), by an obscure UK outfit Taiconderoga, and by hippy duo **Brewer & Shipley**.

Danny Weiss went on to become a producer on the East Coast, working with **Clean Living** and **Jim Pepper**, to name a few. He shouldn't however be confused with Danny Weis, the former **Iron Butterfly**/**Rhinoceros** member.

After their first album, the group split and Chris Hill kept on recording with a new line-up. The second album was much more jazz-orientated. (VJ/SR/VZ/MW)

Evil (FL)

Personnel:			
	JEFF ALLEN	drms	A
	JOHN DALTON	gtr	A
	JOHN DOYLE	vcls	A
	MIKE HUGHES	bs	A
	STAN KINCHEN	ld gtr	A

ALBUM: 1 EVIL/THE MONTELLS (Corduroy CORD 027) 1997

NB: (1) is a split album with **The Montells**.

45s:
Always Running Around/
Whatcha Gonna Do About It (Living Legend 108) 1966
Always Running Around/
Whatcha Gonna Do About It (Capitol 2038) 1966
I'm Movin' On/You Can't Make Me (Norton 826) 1999

This talented Miami, Florida punk band is worthy of investigation. Drummer Jeff Allen had earlier played with **The Montells**/**H.M. Subjects** and made frequent trips to England, where he picked up the latest releases. Subsequently **Evil** used to cover tunes by The Pretty Things, Fairies, Move, Downliner's Sect, etc. before most of their counterparts had heard of them.

The MONTELLS

EVIL/THE MONTELLS - Split LP.

The two versions of the single have different edits of the 'B' side with a wild guitar solo edited-out from the later Capitol release.

After **Evil** split, Jeff Alan and John Doyle carried on for a while under the bizarre moniker Fruit Eating Chicken and Drek with **Montells** members' George Walden and Danny Murphy. John Doyle quit shortly afterwards, being replaced by Frank Milone (who had played in a later line-up of **Evil**), and they changed name again to **Smack**.

Jeff Allen led an **Evil** reformation in 1994-95 and also played with U.K. combo **Flea**.

Evil and **The Montells** have recently been the subject of a vinyl retrospective album entitled *You Can't Make Me*. The **Evil** tracks include: *I'm Movin' On*, *I Know I'll Die*, *Always Runnin' Around* and two versions of *Whatcha Gonna Do About It*.

Compilation appearances include: *Always Runnin' Around* on *Sixties Choice, Vol. 1* (LP), *60's Choice Collection, Vol's 1 And 2* (CD) and *Destination Frantic!* (CD); *Whatcha Gonna Do 'Bout It* on *Scum Of The Earth* (CD), *Scum Of The Earth, Vol. 1* (LP Second Edition) and *Scum Of The Earth, Vol. 2* (LP); and both *Always Running Around* and *Whatcha Gonna Do About It* on *Boulders, Vol. 3* (LP). (MW)

Evil Encorporated (WV)

Personnel:		
	FRANK DUNLAP	A
	DOUG GENT	A
	BOB JAMES	A
	EDDIE MICHEAL	A

NB: Eddie Micheal misspelt "Michael" on 45 label.

45s:
Hey You/The Point Is (Scene SR 101) 1967
Baby It's You/All I Really Want To Do (Scene SR 102) 1968

The members of **Evil Encorporated** hailed from Oak Hill, Scarbo and Fayetteville, West Virginia. The second single is an undistinguished garage ballad with lots of 'sha-la-la's', backed by a decent **Byrds** cover.

Compilation appearances have included: *Hey You* and *The Point Is* on *Highs In The Mid-Sixties, Vol. 22* (LP) and *The Essential Pebbles Collection, Vol. 2* (2-CD); *The Point Is* on *Punk Classics, Vol. 1* (7"), *Sixties Choice, Vol. 1* (LP) and *60's Choice Vol's 1 And 2* (CD); and *All I Really Wanna Do* on *From The New World, Vol. 1* (LP). (VJ/MW/MM)

The Evil I (PA)

Personnel incl:		
	GEOFFREY McCABE	A

45:
Love Conquers All/
I Can't Live Without You (Bridge Society 25-66) 1966

NB: reissued (Frog FR-02) 1992 as a limited edition of 300.

The band came from Lingleston, Pennsylvania and their forte was moody garage-psych with a **Doors** flavour vocally, especially on *Love Conquers All* which is memorable more for the fluid meanderings of its keening lead. The flip is a more shambolic affair with growling fuzz and a not-quite-great solo.

Compilation appearances have included: *Love Conquers All* on *Psychedelic Unknowns, Vol's 1 & 2* (LP) and *Psychedelic Unknowns, Vol. 1* (7"); and *Can't Live Without You* has got a further airing on *The Cicadelic 60's Vol. 5* (LP), *The Cicadelic Sixties Vol. 4* (CD) and *Sigh Cry Die* (CD). (MW)

The Excels (TX)

Personnel:			
	ROGER BENNETT	ld gtr	A
	DANNY GOODE	bs	AB

	JAMES GOODE	gtr	AB
	GIB HARRIS	drms	AB
	RON VERMILLION	ld gtr	B

CD: 1 THE EXCELS (North Shore Soundworks NSS-022) 2004

45s: Let's Dance/Walking The Dog (Gibson 210) 1964
Merchant Of Love/The First Kiss (Gibson TP501) 1965

Formed in McKinney, Texas in 1963 **The Excels** took Chuck Berry as their inspiration. 1,000 copies of their first single were pressed and sold exclusively at Gibson Discount Centers. *Let's Dance* is a fast rock 'n' roller that gets underway with a drum roll. *Merchant Of Love* was a ballad and the flip a raucous instrumental.

Bennett was eventually drafted, so Vermillion, a trained jazz musician came in to replace him on lead guitar during 1967. This new line-up soon fell apart and not even a change of name to The Shags in their final days could prevent this.

The 10-track retrospective CD collects together both singles and six unreleased demos circa 1966.

Let's Dance has been compiled on *Texas Flashback (The Best Of)* (CD), *Texas Flashbacks, Vol. 1* (LP & CD) and *Flashback, Vol. 1* (LP). (VJ/MW)

The Excels (MI)

Personnel incl:	STEVE CONTARDI	drms	ABC
	KEN FORREST	keyb'ds	AB
	CARL HOLM	bs	A
	TERRY QUIRK	gtr, sax, vcls	ABCD
	CLARK SULLIVAN	ld vcls	ABCD
	ED ROGERS	bs	BCD
	HOWARD YLINEN	keyb'ds	BCD
	GARY STOCKERO	drms	D

45s: Gonna Make You Mine, Girl/
Goodbye Poor Boy (Carla 2529) 1966
I Wanna Be Free/Too Much Too Soon (Carla 2534) 1966
California On My Mind/The Arrival Of Mary (Carla 2536) 1967

α Little Innocent Girl/Some Kind Of Fun (Carla 45-1901) 1968

β It Isn't So/Run Girl Run (Carla 103) 1970

NB: α release achieved a UK release (Atlantic 584133) 1967. β was recorded back in 1965 by the group but not released until 1970.

Here's a garage-pop outfit from Marquette, Michigan. Subsequently lead singer Clark Sullivan went solo and released three singles. *It Isn't So* has reappeared on *Sigh Cry Die* (CD). (MW/SS)

The Ex-cels (NY)

45: Like A Dream/Sorrow And Pain (Coral 62482) 1966

From Gloversville, New York this seems to have been a one-off venture for Coral. *Like A Dream* has a shuffle rhythm and a great but short guitar break. It has also resurfaced on *Sixties Rebellion, Vol's 1 & 2* (CD) and *Sixties Rebellion, Vol. 1: The Garage* (LP) - which lists them as Californian... and *A Journey To Tyme, Vol. 4* (LP). (MW/MM)

Excentrics (TN)

45: Hold Me Tight(I Feel So Fine Inside)/
What Can I Do What Can I Say (Glo Lite GL-97) 1965

Invasion sounds are to the fore on this Memphis label single, where Merseybeat meets Kinks riffs. Both sides are compiled on *Bad Vibrations, Vol. 2* (LP) and *Trip In Tyme Volume 3* (CD) and *What Can I Do What Can I Say* is also on *Prisoners Of The Beat* (LP). (MW)

The Exception(s) (IL)

Personnel incl: PETER CETERA
KAL DAVID
JAMES VINCENT DONLINGER
MARTY GREBB/GREBE
BILLY HERMAN
JAMES NYEHOLT

EP: 1 A ROCK & ROLL MASS EP (Flair 810) 1966

NB: (1) features six different rock songs with words taken from various religious prayers. The best song (relevant to this book) is *Glory To God*, a garagy-sounding tune written to the words of the Christian prayer, which features Cetera on lead vocal. It was issued in a colour cardboard picture sleeve featuring a live shot of the band.

45s: Searchin'/Day Dreamin' Of You (Tollie 9007) 1964
Come On Home/Dancin' Danny (Tollie 9043) 1965
Down By The Ocean/Pancho's Villa (Cameo 378) 1965
As Far As I Can See/
Girl From New York City (Quill 114) 1966
α As Far As I Can See/
Girl From New York City (Capitol 5982) 1967
α Business As Usual/
My Mind Goes Traveling (Capitol 2046) 1967
α You Don't Know Like I Know/
You Always Hurt Me (Capitol 2120) 1968

NB: α shown as by **The Exception**.

This Illinois outfit merits an entry, since members would go onto better-known outfits. In particular: Kal David - **Rovin' Kind**, **Illinois Speed Press**, **H.P. Lovecraft** and **Fabulous Rhinestones**; Marty Grebe - **Buckinghams** and **Fabulous Rhinestones**; Pete Cetera - **Chicago Transit Authority**; Billy Herman - **Aorta** and **New Colony Six**; James Donlinger - **Aorta**; and James Nyeholt - **Aorta**. Musically **The Exceptions** material is outside the style confines of this book, being in a soulful or slick lounge-band mould.

They were latterly known as **The Exception** on the Capitol singles, before the main body of the band decided on a change of style and identity to become **Aorta**. *As Far As I Can See* and *Business As Usual* are featured on the CD compilation *The Quill Records Story*. (MW/MM)

Exchequers (WI)

Personnel:	ARNIE BACON	ld gtr	A
	TOM HAKE	ld gtr	A
	RICK BLOMQUIST	bs	A
	DON WOODARD	drms	A

45: Is There Some Girl/Greensleeves (Boom C45-115) 1965

NB: issued on green vinyl.

La Crosse, in the far west of Wisconsin, was home to this folk-rock outfit, who's *Is There Some Girl* was the usual blend of 12-string guitars and melodic harmonies. You'll find it on *The Cicadelic 60's, Vol. 2* (LP), *Leaving It All Behind* (LP) and *Wyld Sydes Volume 3* (CD). (VJ/MW/GM)

The Executioners (OH)

Personnel:	ANDY GLISTA	bs	A
	TERRY GRIMM	drms	A
	DICK STRONEY	keyb'ds	A
	ED WASACZ	ld gtr	A
	RICHARD YEAGER	sax, vcls	A
	ROGER LEWIS	gtr	

45s: α The Guillotine/I Was Wrong (Sunburst 108) 196?
Don't Put Me On /The Noose (Action 500) 1965
Dead End (Pt. 1)/(Pt. 2) (Action 502) 1965
I Want The Rain (Pt. 1)/(Pt. 2) (instr) (Swan 4259) 1966

NB: α later issued on Itzy (4).

Here's a Youngstown, Ohio-based outfit which started off as a frat-house sax instrumental band and later turned "punk". Their first single is pretty cool, with each verse punctuated by the sound of a blade slamming down, and their second, *Don't Put Me On* was a typical punk song with a good beat.

The Action label was run by the band's drummer, but later in 1965 they signed to the nationally distributed Swan label. The result, *I Want The Rain*, was another punk effort with no mean commercial appeal. Sadly, it made little impression at the time. Roger Lewis was briefly a guitarist in this group and would team up with Dick Stroney again in the Poppy.

Compilation coverage has included: *Don't Put Me On* on *The Midwest Vs. The Rest* (LP); the instrumental *I Want The Rain* on *Sixties Choice, Vol. 1* (LP), *60's Choice Collection, Vol's 1 And 2* (CD), *Everything You Always Wanted To Know...* (CD) and *Garage Beat '66 1* (CD); and *I Was Wrong* on *Wyld Sydes Volume 3* (CD). (GGI/MW/MMy)

The Executioners (MD)

45: You Won't Find Me/Haunting My Mind (Vermillion 269) 196?

A different band from Accokeek in Maryland who's *You Won't Find Me* can also be found on *Scum Of The Earth* (CD), *Scum Of The Earth, Vol. 2* (LP) and *Destination Frantic Volume 2* (CD); and *My Diana* on *Baltimore's Teen Beat A Go Go* is also thought to be by this band. (VJ)

The Executives (?)

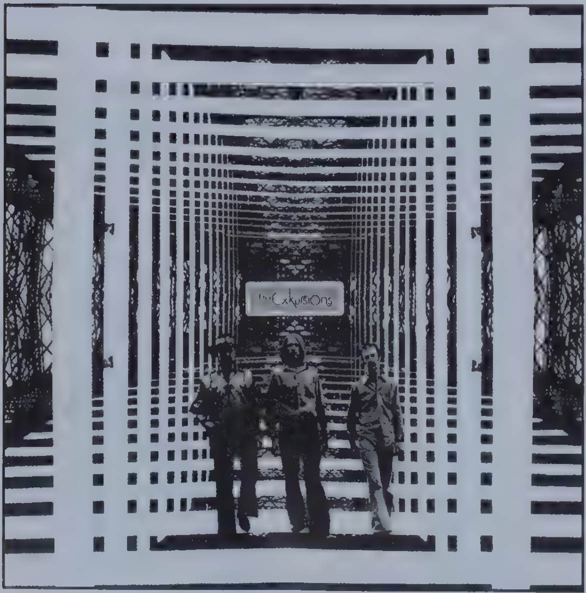
The band included in the earlier edition with one album, *Goin' Places* listed is a tuxedo and bow-tie lounge/cabaret/show band and has been removed from this edition. For the record they released several albums on Executive, including *On Stage/Tin Pan Alley* (101), *By Request* (201), *Goin' Places* (301), *Live* (401), and probably others (*Live In Las Vegas, 1977* - on Rocking Horse Records). (VJ/MW)

The Exkursions (IL)

Personnel:	MIKE JOHNSON	gtr, vcls	AB
	FYL JONNZEN	drms	AB
	LEON WILSON	gtr, vcls	B

ALBUM: 1(B) THE EXKURSIONS (No label #811G-2984) 1971 R1

NB: (1) reissued on vinyl (Hidden Visions) 199? (1) reissued on CD (Hidden Visions AC-025) 1998.



THE EXKURSIONS - Self Titled CD.

This Christian rock band formed in Chicago in 1968. The album is predominantly in a heavy bluesy style with many Hendrix-inspired moments and some fleeting jazz influences, occasionally enhanced by good use of fuzz.

For all its overtly religious themes and lyrics however, it doesn't come across as spiritually uplifting or inspiring and could have done with some lighter 'n' brighter shades. If interested check out the *Holy Fuzz* compilation first. It contains two of the better album tracks - *Dry Ground* and the heavily-fuzzed *It's Been Set Down.* (MW)

The Exotics (TX)

Personnel:	CHRIS BROWN	drms	A
	ANDY MICHLIN	keyb'ds	A
	LAURRY MICHLIN	keyb'ds	A
	ROBERT PRICE	vcls	A
	BLAIR SMITH	ld gtr, vcls	A
	TOM SPALDING	gtr	A
	GEOFF WEST	bs	A

ACETATE: 1 THE EXOTICS (Boyd Recording) 1967 R3

NB: (1) one-sided LP acetate containing the six songs issued on the last three 45s listed below.

45s:	α	I Said 'Hey Little Girl'/ I Want Your Good Loving Bad	(Nonsuch 817-93) Early 60s
		Hey Little Girl/Madge's Blues	(Polly 100) 196?
		Morning Sun/Fire Engine Red	(Monument 984) 1966
		Come With Me/Hymn To Her	(Tad 2410) 1967
		Queen Of Shadows/I Was Alone	(Tad 6701) 1967

NB: α shown as by Robert Price & The Exotics.

Hailing from Dallas in the second half of the sixties, this band have been well covered in subsequent compilations (see below). Musically **The Exotics** played strong melodies in a folk-rock vein with occasional psychedelic touches - well worth a listen.

Guitarist Blair Smith was also responsible for the lead guitar work on **Scotty McKay**'s version of *Train Kept A Rollin'* - which is often mis-credited to one Jimmy Page!

Come With Me was later covered by The Chesterfield Kings on their *Here Are The Chesterfield Kings* album.

Compilation appearances have included: *Come With Me, I Was Alone, Morning Sun* and *Queen Of Shadows* on *The Psychedelic Sixties, Vol. 1* (LP); *Alone Again, Come With Me* (different version), *Come With Me To Chevrolet, Fire Engine Red, Hymn To Her, I Was Alone* (different version), *Morning Sun* (different version) and *Queen Of Shadows* (different version) on *Texas Punk, Vol. 4* (LP) and *Acid Visions - Complete Collection, Vol. 2* (3-CD); *I Was Alone* and *Queen Of Shadows* on *Flashback, Vol. 4* (LP), *Texas Flashbacks, Vol. 4* (LP & CD) and *Green Crystal Ties, Vol. 4* (CD); *Come With Me* on *Flashback, Vol. 5* (LP) and *Texas Flashbacks, Vol. 5* (LP); *Come With Me, Fire Engine Red, Hymn To Her, I Was Alone* (three versions), *Morning Sun* (two versions), *Queen Of Shadows, Radio Ad for Mitchell's Department Store* and *Radio Ad for Bill McKay Chevrolet* on *The Thingies Have Arrived!!* (CD); *Come With Me, I Was Alone* and *Going Up Going Down* on *Acid Visions Vol. 6* (CD) (Spalax) and *Come With Me* on *Garage Beat '66 7* (CD). (MW/VJ/CF)

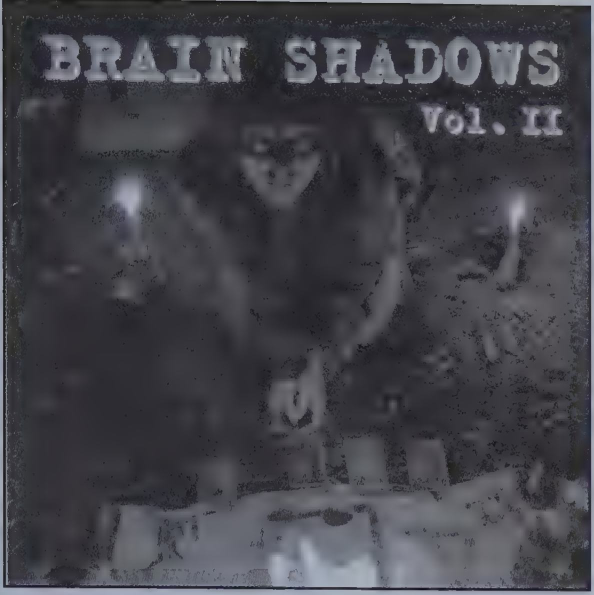
The Experimental Blues Band (OH)

45: Fifty Miles Back/Opus # 1 (Counterpart 2601/2) 1967

A sought-after item on this interesting Ohio label, *Fifty Miles Back* has been described as wild fuzz garage with screams, whilst the flip is a mid-slow brooding folk-rocker. The band came from Cincinnati, Ohio. (MW/MM)

The Express (OK>OR)

Personnel:	DON ANDERSON		A
	REX CAUGHROM	keyb'ds	A



BRAIN SHADOWS Vol. II (Comp CD) including Denny Ezba.

SONNY LEDET?	A
DENNIS MAXWELL	A

45: You Gotta Understand/Long Green (Piccadilly 226) 1966

Originally from Oklahoma City in 1962, where they were known as The Juveniles, they relocated to Portland, Oregon in 1964. Operating now as **The Express** they played there until 1969 and recorded this one mini classic. *You Gotta Understand* is a kind of grungy R&B effort, whilst the flip, is a pretty credible version of one of **The Kingsmens**' classic songs.

Compilation appearances have included: *Wastin' My Time* (a previously unissued fuzz pounder) on *Northwest Battle Of The Bands, Vol. 1* (CD) and *Uptight Tonight* (CD); *You Gotta Understand* on *Highs In The Mid-Sixties, Vol. 16* (LP), *Northwest Battle Of The Bands, Vol. 2* (CD) and *The Northwest Battle Of The Bands 3: I'm Walkin' Babe* (LP); and *Long Green* on *Highs In The Mid Sixties, Vol. 7* (LP), *The Northwest Battle Of The Bands 3: I'm Walkin' Babe* (LP); and there's a previously unreleased alternate version of the song on *Northwest Battle Of The Bands, Vol. 4* (CD). (MW/DR)

Eyes (OH, Cleveland)

ALBUM: 1 STROKE A HORSE'S NAVEL
(Eyes Record Co. EYE-1000) 1977 SC

This band came from Cleveland and the album is keyboard-driven power-pop with only minimal guitars. It's quite melodic although the vocal harmonies are not that strong. Beware of dealers who pass this off as rural-rock. (VJ)

Eyes (OH, Parma)

Personnel incl: TODD CLARK

ALBUM: 1 NEW GODS: AARDVARK THROUGH ZYMURGY
(w/photo insert) (World Theatre TC-1/2) 1977 R3

NB: (1) reissued on a 2-CD set as *Nova Psychedelia* (Anopheles 010) 2005 with many bonus tracks.

This **Eyes** also hailed from Ohio and their spacey sci-fi concept album has fuzzy guitar and Vox organ (which will appeal to garage psych fans) and lots of moogs and oscillators (which will appeal to those into proggy space-rock). This is an unique listening experience!

After relocating to nearby Pennsylvania, Todd Clark put together a new band and recorded a second and better known album, *We're Not Safe!* (World Theatre TC-102) in 1979 with the Todd Clark Group. This includes a good cover of the Raider's *Hungry* and their interpretation of **The Electric Prunes**' *I Had Too Much To Dream*. Overall the album has more of a garagy and less of a progressive feel. Another sci-fi Todd Clarke album, *Into The Vision* followed in 1984. The above CD (which is credited to Todd Tamanend Clark) contains both of the Clark solo albums, a 1976 album by the pre-**Eyes** band Stars that was only issued on eight-track tape back in the day, as well as the **Eyes** 1977 album. (VJ)

Eyes (CT)

Personnel:			
	RICHIE CATALANO	drms, perc	A
	JAMES CHRISTIAN	vcls, gtr	A
	JERRY GREEN	keyb'ds	A
	PHIL STONE	bs, flute, vcls	A

ALBUM: 1(A) WE'RE IN IT TOGETHER (w/lyric insert)
(Quiet Cannon) 1978

Strictly just outside the book's time-frame this melodic hard-rock album may be of interest. James Christian was in House of Lords, and there is a connection to **Jasper Wrath**. (VJ)

Denny Ezba (TX)

ALBUMS: 1 SINGS HIS GREATEST HITS FROM 4000
YEARS AGO (Texas Re-Cord Co. 1001) 1977 SC
2 GREEN GRASS OF HOME (w/lyric insert)
(Crazy Cajun 048) 1978 SC

45s:			
		Jailbird/For The First Time	(Renner 234) 1963
		Love Me/I Sure Love You	(Renner 236) 1963
		C.C. City/Wear My Ring	(Renner 238) 1963
	α	Sunny Side of My Life/The Last Man	(Quanta Q-271) 19??
		I'll Go Somewhere And Cry/It's My Way	(Renner 242) 1964
	ε	Susie Q/First In Line	(Renner 244) 1964
	ε	Don't Let It End/Little Girl	(Renner 245) 1964
	ε	Just You And Me/Nobody But You	(Renner 246) 1964
		Please Just Say So/We'll Never Tell	(Renner 250) 1965
	α	Mister Blue/Bald Headed Lena	(Jox 061) 1967
		My Diane/We'll Meet Again	(Jox 062) 1967
	α	I Want To Love/Cleo's Back	(Jox 064) 1967
	β	I'm A Back Door Man/Susie Buffalo	(Jox 068) 1968
	χ	Santa Fe/Dimples	(Dome 1238) 1968
		Raining In My Heart/Cindy	(Tear Drop 3072) 1968/9
		Queen Mary/It's A Cryin' Shame	(Tear Drop 3225) 1969
	δ	Queen Mary/It's A Cryin' Shame	(Jamie 1377) 1969

NB: α shown as by Denny Ezba and The B.F.B.A.. β shown as by Denny Ezba and The Goldens. χ to δ shown as by Denny Ezba's Gold. ε shown as by The Goldens.

A durable Texas musician who fronted a number of punk outfits in the late sixties. He'd earlier made three solo singles. The garage combos who supported him included at various times Mike Nesmith (later of **The Monkees**), M. Forney, Augie Meyer and Harvey Kagen (who achieved some success with the **Sir Douglas Quintet**), **Keith Allison** (who went on to **Paul Revere And The Raiders**) and Mike O'Dowd (later of Augie Meyer's Western Head Band).

The *Green Grass Of Home* album comprised material from the late sixties and early seventies. He recorded other albums but this is the one that will find favour with readers of this book.

Sadly, he passed away early in March 2000.

You can also check out *Dimples* on *Brain Shadows, Vol. 11* (LP & CD). (VJ/MW)

Ezekiel (WA)

ALBUM: 1 INSPIRED AT THE CROSS (Cross 75-101) 1977 R3-R4

From a Washington State band, this seventies Jesus rock album is extremely hard to find and was issued in a plain white cover with handwritten paste-on slicks. They have a three-guitar line-up but this album won't appeal much to guitar fans, it's rather simplistic and the songs are often marred by amateurish vocals. (VJ)

The F.a.b. Company (CO)

Personnel:	RALPH ACHILLES	gtr, bs, vcls	A
	FRANK BRUEN	gtr, vcls	A
	BONNIE ELLISON	gtr, bs, vcls	A

ALBUMS: 1(A)	THE F.A.B. COMPANY	(Stylist 1400) 1970
2(A)	TAKE TIME	(Pax 7001) 1971

This folk trio from Denver, Colorado may interest fans of **Free Design** and similar groups using male/female harmonies. They were augmented by The Denver Symphony in the studio. The group split in 1972, but re-formed in 1977 and issued two further albums beyond the scope of this book. (SR/CF)

The Fab Four (MO)

Personnel:	ALEX LOVE	drms	A
	JEFF MANN	gtr	A
	MIKE MEYERS	keyb'ds	A
	BOB THEEN	gtr	A

45s:		Now You Cry/Got To Get Her Back	(Brass 311) 1964
		Now You Cry/Got To Get Her Back	(Coral 62479) 1964
		Happy/Who Could It Be	(Brass 314) 1966
		I'm Always Doing Something Wrong/ Young Blood	(Brass 316) 1966
	α	Break Away/I'm The One One	(Warner Bros 7220) 1968
		River Days/Got A Feeling In My Body	(Pearce 5842) 1969
	β	Linda Was A Lady/Red Tower Road	(Trump 2880) 1970

NB: α shown as by The Next Exit; β shown as by Kansas City.

The above line-up came together in Kansas City, Missouri circa 1963 and would remain constant until the mid-seventies. Previously known as the Fabulous Four Jacks, they were originally The Midnighters, formed by Theen and Love back in the late fifties.

A pop rather than a garage band, they merit a mention due to their classy mid-sixties singles which glitter with the optimism and creativity of the time.

With a blend of Beatles, **Byrds**, and Hollies influences, they have seen some cuts appear on specialist compilations: *Doing Something Wrong* on *Teenage Shutdown, Vol. 9: Teen Jangler* (LP & CD); and both *Happy* and *I'm Always Doing Something Wrong* on *Monsters Of The Midwest, Vol. I* (cassette).

In 1968 they made some recordings in New York, produced by the Tokens, and the result was a soft-pop single on Warner Brothers credited to The Next Exit. A final 1970 single on Capitol's Trump subsidiary was credited to Kansas City, presumably "Fab Four" sounded decidedly dated by then.

The band soldiered on until the mid-seventies although there were no further releases. Reunited in the late nineties, they were still performing regularly in 2007. (MW/VJ)

The Fabs (CA)

Personnel:	?? CAMMARACK	ld vcls?	A
	BUDDY CLARK	bs	AB
	BOB ELLIS	drms	AB
	JOHN SKELTON	gtr	AB
	DENNIS YAREMA	ld gtr	AB
	BILL SHEPPARD	ld vcls	B

NB: Line-up 'A' recorded the 45; line-up 'B' was renamed The Wabash Spencer Band around 1967.

45:	That's The Bag I'm In/ Dinah Wants Religion	(Cotton Ball 1005) 1966

NB: reissued in 1984 by Torchlite Records.

Formed in 1966, the liner notes to *Back From The Grave* state that they originated from Fullerton, California and that they wound up on the Texas Cotton Ball label via a business associate of their drummer's mom. Whatever the story, their sole stab for stardom was a pretty good single. Wabash Spencer (line-up 'B') recorded a demo in 1967 that remains unreleased.

Ellis, Clark and Sheppard went on to **Stack**.

Compilation appearances have included: *That's The Bag I'm In* on *Songs We Taught The Fuzztones* (2-LP & 2-CD), *Back From The Grave, Vol. 1* (LP) and *Garage Kings* (2-LP); and *Dinah Wants Religion* on *Acid Dreams - The Complete Set* (3-LP), *Acid Dreams Epitaph* (CD), *Back From The Grave, Vol. 4* (LP), *Back From The Grave, Vol. 2* (CD) and *Flashback, Vol. 6* (LP). (MW/CF/SR)

The Fabulous Apostles (KS)

45:	Dark Horse Blues/ You Don't Know Like I Know	(Shana 097) 1968

This outfit originated from Hays, Kansas. Recorded in L.A. at the home studio of boy genius Michael Lloyd, **Kim Fowley** is thought to have been lurking somewhere here too... *Dark Horse Blues* is written by **WCPAEB**'s Shaun Harris and Michael Lloyd. *You Don't Know Like I Know* is presumably the Hayes/Porter ditty favourite with soulful garage bands (**Mauds**, **Pied Pipers** etc). *Dark Horse Blues* can also be heard on *Glimpses, Vol. 4* (LP) and the *Midwest Garage Band Series - Kansas* (CD). (VJ/MW/JFr)

The Fabulous Batchelors (OK)

Personnel incl: LLOYD SMITH

45:	Walking The Dog/Not Like She	(Rick R-2334) 1966

A Tulsa, Oklahoma band whose sole legacy is a live club rendition of the Rufus Thomas hit backed by *Not Like She*, a moody, Kinks-inspired punker which reappeared on *Grains Of Time* (CD) and *Yesterday's Dawn* (LP). (MW)

The Fabulous Depressions (MN)

Personnel:	JIM DAUER	bs	ABCD
	PHIL GROEBNER	ld gtr	ABCD
	PETER KITZBERGER	organ	ABCD
	JOHN TRETAULT	drms	A
	GREG DEBERRY	drms	B
	TIM LINDSAY	ld vcls	BC
	JOHN GINKEL	drms	CD
	RANDY EVANS	ld vcls	D

45:	I Can't Tell You/One By One	(Mead 123167) 1967

Formed in 1964, these wonderful chaps were from New Ulm, Minnesota. They'd earlier used various names like Wholly Moses, Brain Police, Manic Depression and Great Depression. Their first drummer was an 11-year old. John Tretault came in on drums, although in 1966 he left and was replaced by Greg DeBerry from Iowa. Around the same time they recruited Tim Lindsay, a talented singer, who got them lots of work around Minnesota and northern Iowa.

After a short while Greg DeBerry was forced to leave the band when his father's business required him to be transferred out of town and John Ginkel who'd previously played with another local band, **The Shags**, was welcomed into the fold (he was Peter Kitzberger's next door neighbour). Shortly after Tom Lindsay departed to join The Royal Emperors (an Owatonna, Minnesota band) and a new vocalist Randy Evans, from the Lake Crystal area, was recruited in his place. His vocal range was well suited to the 'harder' rock and roll and blues the band was now playing. This line-up (D) recorded the band's sole single.

I Can't Tell You, which later resurfaced on *Root '66* (LP), was a song of teenage love with a scorching fuzz guitar break by Phil Groebner. The flip was a good cover of a **Blues Magoos**' tune. (VJ)

Fabulous Pack (MI)

45s:		Tears Come Rolling/The Color Of Our Love	(Wingate 007) 196?
	α	Harlem Shuffle/I've Got News For You	(Lucky Eleven 003) 1967
		Widetrackin'/ Does It Matter To You Girl (PS)	(Lucky Eleven 007) 1967
		Let Me Stand Next To Your Fire/ Without A Woman	(Capitol 2174) 1968

NB: α shown as by The Pack.

From Flint, Michigan this is **Terry Knight & The Pack** minus Terry, who decided he'd make more money for less effort as their manager.

Wide Trackin' and *Harlem Shuffle* can also be heard on *Mindrocker, Vol. 11* (LP); and *The Color Of Our Love* has resurfaced on *Relics* (LP) and *Sixties Archives Vol. 7* (LP). (VJ/MW)

The Fabulous Pharaohs (DE)

Personnel:	FRED DAWSON	sax, keyb'ds	A
	AUBREY FISHER	ld gtr	A
	BILL RYLANDER	bs	A
	EDDIE STEVENSON	drms, ld vcls	A

45s incl:	Church Key/Route 66	(3-Star 2668) 196?
	Hold Me Tight/Sometimes I Think About	(Reprize 36-22-36) 1967
	Talkin' Bout You/Sometimes	(Reprize 38-22-38) c1967

This outfit was part of Wilmington, Delaware's contribution to the garage-rock scene. Their first single, *Church Key*, a grungy rocker about the evils of alcohol, is a blues tune with a fifties rock 'n' roll influence.

Both their Reprize singles are in high demand amongst collectors on the rare occasions that copies surface.

The cornerstone members of the band, Fred Dawson and Eddie Stevenson, later recorded an album as **Mouzakis** and gigged as Capone. Fred recalls: "Aubrey quit the band early on, got married and has been a postman ever since. Bill moved to Florida to play in some club bands and I understand he is now in Atlanta doing sound for the Atlanta Symphony Orchestra."

Compilation appearances have included: *Hold Me Tight* on *Psychedelic Unknowns, Vol. 6* (LP & CD); and *Church Key* on *Garage Punk Unknowns, Vol. 4* (LP). *Hold Me Tight, Sometimes I Think About, Route 66, Church Key, Run And Hide, Fire Street, Don't Need Your Money* and *Gonna Give You Rock & Roll* can all be heard on *Mouzakis 'Magic Tube + 14'* (CD). (VJ/MW/FD)

The Fabulous Prophets (TN)

45:	Gertrude/Another Girl (TS)	(Combo 1000) 1967

From Nashville, Tennessee they were also known as Larry Herman & the Fabulous Prophets.

You'll also find *Gertrude* on *Scum Of The Earth* (CD) and *Scum Of The Earth, Vol. 1* (LP). (VJ/MW)

The Fabulous Wunz (NC)

45:	If I Cry/Please	(Pyramid 6-6934) 1966

From Charlotte, North Carolina this was a good garage-pop group. They may have released some other singles. (SR/MW)

Facedancers (?)

Personnel:	BARRY ARMOUR	bs, gtr	A
	DALE ARMOUR	flute, gtr, keyb'ds, vcls	A
	SCATS BLOOM	hrnmca, perc, vcls	A
	MICHAEL LOY	perc, drms	A
	KELLEY MOKO	gtr, vcls	A

ALBUM:	1(A)	FACEDANCERS	(Paramount PAS-6039) 1972 SC

NB: (1) reissued on CD (Synton Archive Recordings TSR 096) 200?.

An underrated progressive rock outfit, strongly influenced by the British prog groups (such as Yes, King Crimson or Camel), with long tracks, complex time changes, fuzz guitar and swirling keyboards. The album was produced by Teo Macero of Miles Davis fame. The 'Freak Emporium' reports that the lead singer claims he hits the highest note ever recorded by a man on a rock record. (SR/VJ)

Faces In The Crowd (OH)

45:	Clouds Of Doubt/Lonely Beach	(Del-Nita 60941) 1966

Clouds Of Doubt has resurfaced on *Hipsville, Vol. 2* (LP) and the band hailed from Cleveland, Ohio. (VJ/MW/GGI)

The Factory (CA)

Personnel:	LOWELL GEORGE	ld gtr	AB
	MARTIN KIBBEE	bs	AB
	WARREN KLEIN	gtr	A
	CARY SLAVIN	drms	A
	DALLAS TAYLOR	drms	A
	RITCHIE HAYWARD	drms	B
	(EARL PALMER	drms	B)
	(EMIL RICHARDS	perc	B)
	(FRANK ZAPPA	vcls, piano	B)

ALBUM:	1(A)	LIGHTNING-ROD MAN	(Bizarre/Straight R2 71563) 1993

NB: (1) is a CD retrospective, issued as Lowell George and The Factory, and manufactured and marketed by Rhino. (1) also released in Europe (Edsel EDCD 377) 1993.

45s:		When I Was A Apple/ Smile, Let Your Life Begin	(UNI 55005) 1967
	α	No Place I'd Rather Be/Bo Diddley	(UNI 55027) 1967

NB: α with **Emil Richards**.

Line-up 'B' of this Los Angeles band recorded a three-track demo on the 18th August 1966, two tracks from which appeared on the first UNI single, with the third, *Candy Cane Madness* finally appearing on Demon's *Microdelia* CD compilation. Their second single is a rework of a Gene Vincent composition which they turned into a late sixties punker by adding a screaming fuzztone guitar. Both of their singles were produced by ex-Teddy Bear Marshall Lieb and he also cut four or five additional tracks at the time.

FAINE JADE - It Ain't True LP.

The band's main significance was that Kibbee, Klein, Hayward and Taylor later played with **Fraternity Of Man**, while the late Lowell George played with **The Mothers of Invention** and achieved greater fame as an original member of Little Feat with Hayward. Dallas Taylor was also one of the two original drummers with the revered **Clear Light** and would later occupy a very successful seat behind Crosby, Stills, Nash (& Young).

Frank Zappa also cut some tracks with **The Factory** at Original Sound studios in 1966, and financed / produced / played on several more between 1967 - 1969. None were released at the time, but two have recently been released on the *Lightning Rod Man* CD by Rhino (*Lightning Rod Man* and *The Loved One*). The retrospective also contains another 13 tracks including a live version of *Candy Cane Madness*, two post-**Factory** cuts: *Framed* and *Juliet*; and studio versions of *Lost* (great garage pop), *Slow Down, Smile, Let Your Life Begin, Sleep Tonight, No Place I'd Rather Be, Hey Girl, Changes, Crack In Your Door, Teenage Nervous Breakdown* and *Candy Cane Madness.* There's also a previously unreleased version of *Candy Cane Madness* from January 1967 on *Where The Action Is! L.A. 1965-68* (4-CD book).

An interesting aside on **The Factory** is that they appeared in two sixties sitcoms: "F-Troop" (as The Bedbugs in a starring role) and "Gomer Pyle" (performing as a bar band... where both *Lost* and *Candy Cane Madness* can be clearly heard in the background).

Other compilation coverage has also included: *No Place I'd Rather Be* and *Smile, Let Your Life Begin* on *California Acid Folk* (LP); *The Loved One* on *Psychedelic Frequencies* (CD); *No Place I'd Rather Be* on *Soft Sounds For Gentle People 4* (CD); and *When I Was An Apple* on *Voyages Into The Bottomless Pit Vol. 2* (CD). (VJ/MW/JFr/MDo/SR)

The Factory (IL)

45: High Blood Pressure/Lovely Path (USA 922) 1969

This Chicago band's late sixties rock version of *High Blood Pressure* was originally done by sixties frat outfit Huey "Piano" Smith & The Clowns and can also be heard on *Mindrocker, Vol. 2* (LP) and *Pebbles, Vol. 7: Chicago 2* (CD).

According to the *Pebbles* sleevenotes, this outfit consisted of ex-members of **The Ides of March** and **Little Boy Blues**. (VJ/MW)

Facts of Life (PA)

Personnel incl:			
	BRUCE KLAUBER	drms	A

45: I've Seen Darker Nights/All In Good Time (Frana 59) 1967

From Bala-Cynwyd, which is a suburb of Philadelphia in Pennsylvania, **Facts of Life** formed in 1966 when a group of kids came together at Bala-Cynwyd Junior High School. *I've Seen Darker Nights* is a pretty typical sixties garage record with up-front organ, lots of fuzz and some adventurous drumming for the times. The flip, however, is bereft of fuzz and is a very doleful garage-ballad (sniff). Both sides of the single were written by Yampolsky - another member of the band, perhaps?

Bruce Klauber went on to become one of Philadelphia's top jazz drummers.

Compilation appearances include: *All In Good Time* on *Class Of '66!* (LP); and *I've Seen Darker Nights* on *Crude PA, Vol. 1* (LP) and *Gravel Volume 1* (CD). (MW/VJ)

Facts of Life (TX)

ALBUM: 1 FACTS OF LIFE (Sevens International 1038) 1970 R2

This very rare album was made by a Dallas, Texas band. It is housed in an interesting cover that has a black and purple negative image of a Drive-In Theatre. It mostly comprises garage covers but has a good original, *All Strung Out* as well. (VJ)

STEREO PSYCHO 13
PSYCHO
INTROSPECTION: A FAINE JADE RECITAL

FAINE JADE - Introspection: A Faine Jade Recital LP.

Faine Jade (MA)

Personnel incl:			
	CHUCK LASKOWSKI (aka FAINE JADE)	gtr, vcls	A
	NICK MANZI	gtr	A

ALBUM: 1 (A) INTROSPECTION: A FAINE JADE RECITAL (RSVP ES-8002) 1968 R4

NB: (1) was reissued on vinyl (Psycho 13) 1983. (1) was also counterfeited on vinyl (RSVP) 198? More recently the album has been released on CD with four bonus tracks, plus the 'missing' *Piano Interlude* which was recorded for the album, but left off at the time it was originally released (Sandiland SL 8002) 1993 and (Big Beat CDWIKD 141) 1995. (1) reissued again on vinyl (Sundazed LP 5222) and on CD (Sundazed SC 6250) 2007. Also of interest is *It Ain't True* (Distortions 1007) 1992.

EP: 1 FAINE JADE (Distortions DB 1009) 1992

NB: (1) contains *December's Children* from the *It Ain't True* retrospective, plus *You're All I Gotta Do, Crazy World* and *Widow Woman, Willow Woman.*

45s: α Can't Get You Out Of My Heart/
Look At Me (Ye Old King 1000) 1966
Love On A Candy Apple Day/
It Ain't True (Providence 420) 1966
Doctor Paul/Introspection (RSVP 1130) 1967

NB: α shown as by The Rustics, limited to 100 copies, this now fetches in excess of $100. Also of interest is *Doctor Paul/Don't Hassle Me Part 2* (PS) (Distortions DB-1013) 1993, which contains two previously unreleased demos from 1967.

Faine Jade was an East Coast solo artist based around Boston. The album contains two outstanding tracks *People Games Play* - complete with sounds of tortured human screams - and the subtle *Cold Winter Sun Symphony In D Major.* The remainder of the album is experimental, but not outstanding (though some regard it as an absolute classic). It is, however, quite a significant collectable.

It Ain't True is a limited edition release of previously unreleased demos and acetates. Side one consisting of **Faine Jade**'s earlier outfit **The Rustics**, which led to him and Nick Manzi being signed up as staff writers for Laurie Records in 1966. **The Rustics** did issue one single on their own label, which also appears on the Distortions album, but towards the end of the year Nick Manzi left to join **Bohemian Vendetta**. **Faine** then signed a solo deal with Laurie subsidiary, Providence, which resulted in the *Love On A Candy Apple Day* single with Jeff Jade on drums and founding **Illusion** member Bruce Bradt on organ. The 'B' side, *It Ain't True*, is an excellent psychedelic number.

In late 1967, **Faine** recorded demo versions of *Cold Winter Sun* and *I Lived Tomorrow Yesterday*, backed by the **Bohemian Vendetta**, which led to the deal with New York independent label for the *Introspection* album. The band also backed him on the album, along with Bruce Brandt and Randy

Skrha (who filled in for Jeff Jade - who was in Vietnam at the time). Bruce also co-wrote two of the songs on the album. The recent CD reissue, includes a linking piano section *Piano Interlude* omitted by the record company at the time because of its uncommercial nature, as well as three album demos and a nineties tribute to John Lennon.

Where *Introspection* captures the arguably naive atmosphere of 1967, and naked openness that the use of psychedelics represented, Vietnam polarised political opinion, which **Faine** articulated on a 1969 recording *USA Now* before moving to Florida and working with the pre-**Allman**s outfit **Second Coming**. Later he rejoined Nick Manzi and Bruce Brandt as **Dust Bowl Clementine** who released one album, *Patchin' Up* (Roulette 1970), and opened a studio in Long Island.

Faine recently had a local hit with *Mario Taxes*, a song about the state of affairs in New York.

Compilation appearances have included: *It Ain't True* on *Mayhem & Psychosis, Vol. 1* (LP), *Mindrocker, Vol. 5* (LP), *Pebbles, Vol. 8* (LP), *Sixties Archive, Vol. 8* (CD), *A Journey To Tyme, Vol. 2* (LP), *Acid Dreams, Vol. 1* (LP) and *Acid Trip From The Psychedelic Sixties* (LP); *The Ballad Of The Bad Guys* on *Psychedelic Crown Jewels, Vol. 1* (2-LP & CD); and both *Cold Winter Sun* and *People Games Play* on *Endless Journey - Phase Two* (LP) and *Endless Journey - Phase I & II* (2-CD). (VJ/IT/MW)

Fairchild (?)

ALBUM:	1	FAIRCHILD	(Flight FR 1706) 1978 R1

Strictly just outside the book's time-frame this is a a keyboard-based prog-rock effort in the mould of UK outfits like Yes. (VJ)

The Fairviews (CA)

45s:		Ya Gotta Be Real Good, Baby/Twinkee Lee	(Spin It 120) 1964
		Cry Over Mary Lou/Little One	(Spin It 121) 1965
		Nightmares/Little Baby Of Mine	(Spin It 122) 1965
		Windy City/Big Joke	(Spin It 123) 1966
	α	A New Direction/Discomboober	(Spin It 124) 1966

NB: α shown as by Fairviews with The 5th Dimensions.

Burbank, California was home to this garage band. They were managed by Sunset Strip enterpreneur Bud Mathis, whose retrospective compilation *Take The Brain Train To The Third Eye* (LP & CD) includes *A New Direction* and an unreleased version of *Discomboober* featuring Mathis on vocals.

Their fall '64 debut features hand-clappin rock'n'roll pop. By the second they'd caught the Merseybeat bug - pealing guitars and harmonies like 1963-64 vintage Searchers. With *Windy City* they moved into sultry **Byrds** territory, although *Big Joke* stuck with Invasion beat sounds.

Nightmares can also be heard on *Boulders, Vol. 8* (LP). (MW/MM)

The Falconaires (CO)

ALBUM:	1	SNAKE CREEK DIVERSION PROJECT	( ) 1969

An Air Force horn-rock band with covers of *Hey Jude, We Gotta Get Out Of This Place, Big Mama Cass* etc. **Mark Lindsay** of **Paul Revere and The Raiders** wrote the liner notes. (SR)

Falcons (NY)

45:	There's A Tear/I Gotta See Her	(Strafford 6504) 1966

From Malone, New York *I Gotta See Her* gained belated appreciation and reputation via its inclusion on the five-star compilation *Psychotic Moose And The Soul Searchers* (LP). It's a great Kinks-type riffin' punker with fuzz and atmospheric harmonica, totally at odds with the insipid Merseybeat flavoured lounge-ballad *There's A Tear*. Now both can be experienced on *You Ain't Gonna Bring Me Down To My Knees* (CD). According to the CD leaflet, the band actually hailed from Upstate New York and would be known later as the Franklin Brothers, after they'd recorded two further unreleased tracks in 1969, also featured on the CD - *Rape The Wind* and *When Mother Nature Was A Girl*.

Other compilation appearances include: *I Gotta See Her* on *Grains Of Time* (CD) and on *Heart So Cold!* (CD). *I Gotta See Her, There's A Tear*, and two previously unreleased cuts *Rape The Wind* and *When Mother Nature Was A Girl* have resurfaced on *The Strafford/Right Records Story* (CD). (MW)

The Fallen Angels (MD)

Personnel:	JACK BRYANT	vcls, bs	ABCDE
	HOWARD DANCHIK	keyb'ds, flte	ABCD
	WALLY COOK	ld gtr	ABCDE
	NED DAVIS	drms	A
	JACK LAURITSEN	gtr, sitar, vibes	ABCDE
	ROCKY ISAAC	drms	B
	RICHARD KUMER	drms	C
	JOHN "THUMPER" MOLLOY	drms	D
	KEVIN ARMSTRONG	bs	E
	TOM MANSELL	drms	E
	LARRY WILLIS	keyb'ds, B-3	E

ALBUMS:	1(C)	THE FALLEN ANGELS	(Roulette SR-25358) 1968 SC
	2(D)	IT'S A LONG WAY DOWN	(Roulette SR-42011) 1968 R3
	3(B)	RAIN OF FIRE	(Wild Child! 05852) 1998

NB: (1) and (2) have been counterfeited on vinyl. (1) also reissued on CD as *Roulette Masters, Part One* (Collectables COL-5445) 1994. (2) also reissued on CD as *Roulette Masters, Part Two* (Collectables COL-5446) 1994.

45s:		Everytime I Fall In Love/I Have Found	(Laurie 3343) 1966
		Have You Ever Lost A Love?/ A Little Love From You Will Do	(Laurie 3369) 1966
		Room At The Top/ Your Friends Here In Dunderville	(Roulette 4770) 1967
		Hello Girl/Most Children	(Roulette 4785) 1967
	α	Room At The Top/Most Childen Do (PS)	(Philco HP-23) c1968
	β	Everything Would Be Fine/Hid And Found	(Sun Dream 704) 1974

NB: α is a 'Hip Pocket' 45 - a 4" flexi in a pic envelope, a series issued by Philco. β was recorded in 1969 but released posthumously on manager Tom Traynor's local label.

Operating out of Annapolis, Maryland this band was formed in 1965 when Wally Cook and Ned Davis of the Young Rabbits teamed up with Jack Bryant and Charlie Jones. Initially called the Disciples, then the Uncalled Four, they eventually settled on the **Fallen Angels**. Drummer Rocky Isaac was also a member at one point (he was formerly with the Tejuns, the

FALLEN ANGELS

THE FALLEN ANGELS - Self Titled LP.

Creatures, and later **Cherry People**) but his place was eventually taken by Richard Kumer from the **The Mad Hatters** by the advent of the first album. Lauritsen had also replaced Charlie Jones by then and Danchik had been added to make it a quintet.... Their first album has a nice paisley cover and consists of competent rock with some pleasant psychedelic interludes. The second album carried on from where the first had ended. Three tracks in particular - *One Of The Few Ones Left, Something New You Can Hide In* and *I'll Drive You From My Mind* - stand out, being full of melodic guitar work, climbing keyboards and sensitive vocals.

The band split in 1969 but in 1974 a retrospective single was released on their manager's own-label. This has an acoustic mellow rock sound until some mean guitar kicks in, and is notable for affected 'vibrato' vocals. The flip is dull by comparison and full of la-la-la-la-la's.

Both original albums are worth searching for and have been repressed. You can also find 12 album tracks on each of the Collectables CDs *Roulette Masters, Part 1* and *Part 2.*

In 1998, **The Fallen Angels** returned with a new CD *Rain Of Fire. Every Time I Fall In Love* and *Everything Would Be Fine* are updated and accompanied by 11 new tunes (all bar one by Jack Bryant). Purists who expect a time-warp back to their garage and psych sounds of 1967/8 will be disappointed; but for those without such unrealistic preconceptions, this is accomplished and mature rock with blues, folk and country influences (just the odd spot of rust in the vocals department).

Compilation coverage has included: *Have You Ever Lost A Love?* on *Mindrocker, Vol. 10* (2-LP) whilst their decent cover of Arthur Lee's *Signed D.C.* resurfaced on *Psychedelic Moods - Part Two* (LP & CD). In their earlier incarnation as **The Mad Hatters** they contributed a previously unreleased *Hello Girl* on Washington D.C. *Garage Band Greats* (LP). There's also *Room At The Top* on *Realistic Patterns 2: Wednesday Morning Dew* (CD); *Your Mother's Homesick Too* on *Ah Feel Like Ahcid* (CD) and *I'll Drive You From My Mind* on *Electric Psychedelic Sitar Headswirlers* (CD).

For a comprehensive lowdown on the band check out issue #9 of Jeff Jarema's excellent 'Here 'Tis' fanzine. (MW/VJ)

Fallen Angels (NY)

Personnel:	CHRIS BANDLER	A
	JAY KERR	A
	DAVE STEVENSON	A
	RICHARD ZIPPLE	A

45:	Bad Woman/Pimples And Braces	(Eceip 1003/4) 1970

This was a different bunch that was formed at Syracuse University in Syracuse New York in 1965. *Bad Woman* was recorded in 1966 but not presssed until **Ron Wray** put it out on Eceip (Piece backwards) in the early seventies. *Bad Woman* remains a classic example of U.S. garage punk influenced by both British and U.S. success stories.

You can also hear *Bad Woman* on *Off The Wall, Vol. 2* (LP), *Pebbles, Vol. 1 (ESD)* (CD), *Songs We Taught The Fuzztones* (2-LP & 2-CD), *Trash Box* (5-CD), *Teenage Shutdown, Vol. 4 - I'm A No-Count* (LP & CD), *Best of Pebbles, Vol. 2* (LP & CD) and *I Was A Teenage Caveman* (LP). (FB/MW)

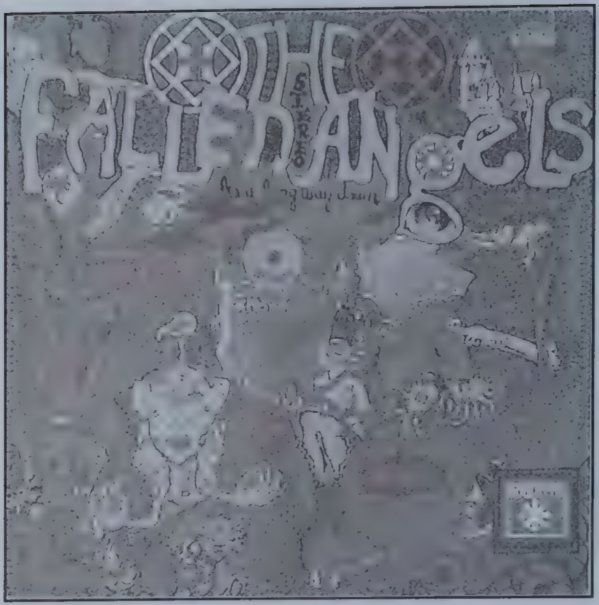
The Famen (Faman) (GA)

Personnel incl:	WAYNE WHITE	A

45s:		Again, I Want To (Be Your Fool)/ If You Want Me	(Delta Records Ltd. 157) 1966
		Crackin' Up/Time Is Slipping Away	(X-Pose 446) 1966
		Sixteen Wheels/Don't Want Nobody	(World Wide 4019-2) 1966
	α	Hurry/Crackin' Up	(X-Pose ASR 4022) 1967

NB: α shown as by Faman.

The Famen from Atlanta, Georgia was not a usual teen garage combo; it was actually a wild rock'n'roller from Mississippi called Wayne White, based in Atlanta in the mid-sixties. In his search for fame'n'fortune (hence the moniker) he was adept at absorbing the latest sounds and using local talent, releasing four singles in a productive 12-month blitz in 1966-7.



THE FALLEN ANGELS - It's A Long Way Down LP.

Not all were in the garage genre; those that were have been compiled. His crackin' version of Bo Diddley's *Crackin' Up* (also tackled by **The Gants**) appears on *Sixties Rebellion, Vol. 1: The Garage* (LP) and *Sixties Rebellion, Vol's 1 & 2* (CD). *Hurry* can be heard on *Psychedelic Experience, Vol. 4* (CD) and *Psychedelic States: Georgia Vol. 1* (CD) whose liners recount his exploits after Mike Markesich tracked him down in the nineties.

White wrote much of his material and even lent one of his compositions, *Laugh In My Face*, to **The (Swingin') Apolloes** for their debut single, joining them on keyboards - that track is featured on *Psychedelic Crown Jewels, Vol. 3* (CD). He then switched to a new identity, Shack Jones. By the early seventies he was doing studio work and was at the controls for Lynyrd Skynyrd's 1973 debut album. Come the eighties he was back on stage again. (MW/MM)

Family (IL)

45s:	Face The Autumn (one sided promo)	(USA 886) 1967
	Face The Autumn/So Much To Remember	(USA 886) 1967
	San Francisco Waits/Without You	(USA 894) 1968

This group of studio musicians was put together in Chicago by USA records staff producer Bobby Whiteside. *San Francisco Waits*, a flower-pop single, which successfully captures the California sunshine in its chorus, can also be heard on *Mindrocker, Vol. 2* (LP) and on *Soft Sounds For Gentle People 2* (CD). (VJ)

Family (WI)

45:	I Wanna Do It/A Song	(Teen Town 119) 1968

This is a different **Family** from Milwaukee, Wisconsin who recorded a version of **The Strangeloves**' *I Wanna Do It* in 1968. Several garage bands recorded this and **Family**'s version, which can be heard on *Highs In The Mid-Sixties, Vol. 15* (LP), is unexceptional. (VJ)

Family of Apostolic (NY)

Personnel:	BOB BERKOWITZ	piano, organ	A
	JERRY BURNHAM	bs, drms, vcls, wind	A
	LYNDON HARDY	vcls	A
	PETER SMITH	bs, oud	A
	DEIRDRE TOWNLEY	vcls	A

GILMA TOWNLEY	drms	A
JOHN TOWNLEY	gtr	A
JAY UNGAR	violin, mandolin, vcls	A
and many friends.		A

ALBUM: 1(A) FAMILY OF APOSTOLIC (2-LP) (Vanguard VSD-79301/2) 1968

45s: α Saigon Girls/Water Music (Vanguard Apostolic 35081) 1968
β Just Another Day/
Did You Leave Your Heart Behind? (Vanguard 35122) 1969

NB: α Some copies in picture sleeve, on which the artists name appears to be 'The Spirit Of Khe Sahn', although the label still credits **The Family...**, other copies shown as by John Townley and The Apostolic Family. β is non-LP.

A New York band, sometimes acoustic, at others they sounded rather like **The Fugs**. Two of the weirder album cuts, *Saigon Girls* and *Water Music* were also released on a single.

Apart from *Saigon Girls* (a Bonner/Gordon song), all their material was original and penned by the Townleys, Jay Ungar or Bob Berkowitz. Some were in fact rearranged traditional folk songs (notably *Fiddler A Dram*, also recorded by **The Youngbloods**).

John Townley founded the Apostolic studios in New York and had earlier played guitar with Gordon and Bonner in **The Magicians**. He was managing his Apostolic studio when he signed a distribution deal with Vanguard for the productions of his label, Apostolic (artists included **Far Cry**, **Boa Constrictor** and **Everything Is Everything**). He was later involved in **Gospel** and, in 1979, released a solo album in England *John Townley* (Harvest ST 12007).

Jay Ungar later joined **Cat Mother** and was active on the folk scene. (VJ/MW/SR)

Family Times Band (VA)

Personnel incl:	DON LEITZKE	ld vcls	A

ALBUM: 1(A) FAMILY TIMES BAND (Casey RSR 602) 1976 R2

NB: (1) reissued on CD (Erebus) 2010.

Family Times Band consisted of two brothers and two sisters from Newport News, Virginia and their sole album was released as a privately pressed edition of 500. The album is quite diverse and ranges from the hypnotic acid-folk of *Sitting By The Ocean* to West Coast folk-rock offering *She's Gone* as well as fuzzed out rockers like *Cause You Know*. Despite coming from the mid-seventies, the sound is much more akin to 1969-70 sensibilities and is in the style of bands like **Seventh Dawn**, **Art of Lovin'** and **Growing Concern**. (VJ)

Family Tree (CA)

Personnel:	NEWMAN DAVIS	drms	A
	MIKE OLSEN (LEE MICHAELS)	keyb'ds	A
	BOB SEGARINI	gtr, vcls, keyb'ds	ABCD
	BILL WHITTINGTON	bs, gtr	ABC
	MIKE DURE	gtr	BCD
	VAN SLATTER	drms	BCD
	BILL 'KOOTCH' TROACHIM	bs, vcls	CD
	JIM DECOCQ	keyb'ds	D

ALBUM: 1(D) MISS BUTTERS (RCA LSP-3955) 1968

NB: (1) reissued on CD (Rev-Ola CRREV185) 2007 with some ultra-rare non-album single tracks added.

45s: Prince Of Dreams/Live Your Own Life (Mira 228) 1967
Do You Have The Time?/Keepin' A Secret (RCA 9184) 1967
Slippin' Thru My Fingers/Miss Butters (RCA 9565) 1968
He Spins Around/She Had To Fly (RCA 9671) 1968

Segarini and Whittington formed this band when **The Brogues** dissolved in late 1965. They based themselves in San Francisco, but originated from Stockton, California. In the summer of 1966 they signed for Mira issuing the above single. *Prince Of Dreams* was a folk-rocker notable for strong vocals and a prominent harp. The flip side merged folk-rock and Merseyrock. A further seven tracks were also recorded for Mira to put out on an album which never materialised. (The tracks were *Good Day*, *May I Ride With You*, *He Doesn't Come Around*, *Up In The Air*, *Beggar*, *She Reads Magazines* and *Observations*.) After this Mira release, which was a minor hit in northern California, the group were offered a recording contract by RCA and made the above concept album which was rather ahead of its time and Beatlesque in influence. The *Miss Butters* single was taken from the album, the others were non-album. As neither the album nor the singles sold, RCA dropped the band in 1969. Segarini and DeCocq later formed **Roxy**. Olsen pursued a solo career as **Lee Michaels** and Segarini and Kootch were later in **The Wackers**. Segarini also recorded a series of solo albums in the late seventies.

Compilation appearances have included: *Prince Of Dreams* and *Live Your Own Life* on *Mindrocker, Vol. 8* (LP); *Prince Of Dreams* on *Pebbles Vol. 11: Northern California* (CD); and *Live Your Own Life* on *Love Is The Song We Sing* (4-CD plus book). (VJ)

Tyler Famularo (WI)

ALBUM: 1 DOWN DEEP (Audifex AX-7081) 1975

NB: (1) originally issued in a die-cut "Advance Reviewer Copy" cover with a black label. Later pressings with red and yellow labels also exist.

This album by a Wisconsin artist is mostly a power pop effort with synth and is best avoided. (VJ)

The Fanatics (TX)

Personnel incl:	NEAL FORD	A
	LARNIER GREGG	A

45: I Will Not Be Lonely/Be Mine (Gina 1118) 1965

The Fanatics formed in Houston, Texas in 1965 out of The Ramadas when they were still in their mid-teens. Neal Ford wrote both songs. *I Will Not Be Lonely* was a powerful punker. After the single the band became known as **Neal Ford And The Fanatics**.

Compilation appearances include: *I Can't Believe* and *I Will Not Be Lonely* on *Acid Visions - The Complete Collection Vol. 1* (3-CD), *Acid Visions, Vol. 2* (LP) and Acid Visions Vol. 11 (CD) (Spalax); *I Will Not Be Lonely* on *Flashback, Vol. 5* (LP), *Texas Flashbacks Vol. 5* (LP) and *Highs In The Mid-Sixties, Vol. 13* (LP); and *I Can't Believe* (a previously unreleased cut from 1966) on *Mayhem & Psychosis Vol. 3* (LP) and *Mayhem & Psychosis Vol. 2* (CD); and two other previously unreleased tracks *Woman* and *Bitter Bells* on *Train To Nowhere! Unissued Sixties Garage Acetates Volume Three* (CD). (VJ)

Fancy (CT)

Personnel:	CHRIS BERNARDONI	vcls	A
	VIC BERNARDONI	drms, vcls	A
	BOB ORSI	hrmnca, vcls	A
	PAUL OSSOLA	bs	A
	ALPHONSE RANAUDO	piano, organ, vcls	A
	DOUG SHLINK	gtr	A
	(PETE LEVIN	dtrings	A)

ALBUM: 1(A) FANCY MEETING YOU HERE (Poison Ring PRR 2238) 1971 SC

45s: All My Best (Sweet Mary)/
Goin' Down To The Sea (Poison Ring PR-716) 1971

From Connecticut, produced by Thomas "Doc" Cavalier, **Fancy** was formed by Chris Bernardoni and her brother (both ex-**Wrongh Black Bag**) and Paul Ossola from **The New Fugitives**. Their rare hard-rock album offers several good tracks (like *Black Snake*) with screaming female vocals and blistering fuzz lead guitar.

Vic Bernardoni, Ossola and Levin also played with the **Incredible Broadside Brass Bed Band** whose album was also issued on Poison Ring.

Chris Bernardoni would later perform as Christine Ohlman and kept on recording with Orsi, Ossola and Cavalier in the Scratch Band (one album for Big Sound in 1977, also released in Germany and England) and the Yankees (the *High 'N' Inside* album released in 1978 by Big Sound in the US and by London in England). She still performs today, playing R&B and rootsy rock. (SR)

Merrell Fankhauser (CA/HI)

Personnel incl:	MERRELL FANKHAUSER	gtr, vcls
	MARY LEE	violin

ALBUM:	1	MERRELL FANKHAUSER (w/lyric insert)	(Maui Music M-101) 1976 R2

45s:	I'm Flying Home/Girl	(Shamley 44008) 1968
	Tampa Run/Everybody's Talking	(Shamley 44019) 1969

Fankhauser recorded this folk/soft-rock album after the break-up of his early seventies band **Mu**. It has become rare in recent years.

Fankhauser was with several bands in the sixites, including **The Impacts**, **The Exiles**, **Fapardokly** and **H.M.S. Bounty**. The two singles on Shamley are pop-rock.

Fankhauser suffered a heart attack following a concert appearance in Pismo Beach, California in 1987 and for a while it was touch and go, but he did fully recover. He continues to record in the new millenium and has issued at least two albums in Europe, The Fankhauser/Cassidy Band (with Ed Cassidy of **Spirit**): *Further On Up The Road* (2-LP) 2000 and *Man From Mu* (2-LP) in 2001.

You can also find **Merrell Fankhauser**'s *Pot* on *Reverberation IV* (CD). (VJ)

Fantasia (CA)

Personnel incl: BRUNO
FLIP KERRYN
SCOTT LOWE
MILLROSE

45:	Gotta Get Away/She Needs My Love	(Mala 562) 1967

A Kama Sutra production by Richard Perry, this band's origins are unknown but it sounds like something out of a Los Angeles studio and has been described as "Boettcher-like pop-psych".

Gotta Get Away is summery Californian harmony-pop with bells, chimes, and a soupcon of fuzz - like **The Turtles** having a singalong with the **Beach Boys**. It's very good but not really psychedelic. The flip is a harmony ballad with a whistled solo. (MW)

The Fantastic Dee-Jays (PA)

Personnel:	TOM JUNECKO	drms	A
	DICK NEWTON	gtr, vcls	AB
	DENNY NICHOLSON	gtr, vcls	AB
	BOB HOCKO	drms, vcls	B

ALBUM:	1(B)	THE FANTASTIC DEE-JAYS	(Stone SLP 4003) 1966 R2

NB: (1) a yellow vinyl edition exists (R4). (1) reissued on vinyl (Eva 12028) 1984. (1) reissued on vinyl as *Fantastic Dee-Jays: 30th Anniversary Reissue* (Millenia FDJ 96) 1996 with a changed sleeve. (1) reissued on CD (Millenia) 1996.

45s:		Apache/This Love Of Ours	(Sherry 309) 1965
		Love Is Tuff/Two Tymes Two	(Fleetwood 1096) 1965
		You're The One/Two Tymes Two	(Red Fox 102) 1965
		Fight Fire/Get Away Girl	(Tri Power 421) 1966
		Love Is So Tuff/Just A Boy	(Stone 044) 1968
	α	Fight Fire/Get Away Girl/ T&C Lancers (PS)	(Get Hip GHAS-1) 1995
	β	Shy Girl/Two Tymes Two (PS)	(Get Hip GHAS-10) 1997

NB: α and β reissue 45s in picture sleeves, α pressed on blue wax.

Originally known as The Larks, this McKeesport, Pennsylvania garage band's high point was opening for a Rolling Stones concert in 1965. They recorded a few mostly self-penned singles on local labels in 1965 and 1966 that are well-regarded by sixties collectors. The band operated as a trio with two guitarists and a drummer - a bass-less line-up, which is a rarity in rock music. Some of their singles were recorded at a local radio station, and indeed the crudeness of the production is fascinating, with lots of reverb. They really began to smoulder with some sparse beat offerings culminating in the gloriously noisy *Fight Fire*. Both sides of this fine single can also be heard on *Hipsville 29 B.C.* (LP) and *Love Is Tuff* resurfaced on *Burghers, Vol. 1* (LP & CD). *Fight Fire* pointed the way to the next step - the legendary **Swamp Rats**, the epitome of great garage music.

An unreleased 1966 track *Shy Girl* has also turned up on the Pittsburgh radio-show compilation *Terry Lee Show WMCK* (LP). This is one of many unreleased recordings which are known to include alternate and acoustic versions of above singles and album cuts, plus many early WMCK recordings. In all, there are 17 unreleased tracks. (MW/BSy/VJ)

Fantastic Zoo (CO>CA)

Personnel incl:	DON CAMERON	A
	ERIK KARL	A

45s:	Midnight Snack/ This Calls For A Celebration	(Double Shot 105) 1966
	Light Show/Silent Movies	(Double Shot 109) 1967

Don Cameron and Erik Karl were the creative force behind this band which originated from Colorado and was originally known as **The Fogcutters**. They became known as **Fantastic Zoo** when the original band broke up and Cameron and Karl moved to Los Angeles in 1966, where they cut a debut single *Midnight Snack* in October of that year. Their lead singer's distinctive voice and bizarre lyrics stand them aside from typical psychedelic bands of the era.

Their best song was the excellent *Light Show* (the only psychedelic record I know of dealing with one of psychedelia's best known attributes), released in January 1967. This can be heard on *Psychedelic Experience* (CD), *Mindrocker, Vol. 6* (LP), *Highs In The Mid-Sixties, Vol. 3* and *Psychedelic States: Colorado* (2-CD). It is an excellent example of well-crafted, laid-back, subtle psychedelia.

Mindrocker, Vol. 8 (LP) features *This Calls For A Celebration*, which was in a similar mode to, though not as good as, *Light Show*. (VJ)

Merrell Fankhauser

MERRELL FANKHAUSER - Self Titled LP.

Fantasy (FL)

Personnel:	J. DeMEO Jr.	A
	G. KIMPLE	A
	LYDIA MILLER	A
	D. ROBBINS	A
	M. RUSSO	A

HCP
ALBUM: 1(A) FANTASY (Liberty LST-7643) 1970 194

NB: (1) reissued on CD (Black Rills BRRCD 14) 2008 with four bonus tracks, two taken from a non-album single and two unreleased tracks recorded in 1970.

45s: α I Got The Fever/Painted Horse (Imperial 66394) 1969
β Understand/Stoned Cowboy (Liberty 56190) 1970

NB: α Non-LP. β also issued in France with a picure sleeve (Liberty 2C006-90647).

From Miami, Florida this band's album is well worth a listen if you're into the 'West Coast sound' format, though they're closer sound-wise to **Big Brother** than **Jefferson Airplane**.

A strident female lead vocalist called Lydia belting it out and sounding not unlike her namesake - Lydia Pense - of **Cold Blood**. There's some searing guitar and quite a hard-rockin' style with more blues rather than folk influences. Their album sold quite well, spending three weeks in the Top 200 with a best position of No. 194.

Stoned Cowboy, an instrumental, received considerable airplay in Miami/Detroit at the time and was on heavy rotation on KIMN-AM in Denver. *Understand* has resurfaced on *White Lace & Strange Volume 2* (CD).

They were later known as **Year One**.

There was another band called Fantasy, a local rock group from Tulsa, Oklahoma. Their album *Smoke 'Em If You Got 'Em* (Fantasy 79-478) is thought to date form 1979, just outside this book's time-frame. (MW/SR/RBc/CBt/VJ)

Fanz (FL)

Personnel:	DUFFY JACKSON	drms	A
	LITTLE KENNY	perc	A
	CHARLES MICHAEL	gtr	A
	MICHAEL PINERA	vcls	A
	DANNY RAY	keyb'ds	A

ALBUM: 1(A) THE GRAND ILLUSION (Illusion CM 1045) 1977 R1

NB: (1) reissued on vinyl, 199?

From Miami, **Fanz** recorded this rare album mixing psychedelia and Southern rock. Mike Pinera was the former **Iron Butterfly** member. In the eighties he was in **Alice Cooper**'s band.

The Illusion label didn't last long and is rumoured to have been a tax scam label, the records being given away or destroyed after production. Other Illusion acts include **Hopney** and **Sage**. (SR/CF)

Fapardokly (CA)

Personnel:	BILL DODD	ld gtr	A
	MERRELL FANKHAUSER	gtr	A
	DICK LEE	drms	A
	JOHN OLIVER	bs	A

ALBUM: 1(A) FAPARDOKLY (UIP 2250) 1968 R2

NB: Only 1,000 copies of (1) were pressed. (1) reissued on vinyl (Psycho 5) in 1983 in a limited edition pressing of 300 copies with a changed cover. (1) reissued again on vinyl (5 Hours Back Tock 003) 1987 and on CD (Sundazed SC 6059) 1995 with three bonus tracks.

FAPARDOKLY
SUNDAZED

FAPARDOKLY - Self Titled CD.

The above album was issued in February 1968, but consists of recordings made during 1964-67, when the band played in Lancaster, California. It includes material released on singles with Fankhauser's previous band, **The Exiles**, which by the time of the album's release was patchy and rather dated. The remainder of the album consists of folk-rock and soft psychedelia. Examples of the latter are the mysterious *Gone To Pot* and *No Retreat*. The **Fapardokly** album remains extremely sought-after despite a large quantity find in the eighties.

Dick Lee's previous band was **The Brymers.**

The recent Sundazed CD includes three previously unreleased tracks *The War, Yes I Love You* and *Run Baby Run.*

Compilation appearances include: *Supermarket* on *Sundazed Sampler, Vol. 2* (CD); *Gone To Pot* and *No Retreat* on *Echoes In Time, Vol. 1* (LP & CD); *Gone To Pot* on *We Have Come For Your Children* (LP & cassette) and *Reverberation 1V* (CD); *Supermarket* on *Unknown Legends of Rock'n'Roll* (book) and *Tomorrow's Girl* on *Where The Action Is! L.A. 1965-68* (4-CD book). (VJ/CF/MW)

The Far Cry (MA)

Personnel:	SEAN HUTCHINSON	bs	A
	LARRY LUDDECKE	keyb'ds	A
	DICK MARTIN	sax, perc	A
	VICTOR McGILL	drms, perc	A
	PAUL LENART	gtr	A
	DAVID PERRY	gtr, vcls	A
	JERE WHITING	vcls, hrmnca	A

ALBUM: 1(A) THE FAR CRY (Vanguard Apostolic VSD-6510) 1968 SC

NB: (1) also issued in the UK (Vanguard SVRL 19041) 1969. (1) reissued officially on vinyl and CD (Vanguard/Comet VSD 6510) 2000.

45: Shapes/Hellhound (Vanguard 35085) 1968

NB: both tracks taken from their album.

From Boston, this was a heavy psychedelic outfit with free jazz influences. Something of an acquired taste its appeal is likely to be quite narrow! Except for the classic blues track *Sweet Little Angel*, all the songs on their album were penned by the group and sung in a very rasping voice by Jere Whiting.

The album was produced by Danny Weiss (**Everything Is Everything**) and recorded in New York. It's one of the few records issued on Vanguard Apostolic, the label managed by John Townley (from **Family Of Apostolic**).

Paul Lenart went on to play with another Bostonian, **Peter Ivers**. (VJ/SR)

THE FAR CRY - Self Titled LP.

Fargo (UT)

Personnel:		
	TONY DECKER	A
	DEAN WILDEN	A

ALBUM: 1(A) I SEE IT NOW (RCA Victor LSP-4178) 1969

45: Robins, Robins/Sunny Day Blue (Capitol 2149) 1968

This romantic-sounding late sixties pop offering with the occasional nod and a wink towards more vaguely psychedelic tendencies is worth a passing mention. They hailed from Salt Lake City, Utah. Their clever pop-psych style is best represented by tracks like *The Sound Of It*, *Talks We Used To Have*, *Promises Of Love* and *When The Dew Drops Change To Teardrops*. According to the liners on the album back cover, the duo was in their early twenties and probably religious.

Sunny Day Blue has been compiled on *Fading Yellow Vol. 6* (CD) and *Ah Feel Like Acid* (CD); you'll also find *Cross With No Name* on *Soft Sounds For Gentle People* (CD); and you can also chek out *Talks We Used To Have* on *Fading Yellow Vol. 7* (CD). (VJ/NK)

Glenn Faria

ALBUM: 1 GLENN FARIA (Tiger Lily 14058) 1976 R3

NB: (1) reissued on CD (World In Sound 1007) 2002 with seven bonus tracks.

This promo only release is one of the rarest items on the Tiger Lily label and should appeal to fans of singer/songwriter material. It is a blend of well-recorded acoustic rock and electric folk and blues. The vocals are mostly mellow and there are some pleasing understated lead guitar passages.

The bonus tracks on the CD reissue are mostly early demo acoustic recordings. Faria was previously with **Headstone Circus**, a Washington D.C. area late sixties band. (VJ)

Richard Farina (NY)

Personnel:			
	RICHARD FARINA	vcls, ftr, dulcimer	ABC
	MIMI FARINA	gtr, autoharp	BC
	BRUCE LANGHORNE	gtr, tambourine	BC
	RUSS SAVAKUS	bs	BC
	CHARLES SMALL	piano, celeste	BC
	JOHN HAMMOND	hrmnca	C
	FELIX PAPPALARDI	bs	C
	ALVIN ROGERS	drms	C

ALBUMS: 1(A) SINGER SONGWRITER PROJECT (Elektra EKS-7299) 1965
2(B) CELEBRATIONS FOR A GREY DAY (Vanguard VSD-79174) 1965
3(C) REFLECTIONS IN A CRYSTAL WIND (Vanguard VSD-79204) 1965
4(-) WITH ERIC VON SCHMIDT, ETHAN SIGNER AND OCCASIONALLY BLIND BOY GRUNT (Folklore F-LEUT/7) 1967 R1
5(-) MEMORIES (Vanguard VSD-79263) 1968
6(-) LONG TIME COMING, LONG TIME GONE (EMR Ent/Random House) 1969 R1
7(B/C) THE BEST OF MIMI AND RICHARD FARINA (Vanguard VSD 21/22) 1971

NB: (1) stereo pressing, also exists in mono (EKS-299). (2) and (3) as Richard and Mimi Farina, these two LPs were also issued in mono with the VRS prefix. (4) is a UK release with early sixties tracks (Blind Boy Grunt is in fact Bob Dylan). (6) is a radio show type album with music, interviews and readings in a plain cover. (7) is a reissue of (2) and (3) on a double album.

45s: Reno Nevada/One Way Ticket (Vanguard 35030) 1965
Pack Up Your Sorrows/ Joy 'Round My Brain (Vanguard 35032) 1965

NB: Both shown as by Mimi & Richard Farina.

Of Irish and Cuban heritage, **Richard "Dick" Farina** was caught up in the I.R.A. movement and arrested at the age of 16. At 18 he was finally deported from Ireland to the U.S.A. for his activities, attended Cornell and was dismissed after leading a demonstration. He began singing in the Greenwich Village folk circuit and briefly married **Carolyn Hester**. He returned to Europe as an actor, street singer and play writer and finally met and married Mimi, Joan Baez's sister, in 1963 in Paris.

Both returned to the U.S.A. and Richard became a published writer for various magazines and newspapers, a poet and a songwriter. His song *Birmingham Sunday* was sung by Joan Baez at the 1964 Newport festival and he got offered a contract with Elektra to appear on their 1965 *Singer Songwriter Project* along with David "Blue" Cohen, Patrick Sky and Bruce Murdoch. The resulting record contains three **Farina** songs: *House Un-American Blues Activity Dream* (later covered by Ian Matthews), *Birmingham Sunday* and *Bold Marauder* (covered by John Kay of **Steppenwolf**).

He then formed a duo with his wife and they recorded two excellent albums, predominantly folk with nice poetic lyrics, and some oriental influences (especially on *Reflections*). The use of a rock rhythm section is very effective on several tracks. *Miles* is dedicated to Miles Davis and the superb *Reno, Nevada* was later covered by **Turnquist Remedy** and Ian Matthews. *Pack Up Your Sorrows* became a folk classic and some dozens of versions exist. Both albums are recommended.

RCA
VICTOR
FARGO
I SEE IT NOW

FARGO - I See It Now LP.

The long liner notes of these well-received albums thank "Assorted Algerian herbs for the head", **Leary** for his Quick-Trip manual, **Paul Butterfield** and Bob Dylan.

Farina also wrote a novel, "Been Down So Long It Looks Like Up To Me", which is now considered a classic of the transitional period between beatniks and hippies.

After this very promising start, **Richard Farina** died in a motorcycle accident in 1966. You'll also find *Reno Nevada* on *Urban Strangers and Wayfaring Strangers Book* (CD).

Mimi Farina kept on singing in the folk and folk/rock circuit, recording some albums with Tom Jans in the seventies. Sadly, she died in 2001. (SR/EH/MW)

Farm (CA)

Personnel:			
	DENNY AABERG	vcls, gtr	A
	DENNIS DRAGON	drms	A
	DOUG DRAGON	keyb'ds	A
	ERNIE KNAPP	gtr	A
	PHILL PRITCHARD	bs, gtr, vcls	A
	(ED CARTER		A)
	(JACK CONRAD		A)
	(DARYL DRAGON	keyb'ds	A)
	(ROGER HEATH		A)
	(ADRIEN MILLER		A)

ALBUMS: 1(A) THE INNERMOST LIMITS OF PURE FUN (Rebel Records DG-270-S 2222) 1970 R2-3
2(A) THE INNERMOST LIMITS OF PURE FUN (No label Dendra 2001/2002 - S 2222/2223) 1970 R3
3(A) FARM - SERIES TWO (No label F-2001) 197? R2

NB: (1) and (2) feature the same material. (1) is an Australian release, and may be the first of the two original editions. On the Rebel pressing, the song *The Eater* is shown as *V 12 Cadillac*, but the actual audio program is the same on both. The US pressing has a B&W printed front cover with a photo of the band and text, the back is blank. The label has a crude swirl design. Of the three issues of this material, this photo cover US version has the best sound quality. (3) appears to be a low-budget reissue of (1). The cover has only "Farm" rubberstamped in the centre. The label lists the same 13 tracks that appear on the US edition (2), but the record plays only 12, deleting *Crumple Car*. There is no mention of *The Innermost Limits Of Pure Fun* on this edition at all, but the assumption that it is a later release is based on the "Series Two" title on the label.

The Innermost Limits Of Pure Fun was a landmark in cinematography when it was released in 1970. Filmed mostly on a kneeboard in the water by George Greenough, it provided audiences intimate, in-the-curl views previously only seen by surfers, as well as glimpses of the nomadic lifestyle. It was filmed in Australia and the USA in the late sixties. Greenough commissioned Dennis Dragon to score the movie and he gathered an impressive collection of players, not the least of which were his brothers **The Dragons**. There are a number of albums with the Dragon brothers involvement (including the compilations *A Sea For Yourself* and **Corky Carroll And Friends**), but it is this movie soundtrack that collectors consider their artistic pinnacle.

A GEORGE GREENOUGH FILM
THE INNERMOST LIMITS OF PURE FUN
ORIGINAL SOUNDTRACK RECORDING
FARM
1
2
DENNY AABERG GUITAR AND VOCAL
DENNIS DRAGON DRUMS
DOUG DRAGON - ORGAN AND PIANO
ERNIE KNAPP - GUITAR
PHILL PRITCHARD BASS, GUITAR, AND VOCAL
ADDITIONAL MUSICIANS ED CARTER DARYL DRAGON ADRIEN MILLER ROGER HEATH JACK CONRAD
SCORE DENNIS DRAGON
MANY THANKS TO ART LABOE

FARM - The Innermost Limits Of Pure Fun LP.

Albums (1) and (2) listed above contain 50 minutes of original music by **Farm** that encompasses rock, blues, R&B, and even Eastern music that is all quite unique and will appeal to readers of this book. The movie itself, which is recommended, features roughly 30 minutes of additional music not included on the album. It can be located through any of several video distribution companies on the web.

As most readers will already be aware, Daryl Dragon later was The Captain alongside his wife Toni Tennille. Dennis Dragon's career extended through the seventies as a session player, through the eighties with The Surf Punks, and he is still active today in the California music scene, producing television programs that focus on local bands. He also played in another rural-rock outfit, the **Joyous Noise (Musical Ensemble)**. (CF/MW)

Farm (IL)

Personnel:		
	JIM ELWYN	A
	STEVE EVANCHIK	A
	GARY GORDON	A
	ROGER GREENWALD	A
	DEL HERBERT	A
	MIKE YOUNG	A

ALBUM: 1(A) FARM (Crusade Enterprises LPS-465) 1970 R3

NB: (1) was originally issued in a pressing of 500 copies. (1) was later counterfeited on vinyl (Crusade Enterprises LPS-465) 1995 in a gatefold cover in a limited edition of 300 copies. (1) reissued as a 10" brown vinyl album (Akarma AK 2012) 2000.

Recorded at Golden Voice Recording Studios in South Pekin, Illinois and released on a small record label from Flora, Illinois this **Farm** released a very obscure and rare album of heavy garage-psych with fuzz guitars, congas, mouth harp, organ, bottleneck and timbales. The album contains five tracks. The opening instrumental *Jungle Song* and *Sunshine In My Window* are both guitar-driven numbers. *Cottonfield Woman* is a pleasant blues-rock number and *Let The Boy Boogie* and *Statesboro' Blues* are sort of **Allman Brothers**-influenced boogie. They thank a certain George Leeman as their friend and spiritual guide. (SR)

The Farm Band (TN)

Personnel:			
	DAVID CHALMERS	drms	A
	LOUISE DOTZLER	vcls	A
	THOMAS DOTZLER	vcls, keyb'ds, sax	A

ORIGINAL SOUNDTRACK RECORDING
THE INNERMOST LIMITS OF PURE FUN
A GEORGE GREENOUGH FILM
FARM
REBEL
RECORDS

FARM - The Innermost Limits Of Pure Fun (Australian) LP.

WALTER RABIDEAU	gtr, vcls	A
MICHAEL SULLENS	bs	A
JOSEPH	gtr, hrmnca, vcls	A
STEPHEN	perc	A

ALBUMS: 1 THE FARM BAND (2-LP) (w/poster) (Mantra 777) 1972 R1
2 UP IN YOUR THING (Farm Records FE-1776) 1973 SC
3 ON THE RIM OF THE NASHVILLE BASIN (Farm Records 1001) 1976 SC
4 COMMUNION (Farm Records 1013) 1977

NB: (1) has been reissued as a 2-LP set with a gatefold sleeve and poster (Akarma AK 287) 2004. (2) as Stephen and The Farm Band. (2) reissued on vinyl (Akarma AK 291) 2004.

45s: Loving You/Prayer (Mantra/Farm 301) 1973
Keep It In Mind/
Everything's Gonna Be All Right (PS) (Farm F.B. 202) 1974
Soul Fire Pt.1/Soul Fire Pt. 2 (Farm No #) 1974
Everything's Gonna Be All Right/
Keep It In Mind (PS) (Farm Records FB 202) 197?

These records are the work of a Summertown, Tennessee rural and vegetarian community directed by Stephen, their guru. The first album contains two albums presented in a gatefold with inner sleeves and a giant poster. Their music was somewhat inspired by the **Grateful Dead**: long bluesy jams with good guitar solos, flute and violin (several tracks last more than eight minutes). The lyrics are very religious and quite naff (*Loving You*, *Being Here With You*, *I Believe It*). The second album came with another poster explaining how their community in Summertown worked (no smoking, no alcohol, free concerts and pastoral activities). It's musically very similar to their first album. With their third, their music became more influenced by the Southern Rock like the **Allman Brothers**. *On The Rim Of The Nashville Basin* was recorded in the famous Muscle Shoals studios by Steve Melton and the country soul singer George Soule. Its psychedelic sleeve mentions its "Southern Country Boogie" style. Their fourth album was more of the same, always with the excellent guitar of Walter Rabideau.

Contrary to some beliefs, **The Farm** was totally unconnected to **Frantic**. (SR/MMs)

Lee Farmer (AL)

ALBUM: 1 TO A WESTERN SKY (Soliloquy) 1977 R1-2

This private-pressing benefits from good sound quality and interesting material. The title track and *It's A Dream* both have some Pink Floyd influence and many other tracks have that downer folk feel that will appeal to some readers. There are a couple of pretty naff country tracks though, *Kingston Spring Hills* and *I Miss That Girl*. (VJ)

FARM - Self Titled (Illinois) LP.

JW FARQUHAR - The Formal Female LP.

Michael Farneti (FL)

ALBUM: 1 GOOD MORNING KISSES (Full Moon #2) 1976 R2

This is an obscure private pressing from Florida. The album spans psychedelic and soft-rock with elements of funky seventies lounge music. All 11 tracks were penned by **Farneti**. (VJ)

The Faros (WI)

Personnel:	STEVE BERG	gtr, keyb'ds	A
	GREG DAILY	ld gtr	AB
	DAN MEREDITH	drms	AB
	CHRIS WYMAN	bs	AB
	BILL "WILBUR" VANDENBURGT	keyb'ds	B

45: I'm Cryin'/I'm Calling You Back (Target T45-103/104) 1966

From Neenah, Wisconsin their finest moment is *I'm Cryin'* a half decent berserk cover of the Animals' hit. It also figures on *Highs In The Mid-Sixties, Vol. 10* (LP) and *I'm Calling You Back* is on *Badger Beat Chronicles* (LP).

Members were involved in other Target/Tee Pee groups and productions. Daily was a studio musician for the single by **Lord Beverly Moss and The Mossmen**.

"Wilbur" Vandenburgt was in a studio-only aggregation The 13th Hour who had a single the previous month - *All Right And About Time*/*Badger Beat* (Target 10/11). He would produce the **Love Society**'s *Do You Wanna Dance* on Tee Pee but when it took off and gained a national release on Scepter, the 'produced by Wilbur' credit magically became 'produced by Al Posniak' (the label owner). "That's always been a bit of a sore spot with me" he told Gary Myers in the Badger State bible, 'Did You Hear That Beat'. (BM/MW/GM)

Farquahr (MA)

Personnel:	DOUG "BARNSWALLOW FARQUAHR" LAPHAM	vcls, ld gtr	A
	BOB "HUMMINGBIRD FARQUAHR" MCGOWAN	banjo, gtr, mandolin, autoharp	A
	DENNIS "CONDOR FARQUAHR" MCGOWAN	gtr, vcls	A
	FRANK "FLAMINGO FARQUAHR" MCGOWAN	ld vcls	A

ALBUMS: 1 FABULOUS FARQUAHR (Verve Forecast FTS-3053) 1968
2 FARQUAHR (Elektra EKS-74083) 1970

45: My Island/Teddy Bear Days (Verve Forecast KF5085) 1968

From Boston, after their debut album, the four **Farquahr** "brothers": Barnswallow, Hummingbird, Condor and Flamingo, moved to Elektra in 1970. Produced by Jerry Ragovoy and recorded in New York, *Farquahr* is a deceptive and overproduced album, the only decent tracks being the **Lovin' Spoonful**-like *Dear John Deere* and *Babe In The Woods* on side two.

The backing group was made of local session men: Eric Weissberg, Gary Chester, Joe Mack and Lou Mauro. They had a cut called *Nite People* on *Artificial Faces* (LP). (SR/NK)

JW Farquhar (PA)

ALBUM: 1 THE FORMAL FEMALE (Brainblobru Records FAR-100) 1973 R3

NB: (1) reissued on vinyl (Shadoks Music 099) 2009.

This is a rare one-man-band folk/rock effort by a Philadelphia artist. It's quite primitive musically and his vocals won't win any awards. There's some drum machine, electric guitars and bass, and a bit of harmonica. It's comparable to the equally-obscure **Madrigal** album in sound. The best thing about it may be the cover art, which Freud would have a field day with. (CF/VJ)

Pat Farrell and The Believers (PA)

Personnel:			
	PAT FARRELL (PAT HENRY SICKAFUS)	bs	A
	KEITH FISTER	drms	A
	RUSSELL HIX	gtr	A
	KEITH VAN ETTEN	gtr	A

CD: 1 PAT FARRELL AND THE BELIEVERS (Arf! Arf! AA-072) 1998

45s: α Gotta Find Her/War Boy (Kingston 1967) 1967
War Baby/Gotta Find Her (Diamond 236) 1968
All My Love/Bad Woman (Diamond 239) 1968

NB: α shown as by **Razor's Edge**.

Around 1965 Hamburg, Pennslyvania's **Triumphs** were looking for a new bassist and Pat got the job - it helped that he could sing too. They were already well established with two singles released on Barclay in 1964 and had several other recordings that stayed in the can but are now available - see their entry. They kept this name for a couple of years until it came to the release of *War Boy*, whereupon they became the **Razor's Edge**, to avoid confusion with other Triumphs. After the release of a single on Kingston, it turned out that another group was using that moniker so a further name change was in order.

"Pat Farrell"
and the
Believers
EASTERN PA
ROCK LEGENDS
1966-1968

PAT FARRELL AND THE BELIEVERS - Self Titled CD.

Bad Woman, featured on *Pennsylvania Unknowns* (LP) and *Destination Frantic!* (CD), is a superb tough pop-punker with a wicked bass line and scorching guitar. Unfortunately the 'A' side *All My Love* is a cover of a sloppy ballad and Pat's macho-man vocals tended toward Tom Jones here! *Gotta Find Her* on *Psychedelic Unknowns, Vol. 3* (LP & CD) and *Sixties Rebellion, Vol's 1 & 2* (CD) is a bouncy pop number with some fine drifting organ and dreamy vocals, whilst the unreleased demo *Brand New Baby* on *Crude PA.* (LP) is again more pop than garage - being dominated by warbling keyboards.

The band eventually called it a day in 1969, Hix and Van Etten going on to Pepper Mill, a cover band. Fister had already left to join the Air Force and his replacement Joey Goheen joined the Police force (obvious choices for rock drummers?!). Pat moved into the country music field.

The CD retrospective contains 17 tracks (10 unreleased plus two unreleased Pat Farrell solo efforts) from 1966 through 1968. I've taken the liberty of using Erik Lindgren's liner notes to confirm and extract the skeletal facts and do this band's entry justice. This CD is one of a 'set' of four 1998 releases that explore the sixties music of eastern Pennsylvania - the other being a **Flowerz** CD (*Fltye*) and two volumes of *Eastern Pa. Rock* which cover other acts on Barclay and its associated labels.

Compilation appearances include: *Gotta Find Her* on *Psychedelic Unknowns, Vol. 3* (LP & CD), *Sixties Rebellion Vol's 1 & 2* (CD) and *Sixties Rebellion, Vol. 2: The Barn* (LP); *Bad Woman* on *Pebbles, Vol. 4 (ESD)* (CD), *Pennsylvania Unknowns* (LP), *Trash Box* (5-CD), *Best of Pebbles, Vol. 3* (LP & CD), *Crude PA, Vol. 1* (LP), and *Destination Frantic!* (LP & CD); and both *Gotta Find Her* and *Bad Woman* on *Eastern Pa Rock Part Two (1966-'69)* (CD). There's also an alternate previously unreleased version of *Mojo Workout* on *The Arf! Arf! (El Cheapo) Sampler* (2-CD) and another hitherto unreleased demo *Brand New Baby* has surfaced on *Crude PA* (LP). (ELn/MW/VJ)

Cyrus Faryar (CA)

Personnel incl:			
	MIKE BOTTS	drms	A
	CRAIG DOERGE	piano	A
	CYRUS FARYAR	vcls, glass hrmnca, gtr	AB
	BRIAN GAROFALO	bs	A
	ALEX HASSILEV	electronic score, backing vcl	A
	PAUL McCANDLESS	oboe	A
	GLEN MOORE	bs	A
	DICK ROSMINI	gtr	A
	RALPH TOWNER	gtr, mellophone	A
	COLIN WALCOTT	perc	AB
	(DAVID CROSBY	backing vcl	A)
	(MAMA CASS ELLIOT	backing vcl	A)
	(BOB GIBSON	gtr, backing vcl	A)

ALBUMS: 1(A) CYRUS (Elektra EKS-74105) 1971
2(B) ISLANDS (Elektra EKS-75068) 1973

NB: (1) reissued on CD (Collectors Choice) 2006. (2) reissued on CD (Collectors Choice) 2006.

The former **Modern Folk Quintet** member and voice of **Zodiac Cosmic Sounds** recorded these solo albums in 1971 and 1973. *Cyrus* was recorded in Los Angeles with the help of the members of the jazz group Oregon, **David Crosby**, Cass Elliot and various sessionmen. It's mainly comprised of introspective folk-rock with some oriental influences and very religious lyrics (*Softly Through The Darkness*, *New Beginnings*, *Kingdom*). *Springtime Bouquet* is an electronic score composed by Alex Hassilev.

Recorded in 1973, *Islands* begins with a medley of songs about, well, islands in the sea. Bill Martin's *Bright Island*, Faryar's own *So We Sailed* and Richard Rosmini's *On The Sea* are united by theme and by moody, introspective melodies. The middle section (*So We Sailed*) is essentially a chorus singing harmonic "oohs" over John Simon's piano chords, a strummed guitar and some strings. After nearly 10 minutes it metamorphosises into **Fred Neil**'s *Dolphins*, which blends in seamlessly to become the fourth part of the medley. Side two is similar with Simon's piano leading while Cyrus whistles and plays guitar and sings in one of his voices. He sounds almost Nilsson-esque on *Livin' In A Land Of Sunshine* and plays ukulele on *Paradise*.

Faryar can also be found on recordings by **Fred Neil**, Mama Cass and the **Stone Poneys** and he sings one track on the soundtrack of "Last Summer" produced by John Simon. He even produced some albums by the **Firesign Theater**. In the early seventies, **Faryar** moved to Hawaii where he produced some local groups like Country Comfort. (SR/VJ)

The Fastells (MI)

45:	So Much/Take You Away	(Night Owl J-6781) 1967

So Much is a smoochy teener-ballad with atmospheric keyboards and the flip is primitive garage-pop with pumping *96 Tears* keyboards. Both have a certain charm but were a tad outdated when the single appeared on a turntable in August '67, in the midst of the 'Summer Of Love'.

The **Fastells** were from Negaunee, Michigan and, like some other Upper Peninsula bands (**Henchmen VI, Rob Kirk & The Word**), made the trip to Cuca in Sauk City, Wisconsin to record. (MW)

Fat (MA)

Personnel:	WILLIAM BENJAMIN	drms, vcls	A
	MICHAEL BENSON	gtr, vcls	ABCD
	GUY DeVITO	bs, vcls	ABC
	JAMES KAMINSKI	gtr, vcls	A
	PETER NEWLAND	vcls, hrmnca, flute, synth	ABCD
	CHRISTOPHER NEWLAND	gtr, vcls	BC
	WILLIAM PERRY	drms, perc	BC
	EDUARDO VATES	perc	B
	MARK KISLUS	drms	D
	JOE RUDOLPH	bs	D
	RON HURST	drms	
	(FELIX PAPPALARDI	organ, backing vcls	C)

ALBUMS: 1(A)	FAT	(RCA LSP-4368) 1970 R1
2(B)	FOOTLOOSE	(Dream Merchant OU 812) 1976 SC
3(C)	PAST DUE	(Atlantic) 1978

NB: (1) also issued in the UK (RCA LSA 3009) 1970. (1) reissued on vinyl (RCA/Scorpio 4368) and on CD (Radioactive RRCD138) 2005. (3) was unreleased at the time, but was finally issued on CD (Dream Merchant OU 813) 1995.

45s:	Over The Hill/The Shape I'm In	(RCA Victor 47-9913) 1970
	Still Water/Jump Town Girl	(RCA 74-0408) 1970
α	Livin' Like An Outlaw/ When Will I Meet You?	(Dream Merchant DM 101) 1982

NB: α early copies came in a fold-open PS, later copies in a plain white sleeve.

This western Massachusetts band was formed in the late-sixties from a close-knit circle of friends: Peter and Christopher Newland are brothers, and Jim Kaminski and Guy De Vito are cousins. The RCA album is quite accomplished for a first effort; Peter Newland's intelligent lyrics and gravelly voice are complemented perfectly by the lead guitars of Jim Kaminski and Michael Benson. After the first album was released the band toured briefly as the opening act for the **Allman Brothers Band**. A second album was planned but the band was dropped by RCA after a drug-bust. The second RCA single features two songs that were slated for the second RCA album.

More recording sessions were done, but the band was unable to secure another record deal. Jim Kaminski quit the band in 1974; he would later lead his own bands in Massachusetts, Texas and France. Kaminski also recorded an unreleased album with **Steppenwolf**; and current **Steppenwolf** drummer Ron Hurst also played with **Fat** in their later days. Drummer William Benjamin would also drop out, but would later surface with The Elevators (Arista/1980) and would continue to play in bands with Jim Kaminski.

FAT - Self Titled LP.

Christopher Newland and William Perry joined the band and are featured on the 1976 *Footloose* album that the band issued themselves. This second album shows the band in a slightly less introspective, harder-rocking mode, but the end result is an album that is superior to many major label efforts. This line-up without Eduardo Vates, recorded another unreleased album for Atlantic Records in 1978. That album was produced by Felix Pappalardi who also played organ and contributed backing vocals to it.

Over the years **Fat** toured with and shared the stage with the likes of Grand Funk Railroad, Little Richard, Delaney and Bonnie, **Johnny Winter**, Robin Trower and many others. But eventually, most of the band had had enough and went their separate ways. Peter Newland and Michael Benson carried on with other rhythm sections, and they issued one final single in 1982. The "A" side, *Livin' Like An Outlaw* is a great rock 'n' roll screamer recorded in 1981; the "B" side *When Will I Meet You?* was recorded in 1976 by the *Footloose* line-up and showcases Peter Newland's introspective songwriting talents.

Shortly thereafter **Fat** folded. Peter became a solo act, and then moved to Nashville where he is a songwriter; he released a solo CD in 1999. Christopher Newland later recorded with Yuseef Lateef and is now a jazz musician living in England. Jim Kaminski currently leads his own band in the Pioneer Valley area of Massachusetts, he released a solo CD in 1998. Mark Kislus continues to perform and record with local bands, most recently with Linee Perroncel.

Fat were too intelligent for their own good; the depth of Peter's lyrics, the musical abilities of the band and the economy of the arrangements were beyond the mental grasp of the average pot-head and too subtle for the masses. **Fat** is the quintessential band that "should have made it, but didn't".

The unreleased Atlantic album, *Past Due*, was finally released on CD in an edition of 1,000 in 1995. In this 1978 recording it seems like the band is trying too hard (maybe they figured it was their last chance?) resulting in more of a bar band sound. But it is still **Fat** and it is a worthy effort. (HS/CF/MW/SR)

Fat City (?)

Personnel:	EVERETT BARKSDALE	bs	A
	HOWARD COLLINS	gtr	A
	BILL DANOFF	vcls, gtr	AB
	TAFFY NIVERT	vcls	AB
	JIM PARKER	gtr	AB
	(BERNARD PURDIE	drms	A)

ALBUMS: 1(A)	REINCARNATION	(ABC/Probe CPLP-4508) 1969
2(B)	WELCOME TO THE FAT CITY	(Paramount PAS-6028) 1972

Produced by the blues guitarist Dick Weissmann and led by Bill Danoff, **Fat City** released two psychedelic folk albums of minor interest. The first album contains cuts like *Prince Of Peace*, *Easter Island*, *Holly Would* and the title track. With a renewed line-up, still reinforced by several session men (including Eric Weissberg and Richard Greene), the second album is reputedly in the same style. Bill Danoff would later marry Taffy Nivert and together they founded the Starland Vocal Band which released five albums during the seventies on RCA and Windsong.

Everett Barksdale also played with **Frummox**. (SR)

Fate (ME)

Personnel:	STEVE DORE	gtr	A
	SKIP SMITH	drms	A
	JAY SNEIDER (SNYDER)	keyb'ds, vcls	A
	ART WEBSTER	bs	A
	FRANK YOUNGBLOOD	vcls	A

ALBUM: 1(A) SAMALENA CORPORATION PRESENTS FATE (Samalena) 1969 R6

NB: (1) demo album issued in plain jacket. Song titles are typed on stickers that were affixed to the record labels by hand. (1) reissued as *Sgt. Death* on vinyl (Rockadelic RRLP-37) 1999 and on CD (Shadoks Music 017) 2000. Both reissues have a different running order to the original and one track has been omitted.

Jay Sneider's first band The Electrons came together in Saco, Maine in 1963. They soon changed their name to The Id and would release two singles that have become highly prized by collectors, the second as **Euphoria's Id** to differentiate them from several other Ids around at that time. Around 1967 Sneider (now Snyder) and drummer Skip Smith formed **Fate**.

The album was recorded in 1968 under the guidance of Thomas Jefferson Kaye at Studio 3 in New York, where Billy Joel's **Hassles** would record their debut album. Demos were sent out and the popular DJ Roscoe (also the voice on an album by **John Berberian**) started playing it. It would be picked up by a couple more New York City stations, yet the only record label to show any interest was Musicor. Still the band's production company (Elephant 5) chose to pass on the offer, nothing further happened and a disillusioned band went their separate ways.

Such a shame; this is an accomplished opus and so evocative of its time. The mood is reflective, often sombre, but also confrontational (as in the overtly anti-Vietnam title track). Stylistically it varies from baroque-rock with psychedelic flashes to hard melodic rock, and a strong hint of **The Doors** on the more introspective cuts. The latter comparison used to irritate Jay Snyder but the setting, key and timbre of Frank Youngblood's vocals makes this unavoidable. *Sexual Fantasy #8* is an immediate stand-out; it has a pealing George Harrison-like guitar motif that'll haunt you for months. Elsewhere they take on the blues and Bo Diddley in a hard-rock setting with searing guitar.

FATE
SGT. DEATH

FATE - Sgt. Death CD.

Jay Snyder recounts his musical odyssey and the stories behind his songs in revealing detail on both CD and album. It is a very welcome and recommended release. Incidentally, the opening track on the original demo album, *Prelude*, was omitted from the reissues as it was not recorded by **Fate**, instead being put together by their producer.

An article in Billboard magazine in October 1968 reported that "Fate's demonstration discs are being played on three radio stations in New York", but the only original copy so far to turn up has a mastering date of February 1969 etched in the vinyl trail-off. It could be that there were different demo discs in circulation at different times. (MW/CF)

Father Pat Berkery (MO) - see under 'B'.

Father Yod & The Spirit of '76 (CA) - see Ya Ho Wha 13 (CA).

The Fatimas (CA)

45: Sand Storm/Hoochy Coo (Original Sound 72) 1967

A great single with female vocals, the 'B' side is an instrumental version of the 'A' side with sandstorm sound effects added! Both tracks were written by Petagno/Grovers/Hudson. The band is thought to have been based in L.A.

Compilation appearances have included: *Hoochy Coo* on *The Magic Cube* (CD), *Girls In The Garage, Vol. 2* (CD) and *Girls In The Garage, Vol. 6* (LP); and *Sandstorm* on *Psychedelic Unknowns Vol. 8* (LP & CD) and *Teen Beat, Vol. 4* (CD). (SR)

Fat Water (IL)

Personnel:	BORIS ??	bs, vcls	A
	EVE ??	keyb'ds	A
	LANCE ??	gtr, vcls	A
	PETE ??	drms, vcls	A
	VICKI ??	vcls	A

ALBUM: 1(A) FAT WATER (MGM SE-4660) 1969

NB: (1) reissued on CD (Radioactive RRCD140) 2005.

45: Santa Anna Speed Queen/
Amalynda Guinevere (MGM 14101) 1969

From Chicago, their album is a mix of psychedelia and heavy rock, with good organ and guitars plus the powerful voice of their singer, who was probably influenced by Janis Joplin.

This outfit reportedly evolved out of **The One Eyed Jacks** from Champaign, Illinois. (SR/MW/NK)

Faun (CA)

Personnel:	DON BANDUCCI		A
	LYNN CHATWIN	vcls	A
	ROYAL MARTIN		A
	GEORGE TICKNER	gtr	A
	JAMES TRUMBO	vcls, keyb'ds	A
	ROSS VALORY	bs	A

ALBUM: 1(A) FAUN (GreGar GG-70000) 1968 SC

NB: (1) also released in Italy with a different sleeve (Muriel) 1970.

45s: I Asked My Mother/
Better Dig What You Find (Gregar 7000) 1968
Son Of A Literate Man/Yes I'm Really Lonely (Gregar 7001) l968

This San Francisco band is strangely enough not mentioned in Gleason's excellent book on 'The Jefferson Airplane and the San Francisco Sound'. Strange, because the band members were certainly Bay Area locals. Valory and Tickner had both previously played with **Frumious Bandersnatch** and Valory later went on to play with **The Steve Miller Band** and Journey. Trumbo had previously been a solo artist and returned to this pursuit after **Faun**'s demise. The case for **Faun**'s inclusion here is marginal, as the album largely consists of odd parlour music! It is now a minor collectable. (VJ/SR)

Didi Favreau (?NY)

ALBUM:	1	REBIRTH OF WONDER	(RSVP ES-8004) 1968 SC-R1

On the same label as **Faine Jade** and therefore possibly from New York, is this rare album of female acid folk-rock with flute, cello and free form sounds. Some compare it to **Erica Pomerance**. (SR)

Fax (WI)

Personnel:	GREG FRITSCH	ld gtr
	GREG HASKELL	drms
	STEVE NOFFKE	bs
	MIKE PALMER	gtr

45s:		I Can Only Give You Everything/ Her Love	(Trans-Action 701) 1966
	α	Just Walking In The Rain/ Not Too Long Ago	(Trans-Action 702) 1966
	β	I'll Go Crazy/If I Needed Someone	(Trans-Action 704) 1967

NB: α shown as by 'Alex Campbell With The "Fax" '. β B-side by another band, The Lost And Founds, some copies came in a picture sleeve.

This teen quartet from La Crosse, Wisconsin had been known as The Gentrys until the Memphis bunch rose up the charts with *Keep On Dancing*, so producer Lindy Shannon chose another name for them. On their second single they backed Shannon protege Alex Campbell, who then formed his own band, label-mates **The Ladds**.

Their raunchy, primitive version of *I Can Only Give You Everything* has appeared on *Brain Shadows Vol. 11* (LP & CD). It was backed by a cover of *Her Love*, a regional favourite by Green Bay's Centurys, whose 1963 original resurfaced in 1969 on the *Badger A Go Go* album. Covers make up the other two singles, hence the "Popular Request Series" tag on the third single. The Alex Campbell single has an unlikely pairing of the Johnny Ray hit with **The Uniques**' debut *Not Too Long Ago*. The final split-single takes on James Brown (*I'll Go Crazy* has resurfaced on the *Storm In The Garage* (3-CD box) and the Beatles - they certainly covered all bases. (MW/JB/CM)

F.B.I. (Four Boys Incorporated) (CA) - see Band Of Wyndand (CA).

Fear Itself (GA>NY)

Personnel:	PAUL ALBUM	bs	A
	BILL McCORD	drms	A
	ELLEN McILWAINE	gtr, keyb'ds, vcls	A
	CHRIS ZALOOM	ld gtr	A

ALBUM:	1(A)	FEAR ITSELF	(Dot DLP-25942) 1969 SC

NB: : (1) also released in France with a different sleeve (Dot 2C062 90484). (1) reissued on vinyl (World In Sound Records WIS 4) 2006 and on CD (World In Sound Records WIS1031) 2006.

45:	The Letter/Born Under A Bad Sign	(Dot 17278) 1969

NB: There was also a French 45 with PS: *Mossy Dream* /? (Pathe 2C006-90648) 1969.

A late sixties outfit, whose album is full of fuzz-blues material sounding rather like a psychedelic Groundhogs. The group started back in Atlanta, Georgia in 1967 as a quartet with two guitars, recorded at the Record Plant in New York City, and moved to Woodstock, New York. The album's more psychedelic tracks included *Underground River* and *For Suki*. Only two covers are present, a bluesy version of *The Letter* and *Born Under A Bad Sign*, both were chosen for their single. The album is now a very minor collectors' item and was produced by **Tom Wilson**.

McIlwaine produced many solo albums in the seventies when she spent much of her time in Canada. Paul Album was also in **Chrysalis**. (VJ/SR)

The Fearsome Five (TX)

45:	Yes I Love You/It's Allright	(Fearsome 101) 196?

A Fort Worth, Texas band whose *It's Allright* resurfaced on *Hipsville Vol. 2* (LP) and *Fort Worth Teen Scene Volume Three* (CD). (MW)

Feather (?CA)

Personnel:	M. COLLINGS	A
	D. GREER	A
	R. WHITE	A
	STEVE WOODWARD	A

ALBUM:	1(A)	FRIENDS	(Columbia KC-30137) 1970

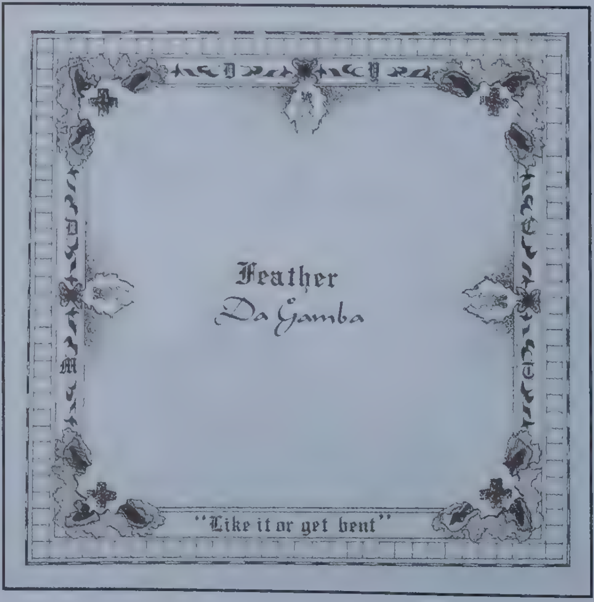
45s:	Kiss Of Fire/Mocassin	(Viva 635) 1969
	Friends/Salli	(White Whale 353) 1970
	Friends/Salli	(Nice 004/5) c1970
	Fifth Stone/No Time For Sorrow	(Columbia 4-45231) 1970
	Choo Choo Nairobi/Down The Wire	(Columbia 4-45405) 1971

They were probably from L.A. where the album was recorded. Musically we're talking typical mainstream U.S. rock, pleasant and all originals. Some liken them to Crosby Stills and Nash on some tracks. Collings and White were also responsible for **Catch**.

You can also check out *Friends* on *Happy Together - The Very Best Of White Whale Records* (CD). (VJ/MW)

Feather Da Gamba (LA)

Personnel:	SAM CALDWELL	cello, timbales	A
	ROY CAUGHEY	vcls, drms	A
	PARKER DAVIS	vcls, bs	A
	MICHAEL DEAN	recorder, acc. gtr, perc, vcls	A
	G.S. MURRAY	organ	A


Feather
Da Gamba
"Like it or get bent"

FEATHER DA GAMBA - Like It Or Get Bent LP.

MICHAEL YATES	gtr, vcls	A
(ROBERT EHRHARDT	organ	A)
(STEVE MOORE	organ, perc, vcls	A)

ALBUM: 1(A) LIKE IT OR GET BENT (No label DG 7743) 1971 R3

NB: (1) issued in a thick white cover with front and rear paste-on slicks. (1) reissued on vinyl (Void 24) 2000 and on CD (Beat Ball BMRC007) 200?.

A privately pressed record from Louisiana with reverb-drenched sixties style pop tracks as well as the early seventies mellow rock type stuff one would expect. *Albertson's Sunway* and *The Constant And Steady Lampman* are particularly intriguing and have a sound similar to the better tracks on the **Rubber Memory** album (minus the fuzz guitar) which, probably not coincidentally, is from the same swamp. *Surprise* concerns the joys of being a parent:

"Look at the little dear, sleeping away
He has had such a busy day
Ripping and tearing and biting away..."

...a lyric which is punctuated by a loud solo - but not a guitar; a baby screaming! (CF/SR)

The Feathers (?)

45: Tryin' To Get To You/My Baby's Soul Good (Team 518) 1968

This is another **Kasenetz-Katz** production, written by Couto, Mancini and Calitri. Their single is quite interesting, with fuzz and organ. Team was a short-lived label which also released the **Shadows Of Knight**'s *Shake* and **The Beeds**. (SR)

Federal Duck (PA)

Personnel:			
	TIMMY ACKERMAN	drms, perc	A
	JACK BOWERS	gtr	A
	TONY SHAFTEL	vcls, bs	A
	GEORGE STAVIS	gtr, vcls	A
	BOB STERN	bs, vcls	A
	KEN STOVER	keyb'ds, tuba	A
	HUCK WHITE	gtr, french horn	A

ALBUM: 1(A) FEDERAL DUCK (Musicor MS-3162) 1968 SC

NB: (1) also issued in Canada (Columbia MS-3162) 1968. (1) reissued on CD (Radioactive RRCD160) 2004.

The band was named after the Federal Duck Stamp Program which was enacted by conservationist Jay 'Ding' Darling and US President Franklin D Roosevelt in 1934. Their album, which was recorded in New York City, contains a few good tracks including the mellow psychedelia of *Tomorrow Waits For Today* and *Peace In My Mind.* The outstanding track, however, is *Bird* with strong out-there vocals and a jazzy piano solo.

In 1969, **George Stavis** and Timmy Ackerman recorded an album for Vanguard. In 1970 Stavis, Ackerman, Stern and Bowers formed a new band **Oganookie** in Santa Cruz, California with Bruce Frye. **Oganookie** released a great country psych album in 1973, and about half the members backed up Bruce Frye in 1974 on a local Santa Cruz compilation album. They can also be heard on *Fading Yellow, Vol 7.* (VJ/DMo)

Feebeez (NM)

45: Walk Away/Season Comes (Strange R 2216) 1966

The group came from Albuquerque, New Mexico and some copies of the single included a poster.

Compilation appearances have included: *Walk Away* and *Season Comes* on *Girls In The Garage, Vol. 4* (LP); and *Walk Away* on *Diana's Rootin' Tootin' Wild Teenage Rock 'N' Roll Party!* (LP). (MW)

The Feelies (WA)

Personnel:			
	RICK FONDELL	bs	A
	BILL HOLLAND	keyb'ds	A
	GORDY "FLASH" KJELLBERG	ld gtr	A
	SHAKEY ROE	drms	A

45s: Louie, Louie/Warm Women (Jerden 904) 1968
Happy/Look At Me (Jerden 910) 1969

The Feelies were **Kingsmen** imitators from Seattle, Washington. Kjellberg had earlier played with **The Liberty Party**.

You'll also find their version of *Louie, Louie* on *The History Of Northwest Rock, Vol. 3* (CD) and on *The Northwest Battle Of The Bands 3: I'm Walking Babe.* (DR/MW/VJ)

The Feenjon Group (NY)

Personnel incl: STEVE KNIGHT gtr

ALBUMS: 1 LIVE AT CAFE FEENJON (Fran FRS-106) 1966 SC
2 THE FEENJON GOES GREEK (Monitor MFS-482) 196?
3 JERUSALEM OF GOLD (Monitor MFS-488) 1968
4 BELLY DANCING AT THE CAFE FEENJON (Monitor MFS-497) 196? SC

This oud-led quartet was the long-running house band of a New York club. Their music may interest fans of **John Berberian** or **Sandy Bull**. Steve Knight was also with **Devil's Anvil** and **Mountain**. Other albums may exist by this band. (SR/CF)

Fe-Fi Four Plus 2 (NM)

Personnel:			
	DANNY HOULIHAN	vcls	A
	ERNIE GONZE	bs	A
	EDDIE JAMES	gtr	A
	MIKE LAYDEN	ld gtr	A
	EDDIE ROYBAL	drms	A
	VIC ROYBAL	organ	A

EP: 1 I Wanna Come Back (From The World Of LSD)/
Double Crossin' Girl/Who's Been Driving My Little
Yellow Taxi Cab/Paper Place (Lance/Bacchus) 2000

NB: (1) last two songs by **Lincoln St. Exit**.

45s: I Wanna Come Back (From The World Of LSD)/
Double Crossin' Girl (Lance 101) 1967
Mr Sweet Stuff/Pick Up Your Head (Odex DR 1042) 196?

Wow, what a name! This Albuquerque band was perhaps the best acid-punk outfit to record out of New Mexico. Danny Houlihan wrote *I Wanna Come Back.* The band have been well represented on retrospective compilations and more recently, *I Wanna Come Back...* has been covered by the likes of the Undertakers (1985 album *The Greatest Stories Ever Told*), Nik Turner's Inner City Unit and the Mad Violets (1986 album *World Of...*).

Dick Stewart, who ran Lance Records as well as being the main-man behind **King Richard and The Knights** has recently confirmed that Tom Bee was not a member of this band.

Compilation appearances have included: *Double Crossin' Girl* and *I Wanna Come Back (From The World Of LSD)* on *New Mexico Punk From The Sixties* (LP), *Sixties Archive Vol. 4* (CD) and *I Wanna Come Back From The World Of LSD* (CD); *I Wanna Come Back (From The World Of LSD)* on *Pebbles Vol. 5* (CD), *Pebbles Box* (5-LP), *Trash Box* (5-CD), *Pebbles, Vol. 5* (LP), *Great Pebbles* (CD) and *Garage Beat '66 1* (CD); *Mr. Sweet Stuff* on *A Journey To Tyme, Vol. 2* (LP); *Double Crossin' Girl* on *Boulders, Vol. 10* (LP); and *Pick Up Your Head* on *Everywhere Chainsaw Sound* (LP). (VJ/MW/MDo)

The Felicity (TX)

Personnel:	MIKE BOWDEN	bs	A
	RICHARD BOWDEN	gtr	A
	JIM ED NORMAN	keyb'ds	A
	DON HENLEY	drms	A

45s: Hurtin'/Try It (Wilson 101) 1967

NB: also issued in Canada (Regency 974) 1967.

Formed in Texarkana, Texas in 1964 they are more significant for their later achievements than this single. All four became **Shiloh** in 1969. The Bowden brothers later played in Linda Ronstadt's band and various L.A. country-rock outfits. Henley was in two earlier bands, The Four Speeds and The Speed. He also played for Ronstadt and ended up in The Eagles, whose string arranger was Jim Ed Norman.

Hurtin' can also be heard on *Boulders, Vol. 8* (LP) and *Mindrocker, Vol. 6* (LP). It was also covered by Dewayne and The Beldettas and their rendition can be found on *Boulders, Vol. 7.* (MW)

Felt (AL)

Personnel:	ALLAN DALRYMPLE	keyb'ds	A
	TOMMY GILSTRAP	bs	A
	MYKE JACKSON	gtr	A
	STAN LEE	gtr	A
	MIKE NEEL	drms	A

ALBUM: 1(A) FELT (Nasco 9006) 1971 R3

NB: (1) counterfeited on vinyl (Nasco) 199? (1) reissued legitimately on vinyl and CD (Akarma AK 127) 2000.

Felt came from Huntsville, Alabama. Their album, which is full of good guitar work and fine vocals, has become a very rare collectors' item. The influences are diverse and range from psych-era Beatles to early seventies hard-rock and encompass that mellow West Coast guitar vibe too. The band's leader, **Myke Jackson**, also made a solo album.

Destination is also featured on *Journey To The East* (LP). (VJ/CF/MW)

The Feminine Complex (TN)

Personnel:	MINDY DALTON	vcls, gtr	AB
	JUDI GRIFFITH	vcls, tamb	AB
	LANA NAPIER	drms	A
	PAM STEVENS	organ	A
	JEAN WILLIAMS	bs	A

ALBUM: 1(B) LIVIN' LOVE (Athena 6001) 1969 R1

NB: (1) reissued on vinyl (Teen Beat TB-196) 2000. (1) reissued on CD (Teenbeat 196) 1996 with 11 bonus tracks. (1) reissued on CD (Gear Fab GF 207) 2001 with bonus tracks. (1) reissued again on CD (Rev-Ola CRREV66) 2004 with bonus tracks. (1) also reissued on CD (Beatball 13) 2004 with bonus tracks.

45s:	I've Been Working On You/ Six O'clock In The Morning	(Athena 5003) 1968
	Forgetting/I Won't Run	(Athena 5006) c1968
	Run That Thru Your Mind/ Are You Lonesome Like Me	(Athena 5008) c1969

From Nashville, Tennesee **The Feminine Complex** was an all girl rock quartet. They formed in 1966 when bassist Jean Williams and Lana Napier were at Nashville's Maplewood High School. They were originally known as The Pivots, a name suggested by their basketball coach Pam Hickman. They decided as just about the only girl band in the area that they needed something 'feminine' and then one of the girls thought of adding 'complex' to it. They gigged a lot locally and as a girl band they attracted a lot of attention, including that of Dee Kilpatrick who had just formed Athena Records with Rick Powell. The group became the label's first signing. They stepped up the gigging, including an appearance with **1910 Fruitgum Co.** in New York, but it became very difficult for the girls to combine gigging with school and by the time the album was recorded Lana, Pam and Jean had all left.

FELT - Self Titled CD.

It's worth noting that the liner notes on their album were penned by **John Buck Wilkin**, the leader of **Ronny and The Daytonas**. With Mindy Dalton and Judi Griffith the only band members to appear on the album it seems likely that the backing tracks were laid down by experienced studio musicians. This could explain the ambitious arrangements on cuts like *It's Magic*, *Are You Lonesome Like Me?* and *Hide & Seek*. Indeed, there has been speculation that the album was not recorded by the girls at all, but by studio musicians. The album has diversity. *Hide & Seek* and *Time Slips By* both have discordant psychy intros which give way to pleasant uplifting pop. In the case of the latter, sound effects return at the end. *I Don't Want Another Man* and *I've Been Working On You* are both soulful; *Run That By Your Mind* is an up-tempo brassy number and there is a batch of pleasant pop ballads (*Now I Need You, Are You Lonesome Tonight?, I Won't Run* and *Six O'Clock In The Morning*).

Mindy Dalton later had a single as **Mindy and The Complex**.

The album is beginning to attract collectors, but is quite easy to find. The recent CD reissues add several bonus tracks and some are quite good. For example, the Rev-Ola reissue adds seven non-album tracks and four demos to the original 11-track album.

One of the album tracks, *Hide and Seek*, has also resurfaced on *Project Blue, Vol. 2 - Psychedelights 1966-70* (LP). (SR/MW/CF/VJ)

Fenner, Leland & O'Brien (NY)

Personnel:	RICH FENNER	gtr, drms, vcls	A
	JIM LELAND	ld gtr, "piano (RIP)"	A
	WICK O'BRIEN	keyb'ds, organ, bs, vcls	A

ALBUMS: 1(A) PEACE IN OUR TIME (w/insert) (RPC AZ 41771/41772) 1969 R4

2(A) SOMEWHERE, SOMEDAY, SOMEHOW (RPC AZM 70402) 1969 R3

NB: (1) was issued in a limited pressing of 50 copies. (2) was issued in a limited pressing of 250 copies. (2) has been reissued on vinyl (Wild Places no #) 2001, in a newly designed paste-on sleeve, with three tracks omitted. (1) and (2) reissued on CD (Wild Places - WILD 012) 2003.

This was a folk trio from Hamilton, New York sometimes compared to **D.R. Hooker** or **Arthur Lee Harper**. The first album has a strong 10-minute fuzzy folk-rock opening cut, whilst most of the remaining material is in the hippie-folk genre.

From the opening fuzzy folk-rocker *Uncle America* the second album trips gently into the realms of acoustic folk and dreamy folk-psych with swirling keyboards. The end result is very mellow and melodious. (SR/MW/CF)

The Fentons (MI)

Thee Unheard Of was a compilation put together by someone who either had a spectacularly warped sense of humour or, more likely, was just ripping off collectors. Either way, the album purported to contain a whole raft of unreleased acetates by Michigan bands. That's a load of crock; it contained obscure single sides whose song title and/or band name had been changed. To paraphrase another compilation title, the compiler was a turd on a bum ride. In the case of *Need Me Like I Need You* by "The Fentons", just listen to the song of that name by Tucson's **Five Of Us.** (MW)

The Fenways (PA)

Personnel incl: JOEY COVINGTON
SONNY DINUNZIO
JOHNNY YORK

45s:	α	Will You Please Be Mine/Goodbye My Love	(Kiski 2057) c1962
		Moonlight Was Made For Lovers/ I'm In The Mood For Love	(Joey 6202) 1962/63
		Nothing To Offer You/ The #1 Song In The Country	(Ricky 106) 1964
	β	Nothing To Offer You/Humpty Dumpty	(Bevmar 401) 1964
	χ	Be Careful Little Girl (vcls)/ Be Careful Little Girl (instr.)	(Bevmar 402) 1964
		Walk/Whip And Jerk	(Imperial 66082) 1964
		Walk/Whip And Jerk	(Stone 4560) 1964
		Hard Road Ahead/The Fight	(Blue Cat 116) 1965
	δ	You're The One/Some Words	(Blue Star 229) 1965
	ε	Will You Or Won't You/True Lovers	(Co & Ce 231) 1965
		I'm A Mover/Satisfied	(Co & Ce 233) 1966
		Love Me For Myself/Satisfied	(Co & Ce 237) 1966
		I Move Around/A Go-Go	(Co & Ce 241) 1966
		I'm Your Toy/There For Pammy	(Co & Ce 243) 1967

NB: α released as **Tawny Sims with The Fenways**. β also issued on Chess (1901) 1964. χ also issued on Roulette (4573) 1964. δ released as **Vogues with The Fenways** and also released on Co & Ce (229) 1965. ε released as **Four Chaps**. There may be another 45, *Never Thought I'd See The Day/?*, which may itself have been reissued on Stone (48).

Pittsburgh in Pennsylvania was home to this band. **Joey Covington** was a member for part of '66-'67, before he moved to California and fame and fortune with **Jefferson Airplane**. He's known to have played on at least one of their singles, *I'm A Mover*, and may have played on another. Sonny Di Nunzio went on to **Racket Squad** and then **Sebastian**.

Compilation appearances have included: *Walk* and *Be Careful Little Girl* on *Terry Lee Show WMCK* (LP); and *Be Careful Little Girl* on *Burghers, Vol. 1* (LP & CD). (VJ/MW/DMr/TCx)

THE FEMININE COMPLEX - Livin' Love LP.

Fenner, Leland & O'Brien
Somewhere, Someday, Somehow

FENNER, LELAND & O'BRIEN - Somewhere, Someday, Somehow LP.

Fenwyck (featuring Jerry Raye) (CA)

Personnel:	KEITH KNIGHTER		AB
	PAT MAROSHEK		AB
	PAT ROBINSON	ld vcls, gtr	AB
	JERRY RAYE	ld vcls	B

ALBUM: 1(B) THE MANY SIDES OF JERRY RAYE FEATURING FENWYCK (DeVille-LP-101) 1967 R2

NB: (1) issued on red vinyl in a colour cover. (1) has been reissued on vinyl (No label) 199? in a black and white cover.

45s:	I'm Spinning/Mindrocker	(Challenge 59369) 1967
	Iye/I Wanna Die	(Progressive Sounds of America 103) 1967

Jerry Raye solo:

45:	The Simple Things Of Life/ She Just Kept Coming Around	(Perspective 6005) 196?

Jerry Raye and The New Trend:

45s:	The Devil Is A Woman/I Cry	(DeVille 201) 1966
	Pray For Me/I'll Wait (Red Vinyl)	(DeVille 202) 1966
	Mr.Kicks/ You're My Lovin' Baby (Purple Wax)	(DeVille 203) 1966

Jerry Raye and Fenwyck:

45s:	I'm Spinning/ Mindrocker (coloured vinyl exists)	(DeVille 206) 1967
	State Of Mind/Away	(DeVille 207) 1967
	Mindrocker/ State Of Mind (coloured vinyl exists)	(DeVille 207) 196?
	I Wanna Die/Iye	(DeVille 208) 1967

A whole compilation series was named after this band's fine pop-rock single *Mindrocker* which typified the times of 1967. Formed in 1963 by Pat Robinson in Arcadia, California the band existed for four years before Bristol, Rhode Islander Jerry Raye came on board and they certainly possessed some talent. Pat Robinson was quite a talented songwriter and Raye possessed an appealing vocal style. However, their album suffers from variable material with *Mindrocker, State Of Mind* and *I'm Spinning* (the last two both penned by Robinson) among its better moments. Much of side two is very lightweight pop and overall it can't be recommended.

The original album is rare and pricey and was booted some years back on black vinyl in a black-and-white sleeve (original sleeves are black-white-purple). The album should be considered as by two different outfits: **Fenwyck**'s psychy folk-rock side vs. Jerry's Raye's teen crooning side (sounding like a second division Conway Twitty). Certainly Jerry Raye's sound was out-of-date by 1967.

Pat Robinson tells us:- "I wrote the songs *I Wanna Die*, *Iye*, *State Of Mind*, *Away*, *I'm Spinning* etc. and originally **Fenwyck** was produced by Jerry

Fuller (*Travelin' Man* Rick Nelson) and legendary producer Bob Keane (Sam Cooke, Richie Valens, **Bobby Fuller Four** etc)."

"We were signed to 4-Star Productions/Challenge Records by president Joe Johnson and Dave Burgess (and Elery Hern) who thought we were a vocal group... like The Vogues, because we had previously sung our songs to Joe Johnson with just 12-string guitar. The first session was booked at American Recording (with Richie Podolor and Bill Cooper) and side men were there because the label didn't know that we played instruments... When the session started, Glen stayed on, but the rest of the session players were sent home. Jimmy Haskell did all of the string arrangements."

"The songs recorded here including *Mindrocker* were recorded at American Recording and Gold Star Recording Studio with legendary Stan Ross and Dave Gold engineering... in the late sixties. I sang lead and played lead guitar, but then Jerry Raye put his vocal over my vocal track and it was released as Jerry Raye featuring Fenwyck.... but we were actually a self-contained band for years before meeting up with Jerry Raye."

Fenwyck then evolved into **Back Pocket**, who issued an album and a single on Allied Records in 1971. They also recorded at the legendary Gold Star Recording Studio with Stan Ross and Dave Gold. **Back Pocket**'s line-up was fairly fluid, with frequent changes in bass and rhythm guitar players... the only constants being Robinson and Maroshek. Live, they toured as a three-four piece band with full three-part harmonies and a power pop edge to their sound. **Back Pocket** issued a second album, *Buzzard Bait* in 1976. Pat Robinson wrote all 12 songs on this album and their first single from it, *Come On In*. Robinson and Maroshek were joined by Gib Guilbeau, John Beland and Thad Maxwell for the album sessions at Amigo Recording Studio in North Hollywood.

Robinson went on to produce and co-write with Gene Clark (**The Byrds** founding member) for over 15 years and formed the group CRY (Clark, Robinson, York) in 1984 with Nicky Hopkins on keyboards and John York (**Sir Douglas Quintet**, **The Byrds** etc.). Robinson also penned *Civilized Man* and *Don't Drink The Water* for Joe Cocker, *You Got Away With Love* for Percy Sledge, *No Promise No Guarantee* for Laura Branigan and *Ain't It Just Like Love* for Glen Campbell and Billy Burnette... along with many covers by Moon Martin, Dwight Twilley, Rocky Burnette, Frankie Miller and Bette Midler.

Fenwyck compilation appearances have included: *Mindrocker* on *Mindrocker, Vol. 1* (LP), *Nuggets Box* (4-CD), *The Garage Zone, Vol. 4* (LP), *The Garage Zone Box Set* (4-LP); *Mindrocker* (remix, unreleased version) on *Psychedelic Microdots Of The Sixties, Vol. 1* (CD); *Iye* on *Pebbles Vol. 9: Southern California 2* (CD); *Away* (alternate version) on *Brain Shadows, Vol. 11* (LP & CD); *I'm Spinning* (stereo), *Mindrocker* (stereo), *State Of Mind* (stereo), *Away*, *I Wanna Die* and *Iye* on *I Turned Into A Helium Balloon* (CD); and *I Wanna Die* has also resurfaced on *Sigh Cry Die* (CD). (VJ/MW/PR)

Ferguson Tractor (?)

45: 12 O'Clock High/Desperation Blues (MTA MTA 169) 1969

This is an acid-garage rock rarity.

12 O'clock High can also be found on *Echoes In Time, Vol. 1* (LP) and *Echoes In Time, Vol's 1 & 2* (CD). (SR)

Feris Wheel (MI)

45: The Best Part Of Breaking Up (Is Making Up)/
Woman (Magenda 5653) c1967

Feris Wheel was a lower division Saginaw, Michigan garage-pop outfit notable for being on the same label as Meatloaf's first waxing when he was a member of **Popcorn Blizzard** and that's all. To be fair, although *The Best Part Of Breaking Up (Is Making Up)* is dire, their Zombies' cover *Woman* ain't half bad. Check it out on *Bad Vibrations, Vol. 2* (LP) or on *Trip In Tyme Volume 3* (CD). (MW)

The Many Sides Of
JERRY
RAYE
FEATURING
Fenwyck

FENWYCK - The Many Sides Of... LP.

Lawrence Ferlinghetti (CA)

Personnel:	JEFFERY CHIN	gtr, sitar	A
	LAWRENCE FERLINGHETTI	voice	A

ALBUM: 1(A) FERLINGHETTI (aka TYRANNUS NIX) (Fantasy 7014) 1969

Ferlinghetti was a San Francisco poet, who owned the 'City Lights' bookshop. On side one; **Ferlinghetti** is accompanied by either the sitar or guitar on three tracks: *Assasination Raga*, *Big Sur Sutra* and *Moscow In The Wilderness*. The whole of side two is taken up by one track *Tyrannus Nix* - a narrative attack on ex-President Nixon, before his dramatic fall from grace. It's an unusual, but tedious album. (VJ/SR)

The Ferraris (MN)

Personnel:	BILL FORD	gtr	A
	JIM GRANT	gtr	A
	BOB KUHLMANN	keyb'ds	A
	TIM McANDREW	ld vcls	A
	SAM NOTTLEMAN	drms	A
	CHUCK RODGERS	gtr	A

45: Can't Explain/I'm Not Talkin' (Welhaven 1001) 1966

The Ferraris hailed from Winona in south-east Minnesota. This single was their sole vinyl offering and is becoming sought-after. *Can't Explain* is a straight copy of The Who's classic hit. *I'm Not Talkin'* was a Yardbirds' song also copied by **The Electras**.

They underwent several line-up changes over the years. Originally formed in 1963 as The Westcotts, they were also known at various times as The Farrarez, The Ferraries, The Fabulous Ferraris and finally The North Country Band. In 1968 they opened for The Yardbirds on their tour throughout the Midwest, and also played with The Flying Burrito Brothers, among others.

Jim Grant later went on to a solo career, becoming one of Southern Minnesota/Wisconsin border's foremost acoustic rock artists. His debut CD *Not The Only World*, from 1995, was nominated for a Minnesota Music Award.

I'm Not Talkin' has been compiled on *Psychedelic Patchwork* (LP & CD) and *When The Time Run Out, Vol. 1* (LP & CD). (VJ)

The Ferris Wheel (IN)

45: Come Baby Back/Cherrie-42533 (Randolph 004) 1966

Hailed from the small Indiana town of Winchester and just put out this one single. *Come Baby Back*, a typical garage-punker, later got another airing on the *Hoosier Hotshots* (LP) compilation. The flip was more pop-orientated. (VJ)

Johnny Fever (?)

45: Zombie/
Wonderful World Of The Heart (RCA Victor 47-9071) 1967

Good fuzz-pop novelty with deep echoey Zombified vocals. The flip is an awful orchestrated Gene Pitney type ballad. There's also a single, which maybe has no connection at all, by a similarly-named 'Mad John Fever' *Breath & Thunder/One World Lost To Another* (Century 44090) 197? whose topside is prog-rock with jazzy guitar interludes between the heavier riffin' moments. The flip is jazzy rock with pizzicato guitar and brass soloing to the fore. 'Mad John Fever' went on to become 'Starcastle'. (MW/SA)

Fever Tree (TX)

Personnel:	DENNIS KELLER	vcls	AB
	MICHAEL KNUST	ld gtr	ABC
	ROB LANDES	keyb'ds, woodwind	A
	JOHN TUTTLE	drms	A
	E.E. WOLFE III	bs	AB
	GRANT JOHNSON	keyb'ds	B
	KEVIN KELLY	drms	B
	KENNETH BLANCHETTE	bs	C
	PAT BRENNAN	vcls, keyb'ds	C
	ROBBIE PARRISH	drms	C
	JOHN CLARRY	drms	

				HCP
ALBUMS:	1(A)	FEVER TREE	(UNI 73024) 1968	156
	2(A)	ANOTHER TIME, ANOTHER PLACE	(UNI 73040) 1969	83
	3(A)	CREATION	(UNI 73067) 1969	97
	4(B)	FOR SALE	(Ampex A 10113) 1970	-
	5(C)	LIVE AT LAKE CHARLES 1978	(Shroom SP 98004) 1998	-

NB: (1) was reissued in 1973 as MCA 551. (1) also reissued on CD as *San Francisco Girls (plus Unreleased Material)* (Gear Fab Records GF-199) 2003. (1) and (2) reissued on one CD (See for Miles SEECD 364) 1993. (1) reissued on vinyl (Sundazed LP 5318) 2009. (1) and (2) reissued on one CD (Collectors' Choice Music CCM-709) 2006. (3) and (4) reissued on one CD (Tree Records TRC 050) 2005. (5) also issued on CD (Shroom SP 98004) 1998.

There's also three compilations: - *San Francisco Girls - The Best Of* (LP) (See For Miles SEE 71) 1986; *Best Of Fever Tree* (LP) (Back Trac 3003) 1989; and *San Francisco Girls: The Best of Fever Tree* (CD) (Era 5015) 1993.

EPs:	1( )	Radio Spots Promo - (Five Tracks)	(UNI 10) 19?
	2(C)	Fever Tree Return (PS)	(Buttermilk 711X4779-102) 1979

NB: (2) contains: *Mam Hang Around, Nowadays Clancy Can't Even Sing, Rhythm Fix* and *You Don't See Me.*

				HCP
45s:		Hey Mister/I Can Beat Your Drum	(Mainstream 661) 1967	-
		Girl, Oh Girl (Don't Push Me)/Steve Lenore	(Mainstream 665) 1967	-
	α	San Francisco Girls (Return Of The Native)/San Francisco Girls (Return Of The Native)	(UNI 55060) 1968	-
		San Francisco Girls (Return Of The Native)/Come With Me (Rainsong)	(UNI 55095) 1968	91
		Love Makes The Sun Rise/Filigree And Shadow	(UNI 55146) 1969	-
		Clancy (Nowadays Clancy Can't Even Sing)/The Sun Also Rises	(UNI 55172) 1969	-
		Catcher In The Rye/What Time Did You Say It Is In Salt Lake City?	(UNI 55202) 1969	-
	α	I Am	(UNI 55228) 1970	-
		I Am/Grand Candy Young Sweet	(UNI 55228) 1970	-
	α	She Comes In Colors	(Ampex 11013) 1970	-
		She Comes In Colors/You're Not The Same Baby	(Ampex 11013) 1970	-
	α	I Put A Spell On You	(Ampex 11028) 1970	-
		I Put A Spell On You/Hey Joe, Where You Gonna Go	(Ampex 11028) 1970	-

NB: α double-sided promo.

Originally known as Bostwick Vine, they formed in Houston in 1966 and quickly became known as **Fever Tree**. They took their name from a type of tree in Africa whose bark is meant to be a cure for fever. Michael Knust had earlier been a solo artist. Like many other Texas bands of this era they spent time in San Francisco and many actually believed them to be Californians. This was partly due to their Top 100 U.S. hit *San Francisco Girls*, which reached No. 91. In fact the song was not written during the flower-power era. It was originally written by Vivian Holtzman about her time there in 1939 as a performer fronting her own group.

Their first album was excellent, and reached No. 156 in the charts. Whilst the title track stands out, there's an interesting part re-interpretation of J.S. Bach's 'Tocatta Fugue' on *Imitation Situation (Tocatta Fugue)* as well as decent covers of Neil Young's *Nowadays, Clancy Can't Even Sing* and a medley of Lennon/McCartney's *Day Tripper/We Can Work It Out.* The remaining three albums each had moments of merit, particularly the second and third which got to No.'s 83 and 97 respectively in the charts. However the last album was released during a period when the group was breaking up and appears to have been completed using session musicians. The liner notes to the ERA CD suggest that many of the tracks were outtakes from earlier albums.

Michael Knust reformed the band in 1978, recording a four-track EP *Fever Tree Return* and the *Live At Lake Charles 1978* CD, which was released in 1998. The group style is best described as "Fever Tree gets funky" and neither release is recommended.

Kevin Kelly joined the band from **The Byrds** and went on to play in Jesse, Wolf and Whings, Clarry and Blanchette were both earlier in **The Sherwoods**.

The Gear Fab CD is a reissue of their debut album plus the 1970 single track *Grand Candy Young Sweet*, the *Now Sounds Groov-In radio* commercial, and five unreleased cuts including a live *San Francisco Girls*. It remains the best guide to their material.

Compilation appearances have included: *Hey Mister* and *I Can Beat Your Drum* on *Mindrocker, Vol. 12* (LP); *San Francisco Girls (Return Of The Native)* on *Nuggets, Vol. 11: Pop Part Four* (LP) and *21 KILT Goldens, Vol. 2* (LP); *Love Makes The Sun Rise* on *Psychedelic Perceptions* (CD); *Man Who Paints The Pictures* on *Turds On A Bum Ride, Vol. 1 & 2* (2-CD), *Turds On A Bum Ride, Vol. 2* (2-LP) and *Baubles* (LP); *I Can Beat Your Drum* on *Victims Of Circumstances, Vol. 1* (LP), *Victims Of Circumstance, Vol. 2* (CD), *Garage Beat '66 1* (CD) and *Psychedelic Archives Vol. 7* (double cassette box); *Hey Joe* on *Boulders, Vol. 8* (LP) and *Psychedelic Archives Vol. 7* (double cassette box); the full length version of *Imitation*

FEVER TREE - Self Titled LP.

Situation on *Psychedelic Archives Vol. 6* (double cassette box); *Girl Don't Push Me* and *Radio Commercial Alt. Take* on *Houston Post - Nowsounds Groove-In* (LP); and two radio adverts for the *Living Eye* club and *Now Sound* on *Houston Hallucinations* (LP) taken from the Radio Spots 'EP'. They also appeared on the soundtrack to *Angels Die Hard* (LP). (VJ/JRe/JMe)

The Few (IL)

45s: Why?/How Much Longer (Skokie 451) 196?
Escape/Why Oh Why (Maestro M-93028) 1967

This Wilmette, Illinois outfit were big fans of The Animals. They split in mid-'67 a few months after their second single was recorded to go to college. *Escape* is a raunchy garage punker with a catchy guitar and upfront organ.

Skokie is just down the road from Wilmette but it has yet to be confirmed that the unheard single on Skokie emanated from there or was by the same band.

Compilation appearances include: *Why Oh Why* on *Teenage Shutdown, Vol. 8 - She'll Hurt You In The End* (LP & CD); and *Escape* on *Back From The Grave, Vol. 5* (LP) and *Back From The Grave, Vol. 2* (CD). (VJ/MW)

The Fewdle Lords (IN)

Personnel:	GEORGE CHRISTIE	ld gtr	A
	GEORGE DANUSIS	keyb'ds	A
	DENNY GEIGER	ld vcls, drms	A
	JOHN GULL	bs	A

45s: Farewell To Today And Tomorrow/I Know (Tiara MP-900) 1968

Previously assumed to have been from Florida, due to their sole single being on the Tiara label, **The Fewdle Lords** were actually from Fort Wayne, Indiana. They never even performed in Florida but played extensively in Indiana, Ohio, Kentucky, West Virginia, and New York. In August of 1968 they opened for Herman's Hermits in the Allen County War Memorial Colisuem to a crowd of 7,000.

Farewell To Today And Tomorrow is stately, baroque harmony-pop and has reappeared on *Psychedelic States: Florida Vol.1* (CD). *I Know* is a strong number and is on *Psychedelic States: Florida Vol.3* (CD). Oops, twice.

George Christie died on 12th February 1970 following an auto accident; his place was filled by John Escosa, who was replaced by Dan Karns. The group disbanded in 1971 after going through several other musicians.

Denny Geiger became lead singer of another group, Mark Urgent, which appeared in Bill Board magazine in the early eighties and featured on American Bandstand's "Rate-A-Record" up against The Fixx. (MW/RG/JGB)

Fields (CA)

Personnel:	PATRICK BURKE	bs	A
	RICHARD FORTUNATO	gtr	A
	STEVE LAGANA	drms	A

ALBUM: 1(A) FIELDS (UNI 73050) 1969 SC

NB: (1) released in the UK (UNI UNLS 104) 1969. (1) reissued on vinyl (Fallout FO2002LP) 2006 and on CD (Fallout FOCD2002) 2006.

45: Bide My Time/Take You Home (UNI 55106) 1969

This Millbrae, California power-trio evolved out of ESB, originally known as **W.C. Fields Memorial Electric String Band**. Earlier, Fortunato had been in **The Vejtables** and, before that, both Fortunato and Lagana were in **The Preachers**. The album, which is heavy rock with some psychedelic influence and some blues-rock too, was produced by ex-**Merry-Go-Rounder** Bill Rinehart, The six tracks are split between hard-rock (tracks like *Elysian Fields*, *Take You Home* and *Jump On It*) and the "Love Is The Word" section, which occupies the whole of the second side. This lasts for almost 20 minutes and is a strange blend of rock, psych and soul. *Bide My Time* has resurfaced on *White Lace & Strange* (CD). (VJ/MW)

W.C. Fields Memorial Electric String Band (CA) - see 'W'.

Mike Fiems (AZ)

Personnel:	MIKE FIEMS	gtr, keyb'ds, vcls	A
	CHARLIE GOULD	bs	A
	BILL KENNEDY	drms, gtr	A

ALBUM: 1 (A) I WOULD DREAM (Vermillion V-1974W) 1974 R2

This obscure singer/songwriter from Arizona recorded this album for Vernon Wray's Vermillion label and Vernon also handled the production. (VJ)

15:60:75 - The Numbers Band (OH)

ALBUM: 1 JIMMY BELL'S STILL IN TOWN
(Water Brothers no #) 1976 R1

NB: (1) reissued on CD (Hearpen Records 112) 2005.

This live seventies underground rock album recorded by a Kent, Ohio band utilises lots of sax and guitar and it manages to sound unlike anything else. Indeed some collectors rave about this album. They issued a few further albums: *2* (Water Brothers) 1982, *Among The Wandering* (Water Brothers) 1987 and a cassette, *Blues* (Reedurban) 1991. (VJ)

Fifth Avenue Band (NY)

Personnel:	KENNY ALTMAN	ld gtr, bs	A
	JERRY BURNHAM	bs, flute	A
	PETER GALLWAY	ld vcls, gtr	A
	PETE HEYWOOD	drms	A
	JON LIND	ld vcls	A
	MURRAY WEINSTOCK	keyb'ds	A

ALBUM: 1(A) FIFTH AVENUE BAND (Reprise RS-6369) 1969

NB: (1) also released in France (Vogue/Reprise 6369) 1969. (1) reissued on CD in Japan (WP WPCR-1870) 2008.

EP: 1(A) NICE FOLKS/ANGEL + 2 LP cuts (TS)
(Reprise PRO 382) 1969

NB: (1) Promo Only.

45s: Fast Freight/Eden Rock (Reprise 0872)1969
One Way Or the Other/Fast Freight (Reprise 0884) 1969

FIELDS - Self Titled LP.

Produced by the two **Lovin' Spoonful** members Jerry Yester and Zal Yanovsky, this urban folk-rock group should appeal to fans of **Lovin' Spoonful**. The material is strong and the musicianship and singing is excellent.

The cover of their album featured a black and white photo of the group in front of Delmonicos Restaurant in New York. The band were regulars in Greenwich Village during the late sixties.

Peter Gallway later formed the short-lived **Ohio Knox** and Kenny Altman became the bass player of another **'Spoonful** member's band, **John Sebastian**. Gallway has recently released a solo album, *Redemption* (Gadfly 255). (VJ/SR/FH)

The 5th Avenue Buses (?)

ALBUM: 1 TRIP TO GOTHAM CITY (Movietone S72029) 196? SC

45: Robin, Boy Wonder/
Fantastic Voyage (20th Century Fox 6653) 1966

An exploito album full of ring modulators, fuzz guitar, flute and xylophones and nonsense female vocals on tracks "inspired" by Batman, the best cuts being *Fantastic Voyage* and *Catwoman.* (SR/MW)

The Fifth Estate (NY)

Personnel:			
	DON ASKEW	wordsmith	AB
	RICK ENGLER	gtr	ABC
	KEN EVANS	drms	ABC
	DOUG FERRARA	bs	ABC
	CHUCK LEGROS	vcls	A
	BILL SHUTE	gtr, hrmnca	ABC
	WAYNE WADHAMS	keyb'ds	ABC

ALBUM: 1(B) DING DONG! THE WITCH IS DEAD (mono/stereo)
(Jubilee JGM(S)-8005) 1967

NB: There's also a retrospective CD, *Ding Dong: The Witch Is Back! ('64-'69)* (Boston Skyline BSD 116) 1995.

45s:			HCP
	Love Is All A Game/Like I Love You	(Red Bird 10064) 1966	-
α	Ding Dong! The Witch Is Dead/ The Rub-a-dub	(Jubilee 5573) 1967	11
	The Goofin' Song/Lost Generation	(Jubilee 5588) 1967	-
	Heigh Ho!/It's Waiting There For You	(Jubilee 5595) 1967	-
	Morning Morning/Tomorrow Is My Turn	(Jubilee 5607) 1968	-
	Do Drop Inn/That's Love	(Jubilee 5617) 1968	-
	Coney Island Sally/Tomorrow Is My Turn	(Jubilee 5627) 1968	-

NB: α also released in France.

Love Is All A Game, their debut single, came out on the imminently defunct Red Bird Records and despite being an infectious and tuneful Searchers-style number, failed to chart. Meanwhile, the songwriting team of Wadhams/Askew were also pitching songs at a number of British artists including Peter and Gordon, Cilla Black, and Freddie and The Dreamers. All of them passed but some lesser-known American acts like The Highwaymen, the Brothers Four, and Reparata and the Delrons did record their songs. They also wrote and recorded a number of advertising jingles and continually played New York's nightclub scene.

In late 1966, Chuck Legros left after walking off stage in a pique just before the band managed to interest Jubilee Records in a demo of a tune taken from "The Wizard Of Oz". The song, done in response to a dare, was arranged around a Bouree by the 17th century composer, Michael Praetorius, and made No. 11 on the US charts on June 15th 1967. It was also the title track of their album. The "B" side written by W. Wadhams and Don Askew, is decent bubblegum pop. The remainder of their Jubilee album contains tracks like *No. 1 Hippie On The Village Scene* and covers of *I'm A Believer* and *Midnight Hour.*

The follow-up single was in the good-time vein of **The Lovin' Spoonful**, but failed to repeat the success of its predecessor. In August and September 1967, the band toured as part of a package with Gene Pitney, **The Happenings**, **The Music Explosion**, **The Buckinghams**, and The Easybeats. After the tour, most of the band members decided to return to college, mainly to avoid the draft, but still found time to record occasionally. *Heigh Ho* was an attempt to cash in on *Ding Dong*'s success and was arranged around a Bach tune. Their label pressed them to record bubblegum material in keeping with the spring 1968 trend. The group was unenthusiastic and Jubilee hired studio musicians to record an ersatz Fifth Estate single *Parade Of The Wooden Soldiers.* When the label went bankrupt shortly after, the group broke up also. Wadhams now teaches record production at Berklee College of Music in Boston.

FIFTH FLIGHT
INTO SMOKE TREE VILLAGE

FIFTH FLIGHT - Into Smoke Tree Village LP.

Ding Dong: The Witch Is Back! is a superb CD package documenting the life and evolution of the above group, from their 1964 formation in Stamford, Connecticut as the **Demen** (line-up 'A'), their Invasion garage-beat stance as the **D-Men**, to the addition of solo vocalist Chuck Legros and a change of name and direction to **The Fifth Estate**. Comprising 28 tracks, including many demos and unreleased versions, plus a hefty 30+ page booklet - it is good value for money, especially if you don't have the **D-Men** singles. Much of their later material is pretty weak pop, though. (MW/SR/LP)

Fifth Flight (?)

Personnel:			
	STEVE DENNY	keyb'ds, vcls	A
	DUDLEY GRAY	bs, vcls	A
	DANNY KAZARIAN	ld gtr, vcls	A
	CHARLIE KNOEDLER	drms	A
	KENNY VAN ORDSTRAND	ld vcls	A

ALBUM: 1(A) INTO SMOKE TREE VILLAGE (Century 39398) 1970 R1

NB: (1) reissued on CD (Radioactive RRCD148) 2006.

This was an obscure early seventies private album of cover songs, the highlight of which is a version of Neil Young's *Sugar Mountain* with massive fuzz guitar. Other cuts have a rather spooky organ sound. Overall, the album is pretty inept and is not recommended. The stock Century "mill" cover makes another appearance on this album. Century was a late sixties/early seventies custom record label. (CF/VJ)

Fifth Generation (IA)

45: Purple Haze/Caroline (IGL 155) 1968

Carroll, a small town in Western Iowa, was home to this obscure band. These guys could play though - check out their fine version of Hendrix's *Purple Haze* on *The Midwest Vs. The Rest* (LP), *The Best Of IGL Garage Rock* (LP) and *The IGL Rock Story: Part Two (1967 - 68)* (CD). (VJ/MW)

The 5th Generation (MA)

45: If I See Her/You Lied To Me (Fone-Booth FB-1001) 196?

A different band from Westfield, Massachusetts.

If I See Her can also be heard on *New England Teen Scene, Vol. 2* (LP) and *New England Teen Scene* (CD). (VJ/MW)

Fifth Order (OH)

Personnel:	BILLY CARROLL	ld vcls, drms	ABC
	JIM HILDITCH	ld gtr	ABC
	MIKE BERAND	bs	A
	GARY STEGER	gtr	AB
	MIKE “MUFF” COMFORT	drms	BC
	JEFF JOHNSON	bs	BC
	JEFF FENHOLT	gtr	C

NB: Line-up ‘A’ = Electras.

ALBUM: 1 BONFIRE! THE RETURN OF THE FIFTH ORDER (Break-a-way BREAK 010) 2004

45s: Goin’ Too Far/Walkin’ Away (Counterpart 2571) 1966
Goin’ Too Far/Walkin’ Away (Diamond D-212) 1966
A Thousand Devils (Are Chasin’ Me)/
Today (I Got A Letter) (Counterpart 2595) 1967
A Thousand Devils (Are Chasin’ Me)/
Today (I Got A Letter) (Laurie 3404) 1967
I Was A Fool/The Moment I Saw You (Counterpart 2617/8) 1968

This Columbus, Ohio band of school friends came together in 1964, initially as The Electras (line-up ‘A’). As their local popularity grew, it was decided that drummer and main vocalist Billy Carroll should come out from behind the kit to be their front-man; it was at this point that they updated their name to the more hip **Fifth Order**.

In 1966 they made their first foray into the studios. By this time they had the services of local songwriter Jack Sender, who would pen all their original material. Their style was a blend of Merseybeat and jangley folk-rock although their debut, *Goin’ Too Far*, has a tougher edge. It went straight to the top of the local charts in the fall of ‘66, became a regional smash, and was picked up by Diamond for national distribution.

In 1967, Jeff Fenholt replaced Gary Steger on rhythm guitar, just before another recording session which yielded the follow-up single. Another regional success, it was picked up by Laurie. Still national chart success eluded them.

Eventually, with college and careers beckoning, the band parted ways. In 1968, after the split, Counterpart sneaked out another single featuring two more songs from the 1967 session; of course, with no-one to promote it, it sank without a trace.

All three singles plus four unreleased recordings from 1967 are gathered on the retrospective album, where the band’s story is retold by Bill Carroll and Jim Hilditch.

Compilation appearances have included: *Today (I Got A Letter)* on *Mindrocker, Vol. 3* (LP); *Walkin’ Away* on *Sixties Rebellion 1: The Garage* (LP); and *Goin’ Too Far* on *Boulders Vol. 1* (LP), *The Psychedelic Sixties* (LP), *A Journey To* Tyme Vol. 2 (LP) and *Psychedelic States: Ohio Vol. 3* (CD). (MW/VJ/BKr)

The Fifth Row Back (OR)

Personnel incl:	ERIC CHANDLER	ld vcls
	NORM PERSONS	bs
	FARREL SMITH	drms

45: Please Don’t Go/Destination Train (Graves 1100) 1967

Based in Corvallis, this group of Oregon State University students made no impression on any charts at the time. Over 40 years on however, their legacy is among the most keenly-prized garage singles of that era and, probably to the amazement of the band members, is to be found in the Top 10 of the G100 chart. Check out *Please Don’t Go* on *Total Raunch* (CD). (MW)

The Fifth Union (IL)

Personnel:	RAY BRODENDORF	bs, vcls	A
	TED KIETA	drms, vcls	A
	STEVE MICHAELS	gtr	A
	BOB OCASIO	gtr	A

45: Love Is The Key To Peace/? ( ) 1967

A Chicago-based band. During the summer of 1967, a chance meeting with Neil Young in a local guitar shop led to a tour of the Midwest opening for **Buffalo Springfield**. Ted Kieta later switched to bass and with his brother Mike, led the Florida-based band Imagine. Proving that lightning does strike twice, a chance meeting with John Lennon resulted in Imagine being the first band to appear on Lennon’s Light Horse Records label (George Harrison had Dark Horse Records), issuing two singles and two albums (1975-1981). (CF)

Fifty Foot Hose (CA)

Personnel:	DAVID BLOSSOM	gtr, piano, thumb piano	ABCD
	NANCY BLOSSOM	vcls	ABCD
	GARY DOOS	drms	A
	LARRY EVANS	gtr, vcls	ABCD
	CORK MARCHESCHI	(bs), various electronic effects	ABCD
	KEN CAMPAGNA	drms	B
	TERRY HANSLEY	bs	BCD
	DOUG ?	drms	C
	KIM KIMSEY	drms, perc	D

ALBUM: 1(D) CAULDRON (Limelight LS 86062) 1969 R1

NB: (1) was released in the UK on Mercury. (1) has been reissued on CD as *Cauldron... Plus* (Big Beat CDWIKD158) 1996, with bonus tracks and also on CD in the U.S. (Weasel Disc 744213 1945 3) 1995 with three bonus tracks.

There’s also a live CD taken from a 1995 performance *Live And Unreleased* (Captain Trip CTCD 052), 1997 and a studio CD *Sing Like Scaffold* (Weasel Disc WD 19456) 1999. On vinyl, there was also a limited album of previously unreleased material dating from ‘66/’67 called *Ingredients* (Del Val 010) 1997.

45: Red The Sign Post (alt take)/
If Not This Time (alt take) (PS) (Get Hip GH-50) 1990

Cork Marcheschi, the creative force behind **Fifty Foot Hose**, grew up in the Bay Area and developed a taste for both R&B and avant-garde music - Edgar Varese was an early influence. After finishing high-school in 1963, he formed a garage band called the Hide-A-Ways with guitarist Jim Flannery (Marcheschi played bass). The band soon changed name to **The Ethix** and played constantly around the Bay Area between 1964-66. They recorded the notoriously atonal *Bad Trip* single in the bathroom of Cork’s mother’s house, but the band ended in early 1967 when they played Las Vegas where two of the members were found to be under-age.

Cork’s interest in avant-garde music prompted him to build his very own musical “instrument” with two audio generators, two theremins, and various other sonic-distortion devices - a bit like the one Simeon used in the **Silver Apples**. He teamed with guitarist and fellow experimental music-enthusiast David Blossom who brought in his wife, Nancy, as vocalist. A second guitarist, Larry Evans, was added and former **Ethix**-member, Gary Doos, played drums to complete the original line-up of **Fifty Foot Hose**. Doos soon left and a couple of other drummers were tried before settling on Kim Kimsey for good. Meanwhile Cork gave up bass to devote himself to the electronics and Terry Hansley was brought in to take up bass duties.

Early on, the band played a lot of gigs, but mostly perplexed audiences with their uncompromisingly experimental approach. They recorded a demo, four tracks of which are included on the Big Beat CD and hawked it around the record companies. Limelight Records, an experimental subsidiary label of Mercury, signed the band and they recorded their album in early 1968 with Dan Healy, who also worked with **Human Expression** and later extensively with the **Grateful Dead**, as producer.

Although *Cauldron* went unnoticed at the time, partly because it didn't fit into any neat "psychedelic" mould, it has certainly stood the test of time and utilises just about every music-making electronic device then available. Audio generators, echodette, squeaky box, siren, ringing oscillator circuits, theremin - the list is almost endless. Nancy Blossom also has a beautifully clear voice which begs comparison with Dorothy Moskowitz, the vocalist with another pioneering electronic band, **The United States of America**.

Sadly, after the album disappeared without trace, several members left to join the production of the musical "Hair" (just to get a regular pay check) and the band effectively folded. David was a musical director and performer, Nancy was a performer and the rest were in the orchestra. Nancy later moved to New York and performed in 'Godspell' and 'Jesus Christ Superstar' and David opened Blossom Studios in San Francisco.

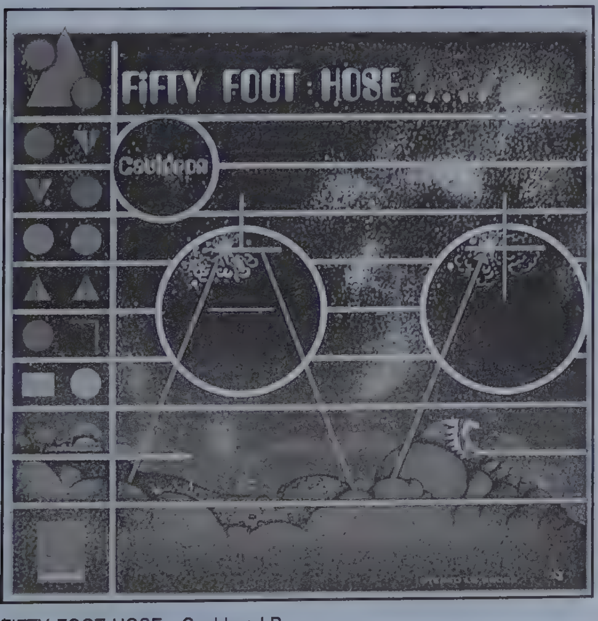
No original singles were issued under the **Fifty Foot Hose** moniker, but the recent release of original alternate takes of the strongest album tracks is a welcome addition and worth seeking out. The recent Big Beat CD reissue of the *Cauldron* album also features two takes of *Bad Trip* - the 33rpm and the 45rpm versions. Both are still way out there somewhere. Finally, subscribers to Ptolemaic Terrascope #23 also got to hear an 'unreleased acetate version' of *Bad Trip* on the accompanying free EP.

Kimsey later played with the **Hoodoo Rhythm Devils**, whilst Cork became a teacher and later a well-known sculptor. David Blossom was a studio engineer in San Francisco in the seventies and his name is found on many records from the era.

In the late seventies and eighties *Cauldron* influenced a number of experimental outfits - including Pere Ubu, Throbbing Gristle, and Chrome. Continuing interest in the band led to a "re-union" live album, from 1995, which appeared on the Japanese, Captain Trip label. Although Cork Marcheschi is the only original member on this release, *Live... and Unreleased* is rather successful, with spirited performances of *If Not This Time*, *Red The Signpost* plus six other tracks. A studio album *Sing Like Scaffold* followed in 1999 and there was also a rarities compilation *Ingredients* on vinyl in 1997.

Ingredients contains previously unreleased material from 1966 and 1967 most of which does not appear on CD as well as tracks by the pre-**Fifty Foot Hose** band **The Ethix**. On offer here are long tracks of San Francisco acid-rock with weird electronic effects and great guitar work.

You can also find *Red The Sign Post* on *Psychedelic Crown Jewels, Vol. 1* (2-LP & CD) and *Love Is The Song We Sing* (4-CD plus book); both *Bad Trip* and *Skins* (as **The Ethix**) on *California Halloween* (LP); and a previously unreleased acetate of *Bad Trip* (as The **Ethix**) came on *Ptolemaic Terrascope 23* (EP). (VJ/MW/LP/AP/CF)



FIFTY FOOT HOSE - Cauldron LP.

Figures of Light (NJ)

Personnel:	WHEELER WINSTON DIXON	vcls,gtr	AB
	MICHAEL DOWNEY	bs, drms	AB
	DENNIS DRUZBIK		B
	PHILIP COHEN		B

45: It's Lame/I Jes' Wanna Go To Bed (Midnite Swan MS-1/2) 1972

NB: 100 copies pressed. Reissued (Norton 45-130) in 2006 with a picture sleeve and biography.

This outfit was formed in 1970 by Dixon and Downey in New Brunswick, New Jersey. According to the reissue single liners, once they'd expanded to a quartet and began gigging, they acquired a habit of trashing TV sets, record players, and ultimately everything. Back down to a duo in 1972 they made their sole recording and folded. When "punk rock" came along a few years later, they must have thought "been there, done that". (MW)

Filet of Soul (WI>IL)

Personnel:	RICH LEGAULT	drms	A
	DENNY LEWAN	bs	A
	MIKE PEACE	vcls, ld gtr	A
	BEN WIESNIEWSKI	gtr	A

ALBUM: 1(A) FREEDOM (Monoquid Squid ST 4857) 1970 R1

45s: Sweet Lovin'/Do Your Own Thing (Dynamic 1002) 1969
α Proud Mary/
(Get Out, Get Out) We Want Peace (Magic Touch 2078) 1969
Moving To The Country/But I'll Try (Zap 002) 1970

NB: α shown as by Mike Peace and The Filet Of Soul.

As Filet Of Sound:
ALBUMS: 1 LIVE (Filet Of Sound 771) 1975 SC
2 PRIME CUTS (Filet Of Sound 001) 1977 SC

EP: 1 RAG PICKIN' MAN + 3 (Zap EP 003) 1970

As Filet Of Sound:
45: Oh Loretta/Now And Forever (Filet Of Sound 4503) 1977

Initially based in Thorp, Wisconsin this soulful combo started in 1964 as **Attila and The Huns**. In 1967, they were signed to Lenny LaCour's Magic label and released a few singles, before LaCour suggested a name change to **The Filet Of Soul**.

After some touring, they resettled in Chicago, where they recorded their album. By then they were heavily into Hendrix-style guitar work and reportedly it contains a few flashes of brilliance (the fuzzy *Standin' At The Wrong Machine* and the garage-influenced *Steppin' Into Your Fire*, although the remainder is poppy or gospel influenced). Most of the material on the album was self-penned by Mike Peace. It also contains a nice cover of The Zombies' *Tell Her No*.

Another Filet Of Soul was on Mercury in the early seventies which presumably forced them to alter their name to The Filet Of Sound, which saw them through to the eighties. (VJ/GM/MW)

The Final Solution (CA)

Personnel:	JOHN CHANCE	drms	A
	ERNIE FOSSELIUS	gtr	AB
	BOB KNICKERBOCKER	bs	AB
	JOHN YAGER	gtr	AB
	JERRY SLICK	drms	B

This San Francisco-based band was founded by Ernie Fosselius (who came from Berkeley) and Bob Knickerbocker (from Sunnyvale) who met in 1963, although the band proper started when the other two members joined in the summer of 1965. They coined their name late that year, not realising what it could mean to a Jew. Although the band was a part of the early

San Francisco music revolution, partly through their own volition they weren't in the big league. They tried to look different (dressing from top to bottom in black) and sound different. They auditioned for Mainstream but never made it onto vinyl because Bob Shad never liked them or their sound. Late in 1966 Bob Chance lost interest in the band and Jerry Slick (Grace's husband) came in as a replacement in November following the break-up of **The Great Society**. This, briefly, gave the band new impetus, but they never really capitalised on it and fell apart in 1967. Ernie Fosselius went on to enjoy a career in film-making and Bob Knickerbocker is now dead.

Pebbles, Vol. 22 (LP), *Pebbles Box* (5-LP) and *Trash Box* (5-CD) all include *So Long Goodbye*, a hitherto unreleased song by the band. It's a raw-sounding rather trippy jam that typified the San Francisco sound between 1966-67. Those who subscribed to the first issue of Jud Cost & Alec Palao's quality zine "Cream Puff War" also received a one-sided red flexi single which featured an unreleased track, *Bleeding Roses*, from 1966. (VJ/MW)

Finch (WI)

Personnel incl:	SCOTT FINCH	ld gtr, keyb'ds ,vcls

45: Nothing In The Sun/Let It Be (Montage no #) 1968

This is a heavy acid-psych single from a late sixties Milwaukee, Wisconsin outfit led by Scott Finch, formerly of The Palmettos. Finch would form eighties/nineties acid-rockers Gypsy and played with many other bands, before and since, including White Lie, Waltzing Tunas, Bluehand, and Bones Of Contention.

Nothing In The Sun is on *A Deadly Dose Of Wylde Psych* (CD) and both sides rumble on *Storm In The Garage* (3-CD). (MW)

Finchley Boys (IL)

Personnel:	GEORGE FABER	vcls, harp	A
	GARRET OOSTDYK	gtr	A
	J. MICHAEL POWERS	drms, perc	A
	TABE	bs	A

ALBUM: 1(A) EVERLASTING TRIBUTES
(Golden Throat LPS 200-19) 1972 R2

NB: (1) had a pressing of 1,000 and some copies came with a sticker on the shrinkwrap. (1) counterfeited on vinyl (Golden Throat) 1983. (1) reissued plus session material as *Practice Sessions* (Eva 12033) 1984 in a different sleeve with five bonus tracks. (1) also reissued on CD (Eva B-28) 1993 with eight bonus cuts. (1) reissued again on CD (World Psychedelia) 2004.

FINCHLEY BOYS - Everlasting Tributes LP.

Hailing from Champaign, Illinois where they formed in January 1963, **Finchley Boys** recorded the material for their album in Chicago during 1968 and 1969, although it was not released until 1972. They do not appear to have released any singles at all. *Practice Sessions* is a reissue of their album but with five additional tracks. The best cuts on the album are their reinterpretation of Ray Davies' *I'm Not Like Everybody Else* and the superb *It All Ends*. Most of their material is very bluesy, as one might expect for a Chicago band of this era and to appreciate their music you'll need to be a fan of the blues.

Compilation appearances have included: *Outcast* on *Reverberation IV* (CD) and *Up All Night* (CD); *I'm Not Like Everybody Else* on *Endless Journey - Phase One* (LP); *It All Ends* on *Endless Journey - Phase Two* (LP); and both *I'm Not Like Everybody Else* and *It All Ends* on *Endless Journey - Phase I & II* (2-CD). (VJ)

Finders Keepers (CA)

45: Raggedy Ann/Lavender Blue (Challenge 59338) 1967

Produced and written by Jerry Fuller and engineered by Bruce Botnick, this obscure California act reputedly played in the harmony-pop vein. Fuller also worked with **Don and The Goodtimes** and later produced the Butts Band, the group formed by Krieger and Densmore after the demise of **The Doors** (whose records were all engineered by Botnick). (SR)

Pete Fine (NY/AZ)

Personnel:	PETE FINE	gtr, vcls, perc, organ	A
	SAM HARDESTY	vcls, perc	A
	(RHINA CUEVES	flute	A)
	(MONTE FARBER	bs	A)
	(MIKE KIMMEL	drms	A)
	(ROB LEON	piano, timpani	A)

NB: Plus a seven-piece string section and two French Horn players.

ALBUM: 1(A) ON A DAY OF CRYSTALINE THOUGHT
(No label 4374) 1974 R4/R5

NB: (1) issued in plain cover with front and rear paste-on slicks, with insert and in a reported pressing of 100. Info on LP labels is rubberstamped, and here the title is *On A Day Of Crystalline Thought*. (1) reissued on vinyl (Shadoks Music 003) 1999 with an insert and in a limited edition pressing of 450. (1) also issued on CD (Shadoks Music 003) 1999.

Totally different from his earlier band **The Flow**, **Pete Fine** changed direction completely after relocating to Arizona and the results were no less stunning. Classical and rock themes merge, as do electric and acoustic guitars, and male and female vocals. All the material was written by **Fine**. It's a difficult record to describe as nothing really sounds like it! The recordings were made in New York where the core band was joined by area musicians, including **The Flow** bassist Monte Farber. Some material written by **Fine** for **The Flow** reappears here in a different light and is no less effective. Obviously, this album is recommended but as only 100 copies were pressed, obtaining an original is a difficult and expensive proposition at this point. The original pressing was not audiophile quality, either - the Shadoks reissue has better sound than any original I've heard. Certainly not an item for garage fans, however.

Fine's next project was Northstar, a progressive hard-rock outfit (1975-76) that left behind an album's worth of studio recordings. Shadoks issued this material on album in 2004. (CF)

The Finestuff (PA)

45: Big Brother/I Want You (Ra-Sel 7105) 1967

A Philadelphia area band whose driving garage-rocker *Big Brother* can also be found on *Killer Cuts!* (LP). The flip is a heavier affair with great guitar and a blues-rock vibe. (MW/SR)

Fine Wine (CA)

Personnel:			
	MICHAEL BEEN	gtr, vcls	A
	JOHN CRAVIOTTO	drms, vcls	A
	JERRY MILLER	ld gtr, vcls	A
	BOB MOSLEY	bs, vcls	A

ALBUM: 1(A) FINE WINE (Polydor 2310 438) 1976 SC

NB: (1) German pressing.

Bob Mosley and Jerry Miller were two founding members of **Moby Grape**. After the group disbanded for the second time, they kept on working together in the California bar circuit and were joined by John Craviotto, a session drummer, and Michael Been. They managed to get a recording contract with Polydor but, for some reason, their sole album was released only in Germany. It's actually quite good, with the excellent guitar of Miller supported by a strong rhythm section. Produced by Michael O'Connor, the music is a mix of mid-seventies West Coast rock with electric blues. All the tracks were written by the group members and the album included a new version of **Moby Grape**'s *8.05*. Michael Been later became the leader of The Call and had a solo career.

Mosley and Miller would keep on working on various line-ups of **Moby Grape**. (SR)

Fingletoad & Strange (and Siho) (IL)

ALBUMS: 1 FINGLETOAD & STRANGE (IRC no #) 1969
2 MAZZOLA (2-LP) (Zut 1147) 1970

NB: (1) acetate-only. This was packaged in a plain white jacket with inserts. Band is shown as **Fingletoad & Strange**. (2) demo LP in plain cover with a photo pasted on the front. Band is shown as Fingletoad, Strange & Siho. (1) and (2) reissued as a 2-LP set (Shadoks Music 055) 2004 in a heavy gatefold sleeve with thick vinyl pressing in a limited edition of 350 copies with a lyric insert.

Fingletoad & Strange was one of many Beatles-influenced combos in the States in the late sixties. The highlight of the debut album is the extended finale, but most tracks are in a rural folk-rock style and quite a good listen. Whilst the debut album never got beyond the demo stage, the second album (as **Fingletoad, Strange & Siho**) did get a proper issue. It builds on the rural-rock style of the debut and adds a fuller rock sound. One of the highlights is the beautiful, dreamy opening track *Marshland* and *Screaming Spiders* has some good acid guitar-work. The musical menu on this album runs from beautiful ballads to all-out fuzz mayhem, but there are some dullish country-rockers too. The Shadoks reissue is recommended. (VJ)

Fink Muncx IX (OH)

45: What's Right/Coffee, Tea Or Me (Prism 1907) 1964

A Cincinnati, Ohio outfit made up of four instrumentalists and five singers - the single was released purely as a fund-raiser. Basically a joke band, they did actually play live a couple of times. Lap *Coffee, Tea, Or Me* up on *Garage Punk Unknowns, Vol. 1* (LP) (where the band is miscredited as **Fink Muncx 4**).

The title *Coffee, Tea, Or Me* originates from a sexually explicit autobiography by a couple of airline stewardesses - whence the question "Coffee, Tea, or Me?" (GGI/MW/VJ)

Emmett Finley (CT)

ALBUM: 1 EMMETT FINLEY (Poison Ring PRR-2241) 197?

Another release by this Connecticut label (also responsible for **Fancy** and **Pulse**), this one is a moody organ/guitar rural-psych album by an obscure singer/songwriter. (SR)

PETE FINE - On A Day Of Crystalline Thought (Reissue) LP.

Mike Finnegan and The Surfs (?)

Personnel incl:	MIKE FINNEGAN	keyb'ds, vcls	A

45: Bread and Water/Help Me Somebody (R&S 101) 1966

NB: reissued on (Parkway 113) 1966.

This obscure single was recorded by the future leader of **The Serfs**. In the mid-late seventies **Finnigan** had a solo career with further albums and singles on Warner Bros and Columbia.

He also played with **Jerry Hahn**. (SR/NK)

Finnigan and Wood (KS)

Personnel:			
	RAY BAGBY	drms	A
	DON CLAREY	drms	A
	MIKE FINNIGAN	keyb'ds, vcls	A
	DAVE GATES	bs	A
	RAY LOECKLIE	sax	A
	JERRY WOOD	vcls, gtr	A

ALBUM: 1(A) CRAZED HIPSTERS (Blue Thumb BTS-35) 1972

Finnigan and Wood was a good blues and heavy-rock outfit, from Wichita, Kansas with rough vocals and strong instrumental parts (guitar, organ, sax and harp). Mike Finnigan (or Finnegan) was previously the leader of **The Serfs** and Ray Loecklie would later play with **Mike Bloomfield** and **Jesse Colin Young**. (SR/NK)

Finnigans Wake (PA)

45s: Situation Sad/Walking The Dog (Disques Cote X-13/14) c1966
Stay With Me Baby/You Blew It (Val 1015) c1967

This was an obscure Pittsburgh, Pennsylvania outfit. Their choice cut is a strong fuzz-popper *Situation Sad*. The song is actually a cover of Michel Polnareff's *No No No No No (La Poupee Qui Fait Non)* whose success in continental Europe resulted in both a U.S. and U.K. release in 1966 (Kapp 786 and Vogue VRS 7012) and is one highlight on his *French Rock-Blues* album.

Compilation appearances include: *Situation Sad* on *Psychedelic Experience, Vol. 3* (CD); and *No No No No No (La Poupee Qui Fait Non)* aka *Situation Sad* on *Psychedelic Patchwork* (LP & CD). (MW)

LIGHT MY FIRE
THE FIREBIRDS

THE FIREBIRDS - Light My Fire LP.

Finnicum (TX)

45: Come On Over/On The Road Again (Ruff 1011) 1966

This Amarillo, Texas band was managed by Ray Ruff but isn't one of his better known bands. Nonetheless *Come On Over* is a great this bubbling rocker - lots of fuzz, feedback and harp. The flip was a hard-rock version of a Dylan song.

You can also check out *Come On Over* on *Texas Flashback (The Best Of)* (CD), *Texas Flashbacks, Vol. 1* (LP & CD) and *Flashback, Vol. 1* (LP). (VJ)

Fire (?)

Personnel:	P. GLANZ?	A
	ROGERS?	A
	TAPLIN?	A
	WHITE?	A

ALBUM: 1(A) FIRE (ABC ABCS-661) 1968

This obscure quartet's album was produced by **Tom Wilson** and is reputedly a mix of psych and soul-rock similar to **The Rascals**. Two tracks, *One More Heartache* and *I Thought You Were A Lover*, were compiled on *Tom's Touch* (LP), an album dedicated to **Tom Wilson** productions. Both songs are well-structured, with good organ and guitar parts. (SR)

Fire and Brimstone (VT)

Personnel incl?: STEVE BLODGETT
MIKE BRASSARD

45: Underground/
I Could Hear The Grass Growin' (Decca 32297) 1968

Here's a one-off single by a band featuring Blodgett and Brassard, former members of Vermont's **Mike & The Ravens**. Or was it? The single is a "Lee Harridan Production by Terry Philips" and, reportedly, the very same tracks popped up again? on the third album by Jimmy Curtiss's **Hobbits,** co-produced by Philips.

Both sides are featured on the retrospective 2-CD collection **Mike & The Ravens** - *Nevermore.* (MW)

Fire and Ice (IA)

Personnel:	ANDY BAILEY	organ	A
	LARRY BARRETT	vcls, gtr	A
	JOE McCLEAN	bs, vcls	A
	LES THEDE	drms	A

McClean and Thede put this Iowa act together when **The XL's** were ripped apart by the draft. The *Dirty Water* (LP) compilation includes a McClean composition called *Person To Person* which contains some good instrumental breaks. The above line-up disintegrated in 1969, although Andy Bailey (who still plays in Iowa bands today) was involved in later line-ups. Les Thede deputised for **The Daybreakers**'/**Rox**'s drummer in 1970 when he was incapacitated through illness. (VJ)

Fire and Ice Ltd. (CA)

Personnel incl: JOHN GREEK

ALBUM: 1 THE HAPPENING (mono/stereo)
(Capitol T/ST-2577) 1966 SC

Chaotic off-the-wall instrumentals accompanied by shouted exhortations, or rambling spoken nonsense, characterize this strange trip. An early attempt at a free-form freak-out - whether it works depends primarily on one's state of mind at the time. Definitely do not listen to it sober, however, as it just sounds vacuous. John Greek was also involved in **Beautiful Daze's** *City Jungle*, and did session work for **Lollipop Shoppe**.

There was a **Fire and Ice** who provided backing music to Capitol's notorious *LSD* documentary album (the one which tells the tale of Brian's 34th LSD trip amongst other things)..and this is thought to have involved Greek too. (MW/JFr)

Fire & Snow (?)

ALBUM: 1 ...REFLECTIONS OF A NEW WORLD ORDER (w/insert)
(Baha'i Publishing Trust CBF 2009) 1970

As this contains 16 tracks performed by eight artists it is really a compilation. Most artists have two tracks each but a guy called Phil Lucas gets four. The performers are reported to have been members of the Baha'i faith which explains the religious themes to most of the material. Musically we're largely talking acoustic-folk and a few tracks like *The Nightingale* and *Baha'u'llah* have a welcome Eastern influence. The album was issued with an insert. (VJ)

The Firebirds/The 31 Flavors (CA)

ALBUMS: 1 LIGHT MY FIRE (Crown CST-589) 1969 R2
2 HAIR (Crown CST-592) 1969 R2

NB: (1) was counterfeited on vinyl (Crown) in 1991. (1) reissued on CD (Radioactive RRCD003) 2002. (2) shown as by **31 Flavors**.

An intriguing mystery outfit based in L.A. whose albums have become sought-after for their over-top heavy psych-blues-rock mayhem that owes much to Hendrix, **Iron Butterfly** and **Blue Cheer**'s *Vincebus Eruptum*. The

HAIR
THE 31 FLAVORS

THE 31 FLAVORS - Hair LP.

best place to start is Erik Lindgren's superb 1997 CD compilation, *An Overdose Of Heavy Psych* which contains six primordial chunks: *Reflections, No Tomorrows, Gypsy Fire, Free Bass, Free Fuzz* and *Free Drum.* In addition, *Distortions Of Darkness (Reflections)* has been compiled on *The Arf! Arf! (EL Cheapo) Sampler* (2-CD).

Light My Fire starts with a great instrumental version of the title track and then has a loose, re-occurring fire-related theme running through the remaining hard-rock tracks bearing titles like *Warm Up* and *Gypsy Fire.* The *Hair* album is very similar in style, opening with a cover of the title track and then going totally off the rails with crude, **Blue Cheer**-influenced hard-rock. (MW/VJ/CF)

The Fire Escape (CA)

ALBUM: 1 PSYCHOTIC REACTION (mono/stereo)
(GNP Crescendo 2034) 1967 SC

NB: (1) also reissued on vinyl (GNP Crescendo 2034) 198? - this is the stereo version. (1) also reissued as part of a 2 on 1 CD package along with **The Seeds**' *Raw And Alive* (Demon) 1991. (1) has also been reissued on CD as *Psychotic Reaction Plus Ten* (King KICP 2167) 1991. (1) reissued on vinyl (Fallout FOLP2020) 2006 and on CD (Fallout FOCD2020) 2006 with full liner notes.

45: Love Special Delivery/Blood Beat (GNP Crescendo 384) 1967

NB: There's also a rare French EP with PS: *Love Special Delivery/Talk Talk/96 Tears/Trip Maker* (Vogue INT 18117) 1967.

The Fire Escape was actually a group of studio musicians assembled in L.A., one of many put together by **Kim Fowley**. Their sole album, produced by Hank Levine, included competent versions of such punk classics as *96 Tears, Talk, Talk, The Trip* and, of course, the title track *Psychotic Reaction* which the record company misspelt on the album's back cover! Both single cuts were on their album. The mono version of the album has vocals on their cover of **Thee Midnighters**' *Love Special Delivery* whilst the stereo version is an instrumental only interpretation of the song.

All the songs on the album were written by Hank Levine and Larry Goldberg, making it almost certainly some relation to the other phantom group **The Mesmerizing Eye**. The remaining members are unknown, but the band was from Hollywood. It is rumoured, but not proved that Sky Saxon and **Kim Fowley** played on the album. Like so many bands of this ilk, their demise was as fast as their rise.

Fire Escape has one song, *Love Special Delivery*, on *Mindrocker, Vol. 1* (LP). Their version of **Fowley**'s *The Trip* (also covered by **Godfrey**) appears on the *Microdelia* (CD) compilation. (VJ/MW/SR)

Firesign Theatre (?)

Personnel: PHIL AUSTIN A
PETER BERGMAN A
DAVID OSSMAN A
PHIL PROCTOR A

HCP

ALBUMS: 1(A) WAITING FOR THE ELECTRICIAN
(up to (mono/stereo) (Columbia CL2718/CS-9518) 1968 -
1977) 2(A) HOW CAN YOU BE IN TWO PLACES AT ONCE WHEN YOU'RE NOWHERE AT ALL
(Columbia CS-9884) 1970 195
3(A) DON'T CRUSH THAT DWARF HAND ME THE PLYERS
(Columbia C-30102) 1970 106
4(A) I THINK WE'RE ALL BOZOS ON THIS BUS
(Columbia C-30737) 1971 50
5(A) DEAR FRIENDS (2-LP) (Columbia KC-31099) 1972 -
6(A) IN THE NEXT WORLD YOU'RE ON YOUR OWN
(Columbia PC-31383) 1972 -
7(A) NOT INSANE (Columbia PC-31585) 1972 -
8(A) THE GIANT RAT OF SUMATRA
(Columbia PC-32370) 1974 -
9(A) EVERYTHING YOU KNOW IS WRONG
(Columbia PC-33141) 1974 -
10(A) FORWARD INTO THE PAST (Columbia PC-34391) 1975 -
11(A) JUST FOLKS... A FIRESIGN CHAT
(Butterfly FLY-001) 1977 -

NB: (1) reissued on CD (Mobile Fidelity MFCD-762) 1992. (1) reissued on CD (Columbia/Legacy CK 85773) 2001. (2) reissued on CD (Mobile Fidelity MFCD-834) 1988. (2) reissued on CD (Columbia/Legacy CK 85774) 2001. (3) reissued on CD (Mobile Fidelity MFCD-880) 1987. (3) reissued on CD (Columbia/Legacy CK 85775) 2001. (4) reissued on CD (Mobile Fidelity MFCD-785) 1989. (4) reissued on CD (Columbia/Legacy CK 85776) 2001. (5) reissued on CD (Mobile Fidelity MFCD-758) 1992. (6) reissued on CD (Laugh LGH 1075) 2001. (8) reissued on CD (Laugh LGH 1076) 2001. (9) reissued on CD (Laugh LGH 1077) 2001.

Although their records are worth investigating, their best work in this period is considered to have been for TV and for their free-form radio show, "Dear Friends". Primarily a comedy act, **Firesign Theatre** owed much of their early success to the 'acid-rock' period with their lyrics exploiting the way many American kids were spending their time getting stoned to well-crafted rock albums. Their repertoire extended well beyond 'acid' humour, mixing in both poignant political comment and slapstick comedy - for example their debut album dedicated one side to a series of sketches dealing with the fate of the American Indian.

Firesign Theatre also had a side-line as session men, with Gary Usher using them as 'Atmosphere' on many of his productions. *Dear Friends* is a collection of the best of their radio series and improvisations.

Throughout the seventies and eighties **Firesign Theatre** continued to issue a plethora of albums, whilst both Austin and Ossman recorded solo comedy albums. They've also recorded a video; whilst Phil Proctor and David Ossman have also worked on a film with Canadian documentarian Ron Mann called "GRASS - the social and legislative history of Marijuana...." (VJ/BPs/JFr/MPr)

1st Century (TN)

Personnel: DAVE MARTIN
JERRY PATTERSON
RAY STINETT gtr

45: Looking Down/Dancing Girl (Capitol 2135) 1968

Scintillating and irresistibly catchy sitar-pop-psychedelia backed by a stoned mid-tempo groovy effort which adds a flute to the exotic instrumentation. Produced by Don Nix in Memphis, this was a one-off side-project by a trio from **Sam The Sham**'s band; both tracks were penned by guitarist Ray Stinett.

Both sides can also be heard on *Incredible Sound Show Stories, Vol. 8* (LP). *Looking Down* was also included on *Electric Psychedelic Sitar Headswirlers 2* (CD) and on *Thank You Friends: The Ardent Story* (2-CD), along with the previously unreleased cut *Surveyor* and *Dancing Girl* has got another airing on *Soft Sounds For Gentle People 4* (CD). (MW/CF)

STEREO
PSYCHOTIC REACTION
THE FIRE ESCAPE

THE FIRE ESCAPE - Psychotic Reaction LP.

FIRST CHIPS - Volume 1 LP.

First Chips (IL)

Personnel:			
	VYTO BELESKA	gtr, bs, perc, vcls	A
	GARY GREENBERG	gtr, vcls	A
	GENE LYNCH	bs	A
	DENNY MURRAY	bs	A
	DARICK NAVA	drms	A
	ARVY TUMOSA	bs	A
	ED WESTPHAL	bs, gtr, vcls	A
	TED ZDANEK	drms	A

ALBUM: 1(A) VOLUME 1 (Clay Pigeon CPP SFCV1) 1972 R2

NB: This album was subtitled *A Collection Of Early Recordings From Clay Pigeon Productions*. It has been counterfeited on vinyl (Clay Pigeon) 199?.

Here's a rare Illinois local blues-rock, folk-rock item. Much of it sounds amateurish and the recording quality is poor. Most of the material was recorded between 1970-72 at either Crown Studios or Clay Pigeon Sound Unlimited and it's produced by Vyto Beleska. There is one rather interesting instrumental track with sound effects dating from December 1964. Otherwise on offer is experimental but disjointed blues-rock, best exemplified on the opening cut *Stoneball* and the 8'31" *Mind and Soul*, recorded live at Tinley Park High School. Other material is more acoustic-based. (VJ)

First Crow To The Moon (NY)

Personnel:			
	ALAN AVICK	ld gtr	A
	STUART GOLD	gtr	A
	EDDIE GREENBERG	bs	A
	ALLEN MILLER	drms	A
	JERRY MILLSTEIN	ld vcls, organ, piano	A

45: Spend Your Life With Me/
The Sun Lights Up The Shadows (Roulette 4774) 1967

This group hailed from Brooklyn, New York. They were originally known as Back Door Men when they cut one single backing Alaina Shore, *Wrong Number/Shades Of Yesterday* on Satellite (not the Stax-related label). As **First Crow To The Moon**, they were signed to Roulette on the recommendation of Doc Pomus. They were also sometimes known as The Bootleggers. The sleevenotes to *Psychedelic Microdots Of The Sixties, Vol. 3* (CD), which includes both sides of the Roulette single and the previously unreleased *We Walk The Rain* (all three songs were written by Jerry Millstein), suggest that their name was the product of a typographical error at Roulette - their correct name was actually First Crew To The Moon, which would make more sense. All three songs are an exciting blend of punk and psychedelia.

The single was not really promoted at all by Roulette, who were busy pushing the latest **Tommy James** record (*I Think We're Alone Now*). Jeff Jarema interviewed the band's drummer, Allen Miller, who sang vocals on *The Sun Lights Up The Shadows Of Your Mind*. According to Miller, the band opened for **The Vagrants** and **The Lovin' Spoonful** but never **The Velvet Underground** (as previously reported). Also, Chris Stein (later of The Stilletos, Magic Tramps and Blondie) was never in this band, he was just a friend who hung around with them and was at many rehearsals. It had previously been thought that Stein was in the band, which broke up in January 1968 when Alàn Avick died of leukaemia.

Compilation appearances have included: *The Sun Lights Up The Shadows* on *Magic Carpet Ride* (LP), *Of Hopes And Dreams & Tombstones* (LP), *Psychedelic Unknowns, Vol. 7* (LP & CD) and *Ah Feel Like Ahcid* (CD); *Spend Your Life* on *Psychedelic Unknowns, Vol's 1 & 2* (LP), *Psychedelic Unknowns, Vol. 2* (7") and *Sundazed Sampler, Vol. 1* (CD); and *The Sun Lights Up The Shadows*, *Spend Your Life* and *We Walk The Rain* on *Psychedelic Microdots Of The Sixties, Vol. 3* (CD). (VJ)

First Friday (IN)

Personnel:			
	BOB EWAN	vcls	A
	JOHN PRENDERGAST	bs, sax, keyb'ds	A
	JIM STYNES	drms	A
	ANDY WALLACE	keyb'ds, vcls, gtr	A
	NORM ZELLER	gtr	A

ALBUM: 1(A) FIRST FRIDAY
(Webster's Last Word WLW-S-2895) 1970 R3

First Friday comprised of students from the University of Notre Dame, South Bend, Indiana. Their album is outstanding, with inspired playing and very tight ensemble performances throughout. The lead guitar solos are particularly stunning; they could be described as ferocious in their delivery even though the songs themselves are not particularly hard-edged.

The album was recorded "live" at Golden Voice Sound Studios in Pekin, Illinois in late September 1969 and appeared in local shops in January 1970. Only 500 copies were pressed. (CF/TTn)

The First Four (PA)

45s: Hurt Me To My Soul/
That's Where Your Love Has Gone (Strata 108) 1965
Empty Heart/One And Only Man (Claridge 306) 1966

The First Four was a Philadelphia garage band. Their version of the Rolling Stones *Empty Heart* has resurfaced on *What A Way To Die* (LP) and *Hang It Out To Dry* (CD), whilst *One And Only Man* is on *Follow That Munster, Vol. 2* (LP). (VJ)

FIRST FRIDAY

FIRST FRIDAY - Self Titled LP.

1st National Band (?TN)

45: The Trip Down/
When Once It Was Good (Monument 45-1031) 1967

The top side has the encouraging title but is pretty tame harmony-pop and, though it has some psychedelic effects, it disappoints. However, turn it over and mellow-psych lovers are in for a treat - an entrancing mid-slow psych ballad infused with backward guitars, effects and smell of incense. The band is thought to have come from Nashville, Tennessee

When Once It Was Good also appears on the *Acid and Flowers* (CD) and on *Soft Sounds For Gentle People 4* (CD). (MW)

First Revelation (NY)

Personnel:			
	JOHN HAUSER	drms	A
	DANNY KIMER	gtr, vcls	AB
	LYNDA KIMER	keyb'ds, vcls	AB
	BOB ARGIRIO	drms	B

ALBUMS: 1(A) GOSPEL (aka A NEW SOUND IN GOSPEL) (Revelation DL-4045) 1972 R2
2(A/B) THIS SIDE OF ETERNITY (Revelation D-5051) 1973 R1
3(B) ..UPON THIS ROCK (Revelation D-6736) 1976 SC

NB: (1) shown as by Danny And Lynda. There's also a vinyl compilation *First Revelation Of Danny And Lynda* (World In Sound RFR-001) 1999, limited to 500 copies. *Alive In New York* (CD) (Hidden Vision) 2005 compiles live recordings from 1975.

From Long Island, New York **First Revelation** was a Christian rock group with heavy guitar and moog. They were previously known as **Danny and Lynda**.

The *Gospel* album was actually credited to **Danny and Lynda**. Part of it comprises soft-rock material, but some tracks like *Keeper Of My Soul*, *Sing It Out* and *Show Me One Place* are much heavier with wah-wah guitar and lots of distortion.

There are two versions of *This Side Of Eternity*. The first features original drummer John Hauser, but the new line-up with Bob Argirio re-recorded the entire album and this second version is better. The album covers a wide diversity of styles but Danny's flashy guitar-work is a constant feature. One of the more bizarre offerings is a banjo/moog duet on an instrumental version of *Swing Low, Sweet Chariot* and As Long *As You Listen* showcases Danny's guitar playing near its best.

Upon This Rock is a more mainstream effort, but the title cut again highlights his guitar-work. The World In Sound CD concentrates more on the heavier guitar numbers. (SR/VJ)

Ernie Fischbach and Charles Ewing (CA)

Personnel:			
	CHARLES EWING	gtr	A
	DEBORAH CLEALL FISCHBACH	tamboura	A
	ERNEST FISCHBACH	dulcimer, sarod, gtr	A
	DAVID GOINES	vcls	A
	TOM HARRIS		A
	DUSTIN MARK MILLER	vcls, producer	A

ALBUM: 1(A) A CID SYMPHONY (No label) 1967 R3

NB: (1) Originally issued as a three album set on coloured vinyl. The three discs had individual catalogue numbers: yellow vinyl #7-121/7-123, purple vinyl #7-122/7-124, and green vinyl #7-125/7-126. These were in separate printed inner sleeves on which photos of the group appear and were shrink-wrapped together. The front cover was a cardboard slick that was mostly pink; some of these were mounted to heavy posterboard, had their corners rounded and had a gold cord attached through a hole at the top for hanging. The back cover was a paper slick that featured a photo of an Afghan turban cap, often described as "the mandala cover". Some copies also included concert flyers. All of these items were contained in an open-top polyethylene bag. (1) reissued as a 2-CD set (Gear Fab GF-135) 1999 with three bonus tracks and as a 3-LP box set (Akarma AK 090/3) 2000 with a poster, inserts and bonus tracks.

ERNIE
CHARLES EWING
a cid symphony

ERNIE FISCHBACK and CHARLES EWING - A Cid Symphony LP.

This unusual and decidedly uncommercial private press triple album was produced at the University Of California by Berkeley graduate Miller, who had earlier produced other records in support of the Free Speech Movement on campus. **Fischbach and Ewing** had been playing together while students at California State University - Long Beach, but came up to Berkeley to play and study music at the Ali Akbar College Of Music. The album was recorded at Fantasy Studios in Berkeley in 1967 and 1,000 copies were pressed that year. The band played frequently, usually at colleges, but also appeared at the Monterey Pop Festival, and The Human Be-In in Golden Gate Park. Their repertoire of acoustic material covered blues, flamenco guitar improvisations, Hindustani ragas, even American Indian chants. Miller added some spoken word segments to the record, and Goines is heard singing over the sound of a printing press on one track. While *A Cid Symphony* is not a widely appreciated record, it is acknowledged as a significant Bay Area collectable from the heyday of California's political and psychedelic era. (CF)

David Fishel (PA)

ALBUM: 1 FOOD FOR THOUGHT (Kats Eye CS 8106) 1976 SC

This bizarre folk album is by a Pennsylvanian artist. It was presented in a colourful and interesting front cover. (VJ)

Wild Man Fischer (CA)

ALBUM: 1 AN EVENING WITH WILD MAN FISCHER (2-LP) (Bizarre 2XS-6332) 1969 SC

NB: (1) also released in England (Reprise RSLP 6332) 1969.

45: Circles/ Merry Go Round (Bizarre 0781) 1969

Larry "Wild Man" Fischer was a Los Angeles street singer when **Frank Zappa** discovered him and decided to release and produce a double album of his "songs" on his Bizarre label.

The usual **Zappa** graphic designer, Cal Schenkel conceived the strange gatefold sleeve and the liner notes explain that "His mother had him committed to a mental institution twice".

Most of the material was recorded "live in the street in front of the Whisky A Go Go and The Hamburger Hamlet on Sunset Strip", with occasional percussion added by Art Tripp. The album was divided on four parts: "The Basic Fischer" with *Merry Go Round* and *The Madness And Ecstasy* (a recitative by **Kim Fowley**, Rodney Bingenheimer and the **GTO's**), "Larry's Songs": 15 vocal tracks with unusual titles and really tormented vocals (*Which Way Did The Freak Go, Think Of Me When Your Clothes Are Off, I'm Working For The Federal Bureau Of Narcotics*), "Some Historical Notes

" with *The Taster* (later covered by **Kane's Cousins** and the *Rocket Rock*, and "In Conclusion" with *Circles* (subtitled "Larry's first psychedelic hit").

Taster and *Circles* were complemented by overdubs provided by **Zappa** and some of the Mothers (Jimmy Carl Black and Roy Estrada). A real curiosity!

Wild Man Fischer recorded some other albums for Rhino between 1978 and 1984. (SR)

Fish 'N' Chips (NJ)

Personnel incl:	BRUCE HERRING	vcls
	RICH KLECKNER	bs, vcls
	STEVE MANN	gtr
	DON SWICKER	drms
	PETE TRUGIANI	gtr

45:	Four Times Faster/ The Whole Thing Is Getting Out Of Hand	(Joy 45K-297) 1965

Here's an excellent up-tempo pop-beat single with harpsichord and a fuzz-enhanced chorus, from Bergenfield, New Jersey. (MW)

Jef Fisk (MI)

ALBUMS:	1	IT'S ALL ROOTBEER!	(Bird Productions BP-61851) 1974 R1
	2	FOR SAM	(Bird Productions 770626) 1977 R2

NB: (1) issued in white jacket with front and rear paste-on slicks. (2) shown as by Jef Fisk & Tom Shader. Issued in plain white jacket with small front paste-on, back side is blank. This is a numbered pressing of 100.

Fisk was a folk singer/guitarist from Michigan. His vocal style is gruff and the lyrics on tracks like *Travellin' Pancakes*, *Peanutbutter Buddy* and *Lawnmower Boy* suggest that he was quite eccentric. These albums are likely too quirky for mass appeal but are sought-after by collectors of the strange. (VJ)

The 5 (AL)

Personnel:	CURTIS ARCENEAUX	trombone	A
	LARRY CIKO	keyb'ds	A
	ROBERT FACIANE	ld gtr	A
	RICHARD MAINEGRA	gtr	A
	BILL SUCKOW	drms	A

45:	I'm No Good/I've Lost My Girl	(JB 106) 1965

Stereo
An Evening With Wild Man Fischer
BIZARRE

WILD MAN FISCHER - An Evening With... 2-LP.

Formed in Mobile, Alabama in 1964 as the Rebels, this quintet changed their name to **The 5** for the release of their single. This was adjusted later to The Phyve.

I'm No Good is a dramatic **Beau Brummels**-like song with ringing chords and good harmonies. It can also be found on *Highs In The Mid-Sixties, Vol. 22* (LP) and *Psychedelic States: Alabama Vol. 1* (CD). (VJ/MW)

The Five (?)

45:	She Doesn't Love Me Anymore/ I Don't Care If It Rains All Night	(Britain 100) 1966

I Don't Care If It Rains All Night, by this unknown primitive garage band, has resurfaced on *Sixties Rebellion, Vol. 2: The Barn* (LP) and *Sixties Rebellion, Vol's 1 & 2* (CD). The vocalist sounds like he's about 12 and the rest of the band sound like they were similar in age... (VJ)

The Five Americans (TX)

Personnel:	JOHN DURRILL	drms, keyb'ds	A
	NORMAN EZELL	bs, gtr	A
	JIM GRANT	gtr, bs	AB
	MIKE RABON	ld gtr, vcls	AB
	JIMMY WRIGHT	vcls, drms	AB
	KENNY GOLDSMITH	keyb'ds	B
	BOBBY RAMBO	gtr	B

				HCP
ALBUMS:	1(A)	I SEE THE LIGHT	(HBR HCP 9503) 1966	136 SC
	2(A)	WESTERN UNION (mono/stereo)	(Abnak ABLP/ABST-2067) 1967	121
	3(A)	PROGRESSIONS (mono/stereo)	(Abnak ABLP/ABST-2069) 1967	-
	4(B)	NOW AND THEN	(Abnak ABST-2071) 1968	-

NB: (1) reissued on CD (Sundazed SC 6018) 1994, with bonus tracks. (2) reissued on CD as *Western Union/Sound Of Love* (Sundazed SC 6224) 2006 with one bonus track, *Lovin' Is Livin'*. (3) reissued on CD (Sundazed SC 6225) 2006 with one bonus track, *Call On Me*.

There are also several compilations: *Western Union* (Eva 12050) 1985; *Western Union/The Best Of* (Sundazed SC 1004) 1989 featuring 20 tracks from 1964 to 1969, many in original unedited form and/or stereo mixes; *The Best Of The Five Americans* (CD) (Sundazed SC 11107) 2003 and *Early Americans* (Beat Rocket BR 143) 2006 is a retrospective covering their 1964-66 recordings.

				HCP
45s:	α	It's You Girl/I'm Gonna Leave Ya	(Jestar 104) 1964	-
	α	I'm Feeling O.K./Slippin' And Slidin'	(Jetstar 105) 1964	-

STEREO
THE 5 AMERICANS
I SEE THE LIGHT

THE FIVE AMERICANS - I See The Light CD.

α	Love Love Love/Show Me	(ABC 10686) 1965 -
α	Say That You Love Me/Without You	(Abnak 106) 1965 -
	I See The Light/The Outcast	(Abnak 106) 1965 -
	I See The Light/The Outcast	(HBR 454) 1965 26
	EVOL Not Love/Don't Blame Me	(HBR 468) 1966 52
	Good Times'/The Losing Game	(HBR 483) 1966 -
	Reality/Sympathy	(Abnak 114) 1967 -
	If I Could/Now That It's Over	(Abnak 116) 1967 -
	Western Union/Now That It's Over	(Abnak 118) 1967 5
	Sound Of Love/Sympathy	(Abnak 120) 1967 36
β	'Western Union/Sound Of Love	(Hip Pocket 10) 1967 -
	Zip Code/Sweet Bird Of Youth	(Abnak 123) 1967 36
	Stop Light/Tell Ann I Love Her'	(Abnak 125) 1967 132
	7.30 Guided Tour/See-Saw-Man	(Abnak 126) 1968 96
	No Communication'/Rain Maker	(Abnak 128) 1968 -
	Lovin' Is Livin''/Con Man	(Abnak 131) 1968 -
χ	Generation Gap/The Source'	(Abnak 132) 1968 -
δ	Virginia Girl/Call On Me'	(Abnak 134) 1969 133
	Ignert Woman/Scrooge	(Abnak 137) 1969 -
δ	I See The Light '69/Red Cape	(Abnak 139) 1969 -
ε	She's Too Good To Me/Molly Black	(Abnak 142) 1969 -

NB: α contain non-LP tracks. δ shown as by Michael Rabon and The Five Americans. β four-inch flexi-disc enclosed in a picture envelope. χ also released in France with a PS. There are also three rare French EPs with PS (Vogue INT 18087, Stateside FSE 102 and 107). ε shown as by Mike Rabin and The Five Americans.

This pleasant pop-rock outfit formed in Oklahoma but soon relocated to Dallas, Texas in 1964 and proceeded to enjoy a prolific recording output until they disbanded in 1970. **Mike Rabon**, Norman Ezell and John Durrill formed a successful song-writing trio and most of the band's songs were self-penned. *Western Union*, produced by Dale Hawkins, captures them at their best and includes their three main hits: - *I See The Light*, *Western Union* and *Sound Of Love*, along with covers of Steve Winwood's *Gimme Some Lovin*, Screaming Jay Hawkins, *I Put A Spell On You* and Roger Miller's *Husbands And Wives*. *Western Union* and *Sound Of Love* both received a fair degree of airplay in the U.K. where the former was covered by The Searchers, but neither charted.

Group members Jim Grant, John Durnill and Jimmy Wright, along with Bobby Rambo and Jim Glaves (from a group called The Crowd) were the backing musicians on the album *Elastic Event* (Abnak ABST-2070) 1967 by the Dallas pop-rock duo **Jon and Robin**. **The Five Americans** drummer went on to marry Javonne Braga aka "Robin" in the seventies after **Jon and Robin** and **The Five Americans** had broken up.

Early Americans (Beat Rocket BR 143) 2006 is a retrospective covering their 1964-66 recordings and gathers together their first two single A-sides, *The Train*, and nine previously unreleased cuts. The latter include Little Richard's *Slippin' & Slidin'* and Chuck Berry's *Roll Over Beethoven* where they show off their R'n'R roots; the remainder are beat-punk originals with an obvious Merseybeat influence, to the point of lifting the Searchers' classic introductory jangle to *When You Walk In The Room*.

The Five Americans
WESTERN UNION
Sundazed

THE FIVE AMERICANS - Western Union CD.

The Five Americans have also featured on a number of compilations. *Gimme Some Lovin'* featured on a radio station EP from 1967 or 1968, *'WLAV Memory Pack Vol.1'*, alongside *Cherish* by **The Association**, *Think Twice* by **The Pedestrians** and *Hey Joe* by **The Soulbenders**. More recently you'll find: - *I See The Light* on *Mayhem & Psychosis, Vol. 3* (LP), *Nuggets Box* (4-CD), *Nuggets* (CD), *Nuggets, Vol. 1* (LP), *Sound Of The Sixties* (2-LP), *Sixties Archive, Vol. 1* (CD), *Sundazed Sampler, Vol. 2* (CD) and *Wild Thing* (2-LP); *Western Union* on *More Nuggets* (CD) and *Sundazed Sampler, Vol. 1* (CD); *Slippin' And Slidin'* on *Pebbles, Vol. 10* (LP) and *Teenage Shutdown, Vol. 1: Jump Jive & Harmonize* (LP & CD); *I'm Feeling OK* on *Garage Beat '66 2* (CD) and *Quagmire Volume 6* (CD); and *Don't Blame Me* on *Garagelands 2* (LP) and *Gargelands Vol. 1* (CD).

Jimmy Wright stayed with **Mike Rabon** in the seventies outfit, **Mike Rabon and Choctaw**.

The band also had three EPs issued in France:- *I See The Light* and three other tracks (Stateside Vogue 18087); *Western Union/Now That Its Over/If I Could/Reality* (Stateside 103) which appeared in a picture sleeve and *Sound Of Love + 3* (Stateside 1007). (VJ/MW/TTi/SR)

Five Bucs/Bucks (MI)

45s:	α	No Use In Tryin'/Now You're Mine	(Afton 1701) 1966
	α	I'll Walk Alone/So Wrong	(Omnibus 1001) 1966
	β	Breath Of Time/Without Love	(USA 882) 1967

NB: α shown as by Five Bucs, β shown as by Five Bucks.

These singles were recorded by the "Class of '66" at the University Of Michigan (UOM) in Ann Arbor. The members had been in bands in their hometowns of Waukesha, Wisconsin and Glencoe, Illinois but joined forces at UOM, releasing two cool singles that year. Both fetch considerably more than five bucks 40 plus years on. Following their third single, the band was signed up by Bill Traut at Dunwich, changed their name to **Byzantine Empire**, and released three horn-pop singles on Amy in 1968.

No Use In Tryin' is also on *Open Up Yer Door, Vol. 2* (LP) and *Wyld Sydes Volume Six* (CD). *I'll Walk Alone*, featuring excellent fuzz and organ work, is on *Psychedelic Crown Jewels Vol. 3* (CD). (MW/MM)

Five By Five (5X5) (AR)

Personnel:	LARRY ANDREW	gtr, vcls	A
	DOUG GREEN	drms	A
	BILL MERRITT	gtr	A
	TIM MILAM	organ, vcls	A
	RONNIE PLANTS	ld vcls, gtr	A

ALBUM: 1(A) NEXT EXIT (Paula LPS 2202) 1968 SC

		HCP
45s:	Shake A Tail Feather/Tell Me What To Do	(Paula 261) 1967 -
	Harlem Shuffle/You Really Got A Hold On Me	(Paula 283) 1967 -
	Fire/Hang Up	(Paula 302) 1968 52
	Ain't Gonna Be Your Fool No More/ She Digs My Love	(Paula 311) 1968 -
	Apple Cider/Fruitstand Man	(Paula 319) 1970 133
	Ain't Gonna Be Your Fool No More/ Too Much Tomorrow	(Paula 322) 1970 -
	15 Going On 20/Penthouse Pauper	(Paula 326) 1970 -
	Good Connection/Never	(Paula 328) 1970 -

This garage band used lots of fuzz in many of their songs. The album is now a minor collectors' item and they also enjoyed a U.S. hit when *Fire* (which was written by Jimi Hendrix) climbed to No 52 in 1968. Produced by Gene Kent, *Next Exit* features various covers: *Hush* (**Joe South**), *She Digs My Move* (Doug Sahm), *Soul Man* (the Sam and Dave song), *Shake A Tail Feather, Share Your Love*... Two songs were written by Eddie Hinton and Jimmy Johnson, who are both credited as arranger or engineer and would later take an active part in the famous Muscle Shoals Studios.

Nine of their singles tracks are non-album (*Tell Me What To Do, Harlem Shuffle, You Really Got A Hold On Me, Hang Up, Apple Cider, 15 Going On 20, Penthouse Pauper, Good Connection* and *Never*).

The inclusion of *Apple Cider* on *Austin Landing, Vol. 2* (LP), suggests that they hailed from Texas, but *Turds On A Bum Ride, Vol. 5* (CD) also features the track, and claims they came from Louisiana... whilst the more reliable *Sixties Rebellion, Vol. 8* (LP & CD) includes their fine version of **Love**'s *7 And 7 Is* (from their album) and locates the band as Oklahoma... Mike Markesich has however since established that they were from Magnolia, Arkansas. *Apple Cider* by the way is a catchy punker with some great wavering male vocals, and neat keyboard motif. You'll also find it on *Psychedelic States: Arkansas Vol. 1* (CD).

Other compilation appearances have included: *Hang Up* on *Bad Vibrations, Vol. 3* (LP), *Turds On A Bum Ride, Vol. 3* (CD), *Shadows Falling* (CD), *Trip In Tyme Volume 3* (CD) and *Psychedelic Archives Vol. 7* (double cassette box); *You Really Got A Hold On Me* and *Soul Man* on *Born On The Bayou* (LP); *7 And 7 Is* on *Sixties Rebellion 8: Love Covers* (LP); *Too Much Tomorrow* on *Realistic Patterns 2: Wednesday Morning Dew* (CD); and *Good Connection* on *White Lace & Strange Volume 2* (CD). (MW/SR/VJ)

Five Canadians (TX)

Personnel:	BOBBY FLORES	bs	A
	BILL KAITNER	drms	A
	RAUL PINA	gtr	A
	LOUIE SIEDLECKI	ld gtr, vcls	A
	BRUCE SVOBODA	keyb'ds	A

45s: α	I'm Gonna Love You/Goodnight	(Flo-Pin 101)	1966
β	Writing On The Wall/Goodnight	(Domar 1120)	1966
χ	House Of The Rising Sun/Never Alone	(Domar 1121)	1966
δ	Don't Tell Me/Writing On The Wall	(Domar 1123)	1967

NB: α shown as by **The Hangman**. β also released on Stone (701) in Canada 1966. χ also released on Stone (704) in Canada 1967. δ reissued on a limited edition Canadian 45 with a picture sleeve - (Leaf DOMAR CDN-1001) 1997.

Andrew Brown's 'Brown Paper Sack #1' 'zine is to be commended for finally unravelling the myths and presenting the full and fascinating story of this group (amongst many others, so go grab a copy).

In brief, **The Hangmen** were a quintet from around San Antonio, Texas. Following their self-promoted debut on their own label (which misprinted their name as 'The Hangman'), they came to the attention of a local self-styled promoter 'Colonel' Paul Beckingham (as in Colonel Tom Parker or Major Bill Smith). He imposed a new name on them based on the logic that non-local groups were more exotic and got more air-play - along the same lines I guess as US bands adopting British names, even accents, in the wake of the British Invasion. So, the **Five Canadians** were born and the band were publicised as invaders from north of the border (Toronto). No wonder there has been so much confusion and debate ever since. At the time the hype only achieved limited success and despite out-of-state forays the band would remain a local phenomenon. Bobby Flores moved on to **The Infinite Staircase** and later solo singles. Bruce Svoboda released a psychedelic single as **Grapple** - *Ethereal Genesis/Snail* (Rush 1394) - in 1969.

Despite the confusion and doubts perpetuated as to their origins, what is not in doubt is the testosterone drive of their music whose climax is *Writing On The Wall*. It is rightfully regarded as a classic of the garage genre and no collection is complete without it. The article mentions that it impressed others at the time - it was covered by the XL's (from St. Louis). But it is with the *Pebbles* generation that appreciation has matured and this song has now been covered by the likes of Germany's Broken Jug on their *Grand Junction* EP, girl-garage queens the Brood, and the Nines.

Compilation appearances include: *Writing On The Wall* on *Pebbles, Vol. 5* (CD), *Pebbles Box* (5-LP), *Pebbles, Vol. 5* (LP), *Trash Box* (5-CD), *Great Pebbles* (CD) and *I Was A Teenage Caveman* (LP); *Never Alone* on *60's Punk E.P., Vol. 1* (7"), *Texas Flashbacks, Vol. 5* (LP), and *Flashback, Vol. 5* (LP); *Don't Tell Me* on *Sixties Rebellion, Vol. 1: The Garage* (LP) and *Sixties Rebellion Vol's 1 & 2* (CD); and *Goodnight* on *Sixties Rebellion, Vol. 2:The Barn* and *Sixties Rebellion Vol's 1 & 2* (CD). (AB/MW)

The 5¢ Stamp (AL)

45:	Gotta' Go Now/ Jesse Jane	(Prestige Productions PP68-271)	1968

This group have been tracked down to the small town of Eastaboga in Alabama. The Crow-Holmes composed *Gotta' Go Now* has been unearthed for *Psychedelic States: Alabama Vol. 1* (CD). (MW)

The Five Empressions/The Five Emprees (MI)

Personnel:	TONY CATANIA	ld gtr	A
	DON COOK	ld vcls	A
	MIKE DE ROSE	drms	A
	RON PELKEY	ld gtr	A
	BILL SCHUENEMAN	keyb'ds, bs	A

ALBUMS: 1(A)	THE FIVE EMPREES (mono/stereo)	(Freeport FRS-3001)	1965
2(A)	LITTLE MISS SAD (mono/stereo)	(Freeport FRS-4001)	1966

NB: (1) and (2) are the same album, with different covers. (1) and (2) also issued on CD (Arf! Arf! AA-095) 2004

				HCP
45s:	Little Miss Sad/Hey Lover	(Freeport 1001)	1965	74
	Hey Baby/Why	(Freeport 1002)	1965	-
	Little Miss Happiness/ OverThe Mountain	(Freeport 1007)	1966	-
	Johnny B. Goode/Hey Lover	(Freeport 1010)	1966	-
	Hey Diddle Diddle/Gone From My Mind	(Smash 2065)	1966	-
	Shake/I'm In Love	(GMA 9859)	1967	-
	Little Miss Sad/Nobody Cares	(Gold Standard 262)	1968	-

From Benton Harbor, Michigan this act was picked up by Freeport records in Northern Illinois and had a minor hit with *Little Miss Sad*. More commonly known as **The Five Emprees**, they had quite a prolific output and both their albums are now minor collectables.

Founder member Ron Pelkey recalls: "We had been known as the Impressions for a few years, not knowing there was another group by that name. When we released our first record as **The Five Empressions**, The Impressions filed an injunction against us and our record company changed our name to **The Five Emprees** without consulting us. We did not like the sound of *Little Miss Sad*, but it turned out to be #2 on WLS in Chicago behind *Yesterday* by the Beatles. Making *Hey Lover* the flip side was a mistake, however, as it was probably the best recording we ever made and would have been a good follow-up."

The band recorded *Little Miss Sad*, which was given to them by their DJ-Manager Bob Richards, plus several other songs at Universal Studios in Chicago. It was written by Dick and Don Addrisi, who also wrote several songs for **The Association** and the track looked like it might break nationally, Bob:- "But there were promotional blunders as well. Irv Garmissa (our Agent and Freeport label owner) did not spend $2,000 to have the song promoted nationally as he thought that it was going to be #1 in Chicago and then would take off on its own. If he had spent the money it would have gotten the song played in all markets, but as it was, #76 on Billboard was as far up the charts as I ever saw it."

"We all had a great time playing tho'. We performed with some big names including The Animals, **The Outsiders**, Neil Diamond, The Vogues, Bobby Vee, **The Lovin' Spoonful**, **Paul Revere and the Raiders** and most of the other big names of the day. If fame had come later we would have known better what to do with it. As it was, we were not ready to climb the ladder."

Don Cook and Bill Schueneman later married Ron Pelkey's sisters, making three-fifths of the band brother-in-law's! It is consequently easy for the group to stay in touch and with the exception of Mike De Rose, they still perform today at the occasional benefit gig and all are accomplished musicians. Don Cook and Tony Catania still live in Benton Harbor, Michigan, Bill Schueneman in Woodstock, Georgia, Mike DeRose in Santa Barbara, California and Ron Pelkey in Alpharetta, Georgia.

Little Miss Sad can also be found on *A Journey To Tyme, Vol. 4* (LP). (MW)

Five Hungry Men (PA)

45:	Bustin' Rocks/We Belong Together	(Melmar 122)	1967

This outfit came from Andalusia, Pennsylvania but their sole single isn't very memorable.

You'll also find *Bustin' Rocks* on *Pebbles, Vol. 13* (LP), *Vile Vinyl* (CD) and *Vile Vinyl, Vol. 2* (LP), though the latter compilation erroneously lists it as being the flip side. (MW)

Five Kinetics (MI) - see Kinetic Energy/Kinetics/The Five Kinetics (MI).

Five More (CA)

45:	Avalanche/I'm No Good	(Tondy 205) 1965

Mid-sixties garage punk outfit **Five More** operated out of California, possibly Los Angeles.

You'll also find *Avalanche* on *Garage Punk Unknowns, Vol. 2* (LP) and *I'm No Good* on *Garage Punk Unknowns, Vol. 6* (LP). (VJ)

Five of a Kind (TX)

45:	Never Again/ I Don't Want To Find Another Girl	(Vandan no #) 1965

The single was this Fort Worth outfit's sole stab for stardom. *Never Again* is a folk-punk anthem.

Compilation appearances include: *I Don't Want To Find Another Girl* on *Love Is A Sad Song, Vol. 1* (LP); and *Never Again* on *Highs In The Mid-Sixties, Vol. 11* (LP). Both sides of the single have also resurfaced on *Fort Worth Teen Scene! Volume One* (CD). (VJ)

Five of Us (AZ)

Personnel incl:	PAUL CANELLA	A
	GEORGE 'TAGO' MARYVILLE	A
	ALEX VALDEZ	A

45:	α	Why Oh Why/Pretty Baby	(Keeson 125) 1965
		Hey You/I Don't Believe	(Platt GMJ-8149-1/2) 1966
		Hey You/Need Me Like I Need You	(Current 110) 1966

NB: α With Tommy Gardner.

Previously known as The Impressions and The Temptations, they were one of Maryville's Tucson sixties outfits. *Hey You* was a cover of **The Guilloteens** track. Prior to this band Maryville was with The Showmen and when they spit he joined The Poppies, but they did not record. His final outfit was Whatever's Left. The band also recorded a 1966 acetate: *Let Me Explain/I Lied.*

Canella and Valdez would later work with **The Yellow Balloon**.

Compilation appearances have included: *Hey You* on *Boulders, Vol. 8* (LP), *Ya Gotta Have Moxie, Vol. 2* (2-CD) and *Garage Beat '66 1* (CD); and *Need Me Like I Need You* and the previously unreleased *Let Me Explain* can be found on *The Tucson Sound 1960-1968* (LP). *Need Me Like I Need You* also reappeared on *Thee Unheard Of* (LP), miscredited to "Fentons" by the rogue compiler. (VJ/MW)

The Five # Grin (CA)

Personnel:	DAVE DORAN	vcls, gtr	A
	WILLIE KELLOGG	drms	A
	MIKE LAWSON	vcls, gtr	A
	MALCOLM McCASSY	vcls, bs	A

Pronounced "The Five Pound Grin", this short-lived San Diego band also went by the name The Survivors, and recorded a demo at White Whale Studios in Santa Ana in 1968. One of the tracks they laid down, *Never Hurt Again* resurfaced on *Brain Shadows, Vol. 2* (LP & CD). At least five songs were recorded at this session, which were cut to acetate and shopped to local Los Angeles record labels.

While *Never Hurt Again* may be the best of the surviving cuts, it is only marginally so. **The Five # Grin** boasted finely-crafted layered vocals that bear more than a passing resemblance to **Moby Grape**, as well as Doran's jaw-dropping guitar leads. In retrospect, it seems quite astonishing that they weren't picked up by a major label on the strength of this recording, despite its lack of polish.

Four tracks from this demo were re-worked a few weeks later by the same line-up, and this time they were issued as two singles credited to **Pale Fire**. By 1970, the band included Kathy "K.T." Taylor on vocals and were known as Pride and Joy.

Dave Doran had previously led several line-ups of the popular San Diego band The Voxmen. Willie Kellogg was a member of **Joel Scott Hill**'s bands, as well as **The Time Machine**. Lawson was later a member of The Docker Hill Boys, who recorded an album for Columbia Records in 1973 which remains unissued. (CF)

Sonny Flaharty and The Mark V (OH)

Personnel:	SUSAN DARBY	vcls	A
	JOHN HOLLINGER ("JASON STARBUCK III")	gtr	ABCD
	MIKE LOSENCAMP ("MIKE LOVELACE")	piano, organ	ABC
	N.D. SMART ("SEBASTIAN SMART")	drms	AB
	JIM WYATT ("FARNSWORTH WYATT")	bs	ABCD
	SONNY FLAHARTY ("PAUL WESLEY WELLINGTON")	vcls	BCD
	DOUG PORTER	drms	CD
	SKIP SHAMAN	organ	D

ALBUM:	1	SONNY FLAHARTY AND THE MARK V	(Bacchus Archives BA-1151) 2001

NB: (1) issued on vinyl and CD.

45s:	α	Can't Buy My Soul/ When I Close My Eyes	(Warner Bros. 7009 1967
		Hey Conductor/ You Bring These Tears To Me	(Counterpart 2591/2) 1967
		Hey Conductor/ You Bring These Tears To Me	(Philips 40479) 1967

NB: α shown as by Marque V.

Sneakers
The
Flamin
Groovies

THE FLAMIN' GROOVIES - Sneakers 10" LP.

From Dayton, Ohio in the late sixties and early seventies **Sonny Flaharty** released several singles on local labels in the era. He started out playing rockabilly and continued rockin' for several years. His groups included The Sonny Flaharty Application, the Young Americans, the Mark V and later the Grey Imprint.

The Mark V was originally a Dayton, Ohio act known as The Rich Kids, fronted by a beautiful vocalist Susan Darby. They'd already changed their name to The Mark V when Darby got a solo contract with ABC and departed. They teamed with the city's respected rocker **Sonny Flaharty** but initially did not want to be associated with "old time rock and roll" so they adopted Anglo/Canadian sounding pseudonyms: - **Flaharty** became Paul Wesley Wellington, Mike Losencamp became Mike Lovelace, John Hollinger - Jason Starbuck III whilst Smart and Wyatt just changed their christian names to Sebastian and Farnsworth respectively.

N.D. Smart (whose father managed the band) was an in-demand drummer and was making frequent trips to New York; Doug Porter who'd played with **Flaharty** in the Young Americans would sit in for him. N.D. Smart eventually left the group (we encounter him next in **The Remains**) and Porter joined permanently. Around this time Losecamp departed for **The Cyrkle** and was replaced by Skip Shaman.

Hey Conductor, which was written by **Sonny Flaharty**, showcases his vocal talents and features some good organ work. The track was recorded in 1966 at Sambo Studios in Louisville, Kentucky but shelved for nine months by Counterpart. Douglas Porter: "We were approached by Carl Maduri of Warner Brothers to record, but since we had signed a 'deal' with Shad O'Shay of Counterpart, we had to use the name 'Marque V' on our Warner Bros. release: *Can't Buy My Soul/When I Close My Eyes*"

Sonny Flaharty: "Nothing happened with those and Counterpart Records of Cincinnati, Ohio released *Hey Conductor*. We had picks in every major trade mag and were picked up by Philips. In the first week we had a regional breakout, but then the record was banned for 'the most flagrant psychedelic lyric ever written...', and we lost it all in the U.S., England and most of Europe."

"I left the group and, with the Application (real band name Sonny Flaharty and Outrage) worked the circuit New York, Chicago, Dallas, L.A., San Francisco and all points in between. After a few months home I picked up an 11-piece horn band in the early seventies that was Sonny Flaharty and the Grey Imprint. We re-recorded *Hey Conductor* for Counterpart/Fraternity but the label lost its nerve before the release (while we were on the road) and added a train horn to the start, hoping to make someone think the song was about trains I guess. Anyhow it crashed and burned abruptly."

In 2001, Dionysus/Bacchus Archives released a retrospective of the band from 1963 to 1967 - a lively selection that encompasses rock'n'roll, frat, beat and fuzzed-out garage-rock. It includes a few Young Americans songs including the *Coconut Stomp I/II* single, the Marque V single, **Mark V**'s *Hey Conductor*, and several unreleased originals recorded around that time.

You can also find *Hey Conductor* on *The Essential Pebbles Collection, Vol. 2* (2-CD) and *Pebbles, Vol. 14* (LP).

Some of his other singles are listed below:-

Sonny Flaharty and The Young Americans:
45: Coconut Stomp I/II (PAQ 21) 1963

Sonny Flaharty Application:
45s: The Marble Orchard/Reflections (Philips 40532) 1968
I'm Not The Man/
Brave Little Boy (Counterpart C-2651/2) 1969
Ma Belle Made/Wrong Side Of The Road (Fraternity 3366) 19?
α Odyssey/Husbands Of Young Wives (Counterpart 2654) 1969

NB: α is said to be a very strange 45, with MOR vocal, psych guitars and lyrics.

45s: Heartbreak Station/Don't Talk About Love (Epic 9394) 1960
Mystery Of Love/Teenage War Chain (Huron 22004) c1961

Grey Imprint:
45: Hey Conductor (Diff Vers.)/
It's Over (Counterpart 3748) 1971

(VJ/MW/MC/MDo/SF/DPr)

The Flamin' Groovies (CA)

Personnel:	GEORGE ALEXANDER	bs	A
	CYRIL JORDAN	gtr, vcls	A
	ROY LONEY	vcls, gtr	A
	TIM LYNCH	gtr	A
	DANNY MIHM	drms	A

ALBUM: 1(A) SNEAKERS (Snazz R-2371) 1968 R1/R2

NB: (1) reissued on 10" (Skydog MLPFGG-003) 1975. (1) reissued on 10" (with a poster and three handbills) (Munster) 199? (1) reissued on CD as *Supersneakers* (Sundazed SC 6077) 199? with 10 bonus tracks from a live concert at the Matrix in 1968. (1) reissued faithfully on 10" format (Akarma AK 2021LP) 2002.

Rare first 10" album by this well-known San Francisco rock and roll group, *Sneakers* is more of a psych - pop/blues effort and due to its great tracks (like *Golden Clouds*), lots of fuzz guitar and its rarity, it should be included in this book. (CF)

Tommy Flanders (NY)

Personnel:	MICHAEL BOTTS		A
	TOMMY FLANDERS	vcls	A
	BRUCE LANGHORN		A
	DENNIS McCARTHY		A
	DICK ROSMINI	gtr	A
	JERRY SCHEFF	bs	A

ALBUM: 1(A) THE MOONSTONE (Verve Forecast FTS-3075) 1969

NB: (1) reissued on CD (Cherry Red CRREV206) 2006 housed in a digipak.

45s: Friday Night City/Reputation (Verve 5064) 1967
The Moonstone/
Between Purple and Blue (PS) (Verve Forecast FTS-3075) 1968
Between Purple And Blue/
First Time, Last Time (MGM 14143) 1970

Musically, this solo project by **Blues Project** member **Tommy Flanders** is similar to **Tim Buckley**'s early albums. Its best tracks *The Moonstone*, *Blue Water Blue*, *Boston Girls*, and *Sleepin'* are melancholic folk with excellent vocals and jazz/West Coast influences. (SR/EW)

The Flares (PA)

45: Forever/I Found Out (Landa 708) 1965

From Pennsylvania, this is cool garage-beat with that irresistible, chugging rhythm which ZZ Top would turn into an art form.

I Found Out is compiled on *Wyld Sydes Volume 3* (CD); and *Forever* figures on *Psychedelic Unknowns Vol. 3* (LP) and *Destination Frantic* (CD). (MW)

Flash and The Casuals/Flash and The Board Of Directors (TN)

Personnel:	CHARLES FIENBERG	vcls	A
	DAVID FLEISHMAN	vcls	AB
	BUDDY FOWLER	gtr	A
	DAVID FRIENER	gtr	AB
	GARY HOFFMAN	bs	A
	JOHN McNULTY	drms	A
	TERRY PAHN	vcls	A
	TED GARRETSON	trumpet	B
	STEVE HOLT	drms	B
	MIKE STOKER	bs	B
	MARK TIDWELL	gtr	B
	NEWELL TUGGLE	sax	B

NB: Line-up 'A': **Flash and The Casuals**. 'B': **Flash and The Board Of Directors**.

45s: α Bridget/I Promise To Remember (Block 1001) 1963
α Midnight Hour/Uptight, Tonight (Block Records 485) 1964

α	Bridget/Say You Love Me	(Block 1010) 1965
β	I Pray For Rain/When The Love Light Is Shinin'	(Mala 586) 1968
β	Busy Signal/Love Ain't Easy	(Mala 594) 1968
β	Goodbye Debra Lewis/A World Of Hurt	(Mala 12028) 1968

NB: α shown as by **Flash and The Casuals**. β shown as by **Flash and The Board Of Directors**.

This Memphis group played wild rock with loud guitars and lots of crash cymbal. Mike Stoker had been in **(Tommy Burk and) The Counts** and Mark Tidwell was from **Joe Frank and The Knights**. *Uptight Tonight* was written by **Jim Dickinson** (**Jesters**, **Avengers**) and has been compiled on *It Came From Memphis* (LP) 1995, *A History Of Garage & Frat Bands In Memphis* (CD) and *Uptight Tonight* (CD).

As **Flash and The Board Of Directors**, David Fleishman would later record some regional white soul/pop hits under the guidance of Chips Moman.

You can read their full story in Ron Hall's book on the Memphis scene (1960-1975) - 'Playing For A Piece Of The Door' (Shangri-La Projects, ISBN 0-9668575-1-8) 2001. (SR/BM/MW)

Flat Earth Society (MA)

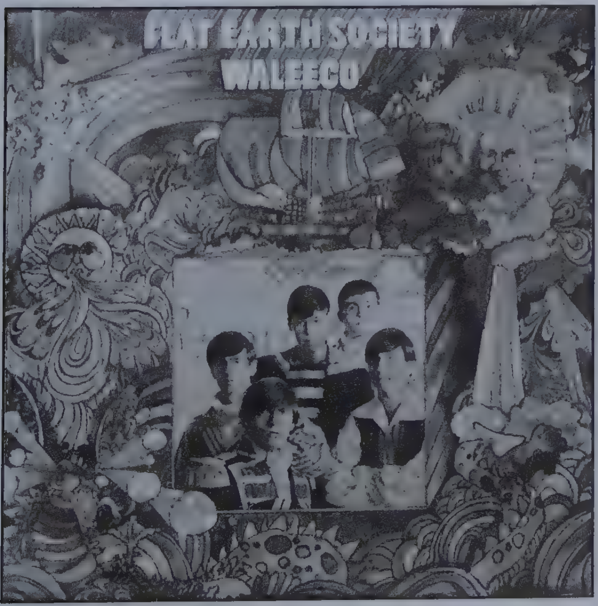
Personnel:			
	PAUL CARTER	bs, vcls	A
	RICK DOYLE	ld gtr, vcls	A
	PHIL DUBUQUE	gtr, vcls, recorder	A
	CURT GIRARD	drms	A
	JACK KERIVAN	keyb'ds, vcls	A

ALBUM: 1(A) WALEECO (Fleetwood FCLP-3027) 1968 R3

NB: (1) reissued on vinyl (Psycho 17) 1983. (1) counterfeited on vinyl (Fleetwood) 2001 and reissued officially on vinyl (Lightning Tree LIGHTFLASH LFLP 018) 2007. (1) reissued on CD together with The Lost Kids *Space Kids* on Arf! Arf! (AA 042-2) 1993. The latter being a sci-fi audio fairy tale with incidental music. (1) also earlier reissued as a separate CD and on vinyl.

From Lynn, just north of Boston, **Flat Earth Society** was notable for their crispy, clear vocal sound. In early 1968 they were approached by the Boston advertising firm Quinn and Johnson to make an album and a jingle for the manufacturer of the 'Waleeco' candy bar - the F. B. Washburn Candy Company. That year every 'Waleeco' bar carried a coupon advertising the **Flat Earth's Society**'s album *Waleeco* for $1.50 and six 'Waleeco' bar wrappers. The beautiful psychedelic rock/pop masterpiece was only available to candy lovers who sent in $1.50 and six 'Waleeco' bar wrappers!

Recorded at Fleetwood Recording Studio in Revere, most of the material was written by Kerivan, the only non-original being a slow melodic version of *Midnight Hour.* The album covers quite a wide rock spectrum with goodtime (*I'm So Happy*), folk (*When You're There* and *The Prelude For Town Monk*), hard-rock (*Four & Twenty Miles* and *Shadows*), as well as psychedelia, but each track has the band's own style about it. Aside from *Feelin' Much Better*, the best tracks are arguably on the second side of the album. *Dark Street Downtown* has some haunting vocals superimposed upon swirling piano. *Portrait In Grey* is a haunting piano-oriented instrumental and *Satori*, a very strange psychedelic instrumental. The reissue is worth purchasing, although it's probably imprudent to fork out for the original should you come across a copy.



FLAT EARTH SOCIETY - Waleeco LP.

The band made a few appearances after making the album but broke up soon after.

In 1974, Fleetwood disposed of the remaining boxes of the album into the dumpster but luckily the master tapes survived to be revived by Arf! Arf! who reissued the album in 1993 on CD in the original stereo mix (the vinyl originals had been mixed down to mono).

Paul Carter was active in the Boston music scene until the late eighties, Phil Dubuque later moved to England for a while but is now back in Boston, and Jack Kerivan became senior director of professional services at NEC. One member was also later in Copperfield.

Compilation appearances have so far included: *Feelin' Much Better* on *Psychedelic Crown Jewels, Vol. 1* (2-LP & CD), *Endless Journey - Phase Two* (LP) and *Endless Journey - Phase I & II* (2-CD); *Four and Twenty Miles* on *The Arf! Arf! Blitzkrieg 32 Track Sampler* (2-CD); and a previously unreleased backwards version of *Satori* can be found on *The Arf! Arf! (El Cheapo) Sampler* (2-CD). (VJ/MW/LP)

Flavor (MD)

Personnel:			
	DEMETRI CALLAS	gtr	A
	DANNY CONWAY	drms	A
	GARY ST. CLAIR	bs, gtr	A

45s:		
	Sally Had A Party/Shop Around	(Columbia 4-44521) 1968
	Heart Teaser/Yea I'm Hip	(Columbia 4-44673) 1968
	Coming On Home/ Dancing In the Streets	(Columbia 4-44881) 1969

From around the Fredericksborough, Maryland and Washington DC area, this trio originally came together behind Billy Joe Ash, and were known collectively as Billy Joe & The Continentals. When they parted company with their front-man in mid-65 they carried on as a trio under the name **The Bad Boys**, releasing one classy garage-punk single on Paula. Their named was changed again to **Flavor** after gaining a contract with Columbia, but an expected album never materialized due to the lack of chart success with their three singles. Tim O'Brien was their producer at Columbia, not a group member, as previously suggested. Gary St. Clair released an eponymous solo album on Paramount in 1972, with O'Brien as producer again. Recently the pair have also been producing and directing the group "All For One".

There was also an album by **Flavor** called *In Good Taste* (Ju-Par 6-1002) 1977, but this is probably a different outfit.

Surprisingly, *Heart Teaser* appears on *Incredible Sound Show Stories Vol. 12* (LP), supposedly a collection of rare and unreleased UK singles. The compiler says it was lifted from an 8" white label acetate with *I'm Hip* on the flip, credited to "Flower" instead of Flavor; there's no trace of a UK release of these tracks under either band name.

Heart Teaser was covered in 1970 by the **Skunks**. It's also on *Electric Sound Show Volume One* (CD) where it is credited to Flower. (MW)

Flight (OH)

ALBUM: 1 TAKE A LONG LOOK (Airborne) 1974 R2

This is an extremely obscure private release that was pressed at Queen City albums, Cincinnati. (VJ)

FLOATING BRIDGE

FLOATING BRIDGE - Self Titled CD.

Floating Bridge (WA)

Personnel:	RICK DANGEL	ld gtr	A
	JOE JOHANSEN	ld gtr	A
	JOE JOHNSON	bs	A
	MICHAEL MARINELLI	drms	A
	PAT GOSSAN	keyb'ds	B

ALBUM: 1(A) FLOATING BRIDGE (Vault VS-124) 1969 R1

NB: (1) also issued in the UK (Liberty LBS 83271) 1969, also reissued on CD (Repertoire REP 4723-WY) 1998.

45s: α Brought Up Wrong/Watch Your Step (Vault 947) 1968
Don't Mean A Thing/Mr Jaybird (Vault 953) 1969

NB: α also released on Japan on dark red translucent vinyl with a picture sleeve (Liberty/Toshiba LR-2589).

This Seattle outfit included Dangel from **The Wailers**, who'd also played in **The Time Machine** and **The Rooks** with Joe Johnson. Their album is guitar oriented and largely blues-based. It lacks consistency, but their medley of *Eight Miles High/Paint It Black* shows them at their most inventive. One of their best tracks, *Don't Mean A Thing*, only appears on the UK pressing, plus Liberty's compilation album *Son Of Gutbucket*. More recently the track has appeared on *Nuggets, Vol. 8: The Northwest* (LP).

The album features elongated versions of both tracks from the first single.

Johansen later went on to play with Little Bill and the Blue Notes. (VJ/TWg/SR/TJH/MW/CF)

The Floating House Band (CA)

Personnel:	KIT ALDERSON	vcls, autoharp, keyb'ds, gtr	A
	SHEP COOKE	vcls, bs, ld gtr	A
	BOBBY KIMMEL	vcls, gtr	A
	(PAT CLOUD	banjo	A)
	(RICK EPPING	hrmnca	A)
	(ANDY GOLD	drms	A)
	(DENNIS WOOD	perc	A

ALBUM: 1(A) THE FLOATING HOUSE BAND
(Takoma Records C-1029) 1971 SC

Released on **John Fahey**'s label, this California group was formed by Bobby Kimmel (ex-**Stone Poneys**) and **Shep Cooke** (**Dearly Beloved**). Their very quiet and relaxed album, mostly acoustic, illustrates the "back to the country" movement. One track is aptly titled *Shep's Goin To The Country* and the lyrics contain references to **Mark LeVine**, one of the first musicians to be concerned with this topic. Kimmel and **Cooke** wrote all the material, except covers of Paul Siebel's *Any Day Woman* and Wendy Waldman's *Livin' Like There's No Tomorrow.* Housed in a fine black and white sleeve conceived by Cooke, the record was recorded in Hollywood, produced by the band and Chuck Plotkin. Jim Hobson (**Morning**)) engineered some tracks. (SR)

The Floating Opera (MI)

Personnel:	ARTIE ALINIKOFF	drms	A
	CAROL LEES	keyb'ds	A
	GARY MUNCE	bs	A
	JOHN NEMEROVSKI	piano	A
	STEVE WELKOM	gtr	A

ALBUM: 1(A) THE FLOATING OPERA (Embryo SD-730) 1971

45s: Gotta Find A New Baby/It's A Great Day (Fontana 1661) 1969
The Vision/Song Of The Suicides (Embryo EM-511) 1971

A hit and miss progressive album surprisingly produced by soulster **Herbie Mann**. The best track is the opener, *Song Of The Suicides*, which features some great guitar work sadly lacking elsewhere on the album and *The Vision* is a decent rocker with relentless organ, but otherwise the album is pretty ordinary. The sleeve-notes give a brief biography of the members who formed the band in Ann Arbor, Michigan. (VJ/MW)

The Flock (IL)

Personnel incl:	RICK CANOFF	sax	A
	JERRY GOODMAN	violin	A
	RON KARPMAN	drms	A
	FRED GLICKSTEIN	gtr	A
	JERRY SMITH	bs, vcls	A

HCP
ALBUMS: 1(A) THE FLOCK (Columbia CS-9911) 1969 48
2(A) DINOSAUR SWAMPS (Columbia C-30007) 1970 96

NB: (1) and (2) also released in France. (1) and (2) also released in the UK (CBS 63733) 1969 and (CBS S 64055) 1970 respectively. Both album were reissued as *Flock* in Holland (CBS 67278) 1972. (1) reissued on CD (Columbia 4694432) 1995. (1) reissued on CD (One Way 26657) 1996. (2) reissued on CD (One Way 26658) 1996.

Pre-Columbia 45s:
Can't You See (That I Really Love Her)/
Hold On To My Mind (Destination 628) 1966
I Like You/Are You The Kind (Destination 631) 1967
Take Me Back/
Each Day Is A Lonely Night (Destination 635) 1967

THE FLOATING OPERA

THE FLOATING OPERA - Self Titled LP.

Magical Wings/ What Would You Do If The Sun Died?	(USA 910) 1968

Chicago's **Flock** played an ambitious mix of jazz, blues, prog and rock, with horns and the electric violin of Jerry Goodman, who would later join Mahavishnu Orchestra. They benefited from an intense promotion from CBS who tried to launch them with **Blood, Sweat & Tears**, **Aorta** and **Chicago**. Their records may sound dated now, but they sold quite well at the time and both albums made the Top 100. *The Flock* commences with an instrumental opening track *Introduction*, which fuses classical and rock. The album also features an interesting version of Ray Davies' *Tired Of Waiting*, that adds jazz to the mix and features an unconventional horn section of two tenor saxes and a trumpet. The final track, *Truth* is an excessively long jam.

Big Bird was compiled on the CBS sampler *Different Strokes* (LP) in 1971 and you can also find *Magical Wings* on *Early Chicago* (LP). *Are You The Kind* and *What Would You Do If The Sun Died?* can both be heard on *2131 South Michigan Avenue* (2-CD).

Flock reformed with a new line-up in 1975 and finally disappeared after an awful album (*Inside Out*, Mercury). (SR/MW)

Flood (NY)

Personnel:	GEORGE CABANTING	gtr	A
	BILLY CARROLL	drms, congas	A
	FRED COVINO	bs, gtr	A
	JOHN T. MAGAZINO	vcls, conga, tamb	A

ALBUM: 1(A)	THE RISE OF FLOOD	(Maple M-6005) 1970 R2/R3

NB: (1) reissued as a limited edition of 300 (No label) 1996 with a different sleeve. (1) also reissued on CD (Flash 64) 1998.

Long-lost seventies psych-rock from an act based in New York. The album has some bluesy workouts with a funky feel on occasions and rock'n'riffy numbers with great moments of intense fuzz guitar soloing, but is really rather a disappointment overall. (VJ)

Florida Deep Six (FL) - see Deep Six (FL).

The Flow (NY)

Personnel:	MONTE FARBER	bs, vcls	A
	PETE FINE	gtr, vcls, synth	A
	STEVE STARER	drms	A

ALBUMS: 1(A)	THE FLOW'S GREATEST HITS	(No label) 1972 R5
2(A)	THE FLOW'S GREATEST HITS	(No label) 197? R6

FLOOD - The Rise Of... LP.

NB: (1) one-sided album limited to 100 copies. (2) two-sided version, although this was issued in the sleeve for the one-sided album and therefore only lists the songs for side one, again only 100 copies were pressed. The 13-track version was later counterfeited in Europe on vinyl in 199? and CD as *The Flow*. (1) later reissued officially as *The Flow's Greatest Hits* (Shadoks LP 005) 2001, in a numbered limited edition (450) of the full 13-track LP with a bonus 45 - *Things We Said Today/Bagdad Express* and poster. (1) also reissued on CD (Shadoks Music 050) 2001 with three bonus tracks and a fold-out information booklet with information about the band.

From New York, this trio was responsible for one (and a half) of the most sought-after private pressings of the early seventies. The music of **The Flow** is intensely heavy but still indebted to melody. The songs are full of ideas and largely avoid the pitfalls of the usual blues-based/trio format. *It Swallowed The Sun* is about the heaviest blast of rock ever to open a record, but 10 minutes later the band is gently breathing through *Meditations* and then into Bach's *Toccata In D Minor*. **The Flow** was only three, but there are no weak points to be found in their musical integrity. The original album cover is pretty mind-blowing as well. About the only fault to be mentioned is the recording quality - it sounds like the music was recorded live in a big room and the vocals overdubbed later. It's not a disaster by any means, though - and the Shadoks reissue (which has considerably better sound than the bootlegs) is recommended.

Pete Fine obviously used **Flow** as a catalyst for ideas, and themes from this period turned up in all the recordings he made throughout the seventies. **The Flow** disbanded when he relocated to Arizona. He put together a new and entirely different kind of band there, and in 1974 made a solo album that holds a similarly mind-blowing status among record collectors.

Monte Farber went on to become an author. (VJ/CF/MW)

The Flower Children (CA)

45s:	Mini-Skirt Blues/Marching Lovers	(Castil 101) 1968
	Mini-Skirt Blues/Marching Lovers	(Allied 101) 1968

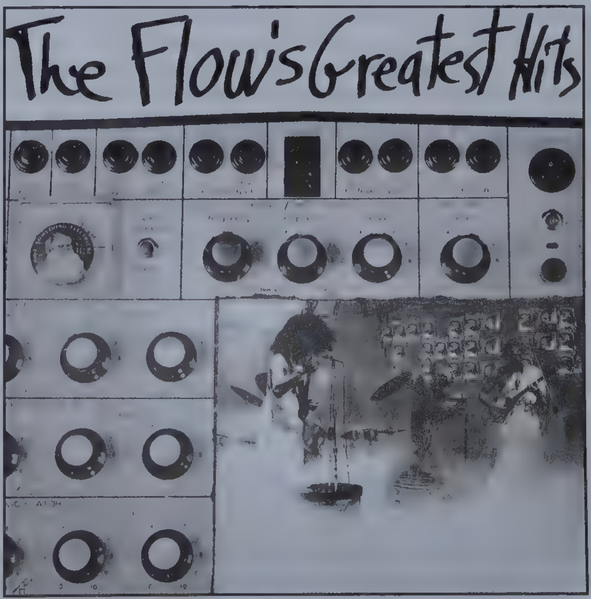
Los Angeles band **The Flower Children** came up with the raunchy garage R&B style offering *Mini-Skirt Blues* in early 1968, which has an effective drum and organ intro.

Compilation appearances include: *I Can Feel It* on *The Essential Pebbles Collection, Vol. 2* (2-CD); and *Mini-Skirt Blues* on *Highs In The Mid-Sixties Vol. 3* (LP). (VJ)

Flower Of Purple (CA)

Personnel incl?:	DOROTHY ANDREW	A

45:	Luv's So Free/ Luv's So Free (instr.)	(RC Enterprise M650) 1967



THE FLOW - The Flow's Greatest Hits LP.

A snaking lead underpins this mid-tempo West Coast rocker with male-female vocals by an obscure Sacramento, California outfit. Their producer was Rich Clark of RC & The Tambourines, Henzog, and Makiah - in fact the Henzog single label is almost exactly the same design as that of **Flower Of Purple**, apart from the company name. (MW/AP)

The Flower Pot (CA)

Personnel:	MIKE DEASY	A

45s:	Mr Zig Zag Man/Black Mojo	(Vault 935) 1967
	Wanting Ain't Gettin'/Gentle People	(Vault 937) 1967

This was **Deasy** operating under a pseudonym in L.A. Freaky harmony flower-pop is the groove here - with the sitar-infused *Black Mojo* being the choice cut on the first single. *Wantin' Ain't Gettin'* is catchy stoned sitar-pop that the **Association** covered on their *Insight Out* album. Mike's other projects included **Ceyleib People**, Your Gang, **Friar Tuck**. (VJ/MW)

The Flower Power (MS)

Personnel incl:	SANDI CRAIG
	CRAIG FERGUSON
	JOE ROLISON

45s:		You Make Me Fly/Sunshine Day	(Tune-Kel 608) 1968
	α	Mississippi Delta/Bye Bye Baby	(Tune-Kel 611) 1968
		Trivialities/Mt. Olympus	(Tune-Kel 612) 1968
		Don't Burn My Wings/ Sailing Around The Sun	(Tune-Kel 613) 1969
		Stop! Check It/Orange Skies	(Tune-Kel 614) 1969

NB: α shown as by **Sandi Craig & the Flower Power**.

This lot sound every bit like a San Francisco outfit but were actually from Gulfport, Mississippi. After a mellow debut single, their second single, released as **Sandi Craig & The Flower Power** features a decent bluesy cover of Bobby Gentry's *Mississippi Delta* with strong vocals and some searing guitar bursts. Craig Ferguson's previous band was **The Soule Survivors**.

The flip to their third single, *Mt. Olympus*, is a smouldering slice of psych that erupts at the end with unrestrained manic feedback. In contrast, their final single features a laid-back, almost lounge-styled, rendition of **Love**'s *Orange Skies*.

Sandi later had some success as a country singer, appearing on a Tennessee Ernie Ford TV special filmed in the USSR, of all places. By then, she was performing under a different last name.

Compilation appearances have included: *You Make Me Fly* on *Psychedelic Experience* (CD), *The Psychedelic Experience, Vol. 1* (LP) and *Garagelands, Vol. 2* (LP); *You Make Me Fly* and *Sunshine Day* on *Acid Dreams, Vol. 3* (LP); *Sunshine Day* on *Psychedelic Archives, Vol. 6* (double cassette box); *Orange Skies* on *Sixties Rebellion, Vol. 8: Love Covers* (LP & CD); *Trivialities* on *Brain Shadows, Vol. 11* (LP & CD); and *Mt. Olympus* on *Beyond The Calico Wall* (LP & CD) and *Psychedelic States: Mississippi* (CD). (VJ/MW/CRe)

Flower Power (FL)

Personnel incl:	MICHAEL MELBY	gtr, vcls	AB
	LARRY PEARL	bs, vcls, hrmnca	AB
	STEVE PUGLIESIE	keyb'ds, gtr, vcls	AB
	JOHNNY SHERMAN	drms	A
	JOHN COX	drms	B

45:	I Can Feel It/Stop	(Tener T1010) 1967

Formed in early 1967 in Brevard County, Florida this quartet blossomed briefly with one superb fuzz-punkadelic single, and an otherwise unavailable cover of the Hollies' *Hard Year* on the rare double-album *Bee Jay Demo Vol. II* (2-LP). Cox replaced Sherman in late 1967. The band went into limbo shortly after, when Larry Pearl moved to Houston to take up a post with NASA. He quickly discovered a vibrant scene there and encouraged the other three to join him... and so they did, on January 2nd 1968, for a gig at the University Of Houston. This secondary flowering lasted only until July, when the gigs started to dry up.

I Can Feel It is one of the highlights on *A Lethal Dose Of Hard Psych* (CD) and *Psychedelic States: Florida Vol. 1*, whose liners tell the group's full story. (MW/RM)

Flowers, Fruits and Pretty Things (MI)

45:	Take Me Away/Wanting You	(G E P 101) 1968

Not the usual heavy psych associated with late sixties Michigan obscurities, this Saginaw outfit turn out two delicate garage ballads full of weeping guitars and yearning vocals. If this is your bag, check out *Wanting You* on *Incredible Sound Show Stories, Vol. 8* (LP) or *Take Me Away* on *Fuzz, Flaykes, And Shakes, Vol. 2* (LP & CD). (MW)

The Flowerz (PA)

Personnel:	MIKE LEECE	ld gtr	A
	JIM LEINBACH	drms	A
	BILL SHEFFER	keyb'ds	A
	LARRY SKILLMAN	bs gtr	A
	JEFF STOUT	vcls	A
	BARRY TUCCI	gtr	A

CD:	1(A)	FLYTE	(Arf! Arf! AA-071) 1998

45s:	I Need Love Now/My Sad Story	(Kingston 1967) 1967
	Flyte/Talken About Love	(Kingston 19683/19684) 1968

Flowerz came from Reading, Pennsylvania. Previously known as the Marauders, they became the **Flowerz** when Stout was added and Tucci replaced Danny Bausher. Now you can read their whole story and enjoy their sounds on Erik Lindgren's CD - issued as part of a quartet on the region, with **Pat Farrell & The Believers** and two volumes of *Eastern Pa. Rock* making up the set. This CD features 22 tracks recorded especially by the band as a 'backing soundtrack' over which they would play or sync at a live performance in Reading on February 16th 1968. There are cover versions of *Light My Fire* and *Hey Joe* as well as some promising original compositions. The set comes with detailed liner notes and lots of colour pictures of the band.

Compilation appearances have included: *I Need Love Now* on *Pennsylvania Unknowns* (LP); *Flyte* and *Talkin' About Love* on *Return Of The Young Pennsylvanians* (LP) and *Gathering Of The Tribe* (CD); *Flyte, I Need Love Now, My Sad Story* and *Talkin' About Love* on *Eastern PA Rock Part Two (1966-'69)* (CD); and there's a previously unreleased instrumental version of *I Need Love Now* on *The Arf! Arf! (El Cheapo) Sampler (2-CD)*. (VJ/MW)

Floyd and Jerry (AZ)

Personnel:	GRIER COOK	gtr	A
	JOHNNY GUTHRIE	drms	A
	KEN MULHOLLAND	organ	A
	FLOYD WESTFALL	gtr	AB
	JERRY WESTFALL	bs	AB

NB: Line-up 'A' with The Counterpoints.

45s:		Believe In Things/Girl	(Presta 1003) 1966
		Summer Kisses/Why Do You	(Presta 1006) 1966
		Dusty/If You Want Me	(Presta 1013) 1966
		Love Me Girl/This Ol' Wreck	(Double Shot 114) 1967
		Chik-A, Chik-A (I Think You're Lost)/ I'm Not Afraid	(Double Shot 124) 1967
	α	Worst of Luck/Turn Out the Lights	(Presta 1020) 1968
	β	It's So Easy/Northridge South	(Westfall 1002) 1981

NB: α Floyd Westfall solo. β shown as by Floyd and Jerry Westfall.

Brothers **Floyd and Jerry** (Westfall), formerly of **The Door Nobs**, were huge stars in their hometown of Phoenix, Arizona. With their family harmonies, the act was essentially a mid-sixties mod update of the Everly Brothers. Their jangly garage-pop classic *Believe In Things* on the Phoenix-based Presta imprint soared to No. 1 on local Top 40 radio giant KRIZ's "Boss 50" chart in April 1966 but failed to click nationally. The flipside, *Girl*, was a holdover from the **Door Nobs**' repertoire that would be of equal interest to connoisseurs of Beatleseque garage. The cheery *Summer Kisses* was another regional smash in summer '66 and *Dusty*, which was given the full-blown brass pop treatment, nearly broke big at the end of the year. **Floyd and Jerry** were signed to Double Shot and recorded *The Airplane Song* as their expected debut for the Los Angeles label. Their version was canned after **The Royal Guardsmen** released their take of the same song first. The Beatle-influenced *Love Me Girl* was released instead, followed by the minimalist proto-bubblegum of *Chik-A, Chik-A (I Think You're Lost)* at the end of the year. **Floyd and Jerry** wrote most of their own material, and also provided *Make Up Your Mind* for The Choice, another local Phoenix garage band. Their first two singles were with The Counterpoints, and they were later backed at live shows by The Smyle. The duo even appeared in a zero-budget youth exploitation film titled 'Without Getting', which referred to the way that kids graduated from college "without getting" an education. An album was recorded but shelved after Jerry was drafted and the act went bust. Floyd Westfall released one solo single with little success. By the early 1980s, **Floyd and Jerry** were working the Phoenix-Scottsdale lounge circuit and released a "comeback" single on their own label. The group may be too pop for fuzz-punk extremists, but any of their finely crafted sixties singles would appeal to those listeners who appreciate the catchier, harmonic side of the garage experience. Think Beatles, Everlys and **Monkees**, not **Association**. (DN)

Fluff (?)

ALBUM: 1 FLUFF (Roulette SR 3011) 197?

Fluff was an average rock group, with nice harmonies, whose only album came in a superb psychedelic cover. (SR)

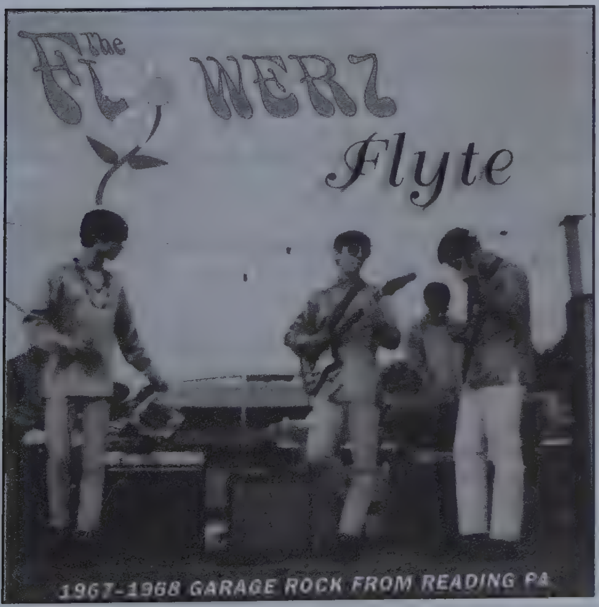
The Fluid Ounces (NC)

ALBUM: 1 PICKED GREEN (Atteiram API-L-1501) 197? SC

This album was recorded by a North Carolina band and issued on a Georgia label. It contains rock and soul covers; *Sunshine Of Your Love, You've Lost That Lovin' Feeling*, etc. (VJ)

Fly-Bi-Nites (GA)

Personnel:	DOUG FREEDMAN	drms	ABC
	BOBBY LEVINSON	gtr	ABC
	GREG PRESMANES	vcls	ABC
	BOB WADE	ld gtr	ABC
	?? ??	bs	AB
	STEVE SHERWOOD	keyb'ds	BC
	TOMMY DEANE	bs	C


The FLOWERZ
Flyte
1967-1968 GARAGE ROCK FROM READING PA

THE FLOWERZ - Flyte CD.

45: Come On Up/Found Love (Tiffany 564) 1967

Greg Presmanes formed his first high school band The Echoes in Atlanta, Georgia. Drummer Doug Freedman was the other stable member; others came and went until Presmanes secured the services of his cousin Bob Levinson, who renamed the group the **Fly-Bi-Nites**.

They recorded their sole single in the summer of 1967. Just 300 copies were pressed with the band's name spelt "Fly-Bi-Nites". The top side is a fine cover of **The Young Rascals**' *Come On Up*, with a danceable beat and great guitar break. The nugget here, however, is the fabulous original *Found Love*, a dramatic pop-punker with hypnotic keyboards, dynamic bursts of guitar and dreamy vocals.

Presmanes recounts the band's story in *Psychedelic States: Georgia Vol. 1* liner notes. He left them in the spring of 1969; the band continued, changed their name to **The Solid Soul** and shifted into funky R&B territory. They released a single on the local Lovett label which was picked up by the Capitol subsidiary 123.

Compilation appearances have included: *Come On Up* on *Sixties Rebellion Vol's 1 & 2* (CD) and *Sixties Rebellion, Vol. 2: The Barn* (LP); and *Found Love* on *Highs In The Mid Sixties, Vol. 8* (LP) and *Psychedelic States: Georgia Vol. 1* (CD). (VJ/MW/RM)

The Flying Caravettas (?OH)

45: I Tried To Treat You Right/? (V & O) 196?

A very obscure single by a band believed to be from Ohio. *I Tried To Treat You Right* is a primitive punker with a Stonesy swagger and, unusually, a piano break. (MW)

Flying Circus (CA)

Personnel incl:	BILL BERRY	vcls	A
	JOHN HAAPALA	bs	A
	KEVIN "KID" HAAPALA	gtr	A
	JIM GRANDJEAN	gtr	A
	DON PERKINS	drms	A
	BOB McFEE	gtr	

45s: I'm Going/Midnight Highway (MTA 117) 1967
Green Eyes Green World/Got To Learn To Love (MTA 130) 1967
Pony Rider/Bety June (PS) (Rock Bottom WRS 670) 1970

Decent West Coast sounds from this San Anselmo, California outfit, who recorded at San Francisco's Golden State Recorders. The first single is in a garage vein. Both sides of the second single feature good guitar work and *Got To Learn To Love* is good garage-beat. Their MTA singles were produced by the ubiquitous Hank Levine and Larry Goldberg (**Afterglow**, **Neighb'rood Childr'n**, **Other Half**).

The third single came in a beautiful picture sleeve. By this time, like so many West Coast bands, they had adopted a country-rock sound.

Another single, *Hayride/Early Morning* (GNP Crescendo 426) 1969, was by an Australian band of the same name, with a cover of a Barclay James Harvest tune.

Compilation appearances have included: *Green Eyes Green World* on *Psychedelic Unknowns, Vol. 9* (CD); *I'm Going* on *Sixties Rebellion, Vol's 1 & 2* (CD), *Sixties Rebellion, Vol. 1: The Garage* (LP) and *Brain Shadows, Vol. 1* (LP & CD); *Green Eyes Green World, I'm Going* and *Midnight Highway* on *Crystalize Your Mind* (CD); and *Bety June* on *Yee-Haw! The Other Side Of Country* (LP & CD). (MW/CF/SR)

AMERICAN DREAM

THE FLYING DOGS OF JUPITER - American Dream LP.

Flying Circus (AZ)

45:	You Really Got Me/ Let Me Down Easy	(Sound Gems Ltd. 1011) c1968

A Scottsdale, Arizona band whose cover of the Kinks' classic is featured on *A Fistful Of Fuzz* (CD). (MW)

The Flying Dogs Of Jupiter (NJ)

ALBUM:	1	AMERICAN DREAM	(Jovian JR-1213-SD) 1975 R1

This private rural-rock album was recorded by a New Jersey band. They have a strong **Grateful Dead** influence, even doing a version of *Don't Ease Me In* on their rare album. (VJ)

The Flying Giraffe (?)

45:	Bring Back Howdy Doody/Let's Get To Gettin'	(Bell 801) 1969

Here is another **Kasenetz and Katz** production, and of course another bubblegum pop group with a name as "nice" as the **Crazy Elephant**. (SR)

Flying Karpet (US>Mexico)

Personnel:	CHRIS	bs	A
	FRANK	gtr	A
	PAUL	keyb'ds	A
	PEPE	drms	A
	TONY	vcls, hrmnca	A

ALBUM:	1(A)	THE FLYING KARPET	(Mexico/Son-Art D 179) 1968 R3

NB: (1) also issued in Colombia (Tropical-Son-Art LD 7025) 1968 R3. (1) reissued as a limited edition of 300 (Iguana 159) 1997 and on CD (El Disco Es Cultura DCL-975) 1999.

Housed in a great psychedelic cover, this album consists largely of weakish cover songs including standards such as *White Rabbit, San Francisco Nights* and *My Back Pages*, although there's one original sung in Spanish *La Felicidad*. A few songs, particularly *Mercy, Mercy, Mercy* lean towards pop-soul. The album was recorded by a group of mainly American draft-dodgers in Mexico, and is on a par with a "psychedelic" **PJ Orion & The Magnates**.

Behind A Young Girl Smile from their album later resurfaced on *Love, Peace and Poetry: Mexican Psychedelic Music.* (CF/VJ)

The Flys (VA)

Personnel incl:	JOHN ELVIN STEPHEN WIDMEYER

45s:	Reality Composition #1/ Got To Get Away	(Myskatonic M-100) 1966
	Be What You Is/The Way Things Are	(Myskatonic M-101) 1966

The Flys hailed from McLean, Virginia. The quartet's finest moment sounds like *Reality Composition No 1*, a real Stones-influenced garage classic with superb vocals and typical girl-put-down lyrics. By comparison *Be What You Is* sounds rather mundane.

Compilation appearances include: *Be What You Is* on *Psychedelic Unknowns, Vol. 6* (LP & CD) and *Signed, D.C.* (LP); *Reality Composition #1* on *Highs In The Mid-Sixties, Vol. 22* (LP) and *Wyld Sydes Volume 2* (CD); and *The Way Things Are* on *Aliens, Psychos & Wild Things Vol. 2* (CD). (VJ/MW)

Flywheel (MI)

ALBUM:	1	FLYWHEEL	(Central Sound) 1977 R1-R2

This is a rare private hard-rock/AOR album by a Michigan band. (VJ)

Foamy Brine (TX)

Personnel incl:	W.R. ("DUB") LYNCH	A

45s:	Tell Her/Ever Changing	(Brine 101) 1967
	The Change Is Made/About You	(ARV International 5017) 1969

This Texas group included Dub Lynch who had previously been in **The Danes** and **The Gnats**. *Tell Her* is an accomplished garage power-popper that lopes effortlessly along. You'll also find it on *Quagmire Volume 7* (CD). (MW/AB)

Fogcutters (CO>CA)

Personnel incl:	DON CAMERON ERIK KARL

45s:	Cry Cry Cry/You Say	(Carthay 777) 1965
	Cry Cry Cry/You Say	(Liberty 55793) 1965
	Casting My Spell/ I Want Your Love Again	(Charter CR 1217) 1965
	It's My World/That's Where I'll Be	(Charter CR 1218) 1966

An excellent beat/pop combo originally from Colorado who apparently spent time in California (Charter is a small California label that also featured the likes of The Cascades) before splitting. Mainstays and songwriters Cameron and Karl would stay in the golden state and produce two wonderful singles as the **Fantastic Zoo**.

This earlier work ranges from Beatlesque pop to **Beau Brummels** style *(Cry Cry Cry)* and ballads not dissimilar to the aforementioned Cascades. (MW)

The Foggy Notions (IL)

Personnel incl:	PETER HOY		A
	SUE KOFF		A
	KAPLAN	bs	A
	MAZIQUE		A

45:	Need A Little Lovin'/ Take Me Back And Hold Me	(Ginny 904) 1966

This Chicago garage band was together for some time but just recorded the one single. *Need A Little Lovin'* is a powerful slow-paced punker with an unusual drum roll near the end. The flip, *Take Me Back And Hold Me* has some bluesy piano and lots of mouth organ.

Compilation appearances have included: *Need A Little Lovin'* on *Pebbles, Vol. 10* (LP), *Pebbles, Vol. 6: Chicago 1* (CD), *The Essential Pebbles Collection, Vol. 1* (2-CD) and a previously unreleased and unfaded version of the song can be heard on *2131 South Michigan Avenue* (2-CD); and *Take Me Back And Hold Me* has resurfaced on *Highs In The Mid-Sixties Vol. 4* (LP), *Pebbles, Vol. 7: Chicago 2* (CD) and *2131 South Michigan Avenue* (2-CD). (VJ/MW)

Foley and Kavanaugh (AZ)

Personnel:	JOHN FOLEY	A
	JOHN KAVANAUGH	A

ALBUM: 1 (A)	WAYS TO GET THROUGH (2-LP)	(Merlin MK 37-167) 1973 R1

This double album by an Arizona duo contains acoustic/electric Christian folk-rock. (SR)

The Folkswingers (CA)

Personnel:	GLEN CAMPBELL	12-string gtr	A
	DOUG DILLARD	banjo	A
	RODNEY DILLARD	gtr	A
	TUT TAYLOR	dobro	A
	DEAN WEBB	bs	A
	HAL BLAINE	drms	B
	DENNIS BUDIMIR	12-string gtr	B
	HERB ELLIS	gtr	B
	LARRY KNECHTEL	keyb'ds	B
	BILL PITTMAN	bs	B
	HARIHAR RAO	sitar	B
	LYLE RITZ	fender bs	B
	HOWARD ROBERTS	gtr	B
	TOMMY TEDESCO	gtr	B

ALBUMS: 1(A)	12 STRING GUITAR!	(World-Pacific Records WP-1812) 1964 SC
2(A)	12 STRING GUITAR! VOL. 2	(World-Pacific Records WP-1814) 1964 SC
3(B)	RAGA ROCK (mono/stereo)	(World Pacific WP-1846) 1966 SC

NB: (3) reissued on CD (Fallout FOCD2039) 2007.

45s:	Black Mountain Rag/This Train	(World Pacific 391) 1963
	12 String Special/Amor A Todos	(World Pacific 396) 1963
α	Don't Think Twice/Freight Train	(World Pacific 410) 1964
	Norwegian Wood/Raga Rock	(World Pacific 77831) 1966

NB: α shown as by 'Bud Shank & The Folkswingers'.

This group operated out of Los Angeles. The two 1964 albums were produced by Jim Dickson. He asked Dillards members Doug and Rodney together with Dean Webb to help him on his instrumental project, rounding it out with session guitarist Glen Campbell and Nashville based dobroist Tut Taylor, who was in L.A. to work on his own solo instrumental albums in '64.

Jim Dickson called the group **The Folkswingers** and they recorded folk and bluegrass songs to cash-in on the current trends. Basically they kept the name for the 1966 album and tried to tackle another musical trend. *Raga Rock* unashamedly cashed in on the success of Ravi Shankar and the emerging use of the sitar in Western pop-rock (Beatles, Stones, **Byrds**), offering up instrumental versions of the latest cool hit sounds, many with fuzzed guitar, and all topped off with that exotic sound. The more obvious and successful choices for such treatment are here - *Paint It Black*, a regular on later "exploito" albums of exotic-psych, *Eight Miles High* and *Shapes Of Things*. Also tackled (with varying success) are *Norwegian Wood*, **The Association**'s *Along Comes Mary*, **Outsiders**' *Time Won't Let Me*, *Kicks*, *Hey Joe*, *Homeward Bound* and **The Turtles**' *Grim Reaper Of Love*. Their own *Raga Rock* is the finale - although it starts off rather pedestrian, it's soon spiralling off into *Eight Miles High* territory, but comes back to earth way too soon.

A couple of the names on the *Raga Rock* release should also strike a chord - Larry Knechtel (later of Bread) and **Hal Blaine** were part of the elite corps of L.A. session musicians known as The Wrecking Crew.

Jim Dickson not only went on to produce the **Byrds**, Flying Burrito Brothers and Country Gazette, but in 1964 alone, produced World Pacific sessions for The Kentucky Colonels, The Dillards (including a live album and tracks with drummer **Dewey Martin** later of **Buffalo Springfield**), sessions for the Hillmen {Chris Hillman's pre-**Byrds** bluegrass group}, as well as the embryonic **Byrds** in their original and Jet Set/ Beefeaters formations.

Their version of *Eight Miles High* has been compiled on *Electric Psychedelic Sitar Headswirlers 4* (CD); and *Norwegian Wood* can now be heard on *Electric Psychedelic Sitar Headswirlers 9* (CD) (MW/JO)

Follies Bazaar (RI)

ALBUMS: 1	FOLLIES BAZAAR	(No label 4257) 1977 R1
2	FOLLIES BAZAAR	(No label 45284) 1978

NB: (1) also known as *Starchamber Suite*. (2) also known as *Rhode Island Is The Universe*.

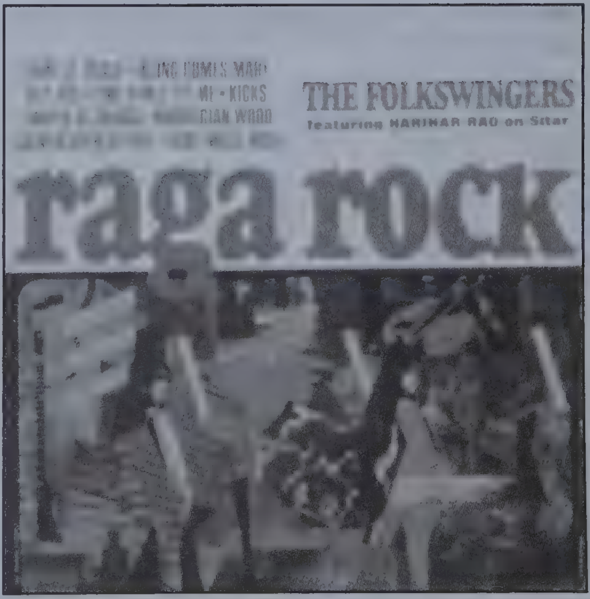
These albums were part of the University of Rhode Island yearbook series. The 1977 one blended boogie, bluegrass and hippie-folk. The cover features a drawing of a castle. The 1978 one veered towards progressive folk-rock with horns. The cover features a photo of a Volkswagen Bus. This school series started with at least three albums called **Perspective**, and also included **Right Of Little Rest** and **Closely Watched Trains**. The **Follies Bazaar** series continued beyond the time frame of this book with *Dressed To Thrill* (198?), *Ten* (198?), *Road* (1983), and probably others. (VJ)

Followers Of The Way (MA)

ALBUMS: 1	FOLLOWERS OF THE WAY	(Sadbird SLP-2513) 1973 R1
2	BLESSED WEAKNESS	(National Federation Of Christian Life Communities PAS-753383) 1975 R2

Originally from Massachusetts, this Christian folk sextet relocated to Des Moines, Iowa. The high-pitched female vocals recall Joan Baez. There is also a male singer who accompanies here on some tracks. The backing is primarily a church organ, acoustic guitar and piano on *Followers Of The Way*.

On *Blessed Weakness*, which was recorded in St Louis, Missouri the female vocals are backed by acoustic and 12-string guitar, flute, recorder, piano and hand percussion. All the tracks are self-penned. (VJ)



THE FOLKSWINGERS - Raga Rock LP.

Folly's Pool

FOLLY'S POOL - Self Titled LP.

Folly's Pool (CA)

ALBUM: 1 FOLLY'S POOL (Century 44675) 1977 R2
NB: (1) reissued on CD 2007.

From Fresno, California this ambitious venture tries to blend a seventies US West Coast vibe with UK-influenced prog-rock moves. The end result is quite successful with pleasing vocal harmonies and decent country-flavoured melodies. (VJ)

Robert Lester Folsom (GA)

ALBUM: 1 MUSIC AND DREAMS (Abacus MLSP-3950) 1976 R2

Housed in an eye-catching blue cover with a drawing of the artist, this Georgia album comprises dreamy singer/songwriter compositions supported by a backing group that included keyboards. (VJ)

The Fonograf Four (?)

45: Don't Throw Stones/You're Not Foolin' Me (Recettsic 69) 196?

Don't Throw Stones, by this New England garage band, has a pulsing and a rather repetitive organ 'hook', gentle beat and almost spoken vocal...

Don't Throw Stones has been compiled on *Sixties Rebellion, Vol's 1 & 2* (CD) and *Sixties Rebellion, Vol. 2: The Garage* (LP). (VJ)

Food (IL)

Personnel:			
	TED ASHFORD	keyb'ds	A
	ERICK SCOTT FILIPOWITZ	bs	A
	BARRY MRAZ	drms	A
	STEVE WHITE	vcls	A
	BILL WUKOVICH	gtr	A

ALBUM: 1(A) FOREVER IS A DREAM (Capitol ST-304) 1969 R2
NB: (1) reissued on vinyl (Breeder) 2003 and again on vinyl (Capitol/Scorpio) 2005. (1) reissued on CD (Ascension ANCD021) 2000 and again on CD (Fallout FOCD2025) 2006.

A Chicago act whose album of soft psychedelia is heavily orchestrated in places. A couple of tracks from the album were used in a porno B-movie, 'The Babysitters'. Recorded in 1969 it's expertly produced, lush orchestrated mellow psychedelia with great fuzz guitar work as well as more rousing psychedelic rock. It's a very pleasant and melodic album which maintains a high standard throughout, with the title cut and *Here We Go Again* among its finer moments. They didn't release any singles, but they have one track, *Forever Is A Dream* compiled on *Ah Feel Like Ahcid*. (CD).

The album has had a number of reissues so should not be hard to track down. (VJ/MW)

Footch Kapoot (WI)

ALBUM: 1 GOOD CLEAN FUN (Cornball NR-9348) 1978 R2
NB: (1) reissued on CD (Radioactive RRCD111) 2005.

This was a local rural jazzy prog-rock album with long guitar and sax passages. Much of it is rather dull but there are some piano and fuzzy guitar moments that may attract your attention. (VJ)

The Footprints (NY)

45s: Never Say Die/Mama Rand's (Capitol 2052) 1967
Just Lazy/You Got A Ticket To A Mobile (Capitol 2215) 1968

From Island Park, Woodmere, New York, **The Footprints'** first single featured two decent garagy beat-pop numbers that sound a bit dated by 1967, despite being punctuated by some clear ringing guitar spots and steaming organ. *Mama Rand's* was a popular live number, named after the club where they played. The second single is lame. (MW/MM)

Delvin Ford (TX)

ALBUM: 1 ANTI-BLUES (Light LS-5566) 197? SC

From Waco, Texas a folk-pop Christian singer/songwriter whose album featured songs like *Rhetorical Question*, *Compassion*, *Awake*, *Sleeping Giant* and *Such Is The Day*. (SR)

Jim Ford (LA>CA)

Personnel:			
	JIM FORD	vcls, gtr	A
	PAT VEGAS	bs	A
	LOLLY VEGAS	gtr	A

ALBUM: 1(A) HARLAN COUNTY (Sundown JHS-1002) 1969
NB: (1) reissued on CD (Edsel EDCD 519) 1997.

Forever is a dream
FOOD

FOOD - Forever Is A Dream CD.

45: Harlan County/Changing Colours (Sundown SD-115) 1969

Originally from New Orleans, **Jim Ford** moved to California in 1967 and met **Pat and Lolly Vegas**. Together they wrote P.J. Proby's hit, *Niki Hoeky* and managed to get a record deal with Sundown, a small subsidiary of White Whale.

Released in 1969, *Harlan County*, his only album, is a very consistent mix of pop, country and rhythm and blues with some tracks totally relevant to this book: a fuzz-drenched version of Willie Dixon's *Spoonful*, *Dr. Handy's Dandy Candy* with its drugs-related lyrics and *I'm Gonna Make Her Love Me*. The other tracks are more pop or country oriented but **Ford**'s vocals and lyrics are constantly outstanding. The sleeve looks like a wrapped parcel, complete with stamps and rope, and credits as special assistants "red wine, white wine and little sleep"!

In 1971, **Jim Ford** went to London to record a second album. After some sessions with Brinsley Schwarz and the Grease Band, the project collapsed and the tapes disappeared.

Back in the U.S.A, he wrote some songs in 1972 for Bobby Womack and later worked with **Sly Stone** but, apart from that, little has been heard from him ever since. (SR)

Neal Ford & The Fanatics (TX)

Personnel:	"BABY" JOHN CRAVEY	drms	A
	NEAL FORD	vcls	A
	LANIER GREIG	keyb'ds	A
	ROB "DUB" JOHNSON	bs	A
	"BIG" JOHN PEERLESS	gtr	A

ALBUM: 1(A) NEAL FORD & THE FANATICS (Hickory LPS-141) 1968 SC

45s:	δ	I Will Not Be Lonely/Be Mine	(Gina 1118) 1965
	α	Bitter Bells/Don't Tie Me Down	(Tantara 1101) 1966
	α	All I Have To Do Is Dream/Searchin'	(Tantara 1107) 1966
	α	I Will If You Want To/ Woman Who Tums Away	(Tantara 1107) 1966
	β	Shame On You/Gonna Be My Girl	(Hickory 1433) 1967
	α	Wait For Me/(I've Got A) Brand New Girl	(Hickory 1450) 1967
	χ	Get Together With Me/Pain	(Hickory 1468) 1967
	γ	I Have Thoughts For You/ That Girl Of Mine	(Hickory 1490) 1967
	α	Little World Girl/Movin' Along	(Hickory 1500) 1968
	α	Mary Wanna Marry Me/The Jones	(Hickory 1506) 1968
	α	I'll Put My Boots On Backwards/Buttercup	(Hickory 1516) 1968
	α	The Very First Time/	
	ε	That Time Of Year (Valentine)	(Pablo 7013) 196?
	φ	You Made Me A Man/ I've Got A Mind To Find Me A Woman	(ABC 11 184) 1969

NB: α, φ, β-A Side, χ-B Side, non-LP. δ shown as by **The Fanatics**. ε shown as by Neal Ford Solo. φ shown as by Neal Ford Factory. γ also released in France with a PS.

Neal Ford was a prolific Houston-based artist. He formed **The Fanatics** in 1965 out of an earlier band **The Ramadas**, who had several singles in their own right. Most of **The Ramadas** output pre-dates this book, but *Life Is So Tough* a powerful punker from 1965 is worth checking out.

They were still in their mid-teens, when they changed their name to **Neal Ford and The Fanatics** and they went on to produce a string of singles, both punk and ballads, most of which were not on their album.

When the outfit disintegrated - Lanier Greig went on briefly to **The Moving Sidewalks** and the first ZZ Top line-up - **Ford** cut a solo single and then formed a new outfit, The Neal Ford Factory. He later played with **The Sound Investment** and Rick Mensik and was last reported running a Nashville-based talent agency.

Two more essential single reissues of awesome unreleased 1966 material have been issued by Caped Crusader: *Good Men For You* (CC-74) and *Woman/I Can't Go On* (CC-75) both in 1995.

Compilation appearances have included: *I Can't Believe* (a previously unreleased cut from 1966) and *I Will Not Be Lonely* on *Acid Visions - The Complete Collection Vol. 1* (3-CD) and *Acid Visions, Vol. 2* (LP); *I Will Not Be Lonely* on *Mayhem & Psychosis Vol. 3* (LP), *Mayhem & Psychosis Vol. 2* (CD), *Flashback, Vol. 5* (LP), *Texas Flashbacks, Vol. 5* (LP) and *Highs In The Mid-Sixties, Vol. 13* (LP); *Shame On You* on *The Essential Pebbles Collection, Vol. 2* (2-CD) and *Garage Beat '66 1* (CD); *Life Is So Tough* on *Acid Visions - The Complete Collection Vol. 1* (3-CD) and *Acid Visions* (LP); *She Is All There Is* (previously unreleased) on *Houston Post - Nowsounds Groove-In* (LP), *Psychedelic States: Texas Vol. 1* (CD) and *Acid Visions Vol. 11* (CD) (Spalax); *Bitter Bells* on *Highs In The Mid-Sixties, Vol. 17* (LP); and *I Will If You Want To* on *Acid Visions Vol. 11* (CD) (Spalax). (VJ/MW/SR)

Ford Theatre (MA)

Personnel:	JAMES ALTIERI	bs	A
	(WALLY MAGEE	strings	A)
	JOHN MAZZARELLI	keyb'ds, vcls	A
	HARRY PALMER	gtr	A
	JOEY SCOTT	vcls	A
	ROBERT TAMAGNI	drms	A
	ARTHUR 'BUTCH' WEBSTER	gtr	A

ALBUMS:	1(A)	TRILOGY FOR THE MASSES	(ABC ABCS-658) 1968
	2(A)	TIME CHANGES	(ABC ABCS-681) 1969

NB: (1) reissued on CD (Black Rose Records BR173) 2004 and accompanied with a 12-page booklet.

45s:	From A Back Door Window/ Theme For The Masses	(ABC 11118) 1968
	Time Changes/Wake Up In The Morning	(ABC 11192) 1969
	I've Got The Fever/Jefferson Airplane	(ABC 11227) 1969

Ford Theatre is the place where Abraham Lincoln was assassinated and the liner notes explain that "the six musicians chose this name because it corresponds to what they are trying to create - a vision of America in all its present chaos and agony".

The group was probably from Milford, Massachusetts, given that their first album gives a credit to 'the population' of that town. Produced by Bob Thiele (**Eden's Children**, **Free Spirits**), Harry Palmer and Fred Cenedella, *Trilogy For The Masses* is excellent in parts, particularly the nine-minute *101 Harrison Street*. Much of the music is heavy psych with orchestration, swirling keyboards, some great raga fuzz guitar and long instrumental passages. All the tracks were written by Harry Palmer and Wally Magee (who also led the string quartet present on some tracks).

It's a pity that their follow-up, 'a musical concept' album, was not as interesting.

STEREO
LPS 141
Neal ford & The fanatics

NEAL FORD & THE FANATICS - Self Titled LP.

The flip side to their third single, *Jefferson Airplane* has recently been compiled on the excellent *Acid and Flowers* (CD) and *Incredible Sound Show Stories, Vol. 7* (LP).

Harry Palmer also played on *Smooth As Raw Silk* by **Silk**, another ABC production. (SR/VJ)

The Foremost Authority (CA) - see The Fourmost Authority (CA).

Forgotten Tymes (IL)

45: Little Black Egg/Won't You Be With Me (Night Owl 678) 1967

Not forgotten after all. This short-lived Illinois band included members from Wauconda and Woodstock. Their lone single flowered in the 'summer of love' on Wisconsin's Night Owl label, a subsidiary of Jim Kirchstein's Cuca empire. That Wisconsin connection ensured that it was Gary Myers who tracked them down, in his second book on the Badger state, 'On That Wisconsin Beat'.

Their cover of the **Nightcrawlers'** hit is backed by an original which has been featured on *Teen Blast Volume #1* (CD). (MW/VJ)

Formerly Anthrax (CA)

Personnel:	RICK CUTLER	drms	AB
	JACK JACOBSEN	keyb'ds	AB
	JERRY McCANN	gtr, vcls, bs, flute, hrmnca, perc	AB
	(MARTY LANHAM	banjo	A)

ALBUMS: 1(A) SHOW OF HANDS (Elektra EKS-74084) 1971
2(B) LIVE AT THE NEW ORLEANS HOUSE (Elektra no #) 1971 R2

NB: (2) acetate only, issued to band members.

45s: α Stanley's Theme/These Things I Know (Elektra 45725) 1971
β No Words Between Us(mono/stereo) (Elektra) 1971

NB: α double-sided promo copies also exist: *Stanley's Theme* (mono 2'38")/(stereo 3'08"). β promo only - no stock copies known to exist.

Originally from San Diego, California these three musicians had played together in 1967 in an outfit called The National Debt. When Jerry McCann left to lead **Framework**, Cutler and Jacobsen became Anthrax, playing gigs up and down the coast as an instrumental duo. They were 'discovered' by Russ Miller of Elektra and Lonnie Mack at one such concert, and the duo recorded an album for the label in 1969, produced by Lonnie Mack. Label president Jac Holzman deemed the instrumental progressive album devoid of commercial potential and refused to release it. He suggested the band find a vocalist and Cutler and Jacobsen asked McCann to join them; after auditioning for Jac Holzman he was signed up and that was the end of **Framework**.

During the course of 1970, the trio rehearsed and recorded several times at Elektra, leaving behind a number of unissued tracks before settling on a finished album master sequence.

Elektra were also not happy with the band name and insisted on a change. The band did, grudgingly, but only to **Formerly Anthrax** (!). The label did manage to get their own back - on the album sleeve "Formerly Anthrax" appeared in brackets and smaller print below the title and it had been assumed by almost everyone since that the band was called Show Of Hands, and were formerly known as Anthrax. So you'll invariably find the album filed and listed under 'S'.

Whatever, this is an excellent album but in no way is it garage or psych - rather a smorgasbord of late sixties jazz-infused rock with progressive tendencies, by three talented musicians. It opens with the Focus sound-alike *No Words Between Us* (non-lyrics with swelling keyboards and busy Bruford-esque drumming) and this feat is repeated at end of the side with the stand-out instrumental *I Want To Fly*, where velvety, Akkerman-like guitar soars over waves of reedy glissandos. (Coincidentally Akkerman's pre-Focus band Brainbox had been on Elektra in the US). Moods and instrumentation shift from cool to a soulful intensity across the 10 tracks and their choice of covers showcases the variety of influences - Van Morrison's *Moondance* is jazzed up and works well; the Jimi Hendrix medley *May This Be Love/One Rainy Wish* is plaintive and subdued; their choice of **Richie Haven**'s *No Opportunity Necessary, No Experience Needed* will draw obvious comparisons to the Yes version recorded the same year (on their *Time And A Word* LP).

McCann provided the group with a versatile vocalist and flautist; more colours for their palette. He also supplied two compositions, *Like A Child* and *These Things I Know*, unreleased **Framework** recordings that can be compared to the Elektra album versions via the **Framework** retrospective. (Incidentally, both the unreleased session tapes and the live acetate also include several other **Framework** songs.)

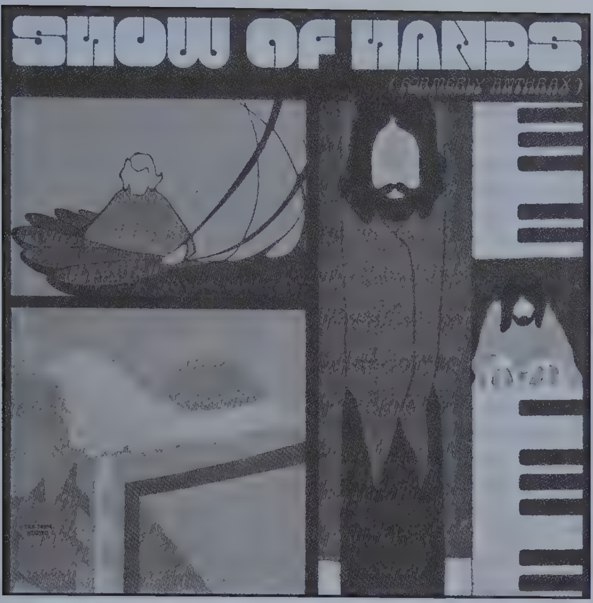
Other highlights include: the bossa nova rhythms of *Stanley's Theme*; the banjo instrumental *Mount Olympus Breakdown* which starts to sound like Jimmy Page's *White Summer* and as the pace picks up and bongos join in, it seems to turn into a sitar, momentarily - a strange effect; the apt finale *Toy Piano* which builds to a climax of swooping guitar and heavy, ELP-like grandeur. Recommended to any proggie or fan of late sixties left-field rock; this album used to be seen regularly in cut-out/bargain bins and should not be difficult or expensive to acquire. Frankly, we don't know why; the only thing against it would appear to be the drab child-like paintings of the band members across the gatefold's exterior.

FORD THEATRE
trilogy for the masses

FORD THEATRE - Trilogy For The Masses LP.

FORD THEATRE
TIME CHANGES
A New Musical

FORD THEATRE - Time Changes LP.



FORMERLY ANTHRAX - Show Of Hands LP.

Days before recording was due to begin on a second studio album, Cutler was badly injured in a bike accident. **Framework** drummer Carl Spiron sat in to fulfil the band's scheduled live appearances but momentum was lost on the recording front and Elektra dropped the band.

Cutler and Jacobsen both stayed active in the music business in the San Francisco area, Cutler mainly as a session drummer although he was with Tommy Tutone's band for some time; Jacobsen played with a number of Bay Area bands through the seventies - nineties including Van Morrison, Swamp Dogg, Donald Kinsey, Norton Buffalo and Huey Lewis and The News. Jacobsen has also worked extensively in the field of equipment design and manufacturing, notably with Acoustic, Gauss and Cerwin-Vega as well as his own company RAM (Redwood Audio Manufacturing), a company that designed and built stage equipment for Foreigner, Gamma, Night Ranger and The Starship, among others. McCann is still active in San Diego as a performer and guitar teacher, and released both a cassette *Unframed* and a CD *Blue Plate Special* in 1997. The band reunited in 2000 and then recorded a demo at Jacobsen's home studio, although they were ironically calling themselves Show Of Hands by then. (MW/CF/SR)

Formula (?CA)

Personel incl: DAVID RIORDEN

ALBUM: 1 FORMULA (No label #100) 197? R1

This is an obscure West Coast album, probably from California. The front cover has a picture of the band in a field and there were several of them! The back cover was blank. The album is mostly comprised of covers (Traffic, Neil Young, etc) but there is also a strong self-penned number, *Berkeley Woman*. (VJ)

Forsaken (?NY)

45s: Babe/She's Alright (MTA 106) 1966
Frantic/Gotta Get Movin' (MTA 111) 1966

Most probably a New York City outfit due to the presence of producer Ted Varnick (see **Alley Cats** and **Descendants**), who gets composer credits on all four sides. *She's Alright* defends a girl with a bad reputation and is catchy pop with cool guitarwork. It was released on the same label as **Maze, Ferguson Tractor** and many other unusual releases. *Babe* is less interesting. (KSI/MW)

The Fort Mudge Memorial Dump (MA)

Personnel:	DAVE AMARAL	A
	RICHARD CLERICI	A
	JAMES DEPTULA	A
	DAN KEADY	A
	CAROLINE STRATTON	A

ALBUM: 1(A) FORT MUDGE MEMORIAL DUMP
(Mercury SR-61256) 1970 SC/R1

NB: (1) has been reissued on vinyl and on CD (Akarma AK 385) 2008.

The above album by this Boston band contains some good tracks. All the material was written by the band. *Mr. Man* and *Crystal Forms* both portray Stratton's vocals favourably and include some good guitar work. Others, such as *Actions Of A Man* and *What Good Is Spring?* find Caroline and the band in a mellower mood. Another track *Know Today* is an instrumental, although the record cover includes lyrics for it. However, overall the album does not maintain the standard set in its opening cuts.

The album was produced by Michael Tschudin of **Listening/Cynara**. (VJ/CF)

The Fortune Seekers (CA)

45: Why I Cry/Break Loose (Trident TD-9966) 1966

This was a Norwalk, California band.

Why I Cry can also be found on *Punk Classics* (CD), *Punk Classics, Vol. 1* (7") and *Teenage Shutdown, Vol. 9: Teen Jangler Blowout* (LP & CD). (MW)

Fortune-Teller (MD)

Personnel:	DANNY AMBURN	ld gtr	A
	MARK BEYDER	drms	A
	JOHN HOLT	gtr, vcls	A
	JOE KLIMAS	bs	A
	BOB WELLS	gtr, 12string gtr	A

ALBUM: 1(A) INNER-CITY SCREAM (RMT 4956) 1978 R2

From Baltimore, Maryland this crude album of fuzz/grunge psych was the work of an obscure group. The cover states a copyright date of 1968 but this was a typo, it was recorded and issued in 1978. The highlight is the garage/psych cut *Looking Glass World*. (SR/MW)

The 49th Blue Streak (LA)

45: Foxy Lady/Fire (mbm Productions 1947) c1969

This single was released circa 1969 on a Crowley, Louisiana label. The band play two Jimi Hendrix covers, both of which are accomplished and contain a high fuzz quotient. (MW/SR)

42nd Street Auxiliary Choir (?)

45: You Ask Why/Springtime Feeling (Thunder 3986) 1967

This rare single is somewhere between flower-pop and folk-rock. *You Ask Why* was penned by Roger Durham. (SR)

Forum (WA)

ALBUM: 1 A FUNNY THING HAPPENED ON OUR WAY TO THE TREE (Vanco) 197? SC

Forum was an early seventies bar band from Washington State. There is prominent organ and guitar on covers of songs like Neil Young's *Southern Man*. (VJ)

The Forum (CA)

Personnel incl:	PHIL CAMPOS	A
	RENE NOLE	A
	RISELLE VAINE	A

ALBUM:	1(A)	THE FORUM	(Mira MLPS-3014) 1967 SC

NB: (1) reissued on vinyl with the original sleeve.

45s:	The River Is Wide Pt.1/Pt.2	(Penthouse 504) 1966
	The River Is Wide/I Fall In Love	(Mira 232) 1966
	The River Is Wide/A Girl Without A Boy	(Mira 232) 1966
	Trip On Me/It's Sunday	(Mira 243) 1967
	Girl Without A Boy/ Go Try To Put Out The Sun	(Mira 248) 1967

On the same label as **The Leaves**, this was a California mixed male-female pop group with orchestrated backing. They had a big hit with *The River Is Wide*. Later efforts included *Trip On Me*, groovy flower-pop for the "beautiful people" and parents who thought they were hip.

Produced by Les Baxter in Los Angeles, with the help of session men, their album contains songs like *Girl Without A Boy*, *Trip On Me*, *It's Sunday*, *We Can Make It*, *Look The Other Way*, *The Time Is Now*, *World Of Illusion* and their 1966 hit, *The River Is Wide*. The album combines exotica and Spector which makes it a little unusual!

They should appeal to fans of The Fifth Dimension and **Love Generation**. (SR/MW)

Forum Quorum (NY)

Personnel:	BRIAN ALBANO	drms	A
	ROGER CALLEO	vcls, flute, keyb'ds	A
	BOBBY CASTALDO	bs	A
	SAL PALAZZOLO	vcls, gtr	A
	STURG PARDALIS	vcls, gtr, bouzouki	A

ALBUM:	1(A)	THE FORUM QUORUM	(Decca DL-75030) 1968

45s:	Your Turn To Cry/No More Tears	(Decca 32340) 1968
	Just The Same/Misery	(Decca 32425) 1968

Forum Quorum was a Greco-Italian American quintet from Astoria, New York. They served up some intriguing pop-psych with a punky edge, though occasionally straying into **Young Rascals** or **Vanilla Fudge** blue-eyed soul territory. Still, there are some nice touches of Middle Eastern promise that lift them out of the ordinary. The album can still be found fairly easily and cheaply. The single tracks all feature on the album.

Girl Make Up Your Mind has resurfaced on *Electric Psychedelic Sitar Headswirlers 8* (CD). (MW)

The Forums (OH)

Personnel:	DALE	A
	JIM DOSSETT	A
	GEORGE	A
	ERICH MEYER	A
	RALPH	A

45:	Bring It On Back/I Remember You	(Prism 1940) 1966

This white-clad teen quintet hailed from Dayton, Ohio. In 1966 they entered the three-day Daytonian 'Battle of the Bands' and, as one of the 12 winning acts, got to record a track for the souvenir album *WONE, The Dayton Scene*. Their contribution is *Bring It On Back*, a keening pop ballad that would grace their sole single. It's been compared to the Four Seasons due to the falsetto lead, though its piercing quality sounds more like eighties castrato Jimmy Somerville. (MW)

Forvus (featuring Brooke Chamberlain) (FL)

45:	Now That Summer Is Here/ It's Nothing New	(Tampa Bay BC-1110) 1966

Harmony-vocal pop from Florida that would be most undistinguished, were it not for the **Rovin' Flames** providing the backing, as well as one 'Harvey Swadnungle'. (MW)

The Foul Dogs (NH)

Personnel:	MARK ANDREWS	org	A
	TOM CHAMBERS	gtr, vcls	A
	WILL DICK	gtr, vcls	A
	DEV McLEAN	bs, vcls	A
	DOUG McLEAN	bs, hrmca, vcls	A
	PETE WHEELWRIGHT	drms	A

ALBUM:	1(A)	THE FOUL DOGS NO. 1	(Rhythm Sound GA-481) 1966 R3

NB: (1) reissued on vinyl (Resurrection CX 1296) 1985 and more recently by Distortions. (1) reissued on CD (Flash) 1998 on a 2 on 1 set with **Rasputins and The Monks**' *Sun Of My Soul*.

This Concord, New Hampshire group's album comprised typical local R&B/prep-rock. One cut, *I'm A Man*, also appears on *Oil Stains* (LP). The album sounds very Stones-influenced, but had a couple of self-penned numbers.

Will Dick went on to become a classical guitarist. (VJ/MW/ELn)

Founder's Annex Ltd. (PA)

Personnel:	TOM NICKEL
	ALEXIS SWAN
	SCOTT WALKER

ALBUM:	1(A)	ROOTER	(Founders Annex Productions) 1970 SC

An odd experimental concept album recorded by students at Haverford College. Mostly spoken word, it's in the same vein as the **Firesign Theater**. (SR/CF)

The Fountain of Youth (TX)

45s:	(Angie, Love Me) Make The Hurt Go Away/ Livin' Too Fast	(Colgems 1020) 1967
	Take A Giant Step/ Don't Blame Me (For Trying)	(Colgems 1024) 1968
	Sunshine On A Cold Morning/ Day Don't Come	(Colgems 1032) 1968
	Liza Jane/Witness People	(Colgems 5033) 1969

This band played in Fredericksburg, Texas between 1966-69 and was originally known as The Crossfires. Their early singles were slick, well-crafted pop songs - *Day Don't Come* was also covered by Michigan's **Cherry Slush**. The most relevant song to this book was *Witness People*, a superb slice of heavy psychedelia, which was out of character from the rest of their output. Another track, *Sunshine...* features quite outstanding sixties pop and could easily be mistaken for **Emitt Rhodes** and the **Merry-Go-Round**. Their slower dramatic version of **The Monkees**' hit *Take A Giant Step* is also excellent.

Details of the Crossfires single are:

45:	Who'll Be The One/Making Love Is Fun	(Tower 278) 1966

Compilation appearances have included: *Witness People* on *Mayhem & Psychosis, Vol. 3* (LP), *Mayhem & Psychosis, Vol. 2* (CD), *Sixties Rebellion, Vol. 15: Apple-Glass Cyndrome* (LP & CD) and *Shadows Falling* (CD); *Don't Blame Me (For Trying)* on *Boulders, Vol. 8* (LP), *Ya Gotta Have*

THE FOUL DOGS No.1

THE FOUL DOGS - The Foul Dogs No. 1 LP.

Moxie, Vol. 2 (2-CD), *Garagelands, Vol. 1* (LP) and *Garagelands, Vol. 1 & 2* (CD); *Take A Giant Step* on *From The New World* (LP); *Day Don't Come* on *Bring Flowers To U.S.* (LP); and *Sunshine On A Cold Morning* on *Soft Sounds For Gentle People 4* (CD). (MW/VJ)

The Fountain of Youth (TN)

45:	Hard Woman/Thing Of The Past	(Sur-Speed 223) 1967

This single was produced by W.C. "Red" Wortham at his Sur-Speed Studios in Nashville. Wortham passed away in 2002 after a long career in music; he started out as a guitarist in the big bands of the thirties (incl. Glenn Miller and Benny Goodman) then turned his hand to independent production in the forties, owned a string of labels right through to the eighties, catering for all styles of grassroots music. His Sur-Speed label produced a few of interest, from our viewpoint, including releases by **The Cutaways** and **The Rogues**.

Hard Woman is a really raw, nasty punk song which you'll find on *Pebbles, Vol. 11* (LP) and *Boulders, Vol. 8* (LP). (VJ/MW)

4 (TN)

Personnel:	PAUL CRIDER	bs
	GREG McCARLEY	gtr
	GEORGE PARKS	gtr
	LARRY RAINS	drms

45s:		Lonely Surfer Boy/Now Is The Time	(Clark 225) 1964/5
	α	If Your Eyes Say Love/Tears Of Love	(Bragg B 215) 1965

NB: α shown as by "The Four".

From Goodlettsville, Tennessee this foursome was popular on the Memphis scene in the mid to late sixties. The second single, on a Nashville label and billed as "The Four", might well be by a different band; it features a pair of male-led teen ballads. Both McCarley and Parks went on to have solo releases, the former as 'Beau Sybin'. (MW)

The Four (OH)

45:	Cy's Been Drinking Cider/ Good Thing Going	(Nashville North #7176) 1967

Billed as "**THE FOUR**" on their single, this group was from Akron, Ohio. According to George Gell's Buckeye Beat website, they were an older, club band with a polished sound and had further releases as The Sunny Four (on Epic) and as Thee Four (on Barnaby). Nonetheless, *Good Thing Going* is good enough to have been selected for *Psychedelic States: Ohio Vol. 3* (CD). (MW)

Four Fifths (NY)

45s:	If You Still Want Me/ Have You Ever Loved A Girl	(Columbia 4-43913) 1966
	She'll Hurt You In The End/ Life Goes Movin' On	(Associated Recording Studios) 1966

Teenage Shutdown, Vol. 8 (LP & CD) has scooped the unreleased *She'll Hurt You In The End* and revealed that this was a bunch of teenagers from Manhattan, who were still attending school. They'll be best remembered for the sublime **Byrds**-influenced folk-punker *If You Still Want Me*, compiled on *Pebbles, Vol. 7* (LP), *Pebbles, Vol. 4 (ESD)* (CD) and *The Essential Pebbles Collection, Vol. 2* (2-CD).

Other Four Fifths with no known connections to the above include: a "doo-wop" single from 1962/3 - *After Graduation/Come On Girl* (Hudson 8101) and another outfit who covered *Goodbye My Love/Talkin' Bout You* (Rage R-101) 1966. (MW/MM/PH)

The Four Gents (MI)

			HCP
45:	Soul Sister/I've Been Trying	(HBR 509) 1966	133

Not the Pacific Northwest outfit on Nite Owl, this bunch were from the Detroit area.

Soul Sister, a minor hit, can also be found on *S.V.R. Rock Hits Of The Sixties* (LP & CD). (VJ)

Four In The Morning (?)

45:	Yesterday/LSD	(Cross Road 7002) 196?
	Draft Dodger Rag/?	(Cross Road 7001) 196?

Four In The Morning was an obscure Pacific Northwest band. (VJ)

The Four Letter Words (FL)

Personnel:	DAVID DIX	drms, perc	ABC
	PHIL HUMBERG	bs, vcls	ABC
	HERB PINO	ld vcls, gtr	ABC
	HOYT TAYLOR	keyb'ds	A
	HUGHIE THOMASSON	ld gtr, vcls	ABC
	BILL MANN	gtr	B
	HOBIE O'BRIEN	gtr	C

45:	The Quadruple Feature In Cinemascope And Color At The Drive In Movie Tonight/ Goodbye	(Paris Tower PT-107) 1967

Previously known as **The Rogues**, this band's single was written by a disc jockey at WLCY radio in Tampa. 5,000 copies of this were pressed, of which approximately 2,000 were sold. In 1967, the band evolved into **The Outlaws**, who later achieved fame and fortune in the mid-late seventies with hits such as *Ghost Rider* and *Green Grass And High Tides.* (IT/SMR)

4 Making Do (CA)

45:	The Simple Life/?	(Wells-Desett 2275) 1965

This promising Los Angeles-based girl group sing about the pleasures of living in L.A. in *The Simple Life*, a simple folk ballad with melodic vocals. It's on the same obscure suburban label, run by producers Ed G. Wells (of fifties vocal group The Six Teens) and Desett, which put out a single by **The Periscopes.**

Highs In The Mid-Sixties, Vol. 1 introduced the song to a wider audience. (VJ/MW)

Four More (TX)

Personnel:	MIKE BURROWS	drms	A
	CHUCK CARTER	ld gtr	A
	JERRY CHANDLER	ld vcls, gtr	A
	KENNY CHANDLER	bs	A

45: Don't Give Up Hope/Problem Child (Fairchild 1001) 1966

This raw punk single was the work of a band from Corpus Christi, Texas. Aged 14 - 17, most went to King High School in Corpus Christi, and their manager/roadie/friend Dennis Fairchild put out the single on his "Fairchild" label.

In their time they played regularly at places in and around Corpus, including the Naval Air station at Kingsville, and The Stork Club as well as local TV and a couple of "Battle Of The Bands" contests. They also got to support Charlie Rich!

In 1967, they changed their name to The Chosen Ones, recruiting older brother Jim Chandler on lead vocals, with Jerry and Kenny switching to harmony back-up. As such they issued a further single, *The World's Dark Side/Bald-Headed Lena* (Gulfside 1144) 1967. The flip was also recorded by **The Lovin' Spoonful**. In the seventies they also played as The Chandler Bros, in and around Houston.

Today Mike Burrows still lives in Corpus, Jerry and Kenny reside in the Houston area and Jim has moved to California.

Problem Child, which was written by 15-year old Kenny and 17-year old Jerry Chandler, can also be found on *Highs In The Mid-Sixties, Vol. 11* (LP) and *Total Raunch* (CD). (VJ)

The Fourmost Authority (CA)

45s:	α	Dance Dance/ Left Hand Lawyer	(GNP Crescendo GNP-386) 1967
	β	Childhood Friends/Woe Is Me	(GNP Crescendo GNP-403) 1968
	χ	Go For What You Know/ I Can't Get By	(GNP Crescendo GNP-416) 1968

NB: α shown as by **The Fourmost Authority**.... χ shown as by **The Foremost Authority**... and β shown as both variants! α also had a promo release with a longer version of *Dance, Dance*.

Probably from Los Angeles, this band's singles appeared under a mix of **Fourmost/Foremost** banners. *Dance, Dance*, appeared in a longer form on promo copies, with the R&B-ish fade out being removed from later stock copies. Described by some as good up-tempo rock with neat guitar solo and crisp vocals, their other material is mostly tame pop. *Childhood Friends*, written by Dick Torst, is vaudeville-style pop; it was covered in the same year by **Teddy & The Pandas** and by **Yellow Payges**. (BM/MW)

The Four O'Clock Balloon (OH)

Personnel:	ROGER ALTON	ld gtr	A
	PAT JENNINGS	bs	A
	JEFF ROBINSON	gtr	A
	WAYNE SHEPPARD	keyb'ds	A
	JACK WHITE	drms	A
	HAZEL WIGGET (later SHEPPARD, married Wayne)	vcls	A

ALBUM: 1 NORTHLAND SHOPPING CENTER BATTLE OF THE BANDS (2-LP) (MAGNA 71014) 1967 R3

NB: (1) is a various artists compilation that features six tracks by **The Four O'Clock Balloon**.

45: Two Heads/Dark Cobble Street (Magna 71152) 1967

From Columbus, Ohio all except Roger Alton were students at Ohio State University. As worthy winners of the third annual 'Battle Of The Bands' held at the local Northland's Shopping Center in 1967 they were rewarded with a whole side of the double-album that captured the event. Six tracks - *Somebody To Love, Motherly Love, Strawberry Fields Forever, Plastic Fantastic Lover, (Who Are The) Brain Police* and *Wake Me Shake Me*. Not yer usual bunch of covers, they clearly wore their influences on their sleeves (or over their kaftans). All are performed with confidence and verve, and they were certainly (two) heads above the competition judging from the rest of the album.

Second place went to the Dubonnets, third the Trolls, fourth the Thirteenth Dilemma and fifth the Lapse Of Tyme. Other groups on the album are: Tonebenders (a girl group, doing *Little Black Egg*), Verdics, Brass Tax, Restless Knights, Kings English, Rubber Band, Lo-Brows, St.John's Mod, Unchosen, Sound Of Us, and **The Lorey's** from nearby Sparta with *Don't You Care*. Unfortunately there's no track listing to know exactly who does what and the unfortunate Nazar Blues and Vi-Counts who also took part didn't make it onto the album.

After such evident promise by **Four O'Clock Balloon** the resultant single is a bit disappointing but judge for yourselves - their cover of **Jefferson Airplane**'s *Two Heads* is on *Glimpses, Vol. 4* (LP) and *Brain Shadows, Vol. 1* (LP & CD), whilst *Dark Cobble Street* is on *Highs In The Mid-Sixties, Vol. 21* (LP). (MW/GGI/VJ)

The Four Of Us (4 Of Us) (MI)

Personnel:	JEFF ALBORELL	bs	AB
	ZIGG BARON	gtr	A
	GARY BURROWS	gtr	AB
	?	drums	A
	GLENN FREY	gtr	B
	PAUL KELCOURSE	gtr	

45s:	You're Gonna Be Mine/Batman	(Hideout 1003) 1965
	You're Gonna Be Mine/Freefall	(Hideout 1003) 1965
	I Feel A Whole Lot Better/ I Can't Live Without Your Love	(Hideout 1012) 1965

Formed summer 1965, this was a seminal band on the Birmingham, Michigan scene. Jeff Alborell was previously in The Pharaohs and would later be in **The Heavy Metal Kids**; Gary Burrows had been in the Electro-Tones and was brother of Steve (**The Mushrooooms**, **Heavy Metal Kids**); Glenn Frey joined from the Subterraneans in the spring of 1966, moved on to **The Mushrooms** and the **Heavy Metal Kids**, then hit the trail to Florida where he formed Longbranch Pennywhistle in 1970, moved on again to California, and found fame and fortune with The Eagles.

They seem to have had some connection to **The Fugitives** 'cause *You're Gonna Be Mine*, considered by many to be their finest moment, appeared under both names. For their second single Gene Clark's *I Feel A Whole Lot Better* was given similar treatment. The Hideout was a Detroit teen club started by Dave Leone and Ed 'Punch' Andrews in May 1964 and the following year Leone started the Hideout Record Company, which like the club, thrived for a short while.

The rare compilation album *Best Of The Hideouts* contains *Baby Blue, I Feel A Whole Lot Better* and *I Can't Live Without Your Love. Baby Blue*, is a competent enough version of the much-covered Dylan song. The vocals and 12-string guitar give it good treatment. The album, which has been reissued also features tracks by other Hideout regulars **The Underdogs** (4), **Yorkshires** (2), **Pleasure Seekers**, **Henchmen** and **Doug Brown**.

Paul Kelcourse also played in **The Fugitives**, and along with Jeff Alborell played in **The Heavy Metal Kids**, with Glenn Frey (ex-**Mushrooms**)

Retrospective compilation appearances have included: *You're Gonna Be Mine* on *Psychedelic Unknowns, Vol. 3* (LP & CD), *Michigan Mayhem Vol. 2* (CD), *The Best Of Hideout Records* (CD) and *Friday At The Hideout* (CD); *I Feel A Whole Lot Better* on *A Journey To Tyme, Vol. 2* (LP), *Highs In The Mid-Sixties, Vol. 6* (LP), *Best Of The Hideouts* (LP) and *Friday At The Hideout* (CD); *You're Gonna Be Mine* on *Best of Hideout Records* (CD); *Baby Blue* on *Highs In The Mid-Sixties Vol. 5* (LP), *Best Of The Hideouts* (LP) and *Friday At The Hideout* (CD); *Batman* (aka *Freefall*) on *Friday At The Hideout* (CD); and *I Can't Live Without Your Love* on *Best Of The Hideouts* (LP). (MW)

The IV Pak (VA)

45: Whatzit?/Bootleg (Hippie Hos-45-2019) 1967

Came out of Danville, Virginia and their *Whatzit?* was a sort of variation on **The Count Five**'s *Psychotic Reaction*. Pretty good it is too and half way through the chorus gives way to a cosmic guitar freak-out. Check it out on the *Signed, D.C.* (LP), *Teenage Shutdown, Vol. 8* (LP & CD) or *Aliens, Psychos & Wild Things Vol. 3* (CD). (MW)

Four Real (?)

ALBUM: 1 CONTENTMENT! (CB Enterprises RI 3306) 197?

A Christian rock group with tracks like *Og For A Thousand Tongues To Sing*. (SR)

The Four Speeds (TX)

45: Why Did You Leave Me/Bedrock (Instr) (Harlyn 101) 1965

Why Did You Leave Me, featured on *Sigh Cry Die* (CD) and *Quagmire Volume 5* (CD), is an arresting beat-punker with pregnant pauses before the punch line. Nothing more has come to light about this Texan outfit. (MW)

4 Score (?NY)

45: Mini-Skirt/Kalamazoo Can Can Kangaroo (Blackjack 110) 1967

A salacious punker dedicated to man's most popular female fashion and other turn-ons. Check out this lechers' classic on *Sick And Tired* (LP), It's A Go Go World (LP) and *Party Party Party* (CD) with its exhortations of 'M - I - N - I', creepy keyboards and fuzz.

The band is thought to originate from the New York area. (MW)

The 4th Amendment (GA)

45: Always Blue/Whiskey Man (Constitution no #) 1968

From Atlanta, Georgia this garage band's *Always Blue* bears an unashamed resemblance to Sky Saxon and **The Seed's** *Pushin' Too Hard*. The flip, is in a similar vein.

Compilation appearances have included: *Always Blue* on *Pebbles, Vol. 17* (LP), *Psychedelic Unknowns, Vol. 6* (LP & CD), *Follow That Munster, Vol. 2* (LP), *The Garage Zone, Vol. 1* (LP) and *The Garage Zone Box Set* (4-LP); and *Always Blue* and *Whiskey Man* on *Sixties Rebellion, Vol. 12: Demented* (LP). (VJ/MW)

4th Cekcion (TX)

Personnel:	LOUIE BROUSSARD	drms	A
	RICHARD CANTU	woodwind	A
	GREG ISAACS	keyb'ds	A
	STEWART ROJO	ld gtr	A
	MIKE ST CLAIR	bs	A

ALBUM: 1(A) 4th CEKCION (Solar SOLAR-110) 1970 SC

This little known Bellaire, Texas bar-band's album has become a collectors' item. Cantu later played for Richard Torrence. *Find Yourself Another Way*, probably their finest moment is compiled on *Journey To The East* (LP). (VJ/MW)

Fourth Dimension (NY)

Personnel: MIKE CORBETT
JAY HERSCHKOWITZ (aka JAY HIRSCH)
FERDINANDO TOSCANO

45s: Rainy Day/Land Of Make Believe (Columbia 43778) 1966
You're My Unhappiness/Mister Blair (Columbia 43931) 1966

A trio from Greenwich Village, New York whose singles are pleasant garagy-pop, produced by David Rubinson (**Moby Grape**, Taj Mahal). By 1969 the trio had expanded to a sextet and moved into psych-rock territory as **Mr. Flood's Party.**

Land Of Make Believe can also be heard on *Soft Sounds For Gentle People 4* (CD). (MW/SR)

Fourth Way (?CA)

Personnel incl: JOHN WILMETH bs A

45s: The Far Side Of Your Moon/Pink Cloud (Soul City 765) 1968

A suitable track for the 'Barbarella' movie, the groovy *The Far Side Of Your Moon* is pleasant Eastern keyboard doodling and Telstar spacey effects topped by little-girl vocals similar to *Hole In My Shoe*. It's fairly far out. *Pink Cloud* by contrast is a stupid but amusing nursery-rhyme song with inane whistling. Undoubtedly a studio effort, songs are credited to R. Graves and Steve Venet. Steve was a Screen Gems writer and Nick Venet's brother - he wrote many songs for "Red Bird" girl groups and also composed the classic *Tomorrow's Gonna Be Another Day*.

John Wilmeth later played with **Southern Comfort**. The band may have come from L.A.

The Far Side Of Your Mind can also be found on *A Heavy Dose Of Lyte Psych* (CD), *Incredible Sound Show Stories, Vol. 8* (LP) and *I'm Trippin' Alone* (LP). (MW/JFr/SR)

The Four Wheels (IN)

Personnel:	JIM ADAMS	A
	SKEET BUSHOR	A
	STEVE DRYBREAD	A
	JIM KOSS	A
	STEVE LESTER	A

45: Central High Playmate/Cold 45 (Soma 1428) 1965

This Indianapolis-based band later became **The Boys Next Door**, who released a single for Soma, one for Cameo, one for Bud and three for Atco in the mid-sixties.

In 2000, a master tape resurfaced with *Suddenly She Was Gone* released later by **The Boys Next Door** plus four unreleased tracks: the poppish *Always Together*, two garage-rockers *A Girl Named Mary* and *I Got Wild* and a mid-tempo pop-rock song, *You Cheated, You Lied*.

Compilation appearances have included: *Cold 45* on *Soma Records Story, Vol. 1* (LP); and *Central High Playmate* on *Soma Records Story, Vol. 2* (LP) and *Hipsville, Vol. 3* (LP). (VJ/MW/SR)

BORN TO BE WILD
KIM FOWLEY
Born To Be Wild
Hello I Love You
Classical Gas
Sunshine Of Your Love
I Can't Stop Dancing
Pictures Of Matchstick Man
Soul Limbo
Space Odyssey
Savage Is The Sea
Wild Weekend
Shake A Lady

KIM FOWLEY - Born To Be Wild LP.

Kim Fowley (CA)

Personnel:	KIM FOWLEY	vcls, keyb'ds, perc	ABCDEF
	MIKE ALLSUP	gtr	C
	BEN BENAY	harp, gtr	C
	MARS BONFIRE	gtr	CD
	JIMMY GREENSPOON	keyb'ds	C
	EDDIE HOH	drms	C
	ORVILLE RED RHODES	steel gtr	C
	CARMEN RIALE	bs	C
	JOE SCHRMIE	bs	C
	WAYNE TALBERT	keyb'ds	C
	JOE TORRES	perc	C
	MICHAEL LLOYD	keyb'ds	D
	WARREN ZEVON	gtr	D

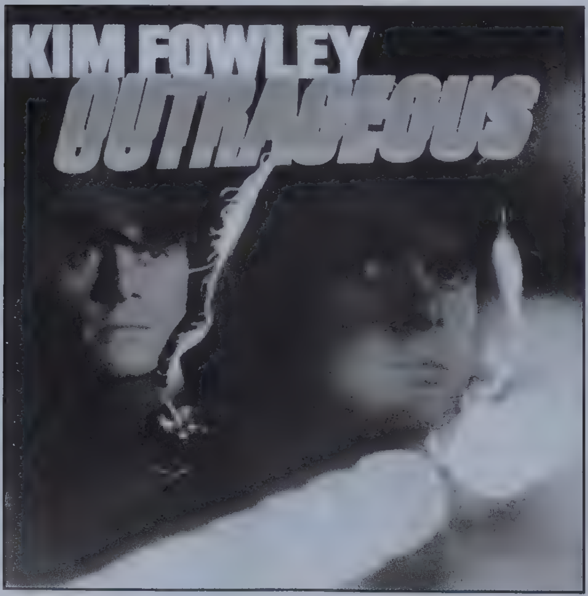
				HCP
ALBUMS: (up to 1977)	1(A)	LOVE IS ALIVE AND WELL (mono/stereo)	(Tower T/ST- 5080) 1967	- SC
	2(A)	THE INCREDIBLE KIM FOWLEY	(Original Sound OSR-LPS-8877) 1967	-
	3(A)	BORN TO BE WILD	(Imperial 12413) 1968	-
	4(C)	OUTRAGEOUS	(Imperial 12423) 1968	198 SC
	5(D)	GOOD CLEAN FUN	(Imperial 12443) 1969	-
	6(E)	IN THE UNDERGROUND	(Not issued) 1968	-
	7( )	OUTLAW SUPERMAN	(RCA) 1971	-
	8(F)	I'M BAD	(Capitol ST-11075) 1972	-
	9( )	INTERNATIONAL HEROES	(Capitol ST-11159) 1973	-
	10( )	AUTOMATIC	(Capitol ST-11248) 1974	-
	11( )	VISIONS OF THE FUTURE	(Capitol 24626) 1974	-
	12( )	ANIMAL GOD OF THE STREET	(Skydog/Capitol 24636) 1975	-

NB: (2), (6) and (7) not released. (3) reissued on CD (Ascension Records ANCD 015) 2000. (3) and (4) have been reissued on one CD by Rev-Ola in 1995. (8) also issued in Germany (Capitol 81208) 1972. (9) also issued in Germany (Capitol 81385) 1973. (12) reissued on CD (Jungle FREUD CD 073) 1999. (12) reissued on CD (Munster Records MRCD 165) 1999.

Impossible But True - Kim Fowley Story (CD) (Ace Records CDCHD 888) 2003 is a 32-track compilation spanning the period 1960-69. *Living In The Streets* (Sonet SNTF 755) 1977 is another interesting selection. *One Man's Garbage: Lost Treasures From The Vaults 1959-69 Volume One* (LP/CD) (Norton Records ED 355/CED 355) 2009 and *Another Man's Gold: Lost Treasures From The Vaults 1959-69 Volume Two* (LP/CD) (Norton Records ED 356/CED 356) 2009 present selections of his weird and wonderful projects! *Mondo Hollywood* (Rev-Ola CREV036CD) 1995 compiles a selection of his material recorded between 1966-69.

45s:		American Dream/The Statue	(Mira 209) 1965
		The Trip/Big Sur	(Corby 216) 1965
		Mr. Responsibility/My Foolish Heart	(Living Legend 721) 1965
		Underground Lady/Pop Art '66	(Living Legend 725) 1966
	α	Lights/Something New And Different	(Loma 2064) 1966
		Love Is Alive And Well/Reincarnation	(Tower 342) 1967
		Don't Be Cruel/Strangers From The Sky	(Reprise 0569) 1967
	β	Fluffy Turkeys / Young America-Saturday Night	(Original Sound OS-81) 1967
	χ	Born To Make You Cry/Thunder Road	(Original Sound 98) 196?
		Born To Be Wild/Space Odyssey	(Imperial 66326) 1968
		Wildfire/Bubblegum	(Imperial 66349) 1969
		The Sky Is On Fire/Citizen Kane	(RCA 74 0511) 1971
		Forbidden Love/I'm Bad	(Capitol 3403) 1972
	δ	International Heroes/ESP Reader	(Capitol 3534) 1973
		Born Dancer/Something New	(Capitol 3662) 1973

NB: α also released in the U.K. (Parlophone R 5521) and (CBS 202338). β Promo copy labels state "from the LP *The Incredible Kim Fowley*, OSR-LPS-8877" but this was probably not released. Of special note : the dead wax has the following writings : "Rodney Underground DS Canyon Put On" and "Wait til you hear the album, photos by Ed, Art Needs Love". χ release not confirmed, although there appears to have been a UK issue (Action ACT 4606) 1972, the tracks are also compiled on the retrospective LP *Living In The Streets*. δ also issued in the UK (Capitol CL 15743) 1973. There's also a rare French EP with PS: *The Trip/Beautiful People/The Underground Lady/Curiosity* (Vogue INT 18086) and a French single with PS: *They're Coming To Take Me Away/You Get More For Your Money On The Flip Side* (CBS 2243).



KIM FOWLEY - Outrageous LP.

Son of Hollywood actor Doug Fowley the multi-talented **Fowley** - singer, producer and composer - was born in Los Angeles in 1942. He got into the music business as an assistant to Marty Melcher (Terry's Dad) who ran a music publishing company. He was pals with The Cadets and other black vocal groups of the time and was a sometime member of his school-band The Sleepwalkers (notable for including at various times Bruce Johnston, Sandy Nelson, Phil Spector and various others). Among the groups **Fowley** wrote for and produced were The Jayhawks, B. Bumble and The Stingers, The Innocents and The Hollywood Argyles. In the early sixties, he was involved with The Rivingtons and **Paul Revere and the Raiders**, but it was novelty scams like *Alely Oop* and *Nutrocker* which became worldwide hits and set his career pattern.

He also ran Chattahoochee records for a time, roping other Hollywood chancers like David Gates in - **The Murmaids**, Kathy Young, and various Chicano bands like **Thee Midniters** to make up their roster. He then became a press officer for Motown and for various Brit bands inc. The Yardbirds (incidentally, **WCPAEB** came together at the end of tour party **Fowley** threw for The Yardbirds at **Bob Markley**'s house).

He moved to England for a couple of years in 1965, first working with P.J. Proby as publicist and tour manager, and then with Andrew Loog Oldham on various projects, as well as producing lots of records. Two of his single cuts from the period, *Pop Art '66* and *Lights*, were collaborations with Mark Wirtz, while the backing on *Don't Be Cruel* contains most of Fleetwood Mac plus sundry cronies. Eventually however, EMI compelled **Fowley** and Wirtz to go out and find some bands and stop messing about at Abbey Road. They returned first with the Inbetweens, then later with Pink Floyd, Tomorrow, and The Soft Machine. The first two were signed, and **Fowley** took the Softs to Polydor for one single and a bunch of unreleased tracks. **Fowley** also discovered and named Family, cutting a one-off single for Liberty. Somewhere inbetween all this he also found time to work with Cat Stevens, The Rockin' Berries, Dave Mason and Jim Capaldi.

Upon his return to America he worked on the first **Mothers Of Invention** album and in 1967 he also formed a home for bands which was used by Sparrow, Jim Morrison, and **Rose Garden**.

Undeniably, **Fowley** had a talent for novelty songs and uncomplicated teenage anthems. An example of the former was *The Trip*, which was very popular around L.A. in 1966 and was covered by **Godfrey** and **Thee Midniters**, amongst others. In the eighties, this would be a favourite track amongst the "garage" freaks.

His first album *Love Is Alive And Well* features **The West Coast Pop Art Experimental Band** (as does the non-album single cut *Strangers From The Sky*) and was co-produced by **Michael Lloyd**. His second, *Born To Be Wild* contains groovy organ instrumentals; *Outrageous* is experimental hard psych and *Good Clean Fun* features Lloyd, Mars Bonfire, **Skip Battin**, **Warren Zevon**, and Rodney Bingenheimer. The latter album turns into a contract breaking farrago halfway through, as his signings to Liberty/Imperial, **Zevon** and **Johnny Winter**, were both dropped whilst it was being recorded. When **Winter** became a big star in the U.S. only a couple of months later, it was too much to bear.

He continued to record albums throughout the seventies, but in the eighties confined his activities more to songwriting, publishing and talent spotting. In the late nineties, however he's been getting more recognition from current acts, played his first gigs since 1968, including sell-out shows in London, and performed a song cycle with narration *The Ghosts Of Scotland* for BBC Radio Scotland. He's also made some bizarre dance records which have actually made the club charts - ably assisted by Joe Foster, Norman Blake, Steve New, Roni Size, William Orbit and various members of the Fall, BMX Bandits etc. One particular offshoot of all this was a strange version of **Millennium**'s *Prelude*, whilst a remix of *Animal Man* from *Outrageous* was a stand-out track on a recent Bentley Rhythm Ace project for Ministry of Sound.

In 1969 **Fowley** did production work for **A.B. Skhy**, Earth Island, **Seeds** and Gene Vincent and was the master of Ceremonies at the Toronto Peace Fair. He also did production work in Sweden. In 1970 he wrote for **Skip Battin** and formed a drag band. He wrote for **Battin** again in 1972 and produced for Flash Cadillac. In 1975, he handled production work for The Runaways and Venus and The Razorblades.

Anyone interested in investigating **Kim Fowley**'s unique work should check out *Mondo Hollywood, Vol. 1*, a compilation CD which contains tracks from the sixties, including many of his more bizarre offerings like *The Trip* and *Gypsy Canyon.*

An earlier retrospective, *Living In The Streets* is also of interest - as it includes the Chattahoochee single by **Jimmy Jukebox**, the Original Sound single by **King Lizard**, and **Fowley**'s *Born To Make You Cry* single. It also includes a 1974 single, recorded by **Fowley** as Lance Romance and four more tracks, *Summertime Frog*, *Love Bomb*, *Living In The Streets* and *Sex Dope And Violence.*

Impossible But True - Kim Fowley Story (CD) is a 32-track compilation spanning the period 1960-69. It features an interesting array of tracks including *To Die Alone* by **The Bush** (a pre-Misunderstood combo), *Pink Dominoes* by the Crescent, *Comedown Song* by Spider, the rare first single by The Soft Machine and much more.

Compilation appearances have included: *Astrology* on *Kim Fowley - Underground Animal* (LP & CD); *The Trip* on *Pebbles, Vol. 1* (LP), *Pebbles, Vol. 1* (CD), *Nuggets Box* (4-CD), *Sound Of The Sixties* (2-LP), *Sixties Archive, Vol. 1* (CD), *Excerpts From Nuggets* (CD) and *Great Pebbles* (CD); *They're Coming To Take Me Away, Ha-Haaa!* on *Napoleon Complex* (CD); *Young America Saturday Night* on *Only In America* (CD); *Animal Man* on *Turds On A Bum Ride, Vol. 1 & 2* (2-CD) and *Turds On A Bum Ride, Vol. 2* (2-LP); *The Trip* and *Underground Lady* on *Pebbles Box* (5-LP) and *Trash Box* (5-CD); *Underground Lady* on *Where The Action Is! L.A. 1965-68* (4-CD book); *Strangers From The Sky* on *Nuggets: Hallucinations* (CD); *Bubblegum* on *Ah Feel Like Acid* (CD); and *The Canyon People* on *Highs In The Mid-Sixties, Vol. 3* (LP) - the latter captures him explaining to CBS news cameras, in the summer of 1967, how 'the canyon people' had replaced the 'flower children' as America's hope for the future! (VJ/MW/JFr/SR/WHn/LA)

FRACTION
·MOON BLOOD·

FRACTION - Moon Blood LP.

Lance Fox and The Bloodhounds (NY)

Personnel incl:	LANCE FOX	A

45: That's Your Problem/You Got Love (Bang 523) 1966

Both sides of this single have resurfaced on *Mindrocker, Vol. 13* (LP). The outfit was based in New York City. (VJ)

Fox and The Huntah's (AL)

Personnel incl:	MIKE DAVIS	A
	TOM FOX	A

45: Funny Kinda Day/
Love Minus Zero/No Limit (Malcolm Z.Dirge 45004) 1966

Little has come to light about this Alabama group. Possibly from the Birmingham area, their single was engineered by Ed Boutwell and presumably recorded at Boutwell Studios, where the **Rockin' Rebellions** also recorded.

The Fox-Davis composition *Funny Kinda Day* can be heard again on *Psychedelic States: Alabama Vol. 1* (CD). It's a dreamy beat-ballad for the ladies and saunters along with some crisp percussive fills. Their faithful Bob Dylan cover on the flip is a little pedestrian and doesn't compare favourably with **The Leaves** version. (MW)

Foxx (?)

Personnel:	BUTCH BOURQUE	bs	A
	LITTLE JOHN MARTIN	drms	A
	PEPPER MARTIN	vcls, gtr	A
	AL PERKINS	ld gtr	A

ALBUM: 1(A) THE REVOLT OF EMILY YOUNG (Decca DL-75193) 1970

NB: (1) issued in the UK (MCA MUPS 419) 1971.

45: Revolt Of Emily Young/Into Something Real (Decca 32660) 1970

This is a 15-track psychedelic concept album with some soft-psych and rockier material too. It was co-written by Buzz Cason (who'd founded Nashville's Casuals, recorded with The Statues, and enjoyed solo success under the pseudonym 'Gerry Miles') and singer/guitarist Pepper Martin, who turns in a good vocal performance on the album. The material was produced by Cason and credited to the studio band **Foxx.** The album traces the the birth, childhood, and life of Emily Young and her interactions with family and friends. She leaves home to hitch-hike round the country. Side two features her spiritual search *Opus Epyllion (The Age Of Light*), downfall (*Flight Termination*) which has a good lead guitar solo, and death (*Just Another Village Incident*). It hasn't all aged well but is worth investigation. (VJ)

Fraction (CA)

Personnel:	JIM BEACH	vcls	A
	VIC HEMME	bs	A
	BOB MEINEL	gtr	A
	CURT SWANSON	perc	A
	DON SWANSON	gtr	A

ALBUM: 1(A) MOON BLOOD (Angelus WR-5005) 1971 R5

NB: (1) was originally housed in a die-cut plastic window cover, with a printed inner sleeve. (1) reissued on vinyl (No label) 1987 in a limited edition of 385 copies with a different cover. (1) counterfeited on vinyl (Angelus WR-5005) 1995 and (Cryptrock) 1995 in a limited edition of 500 copies, both in the original cover. (1) reissued again on vinyl (Radioactive RRLP054) 2004. (1) reissued on CD (Flashback 001) 1993, again on CD (Anthology ANT 24.11) 199?, yet again on CD (Rockaway 01231) 1999 this time legitimately with three bonus tracks and finally on CD (Radioactive RRCD054) 2004.

45: Sanc-Divided/? (Angelus 571) 1971

This album has some good guitar and Jim Beach's vocals are reminiscent of **The Doors**, although he was singing on Sunset Strip long before Jim Morrison took to the stage. Indeed, his grungy vocals, the dual fuzz and wah-wah guitars on this album are key factors in its popularity among collectors. *Sanc-Divided*, which was also included on the album, can be heard on the *Valley Of The Son Of The Gathering Of The Tribe* (LP) compilation.

Jim Beach had earlier sung with **Fever Tree**, although he did not record with the band. **Fraction** also recorded two further albums, which remain unreleased.

The *Filling The Gap* (LP) compilation incorrectly states that they were previously known as **Stone Garden** and had issued at least one single on Angelus entitled *Oceans Inside Me* - this is now known to be the work of a completely different outfit. (VJ/JBh)

Framework (CA)

Personnel:	DREW GALLAHAR	bs, vcls	A
	CLIFF LENZ	keyb'ds	A
	JERRY McCANN	gtr, vcls	ABC
	DANNY ORLINO	gtr	A
	CARL SPIRON	drms	ABC
	TERRY FANN	bs, vcls	BC
	RICK RANDLE	gtr, keyb'ds, vcls	C

ALBUM: 1(A/B) SKELETON (2-LP) (w/inserts)
(Rockadelic RRLP 31/32) 2000

NB: (1) is a 2-LP set with one LP of studio cuts and rehearsal material and one live LP. It comes with extensive liner notes and several inserts and it's a limited pressing of 600 black vinyl and 100 coloured vinyl copies. (1) also issued as a 2-CD set with two bonus tracks (Shadoks Music 020) 2001.

45s: α Iron Door/Funny Kind Of Sunshine (KB Artists) 1968
I'm Gonna Move/The Direction (Harvey Swartz HS-0001) 1969

NB: α acetate-only, issued to band members.

San Diego's **Framework** was assembled in 1967 as an all-original "underground" rock group. They were represented by a local production company (KB Artists) that also handled **The Brain Police**. Their first recording was an acetate recorded at Sunset Sound in Los Angeles and is the only known recording of line-up 'A'. In August 1968, Fann replaced Gallahar and shortly after the band stripped down to a trio.

The second single showed a dramatic change stylistically, all connections to pop being abandoned. Just 500 copies were pressed and as recorded here, they sound remarkably like **Frumious Bandersnatch** despite never having heard of their Bay Area counterparts! The single has a very clean sound as the band used small amps in the studio, but live in the sixties they cranked through over-driven stacks and their concerts are the stuff of legend. *The Direction* is a tremendous trippy dirge, with Cream-like vocals and drumming, and introspective lyrics:

FRAMEWORK
"SKELETON"

FRAMEWORK - Skeleton 2-LP.

"Love is something you can't feel
But hate leaves scars that never heal
I can feel the harm that's been done
Please correct me if I'm wrong
But peace has been absent for too long
I can feel the harm that's been done"
(from *The Direction*.)

At this point **Framework** became a top live draw in San Diego, playing blues-based hard-rock similar to Cream. At the tail end of 1969, Rick Randle joined the band from **The Brain Police**.

Framework folded on New Year's Eve 1970, when McCann accepted an offer to join Anthrax, who then recorded an album for Elektra as **Formerly Anthrax**. They'd gained not just a talented guitarist but, as a bonus, a flautist and versatile vocalist, who took up lead vocal duties on their accomplished jazz-prog-rock album. He wrote too and brought two compositions from the **Framework** repertoire (and featured on the Rockadelic/Shadoks retrospective) - *Like A Child* and *These Things I Know*.

The lavishly presented Rockadelic album collects all extant recordings of the band - both singles, a rehearsal from January 1969, live concert material from late 1969, and an acoustic demo track that McCann recorded at Elektra.

McCann and Spiron had played together in **The Orfuns**, a punk band that folded in 1965 when McCann ran into trouble with the law.

Jerry McCann continues to play and record in San Diego. His recent releases include *Unframed* (cassette) and *Blue Plate Special* (CD) in 1997, *All Lit Up Like The Moon* (CD) in 2003, and *What It Is & What It Was* (CD) in 2010. You can check out his website at http://www.jerrymccann.com/

Framework drummer Carl Spiron passed away on 17 December 2009. (CF/SR/MW)

Francisco (CA)

Personnel:	FRANCISCO (FRANK) LUPICA	everything!	A

ALBUM: 1(A) COSMIC BEAM EXPERIENCE
(Cosmic Beam Records CBE-001) 1976 SC

NB: (1) had a limited pressing of 1,000 copies. (1) reissued on CD (Radioactive RRCD112) 2005.

Multi-instrumentalist Francisco Lupica created his own one-man brand of post-hippie, pre-New-Age music in the mid-seventies with his Cosmic Beam Experience show, which he combined with visuals. Playing acoustic and electric guitars, drums, chimes, zither, and four steel channel beams, he released and distributed his album himself.

He'd already been around for a decade or more; initially based around the San Francisco Bay area, he was drummer in Bob Segarini's **Us**, who recorded for the Autumn label circa 1965 but never saw any commercial releases (check out the *Nuggets From The Golden State: Dance With Me* CD). Next he joined **Travel Agency**, a San Francisco trio who released some rare singles (one as by **Act III**), before being signed to Viva and releasing a fine album and single. At the end of the sixties, he played with Taj Mahal and **Lee Michaels** then teamed up with Ashish Khan in the east-west fusion band **Shanti**, who released a self-titled album on Atlantic in 1971; the band also included Steve Haehl from **Travel Agency**. After **Shanti** split up, he relocated to Santa Barbara and began to perform solo in 1972.

In 1976 he was musician and composer for 'Tanka', a very short animated film about Tibetan thankgas (images from the Tibetan Book Of The Dead) alongside former **Shanti** bandmates Ashish Khan and Pranesh Khan; in 1979 he was sound effects creator for 'Star Trek - The Motion Picture'; and in 1998 his music was used and sampled in the film *The Thin Red Line*. More recently he played viola on the *Deep Song* CD by Ranee Lee. (MW/SR/VJ)

Joe Frank and The Knights (MS)

Personnel incl:	JOE FRANK CAROLLO	ld vcls
	JOE CORRERO JR.	drms
	JOHN DE WITT	bs
	MARK TIDWELL	ld gtr
	WALKER SORY	
	NICKY GRIFFITH	

45s:	Five Elephants In A Volkswagen / Twistin' Mississippi	(El Jay 100463) 1963
	Can't Find A Way/Won't You Come Home	(Block 510) 1966
	Can't Find A Way/Won't You Come Home	(ABC 10782) 1966

This Leland, Mississippi band was fronted by Joe Frank Carollo. For the Block/ABC recordings, the line-up was reportedly Carollo plus three of the Memphis Marks (Correro, DeWitt, and Tidwell). Correro would reappear some time later in **Paul Revere & The Raiders**.

Carollo joined The T-Bones and in the early seventies was one of the triumvirate who broke away to form smooth-popsters Hamilton, Joe Frank, & Reynolds. They hit the charts in 1971 with *Don't Pull Your Love* and again in 1975 with *Fallin' In Love* and *Winners And Losers.*

Can't Find A Way did find its way onto *Pennsylvania Unknowns* (LP) in the early eighites, thereby causing some confusion as to the band's origins; since then it has turned up on *Victims Of Circumstances Vol. 2* (LP/CD), *A History Of Garage & Frat Bands In Memphis Vol. 1* (CD) and *Psychedelic States: Mississippi* (CD). (MW/JLh)

The Alan Franklin Explosion (FL)

Personnel incl:	ALAN FRANKLIN	gtr, vcls	AB
	(DAVE DIX	drms	B)
	(BUZZY MEEKINS	bs	B)
	(CHRIS RUSSELL	ld gtr	B)

ALBUM: 1(B)	BLUES CLIMAX	(Horne 888) 1970 R1

NB: (1) reissued on vinyl (Psycho 18) 1983.

45:	Bye Bye Baby/Piece Of Your Love	(Horne 888-4) 1970

Musically a hard-rock/blues act from Florida, with pretty wild vocals. The whole of side two of the second album is taken up with *Climax*, an 18-minute 10-second drivin' instrumental hard-rock rendition, which on the best scenario is reminiscent of the long instrumental jams of the San Francisco Ballrooms and at the worst monotonous.

Alan Franklin was a songwriter who recruited musicians on a session basis to record his material. His album features Tampa musicians, David Dix and Buzzy Meekins (see **The Outlaws** entry), plus Chris Russell. The album was recorded in Orlando. (VJ/SMR)

Franklin & Hayes (?OH)

Personnel:	FRANKLIN	A
	HAYES	A

ALBUM: 1(A)	AUTUMN TO MAY	(W-R Productions WR-69) 1969 R3

This is a folk/folk-rock album with male and female vocals, possibly from Ohio. The group covers several popular folk/soft-rock songs like *Leaving On A Jet Plane, I Am A Rock, It Ain't Me, Babe*, etc. (VJ)

Frantic Freddie and His Reflections (PA)

Personnel incl: FRED MILANDER vcls

ALBUM: 1	MUSIC POWER	(Rice Communications Inc. R-2828) 196? SC

45s: α	Charmaine/Love 'Em And Leave 'Em	(White Rock 365) 1965
	You Told A Lie/ Why Can't They Understand	(RCI R-6828-Y) c1968

NB: α shown as by Frantic Freddie & The Pro Teens.

This local Pennsylvania garage pop/soul album featured popular local DJ Fred Milander on vocals.

You'll also find *You Told A Lie* on *Victims Of Circumstance, Vol. 2* (CD). (SR/VJ)

The Frantics/Frantic (MT>NM>CO>CA)

Personnel:	MAX BYFUGLIN	vcls	X
	DAVID DAY	bs	X
	DENNIS DEVLIN	gtr	X
	JIM HAAS	keyb'ds	X
	PHIL HEAD	drms	X
	KIM SHERMAN	gtr	X

NB: Line-up 'X' shown above was actually a later line-up of the band, and not that which made the *Route '66* 45.

ALBUM: 1	CONCEPTION	(Lizard Records 20103) 1971 SC

NB: (1) has been counterfeited on vinyl (Lizard Records) 199? (1) also issued on CD (SPM/World Wide Records SPM-WWR-CD-0049) 1993 and bootlegged on CD as (Flash 31) 199?.

Relax Your Mind (Collectables COL-0570) 1994, is a CD-only issue of 1968 recordings.

45s:	La Do Da Da/Route 66	(Sunco 1008) 1966
	Midnight To Six Man/Shady Sam	(Lizard 21002) 1970

We are informed that this group hailed from Billings, Montana originally, though they toured all over the country. In 1968 they relocated to Santa Fe, New Mexico, then moved onto Colorado Springs before making L.A. their final base in 1969, removing the final 'S' from their name and recording the *Conception* album. All told they lasted from 1965 to 1971 and just 1,000 copies of their first single were pressed back in 1966.

The *Conception* album has been likened to early **MC5**, but the *Relax Your Mind* CD of an unreleased 1968 album, is more overtly psychedelic and is one of Collectables' more worthwhile reissues. It was recorded at Norman Petty's studio in Clovis, New Mexico.

When the band broke up in 1971, three members went on to form an outfit called The Cows, who recorded an unreleased album, *Hunchbacks From Outer Space*. It had been thought that **Frantic** had become an act known as **Farm Band**, however **Frantic** member Dennis Devlin, says this is

FRANTIC - Conception LP.

false... commenting "I suppose one shouldn't discount the possibility that there may have been more than one band in the USA calling themselves **Frantic**; there were certainly several "The Frantics" as you know. Another theory springs to mind as to why they may have been connected to us. It was common practice in the Midwest during the late sixties for unscrupulous promoters to book unknown local bands into venues as touring English bands, as it was thought at the time that all musicians with long hair looked alike. When we were playing Midwestern gigs there was a bogus "Them" playing the same circuit. Most people wouldn't have known the difference. I assume these bands were encouraged to work up a few songs by whatever group they were pretending to be and hope for the best. What this is leading to is that after **Frantic** broke up, we heard rumours of a bogus **Frantic** playing back in the Midwest, apparently having learned our album. I know none of the original **Frantics** were involved, but perhaps the Farm Band started off as a bogus **Frantic**? It would be interesting to hear from a Farm Band member."

Compilation appearances have included: *Route 66* on *Punk Classics* (CD) and *Punk Classics, Vol. 5* (7"); both *Relax Your Mind* and *Just For A While* on *Green Crystal Ties, Vol. 6* (CD); and two unreleased tracks on *Just For A While* and *Think About It* on *Get Ready To Fly* (CD). (MW/DD)

The Fraternity of Man (CA)

Personnel:			
	RICHARD HAYWARD	drms, vcls	A
	ELLIOT INGBER	ld gtr	A
	MARTIN KIBBEE	bs	A
	WARREN KLEIN	gtr	A
	LARRY WAGNER	vcls, gtr	A

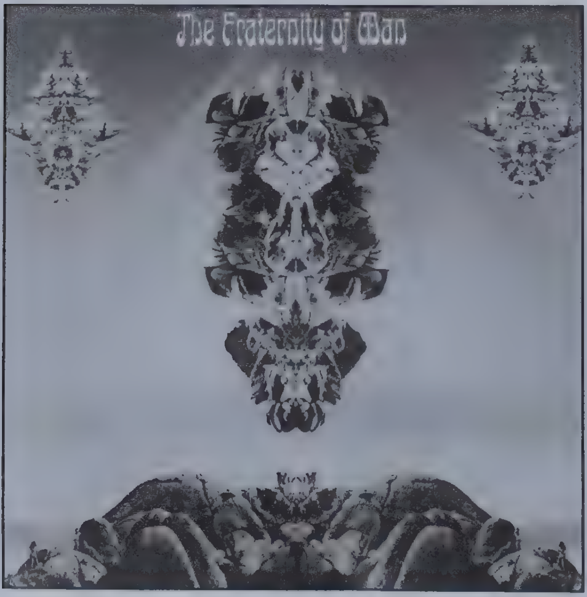
ALBUMS: 1(A) THE FRATERNITY OF MAN (ABC ABCS-647) 1968
2(A) GET IT ON! (Dot DLP-25955) 1969 SC

NB: (1) reissued on CD (Edsel EDCD 437) 1995. (2) reissued on CD by Edsel (EDCD 438) 1995.

HCP
45: Don't Bogart Me/Wispy Paisley Skies (ABC 11106) 1968 133

This Los Angeles band grew out of **Factory** of which Kibbee, Hayward and Klein were members. They are probably best known for *Don't Bogart Me*, which appeared on the soundtrack to counter-culture epic "Easy Rider".

Produced by **Tom Wilson** (**Mothers**, **Ill Wind**, **Velvet Underground**, **Harumi** etc), their albums are musically quite diverse and raw, but worth investigation. With its superb sleeve, *Fraternity Of Man* contains a cover of **Frank Zappa**'s *Oh No I Don't Believe It*, all the other tracks being group compositions. *In The Morning* is particularly notable for its lyrics ("High in the morning, high in the afternoon, high in the evening...") whilst *Candy Striped Loin's Tails* features good use of sitar, guitars and percussion.



THE FRATERNITY OF MAN - Self Titled LP.

Their second album, *Get It On* is equally as good. Once again the group composed most of the songs (including *Too High To Eat*), except for three covers (Sonny Boy Williamson's *Don't Start Me Talkin'*, *Cat's Squirrel* (also recorded by Cream) and *Trick Bag* penned by P. Weedon).

Ingber had previously played with **The Mothers Of Invention** and later became Winged Eel Fingerling with **Captain Beefheart**. Hayward later played in Little Feat (Lowell George had guested on a couple of **The Fraternity of Man**'s album tracks), and **Kim Fowley** also guested on the first album. Warren Klein later worked with **Kim Fowley** on his *I'm Bad* release.

In The Morning and *Plastic Rat* also appear on a rare compilation of **Tom Wilson**'s productions, *Tom's Touch*, released by ABC in 1969.

Retrospective compilation appearances include: *Don't Bogart Me* and *Fherinst* on *Then And Now, Vol. 1* (CD); *Bikini Baby* on *Then And Now, Vol. 2* (CD); and *Wispy Paisley Skies* is on *Electric Psychedelic Sitar Headswirlers 1* (CD). (VJ/SR/JFr)

The Fraternity Of Man (OH)

45: Little Star/Lynne (Courier CR-114) 1964

Also known as Bill Moulas & The Martians, this band don't live up to their billing. Their sole single on the collectable Fremont, Ohio label features accomplished pre-Invasion harmony-pop ballads (Four Seasons meet **The Beach Boys**) rather than frat-rock. (MW)

The Freak Scene (NY)

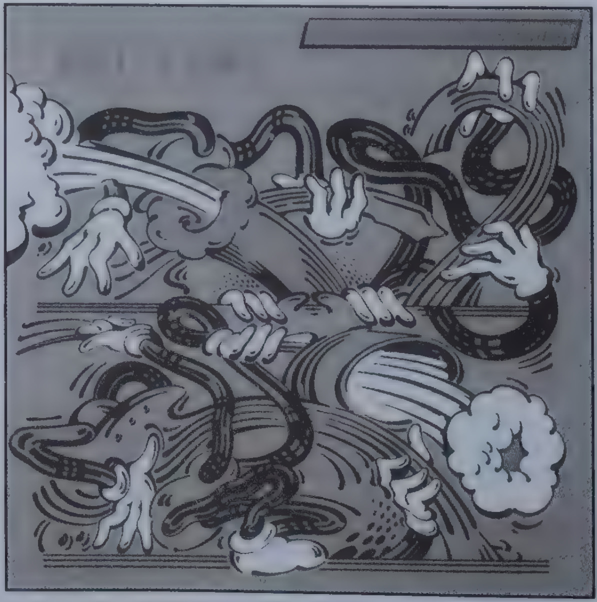
Personnel incl:		
	RUSTY EVANS	
	DAVID BROMBERG	A

ALBUM: 1 PSYCHEDELIC PSOUL (mono/stereo)
(Columbia CL-2656/CS-9356) 1967 R2

NB: (1) reissued on vinyl in 1989 and also twice on CD including (Head 2896) 1997. The album has also been reissued officially on CD together with **Devil's Anvil**'s album, *Hard Rock From The Middle East* (Collectables COL-6001 SONY A) 1998.

45: A Million Grains Of Sand/
Behind The Mind (Columbia 44056) 1967

The New York City outfit's album is virtually a second **Deep** one and almost identical in style. *A Million Grains Of Sand* and *My Rainbow Life* are two of its better tracks. Some of the other material can arguably be described as rubbish, or brilliant. It's now a collectors' item and has been reissued several times. *My Rainbow Life* was also done by **Third Bardo**



THE FRATERNITY OF MAN - Get It On! LP.

and it has therefore been surmised that '**Bardo** were yet another of Rusty Evans' 'projects'. This was not the case as you'll read later in the **Third Bardo** entry. *Filling The Gap* includes a different version of *A Million Grains of Sand* that Rusty recorded at a later date as **Marcus.**

You can also check out *A Million Grains Of Sand* on *Psychosis From The 13th Dimension* (CD). (VJ)

Freaky Billy (CA)

ALBUM: 1 LOOSE (Nocturne NRS-906) 1969 R1

NB: (1) shown as by Freaky Billy, The Wheelie King. Some copies had a printed inner sleeve.

This blues-rock album is thought to have been recorded by session musicians in Hollywood, California. Side one is taken up with the 15-minute *Motorbike Cantata*. Side two is reportedly better. (VJ)

Fred (PN)

Personnel:			
	JOE DeCHRISTOPHER	gtr	AB
	BO FOX	drms	A
	KEN PRICE	keyb'ds	AB
	MIKE ROBISON	bs, gtr, vcls	AB
	DAVID ROSE	keyb'ds, violin, gtr, vcls	AB
	GARY ROSENBERG	lyrics, perc	A
	PETER EGGERS	drms, piano	B

ALBUM: 1(A/B) FRED (World In Sound RFR-007) 2001

NB: (1) is a very limited release in a heavy duty gatefold sleeve on 180 gram vinyl. (1) also issued on CD (World In Sound WIS-1003) 2002.

45: A Love Song/Salvation Lady (Arpeggio 1057) 1971

The **Fred** album encapsulates the band's 1970-1974 period. Gathering together their single and seven unreleased tracks, Joe DeChristopher recounts the history of the band within the lavish heavy-duty gatefold. A brief precis:-

DeChristopher had met Price in 1967 at Bucknell University (BU) in Lewisburg, Pennsylvania and joined Price's band, Still At Large. Over the next three years the band picked up other students and evolved into **Fred**. Classmate Gary Rosenberg was the band's No. 1 fan, a college radio DJ and sometime poet - he occasionally performed with them on stage and became their lyricist. He was also their guide to other sounds around, introducing them to the likes of Procol Harum, Jethro Tull, **Frank Zappa** and The Mahavishnu Orchestra, whose songs they would cover.

PSYCHEDELIC PSOUL

THE FREAK SCENE - Psychedelic Psoul LP.

In 1970, the band graduated (or left) BU and moved into a couple of farms near Lewisburg. They continued to perform at local clubs and schools. The first recordings, which make up the bulk of the album, were done the following year and their debut single was released. In 1973 occasional member Peter Eggers joined the band permanently and marked the end of their formative chapter, with the departure of Gary Rosenberg. The liners announce that later recordings are forthcoming.

There's some fine fuzz solos and acidic leads with occasional wah-wah but despite being tagged as psychedelia elsewhere, there's a strong aura of mellowed, slightly trippy, pastoral rock that's coming from folk roots and gently drifting off in a prog/hippie direction. The violin adds to the non-urban vibe but is more like Curved Air than Mahavishnu.

A Love Song previously appeared on the 1982 compilation *Pennsylvania Unknowns* (LP).

There may be a further single on the Arpeggio label which includes a track called *Killing Confusion*, but its existence remains unconfirmed. (MW)

The Fredric (MI)

Personnel:			
	RON BERA	keyb'ds, trumpet, horn	A
	BOB GEIS	gtr	A
	DAVE IDEMA	drms, claves, bongos	A
	JOE McCARGAR	vcls, perc	A
	STEVE THRALL	gtr, melodica, sitar, olivette	A

ALBUM: 1(A) PHASES AND FACES (Forte 80461) 1968 R4

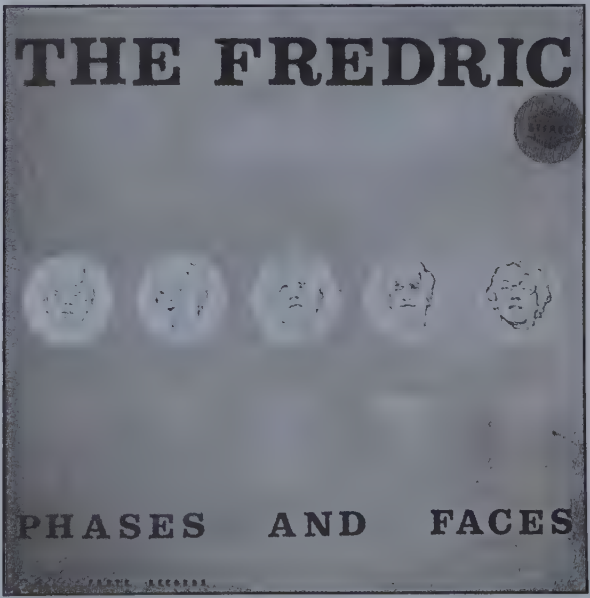
NB: (1) has been counterfeited (Medium) 1993 with one track removed and issued on CD (Arf! Arf! AA 061) 1996 with five bonus tracks and a band history. (1) also available on vinyl (Forte 80461) 198? in a beautiful laminated sleeve.

45s: 5 O'Clock Traffic/Red Pier (Evolution 1001) 1968
α 5 O'Clock Traffic/Red Pier (Forte 3001) 1968

NB: α also issued in Canada (Evolution E.1001) 1969.

The Fredric played pleasant minor league soft pop-rock with some psychy moments. From Grand Rapids, Michigan this outfit would evolve into **Rock Garden** who cut one single - *Johnny's Music Machine/Love Is A Good Foundation* (Capitol 2806) 1970, then Garden *The Winds Of South Chicago/The First Day Of My Life* (Capitol 2919) 1970. Both these singles are best avoided.

Lead vocalist Joe McCargar and guitarist Bob Geis were high school mates playing in a local band. When their existing drummer and guitarist quit, shortly before a gig, they drafted in Steve Thrall, with whom they



THE FREDRIC - Phases And Faces LP.

immediately struck up an accord. In the days that followed, David Idema - a family friend - and Ron Bera were added and the band began to rehearse extensively.

They soon caught the eye of a booking agent, who got them a support slot for U.K. duo Harper and Rowe, who were doing a U.S. promotional tour. Harper and Rowe, didn't want to be upstaged by a local support, so the band changed their name to **The Fredric** on their way to the first gig in Fredric, Michigan. They soon developed a good local reputation, and opened shows for **The Box Tops**, **Tommy James and The Shondells**, and **Yellow Balloon**, amongst others.

The oft-hyped-as-a psych-megabuck-rarity album has seen a boot reissue, but even better is the Arf! Arf! CD reissue, which includes the non-album *Five O'Clock Traffic* plus three cuts recorded for an aborted second album.

It should be said that, while the album may not blow your mind, the music is of a consistently high quality throughout.

Compilation appearances have included: *Federal Reserve Bank Blues* on *The Arf! Arf! Blitzkrieg 32 Track Sampler* (2-CD); *Red Pier* on *Best Of Michigan Rock Groups 2* (cassette); *Morning Sunshine* on *Electric Psychedelic Sitar Headswirlers 1* (CD); *Five O'Clock Traffic* on *Echoes In Time, Vol's 1 & 2* (CD), *Echoes In Time, Vol. 2* (LP), *Filling The Gap* (4-LP), *Gathering Of The Tribe* (CD) and *Best Of Michigan Rock Groups 2* (cassette); and the previously unreleased *Country* on *The Arf! Arf! (El Cheapo) Sampler* (2-CD). (MW)

Freddy & The Jades (TX) - see El Campo Jades (TX).

The Free (MI)

45s: (A Day Of Decision) For Lost Soul Blue/
What Makes You? (Marquee 448) 1968
(A Day Of Decision) For Lost Soul Blue/
What Makes You? (Atco 6662) 1969

This was the work of an obscure and too short-lived Michigan band. *(A Day Of Decision) For Lost Soul Blue* is a superb venture into psychedelia with lots of fuzz, wah-wah and bizarre lyrics. After the ultra heavy topside, the flip could only be a lighter affair - bright midfast handclappin' pop-rock with some finger-pickin' good guitar.

You'll also find *(A Day Of Decision) For Lost Soul Blue* on *Sixties Rebellion, Vol. 15* (LP & CD), *Sixties Archive, Vol. 6* (CD), *All Cops In Delerium - Good Roots* (LP) and *Psychotic Moose And The Soul Searchers* (LP). (VJ/MW)

Free Agency (?)

45: Found My Way Back Home/? (TFA 101) c1971

Here's a Mormon psych-pop single with male/female vocals, keyboards and hand drums. It was pressed on white vinyl. (SR)

The Freeborne (MA)

Personnel:	NICK CARSTOIU	gtr, keyb'ds, vcls, recorder, cello	A
	DAVE CODD	recorder, harp, perc, vcls, bs	A
	LEW LIPSON	drms, perc	A
	BOB MARGOLIN	ld gtr	A
	MIKE SPIROS	keyb'ds, chimes, trumpet, perc	A

ALBUM: 1(A) PEAK IMPRESSIONS (Monitor MPS-607) 1967 R2

NB: (1) has been counterfeited at least twice on vinyl in the eighties and nineties (Fantasia) with an altered sleeve. It has also issued on CD (Aftermath 014) 1995, but with one track either edited or missing. More recently the album has been reissued again on CD (Distortions DR 1041) 1998, this time with three bonus cuts and again on CD (Arf Arf 406) 199? in a digipak.

45: Land of Diana/Images (Monitor 45-1806) 1967

A Boston group whose sole album, recorded at CBS Studios in New York, is excellent - full of the acid imagery which typified the Bosstown sound in 1968. Almost every track is of interest. For example *Land Of Diana* has a compelling organ intro, *Visions Of My Own* some fine woodwind instrumentation and *Inside People* unusual fuzztone vocals and pleasing keyboards. The album also has a jazzy free-form feel.

In 1997, an alternate single mono mix of *Land of Diana* surfaced on Erik Lindgren's excellent *A Heavy Dose Of Lyte Psych* (CD), and in 1998, Distortions reissued *Peak Impressions* on CD together with three bonus cuts: the mono single version of *Images*, an alternate stereo mix of *Land Of Diana*, and *Incidental Music* - 20-odd seconds worth of spacey keyboard noodlings.

In the mid-seventies, Bob Margolin became a member of Muddy Waters' band and he later played with the **Johnny Winter** Group. He is still touring and recording Chicago Blues albums. Nick Carstoiu too remains active in the music scene.

In 1978, Mike Spiros released, as "Mic Spiros and the ITMB (Incredible Two Man Band)", a rare album of atmospheric prog-rock based on keyboards and synthesizers. (VJ/MW/SR/JRe)

Free Design (NY)

Personnel:	BRUCE DEDRICK	vcls	A
	CHRIS DEDRICK	vcls, piano	A
	ELLEN DEDRICK	vcls	A
	SANDY DEDRICK	vcls	A

ALBUMS:	1	KITES ARE FUN	(Project 3 PR-5019-SD) 1967
	2	YOU COULD BE BORN AGAIN	(Project 3 PR-5031-SD) 1968
	3	HEAVEN/EARTH	(Project 3 PR 5037SD) 1969
	4	STARS/TIME/BUBBLES/LOVE	(Project 3 PR-5045-SD) 1970
	5	ONE BY ONE	(Project 3 PR-5061-SD) 197? SC
	6	THERE IS A SONG	(Ambrotype 1016) 1972 R1

NB: (1) reissued on vinyl (Light In The Attic LITA004LP) 2003 in a thick card style gatefold sleeve and on CD (Light In The Attic LITA004CD) 2003. (2) reissued on vinyl (Light In The Attic LITA006LP) 2004 in a thick card gatefold sleeve and on CD (Light In The Attic LITA006CD) 2004 with two bonus tracks. (3) reissued on vinyl (Light In The Attic LITA005LP) 2003 in a thick card gatefold sleeve and on CD (Light In The Attic LITA 005CD) 2003 with eight bonus tracks and a detailed booklet with plenty of pictures. (4) reissued on vinyl (Light In The Attic LITA007LP) 2004 in a thick card gatefold sleeve and on CD (Light In The Attic LITA007CD) 2004 remastered with two bonus tracks and presented with a 16-page colour booklet. (5) reissued on vinyl (Light In The Attic LITA014LP) 2004 housed in a gatefold sleeve. (2) and (5) reissued on one CD (Drum Beat DBKKD 0044). (6) reissued on vinyl and CD (Light In The Attic LITA015) 2005.

THE FREEBORNE - Peak Impressions LP.

An early compilation is *Kites Are Fun: The Best Of The Free Design* (Varese Sarabande Records VSD-5954) 1998. There's also a Spanish compilation, *Umbrellas* (Siesta 104) 1999, and a UK compilation CD *Best Of* (Cherry Red CDMRED 194) 2001, which also appeared on vinyl *Best Of* (Cherry Red MRED194) 2001 as a 2-LP set housed in a gatefold sleeve. *Raindrops Keep Falling On My Head* (CD) (Drum Beat DBKKD 0024) is a 22-track 'best of'.

45s:	Kites Are Fun/Proper Ornaments	(Project 3 1324) 1967
	You Be You And I'll Be Me/ Never Tell The World	(Project 3 1331) 1968
	I Found Love/Umbrellas	(Project 3 1336) 1968
	Eleanor Rigby/Make The Madness Stop	(Project 3 1345) 1968
	A Leaf Has Veins/ You Could Be Born Again	(Project 3 1350) 196?
	Where Do I Go/Girls Alone	(Project 3 1356) 196?
	Dorian Benediction/Summertime	(Project 3 1358) 196?
	If I Were A Carpenter/Now Is The Time	(Project 3 1360) 196?
	2002: A Hit Song/Hurry Sundown	(Project 3 1366) 1969
	Butterflies Are Free/ ?	(Project 3 1370) 196?
	Bubbles/I'm A Yogi	(Project 3 1375) 196?
	Tomorrow Is The First Day Of The Rest Of My Life/ Kije's Ouija	(Project 3 1383) 196?
	Don't Cry Baby/Time And Love	(Project 3 1387) 196?
	Felt So Good/You Are My Sunshine	(Project 3 1393) 196?
	Friendly Man/Stay Off Of Your Frown	(Project 3 1404) 196?
	Friends (Thank You All)/Going Back	(Project 3 1415) 196?

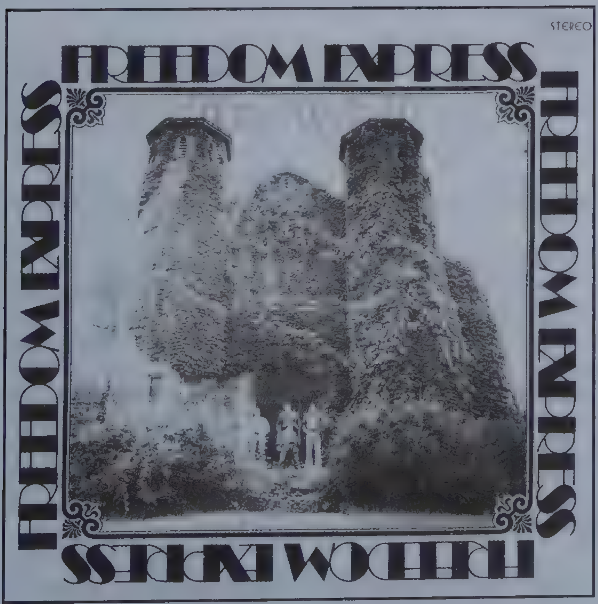
This sophisticated pop-psych/soft-rock group with exquisite vocal harmonies, ethereal arrangements and harmony vocals led by Chris Dedrick released several albums on Command/Project3 and was based in New York State. Their records may interest fans of groups like **Neon Philharmonic** and are becoming more and more sought-after.

Kites Are Fun their debut album includes a fine version of *59th Street Bridge Song* and a baroque rendition of The Beatles *Michelle* as well as the opus *The Proper Ornaments*. Many consider this one of the best harmony psych-pop albums of the sixties with breathtaking vocal harmonies interwoven with delicate orchestration and diverse instrumentation. It will appeal to fans of **The Beach Boys**, **Sagittarius** and **The Association**.

Their follow-up *You Could Be Born Again* blends some complex originals, including Duke Ellington's *I Like The Sunrise* with classic sixties pop hits. By their fourth album *Stars/Time/Bubbles/Love* the group was mixing their soft-psych sound with elements of funk as Chris Dedrick began to introduce his love of jazz, gospel singing and the Motown sound into their music.

One By One is full of funky riffs and lush string arrangements and includes their version of *Light My Fire*.

Ther final album was released on the small Rochester, New York-based Ambrotype label. It contains more self-penned material than their previous efforts and was also self-produced. It contained the same exquisite vocal harmonies and ethereal arrangements as their earlier efforts. Chris Dedrick became an active session musician and arranger. (SR/MW/VJ)



FREEDOM EXPRESS - Brings Fresh Air LP.

Nat Freedland (CA)

ALBUM: 1 THE OCCULT EXPLOSION (w/booklet) (2-LP) (United Artists UA-LA067-G2) 1972 R1

This occult documentary was released in a gatefold sleeve and Californian **Freedland** also published a book of the same name. It contains two songs by UK band Black Widow, the remaining spoken word tracks cover witchcraft, Satanism, psychic powers, etc. (VJ)

Freedom Express (PA)

Personnel:	ZIP COCHENOUR	drms	A
	MIKE HYRCZYK	gtr, bs	A
	DAVE MILOVAC	electric piano, bs	A
	PAUL MILOVAC	gtr	A

ALBUM: 1(A) BRINGS FRESH AIR (Fresh Start FSR-1) 1975 R1

A rural-style rock album recorded at Asterik Recording Studio, Pittsburgh, Pennsylvania. It was produced by the group and Gino Manetta. Aside from the rather inane country song that opens the album, there are some fine tracks. *No Sugar* is a trashy hard-rocker with fuzz guitar, and *He's A Mercenary Soldier* is a cool acoustic rock track reminiscent of Jethro Tull. (VJ/CF)

Freedom Five (IL)

45: We Aren't Free/To Save My Soul (SRI 5527) 196?

A late sixties garage band from Oak Park, Illinois whose single is highly-rated. (VJ)

The Freedom Highway (CA)

Personnel:	ANDY BLAKE	gtr	A
	GEOFF EVANS	tambourine	A
	GENE GARCIA	gtr, vcls	A
	DAVE HARRIS	bs	A
	RICHARD "RICHI RAY" HARRIS	gtr, vcls	ABCDE
	CHUCK HODGE	drms	A
	KURT EICHSTAEDT	drms	B
	SCOTT INGLIS	bs, vcls	BCD
	MIKE LAMB	gtr, vcls	B
	HOWIE LAZZARINI	organ, vcls	B
	BRUCE BRYMER	drms, vcls	CDE

MADE IN '68
THE FREEDOM HIGHWAY

THE FREEDOM HIGHWAY - Made In '68 LP.

GARY PHILIPPET	gtr, vcls	DE
DAVID SCHALLOCK	bs, vcls	E

NB: Line-up 'A' initially known as City Lights, then **Freedom Highway** 1965. Line-up 'B' 1966; Line-up 'C' 1967-8; Line-up 'D' 1968; and Line-up 'E' 1969-70.

ALBUM: 1(C/E) MADE IN '68 (RD Records RD 9) 2001

NB: (1) also reissued on CD (RD Records RDCD 4) 2001 with three bonus tracks.

This act used to play at the Avalon Ballroom and outdoor San Francisco shows. They were led by guitarist, singer and songwriter Richard Harris, who was later known as "Richi Ray". They never put out a record in their day, but they were a great live act and over their four year life-span played with **Buffalo Springfield**, **The Doors**, **Grateful Dead**, **Quicksilver**, **Big Brother and the Holding Co.**, **Jefferson Airplane** etc.

Their retrospective album features studio recordings of two incarnations. The earliest material consists of three terrific tracks that sound like **Moby Grape** circa their debut album. The stunning *Be My Friend* has the same infectious energy as the '**Grape**'s *Omaha* and is the stand-out cut on offer here. More than half of the album was recorded in 1969 and is in a slightly more rural-rock style but still exhibiting plenty of energy and ideas. An insert is included with memoirs of two group members and an abundance of general information.

Brymer and Schallock were both previously with **The Pullice**. Philippet had fronted The Mystics during the pre-British Invasion era that also featured Larry Otis (**Red Mountain**, **Born Again**) for a short time. He was also with **Electric Train** and **Front Line** and, after leaving **Freedom Highway**, he went on to **Copperhead**, Earthquake and The Greg Kihn band as well as playing on Kathi McDonald's album *Insane Asylum*. Schallock went on to **Big Brother**, The Sons (neé **Sons of Champlin**), and David Bromberg's band. Brymer played with the Marin-based Ducks (with an album on the Just Sunshine label, unconnected to the Santa Cruz-based band assembled by Neil Young), and played with **Barry Melton**. He is still active on the Bay Area music scene. Richi Ray Harris went on teach at Sonoma State University then took a role in the Broadway stage show "Beatlemania". Thanks to Mike Somavilla for the use of his liner notes to *Made In '68* for this entry. (TO/CF)

Free Flight (?)

ALBUM: 1 NIGHT HAWK (Pepperhead 2676) 1976 R1

Night Hawk is an obscure rural guitar-rock recording. No cover is known to exist for this release. Pepperhead was a Midwest label. (VJ)

The Free For All (Canada/NY/CA)

45: Blue Monday/Show Me The Way (Challenge 59339) 1966

It has been revealed at long last that this was actually Nova Scotia's **Great Scots** under a pseudonym, though they did spend plenty of time south of the U.S./Canadian border, recording in New York and later Los Angeles. Their story is revealed on two recent Sundazed releases - *The Great Lost Great Scots Album* (Sundazed SC-5052) 1997 and *Arrive!* (Beat Rocket BR 101, 1998). See their entry in the Canadian section of 'Dreams Fantasies And Nightmares'.

Blue Monday was a big beat number. The flip, is an undeniably commercial pop-punk song (co-written by Keith Colley, a familiar L.A. writer, and produced by Richard Delvy, another significant figure in the L.A. scene at that time).

You'll also find *Show Me The Way* on *Psychedelic Microdots Of The Sixties, Vol. 1* (CD), *I Turned Into A Helium Balloon* (CD), *Pebbles, Vol. 9* (LP) and *Garage Beat '66 6* (CD). (MW)

Shane Freeman (?IN)

45: Blowin' My Mind/Killer (Electric Ice/Stutz Records no #) c1969

Recorded and mixed at After Dark Studios (maybe based in Indiana), this is an obscure rock single with promising song titles. (SR)

FREEDOM HIGHWAY.

Freeman Sound (OH)

Personnel:	RAY ESCOTT	vcls	A
	L. J. FORTIER	drms	A
	JOHN HARROW	ld gtr	A
	BUSTER McCARTHY	bs	A
	KURT SUNDERMAN	gtr	A

ALBUM: 1(A) HEAVY TRIP (World In Sound RFR-25) 2005.

NB: (1) also issued on CD (World In Sound 1028) 2005.

45: Singing My Own Song/Sixteen Tons (PS) (Starshine 7059) 1970

This hard-rockin' Cortland, Ohio band recorded on the same label as **Morly Grey** and Biggy Rat.

The single comes in a "1970 Limited Collector Edition" picture sleeve (way ahead of the times there) which also optimistically announces 'release of record to be limited to 10,000 Annually Worldwide'. The searing guitar on *Sixteen Tons* certainly merits that. L.J. informs us that originals came out on red labels. Those on pink labels are a later pressing. The picture sleeves that came with the pink label records were printed up in the nineties by the band's "manager" Floyd Phillips to enhance their collectability.

The World In Sound album/CD release is mostly comprised of new material and updated versions of their old playlist. The material is mostly downer psych-rock and some draw comparisons with the first **Dragonwyck** album. (MW/VJ)

Freeport (OH)

Personnel:	CRAIG HOLT	gtr, vcls	A
	ROGER LEWIS	gtr, vcls	A
	KEVIN RALEIGH	keyb'ds, vcls	A
	DENNIS STADNEY	bs	A
	BILL STALLING	drms, vcls	A

ALBUM: 1(A) FREEPORT (Mainstream S-6130) 1970 R1

45s: I Need Your Lovin/
I Need Your Lovin (mono) (Mainstream 730) 1970
Now That She's Gone/
(Don't Let Me Be) Misunderstood (Mainstream 732) 1970

This Cleveland, Ohio band was originally known as Paper Sun. One of the last rock releases on Mainstream, it's both disappointing and directionless. Some tracks are rock-oriented (the uninteresting cover of The Animals' *Don't Let Me Be Misunderstood*), some are dreamy ballads with flute and delicate piano, whilst others are pop (their cover of Eric Carmen's *I Need Your Lovin*), all have some female vocal harmonies.

In the early eighties, Kevin Raleigh resurfaced with the Michael Stanley Band, a FM rock group. (SR)

Free Reign (KY)

ALBUMS: 1 FREE REIGN LIVE (Rondo 1119) 1973 R1

This Louisville, Kentucky band played a mix of hard bluesy prog and southern rock. (SR)

Free Spirits (NY)

Personnel:			
	COLUMBUS "CHIP" BAKER	gtr	A
	LARRY CORYELL	gtr, vcls, sitar	A
	CHRIS HILLS	bs	A
	BOBBY MOSES	drms	A
	JIM PEPPER	sax	A

ALBUM: 1(A) OUT OF SIGHT AND SOUND (mono/stereo)
(ABC ABC-593/ABCS-593) 1967 SC-R1

NB: (1) also on (Sparton ABC/ABCS 593) 1967 (Canada). (1) reissued on CD (Sunbeam Music SBRCD5018) 2006 with a rare bonus track *I Feel A Song* and an extensive booklet with previously unseen photos and liner notes by Ritchie Unterberger.

45s: Tattoo Man/Girl Of The Mountain (ABC Paramount 10872) 1966
I Feel A Song/Storm (ABC Paramount 10915) 1967
Blue Water Mother/
Cosmic Daddy Dancer (ABC Paramount 10976) 1967

NB: only *I Feel A Song* is a non-LP cut.

Produced by Bob Thiele, **Free Spirits** were a group of talented young New York jazz musicians trying to do an "electric rock" album with original material. There are some really nice tracks and instrumental parts (*Angels Can't Be True, I'm Gonna Be Free* with its sitar, *Cosmic Daddy Dancer* with an excellent guitar...) but the vocals are generally too weak and most songs are not strong enough. Bob Thiele was later more successful in introducing jazz musicians to rock with **Eden's Children**.

When the album failed to make any impact, Coryell and Moses departed. The others soldiered on, changed their name the following year to **Everything Is Everything**, and enjoyed chart success with *Witchi Tai To*. Written by Jim Pepper, it would be covered by **Harpers Bizarre**, **Brewer & Shipley**, and Taiconderoga amongst others.

Of course in hindsight it can be seen that the **Free Spirits** were ahead of their time. The album went on to become very sought-after and quite expensive, not least because of the subsequent kudos that Coryell has attracted in his long and distinguished career. It was only a matter of time before the album would be reappraised and reissued. Disappointingly the CD reissue adds just one 'bonus track', the non-album single track *I Feel A Song*. That's all, no unreleased cuts, although it boasts a 12-page booklet with several photos, and detailed liners by Richie Unterberger.

Pepper died in the nineties. (SR/MW)

Free Thinkers (Canada/NY)

Personnel incl: FRANK RONDELL A

45s: She's Hurt/You Were Born For Me (Mala 517) 1965
Why Why, Why/She's Hurt (Mala 532) 1966

Originally from Toronto, Canada this "project" was executed in New York. The flip to the first single, a very solid punk-pop sound with a heavy bass, written by Wes Farrel and Doc Pomus, can be heard on *Pebbles, Vol. 12* (LP). Unfortunately *She's Hurt* is a pre-Beatles type ballad whilst *Why, Why, Why* is a mournful harmony ballad brightened only by a few bars of squealing guitar. (VJ)

Freeways (?)

Personnel:			
	MIKE BRENNAN	bs	A
	BILL HARNESS	drms, perc	A
	WAYNE LINSER	ld gtr	A
	MIKE PETERS	trumpet	A
	DON YOUNG	horns	A

10" EP: 1(A) LAST ROUNDUP (No label SS-11179-01) 1965

This is a privately-pressed prep-rock album with horns. The tracks include covers of The Beatles' *All My Lovin'* and **Sam The Sham and The Pharoahs**' Wooly Bully as well as a couple of Spanish-titled tunes (*Salud, Amore y Dinero* and *El Momento Verdad*). Much of the remaining material is MOR though and even includes a whistling solo on *So What's New*. The playing is pretty amateurish too. The album includes no liner notes and nothing has been uncovered about the origins of the band. (VJ)

The Freeways (CA)

45: I Need Love/Goffin Goffin (Hiback HB-107) 1966

An obscure southern California band on a label which released efforts by a couple of "Inland Empire" bands, the Aquamen and **The Bush**. Produced by Steve Cox, *I Need Love* is rough'n'ready pop-punk, sounding like the Troggs covering Buddy Holly, with a good guitar break. The flip is an awful, drippy novelty/nonsense ballad. (MW)

Free Will (?)

ALBUM: 1 FREE WILL (Guinness GNS-36041) 1977 R1

This unusual obscure album contains a 10-minute Chuck Berry medley and ends with a jazzy sax-dominated instrumental. There are also some boogie-rock and jazzy-pop songs. The finest moment is the riffy rocker *Are You Gone*? (VJ)

Freight Train (PA)

ALBUM: 1 JUST THE BEGINNING
(Fly By Nite FBN-1001) 197? SC-R1

From Philadelphia, this blues-rock outfit was inspired by British groups like Chicken Shack and Fleetwood Mac. (SR)

The French Church (MI)

45: Slapneck 1943/Without Crying (Princeton 102A/101B) 1966

A Marquette, Michigan band whose sole September 1966 release is highly prized as a result of both sides being featured on Greg Shaw's *Highs In The Mid Sixties Vol. 19* (LP). The raunchy fuzz-rocker *Slapneck 1943* has reappeared since on *The 60s Choice Vol. 1* (LP) and *Let Em Have It Vol. 1* (CD). (MW)

French Lick (CA)

ALBUM: 1 GLIDER (w/insert) (Fric Frac JP-FL-1-77) 1976 R1

This was a guitar-driven jazzy progressive outfit from California whose album was privately-pressed. The few known copies have a paste-on cover and an insert. The album utilises lots of synthesisers and funky rhythmns and there's a three-part suite on each side. (SR/VJ)

Fresh Air (CA)

ALBUM: 1 A BREATH OF FRESH AIR (Amaret ST-5003) 1969 SC

NB: (1) reissued on CD (Radioactive RRCD076) 2004.

The rarest release on Amaret (a label mainly known for the albums by **Crow**), this album is a good mix of pop and hard-psych, with heavy guitar and organ. The album includes a fast-paced cover of **Buffalo Springfield's** *For What It's Worth*. **Fresh Air** was a Los Angeles band previously known as California Grassfield. (SR/VJ)

Fresh Air (OH)

Personnel:	DON HANSON
	RON HANSON
	RICK PREBA
	KEN REEVES
	MIKE REINHART

45s:	Flowers & Beads/Think It Over Girl	(Now! NR 001) 1969
	I Can't Make It Any More/I Know	(GM-Luv 102) 197?

Great late sixties psychy obscurity by a band from Fostoria, Ohio... one of a glut of **Fresh Air** outfits around at the time. Released in the spring of 1969 on a CEI/Courier subsidiary, the Now! single delivers a jaunty version of **Iron Butterfly**'s trite ditty to love and hippiedom. The flip is a melodramatic rock ballad with busy keyboards, book-ended by guitar spirals. After this single, they changed name to **Whail**. (MW/CF)

Fresh Blueberry Pancake (PA)

Personnel:	JOHN BEHRENS	gtr, vcls	A
	TONY IMPAVIDO	bs, ld vcls	A
	GEOFF RYDELL	drms	A

ALBUM:	1(A)	HEAVY	(No label B.P. 1/2) 1970 R6

NB: (1) demo album issued in plain sleeve with title sticker on shrinkwrap, only 54 copies were thought to have been pressed. (1) was reissued in newly-designed sleeve on heavy duty blue vinyl in a numbered limited edition of 450 (Shadoks 022) 2001. (1) also reissued on CD (Shadoks 022) 2001.

This band was from Pittsburgh, Pennsylvania. They formed in 1968 and by 1970 they were performing primarily original material which necessitated the recording of the demo album. Only 54 copies were pressed, and they were used for promotion... it's now rather difficult to locate!

It ranges from post-Hendrix/**Blue Cheer** brain-numbingly heavy acid-rock (watch out for the opener, *Hassles*), through bluesy moods, lighter jazzy touches, to jangley almost-folk-rock restraint. The lyrics occasionally head in a religious direction but are not preachy; the overall feel is more one of "Old Crow" than "Old Testament".

Fresh Blueberry Pancake shortened their name to Pancake before calling it quits in 1972.

You'll also find *Bad Boy Turns Good* on *Yee-Haw! The Other Side Of Country* (LP & CD). (CF/MW)

Friar Tuck (CA)

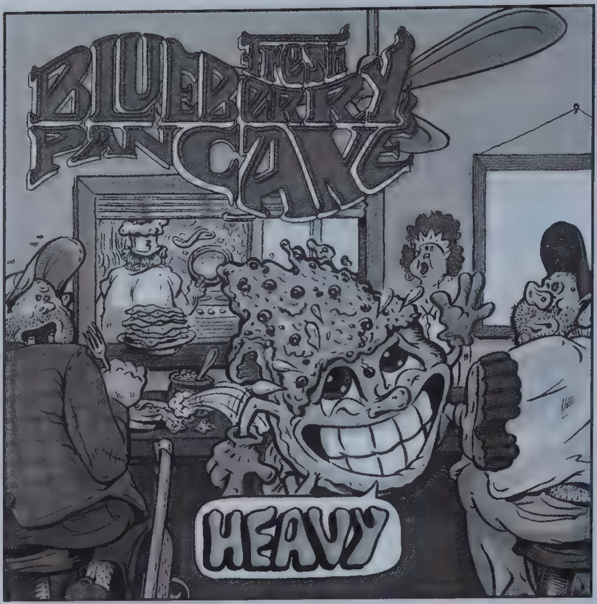
Personnel:	BEN BENAY	gtr	A
	CURT BOETTCHER	vcls	A
	MIKE DEASY (Friar Tuck)	gtr	A
	TOXIE FRENCH (TOXEY FRENCH)	vibes	A
	MIKE HENDERSON	organ	A
	BUTCH PARKER	piano	A
	SANDY SALISBURY	vcls	A
	JERRY SCHEFF	bs	A
	JIM TROXEL	drms	A

ALBUM: 1(A) FRIAR TUCK AND HIS PSYCHEDELIC GUITAR
(mono/stereo) (Mercury MG 21111/SR 61111) 1967 SC

NB: (1) reissued on vinyl (Fallout FOLP2038) 2007 and on CD (Fallout FOCD2038) 2007 with four ultra-rare bonus tracks added.

45:	Alley-Oop/Sweet Pea	(Mercury 72684) 1967

This album was produced by **Curt Boettcher** and was a studio-only project based in California. **Mike Deasy** was 'Friar Tuck' and is so depicted on the cover. A survivor from the instrumental and surf scenes he'd be involved in many other Los Angeles studio projects and outfits, often with **Curt Boettcher** and others of this particular clique of seasoned session musicians. These include **Flower Pot**, **Ceyleib People**, Your Gang and **Gator Creek**. Not one of **Boettcher**'s greatest; the album does nonetheless include vocal tracks from the pre-**Sagittarius** and **Millennium** outfit **Ballroom**.



FRESH BLUEBERRY PANCAKE - Heavy LP.

The album contains fuzz guitar and sound effects and on side one rather strange versions of well-known rock and pop songs. The unusual, slow version of *Louie Louie* catchies the ear. Side two comprises guitar instrumentals penned by **Deasy** and supplemented by backing voices. They are well played and overall the album is a good fun listen.

Scheff, Benay and French also recorded as **Goldenrod**. (VJ/MW/JFr)

Friar Tuck And The Merrymen (MO)

45:	Peanut Butter/Try Me	(Sherwood Forest 1001) 1966

This band of cheerful chaps was active in the mid-sixties in Macon, Missouri and appears to have released just one single on a Kirksville label.

Their version of the oft-covered novelty *Peanut Butter* can also be found on *Drink Beer! Yell! Dance!* (LP). Other bands of interest who covered it around that time include Liverpool's Big Three, Bobby & The Bombers (outta Rochester, New York), the Five Sounds (from Halifax, Canada), and Florida's **Royal Guardsmen**. (MW)

Friar Tuck & Monks (KS)

Personnel:	RON BOWELL	bs, vcls	A
	RON FITCH	ld gtr, vcls	A
	RICHARD FRANCE	drms, vcls	A
	GARY LIVINGSTON	ld vcls, tamb	A
	DON PIPPITT	org	A

45:	Help/Escape	(Webb 9-280) 1969

Formed in 1966, this Dodge City, Kansas college band didn't put out a single until 1969, just prior to their graduation and break-up. A Fudge-ified version of the Beatles' *Help* is backed by a band original, *Escape*. (MW)

Friedles (NJ)

Personnel:	HERMAN FRIED	gtr	A
	MIKE FRIED	gtr	A
	MILT FRIED	vcls	A
	SIMON FRIED	bs	A

45s:		The Joke's On You/?	(Not Released) 196?
	α	I Lost Her/I'm So Glad	(Scope 4818) 1965
		I Lost Her/I'm So Glad	(Hanna H 1001) 1965

She Can Go/Don't Tell Me What To Do (Bat B 1004) 1966
When Love/Love The Way You Loved Me (Not Released) 1968

NB: α shown as by The Fried Brothers.

Penns Grove, in the southwestern tip of New Jersey, was home to this band of four brothers. They started off with a pretty primitive punk sound typified by *I Lost Her* and *Don't Tell Me What To Do*, but in mid-career were also influenced by bands like The Zombies and Searchers as evidenced on *She Can Go*. By 1968, they were experimenting with psychedelia. Sadly *When Love* was not released at the time but it's full of whining vocals and psyched-out guitar. Alas! Despite experimenting with a horn section and female back-up vocalists they vanished back into obscurity but you can hear their finer moments:. *I Lost Her, She Can Go, Don't Tell Me What To Do* and the previouslu unreleased *When Love* on the *Attack Of The Jersey Teens* (LP) compilation. *Don't Tell Me What To Do* can also be found on *Wyld Sydes Volume 9* (CD). (VJ)

Ruthann Friedman (CA)

ALBUM: 1 CONSTANT COMPANION (Reprise RS-6363) 1969

45s: Birdie's Blues/Halfway There (A&M 908) 1968
Carry On/People (Reprise 0941) 1970

This fragile California folk singer is perhaps best known for writing **The Assocation**'s *Windy*. Her record will interest some readers, as it features **Peter Kaukonen** on one track. Most tracks feature her fragile vocals accompanied by delicate acoustic guitar.

She was also in the **Candy Company** and **Garden Club**. (SR/MMs/VJ/MW)

Friend and Lover (IL)

Personnel:			
	JIM POST (FRIEND)	vcls, gtr	A
	CATHY POST (LOVER)	vcls	A

ALBUM: 1(A) REACH OUT OF THE DARKNESS
(Verve Forecast FTS-3055) 1968

45s: Zig Zag/If Love Is In Your Heart (Verve/Forecast 5091) 1968

NB: also released in France with a picture sleeve. There was also a German 45 with picture sleve: *Reach Out Of The Darkness/Time On Your Side* (Verve Forecast 518006) 1968.

A husband and wife pop duo from Chicago, Illinois whose only album was produced by **Joe South** and Buddy Buie and recorded in Atlanta. It's mainly notable for the pop raga *Room To Let* with its sitar.

Jim Post, who wrote all the songs, would later record some singer/songwriter albums in a James Taylor mould.

You'll also find *Circus* on *Soft Sounds ..Presents He & She* (CD). (SR/MMr)

The Friendly Torpedos (CA)

Personnel:		
	SEAN BONNIWELL	A
	PAUL BUFF	A
	BRIAN ROSS	A

45: Nothin's Too Good For My Car/
So Long Ago (Original Sound OS-95) 1970

This was a Los Angeles-based studio only product of Sean Bonniwell and Paul Buff, who were behind the **Music Machine**'s recordings. For Bonniwell completists only, it is very disappointing compared to his previous output: *Nothin's Too Good For My Car* is inane pop whilst the flip is country-style pop! Paul Buff would issue a similarly odd single as **Mad Andy's Twist Combo** on the same label. (MW)

Friendship (MN/ND)

Personnel:		
	DAVE HOFFMAN	A
	MIKE GILSON	A
	KIT GROVE	A
	DUANE LANGNESS	A

ALBUM: 1(A) THE FRIENDSHIP ALBUM (Friendship FR 3/4) c1973 ?

When Dave Hoffman and Mike Gilson left **The Unbelievable Uglies** in 1973 they formed **Friendship**. A very talented group with exceptional vocals and strong, solid musicianship, their album was recorded in their own studio in the Fargo-Moorhead area (on the Minnesota/North Dakota border). It consists solely of cover versions of older hits.

The band had a very good local following in the few years they were together, playing mostly cover arrangements of **Beach Boys** and Beatles songs. (VJ)

Friends of The Family (DE)

Personnel:			
	JIMMY CRAWFORD	drms	AB
	TED MUNDA	ld vcls, gtr	AB
	JOHN RHOADES	bs	A
	WAYNE WATSON	ld gtr	AB
	RAY ANDREWS	bs, vcls	B
	LINZEE LEE	keyb'ds, vcls	B

ALBUMS:1(A/B) THE SONGS OF TED MUNDA
(Distortions DB-1003) 1991
2(A/B) THE ENFIELDS AND THE FRIENDS OF THE FAMILY
(Get Hip GHAS-5000) 1993

NB: (2) duplicates some of the same material as (1).

45: Can't Go Home/How You Gonna Keep Your
Little Girl Home (Smash S-2144) 1968

Upon the demise of **The Enfields** (a Wilmington, Delaware outfit), Ted Munda quickly formed another band with John Rhoades and two former members of another local band The Turfs, Wayne Watson and Jimmy Crawford. In May 1967, they entered the Virtue Recording Studios in Philadelphia to record a six-song demo, which several labels (including Kama Sutra) expressed an interest in but none would actually release. The tracks - *Time Music, Wallace, He Plays With Frogs, Funny Flowers, Blue Boat Makes Me Sad, Jello Lights* and *Bambi's March* - can now all be heard on the Distortions/Get Hip retrospectives. They perfectly showcase Munda's fine songwriting and breathtaking Zombies-style vocals.

John Rhoades left the band in the late summer of '67, being replaced by Linzee Lee and Ray Andrews, and a further five original songs (*You See I've Got This Cold, Last Beach Crusade, Hot Apple Betty, Together* and

STEREO
JOYRIDE
SOUND

FRIENDSOUND - Joyride LP.

Sing A Song) were recorded in July '68. These tunes were arguably Munda's finest work, with a Beatles/**Left Banke** feel, and can be found on the Get Hip CD retrospective. They were all passed over at the time, however, in favour of the two tracks *Can't Go Home* and *How You Gonna Keep Your Little Girl Home*, which were penned by Cameo Parkway staff writer Neil Brian. In fact, the band was only allowed to sing on these two cuts, with hired session musicians playing all the instruments. Subsequently, the band fell out with label owner/producer Joe Renzetti, and went their own way... they didn't record again, but did get to open for The Who and Pink Floyd at the Philadelphia Music Festival in late 1968, shortly before they split.

Ted Munda went on to play with Hotspur, who released an album on Columbia in 1974, and later in the eighties, an outfit called State Of Heart. He has also written some children's books.

Both the Get Hip/Distortions retrospectives come with detailed liner notes from Dave Brown, from which this entry has largely been taken. (VJ/MW)

Friendsound (CA)

Personnel:	RON COLLINS	organ	A
	CHRIS ETHERIDGE	bs	A
	JIM GORDON	drms	A
	DRAKE LEVIN	gtr	A
	MIKE SMITH	drms	A
	PHIL VOLK	bs	A

ALBUM:	1(A)	JOYRIDE	(RCA Victor LSP-4114) 1969 SC

NB: (1) has been counterfeited on vinyl (Joyride 01-1) 200? (1) reissued on CD (RCA/Scorpio) 200?.

Joyride is a strange, haunting album of acid-inspired experimental weirdness, which is worth seeking out and is becoming a minor collectors' item. It contains six, largely instrumental tracks. There are plenty of sound effects and backward tapes on these recordings.

Drake Levin, Mike Smith and Phil Volk were all ex-**Paul Revere And The Raiders** and together with Ron Collins also recorded as **Brotherhood**. Collins was also in **Beat Of The Earth**. The band was from Los Angeles. (JTk/VJ)

Frijid Pink (MI)

Personnel:	TOM BEAUDRY	bs	A
	KELLY GREEN	ld vcls	A
	RICH STEVERS	drms, tympani	AB C
	GARY THOMPSON	gtr	A
	TOM HARRIS		B
	JOHN WEARING	ld vcls	B
	CRAIG WEBB	ld gtr	B C
	LARRY ZELANKA	piano, organ	B
	DAVID AHLERS	keyb'ds	C
	JOE BAKER	vcls, harp	C
	LARRY POPOLIZIO	bs	C
	REGGIE VINCENT	vcls, kbds	C

FRIJID PINK - Defrosted LP.

				HCP
ALBUMS:	1(A)	FRIJID PINK	(Parrot 71033) 1970	11
	2(A)	FRIJID PINK DEFROSTED	(Parrot 71041) 1970	149
	3(B)	EARTH OMEN	(Lion LN-1004) 1972	-
	4(C)	ALL PINK INSIDE	(Fantasy F-9464) 1975	-

NB: (1) and (2) also issued in the UK and France (Deram SML-R 1062 and 1077 respectively) both in 1970. (1) reissued on vinyl (Akarma AK-216) 2002 with two bonus tracks, pressed on 180 gram virgin vinyl and housed in a thick card sleeve with original artwork. (1) reissued on CD two extra tracks (Repertoire REP 4156-WZ) 1991. (1) reissued again on CD (Repertoire REP 5057) 2005. (2) reissued on CD with four bonus cuts (Repertoire REP 4172-WZ) 1991. (3) reissued on CD with two non-album 45 cuts from 1972 (Repertoire REP 4465-WY) 1995. (2) also released in Colombia with a different cover (London) 19??. There's also a German compilation, *In The Beginning* (Teldec) 1973.

				HCP
45s:		Tell Me Why/Cryin'Shame	(Parrot 334) 1969	-
		Drivin' Blues/God Gave Me You	(Parrot 340) 1969	-
	α	House Of The Rising Sun/Drivin' Blues	(Parrot 341) 1969	7
	α	Sing A Song For Freedom/ End Of The Line	(Parrot 349) 1970	55
		Heartbreak Hotel/Bye Bye Blues	(Parrot 352) 1970	72
		Music For The People/Sloony	(Parrot 355) 1971	-
	α	Shortly Kline/We're Gonna Be There	(Parrot 358) 1971	-
		I Love Her/Lost Son	(Parrot 360) 1972	-
		Earth Omen/Lazy Day	(Lion 115) 1972	-
		Go Now/Lazy Day	(Lion 136) 1972	-
		Big Betty/Shady Lady	(Lion 158) 1973	-

NB: α also issued with picture sleeves in France (Deram 17044, DM 309, DM 336 respectively) 1970. There was also a German picture sleeve 45: *Rainbow Rider/Earth Omen* (MGM 2006130) 1973.

From Detroit, Michigan this act (originally known as The Detroit Vibrations) was another fine example of the local hard-rock and blues scene. Although they actually enjoyed three Top 100 hits in the US, by far their finest moment was their highly original rock arrangement of *House Of The Rising Sun* (a traditional popularised by Dylan and The Animals), also notable for some superb guitar work.

Produced by Michael Valvano, their debut album also sold well, peaking at No. 11 in the Charts. Apart from *House Of The Rising Sun* and *Cryin' Shame* (written by Valvano), all their material was written by Beaudry and Thompson. Recorded in New York and entirely composed of original tracks

FRIJID PINK ALL PINK INSIDE
FRIJID PINK - All Pink Inside LP.

penned and produced by the group, the second album also met with some commercial success, climbing to No 149. Both albums combine hard-rock and blues and are enjoyable if you like this style.

The group then broke up and Rick Stevers assembled a new line-up with Craig Webb (ex-**Lost Nation**) on guitar. Recorded in Toronto, the third album, *Earth Omen*, was produced by Vinnie Testa and Clyde Stevers and is heavier in style, with keyboards and some harder guitar work. Some ballads were also now included on here and are not their most interesting aspect. Lion Records was a subsidiary of MGM.

A fourth and final album was released on Fantasy in 1975.

Compilation appearances include *House Of The Rising Sun* on *Michigan Rocks, Vol. 2* (LP) and *Cryin Shame* on *Cherrystone's Rocks* (CD). (VJ/MW/SR)

Froggie Beaver (NE)

Personnel:	JOHN FISCHER	vcls, gtr	ABC
	TOM JACKSON	drms, vcls	A
	ED STASZKO	keyb'ds, vcls	ABC
	JOHN TROIA	ld vcls	ABC
	RICK BROWN	drms, vcls, perc	BC
	STEVE BEEDLE	ld gtr	C

ALBUM: 1(B) FROM THE POND (Froggie Beaver DSI-7310) 1973 R1

NB: (1) reissued on CD by Gear Fab (GF-13) 1999, with five bonus tracks - the two 45 cuts, plus three unreleased tracks from 1973. (1) also reissued on vinyl (Akarma AK106) 2000 with the two 45 tracks as a bonus.

45: Nothing For Me Here/Movin' On (Million 34) 1972

The band originated from Omaha, Nebraska. The album is melodic, progressive rock, rather than psychedelic or garage. It's a solid album built around guitar/keyboard interplay and has become a minor collectable. The highlight is the nine-minute *Away From Home*.

For a while they were the house band at a club in Council Bluffs, Iowa. They grew in popularity as a live act and once pulled in 7,500 fans for a 'Musicians Union's Concert in the Park' in Omaha. In early 1973, Tom Jackson quit the band and was replaced by Rick Brown on drums. In July 1973 they recorded *From The Pond* and spent the next few months touring heavily to promote it. At this point Steve Beedle was added to the line-up. They split in autumn 1974. (VJ)

Frogs (NY)

Personnel:	CONWAY McMAHON	bs	A
	JOHN PARUOLO	drms	A
	TOM PREZIOSO	gtr, vcls	A
	FREDDY TOSCANO		A

FROM THE POND
froggie beaver

FROGGIE BEAVER - From The Pond LP.

ALBUM: 1(A) FROGS FOR EVERYBODY (w/insert)
(Lily Pad LP-68) 1976 SC

From Valley Stream, New York this band produced and released this diverse, melodic album on their own label. Folk-rock, rock, jazz and acoustic ballads are all in evidence. Some of the band members were previously with **Mr. Flood's Party**. (VJ)

Frolk Haven (CA)

Personnel:	CHARLES OSTMAN	gtr, bs, cla, vcls	A
	BAILEY PENDERGRASS	vcls	A
	STUART (STEWART) COPELAND	drms	A

ALBUM: 1(A) AT THE APEX OF HIGH (w/inserts)
(LRS RF-6032) 197? R2

NB: (1) counterfeited on vinyl (LRS) 1996.

As many of you will have noticed from the personnel details above this Berkeley, California outfit contained Stewart Copeland (before he joined Curved Air/The Police). Inevitably, then, some collectors seek it out. It's a very experimental, but for the most part tedious progressive album, with some psychedelic sound effects in places. (VJ)

From Britain With Beat (?)

ALBUM: 1 FROM BRITAIN WITH BEAT (Modern Sound 544) 1966

This is a Merseybeat covers studio cash-in project. (VJ)

Ethan Frome and Then Some (?)

45: Pretty Thing/
Always Leaving, Always Gone (Happy Tiger 569) 1970

An obscure pop-rock group, their single was produced by Dean Christopher and offers covers of songs written Jeff Barry/Ellie Greenwich and Dick Monda. *Pretty Thing* is a delicately orchestrated song, a bit in the style of **The Left Banke**. The flip is more in a country-pop vein. (SR)

FROLK HAVEN - At The Apex Of High LP.

Front Line (CA)

Personnel incl:	BILL BOWEN	drms	A
	GARY PHILIPPET	keyb'ds	A

45s:	α	I Don't Care/Got Love	(York 9000) 1965
		Saigon Girl/Three Day Pass	(Titan 2001) 1967

NB: α also released in the UK (Atlantic 4057) 1965.

From San Rafael, California this band was once known as The Turtles until The Crossfires took their name. *I Don't Care* has some nice pipey organ.

Philippet had previously played with **Pullice** and **Electric Train** and was later in **Freedom Highway** and **Copperhead**. Bill Bowen too had been in **Electric Train** and joined the **Sons Of Champlin** in late 1966.

Compilation appearances include: *Got Love* on *Mayhem & Psychosis, Vol. 1* (LP), *Mayhem & Psychosis, Vol. 1* (CD), *Psychedelic Unknowns, Vol's 1 & 2* (LP), *Psychedelic Unknowns, Vol. 2* (7"), and *Love Is The Song We Sing* (4-CD plus book); and previously unreleased versions of *Got Love*, *Need You No More* and *I Don't Care* on *Sing Me A Rainbow* (2-CD). (VJ/MW/AP/SR)

Front Office (?CA)

45:	Girl/Wow	(Miiji 3007) 1967

Probably from California (San Jose) since the instrumental single was issued on the same label as the **Venus Flytrap** single.

Compilation appearances include: *Wow* on *Psychedelic Unknowns, Vol. 6* (LP & CD) and *Everything You Always Wanted To Know...* (CD). (VJ)

The Front Page News (OK)

Personnel:	SAM ROUTH	A
	GARY SMITH	A
	DAVID WADLEY	A

45:	Thoughts/You Better Behave	(Dial 4052) 1967

Front Page News' *Thoughts* is a great fuzz guitar song. You can also find it on the *The Magic Cube* (Flexi & CD), *Psychedelic Unknowns, Vol. 4* (LP & CD), *The Cicadelic 60's, Vol. 4* (CD) or *Gone, Vol. 1* (LP) compilations. More recently, it has reappeared on Big Beat's *I Turned Into A Helium Balloon* (CD), *Your Mind Works In Reverse* (CD) and *Garage Beat '66 5* (CD). Unlike some previous compilations, these are bona-fide 100% legitimate, so they get access to the master tapes which are used wherever possible. This can throw up the odd anomaly and here's a good 'un. Has anyone else spotted that the CD version of *Thoughts* sounds a little different, like SLOWER? The original single track is 2:45 and, yes, the CD track is several seconds longer. Having retimed both and played single & CD simultaneously, I can only surmise that the original single was mastered at the incorrect speed and that the transfer for the CD was done at the correct speed, since the CD version actually sounds RIGHT - though it does take some getting used to. File this useless info alongside **Mad River**'s first album mis-master, for conversation stoppin' trivia....

Vanguard
THE FROST
Rock and Roll Music

FROST - Rock And Roll Music LP.

A master remix version of *Thoughts*, plus *You Better Behave*, appear on Collectables' *Human Expression & Other Groups: Your Mind Works In Reverse* CD, whose liner notes reveal the personnel above and inform us that the band were actually the New Imperials from Tulsa, Oklahoma. The name change came about after recording the single in Fort Worth with producer Edwin Greines (who'd worked with the **Penthouse 5**).

You Better Behave is also now available on *Tymes Gone By* (LP) and *Your Mind Works In Reverse* (CD). (MW/VJ)

The Front Page Review (MA)

Personnel:	RICHARD BARTLETT	gtr	A
	THOMAS BELLIVEAU	bs	A
	STEVE CATALDO	vcls, gtr	A
	DAVID CHRISTIANSEN	gtr	A
	JOSEPH SANTANGELO	piano, organ	A
	DAVID WEBER	drms	A

CD:	1(A)	MYSTIC SOLDIERS	(Big Beat CDWIKD-166) 1996

NB: (1) reissued on vinyl (Akarma AK 135) 2000 in a heavy duty gatefold sleeve and on CD (Akarma AK 135) 2000 in a fold-out mini-LP sleeve with two extra bonus tracks.

Based in Boston, Massachusetts they initially played covers around the Boston clubs until songwriter Steve Cataldo joined the group in late 1967. Signed to MGM Records, they recorded an album in April/May 1968, produced by **Alan Lorber**, who was responsible for Bosstown Sound Productions. Its release was delayed by the numerous releases of the other MGM Bosstown acts; and when the band broke up before the album's imminent release, the label decided not to proceed without a functioning band to support it. It was finally released (on CD) in 1996.

The album is less psychedelic than some of the other Bosstown releases i.e **Ultimate Spinach**, **Beacon Street Union** and is more like early prog - similar in some ways to Detroit's **SRC**. *Prophecies/Morning Blue* opens with the sounds of children playing, over which elegiac voices intone predictions of nuclear holocaust. After a gradual acceleration, the music suddenly lurches at the point of climax into a heavily syncopated, frenetic jazz piano solo in 5/4 time. *Prism Fawn* has an imperious organ/guitar riff and a driving beat. *One Eyed Minor* is a jaunty piece in a folkdance rhythm and *Feels Like Love* is a nondescript rocker, but *Silver Children* has a pleasant relaxed groove and *Valley Of Eyes* is another intense apocalyptic piece with flanged drums and bluesy 1968-style fuzz guitar. *Without You* is a dull proto-70s soft-rocker and *For The Best Offer* ends the album in a tone of enigmatic whimsy. Overall it's an enjoyable addendum to the Bosstown canon.

Cataldo later recorded as **St. Steven**, whilst Bartlett was in **Brother Fox And The Tar Baby**. Later still, Cataldo formed the punk band Nervous Eaters and played guitar on some Willie Alexander recordings.

The bonus cuts on the reissue of the **One St Stephen** album are actually by **Front Page Review**.

Compilation appearances have included: *Prophecies/Morning Blue*, *Silver Children* and *Valley Of Eyes* on *The Best Of Bosstown Sound* (2-CD); and *Inside The Coloured Heaven* and *Moon In Blue* (miscredited as **St. Steven**) on *Filling The Gap* (4-LP). (VJ/LP)

Front Porch (?)

45s:	Shake, Rattle And Roll/Song To St. Agnes	(Jubilee 5700) 1970
	Under The Boardwalk/?	(Jubilee 5717) 1971
	Wonderful Summer / Under The Boardwalk	(Jubilee 5720) 1971

A weird folk-rock group, their first single features an unusual arrangement of the rock'n'roll classic and has a creepy garage pop flip. (SR/BM/MW)

The Fronts (TX)

This band was reportedly from San Angelo, Texas.

It has two cuts; *Catch A Thief* and *Slash And Drip* compiled on *Acid Visions - Complete Collection, Vol 2* (3-CD). (MW)

Frost (IL)

45:	Cool Jerk/ Behind The Closed Doors Of Her Mind	(Radex 68301)	1968

Freeport, Illinois was this band's home turf. *Cool Jerk* is a cover of The Capitols song (also covered by the U.K. Creation). (MW/VJ)

Frost (MI)

Personnel:	DON HARTMAN	gtr, vcls	A
	GORDY GARRIS	bs, vcls	A
	BOB RIGGS	drms	A
	DICK WAGNER	gtr, vcls	A

					HCP
ALBUMS:	1(A)	FROST MUSIC	(Vanguard VSD-6520)	1969	168
	2(A)	ROCK AND ROLL MUSIC	(Vanguard VSD-6541)	1969	148
	3(A)	THROUGH THE EYES OF LOVE	(Vanguard VSD-6556)	1970	197
	4(A)	EARLY FROST	(Vanguard VSD-79392)	1978	-

NB: (1) reissued on vinyl (Vanguard VSD-6520) 1993. (1) reissued on CD (Ace VMD 6520) 1996. (2) reissued on vinyl (Vanguard VSD-6541) 1994 in a thick card US style gatefold sleeve. (2) reissued on CD (Ace VMD 6541) 1996. (3) reissued on vinyl (Vanguard VSD-6556) 1995. (3) reissued on CD (Ace VMD 6556) 1998. (4) is a reissue of (1). *Live At The Grande Ballroom* (Vanguard VMD-6553) contains an entire live show.

					HCP
45s:	α	Bad Girl/A Rainy Day	(Date 1577)	1968	-
		Mystery Man/Sand In The Shadows	(Vanguard 35089)	1969	-
		Linda/Sweet Lady Love	(Vanguard 35099)	1969	-
		Donny's Blues/Rock And Roll Music	(Vanguard 35101)	1969	-
	β	Rock And Roll Music/Donny's Blues	(Vanguard 35111)	1969	105
		A Long Way From Home/ Black As Night	(Vanguard 35115)	1970	-

NB: α shown as by **Dick Wagner and The Frost**. β also issued in France with picture sleeve (Vanguard 119017) 1969.

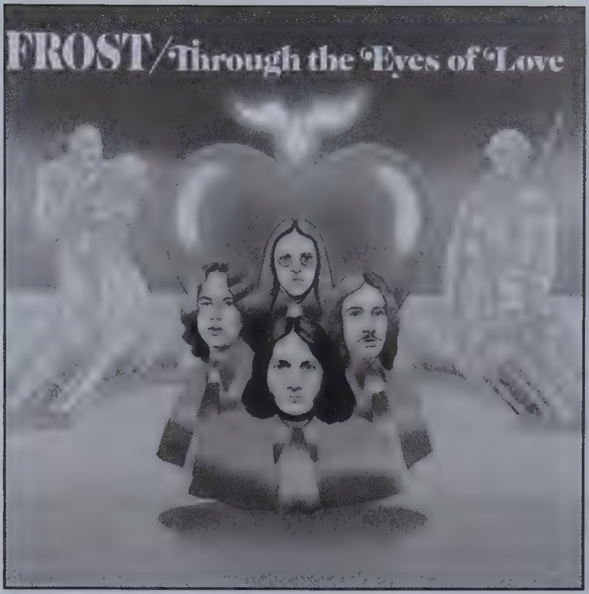
This Michigan-based rock outfit's recorded output may be of some passing interest to readers. They were previously called **Dick Wagner & The Frosts**, and then Dick Wagner And The Frost under which name they released the above single on Date. **Dick Wagner** had earlier led the Flint-based **Bossmen**.

Whilst **Frost** enjoyed Top 100 hit singles, their albums all sold reasonably well too. *Rock And Roll Music* was a part-studio/part-live album. Although the studio material is more polished, it's the live material that catches the ear. The live tracks were also recorded at the Grande Ballroom, Detroit.

Live At The Grande Ballroom was recorded in Detroit back in 1969. It has been lovingly remixed and repackaged by Vanguard in a triple fold mini-gatefold CD album sleeve with extensive notes about the band.

Dick Wagner later went on to **Ursa Major**.

Compilation appearances have included: *Rock & Roll Music* on *Michigan Rocks* (LP); and both *Black As Night* and *Rock & Roll Music* on *Pop Music Super Hebdo* (LP). (VJ/MW/TB)


FROST/Through the Eyes of Love

FROST - Through The Eyes Of Love CD.

Max Frost and The Troopers (CA)

ALBUM:	1	SHAPE OF THINGS TO COME	(Tower ST-5147)	1968

					HCP
45s:		Stomper's Ride/There Is A Party Going On	(Sidewalk 938)	1968	-
		Shape Of Things To Come/Free Lovin'	(Tower 419)	1968	22
		52%/Max Frost Theme	(Tower 452)	1968	123
	α	Sittin' In Circles/ Paxton Quigley's Had The Course (PS)	(Tower 478)	1969	-

NB: α 'B' side shown as by **Chad & Jeremy**.

This 'group' were actually **Davie Allan and The Arrows** from L.A. or at least the tracks on the *Shapes Of Things* album are the more punky psychedelic cuts from all the soundtracks **Davie Allan and The Arrows** made like *Wild On The Streets*, which contained *52%* and *Shape Of Things To Come*. As these albums were released on Tower many consider that there is almost certainly a connection with **The Chocolate Watch Band**, especially as we know the latter didn't play on all their studio cuts.

The movie 'Wild In The Streets' starred Chris Jones as Max Frost and the California band **Davie Allan and The Arrows** appeared in the film as the backing band. The band had also earlier appeared in the film 'Three In The Attic', which featured their *Sittin' In Circles* single, and the flip by **Chad & Jeremy**.

Confusingly, it is also claimed that the ubiquitous Michael Lloyd (of **The Smoke** etc.) had some involvement with **Max Frost and The Troopers**, and that **The Smoke** may have been responsible for some of the recordings.

Compilation appearances include: *Lonely Man* on *Lycergic Soap* (LP), *Sixties Archive, Vol. 8* (CD), *Turds On A Bum Ride, Vol. 1 & 2* (2-CD) and *Turds On A Bum Ride, Vol. 2* (2-LP); and *Shape of Things To Come* on *Nuggets Vol. 12: Punk Part Three* (LP) and *Nuggets* (4-CD box). (VJ/MW/JFr)

Thomas and Richard Frost (CA)

Personnel incl:	RICHARD FROST (RICHARD MARTIN)	A
	THOMAS FROST (TOM MARTIN)	A

ALBUM:	1(A)	THOMAS AND RICHARD FROST	(UNI 73124)	1972

NB: There's also a previously unreleased 16-track CD from 1969/70, *Visualize* (Revola CR REV-4) 2002. This was originally scheduled for release (Imperial LP-12450), but shelved after mastering.

45s:	She's Got Love/The Word Is Love	(Imperial 66405)	1969
	With Me, My Love/ Gotta Find A New Place To Stay	(Imperial 66426)	1969

Fairy Tale Affair/Hello Stranger (Imperial 66451) 1970
Open Up Your Heart/
Where Did Yesterday Go? (Liberty 56191) 1970
Got To Find The Light/? (Uni 55320) 1972

From San Mateo on the San Francisco Peninsula, Rich and Tom Martin had been performing together since the beginning of the decade, starting with instrumental surf and greasy R&B in the Impressions; jangly folk-rock with The Newcastle Five; the fuzz-tinged garage-rock of **The Art Collection**, and last but not least, the thundering mod sound of **Powder**.

When **Powder** failed to ignite the American public, the pair began work as an Anglophile influenced pop duo, and were signed to Imperial. Their first single, *She's Got Love* scrapped into the Billboard charts and an album of lush orchestrated pop was recorded, but then shelved when their follow-up singles bombed.

In 1971, Rich and Tom signed a new deal with Uni and finally got an album, eponymously-titled and singer/songwriter-orientated, released the following year.

Their unreleased album, *Visualize*, finally saw light of day in 2002. Typical of the slightly-psych big production L.A. pop of its period, it includes their first four singles, detailed liners by Alec Palao and reminiscences by Richard Frost. The material, which has stood the test of time well, is imbued with the zeitgeist of Los Angeles in its last throes of pop innocence. The Martins' heart-on-their-sleeve Anglophilic sensitivity is less derivative then remarkably refreshing, with superbly recorded arrangements that any late sixties pop fan will cherish. Their music is uncomplicated, fun, yet eminently memorable. Tony Macauley would be proud. (SR/JFr/AP)

Frumious Bandersnatch (CA)

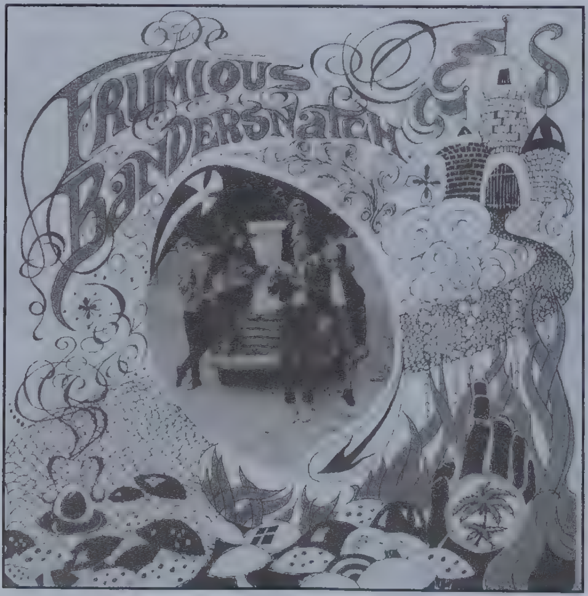
Personnel:	DAVID DENNY	ld gtr, vcls	A CDEF
	BRIAN HOUGH	bs	AB
	JACK KING	drms, vcls	ABCDEF
	GEORGE TICKNER	gtr	AB
	KAJA DORIA	vcls	B
	BRET WILMOT	ld gtr	B
	ROSS VALORY	bs, vcls	C
	JIMMY WARNER	ld gtr, vcls	CD
	BOB WINKELMAN	gtr, vcls, (bs)	CDEF
	JACK NOTESTEIN	bs, vcls	DE

CD: 1 A YOUNG MAN'S SONG (Big Beat CDWIKD-169) 1996

LP: 1 GOLDEN SONS OF LIBRA (Get Back GET624) 2002

EP: 1(C) FRUMIOUS BANDERSNATCH (Muggles Gramophone Works FB-A/B) 1968

NB: (1) originals are either on red or purple vinyl in hard cardboard picture sleeve. (1) counterfeited in the early eighties on black vinyl in paper PS. (1) later reissued on CD (Big Beat CDWIKD 169) 1996 as part of the CD, *The Berkeley EPs*.



FRUMIOUS BANDERSNATCH - Self Titled Picture Sleeve EP.

From Lafayette, California **Frumious Bandersnatch** came into existence when All Night Flight (line-up 'A' above) decided to change their name, and chose **Frumious Bandersnatch** from Lewis Carroll's "Jabberwocky" poem. The band's lynchpin, Jack King, had previously played with Shades Blue Ltd. and Denny had been with a surf act called The Breakers.

Line-up 'B' recorded just two tracks, *Now That You're Gone* plus an early version of *Cheshire* in October 1967. Neither was released at the time, but both have subsequently been included on *A Young Man's Song* CD retrospective. The band broke up at the end of the year when all their equipment was stolen; but after a short hiatus they reformed as line-up 'C', with Bob Winkelman joining from **The Epics** while Warner and Valory were recruited from The Good Timers.

This line-up recorded their classic EP which looked all set to make it big by the summer of 1968. This contained three tracks: *Hearts To Cry*, *Misty Cloudy* and *Cheshire*. On the first of these, Warner, Winkelman and Denny put together some of the finest acid guitar playing to come out of the Bay Area, but the band's drug and alcohol-fuelled manager Jim Nixon effectively killed their chances of getting a major label deal with his obnoxious behaviour (the group apparently had plenty of offers).

After Valory left to join **Faun** in late 1968, the band gradually lost impetus and finally broke up in late 1969; Tickner later joined Valory in **Faun** and both were later founder-members of Journey. Winkelman, Denny, King and Valory all later played at some time in **The Steve Miller Band**.

In 1995 Big Beat reissued their seminal EP as part of the CD, *The Berkeley EPs*, along with the June 1966 effort by **Country Joe and The Fish**, **The Mad River** and **Notes From The Underground** EPs. The following year they put together a passionate but unpolished collection of **Frumious Bandersnatch** rarities *A Young Man's Song* including live recordings, studio-outtakes etc, which with its 73-minute running time is definitely worth investigating by serious fans of the band.

Golden Sons Of Libra is a full album of album of previously unissued material from those EP sessions. It includes the full-length versions of *Can-A-Bliss* and *Cheshire* and was pressed on purple vinyl.

Hearts To Cry from their EP can also be heard on *Endless Journey - Phase Three* (LP), *Endless Journey - Phase I & II* (2-CD) and *Love Is The Song We Sing* (4-CD book); and you'll also find *Cheshire Cat* on *Psychedelic Archives Vol. 7* (double cassette box). (VJ/LP/MW)

Frummox (TX)

Personnel:	KENNY ALTMAN	bs	A
	EVERETT BARKSDALE	bs	A
	OMAR CLAY	drms	A
	STEVEN FROMHOLZ	gtr, vcls	A
	BOB JAMES	perc	A
	ERIC WEISSBERG	gtr, fiddle	A

ALBUM: 1(A) HERE TO THERE (Probe CPLP-4511) 1969

45: There You Go/Mary Martin (Bosque Country Romance) (ABC Probe CP 470) 1969

Frummox was a Texas country folk-rock group with some psychedelic influences. Tracks like *Song For Stephen Stills*, *Texas Trilogy* and *Kansas Legend* may interest some readers. Their leader, Steve Fromholz, later released several solo albums between 1976 and 1979.

Among the musicians, Everett Barksdale also played with **Fat City**, Kenny Altman was in the **Fifth Avenue Band** and Eric Weissberg was a well-known studio guitarist. (SR/MW)

Frut (of The Loom) (MI)

Personnel:	CRUNCHY CRYSTALS	gtr	A
	JOHN KOZMO	bs	A
	PANAMA RED	vcls	A
	SNIDELY WHIPLASH	drms	A

FRUMIOUS BANDERSNATCH
A YOUNG MAN'S SONG

FRUMIOUS BANDERSNATCH - A Young Man's Song CD.

ALBUMS: 1( ) KEEP ON TRUCKIN' (Trash 1001) 1971
2(A) SPOILED ROTTEN (Westbound WB 2008) 1972

NB: (1) and (2) shown as by **Frut**. (1) also released on vinyl (Westbound WB 2005) 197?.

45: α One Hand In The Darkness/A Little Bit Of Bach (Loom 101) 1967
Prison Of Love/
Send Me Down (Westbound Records W 189) 1971

NB: α shown as by **Frut Of The Loom**.

From Detroit, Michigan this outfit shortened their name to Frut and had two albums in the early seventies.

Compilation appearances include: *One Hand In The Darkness* on *Echoes In Time, Vol's 1 & 2* (CD), *Echoes In Time, Vol. 2* (LP) and *Trip In Tyme Volume 4* (CD). (VJ/SR/CG)

The Fugatives (IL)

45: Green River/
The Last Thing On My Mind (Radex RTF-70121) 1970

A Freeport, Illinois band does a loose-limbed version of **Creedence**, backed by a country-ballad reading of the oft-covered Tom Paxton ballad. (MW)

The Fugitives (TX)

45s: Louie, Go Home/
You Know She's A Woman (Alamo Audio 108) 1966
'Till The End Of The Day/
Ferry Gross The Mersey (Roun Sound 69,70) 1967

This British-influenced garage band was based in San Antonio, Texas. *Louie, Go Home* is a pretty good song, and the flip is a slow organ-led sloucher.

This lot were unconnected to the Houston band of the same name that included Sid Templeton and Steve Headley (later of **The Lavender Hour** and briefly **The Clique**) but did not record. There was also a garage band called The Fugitives in Austin in 1964-5 which didn't make it onto vinyl. They included Roky Erickson (later of **The Spades** and the **13th Floor Elevators**) and George Kinney (later of Chelsea and **The Golden Dawn**).

Compilation appearances have included: *You Know She's A Woman* on *Sixties Rebellion Vol's 1 & 2* (CD) and *Sixties Rebellion, Vol. 1: The Garage* (LP); and *Louie Go Home* on *Texas Punk, Vol. 9* (LP) and *Acid Visions - Complete Collection, Vol. 3* (3-CD). (VJ)

The Fugitives (MI, Birmingham)

Personnel incl:	JOHN BOYLES	vcls, bs	AB
	ELMER CLAWSON (E.J.)		AB
	RETT NICHOLS	gtr	A
	GARY QUACKENBUSH	gtr	AB
	GLEN QUACKENBUSH	keyb'ds	AB
	PAUL KELCOURSE	gtr	B

ALBUM: 1(A) THE FUGITIVES AT DAVE'S HIDEOUT
(Hideout HLP-1001) 1965 R3

45s: A Fugitive (vcl)/A Fugitive (instr) (D-Town 1031) 1965
On Trial/Let's Get On With It (D-Town 1044) 1965
You Can't Make Me Lonely/
I Don't Wanna Talk (Westchester 1002) 1965

The Hideout was a Detroit teen club and record company run by Dave Leone and Ed 'Punch' Andrews. **The Fugitives** (who were originally known as The Tremolos) and came from Birmingham (a relatively affluent Detroit suburb) were the first band they discovered. They appeared playing songs like *Louie, Louie* on the opening night of the Hideout and were also the first band to be recorded on the associated Hideout record label, although they did have earlier recordings on the local D-Town label, which are hopelessly rare. Their album, which was recorded in a basement and then re-recorded to include fake applause and audience approval, was a mixture of cover versions like *Louie, Louie* and *Love Potion No. 9* and originals like *Friday At The Hideout*. Just 500 copies were pressed and consequently they now change hands for a lot of money. Back then, copies were sold at the club for $3 each. The core of the band evolved into the Scot Richard Case and **SRC**.

Said Goodbye plus both sides of the Westchester single were also featured on an impossibly rare 1965 compilation *Friday At The Cage A Go Go - Long Hot Summer* (LP) which has been reissued as *Long Hot Summer*.

John Boyles is now a software designer in Waltham, Massachusetts.

Retrospective compilation appearances have included: *Said Goodbye* on *Oil Stains* (LP) and *Quagmire Vol. 2* (CD); *On Trial* on *Glimpses, Vol. 3* (LP); and *Friday At The Hideout* on *Friday At The Hideout* (CD). (VJ/MW/PK)

The Fugitives (MI, Lansing)

45: You Can't Blame That On Me/
I'll Hang Around (Fenton 2075) 1966

This was the work of a teen outfit from Lansing, Michigan. *You Can't Blame That On Me* is a typical teenbeat recording with muffled background screams and 'Wipeout' drumming.

Compilation appearances have included: *I'll Hang Around* on *The Best Of Michigan Rock Groups, Vol. 1* (cassette), *The Lost Generation, Vol. 2* (LP), *Michigan Mayhem Vol. 2* (CD) and *Scream Loud!!! The Fenton Story* (2-CD); and *You Can't Blame That On Me* on *Back From The Grave, Vol. 3* (LP), *Back From The Grave, Vol. 2* (CD), *Michigan Mayhem Vol. 2* (CD) and *Scream Loud!!! The Fenton Story* (2-CD). (VJ/MW)

The Fugitives (VA)

Personnel:	BUSTER BYARD	drms	A
	RICHARD DONLAVEY	ld vcls	A
	JOE RUSSELL	keyb'ds	A
	MICK RUSSELL	ld gtr	A
	JIMMY SICKAL	bs	A
	TOMMY SICKAL	gtr	A

ALBUM: 1(A) ON THE RUN WITH THE FUGITIVES
(Justice JLP 141) 1967 R3

NB: (1) reissued on CD by Collectables (COL-0613) 1996.

45s: Bo Diddley/Nightrain (Shoestring 105) 1964/5
What Made You Blue/Theme Of Love (Shoestring 108) 1965

On The Run
with
THE FUGITIVES

THE FUGITIVES - On The Run With... LP.

Yet more **Fugitives**. This was a rare garage album by an outfit from Richmond, Virginia originally issued on the collectable 'Justice' label. Comprising four originals and eight covers - including *Turn On Your Love Light*, *Tossing And Turning*, *You Can't Catch Me*, *Ebb Tide* and *Get Out Of My Life Woman* - it's one of the better Justice offerings. The vocals are raw and effective and accompanied by neat organ and drumming. *On The Run* was originally written as a single but then used as the title track of this album and showcases their sound at its best. The organ-driven *Minus One Heart* is also a decent band original.

Compilation appearances have included: *On The Run* and *You Can't Catch Me* on *Green Crystal Ties, Vol. 7* (CD); *On The Run* on *Hipsville, Vol. 2* (LP); and *What Made You Blue* on *Wyld Sydes Volume Five* (CD). (MW/VJ)

The Fugitives (NY)

Personnel:	EVAN CHARMATZ	A
	RAY CHARMATZ	A
	PHIL FELICIOTTO	A
	TOM JOHANSON	A

45s:	Mean Woman/I'll Be A Man	(Columbia 4-43261) 1965
	Your Girl's A Woman/She Believes In Me	(Mala 533) 1966

Mindrocker, Vol. 7 (LP) captures this group's finest moment *Mean Woman* - melodic swinging beat with ringing guitars that nod more towards The Ventures than **The Byrds**. It's a shame their other material veered towards harmony-pop/Four Seasons sounds.

Johanson hailed from New London, Connecticut; the other three from Manhattan. **The Fugitives** may have also spent some time in Florida. (MW/MDo)

The Fugitives (PA)

45:	I Miss You Girl/This Is It	(Clevetown CTXP-128) 1965

Good garage-beat by an outfit from Warren, Pennsylvania according to Mike Kuzmin's 'Sounds From The Woods'. (MW)

The Fugitives (GA)

45s:	α	Cry Me A River/I'm Gonna Hurt You	(New Talent NT 101) 1966
		Meggie/I've Gotta Go	(New Talent NT 103) 1966
		Easy Come, Easy Go/Wind Of Love	(Midnight 101) 1969

NB: α 'B' side title unconfirmed.

Possibly from Monticello, Georgia this is a different **Fugitives** to the pre-**Mach V** group (out of Savannah, Georgia). This group released three singles of which the most garagy track, *Meggie* (written by Tony McMichael and Rita Vest) is to be found on *Psychedelic States: Georgia Vol. 1* (CD), whose liners mention that the crude debut *Cry Me A River* "isn't bad" and that the final single had moved off into soul territory. (MW/RM)

The Fugitives (Bill Allan and) (WI)

Personnel incl:	BILL ALLAN	A

45:	Come On And Clap/You're The Kind Of Girl	(Trend 101) 1966

Also known as **Bill Allan and The Fugitives**, they came from Madison, Wisconsin and only made this one single. *Come On And Clap*, is a frantic if poorly produced rocker and can also be heard on *Highs In The Mid-Sixties, Vol. 15* (LP) and *Mondo Frat Dance Bash A Go Go* (CD). (VJ)

The Fugs (NY)

Personnel:	AL FOWLER	flute	A
	TULI KUPFERBERG	vcls, perc	ABCDEFG HIJ KL
	ED SANDERS	vcls	ABCDEFG HIJ KL
	SZABO	flute	A
	PETE STAMPFEL	fiddle, hrmnca, vcls	B
	KEN WEAVER	drms, perc	BCDEFG HIJ KL
	STEVE WEBER	gtr, vcls	BCD
	JOHN ANDERSON	bs, vcls	BCDEF
	VINNY LEARY	gtr, vcls	BCDEFG H
	LEE CRABTREE	keyb'ds, flute	DEFG H
	PETE KEARNEY	gtr, vcls	EFG H
	JON KALB	gtr	F
	STEFAN GROSSMAN	gtr	G
	ALAN 'JAKE' JACOBS	gtr, vcls	H
	DANNY KOOTCH (KORTCHMAR)	gtr, violin	I J
	CHARLES LARKEY	bs	I J K
	KEN PINE	gtr, vcls	I J KL
	BOB MASON	drms	J K
	CARL LYNCH	gtr	K
	DAN HAMBURG	gtr	L
	JIM PEPPER	flte	L
	BILL WOLF	bs, vcls	L

ALBUMS:			*HCP*
(up to	1(B/C)	THE VILLAGE FUGS	(Broadside 304) 1965 142 R2
1977)	2(B/C)	THE FUGS FIRST ALBUM	(ESP-Disk 1018) 1966 -
	3(E)	THE FUGS	(ESP-Disk 1028) 1966 95 SC

THE FUGS FIRST ALBUM

THE FUGS - The Fugs First Album LP.

the FUGS
The Fugs second album with additional live & studio tracks

THE FUGS - Self Titled CD.

4(E) VIRGIN FUGS (ESP-Disk 1038) 1966 - SC
5(I) TENDERNESS JUNCTION (Reprise R(S)-6280) 1968 - SC
6(J) IT CRAWLED INTO MY HAND, HONEST
(Reprise RS-6305) 1968 167 SC
7(L) BELLE OF AVENUE A (Reprise RS-6359) 1969 - SC
8(K) GOLDEN FILTH (Reprise RS-6396) 1970 -
9( ) THE FUGS 4, ROUNDERS SCORE
(ESP Disk ESP-2018) 1975

NB: (1) originally issued with booklet insert. (2) is a reissue of (1) although two versions exist, one having two different tracks. (2), (3) and (4) also released in France (ESP 538114, 538115 and 538116 respectively) 1968. (4) came with a "Fugs Sur-Prize Package" with stickers, flip book, poster. (4) also released in France (Vogue/Reprise CRV 6083) 1968. (8) is a live set from the Fillmore East recorded in 1968. (1) - (3) reissued on Base in Italy.

(1) reissued as a 2-LP set (Akarma AK 035) in a gatefold sleeve featuring a whole album of bonus tracks. (2) reissued on vinyl (Fontana 858 118 FPY) 1969. (2) reissued on CD (Ace CDWIKD 121) 1993 with bonus tracks from Greenwich Village '67 and three Atlantic demos. (2) reissued on CD (Fantasy FCD 9668-2) 1994. (2) reissued on vinyl and CD (Akarma AK 035) 1998. (3) reissued on vinyl as *Second Album* (Fontana STL 5524) 1969. (3) reissued on CD (Big Beat CDWIKD 121) 1993 with five bonus tracks. (3) reissued on CD (Fantasy FCD 9669-2) 1994. (4) reissued on vinyl (Fontana STL 5501) 1969. (5) reissued on vinyl (Edsel XED 181) 1986. (5) reissued on vinyl (Four Men With Beards 4M147) 2007. (6) reissued on vinyl (Edsel ED 217) 1987. (6) reissued on vinyl (Four Men With Beards 4M148) 2007. (8) reissued on vinyl (Edsel ED 217) 1987. (9) was an unauthorised split compilation with the **Holy Modal Rounders**. (9) also issued on vinyl in France (Vogue/Reprise CRV 6095) 197?.

Also of interest are: *Greatest Hits, Vol 1* (CD) (PVC Records 8914) 1982 (reissued in 2002); *Refuse To Be Burnt Out - Live In The '80s* (LP) (New Rose 56) 1985; the reunion studio album *No More Slavery* (Fugs CDWIKD 145) 1985; *Star Piece* (2-LP/CD) (Olufsen & New Rose) 1986, a reunion opera set; *Fugs Live In Woodstock* (Fugs) 1989; *Songs From A Portable Forest* (best of the 1980s reunions) (Gazelle) 1982; *Fugs Live From The '60s* (Ace CDWIKD 125)1994; *The Real Woodstock Festival* (2-CD) (Ace CDWIK2 160) 1995; *The Fugs Final CD (Part 1)* (Artems Rykodisc) 2003, which includes new material, and *The Folkways Sessions. The Fugs: Don't Stop! Don't Stop!* (4-CD) (Fugbox 9) 2008 repackages their first two albums with two further albums of previously unheard material.

45s: Frenzy/I Want to Know (ESP 4507) 1966
α Kill For Peace/Morning Morning (ESP 4508) 1966
Crystal Liason/? ( ) 19??

NB: α may not have been issued.

Named after a Norman Mailer-coined sexual euphemism, **The Fugs** were easily the most lyrically outrageous band of their era with songs explicitly documenting sex, drugs, and radical politics and were formed in New York in late 1964 as a vehicle for the satirical talents of two beat poets, **Ed Sanders** and **Tuli Kupferberg**.

Ed Sanders was born in Kansas City in 1939. His early musical influences were Hank Williams and jazz and rock'n'roll. After dropping out of Missouri University in 1958, he enrolled at New York University and he eventually graduated in 1964 with a degree in Classics. He soon became involved in the artists community of the Lower East Side of New York. He wrote his first poem in prison in 1961 after trying to board a Polaris submarine as part of an anti-nuclear protest. He also ran the Peace Eye Bookstore in New York City and published an arts magazine called 'Fuck You: A Magazine Of The Arts' which inexplicably failed to attain popular acceptance, while **Kupferberg** was another civil rights stalwart who'd already achieved a certain hip status when celebrated in **Allen Ginsberg**'s "Howl" for jumping off the Brooklyn Bridge and surviving. **Kupferberg** was born in 1923 and graduated from Brooklyn College in 1944. He too later started his own magazines 'Birth' and 'Yeah' (from which he coined the slogan 'Fuck for Peace').

An early line-up with two "amphetamine" flautists soon gave way to a more settled group which included Steve Weber and Peter Stampfel of the similarly anarchic **Holy Modal Rounders**. Texan Ken Weaver was added first on congas and later, when resources permitted, on a full drum-kit. They soon performed at local galleries and poetry readings and developed shows at the Bridge Theatre.

Their first album was the result of two sessions in the spring and late summer of 1965: defiantly unprofessional but full of spirit and energy, it included musical adaptations of poems by Blake and Swinburne alongside satirical numbers like *I Couldn't Get High*, *Boobs A Lot* (a paean to cheerleaders' breasts), and *Slum Goddess.*

Meanwhile, the band's live performances were achieving notoriety for such stunts as tossing spaghetti at the audience, as well as their high obscenity content. Stampfel had left in the summer of 1965 and was replaced by Vinny Leary who brought a more pronounced rock 'n' roll perspective to the original folky musical foundation. John Anderson, a student from Yale, was added on bass around this time.

After recording the first album, **The Fugs** embarked on a six-week tour across the U.S, adding keyboardist Lee Crabtree (who'd been first employed as **Fugs** chauffeur) to the line-up. The tour went surprisingly well, although one concert was terminated prematurely when college officials pulled the plug during a LSD-generated 45-minute rendition of *River Of Shit.*

Steve Weber left soon after and was replaced by Pete Kearney while **Sanders** was beset by obscenity charges arising from publication of his arts magazine, 'Fuck You'. It took 18 months of court appearances to beat the charge. The band signed with ESP Disk and recorded their second album in the first two months of 1966. A more rock-oriented effort than their debut, it's considered by many to be their best and includes the anthemic satire *Kill For Peace* and the lengthy and atmospheric *Virgin Forest. Group Grope* celebrated free love complete with orgasmic noises while *Coming Down* detailed the downside of drugs. The album also contained two pretty ballads, *Morning Morning* and *I Want To Know.* Remarkably it made the album charts - surely the most outrageous album to have done so at that date.

The Fugs
32
it crawled into my hand, honest

THE FUGS - It Crawled Into My Hand, Honest LP.

Under investigation by the FBI (whose documents repeatedly referred to the band as "The Fags"), the New York City District Attorney's office, and the Postal Service, the **Fugs** were at the same time having trouble with their record company. They were also making changes to their line-up: three lead guitarists (Jon Kalb, Stefan Grossman, and Jake Jacobs (pre-**Bunky and Jake**)) came and went and bassist John Anderson was drafted despite **The Fugs**' valiant efforts to have him exempted as mentally unfit for service.

A third album, *Virgin Fugs* (composed of outtakes from the second album sessions) took the shock quotient to even higher levels with songs like *Coca-Cola Douche*, *New Amphetamine Shriek* and *The Ten Commandments* (memorably attributed to **Kupferberg**/God). Also notable are such gems as *We're The Fugs*, *Hallucination Horrors*, *CIA Man* and *I Saw The Best Minds Of My Generation Rot* which was written by Beat Poet **Allen Ginsberg**. The lyrics to *We're The Fugs* are atypical of the taboo subjects they set out to deal with.

"We Hate War
We Love Sex
Twos or threes
Four or Fives
LSD A dimethylatr"
(from *We're The Fugs*)

More vintage **Fugs** lyrics can be heard on *Hallucination Horrors*:-

"Benzedrine
Mescaline
Pot and LSD
I Need Aquamorphine
Hallucination Horrors is what I've got
Hallucination Horrors is what I've got"
(from *Hallucination Horrors*)

The band, dissatisfied with their ESP contract (they were only receiving a royalty rate of 3%), signed with Atlantic Records in late 1966. They were promised complete recording freedom and completed an album using top Atlantic sessionmen like Bernard Purdie and Chuck Rainey but for some reason the Atlantic contract was abruptly terminated in June 1967 and the album was never released. At this time the band were well on the way to fame and fortune with **Sanders** appearing on the cover of Life magazine but the problems with Atlantic robbed the band of a great deal of momentum; in **Sanders** words, "we lost a year and that really screwed us up".

They quickly signed with Reprise and were promised a no censorship deal by label head Mo Ostin and this time the deal was honoured. Most of the ESP band had left by this time because **Sanders** was insisting on a level of professionalism they were unwilling to provide. The core trio of **Sanders**, **Kupferberg**, and Weaver enlisted a team of crack players - Ken Pine and Danny Kootch on guitars and Charles Larkey on bass. Their first Reprise album, *Tenderness Junction*, reprised much of the material from the lost Atlantic album and included the lengthy *Aphrodite Mass*, a musical adaptation of Mathew Arnold's *Dover Beach*, the celebratory *Turn On, Tune In, Drop Out*, as well as the usual obscenities (*Wet Dream*). The ubiquitous **Allen Ginsberg** also popped in to chant *Hare Krishna* but the album is best known for documenting **The Fugs**' attempt to exorcize the Evil Spirits from the Pentagon on October 21, 1967. It was, as **Sanders** admits, a failure because the Vietnam War went on for another seven years but at least the "Out Demons, Out!" chant later provided the Edgar Broughton Band with their best-known number. Much of 1967 was also spent touring with **The Mothers of Invention**, **Grateful Dead**, **Jefferson Airplane**, **Country Joe and The Fish**, **Velvet Underground**, **Moby Grape**, **MC5**, **Sly and The Family Stone**, **13th Floor Elevators** and **The Stooges** among others.

BOBBY FULLER FOUR.

Sanders and **Kupferberg** attended the Chicago demonstrations in August 1968 and their support of the Yippies was reflected in the songs *Chicago* and *Yodelling Yippie*, which appeared on *The Belle Of Avenue A* album. A second drummer, Bob Mason, had been added for their next Reprise album, *It Crawled Into My Hand, Honest* which was probably their best effort since *The Fugs*. Full of parodies of various musical styles - country, gospel, jazz, classical, Broadway musicals, etc - it resurrected the notorious *River Of Shit* as *Wide Wide River* and contained a Gregorian chant *Marijuana* intoning the various names of the drug as well as more songs about sex (*Grope Need*). It was originally to be called *Raptures Of The Deep*.

However **Sanders** was rapidly tiring of the whole affair, which had started as fun but had become a full-time business operation - he was working 10 to 15 hours a day just to keep things on an even keel and drinking too much - and he simply didn't want to become a "beatnik business person". After recording a country-flavoured and slightly tired-sounding final studio album, *The Belle Of Avenue A* which included songs like the title track, *Yodelling Yippie* and Weaver's ferocious indictment of the President *Four Minutes To Twelve*. **The Fugs** played their last concert in Hersey, Pennsylvania in March, 1969 and quietly disbanded. Shortly before they quit, **Sanders** recorded a final batch of demos.

Sanders soon after covered the Manson trial for Esquire magazine and wrote a book about Manson called "The Family" while **Kupferberg** formed a satirical theatrical group called the Revolting Theatre. **Sanders** also recorded two country-parody albums, *Sander's Truckstop* (1970) and *Beer Cans On The Moon* (1973) while **Kupferberg** had released a solo spoken-word album *No Deposit, No Return* in 1967. He also acted as a solo performer with his Revolting Theatre group and worked as a political cartoonist and published books as well as poetry.

In the mid-seventies ESP reissued their whole **Fugs** catalogue along with a compilation entitled *Fugs 4 Rounders Score*, which contained both **Fugs** and **Holy Modal Rounders** tracks.

In 1984, **Sanders** and **Kupferberg** reformed **The Fugs** without Ken Weaver and recorded a number of albums, *Refuse To Be Burnt Out* (1985), *No More Slavery* (1986), the 'anti-space-war opera' *Star Peace: A Musical Drama In Three Parts* (1987), *The Real Woodstock Festival* (1995) and *The Fugs Final CD (Part 1)* (2003).

Since the millennium **Sanders** has produced a range of new works, including 'Poem for New Orleans', which has been set to music by Mark Bingham) and the epic 'America: A History In Verse' that covers the country's history from 1450 to 2000. He's also invented musical instruments. The recent *Thirsting For Peace* album of poems utilised one of these - a Microtonal device and then there was the Talking Tie.

Lee Crabtree died in the early seventies and Pete Kearney is also deceased; Steve Weber and Pete Stampfel are still playing; Danny Kootch played with Carole King and Don Henley; Charles Larkey also played with King and married (and later divorced) her; and John Anderson became a lawyer.

In 2008 their song *CIA Man* was featured in the movie 'Burn Before Reading' by The Coen Brothers.

Live From The 60's compiles rare **Fugs** performances from their very first one in 1965 up until 1969. The offbeat style is in evidence throughout on tracks like *I Couldn't Get High*, *Johnny Pissoff And The Red Angel*, and the bizarre *Exorcism Of The Grave Of Senator Joseph McCarthy*. You'll also find *Kill For Peace* on *Urban Spacemen and Wayfaring Strangers* (book/CD).

The Fugs: Don't Stop! Don't Stop! is a 4-CD repackaged version of their first two albums with two further albums of previously unheard material. The previously uncompiled material consists of outtakes, demos and obscurities such as *Carpe Diem* (which was performed at Lenny Bruce's funeral), *Elegy To Bobby Kennedy* and a 13-minute collage of **Kupferberg's** deliberations. Live selections include extracts from a 1968 concert at the Psychedelic Supermarket in Boston and a 1969 concert at Rice University in Texas. (LP/VJ)

Fuji (?)

45s:	Mary, Don't Take Me On No Bad Trips Pt.1/ Pt.2	(Cadet 5652) 1969
	Revelations Pt.1/Pt.2	(Cadet 5665) 1970
	I'd Rather Be A Blind Man/Save A Little	(Cadet 5677) 1970

This black psych-soul outfit recorded on a subsidiary label of Chess. Their second single, with a superb and long guitar solo, was produced by **Black Mer-Da**. (SR)

Bobby Fuller Four (TX>CA)

Personnel:	BOBBY FULLER	gtr, vcls	ABC
	RANDY FULLER	bs	ABC
	LARRY THOMPSON	drms	A
	BILLY WEBB	gtr	A
	DEWAYNE QUIRICO	drms	B
	JIM REESE	gtr	BC
	DALTON POWELL	drms	C

				HCP	
ALBUMS:	1(B)	KRLA KING OF THE WHEELS (mono/stereo)	(Mustang M/MS-900) 1965	-	R2
	2(C)	I FOUGHT THE LAW (mono/stereo)	(Mustang M/MS-901) 1966	144	R1

NB: (1) reissued on vinyl (Line LP-5146) 1981. (2) reissued on vinyl (Line LP-5133) 1981. (1) and (2) were issued on one CD (Del-Fi DFCD 956). (2) reissued on CD (Mustang MS-901) 2008.

Besides these two albums there are many posthumous releases: *The Bobby Fuller Memorial Album* (President PTL PTL 1003) 1968, *The Bobby Fuller Memorial Album* (Strand 6.24885 AS) 1982, *The Best Of The Bobby Fuller Four* (Rhino RNDF-201) 1982, *Let Them Dance (The Rare Sides)* (Line LP-5272) 1983, *Live On Stage* (Line OLLP-5302) 1983, *The Bobby Fuller Tapes* (Rhino RNLP-057) 1983, *The Bobby Fuller Tapes, Vol. 2* (Voxx LP-200.028) 1984, *I Fought The Law* (Eva 12032) 198?, *Live Again* (Eva 12046) 198?, *The Best Of The Bobby Fuller Four* (CD) (Rhino RNCD-70174) 1990, *The Bobby Fuller Four* (CD) (Ace 956) 1990, *Live At PJs* (Del-Fi DFCD 13142) 1991, *The Best Of The Bobby Fuller Four* (CD) (Ace 388) 1992, *El Paso Rock, Vol 1: Early Recordings* (CD) (Norton 252) 1996, *El Paso Rock, Vol 2: Early Recordings* (CD) (Norton 260) 1997, *Shakedown! The Texas Tapes Revisited* (2 CD set) (Del-Fi DFBX-2902) 1996, recorded between 1961 and 1964), *Never To Be Forgotten: The Mustang Years* (3-CD box set) (Mustang/Del Fi DFBX-3903) 1997 and *The Mustang Years* (2-LP) (Munster 184) 2000.

EPs:	1	Love's Made A Fool Of You/I Fought The Law/ Don't You Ever Let Me Know	(London 10179) 1966
	2	Wine Wine Wine/Baby I Don't Care/Not Fade Away/ Pretty Girls Everywhere (PS)	(Eva 2003) 198?
	3	I FOUGHT THE LAW AND OTHERS	(Munster Ref. 7141) 2000

NB: (1) is a very rare French-only EP with picture sleeve.

BOBBY FULLER FOUR.

BOBBY FULLER FOUR.

				HCP
45s:	α	You're In Love/Guess We'll Fall In Love	(Yucca 140) 1961	-
	α	Gently My Love/My Heart Jumped	(Yucca 144) 1962	-
	α	Nervous Breakdown/Not Fade Away	(Eastwood) 1962	-
	α	King Of The Beach/Wine, Wine, Wine	(Exeter 122) 1964	-
	α	I Fought The Law/She's My Girl	(Exeter 124) 1964	-
	β	Fool Of Love/Shakedown	(Exeter 126) 1964	-
		Stringer/Saturday Night	(Todd 1090) 1964	-
	β	Those Memories Of You/ Our Favourite Martian	(Donna 1403) 1964	-
	χ	Wolfman/Thunder Reef	(Mustang 3003) 1965	-
		Take My Word/She's My Girl	(Mustang 3004) 1965	-
		Let Her Dance/ Another Sad And Lonely Night	(Mustang 3006) 1965	-
		Never To Be Forgotten/You Kiss Me	(Mustang 3011) 1965	-
		Let Her Dance/ Another Sad And Lonely Night	(Mustang 3012) 1965	-
		Let Her Dance/ Another Sad And Lonely Night	(Liberty 55817) 1965	-
	δ	I Fought The Law/Little Annie Lou	(Mustang 3014) 1966	9
	δ	Love's Made A Fool Of You/ Don't You Ever Let Me Know	(Mustang 3016) 1966	26
		The Magic Touch/My True Love	(Mustang 3018) 1966	-
	ε	It's Love, Come What May/ It's Love, Come What May	(Mustang 3020) 1966	-

NB: α shown as by **Bobby Fuller**. β shown as by Bobby Fuller and The Fanatics. χ shown as by The Shindigs. δ also released in the U.K. (London HLU 10030 and 10041) 1966. ε Promo. In the eighties Eva also released a bootleg 45: *I Fought The Law/Shangai'd* (Eva Jukebox 2) 198?.

With his blatant reverence for Buddy Holly, fellow Texan **Bobby Fuller** (born October 22nd, 1942) was a bit of an anomaly in the mid-sixties. With his Stratocaster guitar and brash, full sound, at his best **Fuller** sounded like Holly might have had he survived into the sixties. Cracking the Top 30 in 1966 with a cover of Holly's *Love's Made A Fool Of You*, and then the Top Ten with *I Fought The Law* (written by one-time Cricket Sonny Curtis and featuring future **Moby Grape** guitarist Jerry Miller), **Fuller** had just become a star when he died in mysterious circumstances in a parked car in Hollywood (the police thought it was a suicide, just about everyone who knew him disagreed). **Fuller**'s relatively short period of national stardom actually crowned a good half-dozen years of recording, during which he released many outstanding tracks. After a few local singles in his hometown of El Paso in the early sixties, he moved to California with his combo in 1964, and briefly had aspirations of playing surf music before hooking up with producer Bob Keane. In the short time he recorded for Mustang in 1965 and 1966, he waxed quite a few fine tracks (most self-penned) besides his hits, including *Let Her Dance*, *Another Sad And Lonely Night*, *My True Love*, *Never To Be Forgotten*, *Fool Of Love*, and *The Magic Touch*. Rocking, tuneful and infectiously joyous, they showed **Fuller** to be a worthy inheritor of early rock 'n' roll and rockabilly traditions without sounding self-consciously revivalist. While it's hard to imagine **Fuller** maintaining his success in the era of psychedelia, he no doubt would have gone on to produce interesting work.

A talented and prolific songwriter and a studio whiz who drew from Eddie Cochran and (though only slightly) the full guitar sound of the British

Invasion as well as Buddy Holly, he recorded a great deal of unreleased studio and live material that was issued in the 1980s, when the depth of his loss began to be appreciated more widely.

Billy Webb and Larry Thompson later formed **The Rooks**, whilst Bobby's brother Randy later joined **Blue Mountain Eagle** and **Dewey Martin's Medicine Show**.

In 2003, Randy Fuller, Billy Webb, John Mueller, Larry Knechtel, Jim Thompson and Larry Thompson issued a tribute CD, *Breakin' Rocks* as The Bobby Fuller Drive.

Compilation coverage has included: *Let Her Dance* on *Nuggets, Vol. 3: Pop* (LP) and *Texas Music, Vol. 3* (CD); *Wine, Wine, Wine* on *Pebbles, Vol. 2* (LP) and *Pebbles, Vol. 2* (CD); *I Fought The Law* on *Pebbles Box* (5-LP), *Trash Box* (5-CD), *Battle Of The Bands* (CD) and *Wild Thing* (2-LP); and the previously unreleased *Baby My Heart* from March 1966 on *Where The Action Is! L.A. 1965-68* (4-CD book). (VJ/JL/SR/LTn)

Fumin' Humins (MA)

45: Relative Distance/Queen (Angry Music Co. FH-2-67) 1967

This group was comprised of students at Tabor Academy in Marion, Massachusetts and according to Erik Lindgren's excellent sleeve notes for his *An Overdose Of Heavy Psych* compilation, was limited to 500 copies. *Relative Distance* features some great guitar and gave the title to Aram Heller's excellent New England nuggets *Relative Distance* (LP). It has also been compiled on *An Overdose Of Heavy Psych* (CD), but the flip, which features pleasant folk-rock, remains uncompiled. (MW)

The Fun and Games (Commission) (TX)

Personnel:			
	JOHN T. BONNO	bs	A
	CARSON GRAHAM	drms	AB
	D.J. GREER	piano, gtr, vcls	A
	PAUL GUILLET	ld gtr	AB
	SAM IRWIN	vcls, tamb	AB
	ROCK ROMANO	gtr, vcls	AB
	JOE DUGAN	keyb'ds	B
	JOE ROMANO	bs, vcls	B

ALBUM: 1(A/B) ELEPHANT CANDY (UNI 73042) 1968 SC

HCP

45s: α Today-Tomorrow/
Someone Must Have Lied (To You) (Mainstream 671) 1967 -
It Must Have Been The Wind /
Holding Me Back (Cinema 9) 1967 -
β Elephant Candy (UNI 55086) 1968 -
Elephant Candy/The Way She Smiles (UNI 55086) 1968 -
The Grooviest Girl In The World/
It Must Have Been The Wind (UNI 55098) 1968 78
We/Gotta Say Goodbye (UNI 55128) 1969 -

NB: α shown as by **The Fun And Games Commission**. β promo only.

Elephant Candy • The Fun and Games
including
TOPANGA CANYON ROAD
THE GROOVIEST GIRL IN THE WORLD
CLOSE TO CARMEL

THE FUN AND GAMES - Elephant Candy LP.

From Texas, this band evolved out of **The Six Pents**. Bobby Shad of Mainstream signed them, with two singles as **Sixpentz**, but when they discovered the similarly named **Sixpence**, changed names again to **The Fun And Games Commission** and their first single was released under this name. They played mostly well-crafted pop in the **Millennium/ Sagittarius** mould, with production duties being handled by Gary Zekley of Jan and Dean and **Yellow Balloon** fame. *The Grooviest Girl In The World* climbed to No. 78 in the U.S. Top 100 and the band lasted until the late sixties/early seventies.

Joe Romano had also played with **A 440** and most of the band were also involved with **Mayo Thompson** (of **Red Crayola** fame).

John Bonno and D. J. Greer retired from the band just before they signed with Uni records. Sam Irwin later formed Phoenix and now has the band Duck Soup out of Austin Texas. Rock Romano went on to form Doctor Rockit and the Sisters of Mercy. He and the Sisters split and he continued to front Doctor Rockit. He also played guitar and bass with The Sheetrockers and even played bass with Duck Soup for a while. He now has a recording studio in Houston. Carson Graham played drums for several other groups and Paul Guillet retired from the professional music scene. Joe Romano went on to write and record songs, including several children's songs for Sesame Street. He now performs with Susan Elliott as Mood Indigo in and around the Houston area. Joe Dugan also played with several other groups.

An early version of *It Must Have Been The Wind* (from the Cinema single), with great vocals and some scorching guitar work, can also be heard on the *Psychotic Reactions* (LP) and *Soft Sounds For Gentle People* (CD); *The Way She Smiles* has resurfaced on *The Electric Coffee House Volume 2* (CD); *Close To Carmel* gets a new lease of life on *Soft Sounds For Gentle People 3* (CD); and previously unreleased mixes of *One*, *Ride On Love*, *Today - Tomorrow* and *Someone Must Have Lied (To You)* are all compiled on *Sixpentz: Summer Girl* (CD), along with *It Must Have Been The Wind* and *Holding Me Back*. (VJ/MW/JFr)

Funkadelic (MI)

Personnel:			
	GEORGE CLINTON	vcls	ABCD
	RAYMOND DAVIS	vcls	AB
	CLARENCE 'FUZZY' HASKINS	vcls	AB
	EDDIE HAZEL	gtr	AB
	TAWL ROSS	gtr	A
	BILLY NELSON	bs	A
	TIKI FULWOOD	drms	AB
	MICKEY ATKINS	organ	A
	BERNIE WORRELL	organ	ABCD
	GARY SHIDER	gtr	BCD
	WILLIAM 'BOOTSY' COLLINS	bs	C
	CATFISH COLLINS	gtr	CD
	FRANK 'KASH' WADDY	drms	CD
	FRED WESLEY	horns	CD
	MACEO PARKER	horns	CD

HCP

ALBUMS: 1(A) FUNKADELIC (Westbound WB 2000) 1970 126 SC
(up to 1977)
2(A) FREE YOUR MIND AND YOUR ASS WILL FOLLOW (Westbound WB 2001) 1971 92 SC
3(B) MAGGOT BRAIN (Westbound WB 2007) 1971 108 SC
4(C) AMERICA EATS ITS YOUNG (Westbound 2WB 2020) 1972 123
5(C) COSMIC SLOP (Westbound WB 2020) 1972 -
6(D) STANDING ON THE VERGE OF GETTING IT ON (Westbound WB 1001) 1974 -
7(D) FUNKADELIC'S GREATEST HITS (Westbound WB 1004) 1975 -

8(D) LET'S TAKE IT TO THE STAGE (Westbound W 215) 1975 -
9( ) HARDCORE JOLLIES (Warner Bros 2973) 1976 -
10( ) TALES OF KIDD FUNKADELIC(Westbound W 227) 1976 -
11(-) THE BEST OF THE EARLY YEARS (Westbound W 303) 1977 -

NB: (1) reissued on vinyl (Bellaphon BLPS 19022) 1971. (1) reissued on vinyl (Westbound W 216) 1975. (1) reissued on CD (Westbound CDSEW 010) 1989. (1) reissued on CD (Westbound WBCD-2000) 1990. (1) reissued on CD (Westbound CDSEWM 210) 2005. (1) reissued on vinyl (Four Men With Beards 4MWB 160) 2008. (2) reissued on vinyl (Bellaphon BLPS 19032) 1971. (2) reissued on vinyl (Westbound W 217) 1975. (2) reissued on CD (Westbound WBCD-2001) 1989. (2) reissued on CD (Westbound SEWA 012) 1990 and 2005. (2) reissued on CD (Westbound CDSEWM 212) 2005. (2) reissued on vinyl (Four Men With Beards 4MWB 172) 2009. (3) First pressing in Unipak sleeve. (3) reissued on vinyl (Bellaphon BLPS 19060) 1971. (3) reissued on vinyl (Westbound W 218) 1975. (3) reissued on CD (Westbound WBCD-2007) 1989. (3) reissued on CD (Westbound SEWA 002) 1990. (3) reissued on CD (Westbound CDSEWM 202) 2005. (3) reissued on CD (Westbound WBCD 772007) 2005. (3) reissued on vinyl (Four Men With Beards 4MWB 161) 2008. (4) reissued on vinyl (Bellaphon BLST 6523) 1972. (4) reissued on vinyl (Westbound W 221) 1976. (4) reissued on CD (Westbound 2WBCD 2020) 1991. (5) reissued on vinyl (Westbound W 223) 1976. (5) reissued on CD (Westbound CDSEW 035/CDWB-2022) 1991. (5) reissued on vinyl (Four Men With Beards 4MWB 173) 2009. (6) reissued on vinyl (GRT 9198-1001) 1974. (6) reissued on vinyl (Westbound W 208) 1976. (6) reissued on CD (Westbound WBCD-1001) 1992. (6) reissued on CD (Ace CDCSEWM240) 2005. (8) reissued on CD (Westbound CDSEW 044/WB-CD215) 1992. (8) reissued on CD (Westbound WBCD 77215) 2005. (9) reissued on CD (Priority P2 53873) 1993. (9) reissued on CD (Priority 72435-39377-2-0) 2002. (9) reissued on CD VICP-70102) 2009. (10) reissued on CD (Westbound WBCD 227) 1995. (10) reissued on CD (Westbound WBCD 77227) 2005. (10) reissued on CD (Ace CDSEWM 254) 2005.

Finest (2-LP) (Westbound SEW2 115) 1997 compiles material from 1970-1976 during their period with Westbound. Other compilations include: *Ultimate* (Music Club MCCD-307) 1997, *The Very Best Of Funkadelic* (Charly CPCD 8306-2) 1998, *Best* (Neon NE 34532) 1999, *The Funkadelic Collection, Vol 1* (Westbound) 2000, *The Funkadelic Collection, Vol 2* (Dressed To Kill) 2000 and *The Legends Collection* (Dressed To Kill 578) 2001.

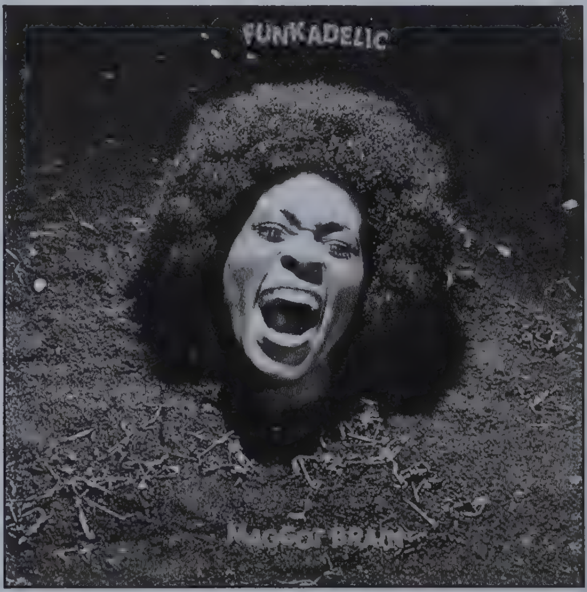
			HCP
45s:	Music For My Mother/Same (instr.)	(Westbound 148) 1969	-
(up to	I'll Bet You/Open Your Eyes	(Westbound 150) 1970	63
1977)	I Got A Thing, You Got A Thing, Everybody's Got A Thing/ Fish, Chips, And Sweat	(Westbound 158) 1970	80
	I Wanna Know If It's Good For You/ (instr.)	(Westbound 167) 1970	81
	You And Your Folks, Me And Mine/ Funky Dollar Bill	(Westbound 175) 1971	91
	Can You Get To That/ Back In Our Minds	(Westbound 185) 1971	93
	I Miss My Baby/ Baby I Owe You Something Good	(Westbound 197) 1972	-
	Hit It And Quit It/A Whole Lot Of B.S.	(Westbound 198) 1972	-
	Loose Booty/A Joyful Process	(Westbound 205) 1973	-
	Cosmic Slop/You Don't Like The Effects, Don't Produce The Cause	(Westbound 218) 1973	-
	(Standing) On The Verge Of Getting It On/ Jimmy's Got A Little Bit Of Bitch In Him	(Westbound 224) 1974	-
	Red Hot Mama/Vital Juices	(Westbound 5000) 1975	-
	Better By The Pound/ Stuffs And Things	(Westbound 5014) 1975	99

FUNKADELIC

FUNKADELIC - Free Your Mind CD.

Born in 1941 in North Carolina, George Clinton formed a doo-wop group, the Parliements, in the mid-fifties. After several line-up changes the Parliements had to wait until 1967 before they charted for the first time with the soul single *(I Just Wanna) Testify*. In 1968, Clinton formed **Funkadelic** and signed with Westbound, a new label created in Detroit by Armen Boladian (they also released several **Teegarden and Van Winkle** albums). **Funkadelic** was a musical commune of sorts that included members of Parliament.

Funkadelic (for "Funk" and "Psychedelic") tried, rather successfully, to merge soul, funk, rock and psych and will interest fans of **Sly And The Family Stone** and Hendrix (a major influence on their guitarist, Eddie Hazel). In a slightly different style, another black group, The Temptations, tried to do the same with their *Psychedelic Shack* period.



FUNKADELIC - Maggot Brain CD.

Free Your Mind... And Your Ass Will Follow built upon space-rock with other worldly noises and other creative influences to create a kind of acid-funk with sharp lyrics with a political edge and wacky sound effects.

Funkadelic switched to Warner Brothers in 1975 and released Hardcore Jollies in 1976. Westbound meanwhile released archived tracks as *Tales Of Kidd Funkadelic*, which did significantly better than *Hardcore Jollies* and included *Undisco Kid*, a R&B Top 30 single. In 1977, Westbound capitalised on the success of *Tales Of Kidd Funkadelic* by releasing *The Best Of The Early Years*. Their magnum opus *One Nation Under A Groove* followed in 1978 and it spent six weeks on top of the R&B charts.

Funkadelic continued to record beyond the time-span of this book. Their albums were generally housed in highly coloured sleeves and the musicians were among the first to wear exuberant science fiction outfits, with strange boots, glasses, feathers etc. A very prolific musician but also an advised businessman, George Clinton managed to sign the same core of musicians to different labels and therefore also formed **Parliament** (Invictus and Casablanca), the Brides Of Funkenstein (Atlantic), the Parlets, Bootsy Collins Rubber Band (Warner Bros.) and the Horny Horns.

It should be noted that this George Clinton musn't be confused with the Californian white keyboard player who formed **Timber**, was an active sessionman and today composes soundtracks. It's also worth mentioning that the group backed Ruth Copeland on her album *I Am What I Am* (Invictus ST-9802) 1973. (SR)

Jesse Furlough (NV)

45: Insect Gladiator/? (Radiant Records 6604) c1968

From Las Vegas, Nevada **Jesse Furlough** was a hippie singer with strange lyrics, but the music is unfortunately old-fashioned teen-rock. (SR/HMa)

The Furniture (IL)

45: Keep On Running/I Love It Baby (Stature 1105) 1968

The Furniture, from Galesburg, Illinois recorded a good cover of The Spencer Davis hit. *I Love It Baby* later resurfaced on *Psychedelic Unknowns, Vol. 7* (LP & CD), *Pebbles Vol. 6: Chicago 1* (CD) and *Of Hopes And Dreams & Tombstones* (LP). (VJ/MW)

Furniture Store (?) - see **Northern Front (?)**.

Fuse (IL)

Personnel:	CHIP GREENMAN	drms	A
	CRAIG MYERS	ld gtr	A
	RICK NIELSEN	keyb'ds, gtr	A
	TOM PETERSON	bs	A
	JOE SUNDBERG	vcls	A

ALBUM: 1(A) FUSE (Epic BN 26502) 1969 SC

NB: (1) issued on a yellow Epic label. A counterfeit edition exists. (1) also seen on the orange (mid-70s) Epic label. (1) reissued officially on CD and LP (Sony Rewind 55018-2 and 55018-1 respectively) 2002.

45: Cruisin' For Burgers/Hound Dog (Epic 10514) 1968

Fuse came from Rockford, Illinois. The lineage of this band is reported to stretch back via certain members (Rick Nielsen is frequently mentioned) to the Phaetons, via the Boyz, and possibly the Huns. The band was actually called **The Grim Reapers** but changed their name to **Fuse** upon signing to Epic. Peterson and Nielsen were also in a post-Todd Rundgren version of **Nazz**, and Sick Man Of Europe. Bassist Tom Peterson (aka Petersson) and Rick Nielsen went on to play with Cheap Trick. This album is pretty heavy.

The single has non-album cuts and is much rarer than the album. They also have a song from their album, *Permanent Resident* on *White Lace & Strange Volume 3* (CD). (VJ/MW/CF)

Fusion (CA)

Personnel:	HARVEY LANE	reeds	A
	RICK LUTHER	keyb'ds	A
	GARY MARKER	bs	A
	RICHARD MATZKIN	drms	A
	BILL WOLFF	gtr	A

ALBUM: 1(A) BORDER TOWN (Atco SD 33-295) 1969

45: Another Man/News Of Salena (Atco 6715) 1969

Unusually for a sixties album, the sleeve notes to this album give a lengthy history of the members of the group. In doing so, they fill in many of the missing pieces of the Los Angeles music scene jigsaw. Bill Wolff had been in **Sound Machine**, The Psychedelic Rangers (an early **Doors** incarnation) and the **Peanut Butter Conspiracy**, whilst Gary Marker had been in the **Rising Sons** with Ry Cooder and also **Sound Machine**.

Marker, Lane, Matzkin, Luther and Ry Cooder were also briefly in a band called 'The Jazz Folk', but when this group broke up Marker, Lane and Luther formed a group 'The New World Jazz Company' with future **Spirit** members Ed Cassidy, John Locke and **Randy California**. When the latter three went off to form **Spirit**, Kevin Kelly was brought in on drums to form the first version of **Fusion** but he quickly left to join the **Byrds** and Richard Matzkin was brought back in to finally form the group that recorded the above album, *Border Town*.

The record consists mainly of fairly ordinary blues-rock with a lot of tasty slide guitar. Side two sees the group exploring some new areas with some jazz and country influences. The highlight of the album is the extended closing instrumental track *Erebus* which has a strong jazz-rock feel. (TA/MW)

Future Shock (?)

45: It's Too Late/Riding High (Mainstream 726) 1970

By the time of this single Mainstream wasn't the label it used to be and it shows on the pedestrian *It's Too Late*, which apart from an acceptable short guitar solo is something like proto glam-rock without glamour. The flip is even worse: a lame orchestra plus band version of *Watermelon Man*, although there are no credits to state this fact on the record. Theft and boring, quite a combination! (MK)

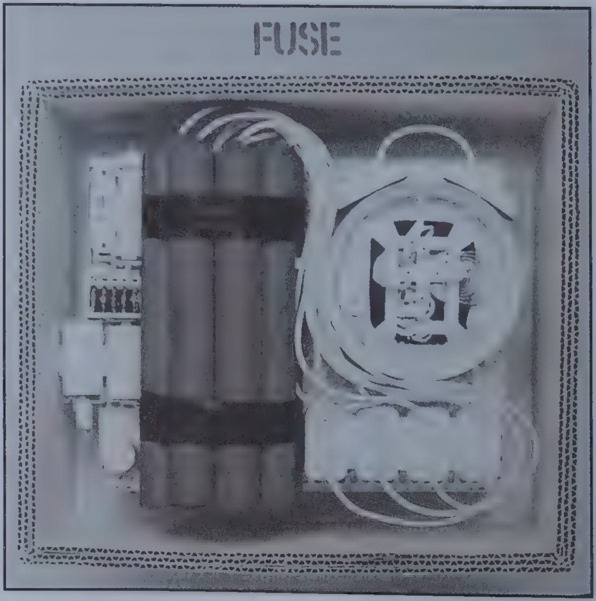
Fuzzy Bunnies (NY)

Personnel incl:	CHUCK ALDEN	ld gtr
	RONNIE BIANCO	bs
	ROGER CONRAD	drms
	JOHN TURI	keyb'ds

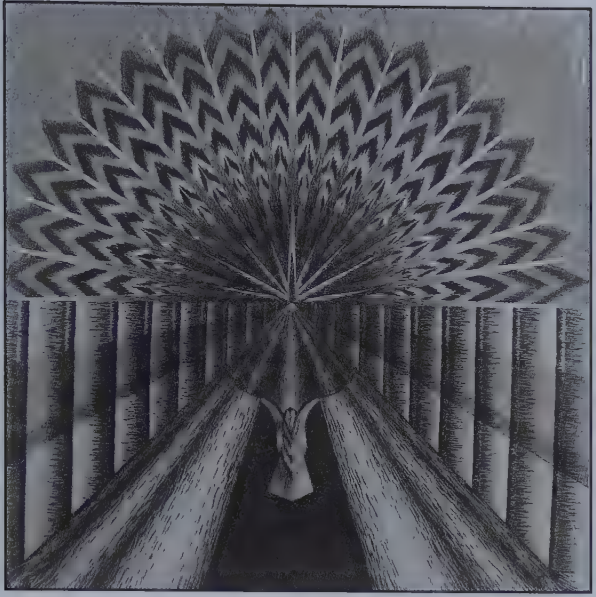
45s: The Sun Ain't Gonna Shine Anymore/
Lemons & Limes (Decca 32364) 1968
Strength To Carry On/Make Us One (PS) (Decca 32420) 1968
Heaven Is In Your Mind/No Good To Cry (Decca 32537) 1969

This quartet was formed by Chuck Alden, previously of **The Wild Ones**, and was house band at New York's Arthur Club from 1967 to 1968.

Their first and third singles on which they tackled some interesting covers were co-produced by Ellie Greenwich. Their style was overblown, orchestrated brass-pop melodrama with burbling Fudge-like organ and some fuzz guitar - the result sounds like **Blood Sweat & Tears** doing musical show tunes, especially on the over-elaborated Walker Brothers hit. The second single features a pair of self-produced band originals by John Turi, Alden Foote, and Roger Valdez. The third couples a cover of Traffic with The Wildweeds' soul-pop hit (also covered the previous year by **The Moving Sidewalks**). (MW)



FUSE - Self Titled LP.



GABRIEL GLADSTAR - A Garden Song (Orig.) LP.

Gables (MA)

ALBUM: 1 SNAKE DANCE (Fleetwood GAB-1) 1966 R2

This obscure mid-sixties album is now a collectors' item. The bulk of the material is comprised of surf and rock'n'roll instrumentals, including a number of self-penned numbers. The other tracks suffer from the lack of a decent vocalist. (VJ)

Gabriel Gladstar (CA/WA)

Personnel:	MICHAEL GWINN	vcls, gtr	A
	PHILLIP MORGAN	vcls, gtr	A
	JIM ZEIGER	vcls, perc, flute	A

ALBUM: 1(A) A GARDEN SONG (Canada/Flying Guitar no #) 1973 R1

NB: (1) reissued on vinyl in the U.S. (Flying Guitar no #) 1981 in a black and white picture cover (R1).

This acoustic trio was based in Laguna Beach, California in its formative years, but moved to Washington State in the early seventies and issued the first press there. They eventually returned to Laguna Beach and reissued the album in a newly-designed sleeve. The album is consistently good throughout, in a laid-back acoustic folk style, and is recommended to fans of the genre. It was originally issued in a colour "peacock" sleeve. (CF)

GalaBooChes (IN)

45: It'll Never Work Out/She Doesn't Care (Staff BP 188) 1966

Came out of Gary, Indiana and were fronted by a 16-year-old singer. The Stones-influenced teen-rock number *It'll Never Work Out* can be also be heard on *Garage Punk Unknowns, Vol. 4* (LP), but it's nothing special. (VJ/MW)

Galactus (PA)

Personnel incl: BOB HOCKO A

ALBUM: 1 COSMIC FORCE FIELD (Airship) 1971 SC

This group was a later incarnation of **The Swamp Rats** and is in no way psychedelic. The album is hard/heavy Stones-influenced rock that suffers by comparison to their garage stuff. On offer is searing fuzz-drenched covers of songs by the Beatles, Rolling Stones and Uriah Heep. Not recommended - for completists only. (VJ)

The Galaxies (WA)

Personnel:	MARK EUGANS	sax, keyb'ds, bassoon	ABCD
	BOB KOCH	ld gtr	ABCD
	RON (BOB) LOWERY	vcls	ABCD
	CHUCK NAUBERT	bs	ABC
	RON RUSTAD	sax	ABCD
	BILL SLYTER	drms	A
	PHIL HANSON	drms	BCD
	STEWART TURNER	gtr	CD
	JIM STANSTEAD	bs	D

CD: 1(-) MAKING MONEY AND SURFIN' BACK TO SCHOOL (Collectables COL-CD-0593) 1995

45s:	My Blue Heaven/Tremble	(Dot 16212) 1961
	Shaken/Tacoma	(Seafair 110) 1961
	Stompin' Willie/Doin' The Seaside	(Etiquette 4) 1964
	I'm A Worker/Make Love To Me Baby	(Etiquette 17) 1965
	On The Beach/She Said I Do	(Etiquette 20) 1965
	I Am Yours/I Who Have Nothing	(Etiquette 25) 1966
	She Said I Do/Along Comes The Man	(Panorama 54) 1967

Formed in Tacoma, Washington their early recordings are irrelevant to this book but when they signed to Etiquette, their career began to take off. With the onset of the psychedelic era, they became the first Northwest band to use an automatic lighting system. They also played outside the Northwest adding a string section to their recording of *I Who Have Nothing* in L.A. In search of a new image they changed their name to **Rock Collection** in 1967.

They have three cuts (*Rudolph The Red Nosed Reindeer, Please Come Home For Christmas* and *Christmas Eve*) on the 1965 compilation album *Merry Christmas From The Sonics Etc* (LP), which was reissued in 1985. *I'm A Worker* and *She Said I Do* also appeared on the 1966 compilation *The Northwest Rock Collection, Vol. 1* (LP).

Retrospective compilation appearances have included: *Along Comes The Man* on *Psychedelic Unknowns, Vol. 9* (CD), *History Of Northwest Rock, Vol. 2* (CD), *Northwest Battle Of The Bands, Vol. 2* (CD) and *The Northwest Battle Of The Bands 3: I'm Walkin' Babe* (LP); *On The Beach* on *Follow That Munster, Vol. 1* (LP) and *Required Etiquette* (CD); and *I'm A Worker, Make Love To Me Baby* and *She Said I Do* can all be found on *Required Etiquette* (CD). (VJ/MW)

The Galaxies IV (NJ)

Personnel:	CHARLES BRODOWICZ	keyb'ds, vcls	AB
	LEN DEMSKI	bs, vcls	AB
	ALAN FOWLER	drms	AB
	CHRIS HOLMES		

GABRIEL GLADSTAR
"A Garden Song"

GABRIEL GLADSTAR - A Garden Song (Reissue) LP.

(DUKE WILLIAMS)	gtr, vcls	AB
STEVE SHIER	ld vcls	B

NB: T.J. Tindall, was also an early member of this band - he later resurfaced in **Edison Electric Band**.

45s:	Let Me Hear You Say Yeah/ Till Then You'll Cry	(Veep V 1211) 1966
	Piccadilly Circus/I'm Goin' For Myself	(Mohawk 169) 1966
	Piccadilly Circus/ Don't Lose Your Mind	(RCA Victor 47-9235) 1967

This Trenton, New Jersey group's best known song is the brilliant fuzz punk raver *Don't Lose Your Mind*, but *Piccadilly Circus* is also an excellent fuzz instrumental and the Veep single is a decent beat effort and was probably also issued on Mohawk.

The band formed in 1964 at Blessed Sacrament Grammar School and gave over 80 performances at the 1964-5 New York World's Fair. They went on to win the world's largest 'Battle Of The Bands' at Lambertville Music Circus and were featured in the New York Times and Readers Digest magazine.

Now at College, they added a lead vocalist, Steve Shier, and changed names briefly to Galaxie V and then **Alexander Rabbit**.

Compilation appearances have included: *Don't Lose Your Mind* on *Mayhem & Psychosis, Vol. 1* (LP), *Mayhem & Psychosis, Vol. 1* (CD), *Turds On A Bum Ride Vol. 1 & 2* (2-CD), *Turds On A Bum Ride, Vol. 2* (2-LP), *Glimpses, Vol's 1 & 2* (CD) and *Glimpses, Vol. 2* (LP); *Piccadilly Circus* (from the Mohawk single) on *Buzz Buzz Buzzzzzz Vol. 1* (CD) and *Garage Beat '66 4* (CD); and *Piccadilly Circus* also appears on *Pebbles, Vol. 11* (LP), but is incorrectly billed as *Don't Lose Your Mind*.

NB: The sleeve notes to *Turds On A Bum Ride* suggest that this band came from Los Angeles, but this is incorrect. (VJ/MW/RMh)

Galaxy (FL)

Personnel incl:	FRENZI FABBRI	gtr	A
	SPACE MAMA GEIGER	keyb'ds	A
	PEPPER LEONARDI	bs	A
	MISS GUNNER POWELL	drms	A

ALBUM:	1(A)	DAY WITHOUT THE SUN	(Sky Queen SQR 1677) 1976 R2

NB: (1) was counterfeited on vinyl (Sky Queen) 1989. (1) reissued on CD (Flash 57) 1997. (1) reissued again on vinyl (Akarma AK-008) 1998 and CD (Akarma AK-008) 1998, with two bonus cuts in a digipak.

This heavy progressive/space-rock album with female vocals and extended tracks is an important item among collectors (though some would say it's overrated hype!). The band was almost certainly from Jacksonville, Florida.

A 2-LP/CD of unreleased material recorded between 1979-84, *Very First Stone* (Akarma AK-085(/6)) 1999, is by comparison dreadful. (VJ)

Galaxy Generation (?)

ALBUMS:	1	HAIR	(Design SDLP-302) c1969
	2	WINDMILLS OF YOUR MIND - LOVE ME TONIGHT - I MAY NEVER BE FREE	(Design SDLP-304) c1969

Hair is another cheesy exploito album. The second album remains unheard. (SR)

Tony Galla & The Rising Sons (NY)

45:	In Love/Guys Go For Girls	(Swan 4275) 1964

This was a forgotten soul group from Buffalo, New York State. (SR)

GALAXY - Day Without The Sun LP.

Gallery (MI)

Personnel:	JIM GOLD	ld vcls, gtr	AB
	DENNIS KOVARIK	bs, vcls	AB
	DANNY BRUCATO	drms	B
	FRED DiCENSO	gtr, vcls	B
	CAL FREEMAN	steel gtr	B

				HCP
ALBUMS:	1(A)	NICE TO BE WITH YOU	(Sussex SXBS-7017) 1972	75
	2(B)	FEATURING JIM GOLD	(Sussex SXBS-7026) 1973	-

			HCP
45s:	Nice To Be With You/Ginger Haired Man	(Sussex 232) 1972	4
	I Believe In Music/Someone	(Sussex 239) 1972	22
	Big City Miss Ruth Ann/Lover's Hideaway	(Sussex 248) 1973	23
	River Boat Captain/Rest In Peace	(Sussex 255) 197?	-
	Lady Luck/Maybe Baby	(Sussex 259) 197?	-
	Love Every Little Thing About You/Friends	(Sussex 512) 197?	-

A soft-rock group from Detroit, **Gallery** was produced by Mike Theodore and **Dennis Coffey**. Their debut album spent 15 weeks in the Top 200, climbing to No. 75 and the title cut was a Top 5 single. Cal Freeman went on to play with Leo Kottke and released some instrumental albums. Jim Gold went solo and released albums on Tabu Records. (SR/TTi/NK/VJ)

Gallery Production (CA)

45:	Do I Have To Come Right Out And Say It/ All Your Love	(Esar 155/6) 1967

Two note-perfect covers of **Buffalo Springfield** and Bluesbreakers' tunes from a Sacramento, California outfit. *Do I Have To Come Right Out And Say It* also features on *The Sound Of Young Sacramento* (CD). (VJ)

Gallows (IA)

Personnel incl:	DON ACHELPOHL		A
	DENNIS CHAMBERLAIN		A
	RICHARD CHAMBERLAIN	gtr	A
	BRUCE KETTLITZ	vcls	A

45s:	Slow Death/Come To The Party	(It 2307) 1965
	Remember Mary/ Too Many Fish In The Sea	(Maintain IT-2315) 1967

This band ruled in Keokuk, Iowa until the advent of the **Gonn**. In fact **Gonn**'s Craig Moore had previously been a **Gallows**' fan, then their roadie and promoter, before forming his own bands - The Pagans then **Gonn**.

Compilation appearances have included: - *Come To The Party* on *Drink Beer! Yell! Dance!* (LP) and *Party Party Party* (CD); *Too Many Fish In The Sea* on *Basementsville! U.S.A.* (LP); and *Remember Mary* on *Leaving It All Behind* (LP). (MM/MW)

James Galyon (VA)

ALBUM: 1 JAMES GALYON (No label) 197? R2

NB: (1) was a limited edition test pressing of 300 with no song titles.

This keyboard dominated singer/songwriter test pressing is thought to have been recorded in the mid-seventies. At times the album moves into more progressive mode. The record is housed in a plain white jacket with his name in one corner. Some of you will also recognise **Galyon** as a member of **Mason**. (VJ)

The Gamble Folk (?)

ALBUM: 1 THINKING WITH THE GAMBLE FOLK (Creative Sound) c1973

A Christian folk-rock trio formed by two brothers and their sister. Other albums are known to exist by this outfit. (SR)

Game (FL)

Personnel incl: CHUCK KIRKPATRICK
GEORGE TERRY

ALBUMS: 1( ) GAME (Faithful Virtue FVS-2003) 1969 SC
2( ) LONG HOT SUMMER (Evolution 3008) 1971 SC

NB: (1) also released on (Evolution 2021) 1970. (1) reissued on CD (Second Harvest SH 405) in a digipak.

45s:
Stop, Look, Listen/Fat Mama (Faithful Virtue 7005) 1969
My Kind Of Morning/Things For Me (Scarlet S-7001) 1969
When Love Begins To Look Like You /Julie (The Song I Sing Is You) (Commonwealth United 3009) 1970
Stop Look And Listen/Fat Mama (Faithful Virtue FV 7005) 1970
Two Songs For The Senorita/? (Evolution 1053) 1971

This Fort Lauderdale, Florida pop/rock band evolved out of the **Proctor Amusement Co**. They were formerly known as **The Gamma Goochee** (1965-67); Chuck Kirkpatrick was in **The Proctor Amusement Co**. and George Terry was in **The Vandals**. In 1974, George Terry would join the Eric Clapton Band as second guitarist and also play with Steve Stills, while Scott Kirkpatrick would later be in Firefall and the McGuinn/Hillman/Clark Band. (SR/EW/MW)

Gamma Goochee (?)

Personnel incl:

EDDIE KEATING	bs, vcls	A
SCOTT KIRKPATRICK	drms	A
LES LUHRING	keyb'ds	A
GEORGE TERRY	gtr	A

EP: 1 The Gamma Goochee + I'm Gonna Buy Me A Dog (Colpix 8007 M) 1966

NB: French EP with picture sleeve, the other side is **Nooney Rickett** with *Bye Bye Baby/Maybe The Last Time*.

45s:
(You Got) The Gamma Goochee/ I'm Gonna Buy Me A Dog (Colpix 786) 1965
I'm So Glad/Sweet Violets (Colpix 804) 1966
Booga-Loo/Everybody's Somebody's Fool (MGM 13874) 1967

This is a bubble-gum crowd-pleaser, recorded with fake applause. *I'm Gonna Buy Me A Dog* was written by **Boyce and Hart** while *The Gamma Goochee* was penned by Mangiagli.

You'll also find *The Gamma Goochie* on *It's Finkin' Time!* (LP). (SR/MW)

Gandalf (NY)

Personnel:

DAVY BAUER	drms	A
FRANK HUBACH	keyb'ds	A
BOB MULLER	bs	A
PETE SANDO	gtr	A

ALBUM: 1(A) GANDALF (Capitol ST-121) 1969 R2

NB: (1) also released in New Zealand (Capitol ST-121) in 1969. (1) has been counterfeited on vinyl (Amos) 198? and again on vinyl (Fantazia AM-121) 199? (1) reissued officially on CD (See For Miles SEE CD-326) 1991. More recently (1) has been reissued on CD (Sundazed SC 6152) 2002 with new photos and liner notes by Mike Stax. (1) also reissued on vinyl (Capitol/Scorpio) 200?, again on blue vinyl (EMI-Capitol 121) 2003 and as a picture disc in a limited edition pressing of 500 (Radioactive RRLP15) 2003.

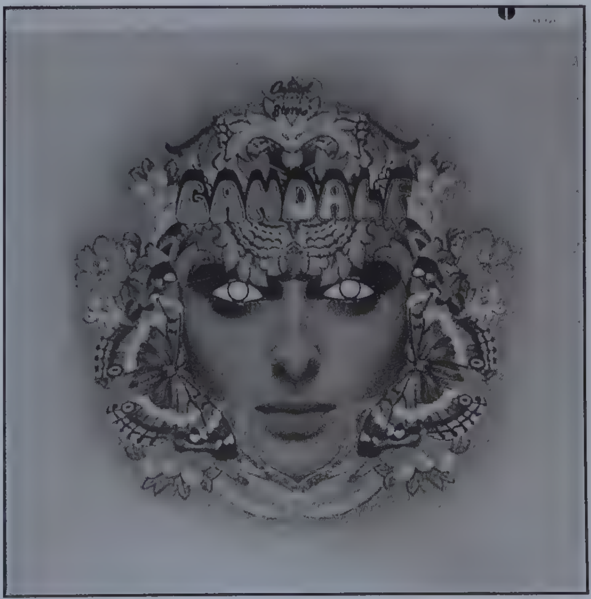
Gandalf 2 (Sundazed SC 6199) 2007 compiles Peter Sando's post-**Gandalf** solo cuts, singles by the short-lived studio outfit **The Barracuda** and demos and live recordings.

45: Golden Earrings/Never Too Far (Capitol P-2400) 1968

The above-mentioned album is excellent, but unfortunately originals are expensive. The opening cut *Golden Earrings* (a 1948 hit for Bing Crosby!) is a beautiful relaxing number which culminates in a spacey climax. The album also contains sensitive covers of three **Tim Hardin** compositions (*Hang On To A Dream, Never Too Far* and *You Upset The Grace Of Living*) a lovely version of *Nature Boy* and some strange instrumentation in *Can You Travel In The Dark Alone*, which is easily the best of Peter Sando's two originals on the album. There's also an ethereal and delicate cover of Harry Belafonte's 1957 recording *Scarlet Ribbons.* The album is a superb piece of laid-back pop-psychedelia with some progressive influences. It was produced by Koppelman and Rubin, who are best known for their production work for **The Lovin' Spoonful** and **The Sopwith Camel**.

Until recently next to nothing was known about the group apart from their line-up, but as the **Gandalf** album was originally issued on the "Rainbow" Capitol label, this should have dated it as 1968 as Capitol switched to the "Light Green" label in 1969. It has subsequently transpired that it wasn't actually released until January 1969 (over a year after the recording sessions). When it was released, Capitol barely promoted the album, although *Golden Earrings* was included on a promo EP entitled *Four Is A 4-Letter Word.*

In fact Pete Sando tells us that **Gandalf** had their roots in Thunderbirds, an outfit formed by Bob Muller, which were based in Greenwood Lake, New York. They soon transformed into The Rahgoos and went on to play the bar circuit in Greenwood Lake, New York, the Jersey Shore, and various New York City clubs and coffee houses, such as The Phone Booth, Murray The K's World, Electric Circus and legendary Night Owl Cafe, in Greenwich Village.



GANDALF - Self Titled LP.

They met songwriters Gary Bonner and Alan Gordon (of **Magicians** fame), one night at The Night Owl, who in turn introduced them to Koppelman and Rubin. Suitably impressed by The Rahgoos, and their rather unique approach, they arranged for the Columbia deal, under the new moniker **Gandalf** and ushered them in to Brooks Aurthur's Century Sound studios in New York.

Shortly after the album's release **Gandalf** guitarist Pete Sando sang on **The Barracuda** single *The Dance At St. Francis*, which was written and produced by Gary Bonner/Alan Gordon and charted, when it was originally released in 1969.

In the seventies and eighties, Sando played with various New York and L.A. bands, recording an unreleased album in 1981 entitled *Sandcastles*. He's recently finished a new singer-songwriter CD, *Creatures Of Habit* and co-written three tunes for a movie called "Time Served".

Gandalf 2 compiles Peter Sando's post-**Gandalf** solo cuts, singles by the short-lived studio outfit **The Barracuda** and demos and live recordings. The best cut is a 1971 studio effort *Bird In The Hand* whilst country-rock is represented by *I Won't Cry No More* and *Bad Dream* and *Downbound Train* are bluesier numbers.

Compilation appearances have included: *Golden Earrings* on *Psychedelic Frequencies* (CD); and *Can You Travel In The Dark Alone* on *Rock A Delics* (LP), *Electric Psychedelic Guitar Headswirlers 9* (CD) and *Ah Feel Like Ahcid* (CD).

The Sundazed **Gandalf** reissue on CD is highly recommended to fans of U.S. psychedelia. (VJ/MW)

Gandalf The Grey (NY)

Personnel incl:	CHRIS WILSON	gtr, vcls	A

ALBUM:	1	THE GREY WIZARD AM I	(GWR GWR-007) 1972 R3

NB: (1) reissued on vinyl (Heyoka HEY 207) 1986. (1) reissued on vinyl (Gear Fab GF-208) 2003 with the addition of five previously unreleased tracks and also on CD (Gear Fab GF-202) 2003 with the addition of the same material.

Also relevant is *The Tin Angel* (CD) (Gear Fab GF-212) 2004 which was the product of a session in New York's Charles Dickens Studios in 1968.

Chris Wilson was a Long Island folkie active on the scene from 1966 to 1974. He spent some time living in Greenwich Village, where he recorded his best known home-made album *The Grey Wizard Am I* in 1972. He called his style "Elven music" - guitar-orientated folk-rock with lilting melodies and fey lyrics from Middle Earth, very enchanting although it lacks variety of mood. 1,000 copies were pressed and sold to friends; some made it to stores and over the years garnered a cult reputation to become a valuable collectors' item.

GANDALF THE GREY - The Grey Wizard Am I LP.

He released more private albums under his real name including *All My Thoughts* (his debut), *The Sun Is Down*, and *Tin Angel #1*. He has put together a CD collection of 18 tracks from 1972-2001, *Conversations With Mom (And Dad)*, available only via GWM@wizardtv.com .

The *Tin Angel* CD is a 21-track retrospective comprising two tracks from 1966 sessions, eight from 1968's *Tin Angel* sessions, and 11 from 1969. (VJ/MW)

Gandharva (CA)

ALBUMS:	1	ENERGY	(Sadhu 5165) 1977 R2
	2	THE MONEY BOX	(Sadhu 5225-6) 1978 R1-R2

NB: (1) shown as by The Cosmic Sound Of Gandharva. (2) shown as by Gandharva & Eternity: This is actually an EP, clocking in at about 21:00.

These are meditative folk items with eerie vibes. *Energy* features acoustic guitars with some experimental jams. *The Money Box* has a spoken word side and the other side is trancey folk featuring acoustic guitar and tablas. (VJ)

The Gang (MI)

Personnel:	GREG ARAMA	bs	A
	JIM BUTLER	drms	A
	STEVE FARMER	ld gtr	A
	DON HENDERSON	ld gtr	AB
	DAVE O'BRIEN	vcls	A
	DOUG GUNCH	gtr	B
	KEN BASH	bs, vcls	B
	LENNY MINTZ	drms	B

One of Detroit's seminal post-Invasion sixties bands, they released no singles during their reign but their impact has rippled down the years, not least because Farmer and Arama would team up with Ted Nugent, from local rivals **The Lourds**, to form the **Amboy Dukes**.

The band split in 1966; O'Brien and Butler joined The Wilson Mower Pursuit. Henderson put together a second version of **The Gang** (line-up 'B'), incorporating Gunch and Mintz from Glenn Frey's band the **Mushrooms**. (MW)

The Gang of Saints (GA)

Personnel incl?:	STEVE BEALL	A
	MICKEY BURNS	A

45:	Yes, It's Too Bad/This Feeling	(PKB'S 000) 1966

THE COSMIC SOUND OF GANDHARVA
ENERGY

THE COSMIC SOUND OF GANDHARVA - Energy LP.

Recorded in Miami, this band hailed from Adel, Georgia. *Psychedelic Crown Jewels Vol. 2* (2-LP & CD) and *Psychedelic States: Georgia Vol. 1* (CD) showcase *Yes, It's Too Bad* - a garage ballad with outstanding bass and a delicious cascading lead motif. (MW/RM)

The Gants (MS)

Personnel:	JOHNNY FREEMAN	vcls, gtr	A C
	SID HERRING	vcls, gtr	ABC
	VINCE MONTGOMERY	bs	ABC
	DON WOOD	drms	ABC
	JOHNNY SANDERS	gtr	B

ALBUMS: 1(B)	ROADRUNNER	(Liberty LRP-3432)	1965	SC
2(B)	GANTS GALORE	(Liberty LRP-3455)	1966	SC
3(B)	GANTS AGAIN	(Liberty LRP-3473)	1966	SC

NB: There's also three compilations: *The Gants* (LP) (Bam-Caruso KIRI 067) 1988; *Roadrunner! The Best Of The Gants* (Sundazed SC 11078) 2000; and *I Wonder* (Bam Caruso/RPM RPM BC 202) 2000, which is a superb 30-track retrospective and comes with good liner notes too. *Introducing* (Sundazed SC 6223) 2005 gives an airing to sessions recorded at Sam Phillips Studios in Nashville, 1964 and provides an insight into their early career.

				HCP
45s:	Roadrunner/My Baby Don't Care	(Statue 605)	1965	-
	What's Happening/ Careless Hands (By The Niteliters)	(Statue 608)	1965	-
	Roadrunner/My Baby Don't Care	(TOP 5002)	1965	-
	Roadrunner/My Baby Don't Care	(Liberty 55829)	1965	46
	Little Boy Sad/ (You Can't Blow) Smoke Rings	(Liberty 55853)	1966	-
	Crackin' Up/Dr. Feelgood	(Liberty 55884)	1966	-
	I Want Your Lovin'/Spoonful Of Sugar	(Liberty 55903)	1966	-
	Greener Days/I Wonder	(Liberty 55940)	1967	-
	Drifters Sunrise/Just A Good Show	(Liberty 55965)	1967	-
α	Another Chance/Ain't Too Proud To Beg	(Statue 7006)	1969	-

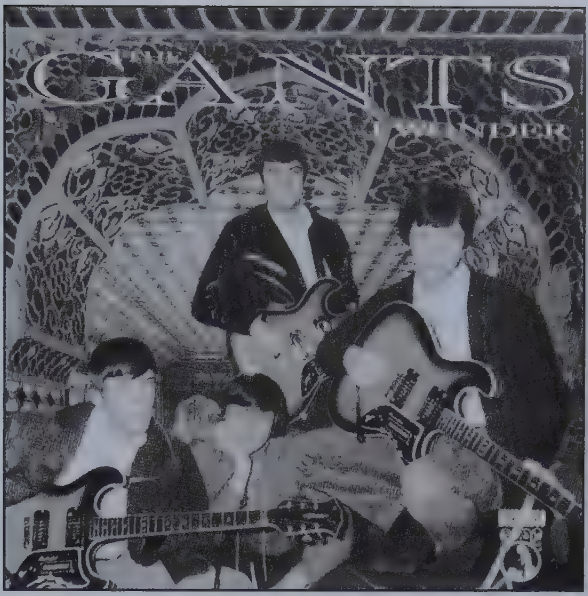
NB: α shown as by Sid Herring and The Gants.

Greenwood in Mississippi was home to this band which came together in 1963. At the time of line-up "A" they were actually known as The Kingsmen. They called themselves **The Gants** when Johnny Sanders replaced Johnny Freeman on guitar. The name was taken from a local shirt manufacturer! In their early days, they sounded much like The Beatles and by chance The Animals' manager Mike Jeffries spotted them playing in Mississippi and booked them as a support act for an Animals tour.

Before long they were in Alabama's Muscle Shoals studio recording their own arrangement of Bo Diddley's *Roadrunner.* It was very popular locally and after release on a couple of local labels it was picked up by Liberty and this national distribution took it to No. 46 in the national charts. An album followed and was made up from material recorded at the same session. It was a mixture of punk covers like *Gloria* and *House of The Rising Sun* and Sid Herring compositions like the melodic *My Baby Don't Care* and *Six Days In May* which underscored Herring's songwriting skills.

A Johnny Burnette composition was chosen for their second single but it failed to return them to the charts. The third single took two of the better tracks from their *Gants Galore* album which had been recorded in Los Angeles earlier that year. Compared to their first effort this was disappointing. No Herring compositions were included and the whole album consisted of cover versions, including **The Standell's** *Dirty Water*, The Yardbirds' *Shapes Of Things* and Eddie Cochran's *Summertime Blues* and *C'mon Everybody.*

In 1966, they were taken to Nashville, Tennessee, where they recorded a new single *I Want Your Lovin'*, a fresh-sounding record with a taint of country and western influence, although The Beatles influence was still very evident. The third (and final) album was also recorded at the same time. This contained fine covers of **Paul Revere**'s *Hungry* and **The Rascals**' *You Better Run* and some more fine Herring compositions, particularly *I Wonder*, a fine Beatlesque song. When neither the single nor album made much impression they returned to Los Angeles and assisted by David Gates they recorded *Greener Days*, a good harmony-pop song, which had some regional success but failed to break through nationally.



THE GANTS - I Wonder CD.

After one further harmony-pop single in April 1967, Johnny Sanders quit and Johnny Freeman returned to replace him, but by the end of the year the whole band had largely collapsed. Only "largely", however, as some gigs were booked in the first half of 1969 through a Memphis Talent Agency and **The Gants** went on the road with Alston Meeks (ex-**Reets**) and Johnny Jennings taking over Johnny Sanders' guitar parts. In 1971, Herring and Wood formed Watchpocket. Sid Herring continued to record spasmodically and even released an album *All American Dream* in 1982.

Much of **The Gants** best material is collected on the three retrospective compilations (although Bam Caruso's early vinyl compilation omits both sides of the corkin' *Smoke Rings* single); but you'll also find:- *I Wonder* on *Nuggets Box* (4-CD), *Pebbles, Vol. 8* (LP) and *The Electric Coffee House* (CD); *Smoke Rings* on *Let's Dig 'Em Up, Vol. 2* (LP) and *Trash Box* (5-CD); *Roadrunner* on *Garage Monsters* (LP) and *Battle Of The Bands* (CD); *Just A Good Show* on *It's Only A Passing Phase* (LP); *Another Chance* on *Psychedelic Archives Vol. 7* (double cassette box); and both *Another Chance* and *What's Your Name* on *Garagelands Vol. 2* (CD).

Johnny Freeman is still active in the local music scene, playing together with Johnny Jennings in a band called Curb Service, where **Gants**' songs form a part of their set. Sid Herring now resides in Nashville.

Come the new millennium and it's all happening again for **The Gants**. Not only are there two decent (if overlapping) CD compilations, but **The Gants** are back in action, a headliner act for the three day Cavestomp extravaganza, also featuring the **Blues Magoos** and Troggs. (VJ/MW)

Jerry Garcia (CA)

					HCP
ALBUMS:	1	GARCIA	(Warner Bros. BS-2582)	1972	35 -
(up to	2	GARCIA I (Compliments)	(Round RX-102)	1974	-
1977)	3	REFLECTIONS	(Round RX-107)	1976	-

NB: (1) reissued on CD (Grateful Dead Records GDCD 4003) 1988. (1) reissued on CD (Line Records GDCD 9.00656 0) 1989. (1) reissued on CD (Rhino 8122-78063-2A) 2004. (2) reissued on CD (Grateful Dead Records GDCD 4011) 1989. (2) reissued on CD (Line Records GDCD 9.00644 0) 1989. (2) reissued on CD (Rhino 8122-78063-2) 2004. (2) reissued on CD (Rhino R2 79506) 2005. (3) issued on vinyl (United Artists UAG 29921) 1976. (3) reissued on CD (Line Records GDCD 9.00651 0) 1989. (3) reissued on CD (Grateful Dead Records GDCD 4082) 1995.

There's also *All Good Things: Jerry Garcia Studio Sessions* (CD) (Rhino 8122-78063-2) 2004 and *The Very Best Of Jerry Garcia* (CD) (Rhino R2 73391) 2006.

45s:	α	Deal/The Wheel	(Warner Bros. 7551)	1972
		Sugaree/Eep Hour	(Warner Bros. 7569)	1972
		Let It Rock/Midnight Town	(Round 4504)	1974

NB: α also issued in France with picture sleeve (Warner Bros. 16146).

"Uncle Jerry" was the co-leader of the **Grateful Dead** and a kind of musical guru for the Bay Area groups. Apart from his prolific work with the **Dead**, he also released several solo albums with various members of the **Dead** plus Bill Vitt and John Kahn, Ben Benay and even Larry Carlton. They will be of interest to "Deadheads", but are probably best avoided if you don't appreciate the **Dead**'s particular style.

The 1972 Warner Bros. album is quite a rural-rock classic, having several cuts that became staples of the **Dead's** live shows, like *Sugaree* and *Deal*. On this album, **Garcia** plays all the instruments except for the drums, which are provided by Bill Kreutzmann. If you like *Workingman's Dead* and *American Beauty*, this album will interest you and will not be hard to track down.

In direct contrast to the 1972 release, the vast majority of the ten tracks on Garcia's 1974 album are cover versions performed with an ensemble, rather than just by the multi-instrumental artist. This album heralds the origins of what would ultimately become the Jerry Garcia Band. Backed by studio session musicians, covers such as the Rolling Stones' *Let's Spend the Night Together* and Van Morrison's *He Ain't Give You None* sound over-elaborate. The better moments are his version of Peter Rowan's *Mississippi Moon*, The Marvelettes' *The Hunter Gets Captured By The Game*, and Little Milton's *That's What Love Will Make You Do*, which became popular favourites of his live act.

As if recording with the **Dead** and solo wasn't enough, **Garcia** can also be found guesting on albums by **Jefferson Airplane** (*Volunteers* and *Early Flight*), **It's A Beautiful Day** (*Marrying Maiden*), **Link Wray**, **Papa John Creach**, Tom Fogerty and **Merle Saunders**. He also contributed *Love Scene* to the *Zabriskie Point* movie soundtrack; and *First Trad* and *Second Trad* (both with Sarah Garcia) appear on *California Christmas Vol. 2* (LP).

Jerry Garcia died on the 9th August 1995. (SR)

Jerry Garcia and Howard Wales (CA)

Personnel:			
	MARTIN FIERRO	sax	A
	JERRY GARCIA	gtr, vcls	A
	JOHN KAHN	bs	A
	BILL VITT	drms	A
	HOWARD WALES	keyb'ds	A
	(CURLEY COOKE	gtr	A)
	(MIKE MARINELLI	drms	A)

ALBUM: 1(A) HOOTEROLL? (Douglas-5 KZ-30859) 1971

NB: (1) reissued on CD (Grateful Dead GDCD-41082) 1987 with two bonus tracks. (1) reissued on vinyl (Rykodisc 52) 1990 and also on CD (Rykodisc RCD-10052) 1990.

The **Grateful Dead** leader teamed up with his usual jamming rhythm section (Vitt/Kahn) and Howard Wales, the former **A.B. Shky** keyboard player for a mix of psych, jazz and blues. Curley Cooke (**Steve Miller Band, A.B. Skhy**) and Martin Fierro (**Sir Douglas Quintet**) guested on some tracks. It's mostly recommended for Dead-heads. Wales would also play on some **Grateful Dead** albums. (SR)

Garden Club (CA)

Personnel incl: RUTHANN FRIEDMAN vcls

45: Little Girl Lost-and-Found/I Must Love Her (A&M 848) 1967

Here's a lovely flower-pop single with touches of psychedelia from a one-off L.A. studio creation by writers Tandyn Almer and John Walsh, featuring Ruthann Friedman on vocals. *Little Girl Lost And Found* was covered a few months later by UK's Peter & The Wolves.

Little Girl Lost-and-Found has re-emerged on *Soft Sounds For Gentle People 2* (CD) and *Where The Action Is! L.A. 1965-68* (4-CD book). (MM/MW)

JERRY GARCIA - Compliments Of... LP.

Kossie Gardner (?)

ALBUM: 1 PIPES OF BLUE (Dot DLP-25940) 1969 SC

This rare heavy-psych album features lots of keyboards. It includes two covers of Hendrix (*Foxy Lady* and *Fire*), one Cream song (*Sunshine Of Your Love*) and **Steppenwolf**'s *Magic Carpet Ride*. **Kossie Gardner** was a studio musician. (SR)

Jason Garfield (?)

45: A Picture Of Lilli/Where Did I Lose My Way (Kef 4445) 1970

A good, crisp original pop composition, based on The Who's *Pictures Of Lily* with very similar lyrics, but totally different melody and arrangement.

No clues yet as to this act's location. Another act on this label, Morningstar, is also unlocated. (BM/MW)

Gale Garnett (CA)

Personnel incl:			
	GALE GARNETT	vcls	A
	EARL PALMER	drms	A
	VAN DYKE PARKS	keyb'ds	A

ALBUM: 1(A) SINGS ABOUT FLYING RAINBOWS AND LOVE
(selected) AND OTHER GROOVY THINGS (RCA LPM-3747) 1967

This Californian pop album features good female vocals. **Gale Garnett** released several other solo albums and singles (even including some sung in French or Italian for the European market) and later formed **Gentle Reign**. She was best known for her 1963 hit *We'll Sing In The Sunshine* and a film and TV career which recently included 'My Big Fat Greek Wedding'. (SR/VJ)

Kyle Garrahan (MA)

45: I Shall Be Released/Shame (Janus 109) c1969

This was a one-off solo single by **Kyle Garrahan**, who had earlier played in Boston's **Lost**. (MW)

Mort Garson (?)

ALBUMS: 1 THE WOZARD OF IZ, AN ELECTRONIC ODYSSEY
(selected) (A&M SP-4156) 1969
2 ELECTRONIC HAIRPIECES (A&M AMLS 960) 1969
3 SIGNS OF THE ZODIAC (A&M SP 4211 thru 4222) c1969

4 MOTHER EARTH'S PLANTASIA (Homewood Productions H-101) c1973

NB: (3) There are 12 different albums with this title. The intention was record one album for each sign of the zodiac.

45: The Wozard Of Iz/Zi Fo Drazow Eht (A&M 962) 1968

Along with **Beaver and Krause**, **Mort Garson** was one of the first specialists of electronic sounds and early synthesizers to be active on the "pop" market. Between 1959 and 1980, he has released a large number of albums and singles under different names. Be aware that he also arranged and produced several easy listening and pop records during the early sixties! His better known project is the **Zodiac Cosmic Sounds** and he also recorded as **Lucifer**. Among the records released under his name, the *Wozard Of Iz* from 1969 is a strange electronic version of "Wizard Of Oz" with weird lyrics. The album was produced by Bernie Krause and the partner of Lee Hazelwood, **Suzie Jane Hokum**, was Dorothy. Not recommended for young kids! After that came a series of 12 albums "dramatically narrated with electronic music accompaniment". Housed in very colourful sleeves, they were produced by Allen Stanton (**Brewer and Shipley**, **Byrds**), with scripts written by Jacques Wilson and electronic musical score composed and realised by **Garson**. The narrators included **Nancy Priddy**, John Erwin and Michael Bell. Overall it's in the same style as the **Zodiac Cosmic Sounds** but with more spoken passages. Circa 1973, **Garson** recorded *Mother Earth's Plantasia*, an album of music to help the green plants to grow... He would later be seen as a "New Age" pioneer.

For **Mort Garson** completists, there's also an old single: *Gas Light Village/Drum Tango* (Todd 1050) 1959, yes '59 as by 'Mort Garson and His Orchestra', as well as several other singles on MGM, Landa, Joy and Coral! These most certainly have a different sound than his later work. (SR/VJ/CA/MW)

Juliana Garza (?)

ALBUM: 1 COMMUNION MUSE (North American Liturgy Resources 31607) 1973 SC-R1

This is a religious folk-rock album with organ, harmonica, flute and some wah-wah guitar, although it is hampered by weak vocals. Some copies came with a booklet. (VJ)

The Gas Company (WA)

Personnel:			
	MIKE CLOTHER	organ	A
	BARRY CURTIS	gtr, vcls	AB
	NED NELTNER	gtr, vcls	AB
	BOB RNEBER	bs, vcls	A
	TONY WINSLOW	drms	AB
	STEVE FRIEDSON	organ	B
	JIM KENFIELD	bs	B

45: See/Couldn' Make Up My Mind (Debtone 800) 1968

This band was formed in Spokane, Washington by Ned Neltner, (formerly of **The Mark 5**) after he completed a period of military service. Curtis had previously played with **The Kingsmen** and Kenfield with **The Rock-N-Souls**. They soon relocated to Seattle and played at all the top clubs like The Happening. They toured nationally with **The Box Tops** whose managers handled their business affairs and arranged for them to record the above single at Ardent Studios in Memphis, Tennessee under the production of **Don Nix**. It was a big hit in the Northwest. Epic bought the material from the Ardent sessions for an album, which was never released and the band were also involved in a multimedia event with the Seattle Opera, which toured the state's schools.

The band really fell apart soon after Ned Neltner departed, dissatisfied with their art rock direction, to write songs for **The Wailers** with Buck Ormsby. He later produced **Locksley Hall**'s album and was last reported playing for JR Cadillac, a Puget Sound group. Barry Curtis plays with the reformed **Kingsmen** and Mike Clother has his own band. (VJ)

Gas Co./Gas Company (CA)

Personnel incl: KATHI DALTON
GREG DEMPSEY

45s: α Blow Your Mind/Your Time's Up (Mirwood 5501) 1965
You're All Alone/You'll Need Love (Reprise 0464) 1966
Get Out Of My Life/
We Need A Lot More Of Jesus (Reprise 0512) 1966
First Night Flight/If You Know What I Mean (Reprise 0598) 1967

NB: α shown as by **Gas Co.**, remainder as **Gas Company**.

This Los Angeles band produced a vibrant blend of folk-rock and pop, verging on pop-psych. Members went on to **Le Cirque**, which included Leon Russell and Marc Benno pre-**Asylum Choir**, for whom Dempsey wrote material. Dalton & Dempsey were later known as **Daughters Of Albion**.

Compilation appearances include: *Blow Your Mind* on *Mindrocker Vol. 6* (LP); *Get Out Of My Life* on *Soft Sounds Presents He And She* (CD); and *If You Know What I Mean* on *Nuggets: Come To The Sunshine* (CD). (MW)

The Gaslite Village (NY)

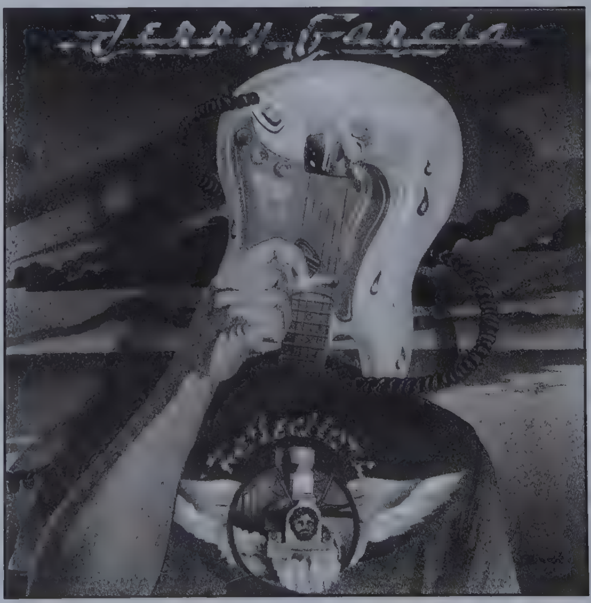
Personnel:		
	BOB CAMPBELL	gtr
	JOE DESIDERIO	keyb'ds
	RAMON DOMINGUEZ	bs
	MARVIN DOWD	ld vcls
	RICH GREENBERG	drms

45: I Am Afraid/Up From The Underground (Murbo M-1029) 1969

This Long Island, New York band's sole single is noteworthy. *I Am Afraid* comes on like a soulful version of **The Vagrants** with some nicely fuzzed heaviness and a haunting quality provided by an unusual keyboard sound. The flip is a piece of throwaway rock'n'roll-styled fluff from producer John Babeuf with repetitive lyrics - "up from the underground and I can dig reality'. (MW)

Gas Mask (NY)

Personnel:			
	RAY BROOKS	bs	A
	BILL DAVIDSON	electric gtr	A
	RICHARD GRANDO	wind instruments	A
	DAVID GROSS	wind instruments	A
	NICK OLIVA	keyb'ds	A
	BOBBY OSBOURNE	vcls	A
	JIMMY STRASSBURG	drms	A



JERRY GARCIA - Reflections LP.

ALBUM:	1(A)	THEIR FIRST ALBUM	(Tonsil T-4001) 1970

NB: (1) originally released with gatefold cover. (1) also released in France (Tonsil T 4001) 1971.

Signed to the small New York Tonsil label, the band's 1970 debut *Their First Album* teamed them with producer Teo Macero. Musically the comparison with **Blood, Sweat and Tears (BS&T)** simply couldn't be missed. Backed by a **BS&T**-styled horn section (Richard Grando, David Gross and Enrico Raja), singer Bobby Osborne's growl sounds little more than a David Clayton-Thomas wannabe. With Olivia responsible for the majority of the material (Gross contributing two selections), tracks such as *If You Just Think Of Me*, *Light The Road* and *Just Like That* weren't bad (particularly if you liked early **BS&T**). On the other hand, why bother when the original was readily available? Sales proved non-existent; certainly not helped by a dumb name and one of the year's ugliest album covers.

Bill Davidson was previously with the **Steve Baron Quartet**. Grando also played with a latter era **Earth Opera**. (SR/SB)

Gass Co. (PA)

45s:	Come On Up/First I Look At The Purse	(PRO P 400-62/3) 1967
(selected)	Walk On By/Walk In The Sun	(Goodway 100) 1967
	Tomorrow/ Walk In The sun (diff.version)	(M.W. Lads 2867) 1967
	Girls That I Know Of/Second Chance	(M.W. Lads 3407-1) c1967
	Girls That I Know Of / Pink Fantasia	(M.W.Lads MWL 3407C/D) c1967
	Sundays/What A Feelin'	(M.W. Lads MWL-4966) 196?

The first single listed contains soulful garage covers by a Philadelphia outfit who would become The Bubble. Their version of *First* is most excellent indeed. They also did some commercials for *M.W. Lads* that can be sampled on *Crude PA, Vol. 2* (LP) and the last single listed contains gentle orchestrated folkie-flower pop. *Sundays* features some very mellow use of wah-wah. Still, a long way from the Pro single. It's unclear whether composers J. Stumpo, D. Stumpo and R. Steinbronn were group members.

First I Look At The Purse can also be heard on *Fuzz Flakes & Shakes Vol. 7* (LP & CD). (MW)

The Gas Station (IL)

45:	One Way Street/Wild Honey	(Happy Tiger 582) 1970

The above single was this Chicago-based outfit's sole stab for stardom. (VJ)

The Gatormen (WA)

45:	You See/A Love Not True	(Camelot CS-124) 1966

This moody garage-pop single was recorded by a Seattle area band. (VJ)

The Gators (TN)

Personnel:	STEVE BESS	drms	A
	QUITMAN DENNIS	sax, flute, bs	A
	DAN FOLGER	bs, keyb'ds	A
	PAUL JENSON	gtr	A

ALBUM:	1(A)	IN CONCERT	(Bulletin LP #27982) 1965 R1

A Nashville, Tennessee garage/frat-rock quartet (guitar/bass/drums/keyboards) doing covers of *My Babe*, *Down In The Boondocks*, *Can't Help Myself* and *Shotgun*. The concert was recorded at Centennial Park, Nashville, Tennessee. Folger went on to become a successful songwriter. (SR)

Gatsby (PA)

ALBUM:	1	LIFE GOES ON (w/insert)	(Maxfield) 1977 SC

This album was recorded in Philadelphia and is dedicated to The Moody Blues; so much of their repertoire is progressive. It contains two originals alongside covers of *More Than A Feeling* (Boston), *Keep Yourself Alive* (Queen), *Kashmir* (Led Zeppelin). etc. (VJ)

The Gauchos (CA) - see Jim Doval and The Gauchos (CA).

Jonna Gault and Her Symphonopop Scene (?)

ALBUM:	1	WATCH ME	(RCA LSP-4081) 1967 SC

A scarce album of baroque pop with covers of the **Beach Boys'** *Good Vibrations*, the Beatles' *Eleanor Rigby* and original songs such as *The Pink Life* and *Wonder Why, I Guess?* **Joanna Gault** also recorded two singles for RCA, one for Reprise and two for Map between 1965 and 1968. (SR)

The Gaunga Dyns (LA)

Personnel:	BEAU BREMER	ld vcls	A
	ROB CARTER	bs	A
	BRIAN COLLINS	keyb'ds	A
	RICKY HALL	drums	A
	MIKE KING	ld gtr	A
	NEALE LUNDGREN	ld vcls	A
	STEVE STAPLES	gtr	A

45s:	Rebecca Rodifer/Stick With Her	(Busy-B Zap 2) 1967
	Clouds Don't Shine/No One Cares	(Busy-B Zap 4) 1967

This interesting sounding band came out of Louisiana. *Rebecca Rodifer* veers towards psychedelia and boasts a catchy guitar riff and a rather Eastern-influence. This is evident again on *No One Cares*, a punkier song which has a fine Eastern riff alongside a typical punk style beat.

The above line-up came together in New Orleans in late 1965 when Carter and Collins, the remnants of the original **Gaunga Dyns**, merged with another west bank outfit, The Twilights. Read their full story in "Brown Paper Sack #1", which also reveals how they came to cover the Glass Kans' *Stick With Her* on their first single.

Compilation appearances have included: *No Ones Cares* and *Stick With Her* on *Louisiana Punk Groups From The Sixties, Vol. 2* (LP) and *Sixties Archive, Vol. 3* (CD); both *Rebecca Rodifer* and *No Ones Cares* on *Highs In The Mid-Sixties, Vol. 8* (LP); and you'll also find *Rebecca Rodifer* on *Wyld Sydes Volume 3* (CD). (AB/MW)

The Gears (OH)

Personnel:	BOB ALWOOD	gtr, keyb'ds, drms, trombone, vcls	AB
	JOE DANIELS	keyb'ds, gtr, bs, vcls	AB
	JOE GARGANI	drms	A
	JIM LYNCH	ld gtr	A
	WES RICHARDS	bs	A
	RANDY ARMSTRONG	ld gtr, keyb'ds, vcls	B
	MIKE SHOAF	gtr, bs, keyb'ds, vcls	B
	WILBUR THOMAS	drms, trombone, vcls	B

45s:	Feel Right/Explanantion	(Hillside 1001) 1968
	Come Back To Me/ Sooner Or Later	(Counterpart C-2639/40) 1968

From Columbus, Ohio the Hillside single is simple and winsome Beatlesque garage-pop, and harks back to 1965. The Counterpart single is more in tune with the times, and kicks off with waspish guitar but ruined by subsequent brass. The catchy pop flip has a fluid guitar solo but is spoilt as well by pointless brass tootlings. Their earliest compilation appearance is on the *Hillside '66* album where they cover **The Outsiders'** *Time Won't Let Me*. The following year Hillside put out a *Hillside '67* EP and here are **The Gears** again, this time with a rather good garage-ballad *We're Through*. No, they didn't make it onto Hillside's *1968 Promotion* 7", just in case anyone was wondering. More recently, *Explanantion* has been compiled on *Die Today* (CD).

It's way past time that these sought-after local scene Hillside releases, and the *Northland Shopping Center Battle Of The Bands* (featuring the **Four O'Clock Balloon** and more Columbus acts), got wider appreciation by being reissued.

The press kit from promoters Dynamic Entertainment for the Counterpart release comprised 2 A4 sheets, one a photo of the band and the other details of the line-up (B above) with encouraging words from Jerry Razor, of WLW-C TV4, the usual "one of the most exciting new groups.." .. and then they were not heard from again. (MW)

Arthur Gee (CO/CA)

Personnel:	BILL ALEXANDER	synth, keyb'ds, celeste	AB
	BOB ALLISON	vcls	A
	CLYDE ALEXANDER	vcls	A
	MARCUS DAMERT	gtr, celeste, perc, vcls	AB
	ARTHUR GEE	vcl, accoustic gtr, jaw harp, mouth harp	AB
	DOUG GUNN	drms	A
	RICHARD HATHAWAY	bs, drms, vcls	AB
	DONNIE KRYNOVICH	vcls	A
	DON RIGGS	drms, vcl	AB
	STEVE VAN GELDER	violin, vcl, gtr, piano	AB
	SNAZZ WALL	pedal steel gtr	A
	DAVE WILLIAMS	recorder, horns	A
	REX WILLIAMS	vcls	AB
	(PAUL BEAVER	moog	B)

ALBUMS: 1( )	ARTHUR (one-sided LP)	(Two:Dot HRH-121969)	1969 R4
2(A)	ARTHUR GEE (w/booklet)	(Tumbleweed TWS 101)	1971
3(B)	CITY COWBOY	(Tumbleweed TWS 107)	1972

NB: (1) reissued as *In Search Of Arthur* (RD Records 13) 2004 with previously unreleased material and a pre-album single he made in Canada as bonus tracks. (3) issued with a songbook and housed in a gatefold sleeve.

From Toronto, Canada originally this noteworthy singer/songwriter relocated to Denver, Colorado and released a series of albums mixing dreamy folk ballads, psych, prog and country. The first album listed above is an incredibly rare one-sided demo that is credited simply to Arthur and was recorded whilst **Gee** was in California. It's a dark loner folk album.

The first album he recorded for Tumbleweed is especially good and came housed in a superb gatefold sleeve with a songbook. The lyrics are quite mystic and not always easy to understand. With a tight yet loose band backing him, **Gee** starts out on his troubled journey with conviction and musical intelligence from the very first note. Rural elements are strongly present, though never intrusive and always stylish. The production is simple and clear and the songs are mostly fairly persuasive, while **Gee**'s voice is a fine and emotional vehicle, again without anything pushy about it. The rocking *Waterweight* is quite good with its lovely flute and expert arrangement, as is the opening *Dimensions*, a sombre and introspective song. The very esoteric *Confessions* with mellotron and an eerie wavering sound could easily pass for what seems to be called "downer-folk" nowadays. Not very spectacular, but it's a worthwhile effort nonetheless.

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ARTHUR GEE - Self Titled (Orig. label) LP.

City Cowboy veers more towards country-rock, but contains some nice moments too (notably on *High House* and *Re-Affirmation*). Both Tumbleweed albums were produced by Marcus Damerst. (SR/MK/VJ)

Joey Gee and The Come-Ons (MI)

Personnel incl:	RICKEY BATES	drms	A
	JOEY GEE (JOE GIANNUNZIO)	vcls, hrmnca	ABC
	BILLY MORRISON	bs	A
	CRAIG SORENSEN	gtr	A
	DON ??	gtr	BC
	MIKE ??	ld gtr	BC
	PAUL ??	drms	BC
	TOM ??	bs	B
	VAUGH RYAN	bs	C

NB: Line-up 'A' shown as by Joey Gee and The Bluetones, 'B'-'C' shown as by **Joey Gee and The Come-Ons**.

45s: α	Don't You Just Know It/Little Searcher	(Sara J-6451)	1964
	She's Mean/You Know' Til The End of Time	(Sara J-6599)	1965

NB: α shown as by **Joey Gee with The Bluetones**.

Joey Gee formed his first band The Bluetones (line-up 'A') in Iron Mountain, Michigan. He left them to attend broadcasting school at Career Academy in Milwaukee, Wisconsin and assembled the Come-Ons (line-ups 'B' and 'C') for the duration of his stay. They released two eagerly-sought singles and got to open for the likes of **The Turtles**.

She's Mean is really a R&B-surf style workout and *You Know' Til The End Of Time* is raw proto-punk.

On his return to Michigan he continued to perform for a few years before carving out a career in radio. He relocated to Seattle in the early seventies and has worked for several stations under the name of Joe Cooper.

Compilation appearances have included: *She's Mean* on *Highs In The Mid-Sixties, Vol. 10* (LP), *Garage Beat '66 4* (CD) (in stereo), and *The Cuca Records Story 2: Garagemental* (CD) (in stereo); and *You Know - 'Til The End Of Time* on *Highs In The Mid-Sixties, Vol. 15* (LP) and *The Cuca Records Story 2: Garagemental* (CD) (in stereo), which also features previously unreleased versions of *Jenny Jenny* and *Little Latin Lupe Lu.*

Another single by Joey Gee (*Don't Blow Your Cool/It's More Than I Deserve* (ABC 10781) 1966) is by a different artist. (VJ/MW/GM)

Johhny Gee Men (OK) - see under 'J'.

The Geers (?)

Personnel incl:	DAN PETERSON	A

45:	I Need You/ Please Don't Break My Heart	(SSS International 760)	1969

This was a very obscure outfit. *I Need You* is sinuous pop-garage with a bit o'soul and a melody that you think you've heard before (echoes of *Get Ready*, for one). The flip is also derivative but with a soulful Animals-cum-Merseybeat style. Both sides of their single were composed by Dan Peterson. (MW)

In the Beginning
Genesis

GENESIS - In The Beginning LP.

The Gee Tee's (GA)

45: Put You Down/Dog (Perfection Rock S.S.566) 1967

From Rockmart, Georgia this act recorded their sole single in Smyrna (an Atlanta suburb) and sold copies at their local gigs. To secure an original single you would have needed to put up (or down) a lot of money!

Compilation appearances have included: *Dog* on *Teenage Shutdown, Vol. 8* (LP & CD); *Put You Down* on *Garage Punk Unknowns, Vol. 8* (LP); and both *Dog* and *Put You Down* on *Glimpses, Vol. 4* (LP). (MW/SNs)

General Elektrik (?)

45: Take A Step/Miami F-L-A (Decca 32688) 1970

Produced by Dave Blume (**Carolyn Hester Coalition**), this rare single utilised some fuzz guitar. (SR)

The Generals (NC)

Personnel?:	F. ASHWORTH
	R. ASHWORTH
	TROY CROWDER

45s: You Make Me Happy/Without You (General 6-6167) 1966
For What More Could I Ask/
Life's Not Worth It (Pyramid 6-6987) 1966

The Generals left behind at least two singles, both of which sound more like 1964 than 1966. The first was recorded at Arthur Smith Studios in Charlotte, North Carolina and features a pair of light garagy pop numbers, written by the Ashworths. Both sides of the second were composed by Troy Crowder: *For What More Could I Ask* is sultry Merseybeat (ala Searchers) with a female lead; a male takes the lead on the flip, which comprises light pop with sax. (MW)

The Generation Gap (FL)

Personnel:	DANA BRINDLE	drms	A
	CRAIG HAWKINGS	vcls	A
	RICK HAWKINGS	gtr	A
	RICHARD HELD	organ	A
	JIM SEAGRAVES	ld gtr	A
	PAT SEMINARA	bs	A

EP: 1 Small Things/Plastic Faces/
Losing Every Trace (Century 34184) 1968

45s: Movin' On Strong/Trumpets (Trip Universal 12) 1969
Letter From Seattle/Ball (Trip Universal 19) 1969

The Generation Gap was a six-piece from West Palm Beach, Florida. *Plastic Faces*, from their debut three-track EP single, can also be heard on *Psychedelic States: Florida Vol. 3* (CD). It's heavyish psych-tinted garage. For their subsequent releases they moved into funkier rock territory. (JLh/MW)

The Generation Gap (CA)

ALBUM: 1 UP, UP AND AWAY (Custom CS 1121) 1968 SC

Here's an interesting 'exploito' garage album as it contains versions of songs from the **Animated Egg** album, it was most likely a California studio production. (SR)

The Generations (?)

Personnel:	EDWARD CHRISTIAN	rhythm gtr, vcls	A
	BILLY ELLIS	tenor sax	A
	JERRY EMORY	bs, vcls	A
	JOHN GALIFAKIS	drms	A
	MIKE HINSON	ld gtr, vcls	A
	GARY JACOBS	keyb'ds	A
	TOMMY PARSONS	vcls	A

ALBUM: 1(A) MEET THE GENERATIONS COMBO
(Justice JLP 158) 1967 R2

NB: (1) reissued on CD (Collectables COL-0614) 1994.

Although the original 1967 liner notes refer to the band as **The Generations**, the Collectables reissue lists the title as *Meet The Generations Combo*. Yet another reissue of a Justice Records album, this one is in more of a soul vein and includes cover versions of *Hold On, I'm Coming*, *Night Train*, *I Got You*, but also includes attempts at the more conventional pop fare of Gerry and The Pacemakers' *Don't Let The Sun Catch You Crying* and the **Left Banke**'s *Walk Away Renee*. (MDo)

Genesis (OR)

Personnel:	SCOTT ASHLEY		A
	ROGER HUYCKE	drms	A
	RAY KENNEDY	gtr	A
	DARYL MANINEN	ld gtr	A

45: Window Of Sand/Would You Like To (Ripcord 004) 1967

This was a later incarnation of Portland, Oregon's **Wilde Knights** who would also be called American Cheese, Fury's and **King Biscuit Entertainers** during their long and convoluted history. This is fully untangled on the **Wilde Knights**' collection album *Beaver Patrol* (Voxx VXS 200.026). You'll find *Window Of Sand* thereon along with a previously unreleased version of *Get Me To Chicago*. (VJ)

Genesis (CA)

Personnel:	KENT HENRY	gtr	A
	BOB METKE	drms	A
	FRED RIVERA	bs	A
	JACK TTANNA	gtr	A
	SUE RICHMAN	vcls	A

ALBUM: 1(A) IN THE BEGINNING (Mercury SR-61175) 1968 SC/R1

NB: (1) was originally released in a textured cover with a red label, or a gold promo label. Mercury repressed the album in the mid-seventies on their "city scene" label. (1) has been reissued on CD (Black Rose BR 137) 2001 and again on CD (Fallout FOCD2056) 2007.

45s: Angeline/Suzanne (Mercury 72806) 1968
Gloomy Sunday/What's It All About (Mercury 72869) 1968

Genesis was a short-lived late sixties Los Angeles band. Their album is a melodic collection of songs notable for male-female harmony vocals and searing guitar. The highlights are the 16-minute *World Without You* and the orchestrated *Gloomy Sunday*. The album is worth obtaining.

Genesis also contributed a track, *The Long Road* to the 1972 **Do It Now Foundation** drug education album.

Kent Henry went on to play for **Charity** and later for **Steppenwolf**. Fred Rivera and Sue Richman went on to play for Delaney Bramlett and The Thieves respectively. Jack Ttanna had previously played with **The Sons Of Adam**, when he was known as Joe Kooken.

You can also check out *Angeline* on *White Lace & Strange* (CD). (VJ)

Genesis with Maryann Farra (?)

45s: Society's Child/One Day Boy (Rare Bird R-5000) 1970
I Feel Fine (Funky)/Resolution (Rare Bird R.B.5014) 197?

The debut single is a female-led keyboard rock cover of Janis Ian's song by an obscure outfit. Maryann Farra next fronted a funk/soul/disco outfit called Satin Soul, of no interest here. (MW)

Geneva Convention (?)

45: Something Beautiful/Call My Name (Beverly Hills 45-9340) 1970

Produced by Bill Traut for Dunwich Productions, *Something Beautiful* penned by A.Tucker and K.Wakefield, is pop with strong bass parts and horns. The flip written by K.Chovan and J.Zdanowicz is good pop-rock similar to **Paul Revere and Raiders** (but without the guitars), and again features strong bass parts. (SR)

The Gentlemen (TX)

Personnel incl:		
	SEAB MEADOR	ld vcls,gtr
	M. KELLEY	

45s: It's A Crying Shame (Crimson Recording - acetate only) 1966
It's A Cry'n Shame/You Can't Be True (Vandan no #) 1966

This Dallas-Forth Worth punk combo was fronted by Seab Meador. A decade later he was at it again with seventies punk band The Werewolves, who released an album produced by Andrew Loog Oldham in 1978.

It's A Cry'n Shame is a classic of the genre, a compilation regular, and an inspiration to many of the shaggy, primevil, eighties/nineties retro-garage bands. It was covered by the Untold Fables on their 1985 album, *Every Mother's Nightmare.*

GALE GARNETT AND THE GENTLE REIGN - An Audience With... LP.

It's A Cryin' Shame can also be found on *Pebbles, Vol. 5* (CD), *The Essential Pebbles Collection, Vol. 1* (2-CD), *Pebbles Box* (5-LP), *Pebbles, Vol. 5* (LP), *Pebbles, Vol. 1 (ESD)* (CD), *Trash Box* (5-CD), *I Was A Teenage Caveman* (LP) and *The Fort Worth Teen Scene: Volume Three* (CD). (VJ/MW)

The Gentle'Men (?MI)

45: Come On (If You Can)/Only Me (Cameo 419) 1966

When *Come On* appeared on *Boulders Vol. 2* (LP), it was claimed to be the Gentlemen from Dallas-Fort Worth; this was seconded by a Texas compilation *Highs In The Mid Sixties Vol. 17* (LP), despite the Cameo single being credited to the Gentle'men. Flint, Michigan has been suggested since but this has yet to be confirmed. (MW)

The Gentlemen Wild (OR)

Personnel:			
	CRAIG CATHEY	vcls, keyb'ds	AB
	PAGE MCCALLUM	keyb'ds	A
	DAVID VERMILYA	drms	A
	BILL WHITCOMB	bs	AB
	JAY ZILKA	ld gtr	AB
	BOB HART	drms	B
	STEVE JOSLIN	keyb'ds	B
	DAVE COOKSON	drms	
	JOHN CROWE	drms	
	JOHN PHELPS	gtr	

45: You Gotta Leave/
I Believe (Northwest International NWI 2694) 1967

Hailing from Portland, Oregon where they formed in 1965, **Gentlemen Wild's** music was an amalgam of early Northwest rock and punk. When Bob Hart joined in 1966, his father Ross took over their management and soon their fortunes prospered. They won the Oregon 'Battle Of The Bands' in May 1967, made some local and national TV appearances, became the house band at "Tork Club", a teen nightclub in Portland and opened for many big sixties acts. Their sole single, which was very punkish in style, became a big regional hit both in the Northwest and on the West Coast. When they finally disbanded in April 1969, Cathey and Vermilya went on to play with River.

Presumably they are the same **Gentlemen Wild** who entered the 1967 National 'Battle Of The Band' finals at the Ridge Arena in Braintree, Maine and whose live performance of *Nowhere Man* was captured for on the resultant 2- and 3-LP set - see **Gents (UT)** entry.

Compilation appearances have included: *You Gotta Leave* on *Sixties Choice, Vol. 2* (LP), *60's Choice Collection, Vol's 1 and 2* (CD), *Ya Gotta Have Moxie, Vol. 2* (2-CD), *Highs In The Mid-Sixties, Vol. 16* (LP) and *Boulders, Vol. 3* (LP). Back in 1967, *Nowhere Man* also appeared on *Battle Of The Bands* (LP). (VJ/MW)

Gentle Reign (CA)

Personnel:			
	MICHAEL ARAGON	drms	A
	GALE GARNETT	vcls	A
	TONY HILL	keyb'ds	A
	BRUCE HORIUCHI	ld gtr	A
	(BOB FISCHER	bs	A)
	(BOB INGRAM	gtr	A)
	(DICK ROSMINI	gtr	A)

ALBUMS: 1( ) AN AUDIENCE WITH THE KING OF WANDS (Columbia CS-9625) 1968
2( ) SAUSALITO HELIPORT (Columbia CS-9760) 1969

NB: (1) and (2) issued as Gale Garnett and The Gentle Reign. (1) and (2) reissued on one CD (Rev-Ola CRREV257) 2008.

45: Breaking Through/Fall In Love Again (Columbia 44479) 1968

Gale Garnett had earlier made three solo albums for RCA in the early sixties. A New Zealander by birth, she came to the USA in 1951 and worked as an actress from 1957. She appeared on many TV shows including Hawaiian Eye and Bonanza. The albums are not sought-after by collectors, but pleasant and relaxing. They are an eclectic mixture of styles ranging from trippy psych to folk-rock, rootsy pop and much in-between. The second includes a good version of *Dolphins*. (VJ)

Gentle Soul (CA)

Personnel:	TONY COHAN	tabla	A
	RY COODER	gtr	A
	MIKE DEASY	gtr	A
	PAUL HORN	flute	A
	LARRY KNECHTEL	keyb'ds	A
	SANDY KONIKOFF	drms	A
	GAYLE LEVANT	harp	A
	TED MICHEL	cello	A
	VAN DYKE PARKS	harpsichord	A
	BILL PLUMMER	bs	A
	PAMELA POLLAND	vcls	A
	RICK STANLEY	vcls	A
	RILEY WILDFLOWER	gtr	A

ALBUM:	1(A)	GENTLE SOUL	(Epic BN-26374) 1968 R2

NB: (1) reissued on vinyl (Epic BN-26374) 2004 and also on CD (Sundazed SC 11123) 2003 with nine bonus tracks.

45s:	Tell Me Love/You Move Me (PS)	(Columbia 4-43952) 1967
	Our National Anthem/Song for Three	(Columbia 4-44152) 1968
	2:10 Train/Reelin'	(Epic 10448) 1969

Produced by Terry Melcher, this album is a nice example of Californian psychy soft-rock. The instrumentation (harpsichord, tabla, flute, slide guitar) provides an interesting background for the voices and songs of Pamela Polland and Rick Stanley. Ry Cooder also guested on slide guitar on one track. Among the best tracks are *Through A Dream*, *Young Man Blue* and the instrumental *Overture*. *Young Man Blue* can also be found on *Rockbusters*, a 1969 radio promo album. The singles are not from the album.

Pamela Polland was also known as a songwriter (her *Tulsa County* was recorded by **The Byrds** and **The Rising Sons**). She formed **Gentle Soul** with Rick Stanley in 1966 as a duo and over the three years they were together, various musicians were part of the group, including Jackson Browne, Sandy Konikoff and Riley Wildflower.

After the group split, she sang with Joe Cocker for the *Mad Dogs And Englishmen* tour and album. Then she moved to Hawaii where she still lives and records. Her 1972 album for CBS features Taj Mahal and Marc McClure and is interesting. (SR)

GALE GARNETT AND THE GENTLE REIGN

GALE GARNETT AND THE GENTLE REIGN - Sausalito Heliport LP.

The Gentrys (TN)

Personnel incl:	BRUCE BOWLES	vcls	AB
	BOBBY FISHER	tenor sax	A
	JIMMY HART	ld vcls	ABC
	JIMMY JOHNSON	trumpet	A
	PAT NEAL	bs	AB
	LARRY RASPBERRY	ld vcls	A
	LARRY WALL	drms	AB
	LARRY BUTLER	keyb'ds	B
	DAVID BEAVER	keyb'ds	C
	MIKE GARDNER	drms	C
	STEVE SPEER	bs	C
	JIMMY TARBUTTON	ld gtr	C

				HCP
ALBUMS:	1(A)	KEEP ON DANCING	(MGM SE-4336) 1965	99
	2(A)	GENTRY TIME	(MGM SE-4346) 1966	-
	3( )	THE GENTRYS	(MGM GAS-127) 1970	-
	4(C)	THE GENTRYS	(Sun 117) 1970	-

NB: (4) is a CD reissue of (1) plus *Spread It On Thick* and *Everyday I Have To Cry*. There's also a CD compilation: *Keep On Dancing* (Collectables COL-5622) 1995.

			HCP
45s:	Little Drops Of Water/Sometimes	(Youngstown 600) 1965	-
	Keep On Dancing/Make Up Your Mind	(Youngstown 601) 1965	-
	Keep On Dancing/Make Up Your Mind	(MGM 13379) 1965	4
	Spread It On Thick/Brown Paper Sack	(MGM 13432) 1965	50
	Everyday I Have To Cry/Don't Let It Be	(MGM 13495) 1966	77
	A Woman Of The World/ There Are Two Sides To Every Story	(MGM 13561) 1966	112
	You Make Me Feel Good/ There's A Love	(MGM 13690) 1967	130
	I Can See/90 Pound Weakling	(MGM 13749) 1967	-
	I Can't Go Back To Denver/ You Better Come Home	(Bell 720) 1968	132
	Midnight Train/You Tell Me You Care	(Bell 753) 1968	-
	Keep On Dancing/ Woman Of The World	(Golden Circle # unknown) 1968	-
	Why Should I Cry/I Need Love	(Sun 1108) 1969	61
	Cinnamon Girl/I Just Got The News	(Sun 1114) 1970	52
	He'll Never Love You/ I Hate To See You Go	(Sun 1118) 1970	116
	Goddess Of Love/Friends	(Sun 1120) 1970	119
	Wild World/Sunshine	(Sun 1122) 1971	97
	God Save Our Country/Love You All My Life	(Sun 1126) 1971	-
	Changin'/ Let Me Put This Ring On Your Finger	(Capitol 3459) 1972	-
	Little Gold Band/All Hung Up On You	(Stax 0223) 1974	-
	High Flyer/Little Gold Band	(Stax 0242) 1974	-

NB: Some of the Sun 45s were issued on colored wax. There's also a rare French EP with PS: *Keep On Dancing/Brown Paper Sack/Hang On Sloopy/Everybody* (MGM 63628) 1966.

The Gentrys formed in Memphis, Tennessee in 1963 as a seven-man band. Their debut album *Keep On Dancing* just made the Top 100 and the title cut climbed to No 4. This was their only big hit, but they enjoyed several other minor ones. They featured Larry Raspberry as their lead singer. Their early keyboardist Rick Allen later joined **The Box Tops**.

They disbanded in 1966, but original member Jimmy Hart reformed the band in 1969 for the album on Sun, which also generated three further Top 100 hits. The album is good hard turn-of-the-decade rock that is worth a listen if you're into that particular bag. Hart was now the lead singer.

Larry Raspberry, who wasn't in the reformed line-up, joined **Alamo**, who recorded an album on Atlantic in 1971. **Alamo** included Richard Rosebrough who worked in the Ardent Studios, later joined Alex Chilton's band and went on to work with him in Big Star. Later still, Raspberry formed The Highsteppers.

Jimmy Hart is currently a wrestling manager known as the Mouth Of The South.

Their cover of the Zombies' *You Make Me Feel Good* is on *Garagelands, Vol. 1* (LP) and *Garagelands, Vol. 1 & 2* (CD). You can also find *Keep On*

Dancing on *Battle Of The Bands* (CD) and *Wild Thing* (2-LP). (MW/VJ/HM/SR)

Gentrys (CA)

45: Wild/Moments (Kato 0074) 1965

Gentrys came from Burlingame, California.

You'll also find *Wild* on *Wild! Wild!! Wild!!!* (EP) and *Back From The Grave, Vol. 7* (2-LP). (MW/AP)

The Gents (UT)

45: I Wonder Why/Moonlight Sonata (Normandy NRS 91067) 1967

This Utah band's claim-to-fame is that in 1967 they were the number one band in the USA. After regional and state rounds, a final National 'Battle Of The Bands' was staged in Braintree, Massachusetts which was recorded live for posterity and made available on the (3-LP set) *Battle Of The Bands - Ridge Arena* .. (Normandy 30867) which was also available as a 2-LP set.

First place went to Utah's **Gents**, who got an encore which was also captured. Their tracks on the triple-album set are: *You Can't Sit Down, Moonlite Sonata, Six O'Clock, Roll Over Beethoven, Come On Down To My Boat* and *Things We Said Today*. The ultimate prize was to record for the mighty Normandy label which they duly did, presenting two very different sounds from their repertoire - so different that it might be thought to be a mispress, with a **101 Strings** type ensemble on the flip of an excellent garage-punker.

Second place in the finals went to Action Brass and third to Tony's Tigers - they have two tracks preserved apiece.

You can also listen to *I Wonder Why* on *Destination Frantic!* (LP & CD). (MW)

The Gents (Bermuda)

ALBUM: 1 WE GOTTA GET OUTA THIS PLACE
(Recorded Publications Company RPC 70481) 1966 R4

NB: (1) was partially reissued on vinyl (No label) 1996 on a split album with **The Best**.

45: If You Don't Come Back/I'll Cry (Duane 1046) 1966

From Bermuda, although the label Duane has New Jersey connections and RPC is a Camden, New Jersey, label. They run through a bevy of typical garage covers in a 'prep-rock' style. The musical menu is mostly British Invasion covers and a few instrumentals. It's very basic stuff - no fuzz, no off-the-wall ravers - just honest and workman-like attempts that may sometimes sound flat and far from inspiring. But then that's what is so appealing about this genre and why serious collectors will pay a fortune for an original.

GENTLE SOUL - Self-Titled LP.

THE GENTS
WE GOTTA GET OUTA THIS PLACE
RPC
RECORDED PUBLICATIONS COMPANY

THE GENTS - We Gotta Get Outa This Place LP.

While the album has not been reissued in its entirety, half of the tracks appear on a split album reissue entitled **The Best/The Gents** with each group showcasing tracks from their respective RPC label albums. This limited edition album appeared in 1996.

You can also check out *If You Don't Come Back* on *Pebbles, Vol. 4 (ESD)* (CD), *Teenage Shutdown, Vol. 4: I'm A No-Count* (LP & CD), *The Chosen Few, Vol. 1* (LP), *Chosen Few Vol's 1 & 2* (CD) and *I Was A Teenage Caveman* (LP); and *I'll Cry* has resurfaced on *Sigh Cry Die* (CD). (MW)

The Gents Five (FL)

Personnel incl:	RONNIE CHASSNER	vcls	A
	JERRY COHN	gtr	A
	CHRIS ??		A
	DAVE ??		A
	STEVE ??		A

45s: A Wave Awaits/Straight Shooter (March 7734) 1967
α I'll Remember You/While I'm Gone (Living Legend 110) 1967

NB: α 'B' shown as by The Legendary Street Singers.

Out of Northwest Dade, Florida came **The Gents Five**. Cohn and Chassner were later in **The Leaves Of Grass**. (MW/JLh)

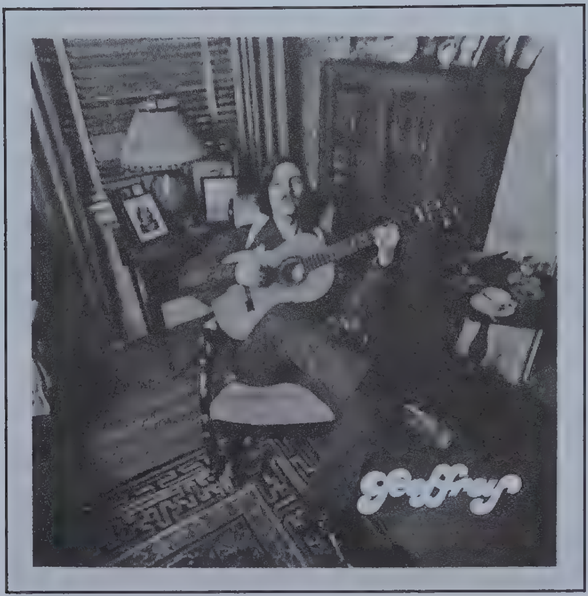
Geoffrey (VA)

ALBUM: 1 GEOFFREY (Concert Arts CA 7506) 1972 R1

NB: (1) originally issued in a gatefold sleeve in a limited edition of 500. (1) reissued on (Psychedelic Archives PALP 1004) 1996 with an insert as a limited edition of 290.

This is a very rare folky singer-songwriter album. It's for singer-songwriter rather than psychedelic enthusiasts. **Geoffrey** is Geoffrey de Mers who wrote seven of the eight tracks himself and co-wrote the other - *A Tale Of The Banshee* - with Erin McFadden. He also handled the production and played acoustic guitar. The album is pleasant but nothing special, although some dealers compare him to **Tim Buckley** or **Athur Lee Harper**.

He was based in Virginia. (VJ/SR)



GEOFFREY - Self Titled LP.

Jimmy George (CA)

Personnel: JIMMY GEORGANTONES

45: It Was Fun While It Lasted/Ain't It Something (Viva 633) 1968

NB: promo copies have *Super Heavy* listed on flip, but this is the same recording as stock copies.

It Was Fun While It Lasted is a great mid-tempo tune with neat fuzz guitar. Texan guitarist and songwriter **Jimmy George** had moved to Los Angeles in the sixites. His subsequently successful career as a player, writer, producer, and multiple Grammy nominee is well documented elsewhere, e.g. at www.luvsongs.com (BM/MW)

Sidney George (?)

ALBUM: 1 SIDNEY GEORGE (No label) 1976 R1

This was a mid-seventies rock album with flute and wah-wah guitar. (VJ)

George-Edwards (MI)

ALBUM: 1 38: 38 (w/insert) (No label) 1977 R3

NB: (1) reissued on vinyl (Drag City DC-391) 2010.

This duo came from Michigan and the extremely rare *38:38* was issued in a plain white cover. This is a basement folk-rock album with decent compositions and impressive arrangements utilising keyboards, bells and chimes and rhythm guitar. The album has an unnerving aura. (VJ)

The Georgetown Medical Band (TX)

Personnel:			
	RICK COBB		A
	CHUCK GREENWOOD		A
	GARY P. NUNN	keyb'ds	A
	JOHNNY RICHARDSON	gtr	A

The Georgetown Medical Band was based in Austin, Texas in the late sixties. Richardson had previously been in **The Wig** and was later in Plum Nelly, two other Austin outfits. Indeed, *The Wig Live At The Jade Room* (Texas Archive Recordings TAR-3) 1983 includes two studio practice cover versions of *Light My Fire* and *Hey Joe* by the band, who didn't make it onto vinyl at the time. (VJ)

George Washington Bridge (AZ) - see GWB (AZ).

The Georgia Prophets (GA)

ALBUM: 1 FEVER (Custom CRC-77) 1971 R2

NB: (1) is reported to have had a limited edition pressing of less than 200 copies.

45s: For The First Time/
Loving You Is Killing Me (Double Shot 138) 1969
California/Music With Soul (Capricorn 8006) 1970
Don't You Think It's Time/
Nobody Loves Me Like You Do (Capricorn 8009) 1970

This Augusta, Georgia band was legendary on the "beach music" scene and latterly known as Billy Scott & The Georgia Prophets (1974-1985).

Their first release was a single produced by Tommy Witcher and Roy Smith and arranged by the session musician Emory Gordy Jr, with vocals by "Billy and Barbara" on *For The First Time*, the flip being a Bobby Bloom pop song. Their album is in the 'exploito' style, with covers of Traffic's *Feelin Alright* and Neil Young's *Down By The River*.

Refer to Greg Haynes' book 'Heeey Baby Days Of Beach Music' and associated websites for more detail about this band. (SR/MW/VJ)

Geronimo Black (CA)

Personnel:			
	JIMMY CARL BLACK	drms, vcls	A
	ANDY CAHAN	keyb'ds, drms, vcls	A
	TJAY CONTRELLI	sax, flute, vcls	A
	BUNK GARDNER	piano, sax, flute	A
	TOM LEAVEY	bs, hrmnca	A
	DENNY WALLEY	gtr, vcls	A

ALBUMS: 1(A) GERONIMO BLACK (Uni UNI 73132) 1972
2(A) WELCOME BACK (Helios HR 440-5) 1980

NB: (1) issued in the UK (Uni UNLS 126) 1972. (1) issued again (MCA MCALP-600.033) 1972. (1) reissued on CD (One Way MCAD-22114) 2006.

Jimmy Carl Black and Bunk Gardner were previously in the **Mothers of Invention**, Tjay Contrelli was in **Love** circa *Da Capo* and Denny Walley was a member of Big Mouth.

Their first album was produced by Keith Olsen (the former **Music Machine/Millennium** member) and should particularly interest the **Zappa** and **Captain Beefheart** fans. Musically it mixes blues (*Low Ridin' Man*), instrumental tracks (*Siesta*, *Quaker's Earthquake*) and rock tracks (*Other Man*, *L.A. County Jail 59*, *Let Us Live*); its high point being *An American National Anthem* written by Black about the Indian killings ("Indian Land is stolen, 52 million dead, each one's head is scalped by a trick taught by white man hunters coming over the land"). The lyrics and musicianship are both really strong. Buzz Gardner, **Murray Roman** and a small string section also played on this underrated album.

Denny Walley was a member of **Captain Beefheart**'s live band from 1975-1977. He also recorded and toured with **Frank Zappa** beginning in the mid-seventies.

Geronimo Black reformed in 1980 to record *Welcome Back* on the small Helios label, with new versions of *Low Ridin' Man*, *Other Man* and *An American National Anthem* plus four new songs and covers of *Hoochie Coochie Man* and *Lovesick Blues* with the help of other ex-**Mothers of Invention**: Ray Collins, Don Preston and Buzz Gardner. (SR)

The Gestures (MN)

Personnel:			
	GUS DEWEY	gtr, vcls	A
	TOM KLUGHERZ	bs	A
	DALE MENTON	gtr, vcls	A
	BRUCE WATERSTON	drms	A

ALBUM: 1(A) MEET THE GESTURES (Sundazed LP 5021) 1996

NB: (1) was a coloured vinyl issue of unreleased album from 1965 which contains both their singles and a lot of previously unreleased tracks. (1) also on CD (Sundazed SC 6079) 1996.

			HCP
45s:	Run Run Run/Seems To Me	(Soma 1417) 1964	44
	Don't Mess Around/Candlelight	(Soma 1426) 1965	-
	Run Run Run/Seems To Me	(Apex 76939) 1965	-
	Don't Mess Around/Candlelight	(Apex 76953) 1965	-

Operated out of Mankato, Minnesota but they were an important part of the Minneapolis sixties scene. They were originally known as The Jesters but altered the spelling when they discovered there was another band of the same name. *Run Run Run*, a bouncy pop tune, actually made the Billboard Charts. The song was also recorded by **The Castaways** and like them **The Gestures** was quite influenced by the British invasion sound. All four of their tracks can be heard on the 1965 compilation *The Big Hits Of Mid-America, Vol. 2* which also came out on the Soma label. Dale Menton, who fronted the band, was in several other Minnesota bands including The Best Things, **The Madhatters**, The Seraphic Street Sound and Buckwheat.

In 1996, Sundazed released *Meet The Gestures*, which contains all their single cuts, plus loads of unreleased material. The additional unreleased tracks confirm a strong British invasion beat era influence on the band. There are three more Dale Menton originals - two versions of *I'm Not Mad*, an instrumental *Savage World* and *Stand By Me*, a gentle beat ballad. The remainder of the material comprises cover versions, which injected enough of their own style and flavour to make them good sixties recordings: - *Things We Said Today* (two versions) (Beatles), *She Cried* (Jay and The Americans), *Don't Let The Sun Catch You Crying* (Gerry and The Pacemakers), *Can I Get A Witness* (Marvin Gaye), *Long Tell Texan* (Coasters) and *Hi-Heel Sneakers* (Tommy Tucker). It seems these were recorded very soon after the release of their second single in the hope of releasing an album which didn't happen until Sundazed stepped in!

Retrospective compilation appearances have included: *Run, Run, Run* on *Nuggets Box* (4-CD), *Pebbles, Vol. 9* (LP) and there's a previously unreleased demo version on *Gravel Volume 3* (CD); *Don't Mess Around* on *Sixties Rebellion, Vol. 7: Backyard Patio* (LP & CD); *I'm Not Mad* on *Soma Records Story, Vol. 1* (LP) and *Garage Beat '66 2* (CD); *Candlelight* and *It Seems To Me* on *Soma Records Story, Vol. 2* (LP); *Don't Mess Around* and *Run, Run, Run* on *Soma Records Story, Vol. 3* (LP); *Run, Run, Run, Don't Mess Around* and *Candlelight* on *The Big Hits Of Mid-America - The Soma Records Story* (2-CD); and *It Seems To Me* on *Changes* (LP) and *Garage Dreams Revisited* (7"). (VJ)

Geyda (MI)

Personnel: R.MILLER
F.LOWENBERG

45:	Laugh At The World/Third Side	(L.B.J.(What Now) 242) 196?

There was a veritable explosion of hard-rock bands in Michigan at the butt end of the sixties, particularly from the Upper Peninsula. Their obscure one-offs, mostly micro-presses on private labels, have become a special sub-genre dominated by uber-collectors, those with money to burn, given the hyper-asking-prices even after appearances on compilations.

This stereo single comes with a (PLAY LOUD) tag, was produced by Dave Heller, and both sides were composed by Miller & Lowenberg. A folksy blues-rocker is backed by *Third Side*, a screeching hard-rocker which was featured on *Michigan Mixture Vol. 11* (LP). (MW)

Tom Ghent (?)

Personnel:	THE BLOSSOMS	backing vcls	A
	AL CASEY	gtr, dobro	A
	MIKE DEASY	gtr, special effects	A
	REX HECTRE	backing vcls	A
	JIM HORN	flute	A
	TOM GHENT	gtr, vcls	AB
	JIMMY JOYCE SINGERS	backing vcls	A
	LARRY KNECHTEL	piano, organ	A
	JOE OSBORN		A
	EARL PALMER	perc	A

ALBUMS: 1(A)	TOM GHENT	(Tetragrammaton T-113) 1969
2(B)	YANKEE REBEL'S SON	(Kapp KS-3655) 1970

The first album is an orchestrated folk-rock album that some 'deaf' dealers tend to present as psychedelic, probably because the liner notes talks about cosmic consciousness and that Ghent's publishing company was Peyotl Music. Produced by Jill Gibson, all the songs were penned by **Ghent**, who had a rather pleasant voice but no particular skills. The album is rather monotonous and better avoided.

Yankee Rebel's Son is essentially country-rock and was recorded with a second line-up of Ben Keith, Eddie Hinton, Charlie McCoy, Norbert Putnam (who also produced the album, and Dave Briggs. (SR/VJ)

Ghosters (MI)

Personnel:	DON JOBE	ld vcls, drms	ABC
	GUY BERLEY	gtr	AB
	VIRGIL CALLENDER	bs	AB
	MIKE LEWIS	drms	A
	WAYNE "LANCE" NELSON	keyb'ds	AB
	JIM HALLBERG	gtr	C
	MIKE JANNECKE	keyb'ds	C
	DAN STERSIC	gtr	C

NB: Line-ups A-B 1964-1974, C 1974-1989.

45s:	α	Going To Have A Party/Brand New Ways	(T & R 801J-1283)1965
		(Just Like) Romeo & Juliet/A Taste Of Honey	(Ghost 832G 7101)1967
		Hey Lover/Drums, And Then Some	(Ghost 832G 7103)1967
		Gone/Give It A Try	(Ghost G101)1969
		Travelling Light/Come Cry For Me	(Ghost G102) 1969
	β	I Get A Little Bit Lonely/(Just Like) Romeo & Juliet	(Ghost G105) 1976

NB: α shown as by Don Jobe & The Ghosters. β was part-remastered in 1978 and re-released with the same cat. no.

The Ghosters were a long-lived and popular Benton Harbor, Michigan band with a repertoire of rockers and ballads. They released several singles with fair regional success; all except the first were on their own label and were recorded mainly at RCA and Universal studios in Chicago.

Don Jobe recalls: "The Ghosters was formed by a group of boy scout musicians from the Benton Harbor/Coloma Michigan area, ages 15 to 17, in March of 1964 to prepare as an exhibit for the southwestern Michigan

THE
gestures
Not Mad • Don't Mess Around
World • Candlelight • and more!

THE GESTURES - Meet The Gestures LP.

Council Boy Scouts of America Scout-O-Rama held at the Berrien County fairgrounds in Berrien Springs, Michigan. The first public performance was given over a two day period at that event in May 1964.

"The band gave itself away to six winners of a drawing held at the conclusion of the Scout-O-Rama. The winners could use the band free of charge for any event they desired (assorted parties, benefits, etc.). The promotional scheme was well publicised in the local newspapers several times and led the band to join the American Federation of Musicians and some steady work for teen events (dances, proms, homecomings, etc.).

"In the late sixties the band became one of the most popular college (primarily University of Michigan, Western Michigan University, Nazareth College, and Lake Michigan College) and bar bands in the Benton Harbor, St. Joseph, South Haven and northern and middle Indiana areas. In the early seventies the band became a four-piece when, during the Vietnam War, drummer Mike Lewis joined the army. Lead singer Don Jobe took on the drumming duties.

"In 1974, the band re-formed and established itself in the Kalamazoo, Grand Rapids, and South Haven areas. The only remaining original member was Don Jobe. New members of the Ghosters who stayed with the band until 1989 were Jim Hallberg, Dan Stersic, and Mike Jannecke. After 25 years of steady gigs, the Ghosters disbanded in 1989."

What happened to the members of the band? "Don Jobe has been a high school English teacher since the late sixties at Hopkins High School, Hopkins, Michigan and a driver education instructor. Wayne (Lance) Nelson, an accountant, served as Vice-President of Van Buren State Bank in Hartford, where he was elected Mayor for two terms. Mike Lewis is a retired medical administrator now living in Florida. Guy Berley is a social worker in Indiana. Virgil Callender works in home construction as a contractor. Jim Hallberg was a high school band director and a teacher at Thornapple-Kellogg Public Schools. Mike Jannecke owned his own propane gas business. Dan Stersic has been working for Kalamazoo Public Schools for over 20 years."

Going To Have A Party has also been compiled on *50 Early Rocking Tracks* (CD). (MW with thanks to Don Jobe/SR/VJ)

Giant Crab (CA)

Personnel:	DENNIS FRICIA	drms, horns	A
	KENNY FRICIA	keyb'ds, horns, vibes	A
	ERNIE OROSCO	vcls, gtr	A
	RAY OROSCO	bs, keyb'ds	A
	RUBEN OROSCO	bs, drms, sax	A

ALBUMS: 1(A)	A GIANT CRAB COMES FORTH	(Uni 73037) 1968
2( )	COOL IT HELIOS	(Uni 73057) 1969

NB: (1) reissued on CD (ER ER 42123) with **Big Brother Featuring Ernie Joseph**'s heavy psych classic ESP as a bonus track. (2) reissued on CD (ER ER 42128).

45s:	Listen Girl/Summer Breezes	(Corby CR-216) 1967
	Day By Day (It Happens)/Kind Of Funny	(Corby CR 217) 1967
	I Started With A Kiss/The Answer Is No	(Corby CR-221) 1967
	Hi Ho Silver Lining/Hot Line Conversation	(Uni 55094) 1968
	Believe It Or Not/Lydia Purple	(Uni 55103) 1968
	Cool It/Intensity My Soul	(Uni 55134) 1969
	ESP/Hot Line Conversation	(Uni 55155) 1969

From Santa Barbara, California this band evolved out of **Ernie's Funnys**. Their albums are now very minor collectors' items, and their material patchy. For example, *Listen Girl* is excellently warped pop-punk, in a UK-freakbeat style, busy with effects, but its flip side, *Summer Breezes*, is bitterly disappointing acoustic harmony dross. Their cover of *Hi Ho Silver Lining* is also a letdown - a lightweight over-arranged pop affair - yet *Hot Line Conversation* is a heavy, screeching fuzz-rocker. Their cover of *ESP* is more excellent hard-rock with phasing and has resurfaced on *Artificial Faces* (LP). The *Cool It Helios* album opens with a sound effects and narration track by **Dave Diamond**, best known for the *Diamond Mine* track on *Pebbles, Vol 3* (LP).

Ernie Orosco went on to form **Big Brother (Featuring Ernie Joseph)**. (VJ/MW/CMn/AP)

Giant Jellybean Copout (NJ)

Personnel incl: JIM RYAN
BOB DILEO

45: Awake In A Dream/Look At The Girls (Poppy 504) 1968

This is one of the best ridiculous band-names of the sixties but, as is often the case, the music is not as weird and wonderful as one might expect. A side project for Jim Ryan, *Awake In A Dream* is a fine *Pet Sounds*-influenced version of the original he did with the **Critters** while the flip is engaging harmony-pop ala **Cyrkle**.

Look At The Girls is mellow **Beach Boys**-a-la-*Pet Sounds* fare, which has been compiled on *Fading Yellow Vol. 3* (CD). So, this single is nothing to freak out about. (MW)

The Giant Sunflower (CA)

Personnel:	BRUCE BOWDIN	drms	AB
	BILL FLEMING	bs	AB
	JIM GROSHONG	gtr	AB
	JOHN NOREEN	gtr	AB
	DIANA DeROSE	ld vcls	B

			HCP
45s:	More Sunshine/February Sunshine	(Take Six 1000) 1967	-
	February Sunshine/Big Apple	(Ode 102) 1967	106
	What's So Good About Goodbye/ Mark Twain	(Ode 104) 1967	116

The Blokes was a Los Angeles teen quartet that had formed in 1964 in response to the English Invasion. The next year they moved into **Byrds** territory and a year after that, the rise of **The Mamas & The Papas** resulted in the acquisition of singer Diana DeRose. A rebranding as **Giant Sunflower** completed their transformation into a flower-power pop group. Their debut was picked up by Ode for national distribution and, with Lou Adler's involvement; comparisons to the **Mamas & Papas** were inevitable. Still they still didn't quite reach the Top 100 so another change was deemed necessary and they became **The Rose Garden**.

February Sunshine can also be heard on *Highs In The Mid-Sixties, Vol. 3* (LP), it typified the commercialism of flower-power pop in this era. (VJ/MW/RuJ)

Gideon (?)

45: Oh! Sweet Love/Keep It Up (Harbour/Buddah 308) 1968

This is another bubblegum pop single, written and produced by J. Levine and A. Resnick, the members of the **Third Rail** also in charge of many **Kasenetz Katz** hits. (SR)

Gidians Bible (IN)

45: Love Is The Answer/The Dream (Golden Voice 834G-2377) 19??

This ultra-rare garage-psych single by an Indiana band is currently uncompiled. *Love Is The Answer* features lots of fuzzy guitar. The flip is mellow with some organ/psych moves towards the end. Some copies came with an inner sleeve that had the band's business card and a WNAP radio survey stapled to the paper sleeve. The single dates from 1969 or 1970. (VJ)

The Gigolos (MA)

45: She's My Baby (Part 1)/(Part 2) (Power 259-945) 1981

Supposedly an obscure Los Angeles band, this single actually dates from 1981 and was a fake single put out by Erik Lindgren in Massachusetts. A "fools-gold-nugget" in the vein of **Katz Kradle**, **Huntsmen** and **Wolfmen**, *She's My Baby* has nonetheless been compiled on *Pebbles Vol. 8: Southern California* (CD) and *Highs In The Mid-Sixties, Vol. 20* (LP). It's a pounding rocker! (MW/MM)

Russ Giguere (CA)

Personnel:	JULES ALEXANDER	gtr, bs	A
	DON BECK	gtr	A
	BEN BENAY	gtr, bs, hrmnca	A
	JOHN BOYLAN	gtr	A
	CHRIS ETHRIDGE	bs	A
	RUSS GIGUERE	vcls, gtr, perc	A
	JUDY HENSKE	vcls	A
	JIM KELTNER	drms	A
	LARRY KNECHTEL	bs, keyb'ds	A
	RUSS KUNKEL	drms	A
	BERNIE LEADON	gtr	A
	SPOONER OLDHAM	piano	A
	HERB PEDERSEN	vcls, banjo	A
	EMIL RICHARDS	perc	A
	LYLE RITZ	bs	A
	JUDEE SILL	gtr	A
	BOBBY WOMACK	gtr	A
	JERRY YESTER	vcls	A

ALBUM: 1(A) HEXAGRAM 16 (Warner Bros. WS-1910) 1971

This was the only solo album of **Russ Giguere** and is much better than most of his previous work with **The Association**.

Hexagram 16 was co-produced by **Giguere** and John Boylan, who also contributed a song he'd earlier recorded with **Appletree Theatre**. The album is a good mix of California pop and folk with some brilliant guitar parts, the most notable songs being *In New Germany*, *Brother Speed* and the ambitiously orchestrated *Pegasus*. (SR)

Jimmy Gilbert (MI)

45: Believe What I Say/
So Together We'll Live (Darn-L 853-D-5264) 196?

An obscure Michigan-based outfit, both sides of this disc can also be heard on *Highs In The Mid-Sixties, Vol. 6* (LP). *Believe What I Say* is a good pop-punk song with quite a lot of fuzz that has also been compiled on *Wyld Sydes Volume Five* (CD). The flip is more poppy. (VJ)

John Gilbert/Meade River (KY)

ALBUM: 1 JOHN GILBERT/MEADE RIVER (AV Records) 1972 R2

This album was made as a tribute to Kentucky-based **John Gilbert** who died in a car crash at just 17. Side one consists of his instrumental guitar workouts and side two is split between psych-rock played by the whole band and sparse folk. The album was financed and released by his parents. His group Meade River was reported to have been named after a military operation during the Vietnam War. (VJ)

The Gillian Row (OH)

Personnel:	DAVE
	JOE
	LARRY
	TOM

A hairy punk quartet whose raw version of Them's *Gloria* is one of the choice cuts on the rare 1966, *WONE, The Dayton Scene* (LP). This features one cut each from a dozen Daytonian acts, selected from the WONE sponsored three-day 'Battle Of The Bands'.

Their image matches the sound - not prepared to pose well-dressed or in matching outfits in front of a curtain or plain backdrop, these rebels with the Pretty Things look are pictured crouching in a dingy brick-and-plaster corner of a garage or cellar.

Regrettably **The Gillian Row** didn't graduate to releasing their own singles, like **Jerry and The Others** (who provide the other choice cut on the WONE LP), **The Dawks** and **The X-cellents**. Still, you can hear their two-minute 24-second legacy on *Highs In The Mid-Sixties, Vol. 9* (LP). (MW)

Gin Gillette (?CA)

45: She'll Never Let Him Go/Train To Satanville (Musikon 102) 1967

This single was issued on a Hollywood label.

Train To Satanville has been compiled on *Scum Of The Earth* (CD) and *Scum Of The Earth, Vol. 1* (LP). (VJ)

Ginger (MN)

Personnel incl:	BOB EDWARDS	vcls	A
	GARY GIMMESTAD		A
	LARRY MOE		A
	CRAIG SWANSON	bs	A
	MARC TAYLOR		A

ALBUM: 1(A) GINGER (Cheap Swank no #S80-423-2676) 1973 R2

From Minnesota, this album was released by the group after the death of Bob Edwards, their lead singer. Side one contains poorly recorded live and studio cuts recorded with Edwards, whilst side two consists of songs written in his memory and recorded in the studio during 1972-73. Musically it's rural psych-rock, organ driven, with an under-mixed lead guitar and trippy effects, and vocals by a brother of Edwards. It came in a plain white cover, some with inserts. (SR)

Ginger Valley (?TX)

45: Country Life/Ginger (International Artists IA-142) 1969
NB: promo copies in translucent green vinyl.

Probably from Texas, a rural-rock group influenced by **The Byrds** (jangly guitar and harmonies), with some fuzz on *Country Life*. This was one of the last records released by this famous label.

Compilation appearances have included: *Country Life* and *Ginger* on *International Artists Singles Collection* (LP); and *Country Life* also made it onto *Austin Landing*. (SR)

Allen Ginsberg (?)

ALBUM: 1 WILLIAM BLAKE: SONGS OF INNOCENCE AND
EXPERIENCE (Verve Forecast FRS-3083) 1969 SC

45: Free John Now!/
Prayer For John Sinclair (Rainbow 22191) 1971
NB: 'A' side by **Up**.

The famous beat poet and activist recorded an album of William Blake's poems set to music. He also recorded a single to support John Sinclair (**MC5**) and worked with **The Fugs** as well as supplying the title track to *Tonite Let's All Make Love In London* (LP) soundtrack.

Several other poets also made records or worked with groups, most notably Richard Brautigan who worked with **Mad River** and **Lawrence Ferlinghetti**. (SR)

The Girls (CA)

45s: My Love/My Baby (Capitol 5528) 1965
Chico's Girl/Dumb Song (Capitol 5675) 1965
Way Way Out/Modesty Blaise (20th Century Fox 6651) 1966

An all-girl outfit as their name suggests, they were in fact four sisters by the name of Sandoval from L.A..

Compilation appearances include: *Chico's Girl* on *Girls In The Garage, Vol. 1* (CD) and *Girls In The Garage, Vol. 2* (LP); and *My Baby* on *Girls In The Garage, Vol. 4* (LP). (VJ)

Glad (CA)

Personnel:	RON FLOEGEL	gtr, vcls	A
	GEORGE HULLIN	drms, vcls	A
	TOM PHILLIPS	gtr, piano, vcls	A
	TIM SCHMIT	bs, vcls	A

ALBUM:	1(A)	FEELIN' GLAD	(ABC ABCS-655) 1968 SC

45s:	See What You Mean/Bedtime Story	(Equinox 70004) 1968
	A New Tomorrow/Pickin' Up The Pieces	(Equinox 70006) 1968
	Johnny's Silver Ride/Love Needs The World	(ABC 11163) 1969
	Let's Play Make Believe/No Ma, It Can't Be	(ABC 11199) 1969

Glad was originally formed when four sophomores at Encina High School in Sacramento, California formed a surf instrumental group called The Contenders in 1963. They were also known as Tim, Tom and Ron and The New Mind. By 1965 they had changed name again to **The New Breed** and achieved some commercial success locally. When Los Angeles producer Terry Melcher (Doris Day's son) signed them to his Equinox label, he changed their name again to the hippier-sounding **Glad**. They recorded two psychedelic singles for Equinox, and two for ABC. Produced by Eirik Wangberg, the album is in a flower-power pop/soft-rock vein with lots of harmonies and orchestration. It's sought-after by some collectors but is in fact quite bland. Schmit went on to play for Poco and later The Eagles.

Unhappy with the style imposed by Melcher, the other three formed another country-influenced outfit, **Redwing**, who recorded five albums for Fantasy during the 1970s.

You can also check out *Shapes Of Things To Come* on *Songs Of Faith And Inspiration* (CD). (VJ/SR)

Gladiators (OH)

45:	I Need You/Turning To Stone	(Donnie D-701) 1966

Turning To Stone features an incessant fuzztone that sounds like bees trapped in a jar. You can also hear it on *Victim Of Circumstances Vol. 2* (LP) or *Total Raunch* (LP). (VJ)

Gladstone (TX)

Personnel:	RANDY FOUTS	keyb'ds, roxichord	AB
	DOUG RHONE	vcls, gtrs, sitar	AB
	RON TUTT	drms	AB
	JERRY SCHEFF	bs	AB
	H.L.VOELKER	vcls	AB
	(ROBIN HOOD BRIANS	vcls	AB)
	(LYNN GROOM	vcls, mellotron	AB)
	(MICHAEL RABON	gtr, vcls	A)
	(TOM RUSSELL	vcls	B)
	(BOBBY TUTTLE	steel gtr	B)

united audio
recording studio
GLASS HARP TIME
10 ELLENWOOD AVE.
YOUNGSTOWN, OHIO
744-5819
R. P. M.
SIDE ONE
1.Where Did My World Come From? (Keaggy)
2.She Told Me (Keaggy)
3.High Flight (Keaggy)
4.Save Me (Keaggy)
THIS IS A DUB RECORDING

THE GLASS HARP - Acetate Label.

ALBUMS:	1(A)	GLADSTONE (aka FROM DOWN HOME IN TYLER, TEXAS, U.S.A.) (w/lyric poster insert)	(ABCX-751) 1972
	2(B)	LOOKIN' FOR A SMILE	(ABC ABCX-778) 1973

NB: (1) also released in the UK (Probe SPBA 6264) 197?.

			HCP
45s:	A Piece Of Paper/Livin In The Country	(ABC 11327) 1972	45
	Marietta's Station/Love Me If You Dare	(ABC 11340) 1972	-
	Natural Inclination/Texas Sparrow	(ABC 11361) 1973	

From Tyler, Texas a rock group fronted by Rhone (ex-**Mouse and The Traps**) and Voelker (ex-**Rio Grande**). Their two albums were produced by Robin Hood Brians and Randy Fouts.

Their two albums feature ex-members of several Texas groups: **Five Americans**, **Rio Grande**, **Michael Rabon and Choctaw**... plus the ubiquitous session men Ron Tutt and Jerry Scheff.

Musically, they were very close to **Brewer and Shipley**, **Burton and Cunico** and numerous early seventies groups with vocal harmonies, combining electric and acoustic guitars with hippie values. (SR/MW)

Gladstone (CA, San Jose)

Personnel incl:	AL GRAHAM	A

45:	What A Day/Upsome	(A&M 1061) 1969

This was another name adopted by San Jose's Bogus Thunder, previously known as **The Other Side**. The single was written by Al Graham and produced by **Lee Michaels**. It features Hammond organ and guitar. (SR/MW)

Gladstone (CA>LA) - see East Side Kids (CA).

The Glass Bottle (NJ)

Personnel incl:	GARY CRISS	vcls, drms	A
	DENNIS DEES	vcls	A
	CAROL DENMARK	vcls	A

ALBUM:	1(A)	THE GLASS BOTTLE	(Avco Embassy AVE-33012) 1970

			HCP
45s:	Love For Living/?	(Avco AVE 4527) 1970	109
	I Ain't Got Time Anymore/ Things	(Avco Embassy AVE 4575) 1970	-

Although sometimes seen described as soft-psych or hippie-rock, the album by **The Glass Bottle** (a sextet with two female singers) is in fact a tedious vocal pop effort with material comprised of covers and songs from soundtracks. Only one track, *Red River Sal* deserves to be heard as it has a surprising heavy rock feel with some good electric guitar work. Their album was produced by Bill Ramal and Dickie Goodman.

The flip side to their second single, *Things*, was a Bobby Darin cover. This New Jersey outfit issued several other singles on Avco Embassy.

Gary Criss was ex-**Gary Criss and His Crystals**.

Avco Embassy also issued albums by **Liquid Smoke** and **Bead Game**. (SR/RHn/JosephVaccarino)

The Glass Candle (WI)

45:	Light The Glass Candle/ Keep Right On Living	(Target T 1004) 1969

Fuzz overload on the top side, whilst the flip is an excellent frenetic garage pop-rocker. This was sadly the sole single by this Milwaukee, Wisconsin outfit.

Compilation appearances have included: *Light The Glass Candle* on *30 Seconds Before The Calico Wall* (CD); and *Keep Right On Living* on *Fuzz, Flaykes, And Shakes, Vol. 5* (LP & CD). (MW/GM)

Glass Family (CA)

Personnel:	DAVID CAPILOUTO	bs, keyb'ds	A
	GARY GREEN	drms, perc	A
	RALPH PARRETT	gtr	A

ALBUM:	1(A)	ELECTRIC BAND	(Warner Bros. WS-1776) 1968

45s:	Teenage Rebellion/?	(Sidewalk 920) 1967
	Agorn/Guess I'll Let You Go	(Warner Bros. 7262) 1969
	Guess I'll Let You Go/ David's Rap (promo only)	(Warner Bros. PRO 309) 1969

Produced by Richard Podolor (**Steppenwolf**, **Jamul**), a Santa Cruz, California outfit whose album is pleasant soft L.A. flower-power with several good psychedelic cuts, including *Agorn (Elements Of Complex Variables)*. Their material was written by Ralph Parrett, except for *Agorn* and *I Want To See My Baby*, which he co-wrote with Green and Capilouto.

The flip to Sidewalk 920 is unknown; it may only have been issued as a double 'A' side. *Teenage Rebellion* is good fuzzy pop and was also the title track to the *Teenage Rebellion* (LP) soundtrack.

Both sides of the promo-only single are stereo and billed as "The Glass Family Electric Band". *David's Rap* is David Capilouto "telling his friends about the LP"; he sounds pleased, if not high, and just about every sentence ends with "man"!

They also had one track *I'm Losing It* on the 1967 compilation *Freakout U.S.A.!* (LP). Retrospective compilation appearances have included: *Guess I'll Let You Go* on *Psychedelic Unknowns, Vol. 11* (LP) and *Slowly Growing Insane* (CD); *Agorn (Elements Of Complex Variables)* on *Psychedelic Visions* (CD); *I'm Losing It* on *Filling The Gap* (4-LP); and *House Of Glass* meanwhile is included on the EP accompanying the French book "Le Rock Psychedelique Vol.1". (VJ/SR/MW)

The Glass Harp (OH)

Personnel:	JOHN S. FERRA	drms, vcls, gtr	AB
	PHIL KEAGGY	gtr, vcls	AB
	STEVE MARKULIN	bs	A
	DAN PECCHIO	bs, vcls	B

				HCP
ALBUMS:	1(A)	GLASS HARP	(United Audio Recorders no #) 1969	- R4
	2(B)	GLASS HARP	(Decca DL-75261) 1971	-
	3(B)	SYNERGY	(Decca DL-75306) 1971	192
	4(B)	IT MAKES ME GLAD	(Decca DL-75358) 1972	-

NB: (1) acetate only. Tracks consist of *Where Did My World Come From?, She Told Me, High Flight, Save Me, Groovin' With Sammy, Eleanor Rigby* (Beatles), *You Do Something, I've Just Begun* and *What You're Doing* (Beatles). (2) reissued on vinyl (MCA 293) 1977. (2) reissued on CD (Line LCCD9012530) 1993. (2) reissued on CD (Mill Music Entertainment MME-71017) 2005. (3) reissued on CD (Line LCCD9012540) 1993. (3) reissued on CD (Mill Music Entertainment MME-71018) 2005. (4) reissued on CD (Line LCCD9012550) 1993. (4) reissued on CD (Mill Music Entertainment MME-71019) 2005.

EPs:	1(A)	I've Just Begun/Where Did My World Come From/ She Told Me	(United Audio Recorders no #) 1969
	2(A)	"ARBY'S EP" Swing Over (four versions)	(Arby's) 1969

NB: (1) acetate only. (2) This was a promo-only EP for Arby's (yes, the roast beef people). Arby's started out in Youngstown, and the EP contains four different versions of the same song *Swing Over*, an instrumental. **Glass Harp** did one version and the remaining three were done by three other groups in different styles (pop, jazz, etc.). The EP was issued in a sleeve with a crude drawing of a cow.

45s:	Where Did My World Come From/ She Told Me	(United Audio 6002) 1969
	Childrens' Fantasy/Village Queen	(Decca 32830) 1971
	The Answer/Just Always	(Decca 32915) 1972
	La De La/David and Goliath	(Decca 32995) 1972

Glass Harp formed in Youngstown, Ohio in the late sixties and were among the State's prime flag bearers of the British invasion. Phil Keaggy had earlier played in **The Squires**, Volume IV and **New Hudson Exit**.

In 1969 they recorded a single for United Audio and an unreleased acetate-only album of rock and psych material. Only ten copies of the acetate album were made, which contained both sides of the United Audio single plus *I've Just Begun*, a typical slice of Zombies' - influenced pop and six other tracks, some with heavy wah-wah guitar. One copy of the acetate was sent to Apple Records in the hope of getting a contract, but it was rejected. The bass player on these United Audio recordings was Steve Markulin, a cousin of Joe "Ting" Markulin, **The Human Beinz** rhythm guitarist. Dann Pecchio joined later and he is featured on all the Decca recordings.

Their Decca albums, which are in a progressive/psychedelic style with Christian themed lyrics, are beginning to interest some collectors.

Both tracks on their first single *Where Did My World Come From/She Told Me* were written by Phil Keaggy, who also produced several records for Ohio area garage bands and later achieved success in the Christian music movement.

One track from the 1969 United Audio sessions, *I've Just Begun* has subsequently re-surfaced on *Pebbles, Vol. 21* (LP). (VJ/MMy/GGI/MW/BWd)

Glass Menagerie (CA)

Personnel:	BRIAN GODULA	bs	A
	BOB QOUIVECT	gtr	A
	MIKE SHRIEVE	drms	A
	DAVE WILKE	gtr	A

45:	End Of The Line/Troubled Mind	(Revolve 208) 1968

A San Francisco outfit who formed in 1967 but fell apart the following year. Mike Shrieve, of course, later went on to play for **Santana** and Godula later joined Together, a 1969 San Francisco band which did not record.

There was at least one other act using the **Glass Menagerie** moniker, and their track *Mad Threads* can be found on *Off The Wall, Vol. 2* (LP). (VJ/JFr)

united audio
recording studio
GLASS HARP
TIME
R. P. M.
10 ELLENWOOD AVE.
YOUNGSTOWN, OHIO
744-5819
SIDE TWO
1.Groovin' With Sammy (Keaggy)
2.Eleanor Rigby (Lennon-McCartney)
3.You Do Something (Keaggy)
4.I've Just Begun (Keaggy)
5.What You're Doing (Lennon-McCartney)
THIS IS A
RECORDING

THE GLASS HARP - Acetate Label.

Glass Menagerie (PA)

45: Mod Threads/Natasha (Romain WD 1009) 1967

Philadelphia band with a rare single on the same label as **The Bounty Hunters**, Cookie Jarr & The Krums, and **The One Way Street Band**.

Their *Mod Threads* adorn *Off The Wall Vol.II* (LP); and *Natasha* graces *Crude PA. Volume Two* (LP). (MW)

The Glass Onion (?)

ALBUM: 1 THE GLASS ONION (Atlantic SD-8222) 1969 -

A studio project directed by the famous producer Arif Mardin and recorded at Muscle Shoals Studios. This album is a melting pot of psych, jazz, funk and R&B with strings, choir, prominent drumming... Their name was taken from the Beatles' song that they also cover on the album. This is a curiosity. (SR)

The Glass Opening (?)

45s: My Head Is Heavy/I'm Your Prey (New World 001) 196?
α All Those Lies/Virgin Of Time (Dondee #1) 1970

NB: α flip side was by The Major Six.

I've seen this band variously reported as coming from Minnesota and Kentucky. An all-girl outfit, their first single was rather folkish punk. *I'm Your Prey* has also resurfaced on *Girls In The Garage, Vol. 1* (LP) and *All Those Lies* has resurfaced on *Surburban Life* (LP) and *Trip In Tyme Volume 5* (CD). (VJ)

Glass Prism (PA)

Personnel:	AUGGIE CHRISTIANO	bs	A
	RICK RICHARDS	drms	A
	CARL SIRACUSE	keyb'ds	A
	TOM VERANO	gtr	A

ALBUMS: 1(A) POE THROUGH THE GLASS PRISM (RCA LSP-4201) 1969
2(A) ON JOY AND SORROW (RCA LSP-4270) 1970

45: The Raven/El Dorado (RCA Victor 74-0205) 1969

Their first album is an attempt to set poems by Edgar Allan Poe to a rock format. Although they don't really pull it off the music isn't bad on cuts like *The Raven.* Much more relevant is the second album, which features some great guitar work, especially on *Extention 68*. Both albums are available quite cheaply. The band was mostly Italian Americans who came from the Scranton/Wilkes-Barre area of Pennsylvania. They were previously known as El Caminos and also made recordings under that name.

RCA
ON JOY AND SORROW
VICTOR
GLASS PRISM

GLASS PRISM - On Joy And Sorrow LP.

Tom and Rick later formed a power trio called Shenandoah with bassist Lou Cossa. Later still Cossa and Carl Siracuse joined 'one-hit' wonder band **The Buoys**, the nucleus of which then became Dakota. (VJ/TTi/CKk)

Glass Sun (MI)

Personnel:	BOB CASS	A
	MIKE CASS	A
	BRUCE ROLL	A
	RICK ROLL	A
	DAN SILLS	A

45s: Silence Of The Morning/Oh Sandy (Sound Patterns 139) 1968
I Can See The Light/Stick Over Me (Sound Patterns 150) 197?

From Ypsilanti, Michigan this outfit's tenure was 1964-1972 and they were originally known as The Cyclones.

Their first single, *Silence Of The Morning* is a stunning slice of guitar-driven psychedelic punk which is well worth checking out. The flip is disappointing in comparison. Their second single, *I Can See The Light*, is a heavy slab of bad-trip psych-grunge.

The band is still rockin' and rollin' in the 21st century.

Compilation appearances have included: *Silence Of The Morning* and *Stick Over Me* on *Michigan Mixture, Vol. 1* (LP); *Silence In The Morning* on *Sixties Archive Vol. 6* (CD), *Incredible Sound Show Stories, Vol.1* (LP & CD), *An Overdose Of Heavy Psych* (CD) and *Trash Box* (5-CD); and *I Can See The Light* on *Fuzz Flaykes & Shakes Vol. 1 - 60 Miles High* (LP & CD). (VJ/MW)

The Glass Wall (OH)

Personnel:	DENNY BAYLESS	drms
	RICK COGHILL	gtr, vcls
	STEVE MENDELL	bs
	LARRY GOSHORN	gtr
	MIKE CONNOR	keyb'ds

45: Dry Your Eyes/It's Only A Dream (Fraternity F-1030) 1970

NB: Some white label promos have *Dry Your Eyes* labels on both sides but do play *It's Only A Dream* on flip.

This late sixties Cincinnati, Ohio band included Bayless and Coghill from **The Chosen Lot**. Before that both of them and Mendell were in The Continentals, whose only release appeared as by the **Experimental Blues Band**. Denny Bayless described **Glass Wall** as "one of the area's most popular bands. Two drummers and two Hammond B3 players, guitar, and bass - it was powerful music! There was a 25 year reunion in the late nineties where all the old members gathered for a big concert in the park for a huge crowd."

After **The Glass Wall**, Mike Connor went on to Pure Prairie League. Steve Mendell moved to Nashville and was in **White Duck**, before relocating to Texas where he played and did engineering for Willie Nelson. Bayless moved to Nashville and spent a few years playing drums for Ray Stevens in his "Everything Is Beautiful" period. He remained in Nashville, doing sessions and road shows for many of the big country stars.

Larry Goshorn was previously with **The Sacred Mushroom**; like Connor he was later in Pure Praire League. (MW w/thanks to Denny Bayless)

The Glitterhouse (NY)

Personnel:	HANK ABERLE	gtr, vcls	ABCD
	MIKE GAYLE	ld gtr, ld vcls	AB D
	AL LAX	bs, vcls	ABCD

TOMMY WEINER	drms	A
GARY REEMS	drms	B
MOOGY KLINGMAN	keyb'ds, vcls	CD
DAVE HEENAN	ld vcls	C
JOEL "BISHOP" O'BRIEN	drms, vcls	D

N.B. line-up A = Justice League, B = Pop Art, C = Dave Heenan Set, D = **Glitterhouse**

ALBUM: 1(A) COLOR BLIND (DynoVoice DY-31905) 1968

NB: (1) reissued on CD (AIRAC-1477) 2008. There's also a self-released CD-R, *The Almost Complete Recordings 1966 to 1974* (THE GLITTERING RECORD CO. no #) 2007.

45s: Ode To An Unknown Girl/Rumpelstiltskin (PS) (Epic 10080) 1966
Alice In Wonderland/So Many Roads (Epic 10152) 1967
I Lost Me A Friend/Tinkerbell's Mind (Dynovoice 925) 1968
Barbarella/Love Drags Me Down (Dynovoice 927) 1968

NB: 1st shown as by Pop Art, 2nd shown as by Dave Heenan Set.

A Great Neck, Long Island band who first came together in 1965 as The Justice League. By the time they made their debut single, they were known as **Pop Art**. Lead vocalist Mike Gayle left during the recording of the follow-up and was replaced by British ex-pat and former **Mersey Lad** Dave Heenan; the single was released as by **The Dave Heenan Set**. That line-up didn't last long and Heenan departed the scene. The original members regrouped and, joined by ex-Flying Machine drummer O'Brien, became **Glitterhouse**. They came to the attention of Bob Crewe and started work on their album in early 1968; Crewe also used them on some of the tracks for the 'Barbarella' movie. Unfortunately their singles bombed and when the album eventually emerged with minimal promotion, lack of success and gigs finished the band.

There was a brief reunion in 1974 and again in 2002. The retrospective CD contains the **Pop Art** single, *Alice In Wonderland* from the **Dave Heenan Set** single, a 1967 audition tape of *New York Blues*, a pair of 1968 demos, four tracks from the 1974 reunion, and a dozen recreations (2002 re-recordings of their album tracks plus the three songs they did for *Barbarella*).

Michael Gayle wrote all the songs on their album and by far the best cuts are on side one. *Tinkerbell's Mind*, *Princes Of The Gingerland* and *Child Of Darkness (Journey Of A Child Traveller)* are all symphonic psych-pop in a Procol Harum vein and are worth seeking out. Also of note is *Happy To Have You Here Again*, which has a good-time feel with some chirpy keyboards and nice harmonies.

Mark "Moogy" Klingman went to play in a later line-up of **The Vagrants** and in 1969 was heavily involved in the series of 'super-sessions' (with Eric Clapton, Jeff Beck, Keith Emerson, **Harvey Mandel**, Linda Ronstadt) which became known as *Music From Free Creek* album.

first edition
the glitterhouse
color blind

THE GLITTERHOUSE - Color Blind LP.

The Glitterhouse, along with Bob Crewe and Charles Fox provided the music to the film 'Barbarella', and are included on the soundtrack album on Dynovoice (DY 31908). *Tinkerbell's Mind* has also been compiled on *Fading Yellow Vol. 7* (CD). (VJ/CA/MW/SB)

Glory (TX)

Personnel:	CHUCK CONWAY	drms	A
	RONALD GARNER	organ	A
	HAL HAWLEY	bs	A
	TED HAWLEY	ld gtr, keyb'ds	A
	LINDEN HUDSON	vcls	A
	RICHARD JONES	organ	A

ALBUM: 1(A) A MEAT MUSIC SAMPLER
(Texas Revolution TRR 69) 1969 R2

NB: (1) was counterfeited on vinyl (Texas Revolution) 199? (1) reissued on vinyl and CD (Akarma AK 114) 2000. There's also a mini-album CD release of tracks recorded by Linden Hudson and friends from 1974-2001: *The Lost Songs (A Meat Music Sequel)* (Akarma AK 920) 2001.

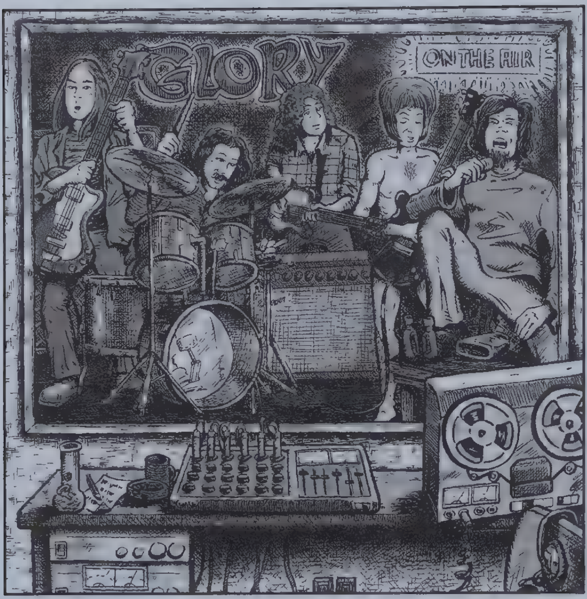
45s: Holy Roller/Climbin' The Walls (Advanced Promo 189249) 1972
But I'm Tired/Sunshine Floods All Over Me (Skratchy 451) 1975

The album was a studio project masterminded by Linden Hudson at Walt Andrus' studio in Houston. Hudson produced, engineered and sang on it. Despite being a lighthearted exercise, it does contain some good music: - bluesy jams with guitar, harmonica and organ. It features only six tracks in all, including the long *Spin Me A Rag*, *Slow Rock'n'Roll* and *Studio Blues Jam*. The liner notes written by "Jack Smack" stand out: "Meat Music is the next best thing to sex, as a matter of fact; one could say that they are one-in-the-same. When Meat music and sex are combined... well, it's swell. In this sampler album, **Glory** has combined meat music with neat music and even some sweet music (...) This bit of wax will, perhaps, give you some idea about where America's Glory truly lies (or is it lays)".

Hudson and friends returned in 1972 to record the non-album *Holy Roller* single. The later 1975 single was an acoustic effort involving Texas guitarist Van Wilkes and at least one former member of **Homer**.

The Lost Songs (A Meat Music Sequel) contains five **Glory** cuts from 1974 to 2001. Of these *Seventeen* (from 1984) featured a guest appearance from Texas guitarist Rusty Burns performing with gusto; *Sunshine Came Down* (from 1974) is mellow rural-rock with an appearance from Van Wilks; *Moon Shinin'* (from 1979) featured an unknown lead guitarist and Linden Hudson, who wrote and sung on the these three tracks. Hudson wrote, played all the instruments and sang on the other two - the bluesy *Forget All About It* and *Mechanic Annie* (both from 2001). It's certainly worth a spin. (VJ/SR)

GLORY - A Meat Music Sampler LP.



GLORY - On The Air LP.

Glory (OH)

Personnel:	RAY BENICK	bs	A
	BILL CONSTABLE	ld vcls	A
	KEN CONSTABLE	ld vcls	A
	BOB KALAMASZ	gtr, vcls	A
	JIM QUINN	gtr, vcls, perc	A
	BILL SCHWARK	drms	A
	(PHIL GIALLOMBARDO	keyb'ds	A)

ALBUM: 1(A) GLORY (Avalanche AV-LA148-F) 1973

From Cleveland, Ohio and previously known as **Damnation Of Adam Blessing**, **Glory** released an album which will interest guitar lovers. Produced by Jim Quinn, one of their guitarists, it offers nine good tracks of hard-rock with good vocals, all the songs being penned by the group (*Hot Momma, Nightmare, Dawn, Sunny Days...*).

Avalanche was a subsidiary of United Artists. (SR)

Glory (CA)

Personnel:	JACK BUTLER	bs, gtr, vcls	AB DEFG H JKL
(up to	BOB FRIEDMAN	drms	A
1977)	JERRY RANEY	gtr, vcls	ABCDEFG HIJKL
	CHUCK SURFACE	keyb'ds	AB G
	RITCHIE KING	gtr, vcls	B
	JACK PINNEY	drms	BCDE HI JKL
	MIKE BERNEATHY	gtr	CD H
	MIKE MILLSAP	vcls, perc	CDE
	GREG WILLIS	bs, vcls	C I JKL
	JEFF JONES	gtr	E
	BRUCE MORSE	drms	FG I
	BENNY BENNETT	perc	G
	DARRYL DeLOACH	vcls	H
	ALLAN GREENE	steel gtr	H
	STEVE ARENZ	steel gtr	I
	BOBBY BALES	vcls, perc	I K
	PAUL NICHOLS	drms, perc	L

NB: Line-up 'A' - Thee Dark Ages, 1966. 'B' - Funky Buckwheat, 1967. 'C' - Blues Messenger, 1968. 'D' - 1968-9. 'E' - 1970-1. 'F' - 1971. 'G' - 1971-2. 'H' - Pig, 1972. 'I' - 1972-3. 'J' - The Buzzards, 1973. 'K' - 1973-5. 'L' - Third Planet Band, 1975.

ALBUMS: 1(K) GLORY (Dragon) 1973 R3
2(E) ON THE AIR (Rockadelic RRLP 40) 2001

NB: (1) metal acetate LP, recorded live in the studio, no cover known. (2) is a live concert broadcast on 28th June 1970 and had a pressing of 600.

45s: α It Really Doesn't Matter ( ) 1970
High School Letter/Peaches (Speemo GSJ-1/2) 1973
β Standing On My Feet/You And I (Dragon JGM 101) 1974
β Love's Tide/
I Gave You Everything I Had (Dragon JGM 102) 1974

NB: α metal acetate, one song only. β shown as by George St. John and The Glory Band.

Glory was probably San Diego's longest-lived underground rock band, lasting from the late sixties until the early eighties when Raney formed The Beat Farmers (who themselves issued nine records!).

Raney and Pinney had previously played together in **The Roosters**, the house band at San Diego's Cinnamon Cinder club. Pinney, Willis, Morse and DeLoach were all ex-**Iron Butterfly** alumni, and Bennett had recorded with **The Brain Police**.

The recent Rockadelic album contains a live concert by the band from 1970 which was broadcast on San Diego's underground radio station KPRI, and here the band are revealed to be purveyors of a dark but energetic blues-rock style. Another release is planned, collecting material from several line-ups of the band and including some of their seventies vinyl output, which is all extremely rare. (CF)

Glory Road (AZ)

ALBUM: 1 EXIT (Hand In Hand HHGR-1000) 1977 R1

This is an obscure melodic rural progressive album with nice vocal harmonies from an Arizona religious band. The opening cut *Exit-Glory Road* has a classic artsy progressive hard-rock guitar overture. The album also contains a number of rural acoustic songs as well as a couple of dreamy soft-psych tracks: *Straight Gate* delicately utilises flute and reverse guitars and the mostly-acoustic *New Jerusalem* is similar with trippy synthesisers and wah-wah guitar. Some collectors rate this quite highly. (VJ)

Glory Rhodes (LA)

Personnel incl:	J. LAVIOLETTE	
	KENNY LYLES	ld vcls
	G. NOBILE	
	S. SERIO	
	FRANKIE SPENCER	ld gtr

45s: I'm Gonna Change The World/
Stay Out Of My Way (U-Doe 101) 1966
Gonna Be Somebody/Not That Kind Of Guy (U-Doe 102) 1966
One Track Mind/Run For Your Life (White Cliffs 251) 1966
Old Laces/She's A Big Girl Now (Atco 6559) 1968
Can We Go To The City/I'm So Happy (Atco 6626) 1968

From New Orleans, and initially Invasion inspired, they chose to cover the Animals' anthem of sixties youth on their excellent debut - both sides of which feature on *A Journey To Tyme, Vol. 5* (LP). By the time of the Atco single their edge and aggression had been dulled to an ok but uninspiring

GNATS.

club/pop sound with strings and brass. According to Andrew Brown's "Brown Paper Sack #1" they'd last into the early seventies. Kenny Lyles led a double life; he was also vocalist for **The Palace Guards**.

Other compilation appearances have included: *Stay Out Of My Way* on *Quagmire Volume 7* (CD); *Gonna Be Somebody* on *Die Today* (CD); and *Not That Kind Of Guy* on *Destination Frantic Volume 2* (CD). (AB/MW/JRe/PB)

The Gnarly Beast (CA)

Personnel: (up to 1971)	LEONARD ASHER	bs	AB
	DAVID BRAVENS	gtr, vcls	A
	ROGER FLORES	gtr	A
	DENNIS GRAHAM	drms, vcls	A
	RICK RANDLE	gtr, keyb'ds, vcls	A
	AMADO SANTOS	gtr, vcls	ABCD
	ROGER NEMOUR	gtr, bs	BCD
	JIM SULLIVAN	drms	BCD
	TERY FANN	bs, vcls	C

NB: Line-ups:- 'A' - 1966/67. 'B' - 1968/69. 'C' - 1969/70. 'D' - 1970/71 (aka 'The Beast').

Acetate: Cheatin' (Hollywood Central Recorders no#) 1968

NB: one-sided 8" metal acetate, one song only.

This long-lived San Diego, California band went through a number of personnel changes and included several notable musicians... Rick Randle (**Man-Dells**, **The Other Four**, **The Brain Police**); Roger Flores (**Brat**); Terry Fann (**Framework**). They also changed styles with the passing years. Line-up 'A' was a **Buffalo Springfield**/**Byrds**-type of band, characterised by Bravens' 12-string guitar. Line-up 'B' that recorded *Cheatin'* was a gritty blues-based rock band, and the 'C' and 'D' line-ups were loud heavy-rock (described to me as cross between The Who and Black Sabbath!). While the band recorded several times, the tapes have yet to surface, and it is possible that Amado Santos may have the band's audio archive. He was last thought to be in Houston, Texas, but his current whereabouts are unknown.

In 1972, the band became Madame Beast (with the addition of female vocalist Leslie Lyons) and toured the USA extensively after signing with a booking agency. They continued (with various personnel changes) until 1975.

The band also made a single in 1968 that was issued under the name **Mixed Grill**. (CF)

Gnats (TX)

Personnel:	RICK BANDAS	bs	A
	BILL HUDDLESTON	ld gtr	A
	JAY LANGHAMMER	vcls	A
	W.R. LYNCH	drms	A

45: That's All Right/The Girl (Emcee 014) 1966

When Bandas, Huddleston and Lynch left **The Danes** after several years together, they formed **The Gnats** in Fort Worth, Texas with vocalist Jay Langhammer. Although having a rather short lifespan (just five months - November 1965 to March 1966), **The Gnats** got to play with the Yardbirds (December 1965 in Fort Worth, Texas) and in the March, 1966 at the KBOX Spring Spectacular in Dallas with **The Byrds** and **Mitch Ryder and the Detroit Wheels**. The group disbanded when Langhammer joined the Air Force. Lynch later played with **Foamy Brine**.

That's All Right has resurfaced on *Quagmire Volume 7* (CD); and you'll also find *The Girl* on *Fort Worth Teen Scene: Volume One* (CD). (MW/AB/JLa)

G.N.P. (MD) - see Gross National Productions (MD).

Go-Betweens (NY)

45: Knock Knock/Have You For My Own (Cheer 1011) 1965

From Corona, in Queens, previously known as Bobby & The Teasers, some members of **Go-Betweens** are rumoured to have gone on to **The Shades**.

Compilation appearances include: *Have You For My Own* on *Open Up Yer Door, Vol. 2* (LP), *Teenage Shutdown, Vol. 5: Nobody To Love* (LP & CD) and *Garage Beat '66 2* (CD); and *Knock Knock* on *Wyld Sydes Volume Eight* (CD). (VJ/MW/MM)

Godfrey (CA)

45s: The Trip/
Come On, Come On (as by Godfrey's Group) (Cee Jam 3) 1965
Let's Take A Trip/
The Trip (as by Godfrey & Friends) (Cee Jam # 3) 1965
Down Whittier Blvd./
Down Whittier Blvd. (instr) (Whittier 505) 1967

Godfrey (real name Gordon Kerr) was from Dublin, Eire originally but moved to L.A. where he worked as a disc jockey. He first came to the attention of collectors when his cover of **Kim Fowley**'s *The Trip* was compiled on *Pebbles, Vol. 3 - The Acid Gallery* (LP) and apparently that's what his shows sounded like. It can also be heard on *Pebbles, Vol. 3* (CD), *Pebbles Box* (5-LP), *Pebbles, Vol. 2 (ESD)* (CD), *Sixties Rebellion, Vol. 12: Demented* (LP & CD), *Acid Dreams - The Complete Set* (3-LP), *Acid Dreams Epitaph* (CD) and *Trash Box* (5-CD). *Down Whittier Blvd* has resurfaced on *East Side Sound Vol. 2* (LP). (VJ)

God Squad (KY)

Personnel:	ALAN WENDELL JACKSON	A
	SUSAN WEST	A
	LINDA WILMOTH	A

ALBUM: 1(A) GOD SQUAD'S GREATEST HITS, VOL. 1
(No label 305319) 197? SC

This album was recorded by students of the University of Kentucky. It's a Christian album mixing folk-rock, spirituals, acapella songs with some light psychedelic touches. The title of their only album is quite amusing, as we are still waiting for the volume 2! (SR)

God Unlimited (?)

ALBUM: 1 RIDE ON (G.I.A. 123) 1970

Ride On was recorded by a folky Christian group. It featured choral vocals, which are haunting at times, and some good electric guitar, especially on the long title track. Other albums are known to exist by this outfit. (SR)

Godz (NY)

Personnel:	JAY DILLON	organ, piano, autoharp, psaltery	A
	LARRY KESSLER	gtr, viola, violin, vcls	A
	JIM McCARTHY	gtr, hrmnca, vcls	A
	PAUL THORNTON	drms, autoharp, vcls	A

ALBUMS:	1(A)	CONTACT HIGH WITH DA GODZ	(ESP-Disk 1037) 1967
	2(A)	GODZ 2	(ESP-Disk 1047) 1968
	3(A)	THE THIRD TESTAMENT	(ESP-Disk 1077) 1969
	4(A)	GODZUNDHEIT	(ESP-Disk 2017) 1970
	5(-)	GODZ BLESS CALIFORNIA	(ESP-Disk 3019) 1974

NB: (1) also issued on Fontana in Holland and in the UK (Fontana STL 5500) 1967. (2) also issued in the UK (Fontana STL 5512) 1969. (1) reissued on vinyl (Millennium Records MNLP 8003) 1978. (1) reissued on CD (ESP-Disk 1037) 1993, 2000 and 2003. (2) reissued on vinyl (Get Back GET1017) 1998. (2) reissued on CD (ESP-Disk 1047) 2001. (3) reissued on vinyl (Get Back GET1016) 1998. (3) reissued on CD (ESP-Disk 1077) 1993 and 2003. (4) reissued on CD (ESP-Disk

2017) 1993. (5) reissued on CD (ESP-Disk 3019) 1993. (1) - (4) reissued on CD by Zyx.

45s:	Lay In The Sun/I Want A Word With You	(ESP 4503) 1966
	Travelin' Salesman/Wiffenpoof Song	(ESP 4548) 1967

This New York-based avant-garde rock group's albums have not aged well but do deserve a mention here. From the same label as **The Fugs**, their recorded output (I've avoided using the word music) was even more anarchic. It tended to consist of wailing unmelodic vocals, avant-garde solos and various background noises. Their second album does include two more structured tracks, *Radar Eyes* and *Soon The Moon*, but *Squeek* probably epitomises best the sound they were striving to achieve. Overall, their third album is a slightly more structured and successful psychedelic venture, which makes more effective use of sound effects than their second effort. It also contains a few folky numbers like *Walking Guitar Blues* and *Neet Street*. Their fourth album was more in the mainstream rock mould but better produced. Certainly, the first three albums are for fans of highly experimental avant-garde rock only.

Jim McCarthy (ex-**Dick Watson 5**) also recorded a solo album, *Alien* (ESP-3003) 1973, on which Paul Thornton plays maraccas. The session musicians included **Left Banke** members Steve Martin and George Cameron. It's pretty typical singer/songwriter stuff with *Word Of Honour* the stand-out track.

In the nineties German label Zyx reissued the entire ESP catalogue on CD, including *Godz Bless California*, which comprised unreleased material and outtakes from 1970-74.

You can also check out *Radar Eyes* on *Songs We Taught The Fuzztones* (2-LP & 2-CD). (VJ/DSb)

Gold (CA)

Personnel:	JOE BAJZA	ld gtr	AB
	RON CABRAL	latin perc	AB
	RICHARD COCO	vcls	A
	ROY GARCIA	drms	AB
	LOUIE GORSAU	drms	A
	CHICO MONCADA	bs	AB
	SEBASTIAN NICHOLSON	congas	AB
	ED SCOTT	gtr	AB
	ROBIN SINCLAIR	vcls	B

ALBUM: 1(A) NO PARKING (Rockadelic RRLP 20) 1995

NB: (1) had a pressing of 600. Two other retrospectives are: *Mission Rock* (CD) (World In Sound WS 1014) 2002, which features a live set from 1971 (with line-up B) and *San Francisco Origins 1970* (w/poster and bonus single) (LP) (World In Sound RFR 1019), also on CD (World In Sound WS 1018) with bonus tracks, re-airs a live set from 1970.

CoNTact high
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GODZ - Contact High With Da Godz LP.

45:	No Parking/ Summer Time	(Golden State Recorders GSR-501) 1969

From San Francisco, their single was part-produced by **Country Joe** in late 1969 at Leo De Gar Kulka's Golden State Recorders, whose legacy has been explored by Big Beat in the *Nuggets From The Golden State* series. The band also recorded an album, which remained unreleased until Rockadelic came to the rescue in 1995. Side one is best: *No Parking* and *Righteous Road* are high-energy rock; *Conquistadore* has some **Santana**-influenced percussion and *Summer Dresses* is essentially hippie-pop; but the stand out track is the laid-back *High On Love*, which has some lovely melodic guitar. Side two is less impressionable.

The band was managed by Ron Cabral along with his brother Dennis from 1968 to 1973. They played shows at both the Fillmore and Winterland with groups such as: **Big Brother and the Holding Company**, **Hot Tuna**, Ten Years After, **Malo**, and **Mike Bloomfield**. They also recorded and appeared with **Country Joe McDonald**.

Mission Rock features line-up (B) performing 13 live cuts, recorded in 1971 in San Francisco - loose, jammy, West Coast blues-rock, with occasional **Santana**-like vibes from congas and Latin percussion. Robin Sinclair was originally from Texas and spent some time in Chicago with her former band, **Salloom-Sinclair (And The Mother Bear)**, before heading west; her raw and expressive vocals suit the material and could certainly be compared to Janis Joplin. The repertoire is predominantly originals; there's a cover of *You Can't Judge A Book* plus a couple of numbers written by the band's inspirational friend **Country Joe** (*Summer Dresses* and *Piece Of Your Action*).

San Francisco Origins 1970 features a 1970 live set from the Fillmore West which includes a primitive version of their Golden State Recorders single.

Sebastian Nicholson and Richard Coco are now sadly deceased.

No Parking and a previously unreleased effort *I Saw You* can also be found on the Big Beat's *What A Way To Come Down* (CD) compilation. (VJ/MW)

Gold (?)

This band has a cut, *Favours From The Sun* on *World Of Acid* (LP), but nothing else has been uncovered about them. (VJ)

Barry Goldberg (IL)

Personnel:	BARRY GOLDBERG	organ, piano, vcls	ABCDEFG
	HARVEY MANDEL	gtr	ABCDE
	CHARLES MUSSELWHITE	hrmnca	ABCD

GODZ - Godz 2 LP.

RON RUBY	bs	AB
MAURICE McKINLEY	drms	AB
DUANE ALLMAN	gtr	C
ART	bs	C
GREAT		
(MIKE BLOOMFIELD)	gtr, hrns	C E
EDDIE HINTON	gtr	C
EDDIE HOH	drms	CDE
DAVID HOOD	bs	C
DON McALLISTER	bs	CD
BOBBY GREGG	drms	D
BOB GREENSPAN	vcls	E

ALBUMS: 1(A) BLOWING MY MIND (Epic BN-26199) 1966
2(B) THE BARRY GOLDBERG REUNION (Buddah BDS-5012) 1968
3(C) TWO JEWS BLUES (Buddah BDS-5029) 1969
4(D) STREET MAN (Buddah BDS-5051) 1970
5(E) BARRY GOLDBERG AND FRIENDS (Record Man CR5016) 1970
6(-) BLAST FROM MY PAST (comp) (Buddah BDS-5081) 1971
7(F) BARRY GOLBERG (Atco 7040) 1974
8(G) BARRY GOLDBERG AND FRIENDS-RECORDED LIVE (Buddah BDS-5684) 1976

NB: (1) shown as by to The Barry Goldberg Blues Band has been reissued (Collectables COL-5884) 1998. (3) was also released in France and in England (Buddah 203 020). (6) was released in the U.K. (Polydor 2318 938) in 1974. (6) reissued on vinyl (Buddha 6123139 AO) 1974. (8) reissued on CD (Sequel NEXCD 160) 1991.

				HCP
45s:		You Got Me Crying/Aunt Lilly	(TMP-Ting TMP-117)1965	-
(selected)		Blowing My Mind/Think	(Epic 5-10007) 1966	-
	α	Whole Lotta Shakin' Goin' On/Ginger Man	(Epic 5-10033) 1966	-
	β	Carry On/ Ronnie Siegel From Avenue L.	(Verve Forecast KF 5045) 1967	-
	χ	Hole In My Pocket/Sittin In Circles	(Buddah BDA-59) 1968	103
		Jimi The Fox/On The Road Again	(Buddah BDA-103) 1969	-
		Interview: Barry Goldberg!!! And Joe Fields	(Buddah SP 4) 1969	-
		I've Got To Use My Imagination/ Dusty Country	(Atco 6946) 1973	-

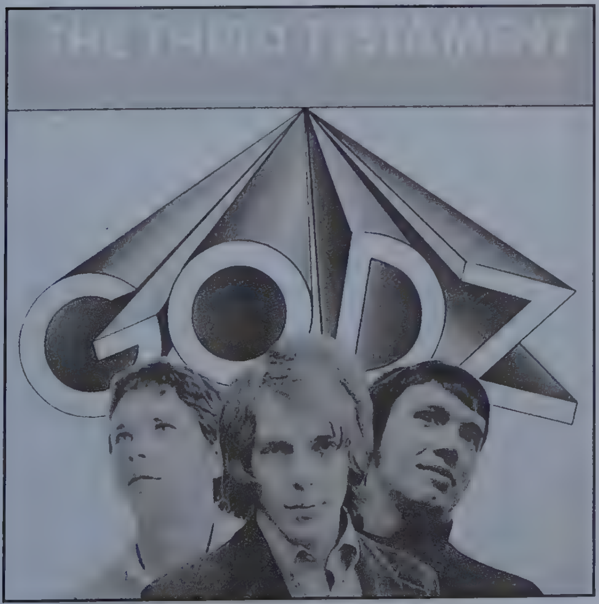
NB: α shown as by Barry Goldberg Blues Band; β shown as by Barry Goldberg Reunion; χ is a special promo-only interview 45 with excerpts from LPs (2) and (3).

Originally from Chicago, **Barry Goldberg** is a singer, songwriter, producer and pianist who was very active between 1965 and 1976 on the Chicago and San Francisco scenes, generally playing a combination of electric blues with soul and rock.

In 1966, after the **Goldberg-Miller Blues Band**, he released his first solo album, produced by Billy Sherrill and then formed the **Chicago Loop** with **Mike Bloomfield** who would soon move to California.

In 1967, **Goldberg** was asked to join the **Electric Flag** by **Bloomfield** and **Gravenites**. Shortly afterwards, he signed a long-term contract with Buddah Records and recorded four albums for the label, the best of which is *Two Jews Blues* containing songs like *Jimi The Fox* (dedicated to Hendrix), *Spirit Of Trane* (for Coltrane) and *Blues For Barry And,* with excellent guitar parts by **Bloomfield**, **Harvey Mandel**, Duane Allman and Eddie Hinton.

In 1972 he joined **Neil Merryweather** for the *Ivar Avenue Reunion* album and kept on working constantly with **Bloomfield** on his solo albums, the reformed **Electric Flag** and the creation of KGB. **Goldberg** was also a producer, notably for **Mother Earth**, David Blue, James Cotton and **The Rockets**. (SR/MW)


· GODZ - The Third Testament LP.

The Goldberg-Miller Blues Band (IL)

Personnel incl:	BARRY GOLDBERG	organ	A
	STEVE MILLER	vcls, gtr	A

45: α The Mother Song/More Soul Than Soulful (Epic 9865) 1965

NB: α there was also a rare blue wax, promo only version in PS.

Formed in Chicago in 1965 by **Steve Miller** and **Barry Goldberg**, the band was first called the World War Three Blues Band before renaming itself as the **Goldberg-Miller Blues Band**. They broke up when **Steve Miller** moved to San Francisco in 1966. Their singles are extremely rare. (SR/EW)

Goldebriars (CA)

Personnel incl:	DOTTIE HOLMBERG	vcls	A
	SHERI HOLMBERG	vcls	A
	KURT BOETCHER	gtr	A
	RON NEILSON	banjo	A
	RON EDGAR	drms	

ALBUMS: 1(A) GOLDEBRIARS (Epic BN-26087) 1964
2( ) STRAIGHT AHEAD (Epic BN-26114) 1964

NB: (1) also issued in mono (LN 24087) 1964. (1) reissued on CD (Collectors' Choice CCM 734) 2007 with 12 bonus tracks. (2) reissued on CD (Collectors' Choice CCM 735) 2007 with 10 bonus tracks.

45s:	Pretty Girls And Rolling Stones/Shenandoah	(Epic 9673) 1964
	Castle On The Corner/ I've Got To Love Somebody	(Epic 9719) 1964
	I'm Gonna Marry You/June Bride Baby	(Epic 9806) 1965

GOLD - No Parking LP.

NB: There was also a UK 45 *Sea Of Tears/I've Got To Love Somebody* (Columbia DB 7384) 1964.

This teenage folk act from California is notable for including a young **Curt Boettcher**, prior to his involvement with the legendary **Ballroom**, **Millennium** and **Sagittarius** etc. Much of the material is very light folk music.

The band also had links with **The Music Machine**. Ron Edgar drummed with **The Goldebriars**, Keith Olsen later married Sheri Holmberg and the **Goldebriars**' tour manager Sean Bonniwell later borrowed their 'all in black' image for **The Music Machine**. (AGo/JFr/MW)

Lottie Golden (?)

ALBUMS:	1	MOTOR-CYCLE	(Atlantic SD-8223) 1969
	2	LOTTIE GOLDEN	(GRT 30003) 1971

Lottie Golden has a powerhouse voice and *Motor-Cycle* was a rock/soul album with interesting stories. The highlight has to be the second track *Gonna Fay's* where she goes to a drug party and when the host dies of an overdose she's off looking for another party at Rosie's.

Some of this hippie singer's songs were compiled on the *Hippie Goddesses* CD. (SR)

The Golden Catalinas (WI)

Personnel incl:	BOB DIX	bs	A
	JIM KELLY	drms	A
	AL POSNIAK	gtr	A
	HARRY WHEELOCK	ld gtr	A
	JUDY LEE (REETHS)	vcls	
	ROGER LOOS	sax	
	DENNY NOIE	gtr	
	PETE SORCE	vcls	

45s:	α	War Party/Crazy Twistin' Baby	(Cuca 1094) 1962
	α	Hey Little Girl/Forever And A Day (PS)	(Mundo 1000) 1963
	α	By My Window/Wo Wo	(Sara 6392) 1963
	β	It Ain't A Big Thing/Dee Dee	(Knight 100) 1965
		Come To Me/Yakety Sax	(Knight 101) 1966
		Varsity Club Song/ Can Your Monkey Do The Dog	(Target 101/2) 1966
		Dee Dee/Mojo Workin'	(Tee Pee 117/8) 1967
	χ	Dee Dee/Mojo Workin'	(Mean Mountain 1422) 1982

NB: α shown as by The Catalinas, β shown as by Denny Noie and The Catalinas. χ is a reissue 45.

The Golden Catalinas hailed from La Crosse in southwest Wisconsin. They were originally known as The Catalinas, recording an instrumental for Cuca in 1962 and a three more singles before adding the 'Golden' to their name in 1965.

With the new name came a change of image - gold suits, gold shoes and bleached hair. *Varsity Club Song*, a raw garage punker with classic nasal vocals and organ beat, paid homage to one of La Crosse's top teen clubs in the mid-sixties. A rather messy production though.

Drummer Jim Kelly had previously played with The Phaetons. Alan Posniak left the band in 1966 and formed Target Productions, which would be home to the Target and Tee Pee labels. Pete Sorce joined the band for the Dee Dee single. He started performing in 1948, aged 10, and had been recording solo and with backing groups (incl. The Driftwoods) since 1959. He would also work with The Pharaohs, Good Intentions and Big Apple.

Compilation appearances include: *Can Your Monkey Do The Dog* on *Tougher Than Stains* (LP); and *Varsity Club Song* on *Back From The Grave, Vol. 6* (LP). (VJ/GM/MW)

Golden Dawn (TX)

Personnel:	JIMMY BIRD	gtr	A
	BILL HALLMARK	bs	A
	GEORGE KINNEY	vcls	A
	TOM RAMSEY	gtr	A
	BOBBY RECTOR	drms	A

ALBUM: 1(A) POWER PLANT (International Artists IA-LP-4) 1967 R1

NB: (1) has had a limited vinyl repressing as part of a box set (International Artists) in 1979 and was counterfeited on vinyl (International Artists IALP-4) 1986. (1) reissued again on vinyl (Decal LIK-24) 1988. (1) reissued CD (Fan Club NRCD 4126) and again on CD (Eva B26) in 1992. (1) reissued on vinyl (Get Back GET539) 1999 and on CD (Sunspots SPOT 513) 2002 remastered and housed in a mini-card gatefold sleeve, limited to 1,500 copies. (1) reissued on CD (Charly SNAX 6023 CD) 2008 in deluxe packaging.

Taking their name from the esoteric teachings and philosophy of the Hermetic Tradition, this band was formed in Austin, Texas in 1967. **The 13th Floor Elevators** got them a recording contract with International Artists. Indeed, George Kinney and Roky Erickson had grown up together in South Austin, attended the same school and played together in The Fugitives, a garage band from 1964/65. Kinney also played in Chelsea from late 1965 to late 1966 joining **The Golden Dawn** at the invitation of some high school friends when Chelsea fell apart.

The album is one of the best on the label with fine psychedelic instrumentation and thought provoking lyrics. The material is consistently good and it's hard to select highlights. On the liners to the Charly reissue

BARRY GOLDBERG - The Barry Goldberg Reunion LP.

The Goldberg-Miller Blues Band
PLAYS
THE MOTHER SONG
EPIC

THE GOLDBERG-MILLER BLUES BAND - The Mother Song (Promo 45 PS)

Kinney explains what some of these songs are about. For example, *Evolution* is about the brand of psychological evolution 'developed by the philosophers Gurdjieff and Ouspenski'; *I'll Be Around* was a song 'criticising the status quo level of thinking' and is saying that the new ideas offered in the album and elsewhere are superior to the old worldview'; *My Time* was about Kinney's rebellious relationship with his dad; *A Nice Surprise* was about 'the importance of seeing things in a new light'; and *Ever Day* was a love song lamenting the loss of a woman's love'. Sadly, International Artists delayed the album's release until after **The 13th Floor Elevators**' *Easter Everywhere* (which was a fatal blow to the band, which was then regarded by many as an Elevators copy band) and failed to promote it when it was released.

The band fell apart when Kinney, determined to have nothing more to do with International Artists, headed for California. Together with George Banks (who did the artwork for the album) Kinney later published Roky Erickson's book "Openers" whilst Roky was in Rusk State Hospital and the book helped to win his release. Bill Hallmark went on to sing and play guitar for **Rubayyat** along with the **13th Floor Elevators**' Danny Galindo.

One cut from the album, *Starvation*, was later issued on an EP by Radarscope (RAD 88) 1978 in the U.K. along with cuts by the **13th Floor Elevators**, **The Red Krayola** and **The Lost and Found**. Copies were given away at **Red Krayola**'s 1978 reunion gig at London's Hope and Anchor pub.

Bill Kinney reformed the band in 2001. They did a West Coast tour in 2004 and there's a live CD of some gigs from the tour, *The Legend Of The Dawn*. Jimmy Bird and Bill Hallmark both played on their 2006 *Texas Medecine* CD.

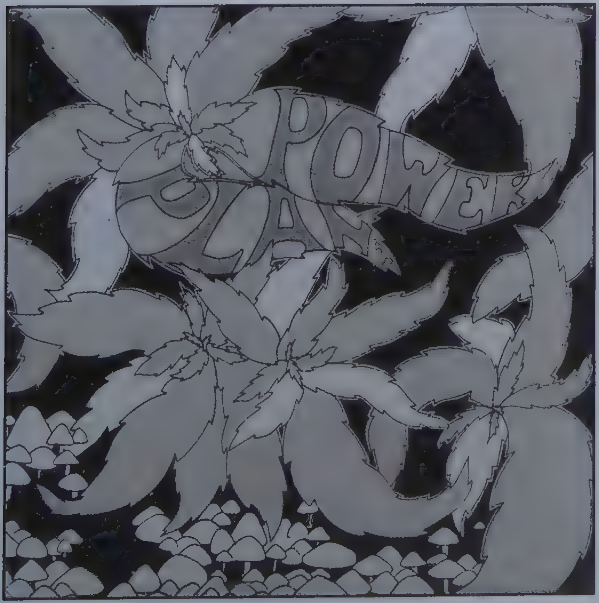
Compilation appearances include: *My Time* on *Endless Journey - Phase Three* (LP), *Endless Journey - Phase I & II* (2-CD) and there's a live version on *Potbuster* (CD), which was given away with 'Ptolemaic Terrascope 33'. Much later, in 2007, a recording of George Kinney & The New Riders Of The Purple Sage called *Step Down Satan* was on *Timemazine #2* (CD) which came free with the fanzine. (VJ)

The Golden Gate (PA/NY)

ALBUM: 1 YEAR ONE (Audio Fidelity AFSD-6230) 1969

NB: (1) reissued on CD (Now Sounds CRNOW 12) 2009.

This was a New York City/Philadelphia studio project that has recently got a timely reissue. Billy Carlucci and Reid Whitelaw were a pair of New York-based songwriters who, after kicking around the business for several years, penned *Goody Goody Gumdrops* for the **1910 Fruitgum Company**. It was the first of a string of pop songs the team would write for the Kasenetz-Katz bubblegum empire, and they formed a bubblegum act of their own, **Marshmallow Way**, who cut an album for United Artists.



GOLDEN DAWN - Power Plant LP.

By 1970, Carlucci and Whitelaw had ambitions to make music that was classier and more mature, and they signed a deal with Audio Fidelity Records for their new project. **The Golden Gate** combined polished pop tunes and a production that matched the well-crafted pop/rock of acts like **The Buckinghams** with horn-based arrangements in the manner of **Chicago** and **Blood, Sweat & Tears**. *Year One* is full of bright orchestrated pop with songs like *High On A Melody* and *Monday After Sunday* decidedly commercial and tracks like *Ready, Willing and Able*, *Diane* and *Ridin' High* exhibiting a clear Four Seasons influence. This album is for fans of East Coast vocal harmonies and strident pop. (VJ)

Goldenrod (CA)

Personnel:	BEN BENAY	gtr	A
	TOXEY FRENCH	drms	A
	JERRY SCHEFF	bs	A

ALBUM: 1(A) GOLDENROD (Chartmaker CGS-1101) 1968 R3

NB: (1) reissued on vinyl (Heyoka HEY 205) 1985. (1) reissued again on vinyl (World In Sound Records RFR011) 2000 in a heavy duty sleeve and featuring a detailed insert with band history and bonus tracks. (1) also on CD (World In Sound Records WIS 1012) 2002 with bonus tracks.

From Los Angeles, **Goldenrod** was part of the "Our Productions" crew, along with **Mike Deasy**, **Lee Mallory** and **Curt Boettcher**. As part of this talented group of people, they contributed to numerous albums and sessions in addition to those released as **Goldenrod**. Some of these included Tommy Roe, **Darius** and backing the **Association** on their first two albums. Much of this session work was done on a "conveyor belt" system; with all the instrumental tracks being cut at Gary Paxton's studio, and vocals for the more well-known acts cut at Columbia.

All three had earlier played with **Ballroom** with **Boettcher** and together with **Mallory**; they formed the basis of the original line-up of **Millennium**. Scheff contributed *Dandelion Wine* to the **Millennium** repertoire, but all three left when it looked like **Millennium** would turn into a 'proper' band rather than a studio project. **Goldenrod** is also thought to have backed **Lee Mallory** live.

The **Goldenrod** album contains four long instrumental tracks consisting of extended and improvised jamming with mystical titles, such as *Karmic Dream Sequences* and *Descent Of The Cyclopeans*. The former was written by **Curt Boettcher** and **Lee Mallory**, and was later also recorded by **Millennium**.

Apparently the group first met while they were recruited to back The Fifth Dimension and they all went on to become top L.A. session men; Scheff also went on to back Elvis Presley and Benay appeared in Fun Zone in the seventies. (VJ/MW/JFr)

GOLDENROD - Self Titled LP.

GOLGOTHA - Old Seeds Bootleg LP.

Golden Throat (HI)

ALBUM: 1 GOLDEN THROAT (Trim TLP-1981) 197? SC

From Hawaii, **Golden Throat** was a rock group that utilised Hammond B-3 organ and female vocals on their album. The album came in a fine cover with mushrooms. (SR)

Goldrush (?CA)

45: Somebody's Turning On The People/
Feelin' Glad (ABC/Dunhill D-4174) c1969

Produced by Equinox Production, the company run by Terry Melcher, **Goldrush** seems to have been a short-lived flower-pop group, probably from California. *Somebody's Turning On The People* was penned by George Alexander while the flip was a cover of a **Glad** song, another group who were produced by Equinox. (SR)

The Goldtones (featuring Randy Seol)

Personnel:	AL DOSS	trumpet	A
	STEVE GREEN	gtr	A
	CINDY MAC	vcls	A
	KEN NAYLOR	bs	A
	MIKE PETERS	gtr	A
	WAYNE PURVIS	piano	A
	RANDY SEOL	drms	A

ALBUM: 1(A) LIVE! AT THE TEENBEAT CLUB IN LAS VEGAS!
(mono/stereo) (La Brea L/LS-8011) 1965

NB: The album bills them as The Goldtones featuring Randy Seol.

45: Strike/Gutterball (PS) (A&R 714) 1962/3

Formed in 1961 by students attending Ramona High School in Riverside, California earlier line-ups reportedly included Glenn Campbell, long before he joined the **Misunderstood**. According to the album notes, **The Goldtones** soon started picked up awards, including first place at "one of California's most important music festivals, The Starcapades".

The album liner notes also echo some of the backlash directed at the second wave of British Invasion bands, claiming that this band achieved their success "without the aid of the usual standard props such as long unkempt hair, the unwashed look and high heel boots with skin tight pants". Indeed, this was no garage band; The Goldtones were old school cabaret/showband ...and already old hat, with their sparkly-gold jackets, matching gold shoes, and short, slicked hair.

Basically they were a flash covers band, captured 'live' in front of a small crowd of squealing girls. The material ranges from R'n'R/dance/soul favourites (*High Heel Sneakers, Wooly Bully, Walkin' The Dog*) to recent hits (*Downtown, Go Now, My Girl Sloopy*). Most noteworthy is their attempt at Them's *Gloria* and the lone original, *I'll Love Her*.

The final liner note confirms just how out of touch the writer and band were "This is their first LP release. For certain there will be many more." Yeah, right.... Randy Seol's appearance on his next album was somewhat different - bedecked in kaftan, draped in beads, surrounded by paisley cushions and psychedelic ephemera, and with "long unkempt hair" ...in the **Strawberry Alarm Clock** !

I'll Love You from their album has got another airing on *Quagmire Volume 4* (CD); and *Gutterball* and *Strike* from 1966 have been compiled on *Diggin' Out* (LP). (MW/SR/VJ)

Golgotha (NJ)

Personnel:	RICHARD X. HEYMAN	drms	A
	MICHAEL JANNONE	sax, perc	A
	BETSY LEE	vcls	A
	MICHAEL MELESURGO	perc	A
	B.C. SCOFIELD	gtr, vcls, bs	A

ALBUM: 1(A) OLD SEEDS BOOTLEG (No label) 1974 R3

NB: (1) reissued on CD (Radioactive RRCD126) 2005.

This was a home-made local New Jersey private pressing with blank labels. It's an interesting amalgam of Little Feat (at their most laid-back) and **Grateful Dead**'s early seventies sound. Most of the tracks are guitar-led and tend to get heavy. It was issued in a plain sleeve with front cover slick glued on. (CF)

Goliath (IN)

Personnel:	TED BENNETT	keyb'ds	A
	GEORGE "CHARLIE" EGY	ld vcls	AB
	BILL PETERS	bs	AB
	STEVE PETERS	drms	AB
	GEORGE PHELPS	ld gtr	AB
	PAUL "DOUG" MASON	keyb'ds	B

ALBUM: 1 HOT ROCK & THUNDER (Bridges BG-2704) 1972

NB: (1) also issued on the Tomorrow label (TVI-133) 1977 with different artwork (1) reissued on CD (Radioactive RRCD085) 2004. There's also a CD *Goliath* (Gear Fab GF-238) 2009, which has been pieced together from an unreleased album in 1970.

GOLIATH - Self Titled CD.

This Indiana band formed from the remnants of other outfits. Bennett and Egy had been in Terre Haute's **XL's,** other members came from The Kicks and Sons Of Sound. A dozen cuts, recorded at the Allen-Martin Studios in Louisville, Kentucky for an unreleased album in 1970, comprise the Gear Fab retrospective. This was recorded by line-up (B) as Ted Bennett left the band after a few months. The 12-track album is comprised entirely of originals that range from riff-heavy hard-rock with throbbing keyboards to mellow, strummed rock ballads with a country flavour.

George Phelps, George 'Charlie' Egy and Paul 'Doug' Mason left to join The Carnations who became Raven.

The Peters brothers led the band for several more years and the line-up had changed considerably (the sleevenotes to the Gear Fab reissue name some of musicians who have passed through their ranks) by the time they released the *Hot Rock & Thunder* album. The Bridges album is housed in a fantasy cover.

Bill Peters passed away in 2008. (MW/VJ)

Goliath (PA)

Personnel:			
	TED BARBELLA	organ	A
	NORM CONRAD	bs	A
	JERRY GILBERT	drms	A
	DENNIS JASON	gtr	A
	STEVE JASON	vcls	A
	(TOM AHRENS	special effects, 3rd part harmony	A)

ALBUM: 1(A) GOLIATH (ABC ABCS-702) 1969

45s:
Come With Me (To My World)/Crossroads (ABC 11235) 1969
Yesterday's Children/
If Johnny Comes Marching Home (ABC 11267) 1969

Produced by Mann, Segall and Lowe and recorded at Sigma Sound studios in Philadelphia, the sole album of this forgotten group was strongly influenced by **Vanilla Fudge**, with long organ parts, various percussions, a deep voiced singer and slow motion covers of the Beatles' *Eleanor Rigby*, Bert Berns' *Are You Lonely For Me Baby*, Otis Redding's *Loving You Too Long* and Curtis Mayfield's *Man's Temptation*. The other songs were written by Barbella and Steve D'Amico, Rusty Richards and Eddie Ray. The result is not very convincing and the album went unnoticed. (SR)

Golliwogs (CA)

Personnel:			
	DOUG CLIFFORD	drms	A
	STU COOK	bs	A
	JOHN FOGERTY	vcls, gtr	A
	TOM FOGERTY	gtr, vcls, hrmnca	A

ALBUM: 1(A) THE GOLLIWOGS: PRE-CREEDENCE
(Fantasy F-9474) 1975 SC

45s:
Don't Tell Me No Lies/Little Girl (Fantasy 590) 1965
Where You Been/You Came Walking (Fantasy 597) 1965
You Can't Be True/You Got Nothin' On Me (Fantasy 599) 1965
Brown-Eyed Girl/You Better Be Careful (Scorpio 404) 1966
Fight Fire/Fragile Child (Scorpio 405) 1966
Walking On The Water/You Better Get It (Scorpio 408) 1967
Porterville/Call It Pretending (Scorpio 412) 1967

When **Tommy and The Blue Velvets** signed with Fantasy, they became **The Golliwogs**, much to the group's embarrassment. The seven singles on Fantasy and its affiliated Scorpio label show their evolution, from a Beatles-influenced group led by **Tom Fogerty** (born 9th November 1941) vocals and guitar to a rock, country and R&B act totally dominated by his younger brother John (born 28th May 1945). A gifted singer, songwriter and guitarist, John soon relegated his brother to rhythm guitar.

The singles are rare but can be found on **The Golliwogs** compilation album released in 1975. Alternatively, compilation appearances have so far included: *Brown-Eyed Girl* on *Mayhem & Psychosis, Vol. 3* (LP) and *Mayhem & Psychosis, Vol. 2* (CD); *Fight Fire* on *Nuggets Box* (4-CD); *Walking On The Water* on *Psychedelic Archives Vol. 7* (double cassette box); and *Brown-Eyed Girl, Call It Pretending, Fragile Child, Fight Fire, Walking On Water, You Better Be Careful* and *You Better Get It Before It Gets You* on *The Scorpio Records Story* (CD).

On Christmas Eve 1967, **The Golliwogs** rechristened themselves **Creedence Clearwater Revival.** (SR)

Gollum (IL)

45: Desert Heat/Prayer Of Despair (Kiderian KRP 45120 LA) 1974

From Chicago, this single contains some amazing brutal mid-seventies hard-rock/psych. The flip side is mastered at 33 rpm and lasts over six minutes.

No names on the record, apart from "Mullog" - **Gollum** backwards. The band possibly featured Tom Petrelli of **Nobody's Children.** (MKy/CF/MW)

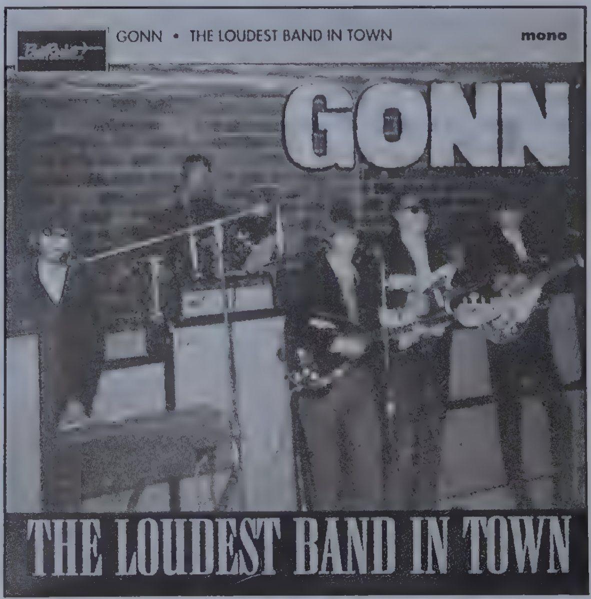
Gonn (IA)

Personnel:			
	BRENT COLVIN	drms	A
	GERRY GABLE	keyb'ds	ABC F
	REX GARRETT	gtr	AB F
	CRAIG MOORE	bs	ABCDEF
	GARY STEPP	gtr	A D
	LARRY La MASTER	gtr	B F
	DAVE JOHNSON(*)	drms	BCDEF
	JERRY HEATH	gtr	C
	SLINK RAND	ld gtr	C
	DANA GEORGES	ld gtr	D
	ALFRED BOYER	gtr	DE
	JERRY ISON	ld gtr	E

ALBUMS: 1(A) ROUGH DIAMONDS: THE HISTORY OF GARAGE BAND MUSIC, VOL 9: GONN (Voxx 200.029) 1985
2( ) BLACKOUT OF GRETELY (Voxx VXS.200.029) 1986
3(-) FRENZOLOGY 1966-1967 (CD) (MCCM CD 9601) 1996
4(F) GONN WITH THE WIND (LP/CD) (MCCM 9602) 1998
5(-) THE LOUDEST BAND IN TOWN (LP)
(Beat Rocket BR 108) 2000

45s:
α Blackout of Gretely/Pain In My Heart (Emir 9217) 1966
α Come With Me (To The Stars)/
You're Looking Fine (Merry Jaine IT-2316) 1967
β The Prophecy/Cry To Me (PS) (MCCM 6696-1) 1996
χ Pretty Girl/Head In The Clouds (PS) (MCCM 6696-2) 1996
δ Fellow Slave/The Wind (PS) (MCCM) 2000

NB: α reissued by MCCM with PS. β limited edition of 1000, first 200 on pink wax. χ limited edition of 1000, first 200 on blue wax. δ contains LP version and Live in Turin, Italy, Feb '97, orange swirl vinyl with PS.


GONN • THE LOUDEST BAND IN TOWN
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GONN
THE LOUDEST BAND IN TOWN

GONN - The Loudest Band In Town LP.

Based in Keokuk, Iowa they emerged out of the ashes of The Pagans, a garage covers band, of which Moore, Gabel and La Master had been members. They were a controversial 'live' act and won backing from Bill Egan after he'd seen them playing a show in Burlington and wanted them to back him on a single. The deal was, they'd back him on two songs if he'd pay for them to record two of their own. So they backed him on Eddie Cochran's *C'mon Everybody* and *Kansas City*, which never got a release, whilst their two songs were issued on the Emir label. Late in 1966 they entered a basement studio in Quincy, Illinois to record a tape of cover versions for a guy in Florida who'd promised to get them lots of gigs down there. Fortunately, Craig Moore kept a copy of it and many of the songs can now be heard on their retrospective *Rough Diamonds* and *Frenzology* albums, because they never heard any more of the tape they sent to Florida.

1967 saw some personnel changes with Colvin and Stepp leaving to be replaced by La Master and Johnson. This line-up returned to Quincy to record another self-penned Garrett-Moore composition (the flip was a Kinks cover) which they released on their own Merry Jaine Records. Further convoluted line-ups took place in 1968.

When the split came, Gabel formed an eight-piece called Mother Hooker's Blues Band and Moore and Johnson formed a blues trio, Trinity.

The Voxx album, or the later *Frenzology* retrospectives are highly recommended, containing their fuzz-punker *Blackout Of Gretely*, the keyboard-led *Come With Me (To The Stars)*, an unreleased single *Doin' Me In* and a number of spirited cover versions.

Craig Moore now runs a collectors label MCCM, which has put out reissue/retrospective singles on artists including **Al's Untouchables** and **The Intruders**. Other releases include a solo double album from 1989 *Agonnagain* (coloured vinyl 500 pressed), a 1994 7" EP *Sun Session* with Jim McCarty of The Yardbirds (recorded at Sun, Memphis, 1992) with a cover of Yardbirds' *Evil Hearted You*, and a new 7" *Fine Surprise/Gonna Come For You* from an upcoming album that also features Jim McCarty, Chris Dreja and The Creation's Eddie Phillips.

As for **The Gonn**, they have continued to be held in high regard and this has led to them reforming and releasing new material in addition to being actively involved in compiling their original sixties material. The two *30th Anniversary Reunion* singles, released on Craig Moore's own MCCM imprint, reveal more about the band's recent activities. First off they reunited in 1990 for a festival held in Keokuk. Then, when Craig was assembling the *Frenzology* compilation in 1996 he got in touch with all the other members for their contributions to the project. The rekindled enthusiasm resulted in a full-blown reunion to celebrate their 30th anniversary with new recordings plus some live gigs in the U.S. and Europe.

It is to their credit that the new recordings on the singles recapture much of their sixties spirit and sound, and will NOT dilute their reputation. The had a new album, *Gonn With The Wind* a few years back in multi-coloured vinyl and limited to 500 numbered copies.

Compilation appearances to date have included: *Blackout Of Gretely* on *Nuggets Box* (4-CD), *Pebbles, Vol. 1* (CD), *Pebbles, Vol. 3 (ESD)* (CD), *Best of Pebbles, Vol. 1* (LP & CD), *Chosen Few Vol's 1 & 2* (CD) and *The Chosen Few, Vol. 1* (LP); *Doin' Me In* on *Pebbles, Vol. 10* (CD), *The Essential Pebbles Collection, Vol. 1* (2-CD), *Pebbles Box* (5-LP), and *Trash Box* (5-CD); *Signed D.C.* on *Sixties Rebellion, Vol. 8: Love Covers* (LP & CD); and *The Wind* and *When I Was Young* on *Garage Rock From The Heartland* (CD). (VJ/MW/CMe)

The Go-Nuts (NY)

Personnel incl?:	P. FALLON	A
	V. VIRZERO	A

45: Flower/Be Mine (Demo-Disc A 333) 1967

An obscure group from Brooklyn, New York **The Go-Nuts**' sole release elicits comparisons to **The Seeds**. *Flower* has bloomed again on *Psychedelic States: New York Vol. 1* (CD). (MW/MM)

Good and Plenty (?)

Personnel:	DOUGLAS GOOD	vcls	A
	GINNY PLENTY	vcls	A

ALBUM: 1(A) THE WORLD OF GOOD AND PLENTY (Senate S-21001) 1967

45s:
Living In A World Of Make Believe/
I Played My Part Well (Senate 2105) 1967
α Children Dreamin'/Sunny And Me (Senate 2106) 1967

NB: α shown as by Douglas Good & Ginny Plenty.

Clearly a studio project, but one that's only moderately orchestrated; it contains a few really good songs and two fine singers and so produces some excellent slices of baroque pop. There's plenty of tinny organ, harpsichord and celeste and all the tracks were written by the producers Wes Farrrell and Tony Romeo. Luckily they can both write a catchy tune and also know how to arrange them to provide a sound full of appealing innocence. Some of the songs have small unexpected twists, that modestly creep under the skin and *Children Dreamin'* is particularly fine and you can also hear it on *Soft Sounds..Presents He & She* (CD). Certainly this is one of many records made in a soft-psych style and sung by a male/female duo, but it is also one of the better ones of the era. The album also came in a great cover. (MK/VJ)

Good Cheer (IN)

Personnel:	JOHNNY CADICK	gtr, vcls	A
	CHUCK MANKER	bs, vcls	A
	VAL MUYLLE	organ, vcls	A
	J.R. (BOB) SANDERS	drms, vcls	A

ALBUM: 1(A) TIME FOR GOOD CHEER (ORS ORS-1007) 197? R2

This is a rare private pressing released by an Indianapolis rock group. The self-penned 'A' side is dazzlin', covering the full range of garage/psych to "sure you ain't a brother" soul. The 'B' side is loaded with uninspired covers (*Cherish*, *Games People Play*, *I Believe In Music*). (SR/TCx)

Good Dog Banned (CA)

Personnel:	TIM CAINE (aka CAIN)	sax, gtr	A
	LEE MARKS	drms, bamboo flute	A
	CHRIS MILLER	gtr, sax	A
	DOUG MORTENSON	gtr, steel gtr	A
	DWIGHT WOLF	bs	A

ALBUM: 1(A) GOOD DOG BANNED (No label DM-1001) 1971 R2

NB: (1) reissued officially on CD (Gear Fab GF-125) 1999.

BACK
TONITE!
GOOD
BANNED

GOOD DOG BANNED - Self Titled CD.

Here's another rare private press album, this time from Humboldt County, in northern California in 1971. The album came in a plain cover with front and rear paste-on slicks. Caine was formerly with **Sons of Champlin** and had headed to Humboldt County to form a commune and 'get back to the land'. Chris and Doug were from L.A. where Doug had played in a number of garage bands and Chris's background was in coffeehouse folk music. Most of the band's vocal harmonies came from his influence. Dwight came from a small town in Colorado and his roots were more in country and rockabilly. Lee, who wrote four of the nine songs on the album, came from Pasadena and his roots were in gospel.

The diverse musical influences help ensure a nice blend on this album, which is one of the hardest Bay Area records of the era to locate. The group plays proficient rural-rock that sounds influenced by the early seventies **Grateful Dead**.

Rollin' Into Salyer got a further airing on Gear Fab's *Psychedelic Sampler* (CD). (CF/VJ)

Good Earth (?MI)

45:	Stone Free/Still Beside Me	(SWAC 903S-1001) 1968

Stone Free is a competent, if uninspiring Hendrix cover in a hard slightly psychy vein. The flip is softer rock but good. The band is thought to have hailed from Michigan, but this is unconfirmed. (MW)

Good Earth Trio (NC)

Personnel incl:	BOB HINKLE`	A
	DAN SHEPHERD	A
	BILL OLIVER SWOFFORD	A

ALBUM: 1(A)	HOW DEEP IS THE OCEAN	(Dynovoice DY 31903) 1968

45s:	How Deep Is The Ocean/Louise	(Dynovoice 907) 1968
	I Can See A Light/ A Funny Thing Happened (Anytime)	(Dynovoice 924) 1968
	Must I Really Go Thru This Again/There's More Than One Road To Philadelphia	(Dynovoice 929) 1969

Produced by Bob Crewe on the same label as **The Chicago Loop**, these three harmony-pop singles from North Carolina featured pretentious arrangements and massive choral harmonies. You'll either like or hate it. The band included Bill Oliver Swofford before he went solo, as **Oliver.** (SR/MW)

Goodees (TN)

Personnel:	KAY EVANS	A
	SANDRA JACKSON	A
	JUDY WILLIAMS	A

ALBUM: 1(A)	CANDY COATED GOODIES	(HIP HIS-7002) 1968

45s:	For A Little While/Would You, Could You	(Hip 109) 1967
	Condition Red/Didn't Know Love Was So Good	(Hip 8005) 1968
	Jilted/Love Is Here	(Hip 8010) 1969
	Goodies/He's A Rebel	(Hip 8016) 1969

This soft-rock girl trio from Memphis recorded on the same rock subsidiary of Stax as **Paris Pilot**, **Southwest FOB** and **Knowbody Else**. The material on their album ranges from soft-rock to pop and psych with an elaborate studio production. Their story is told in Ron Hall's book on the Memphis scene (1960-1975) - 'Playing For A Piece Of The Door', (published in 2001 by Shangri-La Projects, ISBN 0-9668575-1-8).

Condition Red can be heard on *A History Of Garage & Frat Bands In Memphis Vol. 2* (CD). It's their take on the Shangri-La's *Leader Of The Pack* death-song format, where girl falls for rebel boy but it ends in rejection and cries of "watch out", followed by the (now) expected crash, sirens, and funereal church organ. (SR/MW)

Good Feelins (CA)

Personnel:	PAUL BALLETTI	keyb'ds, vcls	A
	GERRY DALPIAZ	vcls, bs	A
	RAY IODICE	gtr, vcls	A
	MIKE KRAVITZ	drms, vcls	A
	KEN MYERS	ld gtr, vcls	A
	STEVE ?	gtr, vcls	

45s:	I'm Captured/End Of A Love	(Rock-It 1007) 1967
	I'm Captured/End Of A Love	(Liberty 55981) 1967
	I'm Lost/Shattered	(Rock-It 2000) 1968
	Whimper Girl/Moments Of Love	(Rock-It 3001) 1968

A bunch of San Bernardino Valley College students who came together circa 1964 as The Genteels. By 1967, they'd come to the attention of the area's teen scene entrepreneur and producer Bill Bellman, who managed **The Torquays** (of *Harmonica Man* fame).

Their debut release appeared on Bellman's Rock-It label in the spring of 1967. Both sides were composed by Ken Myers and betray an Anglophile influence. *I'm Captured* is catchy punk-pop with persistent beat and neat licks while *End of A Love* is mid-tempo harmony-beat. It made enough noise locally to be picked up by Liberty.

Unfortunately that was as good as it got. The follow-up *I'm Lost* is a fine, moody folk-punker but failed to break out of the region. Nowadays it's the raw emotion and intense fuzz-fest of *Shattered* which gets the attention of collectors and compilers. It's the epitome of hormonal garage-punk and one of the very best examples of teen angst expressed via this medium.

Their final effort in 1968 moved into hard-rock territory. *Whimper Girl* has that light-but-heavy **Iron Butterfly** vibe; *Moments Of Love* is a maelstrom of pumping Cream-like riffs and acid-etched leads.

The band got back together again after 40 years and a CD/DVD package is available via their website, www.goodfeelins.com .

Compilation appearances have included: *Shattered* on *Boulders, Vol. 3* (LP), *Gone, Vol. 1* (LP), *Pebbles Vol. 9: South California 2* (CD) and *The Essential Pebbles Collection, Vol. 1* (2-CD); and *I'm Captured* on *Vile Vinyl, Vol. 2* (LP), Vile *Vinyl* (CD), *Wyld Sydes Volume 2* (CD) and *Who Needs Tomorrow?* (CD). (MW/VJ)

The Good Idea (MN)

Personnel:	BOB BLANK	vcls, sax	A
	RICK Lia BRAATEN	drms, vcl	A
	DAVE LINDER	gtr, vcl	A
	JOHN MIESEN	keyb'ds	A

45:	Inside, Outside/Patterns In Life	(Good Idea no #) c1968

This Christian rock/garage band came from St. Cloud, about 100 miles northwest of Minneapolis in Minnesota and operated between 1968-69. Their single is good and becoming hard to find and features keyboard-bass parts similar to **The Doors**. In addition to the single, they also recorded a track called *12:25*.

After **The Good Idea** split in 1969, Rick Lia Braaten and John Miesen formed a trio with Bill Hallquist called Final Assembly. Bill: - "I had operated lights for **The Good Idea** briefly, and had earlier played in The Transgressors and The Other Guys with Rick Lia Braaten. In '69 we began work on what was to be another concept piece like *12:25 (Christmas Story)*, called *Summertime Children* with me on lead vocal. Bob Blank offered to re-join if he could bring in bass player Terry Tilley and we became **Thundertree**".

"John Miesen shopped the **Good Idea** track *12:25* around to labels and landed a contract with Roulette. We used *12:25* as one side and completed another side with the real **Thundertree** band."

You can also hear *Inside, Outside* on *Bad Vibrations, Vol. 2* (LP) and *Quagmire Volume 6* (CD). (VJ/BHa)

The Goodies Galore (TX)

45: Don't Fight It/Selfish Confusion (Liverpool 101) 1967

This Houston band wore their Invasion influences on their sleeve .. and label. Their sparse sound, punctuated by reedy Farfisa chords and vocal mannerisms reminiscent of Eric Burdon, would've been hip in 1964-5, but this disc was released in May 1967, on the threshold of the 'Summer Of Love'. (MW)

Good News (NM)

Personnel incl:	BOB OLDENBURG		A

ALBUM: 1(A) GOOD NEWS (Broadman Records 452-091) 1967 SC

Recorded by members of the Glorieta Baptist Assembly in Glorieta, New Mexico this album of Christian folk and folk-rock contained 18 original songs written by Bob Oldenburg. Some dealers describe it as "folk psych" but we have serious doubts about the "psych" tag. (SR)

Good News (?)

ALBUM: 1 GOOD NEWS (Columbia CS-9941) c1969

45:	Open The Gates/ Speakin' The Unknown Tongue	(Columbia 45129) c1969

A soft folk psych duo, with acoustic guitar and cello. (SR)

The Good Rats (NY)

Personnel:	JOE FRANCO	drms	A
	JOHN 'THE CAT' GATTO	gtr	A
	LENNY KOTKE	bs	A
	MICKY MARCHELLO	gtr, vcls	A
	PEPPI MARCHELLO	vcls	A

ALBUMS:	1(A)	THE GOOD RATS	(Kapp KS-3580) 1968 SC
	2( )	TASTY	(Warner Bros BS 2813) 1974
	3( )	RATCITY IN BLUE	(Ratcity RCR 8004) 1976
	4( )	FROM RAGS TO RICHES	(Passport PB 9825) 1978

NB: (1) also released in France (Vogue CLVXK 347) 1968. (2) reissued on CD (GRTS 0003) 1997. (3) also released by (All Platinum RCR 8001) 1976. (4) also released by (Radar RAD 5) 1978.

45s:		The Hobo/The Truth Is Gone	(Kapp K-946) 196?
	α	For The Sake Of Anyone/ Gotta Get Back	(Vogue-Kapp KV-538) 1968

NB: α French release, this came with a picture sleeve showing a big rat.

An Italian-American band from Long Island, New York **The Good Rats** was led by the Marchello brothers. Their singer Peppi Marchello was noted for his raunchy timbre. Their first album was produced by Ron Hoffkins and Barry Osslander but flopped.

The Good Rats persevered issuing numerous albums and singles throughout the seventies.

They also put out a single under the name Wrathbone, *I Love Her, Yes I Do*/*Max The Ax* (MGM 14146) in 1970.

The Hobo has been compiled on *Turds On A Bum Ride, Vol. 3* (CD). (SR/CG/MW)

Good Soil (IN)

Personnel incl:	MARSHA ROLLINGS	vcls

ALBUM: 1 GOOD SOIL (Barn Recording Studio) 197? R1

From Indiana, **Good Soil's** album is mainstream Christian folk. Marsha Rollings was also in **Anonymous**. (VJ)

The Good, The Bad and The Ugly (TX)

Personnel:	BUBBA GOODE	vcls, gtr, bs, drms	A
	JOE PIPPS	ld vcls, bs, gtr, keyb'ds, drms	A
	KENNY YETMAN	drms	A

ALBUM: 1(A) THE GOOD, THE BAD AND THE UGLY (Mercury SR-61253) 1970 SC

This bunch was previously known as The Next Exit, and came from Beaumont and Port Arthur, Texas. Their sole album was produced by Huey P. Meaux and is a heavy R&B rootsy rocker, which continues where the **American Blues**' second album left off. Despite the occasional 'psych' tag by opportunistic dealers, this is definitely for those deeply into blues-rock similar to **Johnny Winter**, who also hailed from Beaumont and with whom they'd jammed. (MW)

Good Thunder (CA)

Personnel:	WAYNE COOK	keyb'ds	A
	JOHN DESAUTELS	drms	A
	DAVID HANSON	gtr, vcls	A
	JAMES CALHOUN LINDSAY	vcls, perc	A
	BILL RHODES	bs	A

ALBUM: 1(A) GOOD THUNDER (Elektra EKS-75041) 1972

NB: (1) reissued on CD (Wounded Bird WOBR 5041) 2009.

Recorded in Los Angeles, this is a decent album of hard-psych with some prog influences and good organ and guitar parts. It's nothing exceptional but quite pleasant and masterfully produced by Paul Rothchild (**Doors**, **Love**, **Buckley**, **Joplin** etc.).

Wayne Cook went on to play in a reformation of **Steppenwolf** and become a session musician. Some members later appeared in L.A. Jets and 1994. (SR/NK)

The Goodtime Music Company (CA)

Personnel:	DAVE BLUNT	organ	A
	BRAD BUTLER	vcls	A
	BRUCE BUTLER	ld gtr, bs	A
	KENNY COLVINE	gtr, bs	A
	ROBERT TAYLOR	drms	A

45: Aristocrat/Passionate Love (Rase Studios no#) 1967

NB: acetate only.

Raw teen-punk sounds from Sacramento, recorded at Bill Rase's legendary studio, but they didn't make it beyond acetate stage at the time. Both sides can be found on *The Sound Of Young Sacramento* (CD). (VJ)

Goose Creek Symphony (AZ)

Personnel:	DAVE BIRKELL	bs	A
	RITCHIE HART	ld vcls, gtr	A
	BOB HENKE III	gtr, piano, organ, vcls	A
	PAUL HOWARD	gtr, dobro, vcls	A
	MIKE McFADDEN	gtr	A
	(ED BLACK	gtr	A)
	(BUDDY WHEELER		A)

ALBUM: 1(A) GOOSE CREEK SYMPHONY (Capitol SM-444) 1970

Formed by Mike McFadden after **Superfine Dandelion** broke up, **Goose Creek Symphony** was a rural-rock group with strong country influences. Recorded in Arizona and produced by Kelly Gordon and Tim Ramsey, their first album is worth obtaining for *Talk About Goose Creek*, eight minutes of guitar duels, with the participation of Ed Black, another ex-**Superfine Dandelion**.

Led by Charles Gearheart, their subsequent albums are too country-rock oriented to be included here. (SR)

Gordian Knot (MS>CA)

Personnel:	PAT KINCADE	gtr	A
	DULIN LANCASTER	drms	A
	J. D. LOBUE	keyb'ds	A
	LELAND RUSSELL	bs, vcls	A
	JIM WEATHERLY	gtr, vcls	A

ALBUM: 1(A) TONE (Verve V(6) 60562) 1968

NB: (1) reissued on CD (Rev-Ola CRREV186) 2007

45s: If Only I Could Cry/Year Of The Sun (Verve 10595) 1968
Broken Down Ole Merry-Go-Round/
We Must Be Doing Something Right (Verve 10612) 1968

This band formed at the University Of Mississippi in Oxford, Mississippi before making the pilgrimage to San Francisco. Their album was essentially harmony/pop-rock, certainly not one for garage fans. The stand-out tracks are *The World Keeps Singing*, *Broken Down Old Merry-Go-Round* and *Year Of The Sun*. The album was produced by Clark Boroughs of The Hi-Lo's.

Jim Weatherly later would become a soft country singer, releasing several albums for Buddha circa 1974/5 and he also won a Grammy for his composition *Rainy Night In Georgia* penned in 1973 for Gladys Knight. (VJ/SR)

Jimmy Gordon (CA)

45s: Buzzzzzz / Somethin' Else (Challenge 59194) 1963
Test Pattern / 1980 (Challenge 59355) 1967

Buzzzzzz inspired the title of Arf! Arf!'s instrumental CD compilation series, which justifiably features *Buzzzzzz* on *Buzz Buzz Buzzzzzz, Vol. 1* (CD). *Test Pattern* from his 1967 single is on the companion *Buzz Buzz Buzzzzzz, Vol. 2* (CD).

Jimmy Gordon also was behind **Peter Pan and The Good Fairies** and was based in L.A. (VJ/MW)

Jon Gordon (?)

ALBUM: 1 JON GORDON (Tiger Lily TL-14008) 1976 R1

Nothing has been unearthed about **Gordon**, but his album is reportedly very diverse ranging from rural-rock, folk-rock, heavy guitar-driven blues-rock, rock'n'roll, and quasi-prog with a ballad thrown in for good measure. (VJ)

Gord's Horde (WI)

Personnel:	GORDY GILLMAN	gtr	AB
	DAN NORDALL	organ, gtr, sax	A
	TOM PRICE	drms	AB
	DALE SMITH	bs, sax	AB
	PHIL VAN GOETHEN	organ	AB
	CLIFF FELLOWS	gtr, organ	B

45: I Don't Care/Please Tell Me (Hodag 0540) 1966

Erupting out of Rhinelander, a small town in northeast Wisconsin, *I Don't Care* is a fine folk-punker with lots of minor chords. Enjoy it on *Highs In The Mid-Sixties, Vol. 15* (LP), *Wyld Sydes Volume Six* (CD) and *Psychedelic States: Wisconsin* (CD).

THE GOOD THE BAD AND THE UGLY

THE GOOD, THE BAD and THE UGLY - Self Titled LP.

Both sides of their sole release were penned by Dan Nordall just prior to his departure. Replaced by Cliff Fellows, the band became "T.H.E. Horde".

Highlights of their tenure included opening for **The Kingsmen** in Stevens Point and for **The Turtles** in Ashland, recalled leader Gordy Gillman in 'Do You Hear That Beat' (the book on fifties and sixties Wisconsin acts). Gillman became a fireman. (VJ/MW/GM)

The Gospel (?)

45: Redeemer/
I Won't Be Sad Again (Vanguard Apostolic VRS 35084) 1969

Both sides of this hippie-folk single were written and produced by John Townley of **Magicians**, **Family Of Apostolic**, and Apostolic Studio fame. *Redeemer* is a harmony-folk ballad with an Eastern/psychy vibe, like a spaced-out Steeleye Span. The flip is in a more traditional folk-country vein, with banjo and fiddle. (MW)

Gospel Oak (?)

Personnel:	KERRY GAINES	drms	A
	CLIFF HALL	piano, organ	A
	GORDON HUNTLEY	pedal steel gtr	A
	MATTHEW KELLY	hrmnca, gtr	A
	BOB LEGATE	gtr, vels	A
	JOHN RAPP	bs	A

ALBUM: 1(A) GOSPEL OAK (Kapp KS-3635) 1970 SC

NB: (1) also issued on Uni (6369603) in 1970 in the USA. (1) also issued in the UK (Uni UNLS 113) 1970.

45: O. K. Sam/Go Talk To Rachel (Kapp 2115) 1970

This album is basically hippie-influenced country-rock. This was a mixed US/UK band, but it looks as if their album was recorded in the UK, with producers Mike Leander and Roger Watson, and engineers Martin Rushent and Mike Bobak. The album is pleasant enough with some good guitar moments, but in no way exceptional. It has yet to create much interest among collectors. Two of the best tracks were also issued on the above single. Other memorable songs are *Recollections Of Jessica* and *St. Anne's Pretension*.

OK Sam was later 'borrowed' and recorded as *Important Exportin' Man* by the New Riders Of The Purple Sage on their *Panama Red* album. Tim Hovey (co-author of same) had been a major child movie star of the 1950's. Tragically, he later committed suicide.

John Rapp later died of a drug overdose. Cliff Hall later played with Leo Sayer. Gordon Huntley was in Matthews Southern Comfort, and was later a member of Elton John's band. Matthew Kelly was previously with **Horses**, went on to Kingfish and is currently a member of Ratdog (**Bob Weir**'s **Grateful Dead** carry-overs). He has also played on many of the **Dead**'s projects over the years. Finally, Bob Legate became a successful real estate broker and currently plays with the Grateful Living. (VJ)

Gossip (AZ)

45:	No One's Standing In Your Way/ Whispering Wind	(Gossip ARA 102268) 1968

Phoenix, Arizona's answer to **Jefferson Airplane**? Well, not quite, but pleasant west coasty hippie folk-psych-rock with the then obligatory female vocalist. (MW)

Gove (?TX)

ALBUM:	1 HEAVY COWBOY	(TRX LPS-1002) 1971

45s:	Death Letter Blues/Sunday Morning Early	(TRX 45-T-5024) 1969
	Silver City Bound/Looking Out My Window	(TRX 5029) 1970
	That's The Way/In The Morning	(TRX 5031) 1971
	I've Been Thinking Of You Lately/Carry On	(UNI 55335) 1972
α	Goin' To The Country/Mobile Blue	(UNI 55354) 1972

NB: α as shown by Scrivenor and Gove.

Probably from Texas, this album has been described as "a weird mix of country-rock and psych, sort of like **Darius** meets **Euphoria** (the Capitol one)". The songs include *In The Morning (When You Dream)*, *Death Letter Blues* and *Morning Dew*.

TRX was a division of Hickory Records in Nashville. (SR/MGm/EMy)

Symon Grace and Tuesday Blues (PA)

45:	You Won't Get Me Workin'/ Out Of Sight	(Main Line ML 1364) 1967

NB: also released on Round (1004) 1967.

You Won't Get Me Workin' is a powerful pumping fuzz-garage number with soulful intonations. Sadly, the flip is very soulful and brassy. They came from Erie, Pennsylvania.

You Won't Get Me Workin' got fresh exposure on *The Garage Zone, Vol. 4* (LP), *The Garage Zone Box Set* (4-LP) and *Quagmire Volume 3* (CD). (MW)

Graced Lightning (IL)

Personnel:	JOAN BURNSTEIN	keyb'ds, mandolin	A B
	GARY GAND	gtr, bs	A B
	CHRIS HERMAN	gtr, bs	A B
	DAVID WINOGROND	drms	A
	GEORGE EDWARD	drms, perc	B

ALBUM:	1(B) THE GRACED LIGHTNING SIDE	(No label) 1975 R2
45:	The Lord/Silver Lining	(Wild Woods) 197?

This local Illinois one-sided album was issued in a plain cover with front and rear paste-ons. Its three tracks are hard progressive rock instrumentals with great guitar.

They also issued a single prior to the album, when David Winogrond was in the band. The pairing featured vocals and was unrepresentative of their later sound. Joan Burnstein married Gary Gand; they own Gand Music and Sound, a Chicago music store, and were still performing in 2009. (CF/MW)

GRAFFITI - Self Titled LP.

The Graduates (?)

45:	Seventh Generation Breakthrough/ If Ever I Get Out Of This Mess I'm In	(Rising Sons 712) 1968

This was a blue-eyed soul group. (SR)

Don Grady (CA) - see Don Agrati (CA).

Graffiti (DC>NY)

Personnel:	STEVE BENDEROTH	keyb'ds	A
	JOHN ST. JOHN	gtr	A
	TONY TAYLOR	vcls	A
	RICHIE BLAKIN	drms	A
	GEORGE STRUNZ	gtr	A

ALBUM:	1(A) GRAFFITI	(ABC ABCS-663) 1968 SC

NB: (1) reissued on CD (LSD ET 5005) 1998 with the mega rare single *He's Got The Knack* added as a bonus cuts.

45s:	He's Got The Knack/Love In Spite	(ABC 11123) 1968
	Do You Feel Sorry?/Girl On Fire	(ABC 11182) 1969

NB: *He's Got The Knack* and *Do You Feel Sorry?* are non-LP.

Produced by Bob Thiele (**Ford Theatre**, **Eden's Children** etc.), Eddie Kramer and Jay Senter, their album is a mix of light and heavy rock with some occasionally excellent guitar solos, leaning more towards progressive than acid or psych. Strunz and Benderoth, sometimes helped by St. John and Taylor, wrote all the songs, except *Ugly Mascara* penned by Ronald Hovanecz.

The band was based in Greenwich Village, having relocated from Washington DC when they were known as The Button, (which was the final incarnation of **The Hangmen**). The Button line-up included drummer Bob Berberich who returned to DC, teamed up with two other ex-**Hangmen** and Nils Lofgren to form **(Paul Dowell and) The Dolphin** and later Grin.

Drummer Richard Blakin, may possibly be the same guy listed as an engineer on Chicago's sixth album, from 1973.

The CD reissue includes the non-album *He's Got The Knack*. The track, which can also be found on *Turds On A Bum Ride, Vol. 3* (CD) and *World Of Acid* (LP), is a fast 'n' fuzzy mainly instrumental post-**Vanilla Fudge** rocker. Its flip side *Love In Spite* is also a pretty good heavy number. (VJ/MW/SR/BE/SteveMulcahy)

Graf Zepplin (IL)

Personnel incl:		
	JOHN ARMOUR	ld gtr
	BOB BLUMENTHAL	keyb'ds, vcls
	DAVE GREEN	drms
	GARY KNAUS	gtr
	BILL STEED	bs, vcls

45: α You're In My Mind/Sunset! (Orlyn No #) 1968

NB: α repressed in 2008 as part of the Garage Greats 'repro' (boot) 45 series.

Graf Zepplin formed in the Chicago suburb of Oak Park in 1966. Unfortunately, when the drummer painted his drum-head decoration, he omitted the second 'e'; the band took the 'whatever' option and stood by their mis-spelt monicker thereafter, so **Graf Zepplin** it is.

You're In My Mind is an amazin' piece of sultry garage with bubbling, spacey effects which bring to mind **Tea Company**; check it out on *An Overdose Of Heavy Psych* (CD) and *Mindblowing Encounters Of The Purple Kind* (LP). (MW)

A Grain of Sand (?)

ALBUM: 1 MUSIC FOR THE STRUGGLE BY ASIANS IN AMERICA
(selected) (Paredon P-01020) 1973 SC

This hard strummin' electrical/acoustic folk trio was obviously influenced by **Jefferson Airplane** at times. Their album is housed in a thick cover with a book, a yellow vinyl pressing. (SR)

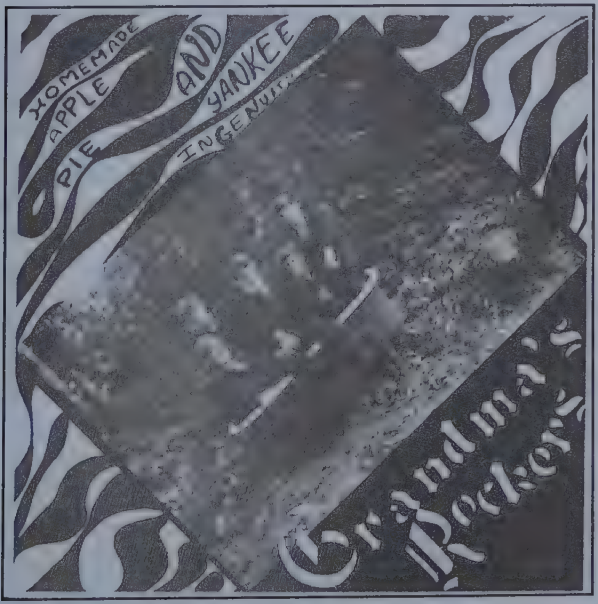
Grains of Sand (CA)

Personnel incl:			
	DOUG MARK	gtr, vcls	A
	GUY FINLEY	drms	B
	JIMMY GREENSPOON	keyb'ds, vcls	B
	MICHAEL LLOYD	bs, ld vcls	B
	SEAN McLEOD	gtr	B

45s: That's When Happiness Began/She Needs Me (Valiant 736) 1965
Going Away Baby/
Golden Apples Of The Sun (Genesis 101) 1966
Nice Girl/Drop Down Sometime (Philips 40469) 1967

This band operated out of Los Angeles, and according to the *Pebbles* liner notes the original line-up met whilst in the Navy. The original line-up was based in the Los Angeles district of Lomita.

That's When Happiness Began, was an Addrisi brothers composition. The song was also recorded by Britain's Montanas and Australia's Mike Furber & The Bowery Boys. The **Grains Of Sand**'s version can be heard on *Garage Punk Unknowns, Vol. 5* (LP). Doug Mark, who played and sang on this single, later went on to **The Sunshine Company**.



GRANDMA'S ROCKERS - Home Made Apple Pie... LP.

Their second single was produced by **Kim Fowley** and Michael Lloyd, with *Going Away Baby*, being written by Michael Lloyd and Sean McLeod. It is a catchy up-tempo rocker. The flip, *Golden Apples Of The Sun*, was written by Michael Lloyd and **Kim Fowley** and is much more psychedelic, featuring some fine guitar work and culminating in a haze of confusion.

Their third and final single, a pleasant soft pop effort, suffers by comparison to their first two releases. It's also known that the band recorded further material, with Michael Lloyd producing, which has yet to be released.

Michael Lloyd was also in **The Smoke**, **Rubber Band**, and **West Coast Pop Art Experimental Band**. He became one of America's top record producers. Jimmy Greenspoon went on to become a founding member of Three Dog Night.

Compilation appearances have included: *Going Away Baby* and *Golden Apples Of The Sun* on *Kim Fowley - Outlaw Superman* (LP & CD); *She Needs Me* on *Midnight To Sixty-Six* (LP), *Off The Wall, Vol. 1* (LP), *Pebbles, Vol. 8: Southern California 1* (CD) and *Son Of The Gathering Of The Tribe* (LP); *Going Away Baby* on *Pebbles, Vol. 1* (CD), *The Essential Pebbles Collection, Vol. 1* (2-CD), *Pebbles Box* (5-LP), *Pebbles, Vol. 1* (LP), *Trash Box* (5-CD), *Great Pebbles* (CD) and *I Was A Teenage Caveman* (LP); *Goin' Away Baby* and *She Needs Me* on *Pebbles, Vol. 4 (ESD)* (CD); *That's When Happiness Began* on *What A Way To Die* (LP), *Highs In The Mid-Sixties Vol. 1* (LP) and *Hang It Out To Dry* (CD); and *Golden Apples Of The Sun* on *Highs In The Mid-Sixties Vol. 3* (LP). (VJ/MW/JFr)

Grains of Sand (PA)

45: Passing Thru'The Night/The Castaway of
Capt. Haze (American Music Makers 008) 1967

This single was the work of a Pittsburgh, Pennsylvania band, who had recorded earlier as **The Grand Prees**. Produced by Lou Guarino, both songs are Beatles-influenced and were written by Bob Wyler, who was probably a member of the group.

Compilation appearances have included: *The Castaway Of Capt. Haze* and *Passing Through The Night* on *Burghers, Vol. 1* (LP & CD); and *Passing Through The Night* on *Gone, Vol. 1* (LP). (MW/SR)

The Grains of Sand (OK)

Personnel incl:		
	JACK LARSON	A
	JERRY WOOD	A

45: I Wonder Why/I Got It Bad (Swank HFCS 154) 1968

A different outfit from the better known Los Angeles and Pittsburgh bands, this mob came from Oklahoma City, where they played in the second half of the sixties, recording this one single. *I Wonder Why* is a dire, drippy Elvis ballad with cooing backing singers behind a Presley impersonator; truly awful. Don't throw it away - hidden over on the flip is a treat; *I Got It Bad* is a venomous fuzz-punker with snaking leads, strong drumming, and a sneering vocalist. (VJ/MW)

The Grains of Sand (AL)

45: No Matter What They Say/This Little Girl (Chyme 101) 1968

This previously unheralded band from Albertville, Alabama is compiled on *Teenage Shutdown 13* (LP) and *Grains Of Time* (CD). *No Matter What They Say* is on the lighter side apart from a blistering fuzz break; it would be straight out of the Class Of '66 were it not for its positive attitude towards the fairer sex. (MW)

Grand Larceny (IA)

45: Jumpin' Jack Flash/Since I Fell For You (Galaxy 1003) 196?

This Stones' cover is the work of an Iowa-based garage outfit. (VJ)

Grandma's Rockers (IA)

Personnel:	JAMIE FARNUM	drms	A
	BRIAN HAAS	bs	A
	DAVE LANGE	organ	A
	JIM MAROUSIS	gtr	A
	LARRY WILLIAMS	ld gtr	A

ALBUM: 1(A) HOME MADE APPLE PIE AND YANKEE INGENUITY (Fredlo 6727) 1967 R5

NB: (1) reissued on vinyl (Del-Val DV 009) in 1993 (SC).

Just 500 copies of this rare garage-style album were made. A private release by high school kids, it was funded by their parents and mostly given away to friends and family. Musically it's a mixture of covers of **Music Machine** and **Country Joe and The Fish** songs with standards like *Louie, Louie* and there's a great fuzzy original *Blue Peppers* too. The band hailed from Iowa and like many of these albums it's pretty disappointing musically.

Jamie Farnum was later in **The Guys Who Came Up From Downstairs.**

Their version of *Talk Talk* has also resurfaced on *Oil Stains, Vol. 2* (LP). (VJ/MW/SB)

Grand Prees (PA)

45: No Time To Lose/This Lovely Day (Scotty GQP 825) 196?

Average organ punkers from Pittsburgh on the Scotty label, though not the famed Warren Kendrick one. They later recorded as **Grains Of Sand**. (MW)

Grand Prees (?FL/AL)

45: Heartbreak Hotel/Four Strong Winds (Go Go 101) 1966

This **Grand Prees** probably came from Florida/Alabama. (MW)

Grand Theft (WA)

Personnel:	JIM BECKETT	drms	A
	PAUL DE BURGIS	vcls, gtr	A
	STEPHEN "BOBO" ROSS	bs	A

ALBUM: 1(A) GRAND THEFT (No label GT-1) 1972 R2

NB: (1) originally issued in a plain white die-cut sleeve. (1) reissued and retitled as *It's Eating Me Alive* on vinyl (Hablabel HBL 11003) 1988 in a newly designed sleeve. (1) reissued on CD as *Hiking Into Eternity* with six bonus tracks (Epilogue EP-1004) 1996.

From Mercer Island, Washington here's an hysterical hard-rock outfit with manic vocals, screaming guitar leads and a strong Led Zeppelin influence. (SR)

Granfalloon (CA) - see **The Laser Pace (CA)**.

Granicus (OH)

Personnel:	WAYNE ANDERSON	ld gtr	A
	JOE BATTAGLIA	drms	A
	DALE BEDFORD	bs	A
	WOODY LEFFEL	vcls, ac. gtr, gtr	A
	AL PINELL	gtr	A

GRANICUS - Self Titled CD.

ALBUM: 1(A) GRANICUS (RCA Victor AFL 1-0321) 1973 SC-R1

NB: (1) has been reissued on vinyl circa 2007. (1) reissued on CD (Free Records 9702) 1997. (1) reissued again on CD (White Stallion Reissue no #) 2007. This is a reissue of the RCA album plus six bonus cuts from a 1973 radio show.

This obscure hard-rock group from Cleveland, Ohio may interest some collectors. The vocalist sounds really manic. The 11-minute *Prayer* is a particularly powerful, repetitive number. They don't seem to have liked Ohio and another song insulting Cleveland can't have helped local sales too much!

The obvious comparison is Led Zeppelin and their album should have met with success; somehow it didn't, despite being full of quality cuts. The band was dropped from RCA's roster and split soon after.

Woody Leffel would turn up in the electronic-prog studio collective **Pi Corp**, who also went under the name of Braino. In the mid-seventies he joined Zephania Cross, at the point when they reorganised and changed their name to Believe. Woody had been on the Cleveland scene for some years and had done time in other bands prior to **Granicus**, including Black Rose and Renaissance Faire (not to be confused with the band from Michigan's Upper Peninsula).

Joe Battaglia produced a demo for hard-rockers **Pandora** in 1974.

You can also hear *You're In America* on *Up All Night.* (CD). (SR/VJ/MW)

Granmax (MO)

Personnel incl:	NICK CHRISTOPHER	vcls	A
	LOUIS McCORKLE	drms, perc	A
	TIM McCORKLE	bs, vcls	A
	STEVE MYERS	gtr, vcls	A

ALBUMS: 1(A) A NINTH ALIVE (Pacific PRS-1001) 1976
2(A) KISS HEAVEN GOODBYE (Panama PRS-1023) 1978 R2

NB: Some copies of (1) came in white vinyl.

This Missouri hard-rock/heavy metal band is notable for Nick Christopher's warbling nasal vocals on *Kiss Heaven Goodbye* - he joined after the first album. The vocals may be an acquired taste for some but the backing is tight, energetic and the songs have some good hooks. The first album is less interesting but still relatively easy to find. (VJ)

Grant's Blueboys (OR)

45: If I Were A Carpenter/
Love Is Such A Game (Garland GR-2014) 1969

Salem, Oregon's answer to **Blue Cheer**? *If I Were A Carpenter* contains an awesome version of **Tim Hardin**'s classic with some savage outbursts of fuzz and distortion. The flip is a comparatively mellow affair but still pretty wicked.

If I Were A Carpenter has been compiled on *High All The Time, Vol. 2* (LP). (MW)

Grapes Of Rathe (PA)

ALBUM:	1	GLORY	(Tarus) 1969 R4

Here's a very rare mix of garage fuzz and organ pop from a Pennsylvanian band, which was recorded circa 1968/69. The opening cut *On The Brink* is a great up-tempo psych number but it's pretty much all downhill after that. Hear that track on a compilation and give the rest a miss!

You can also check out *On The Brink* on *Songs Of Faith And Inspiration* (CD). (VJ)

The Grapes of Wrath (TX)

Personnel:	STEVE (SKELTON) KELLY	drms	A
	WILLIAM "SONNY" LYLE	bs	A
	HUEY P. MEADOWS	gtr	A
	KENNY WAYNE	ld vcl, gtr	A

45:	Time Seems To Fly/Baby Come On Home	(Koper 127) 1966

Based in Texarkana, Texas this band was actually **Kenny Wayne** and his band **The Starchiefs**. The single was recorded at Buddy Knox/Ray Ruff's Checkmate studio in Amarillo, Texas in June 1965, but not released until October 1966, and then under a different name due to the band changing drummers.

The single was recorded while **The Starchiefs** (aka **The Grapes Of Wrath**) were touring west Texas/southwestern Oklahoma and the southwest parts of New Mexico on their first trip away from their usual northeast Texas/southeastern Arkansas/southeast Oklahoma territory. *Baby Come On Home* also featured a black session player on keyboards who used to be booked out as bogus "Booker T" and "Dave Baby Cortez" by Ray Ruff and **Grapes Of Wrath** executive producer Charlie Johnson. Both sides also featured two uncredited female vocalists, who appear on many of Ray Ruff's and Buddy Knox's recordings.

The Koper label was based in Houma, Louisiana. *Baby Come On Home* can also be found on *Wyld Sydes Volume Six* (CD).

Wayne was later with **Kenny Wayne And The Kamotions**. (VJ/MW)

The Grapes of Wrath (CA)

45:	Cauz It Was Her/For Every Year	(Vita V-006) 1967

San Pedro, California's **Grapes Of Wrath**'s derivative punker *Cauz It Was Her* has now been immortalised on *Garage Punk Unknowns, Vol. 7* (LP). (MW)

Grapes of Wrath (AZ)

Personnel:	BRENT BURNS	gtr, vcls	A
	JOHN HESTERMAN	organ, drms, gtr, bs, vcls	A
	MIKE WHITEHURST	ld gtr, vcls	A
	STEVE WHITEHURST	drms, gtr, keyb'ds, vcls	A
	STUART WOOD	bs, vcls	A
	BRIAN BLACK	keyb'ds, vcls	
	TERRY MERRITT	vcls	
	TERRY MITCHELL	gtr, drms, vcls	
	BILL MUMFORD	vcls	
	GERALD TIETZ	bs	
	GREG VANN	bs, vcls	
	LANCE WOLF	gtr, vcls	

CD:	1	GRAPES OF WRATH	(Gear Fab GF-126) 1999
45:		If Anyone Should Ask/Not A Man	(Storm 2245) 1967

From Phoenix, Arizona this outfit lasted from 1964 thru 1973 and still get together on an annual basis. They released just one single, but recorded at least a dozen other tracks, which are gathered together on the Gear Fab CD. The excellent power-punk-popper *Have A Good Time On Me*, from 1967, can be heard on *Psychedelic Crown Jewels, Vol. 2* (2-LP & CD). (MW/RM)

The Grapes of Wrath (WI)

There was also a band from Madison, Wisconsin who had a cut included on *Badger A Go Go* (LP). This may be the Grapes Of Wrath that included Chris Michie, later of **Mendelbaum**. (VJ/MW)

The Grass (?TX)

45:	I'm Getting Tired/Y'love	(Goldust 45-5016) 1966

I'm Getting Tired is a catchy garage number written by D. Finn and L. McIntyre. The flip, composed by D. Finn, is a garage waltz (!) proclaiming various female attributes. The label is from University Park, a few miles northwest of El Paso.

Compilation appearances include: *I'm Getting Tired* on *New Mexico Punk From The Sixties* (LP) and *Sixties Archive, Vol. 4* (CD); and both *I'm Getting Tired* and *Y'Love* on *The Goldust Records Story (1965 - 1969)* (CD). (VJ/MW)

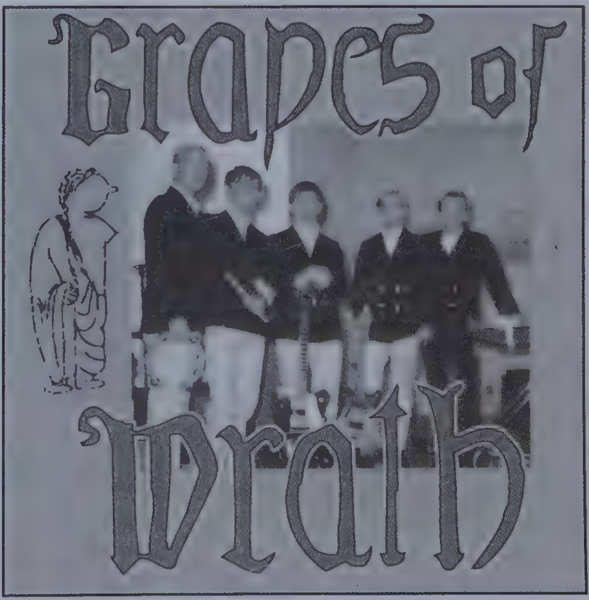
Grasshoppers (OH)

Personnel incl:	BENNY ORZECHOWSKI (AKA BENNY ORR)
	DANTE ROSSI
	JERRY ZADAR
	SID TURNER
	LOU PRATELLI

45s:	Mod Socks/Twin Beat	(Sunburst 104) 1965
	Mod Socks/Twin Beat	(Warner Bros 5607) 1965
	Pink Champagne (And Red Roses)/ The Wasp	(Sunburst 105) c1965

Grasshoppers were a cool garage band from Cleveland, Ohio. *Mod Socks*, which was a sizeable radio hit in Cleveland, is a neat garagy update of *Short Shorts* (by the Royal Teens). It sounds better than you might think. The flip, *Twin Beat*, is an upbeat instrumental.

Benny Orzechowski (aka Benny Orr), later formed the Cars! Dante Rossi was next seen in the **Tulu Babies/Baskerville Hounds**. (KSI/MW)



GRAPES OF WRATH - Self Titled CD.

The Grass Roots (CA)

Personnel:			
	BILL FULTON	vcls	A
	CREED BRATTON	ld gtr	B
	RICK COONCE	drms	BC
	WARREN ENTNER	vcls, gtr, keyb'ds	BCD
	ROB GRILL	ld vcls, bs	BCDE
	TERRY FURLONG	ld gtr	CD
	DENNY PROVISOR	keyb'ds	C E
	REED KAILING	ld gtr	D
	JOEL LARSON	drms	DE
	VIRGIL WEBBER	keyb'ds	D
	REGGIE KNIGHTON	gtr, vcls	E

ALBUMS: (up to 1977)				HCP
	1	WHERE WERE YOU WHEN I NEEDED YOU (mono/stereo)	(Dunhill D/DS 50011) 1966	- SC
	2	LET'S LIVE FOR TODAY (mono/stereo)	(Dunhill D/DS 50020) 1967	75
	3	FEELINGS (mono/stereo)	(Dunhill D/DS 50027) 1968	-
	4	GOLDEN GRASS (comp.)	(Dunhill DS 50047) 1968	25
	5	LOVIN' THINGS	(Dunhill DS 50052) 1969	73
	6	LEAVING IT ALL BEHIND	(Dunhill DS 50067) 1969	36
	7	MORE GOLDEN GRASS (comp.)	(Dunhill DS 50087) 1970	152
	8	TEMPTATION EYES	(Dunhill) 1970	-
	9	THEIR 16 GREATEST HITS	(Dunhill DSX 50107) 1971	58
	10	MOVE ALONG	(Dunhill DSX 50112) 1971	86
	11	A LOTTA' MILEAGE	(Dunhill DSX 50137) 1973	-
	12(E)	GRASS ROOTS	(Haven ST-9204) 1975	-
	13( )	POP CHRONIK	(ABC 27433) 1975	-
	14(-)	THE ABC COLLECTION	(ABC AC 30003) 1976	-

NB: (4) and (6) were also released in the U.K. and in France by Stateside. (1) was reissued in 1995 (Varese Vintage) with six bonus tracks and again on CD (Rev-Ola CRREV93) 2005 with seven bonus tracks and a detailed booklet. (2) and (3) reissued on one CD (Repertoire REP 4594) 2002. (2) reissued on CD (MCA MCAD-31325) 1988. (5) reissued (World Records Club W.R.C.-S/4909) 19?? (6) reissued (World Record Club W.R.C.-S/5241) 19?? (9) reissued on CD (MCA MCA-1656) 1980.

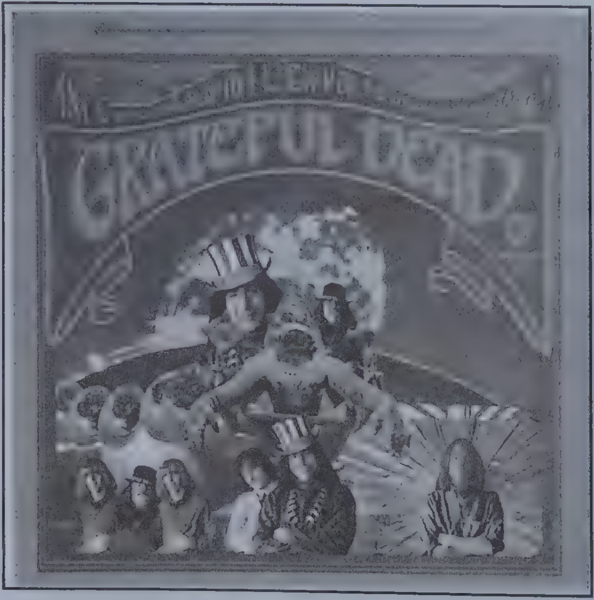
The following retrospective compilations were released: *The Best Of The Grassroots* (Pickwick SPC-3621) 1978, *Powers Of The Night* (MCA 5331) 1982, *Greatest Hits, Vol. 1* and *Vol. 2* (MCA MCAD-31133) 1987, *14 Greatest Hits* (Hollywood HCD-104) 1987; *Anthology: 1965-1975* (Rhino R2-70746) 1991; *The Grassroots* (MCA MCD 30458) 1993; *All-Time Greatest Hits* (MCA MCAD 11467) 1996; *20th Century Masters - The Millenium Collection: The Best Of The Grassroots* (MCA 088112647-2) 2001, *Golden Legends: The Grassroots* (Madacy Entertainment 51889) 2006 and *Midnight Confessions* (KRB Music Companies 8027) 2007.

45s:			HCP
	Mr. Jones (The Ballad Of A Thin Man)/ You're A Lonely Girl	(Dunhill 4013) 1965	121
	Where Were You When I Needed You/ These Are Bad Times	(Dunhill 4029) 1966	28
	Only When You're Lonely/ This Is What I Was Made For	(Dunhill 4043) 1966	96
	Look Out, Girl/Tip Of My Tongue	(Dunhill 4053) 1967	-
	Let's Live For Today/Depressed Feeling	(Dunhill 4084) 1967	8
	Things I Should Have Said/ Tip Of My Tongue	(Dunhill 4094) 1967	23
	Wake Up, Wake Up/No Exit	(Dunhill 4105) 1967	68
	A Melody For You/Hey Friend	(Dunhill 4122) 1968	123
	Feelings/Here's Where You Belong	(Dunhill 4129) 1968	-
	Midnight Confessions/ Who Will You Be Tomorrow	(Dunhill 4144) 1968	5
	Bella Linda/Hot Bright Lights	(Dunhill 4162) 1969	28
	Lovin' Things/ You and Love Are All The Same	(Dunhill 4180) 1969	49
	The River Is Wide/ (You Gotta) Live For Love	(Dunhill 4187) 1969	31
	I'd Wait A Million Years/ Fly Me To Havana	(Dunhill 4198) 1969	15
	Heaven Knows/Don't Remind Me	(Dunhill 4217) 1969	24
	Walking Through The Country/ Truck Drivin' Man	(Dunhill 4227) 1970	44
	Baby, Hold On/Get It Together	(Dunhill 4237) 1970	35
	Come On and Say It/ Something's Comin' Over Me	(Dunhill 4249) 1970	61
	Temptation Eyes/Keepin' Me Down	(Dunhill 4263) 1970	15
	Sooner Or Later/ I Can't Turn Off The Rain	(Dunhill 4279) 1971	9
	Two Divided By Love/Let It Go	(Dunhill 4289) 1971	16
	Glory Bound/Only One	(Dunhill 4302) 1972	34
	The Runaway/Move Along	(Dunhill 4316) 1972	39
	Anyway The Wind Blows/Monday Love	(Dunhill 4325) 1972	107
	Love Is What You Make It/ Someone To Love	(Dunhill 4335) 1973	-
	Look But Don't Touch/ Where There's Smoke There's Fire	(Dunhill 4345) 1973	-
	We Can't Dance To Your Music/ Look But Don't Touch	(Dunhill 4371) 1973	-

NB: There's also a rare French EP with PS: *Where Were You When I Needed You/These Are Bad Times/Ballad Of A Thin Man/You're A Lonely Girl* (RCA 8906) 1966.

The Grass Roots was originated by the writer/producer team of **P.F. Sloan** and Steve Barri as a pseudonym under which they would release a body of **Byrds**/**Beau Brummels**-style folk-rock. **Sloan** and Barri were contracted songwriters for Trousdale Music, the publishing arm of Dunhill Records, which wanted to cash in on the folk-rock boom of 1965. Dunhill asked **Sloan** and Barri to come up with this material and a group alias under which they would release it. The resulting **Grass Roots** debut song, *Where Were You When I Needed You*, sung by **Sloan**, was sent to a Los Angeles radio station, which began playing it. The problem was, there were no **Grass Roots**. The next step was to recruit a band that could become **The Grass Roots**. **Sloan** found a San Francisco group called The Bedouins that seemed promising on the basis of their lead singer, Bill Fulton. Fulton recorded a new vocal over the backing tracks laid down for the **P.F. Sloan** version of the song. The Bedouins were, at first, content to put their future in the hands of **Sloan** and Barri as producers. However, the rest of the group were offended when Fulton was told to record their debut single, a cover of Bob Dylan's *The Ballad Of A Thin Man*, backed by studio musicians. When that single, released in October of 1965, became only a modest hit, The Bedouins - except for their drummer, Joel Larson - departed for San Francisco, to re-form as The Unquenchable Thirst. **Sloan** and Barri continued to record and released *Where Were You When I Needed You*. The album never charted.

Amid the machinations behind *Where Were You When I Needed You*, no "real" **Grass Roots** band existed in 1966. A possible solution came along when a Los Angeles band called The 13th Floor submitted a demo tape to Dunhill. This group, consisting of Warren Entner, Creed Bratton, Rob Grill, and Rick Coonce, were recruited and put in the hands of **Sloan** and Barri. The first track cut by the new **Grass Roots** in the spring of 1967 was *Let's Live For Today*, a new version of a song that had been an Italian hit, in a lighter, more up-tempo version, for a U.K. band called The Rokes. *Let's Live For Today* was an achingly beautiful, dramatic, and serious single and it shot into the Top 10 upon its release in the summer of 1967. An accompanying album, *Let's Live For Today*, only reached number 75. The group began spreading its wings in the studio with their next album,



GRATEFUL DEAD - Self Titled LP.

Feelings, recorded late in 1967, which emphasised the band's material over **Sloan** and Barri's. This was intended as their own statement of who they were, but it lacked the commercial appeal of anything on *Let's Live For Today*, sold poorly and never yielded any hit singles. 11 months went by before the group had another chart entry, and during that period, **Sloan** and Barri's partnership broke up, with **Sloan** departing for New York and an attempt at a performing career of his own. The band even considered splitting up as all of this was happening. **The Grass Roots**' return to the charts (with Barri producing), however, was a triumphant one - in the late fall of 1968, *Midnight Confessions* reached number 5 on the charts and earned a gold record. *Midnight Confessions* showed the strong influence of Motown and R&B on their music.

In April 1969, Creed Bratton left the band, to be replaced by Denny Provisor (ex-**Hook**) and Terry Furlong. Now a quintet, they went on cutting records without breaking stride, enjoying a string of Top 40 hits that ran into the early seventies, peaking with *Temptation Eyes* at number 15 in the summer of 1971. Coonce and Provisor left at the end of 1971, to be replaced by Reed Kailing, Virgil Webber, and Joel Larson - of the original Bedouins/**Grass Roots** outfit. They arrived just in time to take advantage of the number 16 success of *Two Divided By Love*, which was the last of the **Grass Roots**' big hits. **The Grass Roots** soldiered on for a few more years, reaching the Top 40 a couple of times in 1972, but their commercial success slowly slipped away during 1973. They kept working for a few more years, but called it quits in 1975.

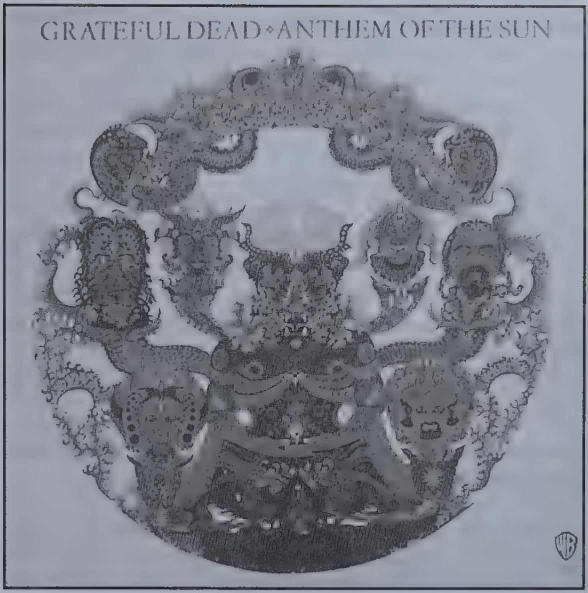
Anthology: 1965-1975 is an excellent 36-track retrospective housed in a card slip case and including many tracks available on CD for the very first time. Their big hits like *Let's Live For Today*, *Temptation Eyes*, *Two Divided By Love* and *Midnight Confessions* all figure on it.

Compilation appearances have included: *Where Were You When I Needed You* on *Nuggets, Vol. 5: Pop Part 111* (LP); *Only When You're Lonely* on *Nuggets, Vol. 10: Folk Rock* (LP); *Let's Live For Today* on *Nuggets, Vol. 11: Pop Part Four* (LP); *Mr. Jones (Ballad Of A Thin Man)* on *Nuggets, Vol. 6: Punk Part 11* (LP) and *Love Is The Song We Sing* (4-CD book); *Feelings* on *Nuggets, Vol. 9: Acid Rock* (LP); *Let's Live For Today* and *You're A Lonely Girl* on *Penny Arcade, Dunhill Folk Rock, Vol. 2* (LP); *You're A Lonely Girl* on *Turds On A Bum Ride, Vol. 4* (CD); *Get It Together* and *I'm Living For You Girl* on *Undersound Uppersoul* (LP); *Let's Live For Today* and *Only When You're Lonely* on *Even More Nuggets* (CD); and *Is It Any Wonder, Out Of Touch, Things I Should Have Said*, and *Wake Up Wake Up* (1967) on *Dunhill Folk Rock 1: Is It Any Wonder.* (MW/SR/VJ)

Grateful Dead (CA)

Personnel:	JERRY GARCIA	gtr, vcls	ABCDEFG
(up to	BILL KREUTZMANN	drms	ABCDEFG
1975)	PHIL LESH	bs	ABCDEFG
	RON 'PIGPEN' McKERNAN	harp, piano	ABCDE
	BOB WEIR	gtr	ABCDEFG
	TOM CONSTANTEN	keyb'ds	B
	MICKEY HART	perc	BC
	ROBERT HUNTER	lyrics	BCDE
	DONNA GODCHAUX	vcls	EG
	KEITH GODCHAUX	keyb'ds	EIG
	(MERLE SAUNDERS	keyb'ds	D)

				HCP
ALBUMS:	1(A)	GRATEFUL DEAD	(Warner Bros. WS-1689) 1967	73
(up to	2(B)	ANTHEM OF THE SUN	(Warner Bros. WS-1749) 1968	87
1977)	3(B)	AOXOMOXOA	(Warner Bros. WS-1790) 1969	73
	4(B)	LIVE/DEAD (2-LP)	(Warner Bros. WS-1830) 1970	64
	5(B)	WORKINGMAN'S DEAD	(Warner Bros. WS-1869) 1970	27
	6(C)	AMERICAN BEAUTY	(Warner Bros. WS-1893) 1970	30
	7(A)	VINTAGE DEAD	(Sunflower 5001) 1970	127
	8(A)	HISTORIC DEAD	(Sunflower 5004) 1971	154
	9(D)	THE GRATEFUL DEAD (2-LP)	(Warner Bros. 2WS-1935) 1971	25
	10(E)	EUROPE '72 (3-LP)	(Warner Bros. 3 x 2662) 1972	24
	11(B)	HISTORY OF THE GRATEFUL DEAD - BEAR'S CHOICE	(Warner Bros M5-2721) 1973	60
	12(F)	WAKE OF THE FLOOD	(Grateful Dead GD-01) 1973	18
	13(F)	FROM THE MARS HOTEL	(Grateful Dead GD-102) 1974	16
	14(-)	SKELETONS FROM THE CLOSET	(Warner Bros W-2764) 1974	75
	15(G)	BLUES FOR ALLAH	(Grateful Dead 494) 1975	12
	16(G)	STEAL YOUR FACE (2-LP)	(Grateful Dead 620) 1976	56
	17(G)	TERRAPIN STATION	(Arista 7001) 1977	28
	18(-)	WHAT A LONG STRANGE TRIP IT'S BEEN (2-LP)	(Warner Bros 2W 3091) 1977	121


GRATEFUL DEAD • ANTHEM OF THE SUN

GRATEFUL DEAD - Anthem Of The Sun LP.

NB: (1) also issued in mono, R2. (1) to (6) also released in France by Vogue/Warner. (1) reissued on CD (Warner Bros 2-1689) 1989. (1) reissued on CD (Warner Bros 8122743922) 2001 with bonus material and a detailed booklet and presented in a beautiful digi package. (2) reissued on CD (Warner Bros 2-1749) 1987. (2) reissued on CD (Warner Bros 7599 27173 2) 2004. (3) reissued on CD (Warner 2-1790) 1987. (3) reissued on CD remastered (Warner Bros 8122743942) 2004 with bonus tracks, a detailed booklet and housed in a beautiful digi pack. (5) reissued on vinyl (Warner Bros 1869) 1990. (5) reissued again on CD (Rhino 8122736811) 2003. (9) reissued on LP/CD (Warner Bros 1935) 1985. (9) reissued again on CD (Warner Bros 2-1935) 1987. (9) reissued again on CD (Warner Bros) 2004. (11) reissued on CD (Warner Bros 2-2721) 1988. (15) reissued on CD (Grateful Dead GCDC-40012) 1995 with bonus tracks. (15) reissued again on CD (Arista 14001) 1995.

Recent releases which may interest collectors include *Freshly Dead*, a limited edition double live LP from 1966 when they were known as The Warlocks; *Garcia's Gang*, a limited edition 2-LP set from 1971 and *Seastones*, an ultra-rare and weird LP of electronics involving Phil Lesh which has recently had a limited reissue. *Steppin' Out With The Grateful Dead, England 1972* (Grateful Dead/Arista GDCD 4084) 2002 is a 4-CD box set of seven shows from their 1972 England tour. This is essential for deadheads. *Live At The Cow Palace 1976* (3-CD) (Rhino 8122-74816-2) 2007 gives a first official release to their 1976 New Year's Eve show but is well below the standard of albums like *Live Dead* and *Europe '72. Three From The Vault* (2-CD) (Rhino 8122-79983-1) 2007 captures a performance at The Capitol Theatre in Porchester, New York on 19 February 1971. *The Dead Rock The Cradle: Egypt 1978* (2-CD) (Rhino 8122-79908-7) 2008 celebrates the 30th anniversary of their three performances in the shadows of the pyramids in Egypt in 1978. *Birth of The Dead* (2-CD) (Rhino RS 74391) compiles all the early material by the **Grateful Dead** including their recordings as The Warlocks. Punky and energetic, previously unreleased recordings such as *Can't Come Down* and *The Only Time Is Now* evoke the wild freedom of **Ken Keysey**'s Acid Tests and the first germination of the counterculture. *To Terrapin: Hartford '77* (3-CD) (Rhino 8122798690) 2009 is a 21-track set with a total of three hours playing time from their last night of a spring 1977 tour at Hartford Civic Centre.

				HCP
45s:	α	Don't Ease Me In/Stealin'	(Scorpio 201) 1966	-
(up to		The Golden Road (To Unlimited Devotion)/ Cream Puff War	(Warner Bros. 7016) 1967	-
1977)		Born Cross-Eyed/Dark Star (PS)	(Warner Bros. 7186) 1968	-
		Dupree's Diamond Blues/ Cosmic Charlie	(Warner Bros. 7324) 1969	-
		Uncle John's Band/ New Speedway Boogie	(Warner Bros. 7410) 1970	69
		Truckin'/Ripple	(Warner Bros. 7464) 1970	64
		Johnny B. Goode/ So Fine (by Elvin Bishop)	(Warner Bros. 7627) 1972	-
		Sugar Magnolia/Mr. Charlie	(Warner Bros. 7667) 1972	91

Let Me Sing Your Blues Away/ Here Comes The Sunshine	(Grateful Dead 4501)	1973	-
Eyes Of The World/ Weather Report Suite Part 1	(Grateful Dead 4502)	1973	-
Truckin'/Sugar Magnolia	(Grateful Dead)	1974	-
U. S. Blues/Loose Lucy	(Grateful Dead 03)	1974	-
The Music Never Stopped/ Help On The Way	(Grateful Dead 718)	1975	81
Franklin's Tower/Help On The Way	(Grateful Dead 762)	1976	-
Dancing In The Street/Terrapin Station	(Arista Dead 1)	1977	-
Passenger/Terrapin Station	(Arista 0297)	1977	-

NB: α counterfeited in the early 1980s. The original pressing has thinner vinyl than the fake, and "commercial recorders, inc" appears mechanically stamped in the trail-off.

Along with **Jefferson Airplane**, **The 'Dead** were the other foremost San Francisco underground group.

Jerry Garcia's first guitar was electric and his idol was Chuck Berry. He met Robert Hunter, their non-performing songwriter, at San Mateo Junior College, forming a bluegrass group with him called The Wildwood Boys. Earlier, **Garcia** had met **Bob Weir** and Ron McKernan (nicknamed Pigpen) while playing on the coffee house circuit in the Bay Area. Pigpen and Bill Kreutzmann, who **Garcia** had also met when working in a music shop, were forming a rock group called The Zodiacs. The Wildwood Boys changed their name to The Hart Valley Drifters and starred at the 1963 Monterey Folk Festival. **Garcia**'s next group, Mother McCree's Uptown Jug Champions included Pigpen, Dawson and **Bob Weir**, they later changed their name first to The Asphalt Jungle Boys and then to The Warlocks. Kreutzmann replaced Dawson as the group's drummer and Phil Lesh was invited to play bass. This format played in Bill Graham's benefit concert for the Mime Troupe at the Fillmore.

The Warlocks had thus come from diverse musical backgrounds. Phil Lesh had a classical background (violin and trumpet), Pigpen's father had been an R&B player and Bill Kreutzmann had been a jazz drummer. **Garcia**, himself, had played mainly bluegrass. The Warlock's early music was rooted in the blues, but under the influence of acid (legal in California until 1966) their music became less conventional. They became the house band for Ken Kesey's Merry Pranksters and the Acid Freaks associated with them. This period is well-documented in Tom Wolfe's book "The Electric Kool Aid Acid Test". A bootleg does exist of The Warlocks' music, which was apparently recorded in Los Angeles in May 1965. The strange times in which The Warlocks operated suggested the need for a 'trippier' name and, after browsing through a dictionary one day, the band came up with **The Grateful Dead**. Their association with the Merry Pranksters soon diminished following Kesey's drug bust trial, conviction and his flight to Mexico. They soon became an important force in the new exciting San Francisco music scene.

The Grateful Dead played their first gig at Magoo's Pizza Parlour in June 1965. Soon they were playing all over town - the Matrix, the Avalon, the Fillmore - at all the major dance venues. They were, of course, the key attraction at Ken Kesey's Fair Day Trips Festival held at the Longshoreman's Hall in January 1966. Despite the outrageous dress, the drugs and the light shows, the success of this festival was really due to the music. **The Dead** were now playing the long, trip-orientated instrumental sets for which they became renown. Such events helped their development as a community group, often playing around the city for free. Their first recording *Don't Ease Me In* was issued in 1966, by a subsidiary label of Fantasy Records. Apparently unexceptional, copies are now rare and change hands for large sums. In the early seventies, two albums - *Vintage Dead* (Sunflower 5001) 1970 and *Historic Dead* (Sunflower 5004) 1971, which were issued by Polydor in the U.K. - were released and contained material from this era in the group's history. They contain the band's interpretations of numbers such as *Dancing In The Street*, *Good Morning Little Schoolgirl* and *In The Midnight Hour.*

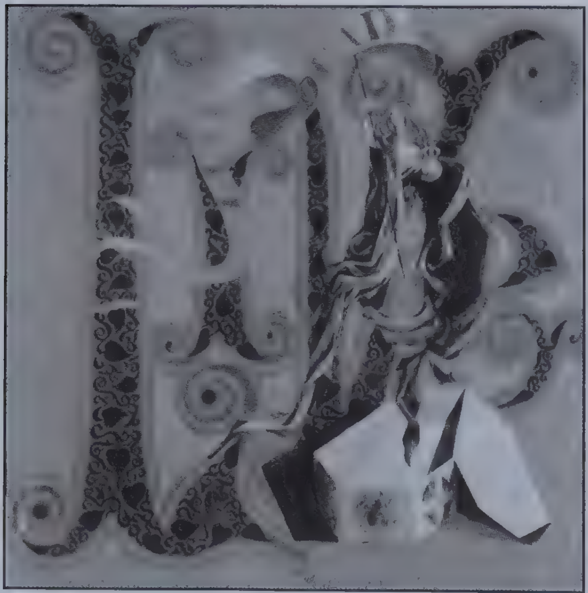
The publicity that events on the U.S. West Coast were attracting led to a race among the major record companies to sign up all of the major West Coast bands. **The Dead** signed for Warner Bros - in many ways an odd choice and, in retrospect, probably the wrong one for the band. Their first album was disappointing, both in comparison with their live shows and with the early offerings of their counterparts like **The Jefferson Airplane**, **Country Joe and the Fish** and **The Steve Miller Band**. Its strongest track, *The Golden Road (To Unlimited Devotion)* was coupled with *Cream Puff War* on an US-only single (WB 7016) in 1967. This is now rare. The album, which had been recorded in three days, sold badly and to make matters worse LSD was made illegal in California and the group was inevitably busted. The band was getting into debt too but Lenny, father of **Mickey Hart**, who had recently joined the group as its percussionist, now became its manager. Later in 1970 they would have to file an embezzlement charge against Lenny Hart and replace him with John MacIntyre.

Two more psychedelic albums followed - *Anthem Of The Sun* and *Aoxomoxoa*. The first typified the long instrumentally-orientated pieces they had been playing at the Acid Tests. *Born Cross Eyed* was taken from the album, backed with a non-album track, *Dark Star* and issued as a single (WB 7186), which is also very rare. In America it was issued with a picture sleeve, although this was not a feature of U.K. copies. The picture sleeve version is now particularly sought-after by **Grateful Dead** collectors.

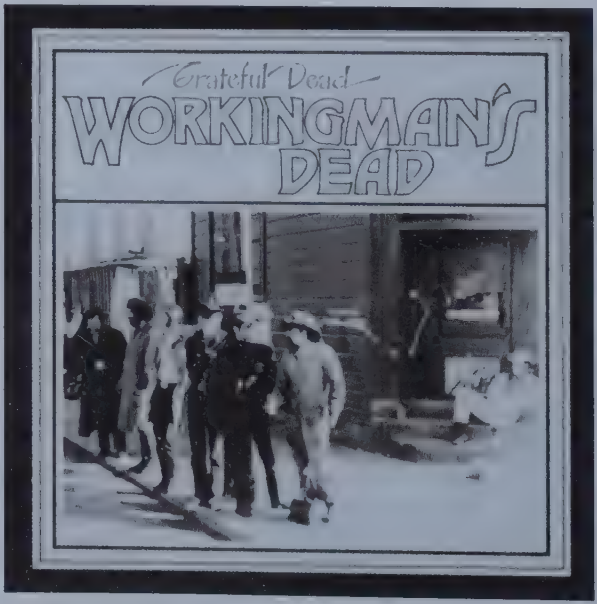
Aoxomoxoa is particularly memorable for its cover. A disjointed album overall, it does contain some interesting experiments in psychedelia, such as *Rosemary* and a few quite strong tracks such as *St. Stephen, Mountains Of The Moon*, and *Dupree's Diamond Blues*. Evidently, **The Dead** were unhappy with both albums, and Phil Lesh remixed and re-edited both in the early seventies.

Once again, commercially and in comparison with the offerings of their West Coast counterparts, both *Anthem Of The Sun* and *Aoxomoxoa* were disappointing.

Almost inevitably recording success eluded them until they issued *Live Dead*, a double album, in 1970. This showed them at their best, performing



GRATEFUL DEAD - Live/Dead 2-LP.



GRATEFUL DEAD - Workingman's Dead CD.

GRATEFUL DEAD - American Beauty LP.

long, predominantly instrumental, improvised songs and included the legendary *Dark Star*, as well as *St. Stephen* and *Death Don't Have No Mercy*.

Eventually in 1970 they came up with two successful studio albums. The first, *Workingman's Dead* contained a number of short, well-constructed acoustic country-rock songs such as *Uncle John's Band* (also issued as a single), *Black Peter* and *Casey Jones*. The latter having a very catchy chorus:-

"Driving that train
High on cocaine
Casey Jones you'd better watch your speed
Trouble ahead, trouble behind
And you know that notion just caught my mind......."
(from *Casey Jones*)

The follow-up *American Beauty* also contained a number of tight songs, including a love song *Sugar Magnolia* and the autobiographical *Truckin*, which recounted the events of a year in which they had been busted again (this time in New Orleans) and had sacked their manager. They had also played their first European date at a festival near Newcastle-Under-Lyme in England. These three were the best of their early albums. Prior to *American Beauty*, Constanten, who was into scientology, left the band to concentrate on his studies. The following year a second 'live' double album was issued. Warner Brothers vetoed its original name *Skullfuck* and it became called simply *Grateful Dead*. This became their first album to go gold.

As a 'live' band they were now at the pinnacle of their achievement and in May/June of 1972 toured Europe again and issued a triple 'live' album as a record of its finer moments. They played at the Bickershaw Festival outside a depressing mining town in the North of England. By the end of the first day the audience were wallowing in mud and thoroughly miserable. Yet, gradually **The Dead**'s music won them over and before long the audience was on its feet ecstatic.

The early seventies also saw the departure of **Mickey Hart**, perhaps embarrassed by his father's misappropriation of their finances. However, *Europe 72*, which was not one of their stronger live albums, did feature two new members, Keith Godchaux (keyb'ds) and Donna Godchaux (vcls), on record for the first time.

Upon their return to the States, disaster struck. Pigpen, who had been living on a diet of little more than booze and berries had developed a serious liver disease and accompanied them on the '72 tour against doctor's advice. On 8th March 1973 he died of a stomach haemorrhage. Pigpen had been a key band member, but the group survived this blow. *History Of The Grateful Dead - Bear's Choice* consists of previously unissued recordings from 1970 to fulfil their contractual commitment to Warner Bros. It was disappointing and quickly deleted, although Warner did later issue two compilations of material *Skeletons From The Closet* and *What A Long Strange Trip It's Been* which did provide a good introduction to the band's music.

1973 saw the band appear with The Band and **Allman Brothers** at Watkins Glen. They also set up their own Grateful Dead Records. *Wake Of The Flood* was their first studio recording for three years. It was rather low-key and suffered from poor distribution in the US where the band refused to sign a distribution deal. *Here Comes The Sunshine* and *Stella Blues* were strong tracks and *Here Comes The Sunshine* and *Eyes Of The World* were issued as singles but met with no success.

In 1974 the band announced their intention to stop touring full-time, partly as a result of over-exposure and partly so members in the band could concentrate on their own solo projects. 1974 also saw the release of *From The Mars Hotel*. One cut, *US Blues* had instant commercial appeal and was also issued as a single. *China Doll* and *Unbroken Chain* are also of interest, but the album also included some of their worst material. Both *Wake Of The Flood* and *From The Mars Hotel* featured a number of session musicians.

Blues For Allah was generally regarded as one of the band's best albums for some years and marked the return of **Mickey Hart**. The band also established Round Reels, a film production company which made a film about New York's Hells Angels 'Angel Forever, Forever Angel' and a film of their five days concert at the Winterland, San Francisco in October 1974. The accompanying soundtrack is generally regarded as one of the band's worst live sets. Round also issued a number of drab albums including Old & In The Way (a bluegrass outfit involving **Jerry Garcia**, David Grisman and Peter Rowan), the debut album by Kingfish, The Good Old Boys, two Robert Hunter albums, and *Seastones* (an unlistenable electronic project involving Phil Lesh). None of these records sold well and the label was short-lived.

GRATEFUL DEAD

GRATEFUL DEAD - Europe '72 3-LP.

Steal Your Face was a live double album. Release in June 1976, it was recorded live in concert at San Francisco's Winterland Ballroom between 16-20 October 1974. This is one to miss as it's generally considered by deadheads their worst live album on account of its poor sound quality and song selection. It was also omitted from Rhino's 2004 *Beyond Description (1973-89)* box set which compiled all their other live and studio material from this era. The sound quality is much better on the 1989 CD reissue though.

Terrapin Station was their first album for Arista. It represented a significant departure from their previous jazz-blues and traditional folk style being more progressive and influenced by bands like Yes and Genesis. The song structures on the album are tighter and more complex than their previous looser and more improvised sound. It divided their fans - some thought it was their creative zenith while others who loved this improvised style found it over-produced.

They went on to record numerous albums throughout the seventies and into the nineties. **Jerry Garcia**, **Bob Weir**, **Mickey Hart** and Keith & Donna Godchaux all made solo albums during the seventies too. Keith Godchaux was killed in a car crash in 1980.

The Dead certainly proved a durable outfit until sadly, **Jerry Garcia** died on the 9th August, 1995. Their 'laid-back' music lacked the urgency of **The Airplane**, but was sufficiently unique to secure a strong cult following. The secret of their success appears to have been their ability to adapt to the changing times and, in September/October 1981 they were in England playing three nights to packed audiences at London's Rainbow Theatre. Of the numerous compilations of their material, *Skeletons From The Closet* originally issued by Warner Bros in 1974 and reissued on Thunderbolt in 1987, is a good introduction to their music from the early years.

The Dead Rock The Cradle: Egypt 1978 is a 2-CD set celebrating the 30th anniversary of their three performances in the shadows of the pyramids in Egypt in 1978. On offer is mostly previously unheard music and DVD footage filmed during a lunar eclipse. The Rhino set is superbly packaged with fine sleevenotes.

More difficult to find but also of interest to 'deadheads' will be *California Christmas*, which features a version of *Turn On Your Lovelight* with Janis Joplin. *California Easter* has two tracks with them joining **The Beach Boys**(!) - *Riot In Cell Block Number 9* and *Searchin'*; two numbers (including *Hoochie Koochie Man* from 1963) performed by Pigpen and Pete Albin and two numbers by Jerry and Sarah Garcia, also from around 1963. *California New Year* includes *Uncle John's Band. Live At The Cow Palace 1976* (3-CD) gives a first official release to their 1976 New Year's Eve show but is not recommended.

The 2-CD set *Three From The Vault* captures a performance at The Capitol Theatre in Port Chester, New York on 19 February 1971. *Bird Song* and *Deal*, which both became future live favourites, get their first airing and *Greatest Story Ever Told*, *Bertha*, *Loser*, *Playing In The Band* and *Wharf Rat* also enjoy early renditions. The highlights are a soulful cover of Elmore James' *It Hurts Me Too* and a 15-minute heavy jam of Howlin' Wolf's *Smokestack Lightning*.

Birth of The Dead (2-CD) compiles some of the band's early material, including their recordings as **The Warlocks** and previously unreleased recordings like *Can't Come Down* and *The Only Time Is Now*, which capture the emergence of the counterculture and the freedom of Ken Kesey's Acid Tests.

To Terrapin: Hartford '77 is a 21-track 3-CD set with a total of three hours playing time from their last night of a spring 1977 tour at Hartford Civic Centre. It captures them very near to their live best in places (such as the *Estimated Prophet*, *Playing In The Band*, *Terrapin Station* and *Not Fade Away* section on the third CD). Elsewhere they serve up some of their classics with some cover versions intertwined between.

You can also find a version of *Dark Star* on the *Zabriskie Point* soundtrack. (VJ)

Graven Image (TX)

45: I Would But I Could/Take A Bite Of Life (V.O.L. 134) 1967

This single was a minor San Antonio outfit's sole stab at immortality - *I Would But I Could* is an Augie Meyer penned dirge but the flip, *Take A Bite Of Life*, is good up-tempo garage with a Diddleyesque beat.

Take A Bite Of Life can also be found on *Mindblowing Encounters Of The Purple Kind* (LP), *Teenage Shutdown, Vol. 14* (LP & CD) and *Fuzz, Flaykes, And Shakes, Vol. 2* (LP & CD). (MW)

Nick Gravenites (IL>CA)

Personnel:	DINO ANDINO	conga	A
	MIKE BLOOMFIELD	gtr, vcls	AB
	JOHN CIPOLLINA	gtr	A
	SNOOKY FLOWERS	baritone sax	A
	NICK GRAVENITES	vcls, gtr	AB
	NOEL JEWKES	tenor sax	A
	BOB JONES	drms	A
	JOHN KAHN	bs	AB
	IRA KAMIN	organ	A
	MARK NAFTALIN	keyb'ds	A
	GERALD OSHITA	baritone sax	A
	JOHN WILMETH	trumpet	A
	PAUL BUTTERFIELD	vcls, hrmnca	B
	MARIA MULDAUR	vcls	B
	CHRISTOPHER PARKER	drms	B
	ANNIE SAMPSON	vcls	B
	MERL SAUNDERS	keyb'ds	B

GRATEFUL DEAD - Blues For Allah CD.

ALBUMS: 1(A) MY LABORS (Columbia CS-9899) 1970 SC
2(B) STEELYARD BLUES (Original Motion Picture Soundtrack) (Warner BS-2662) 1972

45: Drive Again (Theme From Steelyard Blues)/
My Bag (The Oysters) (Warner WB-7637) 1972

Originally from Chicago, **Nick Gravenites** moved to San Francisco and became a central figure in the Bay Area scene. Songwriter, singer, guitar player and producer, **Gravenites** is sometimes credited as Nick The Greek or Nicky Gravy. He was (and still is) a multi-talented man. Primarily known for penning *Born In Chicago* and *East-West* for the **Paul Butterfield Blues Band** on their first two albums (1965/66), he became a close friend of **Mike Bloomfield** and naturally became the lead singer of the **Electric Flag** when it was formed.

During the same period, he began working with **Quicksilver Messenger Service**, providing some of their songs (*All Night Worker*, on *Live In San Jose* and *Joseph's Coat* on *Shady Grove*) as well as producing their first album. After the demise of the **Electric Flag**, **Gravenites** became the lead singer of **Big Brother and The Holding Company** when Joplin left. He produced their underrated *Be A Brother* album as well as writing several songs for it. He also made a guest appearance on his own *Buried Alive In The Blues* on **Big Brother and The Holding Company**'s final album *How Hard It Is*.

Gravenites first solo album from 1969, *My Labors*, was partly recorded live. It was a commercial failure, largely due to a horrid cover, but still really deserves to be heard if you like West Coast electric blues. **Mike Bloomfield**'s solos are truly remarkable on the live tracks and John Cipollina is one of the "anonymous friends" playing on the studio cuts. The album was produced by Elliot Mazer.

In 1972, *Steelyard Blues* appeared. This was in fact the soundtrack of a Jane Fonda/Donald Sutherland movie and contains only original bluesy tracks which were mostly written by **Gravenites** and Bloomfield. (**Gravenites** also produced the album). Two tracks from the album were also released as a single.

Nick Gravenites production credits also include **Brewer and Shipley**, **Chet Nichols**, Southern Comfort and several blues albums (Sam Lay, Otis Rush).

In the seventies, **Gravenites** kept on working with **Bloomfield** until he died. In the eighties, he formed the Gravenites/Cipollina Band (also known as

Thunder and Lightning) and still performs, produces and records to this day. His current group, Animal Mind, features Roy Blumenfeld (ex-**Blues Project**). (SR)

Jesse Graves (PA)

ALBUM: 1 JESSE GRAVES (Gazebo 100) 1972 SC

From Philadelphia, this is a rare album of acoustic blues and folk on a local label. (SR)

Graveyard 5 (CA)

Personnel:	STEVE KUPPINGER	bs	A
	GARY PRATHER	gtr	A
	LOUIE SHRINER	ld gtr	A
	DAVE TEMPLETON	drms	A

45s: The Graveyard Theme/
The Marble Orchard (Stanco SR 102) 1968
The Marble Orchard/NBC TV's Unsolved
Mysteries Theme (Bernie Grundman Acetate) 1968

From Lakeport, California *Pebbles, Vol. 16* (LP) and *Up From The Grave* (CD) feature both sides of the first single, which is ridiculously rare. The second single and its full details remain even more elusive. *Marble Orchard* begins with a heartbeat, has a mystical quality and good acid guitar - with better production it could have been a real classic. The flip is a fine reverb-fuzz instrumental. (VJ/MW/AP)

The Gravity Adjusters Expansion Band (CA)

ALBUMS: 1 CHOOSE TO LIVE
(Golden State Recorders GSR S 2530) 19?? R1
2 ONE (Nocturne NRS-302) 1973 R1

The Golden State records release comprises a collection of poems on three tracks: *Night, Brilliance* and *Music* with Clyde Pound playing more conventional jazz with the quartet **The Gravity Adjusters** (spelt 'Adjustors' on the cover) on the remaining seven tracks. It is likely this album was issued before the one called *One* as Golden State Records was a late sixties/early seventies label.

One is a rare and strange album of avant-garde and experimental music, featuring sound generators, percussion and various homemade instruments. It was released in a cool black and white psych cover. (SR)

GAZEBO
RECORDS

JESSE GRAVES - Self Titled LP.

The Grayps (OH)

Personnel:	MIKE BAUMANN	drms	ABC
	CHARLIE CESNER	vcls	ABC
	BUD DILLAHUNT	vcls, gtr, 12-str gtr	ABC
	DON KETTELER	bs	ABC
	ED MIKUSA	vcls	ABC
	TOM RAMSEYER	gtr	A
	MIKE MEYER	gtr	B
	STERLING SMITH	organ, piano	C

45: Leader Of The Band/You Came Up
With The Sun (Cobblestone Records CB 711) 1968

The Grayps started in 1965 out of Whetstone High School in Columbus, Ohio with members of The New Liberty Singers and The Sceptors. Mike Meyer left in September 1966, with Sterling Smith joining from **The Lowbrows**.

Strong vocals gave the band a good "folk-rock" quality. The band wrote a number of songs, but only one was released as a single, *Leader Of The Band* on a Buddah Records subsidiary.

The Grayps won the 1966 'Northland Battle Of The Bands' in Columbus, Ohio and in 1967 they backed up Sonny and Cher for four grandstand shows at the Ohio State Fair. They also opened for a number of concerts in central Ohio, including **The Beach Boys** (twice), **The McCoys**, **The Byrds**, Bobby Goldsboro and **Paul Revere and The Raiders**.

The band played a number of college dates in the late sixties, and was infused with more ambitious original music with the addition of Jon Townley on guitar, and Bill Grey on vocals in 1969. Dan Lawson also played sax and sang with the band in 1969, and would later surface in the band, **Osiris**.

The Grayps re-formed in the early seventies and enjoyed some success in the studio, releasing *She Said She Gave Me Applause* which got some airplay and an appearance on Cleveland television.

Sterling Smith later played with **J.D. Blackfoot**, **Osiris** and **The Load**. (VJ/SGgSmith)

The Gray Things (?NY)

45: Charity/Lovers Melody (Laurie 3367) 1966

The Gray Things are thought to be from New York, although Florida has also been suggested as a possible home for them.

This seems to have been their sole recording venture for Laurie. *Charity* can also be heard on *Mindrocker, Vol. 3* (LP) or *Psychedelic Unknowns, Vol. 5* (LP & CD). Seething vocals and tidy harmonies supplant a novel garage styled keyboard backing. (VJ/MW)

Great American Dream (?)

ALBUM: 1 HOME AND FREE (Audifex AX 7082 LP) 1975 SC

This album was sold via ads in 'Rolling Stone' as an advanced reviewer copy and issued on a mysterious Wisconsin label. The highlight is the prog-rock *You Can Fly* which has some pleasing flute and harpsichord interplay. Most of the remaining material is rock-soul or bluesy tunes. The material on side one is best but many tracks don't stand out and the whole album is under 30 minutes long. (VJ)

Great Bear (?)

Personnel:	MICHAEL BOBACK	keyb'ds, vcls	A
	JOHN GONSKA	gtr	A
	BOB GRYZIEC	bs	A
	PAUL METZGER	drms, perc, vcls	A

ALBUM: 1(A) GREAT BEAR (Scepter SPS-585) 1971

Not a well-known album, but a pleasant collection of psychy keyboard-dominated MOR rock of which *Cinderella* is probably the finest moment. Another highlight is their hard-rock cover of Chuck Berry's *Almost Grown*. The songwriting on the album isn't bad but the lead singer, Michael Boback, has an annoying vibrato similar to Erik Brann's warblings on the two mid-seventies **Iron Butterfly** reunion albums for MCA.

One track was composed by Joseph Longeria who also recorded as **Joseph**.

This act should **not** be confused with the outfit that graces the *Strangers In A Strange Land* compilation, who in fact hailed from Delhi, India.... The Indian act won a place on one of two Simla Beat compilations, funded by an Indian Tobacco company. The best tracks from these were subsequently recompiled as *Strangers From A Strange Land*, and mistakenly sold by dealers as a U.S. compilation. (VJ/RBn)

The Great Believers (TX)

Personnel:	AMOS BOYNTON	drms	A
	DAVE RUSSELL	bs	A
	EDGAR WINTER	keyb'ds	A
	JOHNNY WINTER	gtr, vcls	A

45: Comin' Up Fast (Part 1)/(Part 2) (Cascade 365) 196?

Originally known as **Amos Boynton and The ABCs** this Houston-based quartet was an early outing for the Winter Brothers who had previously played together in Black Plague. The band also recorded another **Johnny Winter** composition, *Easy Lovin' Girl*, backing **Roy Head**.

Compilation appearances include: *Comin' Up Fast (Part 1)* on *Mindrocker, Vol. 4* (LP) and *Acid Visions* (LP); and *Comin' Up Fast (Part 1)* and *Easy Lovin' Girl* on *Acid Visions - The Complete Collection Vol. 1* (3-CD). (VJ)

The Great Imposters (NE)

45: Who Do You Love?/
I Wanna Be Your Driver (PS) (Dads 6-6602) 1966

This rock foursome came from Omaha, Nebraska and their powerful rendition of Bo Diddley's classic *Who Do You Love?* can also be found on *Monsters Of The Midwest, Vol. III* (LP). The original single came in a picture sleeve which captured the band in full splendour with pegged Italian pants and greased hair. They were previously known as Larry Ray & The Red Tops and were still going in the 1980s. (VJ)

GRACE SLICK
CONSPICUOUS ONLY IN ITS ABSENCE

THE GREAT SOCIETY - Conspicuous Only In Its Absence LP.

Great Jones (MA)

Personnel:	BILLY CADIEUX	gtr	A
	(MERRY CLAYTON	vcls	A)
	(VANETTA FIELDS	vcls	A)
	(JEFF GUTCHEON	keyb'ds	A)
	(CLYDIE KING	vcls	A)
	GARY KILLARUS	drms	A
	DAVID TOLMIE	bs	A

ALBUM: 1(A) ALL BOWED DOWN! (Tonsil T-4002) 1970

45: I'll Keep It With Mine/My Lovin' Woman (Tonsil T-0001) 1971

NB: non-LP tracks.

The sleevenotes to this album tell us: 'Great Jones is an odd combination; a jazz-loving guitarist; a blues-freaking drummer; and an ex-folk singing bassist.' Well, the end result is a funk-blues album with at least three decent tracks. The first is opener *Cripple Creek*, with its bouncy bass notes and sharply accentuating drum beats. Superimposed onto this are Cadieux's catchy acoustic guitar riffs. The second is the title cut, a funky piano-driven number. Also of note is *I Ain't Got Long*, on which Cadieux contributes some delicate blues guitar which blends well with Tolmie's gutsy vocals. An average album, overall, though. The single cuts are non-album.

Their material includes two covers (**Dr. John**'s *United States of Mind*, Sleepy John Estes' *Leaving Trunk...*) plus several good originals penned by Cadieux and Gutcheon. The album was produced by Joe Zagarino and Neville Gerson and recorded in Boston. (VJ/SR)

Great Lakes (NY)

Personnel incl: TOM FEIGEL
JACK PERRY

45: Dangerous Sue McGrew/
We'll Build Our Own Kind Of Love (Claridge 313) 1966

Psychedelic States: New York Vol. 2 (CD) features *We'll Build Our Own Kind Of Love* by this band, whose members came from the communities of Mattydale and North Syracuse, New York. (MW)

Great Loose Band & OK Chorale (CA)

ALBUM: 1 STONE CROW (Blue Bong B-10956) 1976 R2

This was a musical play recorded live at the University of California in Irvine in 1975. On offer is a mix of hard-edged rock and hippie psych, with titles like *The Land Of The Hashish Eaters*, *Being Stoned*, *Instant Stone Tea*, etc, According to a band member, only 150 copies were pressed. (VJ)

The Great Metropolitan Steam Band (?)

ALBUM: 1 GREAT METROPOLITAN STEAM BAND
(Decca DL-75143) 1969

NB: (1) also released in the UK (MCA MNP/S 403) 1969.

45: Blues Ain't Nothin'/
I Want A Big Butter And Egg Man (Decca 32590) 1969

A hard group to classify, as their album combines hippie-rock, old-time jazz, folk, pop... (SR)

The Great Society (CA)

Personnel:	BARD DU PONT	bs	A
	DAVID MINOR	gtr	AB
	DARBY SLICK	ld gtr	AB
	GRACE SLICK	vcls, piano	AB
	JERRY SLICK	drms	AB
	PETER VAN DER GELD (aka VAN GELDER)	bs	B

THE GREAT SOCIETY
LIVE AT THE MATRIX

THE GREAT SOCIETY - Live At The Matrix 2-LP.

					HCP
ALBUMS:	1(B)	CONSPICUOUS ONLY IN ITS ABSENCE	(Columbia CS-9624)	1968	166
	2(B)	HOW IT WAS	(Columbia CS-9702)	1968	-
	3(B)	SOMEBODY TO LOVE	(Harmony 30391)	1971	-
	4(B)	COLLECTOR'S ITEM	(Columbia G-30459)	1971	-

NB: (3) is a reissue of (1). (4) is a reissue of (1) and (2). (1) reissued on vinyl (Columbia 9624). (2) reissued on vinyl (Columbia 9702). Also of interest is *Live At The Matrix* (2000), a double LP set; and *Born To Be Burned* (Sundazed SC 11027) 1995, a CD compilation of previously unreleased tracks, plus both sides of their first single.

45s:	Someone To Love/Free Advice	(Northbeach 1001)	1965
	Sally Go Round The Roses/ Didn't Think So	(Columbia 44583)	1966

The Great Society was one of the very first San Francisco underground groups. They played at the first dance organised by The Family Dog at The Longshoreman's Hall in 1965. Thereafter, they gigged regularly at the Fillmore, the Avalon, the Matrix and Mother's. The nucleus of the group was Grace, with her unique vocals, her husband Darby and his brother Jerry. They recorded a single for Tom Donahue's Northbeach label *Someone To Love*. The first album recorded live at the Matrix is of particular interest in that it contained an early version of Darby's *Somebody To Love* and Grace's *White Rabbit*, which **The Jefferson Airplane** were later to transform into nationwide hits. However, the record company held back its release until after the group had split and Grace had become famous. In addition to *White Rabbit*, Grace also wrote three other songs on the album *Didn't Think So*, *Often As I May* and *Father Bruce* (a tribute to Lenny Bruce). However, the group never made it nationally and when the nucleus of the band resolved to set off for India to learn sitar music Grace was snapped up by **The Airplane** who then really began to develop. Her husband Jerry joined another San Francisco band, **The Final Solution**.

They also had two cuts, *Free Advice* and *Somebody To Love* on the 1968 compilation *San Francisco Roots* (LP).

Peter Van Gelder later played with **Saddhu Brand**.

Big Beat's *Nuggets From The Golden State* CD series has dug up many **Great Society** gems from the vaults - the *Someone To Love* CD has no less than seven tracks from an October 1965 audition session plus the first single coupling and three unreleased 1966 goodies (*Born To Be Burned, Daydream Nightmare Love, Double Tryptamine Superautomatic Everlovin' Man, Father Bruce, Free Advice, Girl, Heads Up, Right To Me, Someone To Love, That's How It Is, Where* and *You Can't Cry*). Our free advice is get it, and hear the cries of the San Francisco Sound being born.

Other retrospective compilation appearances have included: - *Free Advice* and *Somebody To Love* on *Nuggets, Vol. 7: Early SFO* (LP) and *The Autumn Records Story* (LP); *White Rabbit* on *Psychedelic Dream* (2-LP); *Somebody To Love* on *Psychedelic Visions* (CD) and *Microdelia* (CD); and *Free Advice* and *Somebody To Love* (live album version) on *Love Is The Song We Sing* (4-CD book). (VJ/MW)

The Great Society (OH)

45s:	She's Got It On Her Mind/Second Day	(Dana Lynn 70611)	1967
	She's Got It On Her Mind / Second Day	(Counterpart 2613/4)	1967

If garage-folk-rock is your bag, here are two superb examples of the genre on an obscure single from Cincinnati, Ohio. Absolute bliss!

You can also hear *She's Got It On Her Mind* for yourself on *Psychedelic States: Ohio Vol. 1* (CD). (MW)

Great White Cane (CA)

Personnel:	JOHN CLEVELAND HUGHES	keyb'ds	AB
	BOB DOUGHTY	trumpet	AB
	DENNY GERRARD	bs, vcls	AB
	RICK JAMES	vcls	A
	IAN KOJIMA	sax	AB
	SONNY NICHOLAS	gtr, vcls	AB
	ED ROTH	keyb'ds	AB
	NORMAN WELLBANKS	drms	AB

ALBUM:	1	GREAT WHITE CANE	(Lion LN-1005)	1972

American Rick James formed this band in early 1972 from the ashes of Heaven and Earth (Gerrard and Roth were also members). Thanks to his contacts in Los Angeles - Neil Young, Steve Stills (and **Bruce Palmer**), he managed to win a recording contract with MGM's subsidiary Lion Records.

The band recorded an album in Los Angeles in mid-'72 and then toured with B.B. King (playing around 15-20 state capitals). However, the group was beset with problems from the outset. The album, due to be released two weeks before each concert in the state capitals, was delayed because MGM faced a law suit from RCA. Apparently James had sold the rights (to some of the tracks) to RCA when Heaven and Earth recorded them the previous year. The album was released later in the year, by which point the band had effectively folded.

James, who left the band after a date at Massey Hall in Toronto, later formed a new group called The Stone City Band. The others meanwhile completed the tour without him. Gerrard subsequently joined Mainline's Bump 'N' Grind Revue tour. Hughes subsequently worked with David Bendeth, Wellbanks played with Shooter and Kojima sessioned for The Stampeders and later played with Chris De Burgh. (NW)

THE GREAT SOCIETY
Born To Be Burned

THE GREAT SOCIETY - Born To Be Burned CD.

The Greek Fountains (LA)

Personnel:	DUKE BARDWELL	bs, vcls	A
	DON CHESSON	vcls	A
	DANNY COHEN	ld gtr, vcls	A
	TOMMY MICELI	gtr	A
	CYRIL VETTER	drms	A

45s:	Well Alright/That's The Way I Am	(Bofuz BF-1104)	1965
	Howlin' For My Darling/Go Back Home	(Bofuz BF-1110)	1965
	Blue Jean/Countin' The Steps	(Philips 40355)	1966
	I'm A Boy/She Does It	(Pacemaker 250)	1966
	I Can't Get Away/ An Experimented Terror	(Montel-Michelle 976)	1966
	Buy You A Chevrolet/ What Is Right	(Montel-Michelle 983)	1966

From Baton Rouge, Louisiana this band is best known for upbeat rock recordings like *Blue Jean*, *Buy You A Chevrolet* and *Well Alright*. The *Beyond The Calico Wall* (LP & CD) compilation features their *An Experimented Terror* - a completely wacky recording more in the vein of **Red Krayola** at their most experimental. This could well have been recorded on acid. By contrast, their *I'm A Boy* is a pretty straight cover of The Who hit. They later changed their name to **The Greek Fountain River Front Band**.

Drummer Cyril Vetter is probably best remembered as co-writer (with Don Smith) of *Double Shot (Of My Baby's Love)*. Covered by the **Swingin' Medallions** in late 1965, it was picked up by Smash and cracked the Top 20 in early 1966. A catchy soulful frat singalong, it became a club favourite covered by numerous other acts, including the **K-Otics**, **Skip & The Creations, Soundsations, Spirits, Invaders, Basement Wall**, and **Night Riders**. Vetter also got local rivals the **Rogues** a one-shot deal with Montel-Michelle and produced their single, which appeared in 1966 billed as by **The Dry Gins**.

Other compilation coverage has included their cover of Willie Dixon's *Howlin For My Baby (The Bo-Hog Song)* on *Teenage Shutdown, Vol. 14 - Howlin' For My Darlin'* (LP & CD). (VJ/MW)

The Greek Fountain River Front Band (LA)

Personnel:	DON CHESSON	vcls	A
	DANNY COHEN	ld gtr	A
	CASEY KELLEY		A
	LUTHER LEONARD	vcls	A
	DUKE BARDWELL	bs, vcls	A
	TOMMY MICELI	g	A
	BUTCH SWANN	vcls	A
	CYRIL VETTER	drms	A

ALBUM: 1(A)	TAKES REQUESTS	(Montel-Michelle LP-110)	1967

45:	High Heeled Sneakers/Warm Daddy's Choice	(Cyclin 0001)	1967

A big draw in Baton Rouge, Louisiana this was the later and expanded version of the **Greek Fountains.** Under leader Don Chesson, they'd moved away from the British influenced pop and beat material to southern-fried soul sounds, hence the change of name and the addition of a trio of "featured singers", including Luther Leonard (aka "The Dynamic Duke Royal") who was also in a Baton Rouge band called Blues, Inc..

The album is all covers, hence the title, except for Danny Cohen's *What Is Right;* a pair of Beatle numbers (*I've Just Seen A Face, For No One*), two from **Lovin' Spoonful** (*Nashville Cats, Lovin' You*), a bit of Motown (*Reach Out I'll Be There, MyGirl*), some Stax (*Hummin'*), and some evergreens - *C.C.Rider, Have You Ever Had The Blues, Mustang Sally,* and *Alimony.*

Duke Bardwell would replace Terry Bourdier in **The Basement Wall**. (MW/VJ)

Green (TX)

Personnel:	BOBBY BLOOD	horns	A
	GARY CASEBEER	vcls, horns, drms	AB
	WILSON FISHER	vcls, gtr, hrmnca, bs	AB
	RICHARD GARDZINA	sax, piano	AB
	JOHN MARTIN	gtr, keyb'ds, vcls	AB
	JAMES NEEL	vcls, drms	A
	JAY PRUITT	piano, trumpet	B
	(KATHY KELSEY PRUITT	cello	B)

ALBUMS: 1(A)	GREEN	(Atco SD 33-282)	1969
2(B)	TO HELP SOMEBODY	(Atco SD 33-366)	1971

NB: (1) reissued on CD (Fallout FOCD2037) 2003 and again in 2007.

45:	Big Dipper/All My Bells	(Atco 6833)	1971

From Dallas, Texas **Green**'s first album, from 1969, sounds a bit like **Buffalo Springfield** with horns and good lead guitar work. There's some raw guitar, an effective rhythm section and quite an Anglophile influence. It's beginning to attract some attention. Two years later, a renewed line-up recorded a second album, which is considerably weaker. Most tracks were recorded live in the studio and are more like loose jams with stolen riffs and intrusive horns than real songs. The few good cuts are on side one: *All My Bells*, *Teenage Women* and *Can You See Me*, which are more elaborate and attractive than the rest of their material.

In 1974, Jay Pruitt worked with B.W Stevenson and in 1978 with Jules and The Polar Bear. John Martin is not the musician who began with **Southwind**. (SR/VJ)

Green Apples Dirty (MI)

45:	To The Max/Girl I Miss You So	(Mid-Evyl M 101)	196?

Mildly garagy, a melodic rocker and a ballad, spoilt by the vocalist who sounds like he wants to be a country and western singer on *To The Max* and Roy Orbison on the flip. They were from somewhere in Michigan. (MW)

Norman Greenbaum (MA>CA)

Personnel:	JOHN COPPOLA		A
	RUSSEL DaSHIELL	gtr	ABC
	NORMAN GREENBAUM	vcls	ABC
	DOUG KILLMER	bs	AB
	NORMAN MAYELL	drms	ABC
	DAN PATIRIS		A
	CHUCK PETERSON		A
	ROBBIE ROBINSON		A
	BILL SABATINI		A
	STOVALL SISTERS	backing vcls	AB
	WILLIAM TRUCKAWAY	keyb'ds, moog	AB
	STEVE BUSFIELD		B
	BILL DOUGLAS	acc. bs	BC
	LYNN ELDER	hurdy gurdy	B
	DAN HICKS	washboard	B
	JOHN McFEE	steel gtr	B
	BILL MEEKER	drms	B
	DAN PAIK	mandolin	B
	SQUIRE	jug	B
	JERRY YESTER	chamberlain	B
	KENNY BURT	banjo	C
	JOHN CASEY	dobro	C
	RY COODER	mandolin, gtr	C
	HENRY DILTZ	glockenspiel	C
	CYRUS FARYAR	gtr	C
	MARK NAFTALIN	accordian	C
	RICHARD OLSEN	clarinet	C
	FRITZ RICHMOND	bs	C

				HCP
ALBUMS: 1(A)	SPIRIT IN THE SKY	(Reprise RS-6365)	1969	23
2(B)	BACK HOME AGAIN	(Reprise RS-6422)	1970	-
3(C)	PETALUMA	(Reprise MS-2084)	1972	-

NB: (1) reissued on vinyl (Reprise RSLP 6365) 1970. (1) reissued on CD (Varèse Sarabande Records 302 066 229 2) 2001. There's also a compilation, *The Best of Norman Greenbaum - Spirit in the Sky* (Repertoire REP 4677) 1997, which is a 23-track collection of album cuts, singles tracks and rarities. A 1968 cut from his tenure with **Dr. West's Medicine Show And Junk Band**, *Jigsaw*, is something of an acid-psych jewel.

45s:		Children Of Paradise/ School For Sweet Talk	(Reprise 0752) 1968
		Marcy/Children Of Paradise	(Reprise 0818) 1969
		Jubilee/Skyline	(Reprise 0846) 1969
	α	Spirit In The Sky/Milkcow	(Reprise 0885) 1969
	β	Spirit In The Sky/Tears Of India	(Reprise RV 20237) 1970
	χ	Canned Ham/Junior Cadillac	(Reprise 0919) 1970
	δ	Rhode Island Red/I.J. Foxx (PS)	(Reprise 0956) 1970
	ε	California Earthquake/Rhode Island Red	(Reprise 1008) 1971
		Dairy Queen/Petaluma	(Reprise 1134) 1972

NB: α also issued in Germany (Reprise RA 0885) 1969. β issued in Spain and France, this is a non-US release. χ also issued in France (Reprise RV 20245) 1970. δ also issued in France (Reprise RV 20255) 1970. ε also issued in France (Reprise 14085) 1970. *California Earthquake* is non-LP.

Originally from Boston, **Norman Greenbaum** was first known as the leader of **Dr. West's Medicine Show and Junk Band**. He went solo and moved to San Francisco where he hit the big time with *Spirit In The Sky* in 1969. His three albums were produced by Erik Jacobsen (**Lovin Spoonful**, **Sopwith Camel**, **Tim Hardin**) and deserve to be heard: friendly vocals, well-structured songs with good lyrics, great guitar parts (courtesy of Russel DaShiell, who later played with **Crowfoot** and the Don Harrison Band) and solid rhythm section for a mix of "good-time music", jug band style and West Coast vibes, quite reminiscent of the **Youngbloods** production. *California Earthquake*, one of his best tracks, was only released as a single and announces the "Big One" with a devastating fuzz guitar solo and good lyrics ("My advice to you is to keep your feet off the ground. As long as you're flying, you won't tumble down"). Among his usual back-up group, Norman Mayell and **William "Truckaway" Sievers** were both former members of **The Sopwith Camel**. Several guests played on his albums: two **Charlatans** (Dan Hicks and Richard Olsen), Mark Naftalin (**Butterfield Blues Band/Mother Earth**), Ry Cooder, **Cyrus Faryar** (**Modern Folk Quartet**, **Zodiac Cosmic Sounds**), **Jerry Yester**. His last album, *Petaluma*, in 1972, has a great sleeve with an eight-page leaflet (with cartoons, kids, chicken, sheeps, goats and pig pictures!) and clearly announces that **Greenbaum** had decided to settle in Petaluma to pursue his life on the farm with his family (*Grade A Barn, The Day The Well Went Dry, Dairy Queen...*). The album is more acoustic than the two other ones.

Spirit In The Sky has been reissued and covered many times, including a U.K. hit for Dr. & The Medics, but **Greenbaum** apparently left the music business for good. Check out the 23-track collection of album cuts, singles tracks and rarities, *The Best Of Norman Greenbaum - Spirit In The Sky* and listen out for a 1968 rarity, *Jigsaw*. (SR/VJ)

Green Beans (WI>CA)

Personnel incl:	DICK ALLEN	ld gtr	A
	CHRIS ELLIOTT	bs	A
	BOB McDONALD	gtr	A
	JOHN TRUCKEY	drms	A

45s:		(Don't' Give Me No) Friction/Superstition	(Mercury 72504) 1965
	α	Knock On My Door/Who Needs You	(Tower 237) 1966

NB: α issued in a picture sleeve, with the band looking like a greaser club band, but with green hair!

Originally based in Green Bay, Wisconsin the quartet headed to Los Angeles, like many other Badger state acts before them, in their search for success. They secured a contract with Mike Curb and produced two cool, punky pop-beat singles; neither hit the jackpot back then but both have proved to have enduring appeal to collectors and aficionados.

Friction was later given an R&B make-over by Australia's Missing Links, and their cover version is well worth searchin' out. The original is much more in a laid-back, pop vein. Another track *Who Needs You* is more up-tempo, sounding like a case of **The Monkees** meet the garage.

You can also find *(Don't' Give Me No) Friction* and *Who Needs You* on *Pebbles, Vol. 8: Southern California 1* (CD); whilst *Who Needs You* also appears on *Highs In The Mid-Sixties, Vol. 20* (LP); *(Don't' Give Me No) Friction* is also on *Quagmire Volume 5* (CD); and *Superstition* can also be found on *Teen Blast Volume #2* (CD). (VJ/MW/GM)

The Green Giants (NE)

45:	You're Going To Lose That Girl/ Pity Me	(Round & Round RR-4501) 1966

This single comprises a rough cover of the Beatles and a garagy beat-ballad. The band was from Omaha, Nebraska. (MM/MW)

Green Lyte Sunday (OH)

Personnel incl:	FLY BARLOW		A
	SUSAN DARBY	vcls	A
	JASON HOLLINGER		A
	RICK KALB		A
	MICHAEL LOSEKAMP		A
	JAMES WYATT		A

ALBUM:	1(A)	GREEN LYTE SUNDAY	(RCA LSP-4237) 1970

45s:	She's My Lover/Lenore	(King 6178) 1969
	Chelsea Morning/Emmie	(RCA 74-0365) 1970

Although some dealers tend to tag this album as "breezy pop psych", it's only a mediocre pop album with female vocals and covers of Joni Mitchell and Laura Nyro. It was produced by Peter Shelton.

They have a cut, *If You Want To Be Free*, compiled on *Realistic Patterns 2: Wednesday Morning Dew* (CD). (SR)

Green Slime (?)

45:	The Green Slime/Far Beyond The Stars	(MGM 14052) 1969

NB: promotional copies came in an art sleeve.

Green Slime, was used in a sixties movie of the same name. It found a new audience with the eighites/nineties retro-garage/psych generation and was covered by The Fuzztones, Not Quite, Ace-Tones, and Windopanes.

You can also find it on *Songs We Taught The Fuzztones* (LP & CD) and *A Fistful Of Fuzz* (CD). (VJ/MW)

Greenwood, Curlee and Clyde (MN)

Personnel:	JOHN CURLEE	vcls, hrmnca, trumpet	A
	DAVE CUSHING	drms	A
	RICHARD GREENWOOD	vcls, sitar, gtr, violin	A
	CHIP HARDING	gtr	A
	REID McLEAN	flute	A
	TONY PAUL	perc	A

onetime , oneplace

GREENWOOD, CURLEE AND CLYDE - Onetime, Oneplace LP.

	JEFF SCHROEDER	bs	A
	CLYDE THOMPSON	vcls, keyb'ds, gtr	A

ALBUM: 1(A) ONETIME, ONEPLACE (No label GC-72105) 1972 R2

This local Minnesota electric folk album contained a couple of great Eastern-influenced tracks. The privately pressed release included an insert with lyrics and photos. (CF)

Greer (NC)

Personnel:	DON DIXON	vcls, bs	A
	JIMMY GLASGOW	drms	A
	MICHAEL GREER	gtr, keyb'ds, vcls	A
	ROBERT KIRKLAND	vcls, gtr	A
	WESLEY "BOBBY" LOCKE	drms	A
	DAVID NIBLOCK	bs	A
	MARTY STOUT	piano	A

ALBUM: 1(A) BETWEEN TWO WORLDS (Sugarbush SBS-109) 1973 R3
NB: (1) reissued on CD (Erebus 007CD) 2009.

An excellent guitar/organ led progressive hard-rock album by the musicians from **Arrogance**, from North Carolina. The long track *Nights Of Dreams* with its dreamy, atmospheric quality and treated vocals will appeal to psych fans... this track and *Send Me Back*, were recorded in spring 1971, the remainder (*Long Ago And Not So Far Away*, *Limey Ladies...*) in spring 1973, all at Reflection Studios in Charlotte. The album was produced by Roger Branch, Dixon and Kirkland. (CF/SR)

The Gregorians (OH)

Personnel incl:	JIM BRICKNER	A
	GREG BURNETT	A

45: Dialated Eyes/Like A Man (ABC Paramount 11225) 1969

From Cleveland, Ohio they were formerly called **The City Squires**. Apart from pulsating keyboard effects that means it's often tagged as 'psych', *Dialated Eyes* is a provocative folkie protest-rock song that targets the sins visited by drink-addicted parents on their offspring:-

"Drunken father beats his son for sipping at his beer,
Will this hypocritical society we fear,
Come to pass,
To pass...
another ice-cube for their glass,
And his mother with the dialated eyes."

A sobering cut, recently compiled on *Fuzz Flaykes & Shakes Vol. 1* (LP & CD). The flip is brassy pop-rock with a religious slant. (MW/GGI)

Dale Gregory and The Shouters (SD)

45: Did Ya Need To Know/I Remember (B-Sharp 271) 1965

Dale Gregory and The Shouters hailed from Sioux Falls, South Dakota with this garage rock single. They later became **Those Of Us**.

Compilation appearances have included: *Did Ya Need To Know* on *Root '66 Vol. 1* (LP) and *Teenage Shutdown, Vol. 4: I'm A No-Count* (LP); and *Did Ya Need To Know*, *I Remember*, *My Flash On You*, *Summer Time* and *Suzie Q* on *Rock 'N' Roll Project - A History Of Rock In Sioux Falls 1965-1967* (CD). (VJ)

The Gremlins (IL)

Personnel incl:	KARL GEBHARDT (aka KAL-X-BLUE)	A

45: Treat Her Right/No Surf (Liverpool 8113) 1965

From the Chicago area, Karl Gebhardt (Kal-X-Blue) went on to play in **Something Wild**. (VJ/MW)

Greer
Between Two Worlds
Sugarbush
SBS 109

GREER - Between Two Worlds LP.

The Gremlins (IN)

Personnel incl: BARRY R. HEFLICK
LaMONTE HEFLICK

45s: Wait/Everybody Needs A Love (No label SS-8430-01) 1966
Corrections/
We've Found A Love (PS) (D & H Productions 90872) 1969

This youthful band from Elkhart, Indiana featured a vocalist with an imploring (and irritating) tone, which probably guaranteed that he got his own way. *Wait* was recorded on a Universal Record Service custom label and is also featured on *Teenage Shutdown Vol. 2: You Treated Me Bad* (LP/CD). The follow-up features two more compositions by Barry Heflick; pedestrian brass-pop is backed by *We've Found A Love*, which would be excellent heavy garage with pumping organ and acid guitar, if only they'd dropped the awful parping brass section.

The band played in the '93 Reunion Jam Show with **The Dukes**, **Tikis**, etc. (PY/MW)

The Grey Stokes (DC)

45: The Legend of Tarzan/? My One Desire (Tri Con 2290) 196?

From the District of Columbia, this punk outfit's primitive recording of *The Legend of Tarzan* can also be heard on the *Signed, D.C.* (LP) compilation. Its simplicity is rather appealing. (VJ)

Griffin (?)

Personnel:	BRUCE BENTLEY	gtr	A
	JERRY BROWN	drms	A
	VINCE MORTON	keyb'ds	A

ALBUM: 1(A) THE WORLD'S FILLED WITH LOVE
(ABC ABCS-634) 1968

45: Murder In The Cathedral/
World's Filled With Love (ABC 11064) 1968

This was a flower-power good-time outfit. *Magic Carpet Ride*, not the **Steppenwolf** song, is one of the few highlights on their album, which is a very minor collectable. (VJ)

Griffin (CA)

Personnel:	M. BRADY	bs, vcls	A
	G. DUCKWORTH	gtr, vcls	A
	G. GREEN	drms, vcls	A

(JOHN D'ANDREA	flute	A)
(JACK ARNOLD	perc	A)
(GEORGE CLINTON	keyb'ds	A)
(CECIL HUNT	perc	A)

ALBUM: 1(A) GRIFFIN (Romar RM-2001) 1972

			HCP
45s:	Calling You/In The Darkness	(Romar 701) 1971	-
	In Spite Of What Is Going On/ Music's Calling Me	(Romar 704) 1971	-
	Mississippi Lady/ Whatever Happens, Happens	(Romar 707) 1972	114
	Everybody/Light At The End Of The World	(Romar 709) 1972	-

Another **Griffin**, whose only album was released on the small Romar label and produced by John D'Andrea and Bob Marcucci. Recorded in Los Angeles, it includes covers of Neil Young's *Down By The River* and **Noah**'s *World Band.*

Duckworth was a competent guitarist but the group obviously doesn't have a precise style and navigates between blues-rock, Doobie Bros. style, to funk, psych and pop with strings and the album is clearly over-produced.

In Spite Of What's Going On is the strongest track but overall, the album is better avoided. One of their singles, *Mississippi Lady,* made some impression nationally. George Clinton, who played the keyboards, is not the **Parliament/Funkadelic** leader but a California musician who led **Timber** and is present on countless records. (SR/VJ)

The Grifs (SC)

Personnel incl:		
	BOB CRAWFORD	bs, vcls
	ROY SKINNER	drms, vcls
	BARRY STACKS	gtr, vcls
	MIKE WINGATE	gtr, vcls

45s:	Catch A Ride/In My Life	(AMG 1002) 1966
	In My Life/Catch A Ride	(5-D 007) 1966
	Keep Dreamin'/Northbound	(Palmer 5025) 1968

This Charlotte, South Carolina outfit's debut appears to have been released on two different labels. Despite contributing tracks to the *Michigan Mayhem* compilations, they were not from Michigan, although their final single was recorded there in 1967; it wasn't released until 1968 after the band had split.

Catch A Ride is by far the poppier of their singles, whilst *Keep Dreamin'*, is a really snarlin' throaty, punk screamer.

Compilation appearances have included: *Catch A Ride* on *Michigan Mayhem, Vol. 1* (CD) and *Psychedelic Unknowns, Vol. 5* (LP & CD); and *Keep Dreamin'* on *Back From The Grave, Vol. 7* (2-LP) and *Michigan Mayhem, Vol. 2* (CD). (VJ/MW)

The Grim Reaper (TX)

Personnel:			
	JERRY ARNOLD	organ	A
	GLEN HOBART	bs	A
	CHUCK KAYNOR	gtr	A
	ALEX KINSEL	ld vcls	A
	GENE KIRBY	ld gtr	A
	CHESTER SLIMP	drms	A

45: Run And Hide/Not For The Living (Love 101) 1967

NB: limited to 100 copies!

This band played the north side of San Antonio, Texas, from '65 to '70. Described as "the most solid slop rock, freaked out band on the north side", *Run And Hide* was a cover of **The Uniques** whilst the flip featured an original.

In their time, they gigged with The Ziltches, Strawbery Alphabet, The Chains, The Ones and The Shackles.

Alex Kinsel and Jerry Arnold are both now sadly deceased. *Run And Hide* gets a further airing on *Trip In Tyme Volume 5* (CD). (MW)

Grim Reapers (IL)

Personnel:			
	CHIP GREENMAN	drms	A
	CRAIG MYERS	gtr	A
	RICK NIELSEN	gtr, keyb'ds	A
	TOM PETERSON	bs	A
	JOE SUNDBERG	vcls	A

45: Hound Dog/Cruisin' For Burgers (PS) (Smack 15) 1967/8

A Rockford, Illinois quintet **Grim Reapers** were picked up by Epic in 1968. The label rechristened the band **Fuse** and re-released the Smack single. Their eponymous album followed in January 1969 and sank without trace. **Fuse** was extinguished the following year.

Nielsen and Peterson tried again a few years later and would achieve success, acclaim and prolonged cult status with their power-pop outfit Cheap Trick. (MW)

The Grim Reepers (CA)

45: Two Souls/Joanne (Chalon 1003) 1966

This was a mid-sixties garage band from Los Angeles.

Compilation appearances have included: *Two Souls* on *Garagelands, Vol. 1* (LP), *Highs In The Mid-Sixties, Vol. 2* (LP), *Gravel Volume 1* (CD) and *Psychedelic Archives Vol. 7* (double cassette box); *Joanne* on *Garagelands, Vol. 2* (LP); and both *Joanne* and *Two Souls* on *Garagelands, Vol. 1 & 2* (CD). (VJ)

Grinder's Switch (NY)

Personnel:			
	ERNEST CORALLO	gtr, mandolin, vcls	A
	GARLAND JEFFREYS	ld vcls, acoustic gtr	A
	SANFORD KONIKOFF	drms	A
	BOB PIAZZA	bs	A
	STAN SZELEST	pieno, organ, hrmnca, vcls	A
	(RICHARD DAVIS	bs	A)

ALBUM: 1(A) GARLAND JEFFREYS AND GRINDER'S SWITCH
(Vanguard VSD-6550) 1970

NB: (1) reissued on CD in France (Fnac/Vanguard 662090) 1992.

45: And Don't Be Late/Way Down Deep (Vanguard 35104) 1970

Produced by Lewis Merenstein (Van Morrison, **Chelsea** etc.), **Grinder's Switch** was fronted by the New Yorker Garland Jeffreys, who recruited some experienced musicians to back him up: Sanford Konikoff (**Gentle Soul**, **Bamboo**, Delaney and Bonnie...), Stan Szelest (Ronnie Hawkins, Lonnie Mack), Bob Piazza (Ten Wheel Drive) plus Richard Davis, one of the best bass players on the New York scene.

Their only album is influenced greatly by The Band and several tracks (like *Father, The Son And The Holy Ghost* or *Dear Jolly Jack*) really sound like outtakes from *Music From Big Pink.* Overall the album is decent but not original enough to retain attention, Jeffrey's vocal style still owing too much to Mick Jagger.

In 1973, Garland Jeffreys would start a rather successful solo career and gain a small following in Europe, particularly in France. He's still occasionally recording. (SR)

The Grodeck Whipperjenny (OH)

Personnel:			
	MARY ELLEN BELL	vcls	A
	JIMMY MADISON	drms	A
	DAVE MATTHEWS	piano, organ, trb	A

MICHAEL MOORE	bs	A
KENNY POOLE	gtr, vcls	A

ALBUMS:	1(A)	GRODECK WHIPPERJENNY	(People PS-3000) 1970 R2
	2(B)	SHO IS FUNKY DOWN HERE	(King KS-1110) 1971

NB: (1) was counterfeited on vinyl (People) 199? and on CD (Radioactive RRCD017) 2003. (2) shown as by James Brown. (2) reissued on vinyl as *Secret Second Album* and shown as by Grodeck Whipperjenny (Le Fumme Angelo no#) 1997.

Recorded in Cincinnati, Ohio their debut album was co-produced by Dave Matthews and Ron Lenhoff and was released on James Brown's People label. It's a superb psychedelic/progressive effort which is full of imagination and fresh ideas. Every track is excellent in its own right making it difficult to identify highlights, but *Conclusions* is a superb instrumental and *Evidence For The Existance Of The Unconscious* has fine keyboards and makes interesting use of echoed vocals and discordant guitars.

Grodeck Whipperjenny also appeared as the backing band on James Brown's *Sho Is Funky Down Here* album recorded at or right around the same time. They also backed Brown on a non-album single recorded at the same session which included the first version of *Talkin Loud and Sayin Nothin*. This single was later withdrawn.

The *Secret Second Album* is a limited edition (of 300) reissue of James Brown's *Sho' Is Funky Down Here* album under a different name. (VJ/MMn/MW/GSr/PW)

The Grodes (Tongues of Truth/Spring Fever) (AZ)

Personnel:	MANNY FREISER	vcls, gtr	ABCD
	RICK LUST	keyb'ds	ABC
	RICH COTA ROBIES	bs	ABCD
	DALE SMITH	ld gtr, vcls	ABCD
	JOHN WHITE	drms	A
	RICH MELLINGER	drms	BCD
	KEITH CRAIG	trombone, keyb'ds	CD
	PATTI McCARRON		

ALBUM: 1(A-D)	ROUGH DIAMONDS: HISTORY OF GARAGE BAND MUSIC VOL 2 THE GRODES/ TONGUES OF TRUTH	(Voxx 200.010) 1984

45s:		Uh Huh Girl/I Won't Be There	(Tri-M 1001) 1965
		Cry A Little Longer/ She's Got What It Takes	(Tri-M 1002) 1966
		Love Is A Sad Song/I've Lost My Way	(Rally 505) 1966
	α	Let's Talk About Girls/ You Can't Come Back	(Current 112) 1966
		(It's True) What They Say About Love/ Have Your Cake And Eat It Too	(Impression 114) 1967
		Give Me Some Time/ Give Me Some Time (instru.)	(Splitsound SSDG 4) 1967
	β	Sand/Give Me Some Time	(Splitsound SSDG 8) 1968

NB: α shown as by Tounges Of Truth. β shown as by Spring Fever.

Originally known at The Hustlers this band changed their name to **The Grodes** one drunken night in Phoenix in 1965. They were one of Tucsons's finest in the mid-to-late sixties. Their first two singles were issued on a record label which their leader Manny Freiser formed with L.A. promotion man Mike Borchetta and a friend of his, actor Cass Martin. So they called it Tri-M (Manny, Mike, Martin) records. The first single climbed to No 32 on the local KTKT chart and from hereon KTKT DJ Don Gates became their manager, producer and mentor.

Love Is A Sad Song, a pop ballad, recorded at Audio Recorders, Phoenix was their biggest chart and sales success. Released in May 1966 it reached No 5 in the KTKT charts. However, **The Grodes** fell out with Don Gates when he announced that their version of *Let's Talk About Girls* which was actually written by Manny was by The Tongues Of Truth without consulting them about this change of name. They sacked him and the single reached No 37 in the KTKT charts.

Keith Craig came in on trombone for *(It's True) What They Say About Love* and later replaced Lust on keyboards, but this particular single made little impression. *Give Me Some Time* was their big production number, recorded over a period of three or four months - it was a Top 10 hit in Tucson. Their final single was recorded under the name Spring Fever with the band undecided whether to move to L.A. to advance their career or remain in Tucson. Around this time Patti McCarron, a girl singer, joined the band and she and Freiser left the band to head for L.A. in August 1968 where Patti signed for Liberty and released a single *Love Theme From Romeo And Juliet*. Manny signed to United Artists issuing a single *On To LA/I Went To California* (Barnaby ZS7 2044) which was recorded in 1969 but not released until 1971.

THE GRODECK WHIPPERJENNY - Self Titled LP.

In August 1970, Patti and Manny married. They also formed the duet Fire and Rain, recording an album for Mercury in 1973 and a single, *Hello Stranger* which reached No 100 in Billboard in May 1973. They also recorded a version of *Born Free* for MGM and an album for 20th Century which was never properly promoted.

The Voxx compilation contains all their singles except the instrumental version of *Give Me Some Time* and also has excellent liner notes on **The Grodes**' history written by Manny Freiser which this article is based on. It also includes a previously unreleased version of *I Won't Be There* which Manny had recorded in L.A. in 1964 with a different band which included Gary Paxton (gtr) and Mike Friedman (drms). It was produced by Jerry Kasenetz, who later produced a number of successful bubblegum acts such as **Ohio Express** and **1910 Fruitgum Company**.

Dale Smith became the successful owner of a Tucson Construction Company, Rich Cota Robies now works as a credit executive with a San Diego hospital, Rick Lust went in the U.S. Air Force later becoming a commercial pilot and Keith Craig is a carpenter in Tucson. Manny Freiser's *Let's Talk About Girls* was later covered and made famous by **The Chocolate Watchband**.

Cry A Little Longer was also covered by Yard Trauma on their *Music* and *Must've Been Something I Took Last Night* albums.

Compilation appearances have included: *Love Is A Sad Song* on *Love Is A Sad Song, Vol. 1* (LP); *Let's Talk About Girls* on *Pebbles, Vol. 1 (ESD)* (CD), *Best of Pebbles, Vol. 2* (LP & CD) and *This Ain't No Disco* (Mordam promo CD); *Cry A Little Longer* on *Pebbles Box* (5-LP), *Acid Dreams - The Complete Set* (3-LP) and *Acid Dreams Epitaph* (CD); *Let's Talk About Girls* and *Cry A Little Longer* on *Trash Box* (5-CD); and *Alone In This World, Cry A Little Longer, Give Me Some Time, I Won't Be There, Let's Talk About Girls, Love Is A Sad Song, Sand, She's Got What It Takes, This Is Goodbye, Uh Huh, Girl, What They Say About Love* and *You Can't Come Back* on *Let's Talk About Girls!* (CD). (VJ)

The Groop (OH)

This obscure garage band recorded an acetate at The A&T Studios in Toledo, Ohio. One track, whose title has been suggested as *Alright*, has resurfaced on *Back From The Grave, Vol. 8* (2-LP) and *Back From The Grave, Vol. 8* (CD). (VJ)

The Groop (CA)

ALBUM: 1 THE GROOP (Bell 6038) 1970 R2

NB: (1) reissued on CD (Sundazed SC 6255) 2007

45s: A Famous Myth/Tears And Joy (Bell 800) 196?
The Jet Song (When The Weekend's Over)/
Nobody At All (Bell B-822) 1969

This Los Angeles-based group went unnoticed in their day, despite having some major-label releases.They played classic West Coast sunshine pop, with male/female vocals and melodies akin to **The Mamas & The Papas** and **Millennium/Sagittarius**, with exquisite production. Check out tracks like *Blustery Day* and *Time Fire*. Well done Sundazed for unearthing this. (VJ)

Groop Ltd (NY)

Personnel incl: JAKE GERBER

45: Tomorrow/As Time Goes Bye (Integrity 213) 1965

This Irondequoit, New York band captured the Merseybeat '64 sound successfully on both sides of their sole single. It was recorded at Fine studios in Rochester and released on the same label as Bill Friel & The Fabulous Furies. *As Time Goes By* has reappeared on *Quagmire Volume 4* (CD) and Gravel *Volume 3* (CD). (MW)

Grootna (CA)

Personnel:			
	JACK BONUS	sax	A
	KELLY BRYAN	bs	A
	SLIM CHANCE	gtr, vcls	A
	DEWEY DAGREAZE	drms, vcls	A
	ANNA RIZZO	vcls, ld finger	A
	VIC SMITH	gtr, vcls	A
	RICHARD SUSSMAN	piano	A

ALBUM: 1(A) GROOTNA (Columbia C-31033) 1971

NB: (1) reissued on CD (Evangeline ACA8035) 2002 with an informative booklet.

45s: Full Time Woman/Is It All Over (Columbia 45461) 1971
Waitin' For My Ship/
That's What You Get (Columbia 45538) 1972

Grootna was the first group Marty Balin produced after he'd left **Jefferson Airplane**. The result was an excellent West Coast album, with strong instrumental parts and good vocals. Unfortunately, it was a total commercial failure.

Dewey Dagreaze was Greg Dewey, the former **Mad River** drummer. Greg Dewey, Vic Smith and Richard Sussman had all also played with **Country Joe McDonald**. Sussman had previously been in **Elephant's Memory**.

Slim Chance, whose real name is Austin deLone, later played with Eggs Over Easy, The Moonlighters, Commander Cody, Elvis Costello, The Fabulous Thunderbirds and many others.

Jack Bonus continued on as a producer and issued his own album on Grunt. Anna Rizzo, previously with Sky Blue, would later play and record with **Michael Bloomfield**, **Country Joe McDonald** and Kingfish. Kelly Bryan later played with **Oasis** and **Jesse Colin Young**. (SR/HS)

The Groovie Goolies (?)

45: First Annual, Semi-Formal, Combination/
Save Your Good Lovin' For Me (RCA 74-0383) 1969

This was a bubblegum pop single. (SR)

Gross National Product (MD)

Personnel:			
	JAY BARKER	bs	AB
	NICK BARKER	keyb'ds	AB
	TICE GRIFFIN	gtr	AB
	CALVIN HOOD	drms	A
	BOB ZORDICH	drms	B

45s: Cover Girl/That's What I'll Do Now (Guilford 103) 1968
Cover Girl/That's What I'll Do Now (Parrot 103) 1969
Alice McCrea/Hey, Pop Musician (A&M 1151) 1970

On the Baltimore-based Guilford label, this band came from the Annapolis/Severna Park area of central Maryland. They were managed by Plato Theopolis, a Baltimore area producer, who also managed the Koffee Beans. Their song *Cover Girl* was initially pitched to the cosmetic company without success and later picked up Parrot. In 1970 the group released a further single but split soon after.

Tice Griffin is still playing as a solo guitarist in California. (SR/JosephVaccarino)

Gross National Productions (NY)

ALBUM: 1 P-FLAPS AND LOW BLOWS
(Metromedia KMD 1053) 1972

Produced by Shadow Morton (aka **Shadow Mann**) and John Linde, **Gross National Productions** was a weird good-time rock group that came from the New York Area. Their only album features 11 tracks with interesting guitar interludes. (SR)

The Grotesque Mommies (WA)

Personnel:		
	GREGG GAGLIARDI	keyb'ds, vcls
	MARK HARNESS	gtr, vcls
	RICK HARRIS	drms
	SCOTT JONES	bs
	BRENT LUND	gtr, vcls
	MARK WATSON	drms

45s: One Night Stand/You Gotta Give, Baby (Piece PR-1002) 1966
α One Night Stand/Believe Me (Piece PR-1003) 1966

NB: α shown as by Daze Of The Week.

One Night Stand is a great pop-punker by this Tacoma, Washington band and is featured on *Sixties Rebellion Vol. 14* (LP) and *Grains Of Sand* (CD).

However the band decided it could be improved and recorded it again, fortified with fuzz. It duly appeared as the label's next release, credited this time to Daze Of The Week; this version is featured on *Highs In The Mid-Sixties Vol. 22* (LP).

For a detailed history, check out www.pnwbands.com. (MW)

Groundspeed (MA)

45: In A Dream/L-12-East (Decca 32344) 1967

From Cambridge, Massachusetts **Groundspeed** recorded this wonderful progressive/psychedelic single. Very Anglophile, it will appeal more to fans of the U.K. *Rubble* series than, say, *Pebbles* acolytes.

In A Dream has been re-aired on *Relative Distance* (LP), *World Of Acid* (LP) and *Shadows Falling* (CD). (MW)

The Group (IA)

45: Why Does My Head Go Boom?/
514 Bathtub (Freak SS-9240-01) 1967

This slice of psychedelia was the work on an eastern Iowa band. They travelled to Iowa City to record it.

You can also access *Why Does My Head Go Boom?* on *The Midwest Vs. The Rest* (LP) and *Psychedelic Experience, Vol. 4* (CD). (VJ)

The Group (OK)

Personnel incl:	R. SHARP	A

45: Yesterday Is Today/Tell Me Why (Shore Bird 1013) 1968

This outfit came out of Oklahoma City with just this one single which features some nice fuzz guitar.

You can also check out *Tell Me Why* on *Quagmire Vol. 1* (CD). (VJ/MW)

Group (MA, Andover)

EP: 1 But Now It's Too Late/In Crowd/Comin' Home Baby/
Dancing in the Streets (Fleetwood FL 4577) 1968

Yet another **Group**, these folks put together this endearingly discordant four-song EP in Massachusetts. Another bunch of prep-rockers from the Phillips Academy in Andover, in the tradition of **The End**, **Ha'pennys** and **Rising Storm,** they boasted an impressive horn section and one track has excellent flute work. (MMs)

The Group (FL)

Personnel:	STEVE BLAND	keyb'ds	AB
	RONNIE CABLE	ld gtr	AB
	BOBBY CALDWELL	drms	A
	KENNY COHEN	bs	AB
	JIMMY RUDOLPH	drms	B

45: Land Of Lakes/Just In Case (Troupe 5467) 1967

Also known as "The Fantastic Group", this quartet was based in Cocoa Beach, Florida. They included Bobby Caldwell who featured in several other outfits - Nightwalkers, GoMads and **Noah's Ark**. Progressive rock fans will know him from his work with **Captain Beyond**.

Land Of Lakes is an atmospheric punker; a bedrock of muted reverbed-fuzz and menacing bass line, dark lead vocals, lit up at intervals by piercing shards of guitar. Check it out on *Psychedelic States: Florida Vol. 3* (CD) and crank it up.

Cohen re-emerged in **Crazy Elephant**, who had an international hit with *Gimme, Gimme, Good Lovin'* in 1968/9. (MW/JLh/RTr/RE)

The Group (CA)

45: Baby, It's You/
Can't Get Enough Of Your Love (Warner Bros. WB 5240) 1967

A California studio group whose single was produced by Gary Zekley of **Yellow Balloon**. It sounds very similar to his other records. (SR)

Group Axis (NM>CA)

45: Not Fade Away/Smokestack Lightning (Atco 6642) 1969

Originally from Clovis, New Mexico where they were known as The Shi-Guys, this band was based in L.A. The superb *Not Fade Away* became the title of Doug Hanner's superb Texas music magazine and has been compiled on *Incredible Sound Show Stories, Vol. 8* (LP) and *Get Ready To Fly* (CD), along with *Silly Ants*, an unreleased track from April 1969. *Smokestack Lightning* also gets fresh exposure on *Who Needs Tomorrow Vol. 2* (CD). (VJ)

Group "B" (CA)

Personnel:	DAVE DAMRELL		A
	ROGER HILLE		AB
	JIM KING		A
	JACK MAY		AB
	DANNY MIHM	drms	B
	DICKIE PETERSON		B
	JERRI PETERSON		B

45s: Stop Calling Me/She's Gone (Scorpio 402) 1965
I Know Your Name Girl/I Never Really Knew (Scorpio 406) 1966

Looking back, Fantasy's Scorpio label managed to pick up quite a few of the "about to happen" bands on the San Francisco scene - notably **The Grateful Dead** and pre-**Creedence Clearwater Revival Golliwogs**. Amongst the 'also-rans' we find this Davis, California outfit whose inclusion is more for historical than musical reasons. Dave Damrell went on to **Kak**. Drummer Danny Mihm also played for Andrew Staples and for The Whistling Shrimp Blues Band before being persuaded by Cyril Jordan to join the **Flamin' Groovies**. Dick Peterson would of course go on to team up with **Oxford Circle**'s Paul Whaley plus **Leigh Stephens** to become brainblasters **Blue Cheer**.

All four of the band's single cuts also appear on Big Beats' *The Scorpio Records Story*; although a different, fluteless version of *I Never Really Knew* is included rather than that which appears on the single. You'll also find *I Know Your Name Girl* on *Psychedelic Archives Vol. 6* (double cassette box). (MW)

Groupies (NY)

Personnel:	BOBBY CORTEZ		A
	PETE HENDLEMAN	ld gtr	AB
	GORDON McLAREN		A
	RONNIE PETERS	gtr	AB
	COOKER	gtr, vcls	B
	KENNY POLLICHEK	bs	B
	LARRY "BYRD" HINDMAN	drms	B

45: Primitive/I'm A Hog For You (Atco 6393) 1965

NB: There's also a relatively recent 7" issue, *Down In The Bottom/You Changed Again* (Sundazed S-169) of previously unreleased material from the same era as their single.

Community
The Group Image
A MOUTH IN THE CLOUDS

THE GROUP IMAGE - A Mouth In The Clouds LP.

This punk quintet came from New York and held a residency at Manhattan's Scene Club for a while. *Primitive* is a superb Stones-influenced number, slow in tempo but incredibly intense.

The Sundazed single makes available two unreleased raw blues-punk cuts from 1967. They were recorded by Neil Hopper, whose foresight and sense of history has preserved the legacy of several Californian sixties acts, e.g. the **Kings Verses**.

Compilation appearances have included: *Primitive* on *Nuggets Box* (4-CD), *Pebbles, Vol. 10* (LP), *Pebbles, Vol. 3 (ESD)* (CD), *Best of Pebbles, Vol. 1* (LP & CD) and *Born Bad (Songs The Cramps Taught Us)*; *I'm A Hog For You* on *Pebbles Box* (5-LP) *Trash Box* (5-CD), *Teenage Shutdown, Vol. 1: Jump, Jive & Harmonize* (LP & CD) and *Ear-Piercing Punk* (LP); both *I'm A Hog For You* and *Primitive* on *Ear-Piercing Punk* (CD); and a previously unrelased track from 1967 *Down In The Bottom* has resurfaced on *Garage Beat '66 4* (CD). (VJ/MW)

The Groupies (?)

ALBUM: 1 THE GROUPIES (Earth Records ELPS-1000) 1969 -

Subtitled "The girls heard on this record report their actual life experiences, feelings and opinions within the pop music scene", this album is a documentary about the groupies, produced by **Alan Lorber**, the man behind the Bosstown sound (**Chameleon Church**, **Puff**, **Ultimate Spinach**) and **Robert "Bobby" Callender**. It doesn't contain music, only spoken vocals with some sound effects and came with an insert which is interesting for its glossary, with the definitions of "stoned", "out of it", "plaster casters" plus many other "in" or crude expressions. (SR)

The Group Image (NJ/NY)

Personnel:	SHEILA DARLA	A
	BLACK DOUG	A
	DR HOK	A
	FREDDY KNUCKLES	A
	WILLIAM GUY MERRILL	A
	PROFESSOR LEON LUTHER RIX	A

ALBUM: 1(A) A MOUTH IN THE CLOUDS ASKS: WHAT
TIME ARE U? (Community A-101) 1968 SC

NB: (1) two different back cover designs exist. (1) reissued on vinyl (Stable SLE 8005) 1970. (1) reissued on vinyl (Fallout FOLP2041) 2007 and on CD vinyl (Fallout FOCD2041) 2007.

45: Hiya/Banana Split (Community C-3200) 1968

A hippie outfit from New Jersey and Manhattan, New York whose *Hiya*, a shorter version of an album track can be heard on *Pebbles, Vol. 14* (LP). The high-pitched, often manic vocals make this song at least rather a novelty. At times it recalls **Tim Buckley** in his prime. *Hiya* is the outstanding track on an inconsistent album which has its moments. There is also some fine guitar work on *Moonlight Dip* and *Aunt Ida* and on *Banana Split*, which is quite trippy in places. The album is definitely worth a listen.

The album was produced by Vinny Testa, Shadow Morton (aka **Shadow Mann)** and John Linde and recorded in New York. All the tracks were penned by the group.

Leon Luther Rix went on to play with **Buzzy Linhart**. (VJ/SR)

Group Inc. (IN)

45s: Like A Woman/Just Call Me Up (Staff BP-177) 1966
Like A Woman/Just Call Me Up (Freeport 1008) 1966

This Gary, Indiana outfit embraced the late '64-to-'65 Invasion and Merseybeat sounds for their sole single, but were a little late to catch that wave. Despite this it was picked up by the Freeport label, best known for its releases by the **Five Emprees**.

GROUP THERAPY - People Get Ready For... LP.

Compilation appearances include: *Just Call Me Up* on *Midnight To Sixty-Six* (LP) and *Trip In Tyme Vol. 2* (CD); and *Like A Woman* on *Pebbles Vol. 6: Chicago 1* (CD) and *Highs In The Mid-Sixties Vol. 4* (LP). (VJ/MW)

Group Therapy (?)

Personnel:	TOMMY BURNS	vcls	A
	ART DEL GUDICO	gtr, bs	A
	JERRY GUIDA	organ	A
	RAY KENNEDY	vcls	A
	MICHAEL LAMONT	drms	A

ALBUMS: 1( ) PEOPLE GET READY FOR GROUP THERAPY
(RCA LSP-3976) 1968
2( ) 37 MINUTES OF GROUP THERAPY
(Philips PHS 600303) 1969

NB: There was also a UK album, *You're In Need Of Group Therapy* (Philips SBL 7883) 1969.

45s: People Get Ready/Who'll Be Next (RCA Victor 9527) 1968
α Can't Stop Lovin' You Baby/I Must Go (Philips 40598) 1969

NB: α also issued in the UK (Philips BF 1792) 1969.

Unfortunately much of **Group Therapy's** material is of **The Vanilla Fudge** school - heavy soulful sludge. A typical example of this would be their cover of Ike and Tina Turner's *River Deep.... Mountain High* on their second album. The formula occasionally worked well, particularly on *Can't Stop Lovin' You Baby*, also from their second album. Collectors are beginning to show some interest in their albums but I wouldn't recommend them.

In 1975, Ray Kennedy formed KGB with **Mike Bloomfield** and **Barry Goldberg**. After this failed, he became a session background singer and released a decent solo album *Ray Kennedy* (CBS) in 1980.

The **Group Therapy** moniker was used by at least four bands in the sixties. (VJ)

The Growing Concern (?)

Personnel:	PETE GUERINO	gtr, vcls	A
	MARY GARSTKI	vcls	A
	BONNIE MacDONALD	vcls	A
	DAN PASSAGLIA	keyb'ds, vcls	A
	JOHN PEDLEY	bs	A
	RALPH TOMS	gtr	A
	RALPH WILLIAMS	drms	A

ALBUM: 1(A) GROWING CONCERN (mono/stereo)
(Mainstream 56108/S-6108) 1968 R2

NB: (1) was counterfeited on vinyl (Mainstream) 1989. (1) reissued on CD (Golden Classics Rebirth GRC-003) 1996. (1) reissued on CD (Radioactive RRCD069) 2004. (1) reissued on CD (P-Vine PCD-25074) 2008.

45: Tomorrow Has Been Cancelled/
A Boy I Once Knew Well (Mainstream 685) 1968

The above psychedelic rock album is one of the better Mainstream issues. Side one opens with *Hard Hard Year*, full of pleasant vocal harmonies and melodic guitar work. *Edge Of Time* is an up-tempo number with great guitar work. *Tomorrow Has Been Cancelled* and *A Boy I Once Knew Well* both feature harmonised vocals and some great guitar. Side two relies more on covers. There's some great guitar playing in their version of *Mister You're A Better Man Than I* and in *Other Side Of Life* and they've an individual interpretation of Steve Still's *Sit Down I Think I Love You.*

An EP accompanying "Le Rock Psychedelique Vol. 1" book also features *What Kind Of Life.* (VJ/MW)

Peter Grudzien (NY)

ALBUM: 1 ALBUM NO. 1 (IN TWO SIDES): THE UNICORN
(P.G. 101) 1974 R3

NB: (1) issued on CD (Parallel World CD-2) 1995 with six bonus tracks. (1) reissued on vinyl (Subliminal Sounds SUBLP231) 2007.

The album is a very rare and unusual psychedelic-folk album. **Grudzien** came from New York and some collectors rate his album, which incorporated bits of stolen classical, blue-grass and electronic experiments, very highly indeed. **Grudzien** grew up in the fifties listening to Hank Williams, Johnny Cash and other country music artists. In the sixites he bgan to write and record his own country styled tunes and was inspired by Bob Dylan. *The Unicorn* is a selection of lo-fi recordings made over several years. The songs cover religious visions and redemption, life's struggles, and tales of romance gone wrong. **Grudzien**'s was gay (and 'came out' in the sixties) - brief references are made to this on the disc. The album has been reissued on CD by the Parallel World label with six bonus tracks and more recently by Subliminal Sounds. (VJ)

Grump (?)

45: Heartbreak Hotel/I'll Give You Love (Magic Carpet 45-901) c1970

This is a rare single of heavy-psych with wah-wah and demented vocals. *Heartbreak Hotel*, the old Elvis hit, was also covered by **Frijid Pink**. (SR)

YOU'RE IN NEED
OF
GROUP
THERAPY

GROUP THERAPY - You're In Need Of... (UK) LP.

The Gruve (MI) - see Tidal Waves (MI).

The Gs (TX)

45: Cause She's My Girl/
There's A Time (Young Generation 108) 1966

From Denton in Texas, **The Gs** were an average punk band judging by the flip of this single, which can also be found on *Texas Punk, Vol. 9* (LP), *Garage Punk Unknowns, Vol. 4* (LP) and *Acid Visions - Complete Collection, Vol. 3* (3-CD). (VJ)

G.T.O's (Girls Together Outrageously) (CA)

Personnel:	JEFF BECK	gtr	A
	JIMMY CARL BLACK	drms	A
	MISS CHRISTINE	vcls	A
	MISS CINDERELLA	vcls	A
	CRAIG DOERGE	keyb'ds	A
	ROY ESTRADA	bs	A
	NICKY HOPKINS	keyb'ds	A
	MISS MERCY	vcls	A
	MISS PAMELA	vcls	A
	DON PRESTON	synth	A
	MISS SANDRA	vcls	A
	ROD STEWART	vcls	A
	IAN UNDERWOOD	keyb'ds	A
	FRANK ZAPPA	tamb	A

ALBUM: 1(A) PERMANENT DAMAGE (Straight STS-1059) 1969 R2

NB: (1) early copies issued with a large booklet. (1) also issued in the UK without the booklet (Straight STS-1059) 1970.

45: Circular Circulation/Mercy's Tune (Straight STS 104) 1969

The **GTO's** were formerly known as the Laurel Canyon Ballet Company. These five girls were signed to Straight after the label owner; **Frank Zappa** hired Miss Christine as a baby sitter and heard her songs. **Zappa** produced most of the album and invited some Mothers Of Invention to form the backing group: Jimmy Carl Black, Don Preston, Roy Estrada, Lowell George (who wrote and produced several tracks), Ian Underwood, Jeff Beck, Rod Stewart and Nicky Hopkins also appear in places.

The songs are notably dealing with the groupies phenomenon and the original pressing came with a booklet "The Groupie Papers". The **GTO's** also appeared on one track on the **Wild Man Fischer** album and on the inner gatefold of Three Dog Night's *Suitable For Framing.*

MAINSTREAM
THE GROWING CONCERN
The Growing Concern

THE GROWING CONCERN - Self Titled LP.

A long-time girlfriend of **Alice Cooper**, Miss Christine died of an heroin overdose in 1972. Miss Pamela married Michael Des Barres, the singer of the English group Silverhead, and later wrote several books about her various experiences.

You can also check out *Love On An 11-Year Old Level* on *Girls In The Garage, Vol. 4* (LP). (SR/VZ)

The Guerillas (CA)

45: Don't Ever Change/Lonely (Donna 1406) 1966

This obscure group appeared on Del-Fi's doorstep in Los Angeles at the beginning of '66, recorded one single and disappeared. As the top side they chose to cover **The Kinks**' *Don't Ever Change.* (BTs/MW)

Isaac Guillory (?)

ALBUM: 1 ISAAC GUILLORY (Atlantic SD-7307) 1973

NB: (1) also released in the UK (Atlantic K 40521) 1973.

45: Sidewalks Of America/Steamboat (Atlantic 10442) 1973

NB: UK release.

After the **Cryan' Shames**, **Isaac Guillory** went solo and moved to England, where he recorded a decent folk-rock album with the help of Sam Gopal on tablas and members of Hookfoot. He also recorded with the folk-rock group Prelude. **Guillory** would later form Pacific Eardrum, a jazzy prog/soul group with British and American musicians. (SR)

The Guilloteens (TN)

Personnel:	JOE DAVIS	drms	AB
	LADDIE HUTCHERSON	bs, gtr, vcls	AB
	LOUIS PAUL Jnr.	gtr, keyb'ds, vcls	A
	BUDDY DeLANEY	bs	B
	JIM VINSON	gtr	B

ALBUM: 1 FOR MY OWN (Misty Lane MISTY 065) 2003

45s incl:	I Don't Believe (Call On Me)/Hey You	(HBR 446)	1965
	For My Own/ Don't Let The Rain Get You Down (PS)	(HBR 451)	1965
	I Sit And Cry/Crying All Over My Time	(HBR 486)	1966
	Wild Child/You Think You're Happy	(Columbia 4-43852)	1966
	I Love That Girl/ Dear Mrs Applebee(PS)	(Columbia 4-44089)	1967
α	I Love That Girl/Girl	(De-Shane no #)	1970

NB: α Buddy DeLaney solo 45 (with The Candy Soupe). *For My Own* (Misty Lane Records MISTY65) is a good vinyl compilation of their material. For those wanting to hear more try *Action! Action! Action!* a 2-CD collection (Break Away Records BREAK 015-16) which is presented with a 16-page booklet including biographies and pictures.

Elvis Presley once cited this Memphis-based act as his favourite local band which instantly led to a deal with the HBR label. They recorded quite extensively during 1965-66 and toured widely but success eluded them and plans for an album were scrapped.

Most of their self-penned material certainly appealed to their fellow garage bands if not the record buying public - **Five Of Us**' version of *Hey You* can be heard on *Boulders, Vol. 8* (LP); **The Moonrakers**' cover of *I Don't Believe* on *Highs In The Mid-Sixties, Vol. 18* (LP). Unfortunately the later material was not penned by the band and degenerated into bland pop, *Crying All Over My Time* for example is a rather wimpy sounding garage effort. Of their material worthy of note - *I Don't Believe* is a decent jangly folk-rock ditty; *For My Own* is **Byrdsy** garage-pop; and *I Sit And Cry* is excellent tough garage-beat similar to **The Gants**.

PG101 stereo
PETER GRUDZIEN
ALBUM NO. ONE
(in two sides)
THE UNICORN

PETER GRUDZIEN - Album No. 1 (In Two Sides): The Unicorn LP.

Louis, who left the band after *For My Own* recalls:- "We were working with Phil Spector when our manager signed us with HBR... I grew up with Elvis; he used to call me 'Highschool'. We hung out on the movie set with him when we weren't working. He was a wonderful person, we had a lot of fun, I miss him. **The Guilloteens** were his favorite band at that time and he used to come to the Red Velvet Lounge to hear us play. He had a place there in the corner where he could sit unnoticed."

Hey You was also covered in 1981 by Jonny Sevin (*Sounds Of Now* eighties compilation).

Laddie Hutcherson still lives and performs in Memphis. After quitting the band in 1968 he played in several groups before going solo.

Louis Paul performed locally in clubs fronting his own band then returned to L.A. in 1970. He appeared on recordings by Three Dog Night, **Blues Image** and Bobby Hebb. From 1970 to 1977 he released at least nine solo singles and put out an eponymous album on the Enterprise label in 1972.

Paul's replacement Buddy DeLaney later released a solo single where he claimed writer credits for both sides, even though **The Guilloteens**' *I Love That Girl* was originally co-credited to him and Joe Davis. The flip, *Girl*, is a rework of another **Guilloteens**' song, Laddie Hutcherson's *Hey You!*.

For a more detailed history and solo discography of this respected and fondly-remembered band, seek out a copy of Ron Hall's book on the Memphis scene (from 1960 to 1975) 'Playing For A Piece Of The Door', published in 2001 by Shangri-La Projects (ISBN 0-9668575-1-8). The *For My Own* vinyl compilation includes both sides of all five of their singles and includes an informative insert. Alternatively the 20-track 2-CD set *Action! Action! Action!* contains the band's complete output, along with rare related singles and various side ventures by the band or various members. Disc one has their complete set of singles and disc two includes the complete single releases by pre-**Guilloteens** instrumental band The LeSabres, a rare 1966 local single release by the Memphis Marks feat Laddie Hutcherson plus an amazing single by hit making brother & sister duo Nino Tempo & April Stevens recorded with **The Guilloteens** on backing instrumental duties. The whole package is accompanied by a 16-page booklet complete with biographies and pictures.

Collector/researcher Mike Markesich retells the band's story on the Misty Lane retrospective which brings together their five singles with the Buddy DeLaney's *Girl*, a reworking of *Hey You* which he cheekily re-credited to himself.

Compilation coverage has included: - *For My Own* on *Leaving It All Behind* (LP) and *Where The Action Is! L.A. 1965-68* (4-CD book); *Wild Child* on *Mind Blowers* (LP); *Hey You* on *Diana's Rootin' Tootin' Wild Teenage Rock 'N' Roll Party!* (LP), *Everywhere Chainsaw Sound* (LP), *Shadows Falling* (CD) and *Today Is Just Tomorrow's Yesterday 1* (CD); and *I Don't Believe (Call On Me)* on *The Electric Coffee House* (CD). (VJ/MW/JLh)

Guise (MO)

Personnel incl:	GREG HOELTZEL	keyb'ds	A
	MIKE KRENSKI	bs	A
	MITCHELL		A
	EMIL RAY SCHULTE	ld gtr	A
	WHARTON		A

HCP

45s: Long Haired Music/
When You're Sorry (Musicland USA 20011) 1967 123
Half A Man/Chumpy McGee (Musicland USA 20015) 1967 -
The Looking Glass /
Biographical Excerpt File 6319q (Musicland USA 112) 1967 -
Time/News (Musicland USA 11 4) 1967 -
Girl, Make Up Your Mind/
Nothing Else But Love (Atco 6599) 1968 -

An obscure St. Louis, Missouri outfit, who evolved out of **Bob Kuban and The In-Men**. Their *Time/News* single is interesting to psych-pop collectors - *Time* is similar to Brit-pop-psych with **Turtles** harmonies whilst *News* has a tougher edge with some gruff guitar and a pulsating beat. Unfortunately the Atco single saw them drift towards the **Blood, Sweat and Tears** school of soul-rock.

Ray Schulte was an early member of this band, though we don't know whether he played on any of the singles. He was of course later the leader of the excellent late-sixties combo **Touch**.

Time has resurfaced on *Incredible Sound Show Stories, Vol. 8* (LP); whilst *News* has also been compiled on *Brain Shadows, Vol. 11* (LP & CD). (MW/JGd)

Guitar Ensemble (NM)

Personnel incl:	MARY KAY JOHNSEN	kbds, vcls	AB
	BOB RIVAS	gtr	AB
	ELOY MONTOYA	gtr	B

ALBUMS: 1(A) HAVE FAITH (No label) 1970 R2
2(A) THE YOU-N-YOU (Guitar Ensemble LPS-812) 1971 R1
3(B) AMERICA, WHERE ARE YOU?
(No label CLP-813) 1973 R1

NB: (3) shown as by Concern.

From Las Vegas, New Mexico this Christian folk-rock group utilised acoustic guitars, stunning "angelic" female vocals, organ, bass and percussion. Their first album is more folk-rock than the second, which is more folk with some psych influences. The highpoints include *The Answer* and *Lamb of God.* Both albums share two songs, *Have Faith* and *This Is A Man.* Both albums blend organ, bass, drums and percussion behind the acoustic guitars. The *Have Faith* album includes covers of *Into Your Hands, Hear, O Lord* and *Joy Is Like The Rain,* all delivered with the group's characteristic strum. *Let There Be Thunder* is a vibrant Latin song. The album also features three instrumentals: *Dock Of The Bay, Today* and an unusual version of *Greensleeves* with nice psychy organ backing and flamenco-style guitar.

The magnum opus on *The You-N-You* album is generally considered to be the ethereal ballad *The Answer* on which the spooky background organ creates an eerie psych aura. The title track and *Let's Sing To The Lord* are more up-tempo, whilst slow cuts like *Close To Me, Don't Say Love* and their cover of The Damean's *Man Of Mind, Man Of Soul* are mellower. Other highlights include the four short liturgical refrains on side two.

In 1973, as Concern, with a new line-up and featuring electric guitar, they released a rare third album with some new versions of their old songs. This comes in a red cover with the title in white print. (SR/KSt/VJ)

Guitar Factory (?)

Personnel:	JOSPEH CINDERELLA	bs	A
	CARMINE D'AMICO	gtr	A
	CHRIS D'AMICO	gtr	A
	BHEN LANZARONE	keyb'ds	A
	STEVE LITTLE	drms	A
	LES PERLMAN	drms	A

ALBUM: 1(A) PLAYS MUSIC FROM JESUS CHRIST SUPERSTAR
(Metromedia MD 1050) 1970

This instrumental exploito album with some good guitar parts using fuzz or wah-wah effects sounds quite dated now. (SR)

Gulliver (PA)

Personnel:	DARYL HALL	keyb'ds, vcls	A
	JIM HELMER	drms	A
	TIM MOORE	gtr, vcls	A
	TOM SELLERS	bs, keyb'ds	A

ALBUM: 1(A) GULLIVER (Elektra EKS-74070) 1969

NB: (1) also issued in the UK (Elektra 2410 006) 1969.

45s: α Every Day's A Lonely Day/Angelina (Elektra 45689) 1969
A Truly Good Song/
Every Day's A Lonely Day (Elektra 45698) 1970

NB: α also released in Australia by Astor.

From Pennsylvania, this obscure group is mainly notable for being the first group of Daryl Hall, who later found fame and fortune with Hall and Oates. Tim Moore became a successful songwriter, background vocalist and also had a solo (and rather mellow) career with five albums between 1974 and 1979. Sellers and Helmer both became session musicians, with Helmer playing with the late Laura Nyro.

The photo on their album was taken at Bryn Mawr College, which may possibly have been their stomping ground.

Christine was included on *Elektrock The Sixties* (4-LP). (SR/AC)

Gunhill Road (NY)

Personnel:	STEVE GOLDRICH	keyb'ds, bcking vcls	AB
	GLEN(N) LEOPOLD	gtr, vcls	AB
	GIL ROMAN	gtr, vcls	AB
	(TOM WYNDER	drms	A)
	(LARRY BROWN	drms	B)
	(DENNYS LEPRI	gtr	B)
	(GENE LORENZO	keyb'ds	B)
	(BILL PERRY	bs	B)

ALBUMS: 1(A) FIRST STOP (Mercury SR 61341) 1971
2(B) GUNHILL ROAD (Kama Sutra KSBS 2061) 1972

NB: (1) shown as by 'Gun Hill Road'.

45s: Back When My Hair Was Short/We Can't Ride
The Rollercoaster Anymore (Kama Sutra 569) 1973
Sailing/Ford, De Soto, Cadillac (Kama Sutra 582) 1973?
She Made A Man Out Of Me (stereo/mono)
(promo-only) (Kama Sutra 591) 1974

Although basically a trio, this little-known rock group from the New York area was assisted on their second album by a number of session guests including Bill Perry and Larry Brown (ex-**Daddy Dewdrop**), Paul Cotton and George Grantham (Poco), Kenny Rogers, Andy Newmark, Reinie Press...

Their hit single *Back When My Hair Was Short* is a great song.

Most of their material was written by Glenn Leopold and the band was managed by Paul Colby, the owner of the legendary nightclub 'The Bitter End' in Greenwich Village, New York City. (SR/GM/BGk)

Guns and Butter (MA)

Personnel:	PAUL COHEN	gtr	A

PETER COHEN	bs	A
LENNY FEDERER	violin, viola	A
JEFF LYONS	vcls, gtr	A
RICHARD PLOSS	flute, sax	A
PETER TUCKER	drms	A

ALBUM: 1(A) GUNS AND BUTTER (Cotillion SD-9901) 1972

This is an underrated progressive as opposed to garage or psychedelic album. An unusual combination of instruments works well with all tracks interesting and a couple particularly good - all were penned by the group. With a predominantly Jewish line-up the album has a hint of traditional Jewish music in their sound. It's closely followed by Lloyd Grossman, who co-produced the album and wrote the sleeve-notes.

The band came from Boston. (VJ/NK)

Sandy Gurley and The San Francisco Bridge

ALBUM: 1 SANDY GURLEY (Tower ST-5135) 1968 SC

45: Handful/I Got A Man In The 'Bama Mines (Tower 448) 1968

Sandy Gurley was a San Francisco-based hippie singer in the Janis Joplin style, with a competent back-up group using fuzz guitar. Another Goldberg/Kulka production, like **Afterglow**, **Maze** and **Mesmerizing Eye**, it contains some good cuts like *Mind Pucker* and a cover of *Can't Buy Me Love* which is very similar to the **Neighb'rhood Childr'n** version. (SR/MW)

The Gurus (NY>CA)

Personnel:	VICTOR "VITTORIO" KING	drms	AB
	JOHN LIETO	vcls	AB
	MEDULA OBLONGATA	gtr	AB
	PETE "BLACKWOOD" SMITH	ld gtr	AB
	JONATHON TALBOT	bs	A
	MICHAEL "JASON" WEINSTEIN	bs	B

ALBUM: 1 THE GURUS ARE HERE!
(United Artists UAS 6563) 1967 ?

NB: (1) was advertised but does not appear to have been released at the time. It was eventually released on CD (Sundazed SC 11130) 2003 with five bonus tracks.

45s: α Blue Snow Night/Come Girl (PS) (United Artists 50089) 1966
It Just Won't Be That Way/Everybody's Got To
Be Alone Sometime (United Artists 50140) 1967

NB: α got a UK release (United Artists UP 1160) 1966.

This mid-sixties outfit has been variously reported as coming from New York City and Los Angeles. Both sides of the first single are Eastern-influenced; the vocals are rather reminiscent of **Kaleidoscope**. The second single is rather more poppy - *It Just Won't Be That Way* is a cover of a **Critters**' song.

Erik Lindgren's liner notes for *A Heavy Dose Of Lyte Psych* (CD) (which includes *It Just Won't Be That Way*), says that the band consisted of five music majors from the New York area, who recorded several tracks for the above album, but that United Artists pulled the plug, after the second single stiffed.

Thanks to Sundazed for listening to the plea in an earlier edition of this tome, **The Gurus**' unique cross-cultural blending of the vibrant and the exotic into a pot-pourri of psychedelic pop can be appreciated via the retrospective CD; it dusts off their singles, unearths the unreleased album, and adds a few bonus cuts. The package is completed by Jud Cost's unravelling of the band's story. Expectations fully met, this was definitely worth the wait. Unreservedly recommended.

Other compilation appearances have included: *Everybody's Got To Be Alone Sometime* on *Mindblowing Encounters Of The Purple Kind* (LP); *Come Girl* on *Incredible Sound Show Stories - A Trip On The Magic Flying Machine* (LP); and *Blue Snow Night* on *Psychedelic Archives Vol. 6* (double cassette box). (MW/VJ)

Margo Guryan (NY)

ALBUM: 1 TAKE A PICTURE (Bell 6022) 1968 R3

NB: (1) reissued on vinyl (Siesta 128) 2000 in a different sleeve. (1) reissued on CD (Franklin Castle/Oglio) 2001 with bonus tracks. (1) reissued on CD in Japan (Trattoria) 199? (1) reissued again on CD (Oglio OGL 82008-2) 2000 and again on vinyl (Sundazed LP 5195) 2006, both come with four bonus tracks and detailed sleevenotes. (1) reissued on CD (BVCM-35252) 2008. (1) reissued on CD as *Take A Picture Plus More Songs* (Vivid Sound Corporation VSCD 2091) 2009.

Thoughts (CD) (RPM RPM507) 2002 is a unique collection of the demos Margo made for her publisher Dartmoor Music, mostly in the late 60's but also a couple from the 70's and most intriguingly her earliest song written in 1966 but recorded in 2000.

45: Spanky And Our Gang/Sunday Mornin (Mala 12002) 1968
Take A Picture/What Can I Give You? (Mala 12020) 1968

A soft-psych singer **Margo Guryan** wrote *Sunday Mornin*, a hit for Spanky and Our Gang. The non-album 'A' side was a "thank you" for recording her song. The *Take A Picture* album is a pop/psych effort with multi-layered vocal harmonies, orchestral arrangements and some fuzz guitar work.

Thoughts (CD) is a collection of previously unreleased recordings mostly from the late sixties but also a couple from the seventies and her very first song written in 1966 but recorded in 2000. (SR/DRr)

El Gusano (TX)

ALBUM: 1 FANTASIA DEL BARRIO (Joey 2016) 197? R2

This is a very rare instrumental album with guitar (Spanish, Indian and American), percussion and bass and there's also synthesiser on a couple of tracks. Side two contains some splatterings of sax. The band was from San Antonio, Texas. (VJ)

Arlo Guthrie (?)

HCP
ALBUMS: 1 ALICE'S RESTAURANT (Reprise RS-6267) 1967 17
(selected) 2 ARLO (Reprise RS-6299) 1968 107
3 RUNNING DOWN THE ROAD (Reprise RS-6346) 1969 54

NB: These albums were also released in the U.K. and France. (1) reissued on vinyl (United Artists 2 CO62-91009) 1969. (1) reissued on vinyl (Reprise K 44045) 1972. (1) reissued on CD (Rykodisc RCD 10737) 1998. (1) reissued on CD (Reprise 626702) 1990 and again (Reprise) 2004. (2) reissued on CD (Koch KOC-CD 7949) 1997. (3) reissued on CD (Koch KOC-CD 7949) 1997. There's also *The Best Of Arlo Guthrie* (LP) (Warner Bros BSK-3117) 1977 and (CD) 1990.

ARLO GUTHRIE - Arlo CD.

			HCP
45s:	Motorcycle Song/Now And Then	(Reprise 0644) 1967	-
	Motorcycle Song, pt 1/pt 2	(Reprise 0793) 1968	-
	Coming In To Los Angeles/ Alice's Rock & Roll Restaurant	(Reprise 0877) 1969	-
	Alice's Rock & Roll Restaurant/?	(Reprise 0877) 1969	97
	Gabriel's Mother's Hiway/ Ballad #16 Blues	(Reprise 0951) 1970	-
	Ballad Of Tricky Fred/Shackles & Chains	(Reprise 0994) 1971	-
	The City Of New Orleans/ Days Are Short	(Reprise 1103) 1972	18

Son of the legendary Woodie Guthrie, Arlo appeared in 1967 with *Alice's Restaurant Massacree*, an 18-minute underground hit. His first album was well received, climbing to No. 17 in the Charts and a movie was later made out of the song themes. His following effort *Arlo* was live and is not recommended, although it also climbed to No. 107. **Guthrie** then teamed up with Lenny Waronker and Van Dyke Parks and *Running Down The Road* was recorded with two **Byrds** (Clarence White and Gene Parsons), Ry Cooder, Jim Gordon, James Burton, Jerry Scheff, John Pilla and Chris Ethridge. Essentially folk and country-rock oriented, it contains two songs of interest: the dope-smuggling anthem *Coming In To Los Angeles* and the strange title track with its chiming guitars recorded with lots of echo. Again, sales were quite good, reaching No. 54.

Arlo Guthrie performed at Woodstock and a live version of *Coming In To Los Angeles* can be found on the 'Woodstock' film and soundtrack. Still working with Cooder, Clarence White and various folk and country-rock musicians, his other albums are out of the scope of this book. (SR/VJ)

Denny Guy (?)

Personnel:	EMPERADOR ATON	drms	A
	RANDALL ATON	bs	A
	DENNIS GUY	vcls	A
	THOMAS GUY	gtr	A
	JAMES JEFFERS	gtr	A
	JOHN MILLIKEN	drms	A

ALBUM:	1	DENNIS GUY	(Daybreak DR2008) 1972

Although some imaginative (or deaf) dealers describe this album as "folk/psych", it is in fact closer to the first few albums by Don McLean. **Denny Guy** was a rather mellow singer/songwriter who added some very light jazz touches to his material. The best tracks are *Say You'll Be With Me* and *Hypersensitive Jester*. Daybreak was a subsidiary of RCA. (SR)

Guys Who Come Up From Downstairs (IA)

Personnel incl: CHUCK FARNUM
JAMIE FARNUM
JACK GOODENOW
MARK HANCHAR
DAVE LANGE
ROD REYNOLDS

45:	Growth/Nothing We Can Do	(Disc-Guys 6836) 1968

From Maquoketa, Iowa. Jamie Farnum was previously in **Grandma's Rockers.**

You'll also find *Growth* on *Hipsville 29 B.C.* (LP) and *Ear-Piercing Punk* (CD). (VJ/MW)

GWB (George Washington Bridge) (AZ)

Personnel:	SAM GANEM	ld gtr	ABC
	KIM OBERLY	gtr	A
	STEVE THOMAS	bs	ABC
	MIKE WINN	ld vcls	ABC
	DWAYNE WITTEN	drms	ABC
	PUD GAFFNEY	gtr	B
	ALEX WALTERS	keyb'ds	C

45s:	α	Butterball/Train Ride	(Mascot M-120) 1967
		Manhattan/Maria (They Call The Wind)	(Wheeling 1040) 1968

NB: α shown as by **GWB**.

In 1967 **The George Washington Bridge** was born out of a reorganisation of popular Phoenix, Arizona combo, The Exceptions, whose mainstays were Oberly and Witten. More often known simply as **GWB**, they were so credited on their debut, which coupled a pair of breezy pop originals. The July 1968 follow-up moved to a heavier sound, literally, with the acquisition of Alex Walters and his hefty Hammond. *Manhattan* is a reflective rock ballad, while on the flip they deliver a Fudge-like treatment of the Lerner-Loewe showtune. (MW)

Gwydion (CA)

ALBUM:	1(A)	SINGS SONGS FOR THE OLD RELIGION (w/insert)	(Nemeton 101) 1975 R2

NB: (1) reissued on vinyl (w/insert) (Psychedelic Archives) 1995. (1) also reissued on CD, together with his 1981 album *The Faerie Shaman* as *The Music Of Gwydion* 1998.

An Oakland, California act, whose acid-folk album, on which **Gwydion** is backed by the Wicca Blues Band, is notable for an outstanding cover photo and one great track called *Sungod*. Although it's not that expensive to obtain in the U.S.A., it seems to have been considered a mega-rarity in Europe, which resulted in its reissue.

The late Gwydion Pennderwen, is best known for his activist role in the neo-Pagan community. Pennderwen was a friend/disciple of the late Victor Anderson. Anderson was known as a high priest in the Pagan community; a proponent, of the Feri tradition of witchcraft. **Gwydion** actually considered himself a Druid and was a member of a latter day Druid sect the New and Reformed Order of the Golden Down.

So what about the guy's music? Interestingly, at least one dealer has compared it to The Incredible String Band, but this stuff is simply too weird for such a comparison. If you've ever spent an evening in an Irish bar, you've probably heard stuff that's similar to much of 1975's *Gwydion Sings: Songs for the Old Religion.* Exemplified by largely acoustic material such as *Return Of The King*, *Harvest Dance* and *Can Ceridwen* it was clear that **Gwydion** and his associates (listed as The California Wicca Blues Band), had a keen interest in English and Irish folk music. Propelled by **Gywdion**'s decent voice (he sounds like he'd spent a great deal of time hanging around Irish bars), the album's 15 tracks are full of Celtic imagery and mysticism (tales of kings, damsels in distress, fairies, witches, etc.). Those themes were apparently in keeping with **Gwydion**'s Pagan beliefs; the songs intended to honour Pagan days of worship, as well as reflections on seasonal rounds and love songs to Pagan Gods and Goddesses. Actually, the best track was the atypical *The Sungod.* Written by Dana Corby (damn

Gwydion sings:
SONGS for the
OLD RELIGION

GWYDION - Sings Songs For The Old Religion LP.

if she didn't sound like prime era Grace Slick), and backed by one of the few electric arrangements, the song sported a weird pseudo-**Jefferson Airplane** vibe. Great song! It's certainly different and has generated a cult following (guess there are lots of European Pagan's with high incomes), willing to pay some big bucks for an original copy.

Shortly after his first album was released, **Gwydion** visited Wales and Ireland. While in Ireland he had a strange premonition that left him so shaken, that upon returning to his native California, he quit his job, basically moving into seclusion on his Mendocino County farm. He spent the next four years in virtual seclusion, but starting in 1980 began making occasional concert appearances at various Pagan events and working in support of a reforestation project - Forever Forests.

In 1982 **Gwydion** recorded his sophomore album. Supported by the Sheila na Gig Pipes and Drums, *The Faerie Shaman* was far more traditional than the debut. Once again, the set was largely made up of acoustic folk material; most of it reflections of his Pagan beliefs. While the sound quality was better than the debut, it still left something to be desired. Unfortunately, shortly after the album was released, the 36-year-old **Gwydion** was killed in a car accident. (VJ/CF/SB)

Gye Whiz (CA) - see Dave Lamb and Gye Whiz (CA).

The Gypsies (TX)

45:	Look For The One That Loves You/ Oh Girl	(Caprice 607V-8442) 1965

This punk single was the work of 15-year-olds from Bryan Adams High School in Dallas. The flip is a forgettable sort of dance record. Caprice was a subsidiary label of Vandan.

Oh Girl! Got more exposure on *Acid Visions - Complete Collection, Vol. 3* (3-CD) and *Texas Punk, Vol. 9* (LP). (VJ)

Gypsy (MN)

Personnel:	JAY EPSTEIN	drms	A
	JAMES C. JOHNSON	vcls, gtr	AB
	DONI LARSON	bs	A
	ENRICO ROSENBAUM	vcls, gtr, perc	AB
	JAMES 'OWL' WALSH	vcls, keyb'ds, perc	AB
	RANDY GATES	vcls	B
	BILL LORDAN	drms	B

				HCP
ALBUMS:	1(A)	GYPSY (2-LP)	(Metromedia M2 1031) 1970	44
	2( )	IN THE GARDEN	(Metromedia KMD 1044) 1971	173
	3(B)	ANTITHESIS	(RCA Victor LSP-4775) 1972	-
	4( )	UNLOCK THE GATE	(RCA Victor APL1-0093) 1973	-
	5( )	AMERICAN GYPSY	(Chess 60034) 1975	-
	6( )	THE JAMES WALSH GYPSY BAND	(RCA Victor AFL1-2914) 1979	-

NB: (5) shown as by American Gypsy, (6) shown as by The James Walsh Gypsy Band.

				HCP
45s:		Dead And Gone/Here In My Loneliness	(Cognito 008) 196?/7?	-
		Gypsy Queen Part II/ Dead And Gone	(Metromedia 202) 1970	62
		As Far As You Can See/ Here In The Garden	(Metromedia 228) 1971	-
		Day After Day/Lean On Me	(RCA Victor 74-0862) 1972	-
		Don't Bother Me/ Make Peace With Jesus	(RCA Victor 74-0933) 1973	-
		Need You Baby/Precious One	(RCA Victor APB0-0036) 1973	-
		Don't Stop For Nothin'/Magic In My Life	(Dore 907) 1975	-
	α	Cuz It's You, Girl/ Bring Yourself Around	(RCA Victor 11403) 1978	71
	α	Love Is For The Best In Us/ Don't Look Back	(RCA Victor 11480) 1979	-

NB: α shown as by The James Walsh Gypsy Band.

This long-lived outfit evolved out of Minneapolis' **Underbeats**, who'd been wowing them in the Midwest since the early sixties. Given the prodigious output under their various monikers, latterly as American Gypsy and The James Walsh Gypsy Band, they must have enjoyed much success but have retained a relatively low profile in collectors' circles since, apart from entries in Tom Tourville's ground-breaking 'Minnesota Rocked' discography. They may have relocated to California at some point, since their early albums were recorded there. The first double album is full of originals, which are psychedelic in mood with West Coast jazz-rock influences and some southern rock tinges. One of the second album's highlights is *Another Way*, an Eastern-influenced jam which sounds not unlike early **Santana** - it's featured on the *Journey To The East* (LP) compilation.

The third album is more mainstream and not as good. It does consist entirely of originals, the better tracks being *Facing Time*, *Young Gypsy*, *Antithesis* and *Money*. Enrico Rosenbaum was the chief creative force behind **Gypsy** and sadly later committed suicide. James Walsh led several reformations in later years, and now works in a recording studio in Minneapolis doing independent production projects. Bill Lordan went on to work with **Sly and The Family Stone**, and later had a long-lasting relationship with Robin Trower, touring and recording with Trower for many years. (MW/VJ/RKg/BCy)

Gypsy Boots (CA)

Personnel:	GYPSY BOOTS	A

ALBUM:	1(A)	UNPREDICTABLE	(Sidewalk ST-5904) 1967

NB: (1) shown as by Gypsy Boots and The Nature Boys.

45:	We're Havin' A Love In/I Feel So Fine	(Sidewalk 919) 1967

Rather than a group, this L.A. artist was the well-known Sunset Strip loony and 'Nature Boy', a (slightly) younger friend of Eden Ahbez and 'star' of 'Mondo Hollywood'.... He also made an album on Sidewalk and featured as a resident loony-about-Hollywood, living rough by the Hollywood Sign with the other Nature Boys. **Boots** was also a regular guest on Steve Allen's TV show, Steve used to make it a point to have local eccentrics on and one show featured **Frank Zappa** playing music on a bicycle frame way before he was famous. **Boots** was on his show a lot from the fifties onward.

At one time he lived in a tree in Topanga Park...

Nowadays **Boots** spends much time promoting a health bar and generally healthy vegetarian diet.... with the enthusiastic support of Kirk and Michael Douglas, no less! (SR/JFr)

Gypsy Trips (OK>CA)

Personnel:	ROGER TILLISON	A
	TERRYE TILLISON	A

45:	Rock'n'Roll Gypsies/Ain't It Hard	(World Pacific 77809) 1965

Originally from Oklahoma but based in Los Angeles, the flip to this folk duo's single was covered by **The Electric Prunes** on their first single. It has since been covered by Vancouver's Fiends on their 1992 *Zombie A Go Go* (EP), and by Tim Gassen's Purple Merkins on the *Dig It* (EP). *Rock 'n' Roll Gypsies* was also covered by **Hearts and Flowers**, on BOTH their Capitol albums and latterly compiled on *Nuggets, Vol. 10* (LP). You can also check out **The Gypsy Trips**' version on *Soft Sounds..Presents He & She* (CD). Teaming up with old friend and another Oklahoma emigre, Leon Russell - who now was working for the "Viva" label and adding J.J. Cale, you get **The Leathercoated Minds**' album.

In 1970, Roger Tillison made one good album, *Roger Tillison's Album* (Atco SD-355), strongly influenced by The Band and Dylan.

You can also find *Ain't It Hard* on *Pebbles, Vol. 9: Southern California 2* (CD) and *Highs In The Mid-Sixties, Vol. 1* (LP). (MW/SR)

Bruce Haack (NY)

ALBUM: 1 THE ELECTRIC LUCIFER (Columbia CS-9991) 1970 SC

NB: (1) reissued on vinyl in 2000. (1) reissued on CD (The Omni Recording Company OMNI 110) 2009 remastered and restored from the original tapes with a couple of bonus tracks - one of which is an extended interview with **Haack**.

An album of early electronic rock recorded with home made synthesizers, for fans of **Beaver and Krause** or **Tonto's Expanding Head Band**. *The Electric Lucifer* is not the same album as **Mort Garson**'s *Lucifer*, although it's in the same style.

Born in a mining camp in the Canadian Rockies, **Bruce Haack** went to the University of Alberta where he majored in psychology and began playing piano on a semi-professional basis. He later moved to New York, wrote ballet music, Broadway and Off Broadway music, pop songs for Teresa Brewer, hundreds of commercials and invented the "dermi tron," an electronic device which allows the human body to be played as a musical device by means of skin contact...

Musically, much of **Haack's** output at the time focused on the didactic with a string of electronic children's records on the Dimension 5 label. In the era of anti-Vietnam sentiment **Haack** aligned the peace movement, skirting the metaphysical and the physical with *Electric Lucifer*, a rock concept album centred on a utopian energy or "power love" that would seemingly unite the world in the face of war. The album is highly-regarded by some, with its hymn-like songs with human or synthetic voices alternating with dense electronic soundscapes. 'Rolling Stone' rated it amongst its favourites of the year. The album's opener *Electric To Me Turn* is centered around the Adam I, a sort of rudimentary vocoder he assembled for 48 bucks with parts picked up on Canal Street in Lower Manhattan. The pulsating synthesizers must have sounded very original to fans at the time. The rest of the disc is very eclectic. One can see links between the electronics on *Chant of the Unknown* and The Residents, who emerged in the late seventies. *Program Me*, features thundering kettledrums and a robotic voice bleating, "my heart beats electrically", that pre-dates Gary Numan. By contrast *Supernova* recalls Terry Riley and *War* is in the mould of Wendy Carlos.

Haack has kept on recording all kinds of music, most of them beyond the scope of this book. He is seen as a pioneer of electronica. *Electric Lucifer, Book 2* (QDK Media CD 037) 2004 featured recordings made back in 1978 that had not been aired until then. He died in 1988, aged 57, but the 2004 documentary 'Haack: the King of Techno' by film maker Philip Anagnos helped broadcast his legacy to a wider audience. (SR/VJ)

Hackamore Brick (NY)

Personnel:	ROBBIE BIEGE	A
	TOMMY MOONLIG	A
	CHICK NEWMAN	A
	BOB ROMAN	A

ALBUM: 1(A) ONE KISS LEADS TO ANOTHER
(Kama Sutra KSBC 2025) 1971

NB: (1) reissued on CD (MN 006).

45: Searchin'/Radio (Kama Sutra 521) 1971

Brooklyn, New York was home to this early seventies band who had a decidedly sixties sound. The album's opening track *Reachin'* has a few searing guitar breaks. The songs (with the possible exception of *And I Wonder* with its haunting and psychedelic keyboard soloing) have a folky feel. *Peace Has Come* and *Radio* are more introspective and veers more towards an acoustic guitar sound. Some of the songs are marred by pretentious lyrics, though. One reviewer described their live sound as 'like an early sixties psychedelic band'.

Nuggets, Vol. 5: Pop Part III (LP) features *Got A Gal Named Wilma*, a melodic number off their album which features some nice laid-back guitar work. Still the band is worth investigating, but was sadly too short-lived. (VJ)

Hackers (AL)

45: Keep On Running, Girl/Angel Love (J J's Jewel Wear .003) 1967

From the home of the FAME studios - Florence Alabama Music Enterprises came this decent folk-punker, *Keep On Running, Girl*. It can also be found on *Fuzz, Flaykes, And Shakes, Vol. 2* (LP & CD) and *Psychedelic States: Alabama Vol. 2* (CD). (MW)

Rosemary Haddad (NJ)

ALBUM: 1 COMING HOHM (Hohm LL-136) 1975 R1

From Tabor, New Jersey this hippie-folk singer utilised acoustic guitars, flute and percussion to very good effect on this strong folk-rock offering on which her lovely voice really shines through. The album came housed in a psychy cover. (SR)

Jerry Hahn Brotherhood (CA)

Personnel:	CLYDE GRAVES	bs	A
	MEL GRAVES		A
	JERRY HAHN	gtr, vcls	A
	GEORGE MARSH	drms	A
	(MIKE FINNIGAN	keyb'ds, vcls	A)
	(MERLE SAUNDERS	keyb'ds	A)

ALBUMS: 1( ) ARA-BE-IN (Changes LP-7001) 1967
2(A) JERRY HAHN BROTHERHOOD
(Columbia CS-1044) 1970

45: Captain Bobby Stout/Thursday Thing (Columbia 45195) 1970

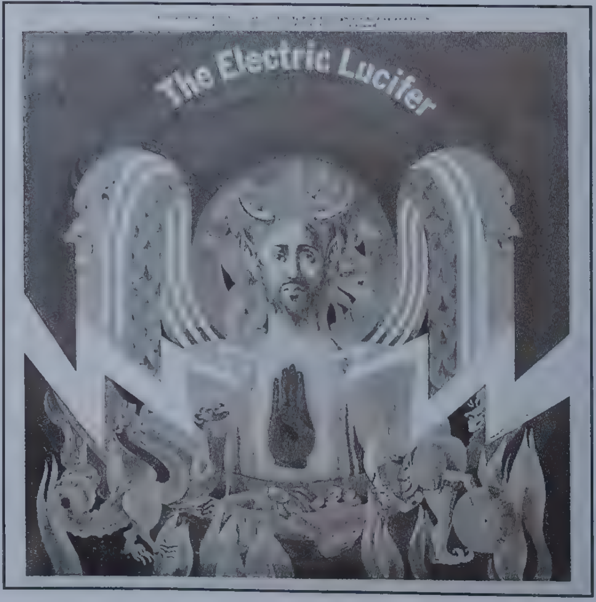
This forgotten group was fronted by a good guitarist, possibly from California. The first album came housed in a nice psychedelic art cover and was recorded in Berkeley. It contains tracks like *Ragahantar*, *Dippin' Snuff*, *In The Breeze* and *Ara-Be-In*. Ranging from psych-rock to jazz, their album was recorded with the help of **Mike Finnigan** and **Merle Saunders**. (SR)

Haircuts (PA)

Personnel incl: ROY STRAIGIS A

45: She Loves You/Love Me Do (Cameo Parkway 899) 1964

Mike Kuzmin's 'Sounds From The Woods' notes that this was a studio aggregation based in Philadelphia. They'd already released one single in 1963 as **The Emblems** and when Beatlemania took hold in 1964 they leapt on the bandwagon, releasing two albums on Wyncote as **The Liverpools**. (MW)



BRUCE HAACK - The Electric Lucifer LP.

THE HALF TRIBE
ONLY STARTIN'

THE HALF TRIBE - Only Starttin' LP.

Hal and The Prophets (?)

45: Shame Shame Shame/She's Doing Fine (Scepter 1287) 1964

This must be one of the best versions of the Jimmy Reed classic. Drivin' beat and some real mean but cool lead licks, like some early Jimmy Page. Shame on them for putting such an awful ballad on the flip. (MW)

Half Pint and The Fifths (IL)

45: Orphan Boy/Living On Borrowed Time (Orlyn 6018) 1966

This was a Chicago garage band.

Back From The Grave, Vol. 7 (2-LP) features *Orphan Boy*, a bluesy song on which the Chicago influence is evident, whilst *Living On Borrowed Time* can be found on *Tougher Than Stains* (LP) and *Wyld Sydes Volume 2* (CD). (VJ/MW)

The Half Tribe (PA)

Personnel:	J.M. GAROUTTE	ld gtr	A
	JOHN HAWKINS	bs	A
	NICK HILTON	vcls	A
	DICK SAMMIS	drms	A
	DICK ZACHER	gtr	A

ALBUM: 1(A) ONLY STARTIN' (No label FW-1) 1965 R2

NB: (1) counterfeited on vinyl (Resurrection CX 1386) 1984.

From the Reading, Pennsylvania area this outfit, also known as the 'Half Tribe of Manasseh' or just 'The Tribe', left just one gloriously rare vinyl artefact - (no singles have been traced) - of decent garage music featuring mainly covers - *Money*, *Empty Heart*, *Malagueña*, *Summertime*, etc. Shortly after this the band would disintegrate - Hawkins and Sammis going on to form **The Other Half** whose album is equally rare. (MW/VJ)

The Hallmarks (NJ)

45: Girl Of My Dreams/
Soul Shakin' Psychedelic Sally (Smash S 2115) 1967

This bubblegum outfit, from Ocean Port, New Jersey combined well-crafted harmonies with a garage-style rhythm section on this single. They started off with a much rawer garage sound as evidenced by a previously unreleased 1966 acetate *I Know Why*. This is actually an earlier version of *Soul Shakin'*... and under this title has been covered by nineties garageniks the Mummies - whose live version is on *Follow That Munster, Vol. 2* (LP).

Compilation appearances have included: *Soul Shakin' Psychedelic Sally* on *A Journey To Tyme, Vol. 2* (LP); and the previously unreleased *I Know Why* on *Back From The Grave, Vol. 4* (LP) and *Back From The Grave, Vol. 2* (CD). (MW)

Sammy Hall Singers (?)

Personnel incl: SAMMY HALL vcls A

ALBUM: 1(A) WHAT'S IT ALL ABOUT (Christian Folk FCS-1972) 1972

Here's an extremely strange album by Christian artists with an anti-drugs and alcohol message. One side is comprised of rather trippy folk songs with fuzz guitars, while the other is more in the country and western genre with steel guitar. This outfit issued many albums and singles but this release is sought-after by collectors for its outlandish cover, which features a spoon full of cooked up heroin, a bottle of Jack Daniels, a bag of weed and various pharmaceuticals.

Sammy Hall had previously played in the Florida garage bands **The Mor-Loks**, The Trolls and **The Birdwatchers**. (SR)

Sonny Hall (TX)

45: The Battle Of The Moon/
Poor Planet Earth (International Artists 131) 1969

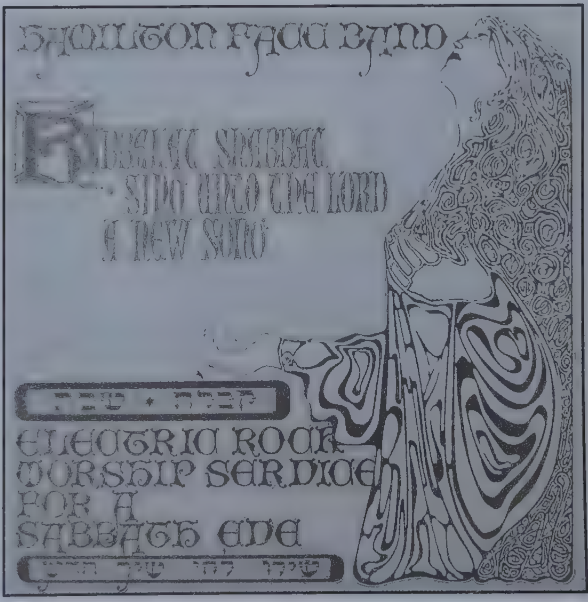
This was a one-off venture on the Houston-based label. *Poor Planet Earth*, something of a novelty item, resurfaced on *Epitaph For A Legend* (2-LP).

Bruce Hamana (?CA)

ALBUM: 1 HAMANA (Canyon C-7111) 1974 R3

NB: (1) reissued on vinyl (World In Sound) 2006 and on CD (World In Sound 1029) 2006 with two bonus tracks.

This is a West Coast and rural-rock influenced album influenced by the likes of **Neil Young**, Crosby Stills Nash and Young and even the Eagles. The songwriting is strong and there are some good guitar moments, but the album is hindered by some weak country-style numbers in places. **Hamana**, who is a Hopi Indian, later recorded a much more country-influenced second album. (VJ)



HAMILTON FACE BAND - Kabbalat Shabbat LP.

The Hamilton Face Band (NY)

Personnel:			
	ALAN COOPER	bs, vcls, trumpet	A
	LENNY LAKS	vcls, trumpet, bs, sax	A
	STEVE MARGOSHES	piano, trombone	A
	RUTH ROMANOFF	drms	A
	RONNIE SELDIN	gtr, bs	A
	(AMOS BLACK	wah wah pedal	A)

ALBUMS:			
1( )	KABBALAT SHABBAT	(Temple Judea TJU-1001) 1968 SC
2(A)	THE HAMILTON FACE BAND	(Philips PHS 600.308) 1969
3(A)	AIN'T GOT NO TIME	(Bell 6042) 1970

NB: (1) private press.

45:		
	Banana Song/High Why And Die Company	(Philips 40603) 1969

The Hamilton Face Band's first album *Kabbalat Shabbat*, was a private pressing from 1968. It consists of a sabbath service composed by Steven Margoshes, featuring Cantor Robert Bloch and Kirsten Sorteberg on vocals, plus Rabbi Sanford Lowe presiding over the services. It was released by Temple Judea in Valley Stream, New York.

Produced by Anne Tansey and housed in a nice sleeve, their second album is a good mix of jazz, blues and psych. All the tracks are group compositions but with some assistance of Paul Wolfe, who was credited as their lyrics writer. The best cuts are *High Why And Die Company*, *Speed Song* and *Slippery Sweet* but the whole album is worth a listen.

Before the third album, Ruth Romanoff married Ian Underwood from **The Mothers Of Invention** and was credited as Ruth Underwood. Produced by Johanan Vigoda, all the tracks were once again composed by Margoshes, Seldin and Laks, but the result is not as interesting, although *United States Atomic Energy Control Plant*, *Ghost Of A Highway Child* and a new version of *High Why And Die Company* are worth a listen.

When the group broke up, Ruth Underwood went on to play with the **Mothers (Of Invention)** and became an important element of **Frank Zappa**'s group in the early seventies. Steve Margoshes became a songwriter, notably in 1972 for the country-pop duet Hod and Marc. (VJ/MW/SR/MMs)

Hamilton Peach (OH)

Personnel:			
	MIKE CARTER	drms	A
	CORBY HEBRON	ld gtr	A
	JOHN IVY	bs	A
	JEFF YOST	keyb'ds	A

45:		
	With The Girl That You Love/ One Way Ticket Down	(CEI CE-131) 1968

DOT
HAMILTON STREETCAR

HAMILTON STREETCAR - Self Titled LP.

A melodic minor-mood ballad backed by a keyboard dominated instrumental. This Fremont, Ohio band evolved out of The Roamin' V and would be known latterly as Wolfgang. (MW/GG)

Hamilton Streetcar (CA)

Personnel:		
	JOHN BOYLAN	A
	BUZZ CLIFFORD	A
	RALPH PLUMMER	A

ALBUM:		
1(A)	HAMILTON STREETCAR	(Dot DLP-25939) 1969

45s:		
	Invisible People/Flash	(LH1 17016) 1968
	Confusion/Your Own Comedown	(LH1 1206) 1968
	Silver Wings/I See I Am	(Dot 17253) 1969
	Brother Speed/Wasn't It You?	(Dot 17279) 1969
	Honey And Wine/Now I Taste The Tears	(Dot 17306) 1969

This Los Angeles band's finest moment was the non-album *Invisible People*. It has a catchy organ intro, vocals of some commercial potential and some fine fuzz-tone guitar work. It's flip side, *Flash*, is more laid-back.

Their album is viewed by some as orchestral mainstream pop and rather disappointing by comparison. Others, however, think it is absolutely incredible... It features original tunes along with covers by the likes of **Lee Michaels** (*Streetcar*) and **Tim Buckley** (*Pleasant Street*). One track, written by **Buzz Clifford**, *I See I Am*, was also recorded by **The East Side Kids** on their *Tiger And The Lamb* (LP), which **Clifford** produced and contributed his song *Pigeon Of LA* to. Another of **Clifford**'s songs from the album, *Now I Taste The Tears* was covered by **Beacon Street Union** on their *Clown Died In Marvin Gardens* album. A third, *Brother Speed*, written by John Boylan, was also recorded by **Appletree Theatre**, of whom Boylan was also a member. All the Dot singles are taken from the album.

Buzz Clifford also recorded a solo version of *I See I Am* on his second solo album.

John Boylan went into management and later became a producer, with Linda Ronstadt and **Russ Giguere** (who covered his *Brother Speed*) among his credits.

Invisible People was also covered by The Slickee Boys in 1983.

Compilation appearances have included: *Flash* on *Psychedelic Unknowns, Vol. 11* (LP) and *Slowly Growing Insane* (CD); *Silver Wings* on *Turds On A Bum Ride, Vol. 1 & 2* (2-CD) and *Turds On A Bum Ride, Vol. 2* (2-LP); and *Invisible People* on *Highs In The Mid-Sixties, Vol. 3* (LP). (VJ/KSI)

Hamlet (?)

Personnel:			
	BOB BREIN	gtr, vcls	A
	MARK CIPOLLA	bs, keyb'ds, vcls	A
	KURT KEARNES	gtr, vcls	A
	STEVE PARSONS	drms, vcls	A

ALBUM:		
1	HAMLET	(Capitol ST-11152) 1973

45s:		
	I Should Have Known/Just A Touch	(Capitol 3543) 1973
	Lazy Summer/Little You Say	(Capitol 3603) 1973
	I Feel Like Smiling/Voodoo Man	(Capitol 3716) 1973

An obscure anglophile rock group so greatly influenced by the Beatles that they adopted English accents! The songs have a good-time folky vibe. (SR/VJ)

Hammer (CA)

Personnel:			
	JOHN GUERIN	drms	A
	NORMAN LANDSBERG	keyb'ds	A
	RITCHIE MCBRIDE	bs	A
	JACK O'BRIEN	ld gtr	A
	JOHN DE ROBERTS	vcls	A

ALBUM:		
1(A)	HAMMER	(San Francisco SD 203) 1970

NB: (1) also released in France on Atlantic.

HAMMER - Self Titled LP.

This second generation San Francisco band's debut album has its moments. It met with critical acclaim, but sales were disappointing despite a vigorous East-West Coast Fillmore launch during which the band opened for the likes of Eric Clapton, Miles Davis, Fleetwood Mac, Procol Harum, Leon Russell, Cat Stevens, and Traffic with Steve Winwood, who were also under the management of Premier Talent Associates. The band also recorded a second album which was never released.

Guerin was a session artist who also had spells with **Frank Zappa**, **The Byrds** and Muleskinner. He passed away in 2004.

Two tracks from *Hammer* (*Tuane* and *Charity Taylor*) can also be found on *San Francisco Sampler - Fall 1970* (LP); *Tuane* was also on *From Burbank To The Bay Area* (CD); and *Something Easy* on *White Lace & Strange Volume 2* (CD). (VJ/SR)

Hammerhead (?)

45: Summer Nite/Jewels (GNP Crescendo GNP-499) c1969

Hammerhead's hard-rock single was co-written and produced by **Kim Fowley**. (SR)

Paul Hampton (?)

ALBUM: 1 REST HOME FOR CHILDREN (Crested Butte CB 702) 1973

Odd singer-songwriter **Paul Hampton** recorded on the same label as **Chirco.** Already an experienced singer and actor when he recorded this album, **Hampton** began recording in 1959 and released over 20 singles on various labels. One of them, *Creams/Two Hour Honeymoon/* (Dot 16085) 1960, was a maudlin yet strangely effective rumination after a car crash where he talks to his girlfriend as he knows he's dying, set over a sleazy jazz track. (SR/PPn)

Hampton Grease Band (GA)

Personnel:			
	JERRY FIELDS	perc, vcls	A
	BRUCE HAMPTON	vcls, trumpet	A
	MIKE HOLBROOK	bs	A
	HAROLD KELLING	gtr, vcls	A
	GLENN PHILLIPS	gtr, sax	A

ALBUM: 1(A) MUSIC TO EAT (2-LP) (Columbia G-30555) 1971

NB: (1) has been reissued on CD (Columbia/Legacy C2K 67483) 1996.

From Atlanta, this is a totally demented album which should appeal to fans of weird psychedelic groups. **The Hampton Grease Band** somehow managed to sign a contract with Columbia and released *Music To Eat*, a double album which seems to have had one of the worst sales in the Columbia history. It was "produced" by the group with David Baker and contains only seven long tracks: *Halifax*, *Mario*, *Six*, *Evans*, *Lowton*, *Hey Old Lady* and *Hendon.* Hampton screams, whispers, sings, a la **Captain Beefheart** or **Far Cry**, while Kelling and Phillips explore various styles of guitar, from jazz, blues and rock to oriental music and freak out experiences. The lyrics are really weird, even including the reading of the label of paint tin. The gatefold sleeve is strange too and mentions that "the people pictured here have complete control of the North American Continent at this very second"!

'Ptolemaic Terrascope' magazine would later release two live tracks by the band; *Upper & Lower Dresden* and *Hendon* on one of their free EPs, which came with *Ptolemaic Terrascope #21.*

Glenn Phillips went on to release several solo albums on his SnowStar label (Caroline/Virgin released some of them in England) and to play with the improvisation specialist Henry Kaiser, who often quotes him as a strong influence. The "Colonel" Bruce Hampton also had a fragmented solo career and is apparently still performing and recording. (SR)

Gayle Haness (?)

Personnel incl: ABIGALE HANESS vcls A

45: Johnny Ander/Love Love Go Away (Bang 535) 1966

Singer Abigale Haness recorded this single as **Gayle Hanness** in 1966. *Johnny Ander* has reappeared on *Girls In The Garage, Vol. 2* (CD) and *Girls In The Garage, Vol. 7* (LP) (miscredited to **Gale Haness**); it's an excellent Jeff Barry production, very dramatic (in a Shangri-Las kind of way) about a teenaged boy who joins some hippies, smokes dope, then dies!

Abigale later resurfaced in Jo Mama. (JLh)

Lynn Haney (OH)

ALBUM: 1 REBIRTH (Tribute FR-2395-SM) 1972 SC

This female folk-rock singer came from Cleveland, Ohio. She was also the vocalist in the **All Saved Freak Band.** Her *Rebirth* album was essentially folk-beat with some psychy influences and effectively utilised harpsichord and flute. It came housed in a black and white sleeve. (SR)

The Hangmen (DC)

Personnel:			
	BOB BERBERICH	drms	ABC
	GEORGE DALY	gtr	ABC
	TOM GUERNSEY	gtr	ABC
	JOE TRIPPLET	vcls	A
	DAVE OTTLEY	vcls	B
	MIKE WEST	bs	A
	PAUL DOWELL	bs	BC
	TONY TAYLOR	vcls	C

ALBUM: 1(C) BITTERSWEET (Monument SLP-18077) 1966

NB: (1) also issued in France on Monument. (1) reissued on CD (Radioactive RRCD168) 2007.

45s:		
	What A Girl Can't Do/ The Girl Who Faded Away	(Monument 910) 1965
	Faces/Bad Goodbye	(Monument 951) 1966
	Dream Baby/Let It Be Me	(Monument 983) 1966

One of Washington D.C.'s most popular and successful sixties bands, their story began with an act called **The Reekers** who were formed by guitarist Tom Guernsey in 1964. Following the release of their debut single - *Don't Call Me Flyface/Grindin'* (Ru-Jac 13) in early 1965, Bob Berberich was recruited on drums and **The Reekers** laid down early versions of *What A Girl Can't Do* and *The Girl Who Faded Away.* No single resulted.

After more personnel changes the band re-emerged as **The Hangmen** in April 1965, with vocalist Dave Ottley - a British ex-pat working as a hairdresser in DC. The band re-recorded the **Reekers**' tracks for their first single and *What A Girl Can't Do* is a classy girl-put-down belter. The single was a local hit, and an in-store appearance at the Giant Record Shop in Falls Church, nearly caused a riot. Billboard magazine reported the near riot in Feb '66, when 400 teenagers gathered to hear **The Hangmen** play at the store, with a further 1,500 packed outside the shop. The police had to disperse the crowd after 15 minutes, with traffic being disrupted in the street. The shop's owner told Billboard he'd sold 2,500 copies of *What A Girl Can't Do*.

The follow-up, the stunning *Faces*, is also a five-star mean'n'moody fuzz-rocker with Who power chords and obtuse lyrics - PLAY LOUD. This single featured new bassist Paul Dowell and Ottley moved on soon after its release to be replaced by Tony Taylor (ex-Roaches).

The third single was a taster for the album that appeared at the turn of the year. *Bittersweet* includes rather lame reworkings of *What A Girl Can't Do* and *Faces* and for fans of the first two garage-punk singles it may be a disappointment. It's good, but not that good, despite a five-minute-plus version of *Gloria*, and will appeal more to pop fans with tracks like the dreamy version of the Everly Brothers' *Let It Be Me*.

By the summer of '67 the band's direction shifted to psychedelia and their name changed to The Button. Daly and Dowell had been replaced by guitarist George Strunz and Alan Fowler, former bassist of the Mad Hatters. Founder Tom Guernsey left soon after and The Button relocated to Greenwich Village where they evolved into **Graffiti**.

When Berberich left The Button, he returned to DC. There he reunited with Dowell and Daly to form **(Paul Dowell and) The Dolphin**. Their line-up was completed by a young and talented guitarist called Nils Lofgren. Berberich also sat in with **Puzzle** for a while when their drummer was injured in a car accident.

In 1968, Tom Guernsey produced a single by **The Piece Kor**. He was also reunited with **Reekers** vocalist Joe Triplett, writing and producing a single for **The Omegas**. In the seventies he returned to performing with brother John in the band Claude Jones. Dave Ottley returned to the U.K. and is now a hairdresser in Barnet, London.

You can read all about the **Hangmen** in Bob Embrey's zine 'DC Monuments', issue #11.

Compilation appearances have included: *What A Girl Can't Do* and *Faces* (45 version) on *Psychotic Moose And The Soul Searchers* (LP); *What A Girl Can't Do* on *Pebbles, Vol. 1 (ESD)* (CD) and *Signed, D.C.* (LP); *Faces* (45 version) on *Sixties Choice, Vol. 1* (LP) and *60's Choice Collection, Vol's 1 And 2* (CD); and *The Girl Who Faded Away* (acetate) on *Garage Dreams Revisited, Vol. 1* (7"). (VJ/MW/RuJ/BE/DO)

THE HANGMEN.

DAVE OTTLEY of THE HANGMEN meets adoring fans!

Hangmen of Fairfield County (CT)

Personnel incl: LOU CASTALDO

45: Stacey/I Don't Want You Around (High Castle HC 401) 1966

This was a Fairfield, Connecticut outfit. *Stacey* was written and produced by Lou (L.T.) Castaldo; it's notable for referencing the many chemical substances available back in the day, which would not have helped get airplay - "I've heard of a high from dexadrine, but you've got a kick like a 20-mule-team". He went on to be a highschool English teacher !

Stacey can also be heard on *Hipsville 29 B.C.* (LP) and you can also check out *I Don't Want You Around* on *Quagmire Volume 6* (CD). (VJ/MW)

The Ha'Pennys (MA)

Personnel:	JOHN COTTON	vcls, bs, hrmnca	A
	AMOS GALPIN	drms, tamb	A
	MIKE KRINSKY	vcls, keyb'ds, tamb	A
	JOHN LOWER	vcls, gtr, keyb'ds	A
	DON ROSS	gtr, keyb'ds	A

ALBUM: 1(A) LOVE IS NOT THE SAME (Fersch FL 1110) 1966 R2/R3

NB: (1) reissued on vinyl (Resurrection CX 1331) 1985.

Ha'Pennys was a prep-punk outfit from Phillips Academy, Andover, Massachusetts. The album is pretty low key beat in style, comprising mostly British invasion covers (e.g. *Day Tripper, Get Off Of My Cloud, Heart Full Of Soul, We Gotta Get Out Of This Place, You're A Better Man Than I*) with one original, the title folk-rock cut. Like all the prep-rock albums, it's very rare. (VJ/MW)

The Happy Dragon-Band (MI)

Personnel:	JOHN (BEE) BADANJEK	drms	A
	TOM CARSON	vcls	A
	DENNIS CRANER	bs	A
	MIKE de MARTINO	keyb'ds	A
	JOHN FRAGA	bs	A
	CECILY LONERGAN	vcls	A
	GARY MEISNER	gtr	A
	MIKE ORZEL	tamb	A
	CLEM RICCOBONO	vcls	A
	RALPH SARAFINO	drms	A
	SCOTT STRAWBRIDGE	gtr	A
	BRIAN WHITE	gtr	A

ALBUM: 1(A) THE HAPPY DRAGON-BAND
(Fiddlers Music Company 811015-1157) 1978 R2

NB: (1) counterfeited on vinyl (Fiddlers Music Company) 199? (1) reissued on CD (Radioactive RRCD118) 2004.

A guy called Tommy Court was the brainchild behind the band. He wrote and produced all the songs. There's lots of synthesizer on the album. The better tracks are *Positive People*, which consists of lots of electronic acrobatics; *In Flight*, an exercise in cosmic electronics; *A Long Time* and *Inside The Pyramid*, both notable for electronic sound effects and, finally, *3-D Free*, which stars with a kind of electronic freak-out and carries on in a similar mould pretty much throughout with some vocals at the end.

The group came from Michigan and was related to **Phantom**. (VJ/CF)

Harbinger (MI)

Personnel:	DAVE BIXBY	gtr, vcls	A
	DON DEGRAAF	bs	A
	SANDY JOHNSON	vcls	A
	BRIAN MACINNES	gtr	A

ALBUM: 1(A) SECOND COMING (AE 100) 197? R3

NB: (1) reissued on vinyl and CD (Guerssen GUESS 026) 2009.

This is basically the second album by Christian folksinger **Dave Bixby**. Again the focus is on his 12-string guitar and lead vocals, but this album features full band backing. The album was sold exclusively at concerts in Michigan and Ohio. Mostly written around the same time as *Ode to Quetzalcoatl*, but it's a stronger album - both the material and singing is better and it benefits from the harmony vocals and fuller instrumentation. The recording took place in a professional studio in Grand Rapids, so the sound quality is improved over **Bixby's** solo effort. (VJ)

Harbinger Complex (CA)

Personnel incl:	GARY CLARK	bs	
	JIM HOCKSTAFF	lead vcl	
	BOB HOYLE	ld gtr	
	JIM REDDING	drms	
	RON ROTARIUS	gtr	A

45s: Sometimes I Wonder/
Tomorrow's Soul Sound (Amber 8999) 1966
I Think I'm Down/My Dear And Kind Sir (Brent 7056) 1966

This San Jose-area band operated between 1966-67 producing two singles and appearing on Mainstream's 1967 *A Pot Of Flowers* compilation. Four tracks were included on the compilation *I Think I'm Down* and *My Dear And Kind Sir*, which had earlier been issued as a single on Brent and *When You Know You're In Love* and *Time To Kill*.

Compilation appearances have included: *I Think I'm Down, My Dear And Kind Sir, Time To Kill* and *When You Know You're In Love* on *Mindrocker, Vol. 10* (2-LP); *I Think I'm Down* on *Nuggets Box* (4-CD), *Nuggets, Vol. 12: Punk Part Three* (LP) and *Psychedelic Archives Vol. 7* (double cassette box); both *I Think I'm Down* and *My Dear Kind Sir* on *Sound Of The Sixties: San Francisco Part 2* (LP); *Sometimes I Wonder* and *Tomorrow's Soul Sound* on *Nuggets From The Golden State: You Got Yours!* (CD); and *Sometimes I Wonder* on *Love Is The Song We Sing* (4-CD plus book). (VJ/MW/BTr)

LOVE IS NOT THE SAME
THE HA'PENNYS

THE HA'PENNYS - Love Is Not The Same LP.

Hardin & Russell (TX>CA)

Personnel incl:	PATRICIA RUSSELL	vcls	A
	TOM RUSSELL	vcls, gtr	A

ALBUMS: 1(A) RING OF BONE (w/insert) (Demo Records #H&R 512) 1976 SC
2(A) WAX MUSEUM (w/insert) (Demo Records #H&R 513) 1978 SC

This male/female duo started out in Texas, issuing their first album there. In 1977 they relocated to the Bay Area, recording their *Wax Museum* album in San Francisco. Both albums have a straight country-rock sound and are a marginal case for inclusion here. (VJ)

Tim Hardin (NY/MA)

Personnel:	GARY BURTON	vibes	A
	BOB BUSHNELL	bs	A
	TIM HARDIN	vcls, gtr, piano	ABCDE
	PHIL KRAUSS	vibes	A
	EARL PALMER	drms	A
	BUDDY SALTZMANN	drms	A
	JOHN SEBASTIAN	hrmnca	A
	WALTER YOST	bs	A
	WARREN BERNHARDT	keyb'ds	DE
	EDDIE GOMEZ	bs	D
	DANIEL HANKIN	gtr	D
	DONALD MacDONALD	drms	DE
	MIKE MAINIERI	vibes	D
	BUZZ	celeste	E
	MONTE DUNN	gtr	E
	GARY KLEIN	keyb'ds	E
	PHILIPE	conga	E

				HCP
ALBUMS:	1(A)	TIM HARDIN I	(Verve Forecast FT-3004) 1966	-
	2(B)	TIM HARDIN II	(Verve Forecast FTS-3022) 1967	-
	3(C)	THIS IS TIM HARDIN	(Atco SD33-210) 1967	-
	4(D)	LIVE IN CONCERT	(Verve Forecast FTS-3049) 1968	-
	5(D)	TIM HARDIN 4	(Verve Forecast FTS-3064) 1969	-
	6(F)	SUITE FOR SUSAN MOORE AND DAMIAN	(Columbia CS-9787) 1970	129
	7(-)	THE BEST OF TIM HARDIN	(Verve Forecast FTS-3078) 1970	189
	8(-)	BIRD ON A WIRE	(Columbia C 30551) 1970	-
	9(-)	PAINTED HEAD	(Columbia KC 31764) 1973	-
	10(-)	ARCHETYPES	(MGM 95721) 1974	-
	10(-)	NINE	(Antilles AN-7023) 1974	-
	11(-)	THE BEST OF TIM HARDIN SIMPLE SONG OF FREEDOM	(CBS S 80090) 1974	-

NB: (1) and (2) repackaged as double album in 1974. (1) and (2) have also been reissued on one CD (Repertoire IMS 7030). (1) reissued on CD (UICY-93399) 2007. (1) reissued on CD (Water WATER 230) 2009 (2) reissued on CD (Line LMCD 9.51069 Z) 1991. (2) reissued on CD (UICY-93400) 2007. (3) reissued on vinyl (Edsel ED 309) 1989). (3) reissued on CD (Atlantic 7567-80780-2) 1998. (4) reissued on CD (Polydor 527 448-2) 1995. (4) reissued on CD (UICY-93401) 2007. (5) has been reissued on CD (Line LMCD 9.51091 Z) 1991. (5) has been reissued on CD by Polygram in 1996 with three extra tracks. (5) reissued on CD (UICY-93402) 2007. (8) reissued on CD (Sony Music SRCS 6281) 1993. (11) reissued on CD (Antilles AN-7023) 1997.

There have also been some retrospective compilations: *The Shock Of Grace* (Columbia FC 37164) 1981; *The Tim Hardin Memorial Album* (Polydor PD-1-6333) 1981; *Reason To Believe (The Best Of)* (Polydor 833 954-2) 1988; *Hang On To A Dream - The Verve Recordings* (Polydor 314 521 583-2) 1994; and *Simple Songs Of Freedom: The Collection* which is a double CD set with 47 tracks, 15 of which are previously unreleased (Columbia/Legacy 485108-2) 1996. *Person To Person - The Essential Classic Hardin, 1963 - 1980* (Raven RVCD 104) 2000 is an Australian compilation that provides a good overview for anyone seeking an introduction to his career. *Through The Years 1964-1966 (Rare & Unreleased Tracks)* (Lilith LR 126) 2007 compiles material that had never appeared on vinyl before, mostly demos and other recordings that pre-dated his debut album.

			HCP
45s:	Hang On To A Dream/ It'll Never Happen Again	(Verve Forecast KF-5008) 1966	-
	Misty Roses/ Don't Make Promises	(Verve Forecast KF-5017) 1966	-
	Misty Roses/ Hang On To A Dream	(Verve Forecast KF-5031) 1966	-
	Green Rocky Road/ Never Too Far	(Verve Forecast KF-5042) 1967	-
	Black Sheep Boy/Misty Roses	(Verve Forecast KF-5048) 1967	-
	Tribute To Hank Williams/ You Upset The Grace Of Living	(Verve Forecast KF-5059) 1967	-
	Lady Came From Baltimore/ Don't Make Promises	(Verve Forecast PB 3078) 1968	-
	Reason To Believe/ Smugglin' Man	(Verve Forecast KF-5097) 1968	-
	Simple Song Of Freedom/ Question Of Birth	(Columbia 44920) 1969	50
Reisssue:	Reason To Believe/ Smugglin' Man	(Verve Forecast KF-5116) 1971	-

NB: There was also a French 45 *Smuglin' Man/Misty Roses* (Verve Forecast 518909) 1968 and one Dutch 45 *Do The Do/Sweet Lady* (CBS 1016) 1972. All the 45 cuts feature on his albums. There's also a French EP with PS: *If I Were A Carpenter/Hang On To A Dream/It'll Never Happen Again/Don't Make Promises* (Verve Folkways 519 902) 1967.

In many ways rather a sad figure, **Hardin** was influential on many other performers throughout the era, although commercial success proved elusive. Born in Eugene, Oregon on 13th September 1940 and an ancestor of the notorious outlaw John Wesley Harding, he was discharged from the U.S. marines in 1961 and then embraced the early sixties Boston folk movement, singing in an emotive style that was more jazz and blues-based than folky.

Although he never achieved the kind of success he deserved, the strength of his songwriting is indisputable: *If I Were A Carpenter* was covered by Bobby Darin, and was a chart hit for Johnny Cash and The Four Tops. The song was also covered by **American Blues**, Shaggs, The Small Faces, **Electronic Rubayyat**, **Velvet Night**, **Grant's Blueboys**, **Leon Russell** and Look. Another **Hardin** composition *Reason To Believe* was also covered by Rod Stewart, **Hearts and Flowers**, **Scott McKenzie** and **The Critters**; *Danville Dame* was recorded by the **Blues Project** and *Yellow Cab* by **Buzzy Linhardt**.

His 1966 debut album contains some powerful compositions like *How Long, Reason To Believe* and *How Can We Hang On To A Dream*, which prosper from their sparse presentation. On other tracks Verve added strings without **Hardin's** knowledge but this blends in with rather than detracts from the emotionality of the material.

THIS IS TIM HARDIN
STEREO

TIM HARDIN - This Is... LP.

Hardin himself had a minor U.K. hit in January 1967 with *Hang On To A Dream*. This too was covered by many bands during the psychedelic era including: **Art of Lovin'**, **Gandalf**, The Nice and **The Alan Lorber Orchestra**. It is somewhat ironic then that **Hardin**'s only U.S. hit *Simple Song Of Freedom* was not self-penned - it was written by Bobby Darin.

Although released in 1967, the Atco album contains his first recordings from 1963/64: 10 folk-blues tracks; some originals (including one co-penned with Steve Weber from the **Holy Modal Rounders**), a cover of **Fred Neil**'s *Blues On The Ceiling* and some traditional songs: *Cocaine Bill, House Of The Rising Sun* and *Stagger Lee.*

The back-up group on *Tim Hardin 2* is uncredited and the album, produced by Koppelman and Rubin, contains *If I Were A Carpenter, Lady Came From Baltimore* as well as *You Upset The Grace Of Living When You Lie.*

Live In Concert and *4* were both recorded live at Town Hall in New York in April 1968 and use MacDonald, Bernhardt and Gomez, (three members of **Jeremy and the Satyrs**). Jacobsen again produced. Both records are good and contain mainly songs from the Atco and Verve studio albums.

Hardin then moved to Columbia for what is probably his most intimate album. *Suite For Susan Moore And Damion - We Are - One, One, All In One* is a concept album dedicated to his wife, Susan Moore (already pictured while pregnant on *Tim Hardin 2* sleeve) and their son Damion. Produced by Gary Klein, its 10 songs are divided into four sections: 'Implication I', 'II', 'III' and 'End Of Implication' and the result must be heard for his inventive songwriting.

In 1974, **Hardin** moved to Britain and signed to GM to produce what would be his last album: *Nine*. Although he intended to live permanently in the U.K. at first, he returned to America where he lived in comparative obscurity until his death on 29th December 1980, from a drug overdose. Among his last projects was an attempt to start a duo with **Tim Rose**, which sadly came to nothing. His final recording session from December 1980 was issued on album as *Unforgiven* (San Francisco Sound SFS 10810) 1981.

Through The Years 1964-1966 (Rare & Unreleased Tracks) compiles material that had never appeared on vinyl before, mostly demos and other recordings that pre-dated his debut album. Tracks include *She Ain't Home, You Say You Love Me* and *You Got A Reputation.*

Compilation coverage has so far included: MGMs late sixties label-taster *The Core Of Rock* which features two of his classic originals *If I Were A Carpenter* and *Reason To Believe. Reading Festival 1973* captures his performance of *Hang Onto A Dream* and *Person To Person* from that festival and you can also find some 1980 performances of *Judge And Jury* and *Unforgiven* on Matthew Katz's *Then And Now, Vol. 1* (CD). *Then And Now, Vol. 2* (CD) also includes *Luna Cariba* and *Secret* from the same performances. (VJ/MW/SR/CF)

The Hardtimes (CA)

Personnel:	LARRY BYROM	bs, gtr	A
	LEE KIEFER	vcls, harp	A
	BOB MORRIS	bs	A
	BILL RICHARDSON	ld gtr	A
	RUDY ROMERO	gtr	A
	PAUL WHEATBREAD	drms	A

ALBUM: 1(A) BLEW MIND (mono/stereo)
(World Pacific WP1867/WPS 21867) 1968

NB: (1) also issued in Argentina (Trova WP-1867) 1968. (1) reissued on CD (Rev-Ola CRREV45) 2004 with their very rare singles included as bonus tracks.

				HCP
45s:	α	There'll Be A Time/ You're Bound To Cry	(World Pacific 77816) 1966	-
	α	Come To Your Window/ That's All I'll Do	(World Pacific 77826) 1966	-
		Fortune Teller/Goodbye	(World Pacific 77851) 1966	97

β Sad, Sad, Sunshine/They Said No (World Pacific 77864) 1967 -
Colours/Blew Mind (World Pacific 77873) 1967 -

NB: α non LP. β flip is non LP.

This was a San Diego-based pop-punk band that later relocated to Los Angeles. They released several singles and were regulars on Dick Clark's TV Show 'Where The Action Is'. Of their singles, *There'll Be A Time*, *You're Bound To Cry*, *Come To Your Window*, *That's All I'll Do* and *They Said No* were non-album.

Their album was produced by Richard Bock, Jim Dickson (of **The Byrds**) and Mama Cass. Its title is notable for the title track that had spacey sound effects.

Following the group's split, Richardson and Byrom joined **T.I.M.E.** and the remaining members issued a single as **The New Phoenix**. Kiefer went on to do production work, Romero to a solo career, Wheatbread drummed for **Gary Puckett And The Union Gap** and Byrom later played for **Steppenwolf**.

Compilation appearances include: *They Said No* on *The Lost Generation, Vol. 2* (LP); and *You're Bound To Cry* and *Come To Your Window* on *Byrds Won't Fly Today* (LP). (VJ/MW/ML)

Hard Times (DC)

Personnel incl:	ROBY BENNETT	ld gtr	A

45: Can't Wait'Till Friday/Old Wine, New Bottle (Gray Ant 107) 1966

A different Washington D.C. outfit whose *Can't Wait 'Till Friday* has resurfaced on *Garage Punk Unknowns, Vol. 2* (LP).

Lead guitarist Roby Bennett is now a neurosurgeon. (VJ)

Hard Times (AL)

Personnel incl:	MICHAEL GUNNELS	A
	RONALD PARR	A

45: You Couldn't Love Me/Losing You (Ultimate 1) 1966

A Birmingham, Alabama group who released their sole single in 1966 after winning a local 'Battle Of The Bands'. They travelled all the way to Frankford Wayne Recording Labs in Philadelphia to record the follow-up. There exists an acetate, *Why/No Name* (Frankford/Wayne Studios no #). At that point the band changed their name because San Diego's **Hard Times** had gained national exposure via ABC-TV'S 'Where The Action Is'.

Produced by **Terry Knight** (of **The Pack**) both tracks appeared under the band's new identity, **The Rites Of Spring** - *Why/Comin' On Back To Me* (Cameo Parkway 109) - in October 1966. *No Name* had become *Comin' On Back To Me* with the addition of vocals. (JLh/MW)

Hardwater (CO)

Personnel:	RICHARD OTIS FIFIELD	A
	ROBERT CARL McLERRAN	A
	TONY MURILLO	A
	PETER M. WYANT	A

ALBUM: 1(A) HARDWATER (Capitol ST-2954) 1968 R1

45s: City Sidewalks/Not So Hard (Capitol 2230) 1968
Plate Of My Fare/Good Old Friends (Capitol Records 2373) 1969

Rich Fifield joined **The Astronauts** in 1963 and was their last original member when the group disbanded in 1967. Fifield plus the last line-up (Murillo, McLerran, Wyant and Bretz) went on to record one single as **Sunshine Ward**. When Bretz left they became **Hardwater**.

STEREO
HARDWATER

HARDWATER - Self Titled LP.

Produced by **David Axelrod**, their album is pleasant hard/soft West Coasty rock and folk-rock sounds with Crosby, Stills and Nash-like three-part harmonies. Whilst neither psych, garage nor hippie-rock it still merits a mention here for its laid-back feel and some fluid guitar-work. All tracks are group originals except *City Sidewalks*, *Sanctuary* and *Good Ole Friends*, which were written by Carter-Gilbert (John and Tim), creative source behind Denver's **Rainy Daze**. *Good Luck* is in fact a rip-off of the Beatles' *Taxman*.

Coincidentally the very same Carter-Gilbert tracks appear on the **Yankee Dollar** album. Is there another connection between these two outfits?

Peter Wyant would later play with **David Axelrod** on his solo albums.

Sanctuary got a further airing on *Rock A Delics* (LP). (MW/AGI/SR)

Bob Hardy (MN)

Personnel:	ROGER DUMAS	synth	A
	BOB HARDY	vcls, gtr	A
	DAVE RIFKIN	gtr	A
	CLARK YOST		A

ALBUM: 1(A) DREAMER OF SONGS (Citsatnaf #S80-1341) 1976 SC

Recorded at Sound 80 Studios, St. Paul, Minnesota comes this album of psych-tinged folk-rock songs, mostly originals penned by **Hardy** (*Dreamer Of Songs*, *Wake Up Sunshine* and *The Storm*). The label, Citsatnaf, is "fantastic" written backwards! (SR)

Jack Hardy (NY)

ALBUM: 1 THE MIRROR OF MY MADNESS
(Great Divide JA-1) 1976 SC-R1

Hardy was an important figure in New York's Greenwich Village in the seventies and eighties. The Roches play backing tracks on some of the tracks on this album, which was housed in a crude hand-decorated jacket. A later album is known to exist, *The Hunter* (Great Divide GDSR 1769) 1986. (VJ)

Harlequin (NY)

45: Trees/What's Your Pleasure (Headsong no #) 1974

A prog-psych group from Long Island, they only released this rare single, in the same style as **Cathedral** (both groups played the same circuit). (SR)

FIRST RAYS
RAY HARLOWE
and GYP FOX

RAY HARLOWE and GYP FOX - First Rays LP.

Ray Harlowe and Gyp Fox (MN)

Personnel incl:		
	RAY HARLOWE	A
	GYP FOX	A

ALBUM:	1(A)	FIRST RAYS	(Waterwheel WR-711) 1978

A private rural-rock album from Minnesota. They sound like they were influenced by mid-seventies **Grateful Dead**. Gyp Fox reappeared in 1980 with a new album shown as by Ghostdance. (VJ)

Arthur Lee Harper (?)

ALBUM:	1	LOVE IS THE REVOLUTION	(Nocturne 905) 1970 R3

NB: (1) reissued on vinyl (Synton 9806) 1998. (1) reissued as a 2 on 1 CD (Papa's Choice 4002) 2002 along with **Arthur's** *Dreams and Images*.

Memories (RD Records 11) 2003 is a retrospective of updated and new recordings.

This is the same **Arthur** that recorded *Dreams and Images*. On this effort he's supported by his backing band Second Coming. There's some good gypsy violin moments and some good melodies on many tracks. Others are more mediocre. Allegedly less than 250 copies were pressed of this.

Arthur Lee Harper died in 2003. (VJ)

Harper and Rowe (?)

Personnel:			
	HARPER	vcls	A
	ROWE	vcls	A

ALBUM:	1(A)	HARPER AND ROWE	(World Pacific WPS-21882) 1967

45s:		
	Keep On Dancin'/On The Roof Top	(White Whale 258) 1967
	Here Comes Yesterday Again/ Wake Me When It's Over	(World Pacific 77902) 1968
	Picture Me High (Picture Me Low)/ Where Is She	(World Pacific 77917) 1969

A psych-pop duet, nothing is known about them and their backing group. Their only album was produced by Ed Ver Schure and Ralph Murphy (who also wrote eight of the 12 tracks) and they were managed by William McEuen (who also managed Nitty Gritty Dirt Band, **Sunshine Company** and **Hourglass**). The album is quite patchy and contains folk-pop (*Hello Sleepy Sidewalks*), rock (*Love Machine*, penned by Gordon and Griffin), and orchestrated pop (*Here Comes Yesterday Again*). One of the best tracks is *The Dweller*, with flute and guitars, composed by Marcellino and Larson. It is beginning to interest some collectors. (SR/MW)

Harpers Bizarre (CA)

Personnel:			
	EDDIE JAMES	gtr	A
	JOHN PETERSEN	drms, vcls	A
	DICK SCOPPETONE	ld vcls, gtr, bs	A
	TED TEMPLEMAN	ld vcls, gtr, trumpet, drms	A
	DICK YOUNT	bs, vcls	A

				HCP
ALBUMS:	1(A)	FEELIN' GROOVY (mono/stereo)	(Warner Bros. W/WS 1693) 1967	108
	2(A)	ANYTHING GOES	(Warner Bros. WS 1716) 1967	76
	3(A)	THE SECRET LIFE OF HARPERS BIZARRE	(Warner Bros. WS 1739) 1968	-
	4(A)	HARPERS BIZARRE 4	(Warner Bros. WS 1784) 1969	-
	5( )	AS TIME GOES BY	(DS-7545) 1976	-

NB: Several compilations also exist, including *Best Of* (Warner Brothers K 56044) 1974. (1) reissued on CD (Sundazed SC 6176) 2001 with two bonus tracks. (1) reissued on CD (WPCR-75385) 2008. (2) reissued on CD (Sundazed SC 6177) 2001 with two bonus tracks. (3) reissued on CD (Sundazed SC 6178) 2001 2001 with two bonus tracks. (3) reissued on CD (WPCR-75386) 2008. (4) reissued on CD (Sundazed SC 6179) 2001.

			HCP
45s:	Anything Goes/ Chattanooga Choo Choo	(Warner Bros. 1790) 1967	-
	59th St Bridge Song (Feelin Groovy)/ Come To The Sunshine	(Warner Bros.) 1967	-
	59th Street Bridge Song (Feelin' Groovy)/ Lost My Love Today	(Warner Bros. WB 5890) 1967	13
	Come To The Sunshine/ The Debutante's Ball	(Warner Bros. 7028) 1967	37
	Anything Goes/Malibu U	(Warner Bros. 7063) 1967	43
	Hey, You In The Crowd/ Chattanooga Choo Choo	(Warner Bros. 7090) 1967	-
	Cotton Candy Sandman/Virginia City	(Warner Bros. 7172) 1968	-
	Both Sides Now/Small Talk	(Warner Bros. 7200) 1968	123
	Battle Of New Orleans/ Green Apple Trees	(Warner Bros. 7223) 1968	95
	I Love You Alice B.Toklas/ Look To The Rainbow	(Warner Bros. 7238) 1969	-
	Knock On Wood/Witchi Tai To	(Warner Bros. 7296) 1969	-
	Soft Sounding Music/ All Through The night	(Warner Bros.) 1969	-
	Anything Goes/Virginia City	(Warner Bros. 7388) 1970	-
	Poly High/Soft Soundin' Music	(Warner Bros. 7377) 1970	-
	If We Ever Needed The Lord Before/ Mad	(Warner Bros. 7399) 1970	-
	Knock On Wood/Poly High	(Warner Bros. 7647) 1972	-
	59th Street Bridge Song (Feelin' Groovy)//Anything Goes Chattanooga Choo Choo	(Warner Bros. K 16305) 1973	-

NB: There was also a French single with a picture sleeve *Chattanooga Choo Choo/Hey, You In The Crowd* (Warner WV5087) 1968. (12) also released in France with a picture sleeve (Warner WV 5125) 1969. There's also a rare French EP with PS: *The 59th Street Bridge Song/Simon Smith/Come To The Sunshine/Debutant's Ball* (Warner WEP 1454) 1967. Reissue 45s have included: *59th Street Bridge Song (Feelin' Groovy)/Anything Goes* (Old Gold OG 9094) 1982.

Originating from a San Francisco surf band called the Tikis, **Harpers Bizarre** moved to Los Angeles to capitalize on the folk-rock boom. Their sound was called "California Sunshine Rock" by Lilian Roxon and it's basically a mix of folk and soft-rock with vocal harmonies. Their debut album was produced by **Leon Russell** and is a classic of its genre. On the next album, they had their biggest hit with a cover of Simon and Garfunkel's *59th St. Bridge Song (Feelin Groovy)* and also did some revivals of oldies from Cole Porter and Glen Miller, with the help of **Van Dyke Parks**.

For *The Secret Life*, they were joined by **Van Dyke Parks**, **Ron Elliot**, (**Beau Brummels**) and Randy Newman. Despite its psych sleeve, the album hasn't aged well.

On *4*, their last album produced by Lenny Waronker, their sound had hardened a bit with Ry Cooder on guitar and it contained covers of *Witchi Tai To* (**Jim Pepper**), *Blackbird* (Beatles) and *Hard To Handle* (Otis

Redding) mixed with original material (notably *Soft Sounding Music*, with Cooder on bottleneck). *I Love You Alice B.Toklas* was the theme song for a Paul Mazurski movie starring Peter Sellers.

Ted Templeman went on to become the producer on **Captain Beefheart**'s *Clear Spot*, as well as for the Doobie Brothers, Little Feat and Van Halen. John Peterson also drummed with the **Beau Brummels**.

Come To The Sunshine gave its title to *Nuggets: Come To The Sunshine* (CD) and a different version of *I Love You Alice B.Toklas* has resurfaced on *Psychedelic Archives Vol. 6* (double cassette box). (VJ/SR/MMs)

Joe Harriott Double Quintet (?)

Personnel incl: JOE HARRIOTT sax AB
JOHN MAYER A

ALBUMS: 1(A) INDO-JAZZ SUITE (Atlantic SD 1465) 1966 SC
(selected) 2(B) INDO-JAZZ FUSIONS (Atlantic SD 1482) 1967 SC

NB: (1) also released in France.

Born in Jamaica in 1928, **Joe Harriott** was a black jazzman, sax player and composer, who began his career in England. He got interested in Indian music and rhythms and moved to the USA in the sixties. After some albums on Jazzland and Capitol, he signed a contract with Atlantic to produce two superb examples of "West Meets East" collaborations, with their combination of Indian instruments (tabla, sitar, tamboura) with jazz rhythms. These albums will interest fans of **Bill Plummer's Cosmic Brotherhood** or **Gabor Szabo**.

Harriott died of cancer in 1973. (SR)

The Harrison

Personnel: CHARLIE
DAN
FRANK
JERRY
LARRY

This Dayton, Ohio quintet entered the WONE-sponsored three-day 'Battle Of The Bands' in 1966 and came out as one of 12 winners who got to record one cut each at Mega-Sound Studios for the souvenir album *WONE, The Dayton Scene* (Prism PR-1966).

They chose to cover the obscure Invasion-infused *I Know That I Love You* by Indiana outfit The Rick Z Combo. Perhaps **The Harrisons** were at the Dayton gig in 1965 where that act had opened for **The Strangeloves**. Shortly after, Rick Z (better known as Rick Zehringer, later Derringer) signed with the **Strangeloves**' label Bang and hit the charts as **The McCoys**. (MW)

Bob Harrison (?)

ALBUM: 1 YELLOW MOON (Bob Co) 1975

This is an Elvis impersonator with some laughable rockabilly-sounding cuts. This one seems to be collectable only for the primitive cover. (VJ)

Shaun Harris (CA)

ALBUM: 1 SHAUN HARRIS (Capitol ST-11168) 1973

NB: (1) reissued on CD (Rev-Ola/Cherry Red CRREV127) remastered and repackaged with liner notes including some contributions from **Harris** himself.

45: I'll Cry Out/? (Capitol 3697) 1973

Harris first emerged as guitarist and vocalist with the **West Coast Pop Art Experimental Band** (WCPAEB) (1966-1968). Upon their demise he played on Bob Markley's 1969 solo album and then recorded the above solo album that spawned the single above. The album evoked a more conventional sound than the WCPAEB, who all appear on the record. It's full of **Beach Boy**-style harmonies and Burritoesque steel guitars, with the added melancholy of **Harris**' occasionally bleak lyric writing. Other musicians involved on the album include Muscle Shoalers' Larry Knechtel and Jim Gordon, and **Beach Boy** Bruce Johnston, whilst Shaun's dad, the renowned composer and conductor Roy Harris handled the orchestration. Stand-out tracks include *I'll Cry Out* and *Canadian Ships*. (VJ)

Tony Harris (?)

45s: Honey/Scorpio (Dee Gee 3002) 1965
Super Man/How Much Do I Love You (Dee Gee 3014) 1966

Another obscure artist, the first single has been described as a 'fast rock'n'roll/mid-sixties Dylan-ish' affair', but it's really *Super Man* which grabs the attention. A cool hero-worship ode to 'Superman' with good vocals and guitars.

Another single credited to Tony Harris and The Woodies: *Poor Boy/Go Go Little Scrambler* (Triumph 60) 1964, could possibly be by the same guy. (BM/MW)

Mickey Hart (CA)

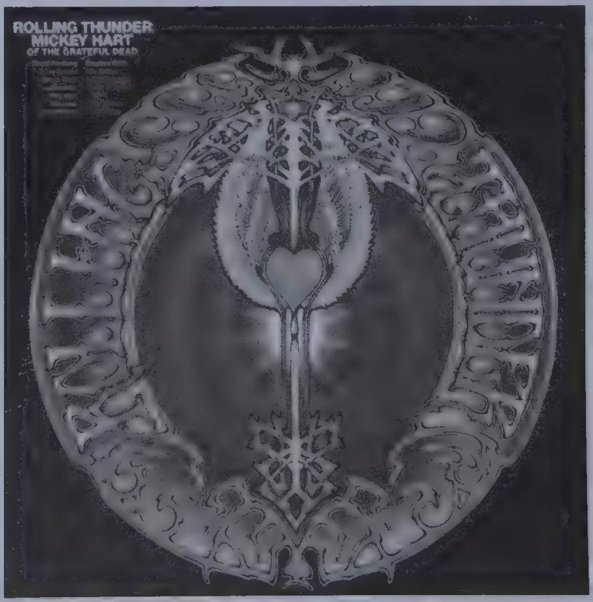
HCP
ALBUM: 1 ROLLING THUNDER (Warner Bros BS 2635) 1972 190

NB: (1) also released in France (Warner Bros 46 182) 1972. (1) reissued on vinyl (Relix Records RRLP 2026) 1987. (1) reissued on CD (Grateful Dead CD) 198?. (1) reissued on CD (Arista B000002VK1) 1995.

The first solo album by the **Grateful Dead** drummer may also interest Bay Area fans. Backed by John Cipollina and David Freiberg (**Quicksilver**), Grace Slick and Paul Kantner (**Jefferson Airplane**), Terry Haggerty and Bill Champlin (**Sons Of Champlin**), Stephen Stills, Sam Andrew (**Big Brother**), **Barry Melton** (**Country Joe**), the Tower Of Power Horn section, Zakir Husin (**Shanti**) and Alla Rakha, and, of course, **Jerry Garcia**, **Bob Weir** and Phil Lesh from the '**Dead**. **Mickey Hart** offers a mix of Indian invocations, rain sequences, **Dead**-like songs and loose improvisations with oustanding guitars and drums. The result has its moments (*Deep, Wide, Frequent, Pump Song, Gran'ma's Cookies*...). It made some impression in the Album Chart, too, climbing to No. 190 during a four-week stay.

Robert Hunter, Peter Monk and **Bob Weir** helped write some of the material and the album is housed in a splendid Mouse and Kelley sleeve.

Still with the **Dead**, **Mickey Hart** went on to release several albums of percussions and worked on soundtracks including work for 'Apocalypse Now'. (SR/VJ)



MICKEY HART - Rolling Thunder CD.

Harumi (?)

ALBUM: 1 HARUMI (2-LP) (Verve Forecast FT-3030-2X) 1968 SC

NB: (1) reissued on CD (Fallout FOCD2042) 2007.

45: First Impressions/Talk About It (Verve Forecast KF 5086) 1968

Produced by **Tom Wilson**, these Japanese gentlemen put out a strange double album. The first two sides are fairly poppy but the last two sides each comprise one track - *Twice Told Tales Of The Pomegranate Forest* and *Samurai Memories* - where we get into heavily introverted mystical Eastern hippie rambling. A period piece, you'll either hate it or be wafted away by it. The single was culled from the album.

Hunters of Heaven has been compiled on *Mystic Males* (CD). (MW/SR/VJ)

Harvest Flight (CA)

Personnel:	KERRY CHESTER	vcls, keyb'ds	A
	EVAN WILLIAMS	vcls, gtr, bs	A
	JOHN BENAS	drms	A
	ED GRELL	drms	A
	JOHN MARSTON	bs	A
	FRED FIELD	strings	A
	JO ANN TUROUSKY	harp	A

ALBUM: 1(A) ONE WAY (Destiny D-3303-S) 1971 R1

NB: The original pressing had individual group member photos on the back cover, and the "Destiny" logo appears in the upper left corner of the front cover. It was re-pressed with a single group photo on the back cover and the "Destiny" logo in the upper right corner of the front cover. (1) reissued on vinyl and CD (Dodo DDR 518) 2002.

45: Kingdom/One In The Spirit (Destiny 202) c1971

This Jesus-rock trio (and friends) recorded their album at Living Sound Arcadia, California in 1971. The music goes from hard wah-wah rock, via hippie-rock, to soft, acoustic folk sounds. Some may admire their open-faced and honest devotion, literally, to their beliefs but it does date the album somewhat.

There are some pleasing vocal harmonies, superb keyboards, plenty of good guitar and Eastern-style arrangements in places. Aside from a cover of *One In Spirit* all of the tracks are self-penned. (VJ/MW)

Tom Harvey (?)

45: It Happens/If You Loved Me (International Artists IA-102) 1966

On this single, **Harvey** sounds like an American incarnation of Engelbert Humperdinck interpreting (self-penned) country standards, but with the vocals out of key and with insipid pedal steel playing. It's a long way to the **'Elevators**, indeed! (MK)

Jimmy Haskell (CA)

Personnel incl:	JIMMY HASKELL		A
	JOE WALSH	gtr	A

ALBUM: 1 CALIFORNIA '99 (ABC ABCX-728) 1971

45: California Fairy Tale (ABC PRO-99-S) 1971

NB: One-sided promo-only 45 with a track from the *California '99* LP.

Jimmy Haskell is mostly remembered for his prolific career as an arranger and producer in the Hollywood studios. Housed in a poster cover with a map of the USA, this extremely strange concept album is about life in California after the "big one", with the Great Plains turned into a "Marijuana and Insect Corridor" and the Florida region as a desert. This album was recorded with the usual musicians working with Bill Szymczyk, including notably Joe Walsh on guitar. (SR/VJ)

The Hassles (NY)

Personnel:	HOWARD BLAUVELT	bs	A
	JOHN DISEK	vcls	A
	BILLY JOEL	keyb'ds, vcls	A
	RICHARD McKENNER	ld gtr	A
	JONATHAN SMALL	drms	A

ALBUMS: 1(A) HASSLES (mono/stereo) (United Artists UAL-3631/UAS-6631) 1967
2(A) HOUR OF THE WOLF (United Artists UAS-6699) 1969

NB: (1) reissued (EMI America 0777-7-9-98828-2 3) 1992. There's also an unauthorised release, *The Tough Boy* (Koala KOA-14536) 198? shown as by Billy Joel and The Hassels; and a compilation, *The Best Of The Hassles - You've Got Me Hummin'* (Razor & Tie 7930182204-2) 1999.

			HCP
45s:	You've Got Me Hummin'/ I'm Thinking	(United Artists 50215) 1967	112
	Every Step I Take (Every Move I Make)/ I Hear Voices	(United Artists 50258) 1967	-
	4 O'Clock In The Morning/ Let Me Bring You To The Sunshine	(United Artists 50450) 1968	-
	Night After Day/Country Boy	(United Artists 50513) 1969	-
	Great Balls Of Fire/Travelling Bag	(United Artists 50586) 1969	-

NB: There's also one Italian 45 with a nice PS: *The Every Step I Take/Fever* (United Artists UA 3155) 1968.

A typical Long Island (New York) bar band, **The Hassles** was comparable to **The Young Rascals** and **Illusion**. Musically we're talking blue-eyed soul, heavy on the organ and on the second album they're trying to be psychedelic.

In 1970, Small and Billy Joel went on to form **Attila**, a totally unsuccessful duo who released one album on Epic (Epic 30030). Billy Joel, of course, went on to fame and fortune as a solo artist and Howard Blauvelt, who died in 1993, ended up in Ram Jam.

Their debut single, *You've Got Me Hummin'* charted at No. 112, also making the Cashbox and Record World Top 100s.

A third album of dubious origin, credited to Billy Joel and The Hassels (sic) was released during the eighties and contains tracks like *Holy Moses*, *E.A.R.*, *Rabbitt*, *Extra Extra*, *Enough Is Enough* and *Crossing The Door*.

Night After Day can also be heard on *In The Beginning* (LP). (VJ/TTi/SR)

Harley Hatcher (?)

45: The Wild Angels Ride Tonight/
Won't You Help Me (Manhattan 806) 1967

NB: shown as by Harley and The Nightriders, a Sidewalk Production by Hatcher & Curb.

Harley Hatcher was an exploitation film composer and member of Mike Curb's gang. As an army buddy of Elvis he sang in ad-hoc groups with the King.

His *The Chase Is On* can be found on *Angel Dust - Music For Movie Bikers* (LP).

Hatcher also produced the **American Revolution** album. (VJ/MW)

The Hatchet Men (NY)

Personnel incl:	ANDY ROSE	vcls

45: I'll Give You Love/I Must Be In Love (Comet C-952) 1964

The Beatlesque *I'll Give You Love* is featured on *Psychedelic States: New York Vol. 2* (CD) and *Sixties Rebellion 16* (LP & CD), which reveals that this was the first foray for New York singer/songwriter Andy Rose into the new English Invasion style. He embraced it to the extent of borrowing a few bars from *Can't Buy Me Love* in his title refrain!

Prior to this he had been a doo-wop and harmony singer with solo singles on New York independent labels since the late fifties. (MW)

Jeanne Hatfield (TX)

45s:	Summertime/My Babe (PS)	(Pharaoh P 126) 1965
	Wonderin'/Time (Green Splatter Wax)	(Jox JO-047) 1965
	Time/Unprejudiced Girl	(Cameo 386) 1965
	Busy Signal/ Stop And Think About It Baby	(ARV International 5014) c1968
	Stop/Busy Signal	(Atco 45-6653) 1968

Jeanne Hatfield hailed from McAllen, Texas. She was a blues/folk singer. Her last two singles are considered "northern soul" and this is a pretty marginal entry.

Compilation appearances include: *My Babe* on *Acid Visions - Complete Collection, Vol. 2* (3-CD), *Texas Punk, Vol. 5* (LP) and *The Heart Beats And Other Texas Girls Of The 60s* (CD). (VJ/MW)

The Hatfields (IN)

45s:	Yes I Do/When She Returns	(Cha Cha 754) 1966
	Kid from Cinncy/Lost In This World	(Cha Cha 790) 1967

Originally from Frankfort, Indiana where they were known in 1965 as Sherlock and the Homelies, they migrated up to Chicago and changed their name. They specialised in pounding punkers as is evidenced by *Yes I Do* and *Kid From Cinncy*.

Their second single has been seen fetching huge sums 30 years later!

Compilation appearances have included: *The Kid From Cinncy* on *Back From The Grave, Vol. 5* (LP); *Yes I Do* on *Back From The Grave, Vol. 2* (LP) and *Garage Kings* (2-LP); and *Lost In This World* on *Quagmire Volume 7* (CD). (VJ/MW/MM)

Richie Havens (NY)

					HCP
ALBUMS: (up to 1977)	1	MIXED BAG	(Verve Forecast FTS-3006)	1967	182
	2	SOMETHING ELSE AGAIN	(Verve Forecast FTS-3034)	1968	184
	3	RICHIE HAVENS RECORD	(Douglas Music SD-779)	1968	-
	4	ELECTRIC HAVENS	(Douglas Music SD-780)	1968	192
	5	RICHARD P.HAVENS 1983	(Verve Forecast FTS-3047)	1969	80
	6	STONEHENGE	(Stormy Forest SFS-6001)	1970	155
	7	MIXED BAG	(MGM SE-4698)	1970	190
	8	ALARM CLOCK	(Stormy Forest SFS-6005)	1971	29
	9	THE GREAT BLIND DEGREE	(Stormy Forest SFS-6016)	1972	126
	10	RICHIE HAVENS ON STAGE (2-LP)	(Stormy Forest SFS-6012)	1972	55
	11	PORTFOLIO	(Stormy Forest SFS-6013)	1973	182
	12	MIXED BAG II	(Stormy Forest SFS-6201)	1974	186
	13	THE END OF BEGINNING	(A&M SP-4598)	1976	157
	14	MIRAGE	(A&M SP-4641)	1977	-

NB: (1) (2) and (5) were also released in France and the U.K. by Verve. (3) and (4) released in the U.K. by Transatalantic. (6), (8) and (9) released in the U.K. by Polydor.

(1) reissued on CD (Verve 835210) 1990. (5) reissued on CD (Polygram 835212) 1990. (5) reissued on CD (Raven 274) 2008. (6) reissued on CD in the UK (Evangeline GEL4054) 2002 remastered. (6) reissued on CD (Acadia GEL-4054) 2003. (6) reissued on CD (Stomy Forest Productions 6001) 2005. (7) released in France (DiscAZ STEC LP 86) 1971. (8) reissued on CD in the UK (Evangeline 4061) 2003. (11) reissued on CD (Evangeline GEL-4063) 2003. (11) reissued on CD (Evangeline 4063) 2008.

There's also a number of CD compilations: *Collection* (Rykodisc 20036) 1990; *Resume, The Best Of Richie Havens* (Rhino R 71187) 1993; *The Classics* (Rebound Records 520291) 1995; *20th Century Masters - The Millennium Collection: The Best Of Richie Havens* (Polygram 547900) 2000; *Dreaming As One: The A&M Years* (Fontana/Hip-O Select 000249502) 2006 and *High Flying Bird: The Verve Forecast Years* (2-CD) (Hip-O Select 000256902) 2004.

HAYMARKET RIOT - LIve '67 LP.

45:	No Opportunity Necessary, No Experience Needed/ Three Days Eternity	(Verve Forecast 5068) 1968

One of the very few black progressive folk singers, **Richie Havens** wore beads, had a guru 'look' and was one of the first musicians to use an electric sitar. Born in Brooklyn in 1941, **Havens** began singing in the fifties, taught himself guitar and started playing the Greenwich Village coffee house circuit in 1962. He finally got a recording contract in 1967 and his Verve Forecast albums were recorded with an array of musicians including: members of **Jeremy and The Satyrs** (the whole group plays on *Something Else Again*), Harvey Brooks, Felix Pappalardi, Bruce Langhorne, Eric Weissberg, Stephen Stills and Skip Prokop. His rough voice was quite unusual at the time and he chose songs by Dylan, Lighfoot or Tuli Kupferberg (**Fugs**) to display its full range.

His records sold very well and **Havens** was invited to perform at Woodstock (*Freedom* can be found on the movie and soundtrack album). He was also able to launch his own label, Stormy Forest, on which he released his albums, plus those of **Bob Brown** and the Canadian folk trio Montreal. The two albums on Douglas contain early recordings, with overdubbed electric backing on *Electric Havens* and are not recommended.

1973's *Portfolio* contained three self-penned compositions; *Dreaming My Life Away*, *I Know I Won't Be There* and *Woman*.

Mixed Bag II included covers of Paul and Linda McCartney's *Band On The Run*, Bob Dylan's *Sad Eyed Lady (Of The Lowlands)* and Gene Vincent's *Ooh Child* and one **Havens**' original, *Someone Suite*.

The End Of The Beginning includes covers of Stewart/Gouldman's *I'm Not In Love*, Van Morrison's *Wild Night* and Dylan's *I'm Not For You* as well as another **Havens**' original *I Was Educated By Myself*.

Richie Havens kept on recording during the seventies and early eighties, but he was unable to revitalise his formula. His records always sounded too similar and he slowly vanished from the musical scene. He may be down but he's far from out and still releasing albums in the 21st century; such as *Wishing Well* in 2002, *Grace Of The Sun* in 2004 and *Nobody Left To Crown* in 2008. There are several compilations of his material, many of which are listed in the discography above.

He had versions of *Just Like A Woman* and *Handsome Johnny* on *The Core Of Rock* (LP) and *Handsome Johnny* re-emerged on *The Core Of Rock Vol. 2* (LP).

In the nineties, the U.K. psychedelic outfit Praise Space Electric covered *Freedom* on their *2 Leaving Demons* album. (SR/VJ)

Havenstock River Band (?)

ALBUM: 1 HAVENSTOCK RIVER BAND (Im'press IMPS-1615) 1972

This obscure boogie-rock album was housed in a gatefold cover. (SR)

Haymarket Riot (MI)

Personnel:	JIM DOE	gtr, vcls	A
	DENNIS MORALES	drms, vcls	A
	RON SHANKLETON	ld gtr	A
	?? ??	bs	A

45: Leaving/A Sunny Day Song (CLB 691) 1969

This **Haymarket Riot** came from Monroe, Michigan. They formed in the mid-sixties and were originally known as The Avengers (didn't every town have one?), changing their name to **Haymarket Riot** in late 1967 and breaking up shortly after the record was issued in 1969. Jim Doe wrote *Leaving* whilst Dennis Morales wrote *Sunny Day Song*.

Leaving has subsequently been featured on *A Lethal Dose Of Hard Psych* (CD), where it's stated that this is the **Haymarket Riot** who issued the single on Coconut Groove - can anyone else confirm this? You'll also find *Nine O'clock* on *A Journey To Tyme Vol. 2* (LP). (SG/MW)

Haymarket Riot (OK)

45: Trip On Out/Something Else (Riot 101) 1968

This psychedelic six-piece from Enid, Oklahoma cut one excellent single. *Trip On Out* has resurfaced on many compilations (see below). Both sides of the single are also listed on *Pebbles, Vol. 6* (CD), but only *Trip On Out* is included on the actual disc. The Pebbles liner notes, state that the single was recorded in Chicago, which is incorrect - it was recorded on a trip to Oklahoma City...

For the full low-down on the band seek out a copy of 'Lost & Found # 4' fanzine.

You can also check out *Trip On Out* on *Pebbles, Vol. 6: Chicago 1* (CD), *The Psychedelic Experience, Vol. 1* (LP), *The Arf! Arf! Blitzkrieg 32 Track Sampler* (2-CD), *30 Seconds Before The Calico Wall* (CD) and *Follow That Munster, Vol. 2* (LP); and *Something Else* on *Pebbles, Vol. 6: Chicago 1* (CD). (VJ/MW)

Haymarket Riot (CA)

Personnel:	STEVE BARSOTTI	bs	ABC
	MARK BATTERMAN	vcls, gtr	AB
	DAVE CARPENDER	gtr	ABC
	STEVE NELSON	drms	ABC
	PETE BARSOTTI	vcls	BC
	SCOTT DONALDSON		C

ALBUM: 1(C) LIVE '67 (RD Records RD 7) 2000

This Berkeley High band initially operated as The Livin' End (line-up 'A') on the Berkeley, California scene. With the arrival of Pete Barsotti, in spring 1966, they became **The Haymarket Riot**. Scott Donaldson joined from **The Plague** (Richmond's legendary punk quartet) to replace Batterman, who left to join **The Answer** at the end of 1966.

Their thrashy Who and Yardbirds-inspired punkers stretched into hard-but-fluid psychedelic-blues jams over the next year. They were captured for posterity in full flight at a gig in the social hall of the First Unitarian Church of Kensington (or FUCK for short!) on December 1st 1967, where they performed five numbers comparable to a rawer **Quicksilver Messenger Service** or **Grateful Dead**, who would have been sending similar vibrations back across the bay from The Fillmore. It is these recordings that are featured on the above live album. Around the time of this recording they changed their name, for the last time, to Lazarus. They would last until the end of 1969. Steve Nelson joined local rivals Purple Earthquake, with whom they'd often shared bills. Dave Carpender would play lead guitar for several years with Greg Kihn.

Nothing was released during their lifetime under any of their names. The limited edition album comes in a heavy laminated gatefold, fronted by the colourful psychedelic artwork of the band's drumhead. It contains a detailed band history by Alec Palao, from which the pertinent facts above have been extracted. (MW/CF)

Haymarket Riot (Calvin James and) (MN)

45: Footsteps/Find This Woman (Stature 1104) 1967

Released by 'Calvin James and Haymarket Riot' - Calvin James is rumoured to be Jim Johnson of Minneapolis stalwarts **The Underbeats**.

Many other **Haymarket Riots** are known to have existed. In addition to the entries listed here there was also a seventies Ohio outfit. (MW)

Haymarket Square (IL)

Personnel:	ROBERT HOMA	bs	A
	JOHN KOWALSKI	drms	A
	GLORIA LAMBERT	vcls	A
	MARC SWENSON	gtr	A

ALBUM: 1(A) MAGIC LANTERN (Chaparral CRM 201) 1968 R5

NB: (1) counterfeited on vinyl (Osmose 1125) 1987 and again as a limited edition of 400 (The Sacred Temple Of The Golden Icon STG 2001) 1996. (1) also counterfeited on CD (LSD 007) 1996. (1) reissued officially on CD (Gear Fab GF-176) 2001 and also on vinyl (Gear Fab Comet GFC-417) 2001 in a gatefold sleeve. (1) reissued on vinyl (Void VOID 052LP) 2009.

John Kowalski and Bob Homa formed this band when the Chicago garage band The Real Things they were playing in broke up. They placed an ad in their college newspaper and two other Chicago newspapers and recruited Marc Swenson and tall blonde vocalist Gloria Lambert, who was in a band called Jordan, Damian and Samantha and was seeking a more electric band. They took their name from a statue to commemorate a labour riot in Haymarket Square in Chicago. They were soon playing at the city's premier venues like The Playboy Mansion and Electric Playground, as well as numerous teen clubs.

Their album is notable for some catchy drumming and Lambert's powerful vocals, although some of the songs are too long. It has much of the looseness and improvisation of the Bay Area Bands. The music on the

Magic Lantern
Haymarket Square

HAYMARKET SQUARE - Magic Lantern LP.

album was used to accompany the original Baron and Bailey Light Circus at the Museum of Contemporary Art in Chicago. Gloria Lambert's composition *Phantasmagoria* is perhaps the pick of the bunch. Despite its reissue, original copies remain sought-after. One cut from the album, *Amapola* appears on *Psychedelic Patchwork* (LP & CD). It's well worth seeking out a copy of the reissue.

The band did not release any singles. Marc and Gloria later married, had two sons and divorced.

The 1996 reissue (on CD & LP) has been digitally cleaned, but even better is the official CD release on Gear Fab with the story of the band told by John Kowalski. This has been briefly summarised here. (VJ/MW)

Bill Haymes (TX>MD)

ALBUMS: 1 I SHALL BE RELEASED (Resist BH-101) 197? R1
2 BILL HAYMES - USA (Resist NR-6340 LP) 197?

Raised on a small Missouri dairy farm, **Bill Haymes** was born into a musical family. His grandfather was a fiddle player, his uncle's guitar and banjo players. From these family musical sessions to high school rock and roll bands, **Haymes** practiced his instrumental and vocal techniques, and developed his ability to relate to audiences. He began performing in college and commercial coffeehouses whilst majoring in History at Rice University, Houston. He recorded *I Shall Be Released* in college. It included five cover versions and six original songs. After graduating from Rice, he moved to Maryland and continued playing the college coffeehouse circuit there, as well as in Texas and the Midwest. He recorded a second album in Baltimore, Maryland, *Bill Haymes - USA*, during a period in the seventies living on the East Coast. It featured many songs written about his experiences on the road - dealing with issues such as love, fidelity, wisdom, continuity and change. Soon after recording this album Haymes returned to Little Rock, Arkansas to live, near his childhood home.

In 1976 **Haymes** appeared at the Kerrville Folk Festival and was a New Folk winner there. In 1988, he produced his third full-length recording, *Anima/Ocean.* The guitar-based album had a strong South American influence. The album was part-funded by a Composer's Fellowship awarded to Bill by the Arkansas Arts Council in 1986. In 1993, he recorded his first compact disc *Out Into The Light*, which featured 12 original songs. It got played on a number of Midwest and East Coast radio stations, and was selected by Performing Songwriter Magazine as one of the their 'Top 12 Independent Recordings' of that year. **Haymes** relocated to Nashville, Tennessee and as well as performing there he still tours nationally. (VJ)

Haystacks Balboa (NY)

Personnel:			
	MARK BABANI		A
	MARK HARRISON MAYO		A
	LLOYD LANDESMAN		A
	MARK POLOTT	bs	A
	BRUCE SCOTT		A

ALBUM: 1(A) HAYSTACKS BALBOA (Polydor 24-4032) 1970 SC

NB: (1) also issued in the UK (Polydor 2489 002) 1970 and in Germany (Polydor 2425 032) 197? (1) reissued on CD (Audio Archives AACD 024) 2007.

45: Spoiler/Bruce's Twist (Polydor PD 2-14043) 1970

Here we have some real heavy dudes from New York City with some grungey vocals, a mean attitude and some wicked guitar - above-par hard-rock. Although outside the musical thrust of this book, they're worth a mention especially as a couple of tracks on their album were written by Larry West, formerly of the legendary **Vagrants** and younger brother of guitar colossus, Leslie '**Mountain**' West.

Their album was produced by Shadow Morton, aka **Shadow Mann**. They contributed *The Children Of Heaven* to *Up All Night* (CD).

Mayo and Polott still play together in an outfit called "Blue Lagoon". (MW/SR)

The Hazards (VA)

45: Hey Joe/Will You Be My Girl (Groove 502) 1967

NB: Released in the summer of 1967, the first pressing of 1,000 copies had yellow labels, the second pressing used blue labels.

Came out of Richmond, Virginia with a pretty decent rendition of *Hey Joe* which can also be heard on *Highs In The Mid-Sixties, Vol. 8* (LP), *Signed, D.C.* (LP), *Aliens, Psychos & Wild Things* (LP) and *Aliens, Psychos & Wild Things Vol. 2* (CD). (VJ/MW)

The Hazards (OH)

45: Tinted Green/
Hey Little Girl (C'mon Let's Live) (Unicorn no #) 1969

These **Hazards** came from Berlin Center near Youngstown, Ohio. Original copies of the single reportedly had a picture insert; has anyone seen one?

Compilation appearances have included: *Hey Little Girl* on *Project Blue, Vol. 3* (LP); and *Tinted Green* on *Highs In The Mid-Sixties, Vol. 21* (LP). (GGI/MW)

H.B. and The Checkmates (OR)

45: Louise, Louise/Summertime (Lavender 1936) 1965

H.B. and The Checkmates hailed from Springfield, Oregon. *Louise, Louise* is basically *Louie Louie*, but they transposed the song into one about a girl and had the gall to claim the credit! The result, which was recorded live at the Cascade Teen Club, has not stood the test of time well.

You can also hear *Louise, Louise* on *Ya Gotta Have Moxie, Vol. 2* (2-CD), *Boulders, Vol. 11* (LP) and *Highs In The Mid Sixties, Vol. 7* (LP). (VJ/MW)

Head (?) - see Nik Raicevic (?).

Jim Head And His Del Ray's (CA)

Personnel incl:	JIM HEAD	drms, vcls	A

ALBUM: 1(A) HAYDEN PROFFITT PRESENTS JIM HEAD AND HIS
DEL RAY'S (Hayden Proffitt LPM-1002) 1965 R2

From southern California, a rare surf/hot-rod album by a five-piece band with dual guitars and sax. (CF)

Head and The Hares (MA)

45: I Won't Come Back/One Against The World (H&H 200,891) 1966

This is a very rare and sought-after single from Boston. By way of tribute to this band and the New England garage-band sound, a nineties Italian retro-garage-psych group dubbed themselves Head & The Hares and released two albums and some singles, featuring many covers of sixties obscurities.

You can also hear *Won't Come Back* on *New England Teen Scene, Vol. 1* (LP) and *One Against The World* has been compiled on *Wyld Sydes Volume Five* (CD). (MW)

The Headhunters (MI)

45: Times We Shared/Think What You've Done (Fenton 2518) 1967

Times We Shared has resurfaced on *Best Of Michigan Rock Groups, Vol. 2* (cassette) and *Times We Share* can also be heard on *Scream Loud!!! The Fenton Story* (2-CD). (VJ)

Head Lyters (NY)

45: I Need You/You'd Better Come Home (Wand 199) 1965

This single was a one-off venture by a New York outfit. The flip side, which mixes chords from *Twist And Shout* and *La Bamba* in a humorous way, can also be heard on *Mindrocker, Vol. 8* (LP). (VJ/MW)

Headlyters (?MI)

45: Girl Down The Street/Shop Around (Phalanx 101-1011) 196?

This is likely a Michigan outfit due to their appearance on this well-known regional label. We haven't heard this single. (VJ/MW)

Head Over Heels (MI)

Personnel:			
	JOHN BREDEAU	drms	A
	PAUL FRANK	gtr, vcls	A
	MICHAEL URSO	bs, vcls	A

ALBUM: 1(A) HEAD OVER HEELS (Capitol ST-797) 1971 R1

A Michigan power trio, **Head Over Heels'** album is powerful and inventive - one of the best hard-rock albums on the label. Showcasing a line-up consisting of drummer John Bredeau, singer/guitarst Paul Frank and singer/bassist Michael Urso, the band only managed to release one instantly obscure album, but what an album! Produced by **Dan Moore** and **Buzz Clifford** and recorded at Detroit's Eastowne, 1971's *Head Over Heels* is simply great. Loud, tough, yet surprisingly accessible, material such as *Road Runner* and *In My Woman* showcased the trio's knack for melodic, but crunching guitar-rock. Frank and Urso had attractive voices and as we said before, they sure could generate some sound. Among the few missteps were some out of kilter harmony vocals (*Question*) and the bland power ballad *Children Of The Mist* (which was almost redeemed by Frank's nice guitar solo). Elsewhere, an extended cover of Willie Dixon's *Red Rooster* and the Frank-penned *Circles* were in-concert efforts that aptly showcased the band's impressive live chops.

Frank and Urso subsequently reappeared with the band **Fresh Start**. Urso was also a late-inning member of Detroit's **Rare Earth** (along with the **Scorpion** guitarist Ray Monette), playing on several of their albums in the mid-seventies. (VJ/MW/SB/CF)

HEAD OVER HEELS
Capitol

HEAD OVER HEELS - Self Titled LP.

Roy Head (and The Traits) (TX)

				HCP
ALBUMS: (up to 1977)	1	ROY HEAD AND THE TRAITS	(TNT TLP-101) 1965	- R2
	2	TREAT ME RIGHT	(Scepter SS-532) 1965	122 SC
	3	SOME PEOPLE	(Dunhill DS-50080) 1970	-
	4	DISMAL PRISONER	(TMI 5-1000) 1972	-
	5	HEAD FIRST	(Dot DO-2051) 1976	-

			HCP
45s: (up to 1977)	One More Time/Don't Be Blue	(TNT 194) c1965	-
	Pain/Teen-Age Letter	(Back Beat 543) 1965	-
	Treat Her Right/So Long, My Love	(Back Beat 546) 1965	2
	Apple Of My Eye/I Pass The Day	(Back Beat 555) 1965	32
	Just A Little Bit/Treat Me Right	(Scepter 12116) 1965	39
	Won't Be Blue/One More Time	(Scepter 12117) 1965	-
	Get Back (Part 1)/Get Back (Part 2)	(Scepter 12124) 1966	88
	One More Time/Convicted	(Scepter 12138) 1966	-
	My Babe/Pain	(Back Beat 560) 1966	99
	Driving Wheel/Wigglin' And Gigglin'	(Back Beat 563) 1966	110
	To Make A Big Man Cry/ Don't Cry No More	(Back Beat 571) 1966	95
	You're (Almost) Tuff/Tush Hog (Instr)	(Back Beat 576) 1967	-
	A Good Man Is Hard To Find/Nobody But Me (Tells My Eagle When To Fly)	(Back Beat 582) 1967	-
	Turn Out The Lights/Broadway Walk	(Mercury 72799) 1968	-
	Ain't Goin' Down Right/ Lovin' Man On Your Hands	(Mercury 72848) 1968	-
	I'm Not A Fool Anymore/Mama Mama	(Dunhill 4240) 1970	-
	Puff Of Smoke/Lord Take A Bow	(TMI 9000) 1972	96
	Bit By Bit/Wait Till I Arrive	(TMI 9010) 1973	-
	Rock And Roll Mood/You Got The Power	(TMI 75-0103) 1973	-
	Why Don't We Go Somewhere And Love/ Smell-A-Women	(TMI 75-0106) 1973	-
	Carol/Clyde O'Riley	(TMI 75-0113) 1973	-
	The Most Wanted Woman In Town/ Gingerbread Man	(Shannan 829) 1975	-

The Traits:

45s:	Little Mama/Linda Lou	(Renner 221) 1962
	Little Mama/Linda Lou	(Ascot 2108) 1962
	Woe Woe/Got My Mojo Working	(Renner 229) 1962
	Gotta Keep My Cool/Too Good To Be True	(Garrison 3007) 1966
	Gotta Keep My Cool/ Too Good To Be True	(Pacemaker 254) 1966
	Harlem Shuffle/Somewhere	(Universal 30494) 1966
	Harlem Shuffle/Somewhere	(Scepter 12169) 1966
	Parchman Farm/Tramp	(Universal 30496) 1966

From San Marcos, Texas originally, **Roy Head** relocated to Houston in 1964. His forte is soulful brassy pop-rock and he would be outside the boundaries of this book but for *You're (Almost) Tuff*, a great fuzz-rocker where Bo Diddley encounters **Count Five**'s *Psychotic Reaction*. Many of his sixties releases were recorded with the Traits and are so credited.

Roy Head scored a U.S. no. 2 hit in 1965 with *Treat Her Right*.

He also recorded *Easy Lovin' Girl* (a **Johnny Winter** composition) with **The Great Believers**.

The *Dismal Prisoner* album contains covers of Van Morrison and John Lee Hooker tracks. After 1973 he became a country singer and his subsequent efforts aren't relevant to this book.

Compilation appearances have included: *Easy Lovin' Girl* on *Acid Visions - The Complete Collection, Vol. 1* (3-CD) and *Acid Visions* (LP); *You're (Almost) Tuff* and *Tush Hog* on *Austin Landing, Vol. 2* (LP); *Treat Her Right* on *Texas Music, Vol. 3* (CD); both *Driving Wheel* and *Wigglin' And Gigglin'* on *The Best Of Beat, Vol. 3* (LP); and *You're (Almost) Tuff* on *Psychedelic States: Texas Vol. 1* (CD). (VJ/SR/MW/AB)

The Heads (?)

Personnel:			
	ANGELO BUONOME	drms, perc	A
	TOMMY FRATERRIGO	vcls, bs	A
	LOU SANTILLI	ld gtr, vcls	A
	BOB (B.T) TUCALLO	keyb'ds/vcls	A

ALBUM: 1(A) HEADS UP (Liberty LST-7581) 1968

NB: (1) reissued on vinyl (Bart 3003).

45s: Are You Lonely For Me, Baby/You (Liberty 56025) 1968

An obscure quartet with organ and fuzz guitar, with songs like *The Land Of Stoned Soul*, *Seeing Mr. Spouth*, *Digging Your Head* and an awful cover of *Day Tripper*. This is clearly a period piece. (SR/MMs/NK)

The Head Shop (NY)

Personnel incl:	JESSE LUCA	drms, perc	A
	DANNY PROSSEDA	gtr	A
	DREW SBORDONE	bs	A
	JOE SIANO	ld vcls	A
	GEOFF WRIGHT	keyb'ds	A

ALBUM: 1(A) THE HEAD SHOP (Epic BN 26476) 1968 R1

NB: (1) originally issued with a yellow label. (1) counterfeited (Epic) 198? with a dark label. (1) also reissued again on vinyl (Epic 26476) 1998. (1) reissued on CD (Synton DR9856) 1998. (1) reissued again on CD (World In Sound Records WIS1024) 2004 with seven bonus tracks and biographies and photos of the band.

The above is a most unusual and underrated album with sound effects, fuzz guitar and creativity, which was produced and arranged by **Milan**. Side one, aside from an interesting version of *Sunny*, is notable for the intros to all its songs, whilst side two is memorable for the invigorating *Prophecy* and the cosmic ending to the final track *Infinity*. Original copies of the album are not easy to find, as it's now a minor collectors' item, but the album is recommended.

No singles have appeared. The band was from New York and appears to have evolved out of **Household Sponge.**

Heaven Here We Come has been compiled on *Psychedelic Dream* (2-LP); *Prophecy* on *Psychedelic Visions* (CD); *Head Shop* on *Sixties Archive, Vol. 8* (CD); and *Head Shop* and *Infinity* were both included on *Milan: Hell Bent For Leather* (Rectro LP). (VJ/MW)

Headstone (OH)

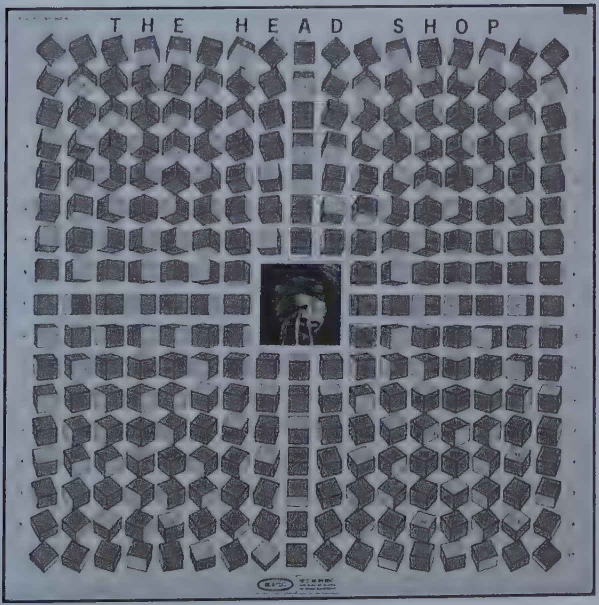
Personnel:	BARRY APPLEGATE	A
	DAVID APPLEGATE	A
	TOM APPLEGATE	A
	BRUCE FLYNN	A

ALBUM: 1(A) STILL LOOKING (Starr SLP-1056) 1974 R2

NB: (1) carefully counterfeited on vinyl (Starr). (1) reissued on CD (Anthology) 1997. (1) reissued on CD (World In Sound WIS-1042) 2009.

45s: What People Say/Carry Me On (Rome RF-4127) 1974
Snake Dance/Buying Time (Rome RF-4128) 1975

NB: both 45s are shown as by The Headstones.



THE HEAD SHOP - Self Titled LP.

From Ohio, this is a hard-rock album with some soft passages and psychedelic overtones. It is well worth investigating for its good guitar/organ sound, energetic rhythm section and vocals. The album is sought-after among collectors but an exact counterfeit has hurt the value of originals.

The two singles feature non-album tracks.

What People Say, *Carry Me On* and *Buying Time* can both also be found on *Filling The Gap* (4-LP). (VJ/MW)

Headstone Circus (DC)

Personnel:	NICK BONIS	A
	GLENN FARIA	A
	MICK JOHNSTONE	A
	RANDY POPE	A

ALBUM: 1(A) HEADSTONE CIRCUS (Shadoks Music 061) 2004

NB: (1) was released in a limited pressing of 350 copies. (1) also issued on CD (Shadoks Music SHADOKS 061) 2004.

Headstone Circus was formed in 1966 by **Glenn Faria** although their west coast-style album was not recorded till 1968-70 in Washington D.C. The Shadoks release is taken from the unreleased tapes of this album. It's similar to Crosby Stills, Nash & Young's more electric moments. The band chose the name "Headstone Circus" after taking acid and spending a very strange night among the tombstones when they appeared to be melting and taking on animal shapes! (VJ)

The Headstones (TX, McAllen)

Personnel:	MIKE FLORENCE	keyb'ds	AB
	WINSTON LOGAN	drms, vcls	A
	GLEN VAN LANDINGHAM	ld gtr	AB
	PAUL VEALE	gtr, vcls	AB
	DAVE WILLIAMS	vcls, bs	AB
	MIKE ROGERS	drms	B

CD: 1(A/B) TWENTYFOUR HOURS (EVERYDAY)
(Collectables COL-CD 0700) 1997

NB: (1) is a retrospective CD, which collects together all four **Headstones** 45 sides and then explores the released, live and unreleased legacy of related groups: **Seompi**, Remaining Few, **Oxford Circus**, and **Watermusic**.

45s: Wish You Were Mine/24 Hours (Everyday) (Pharaoh 147) 1966
Bad Day Blues/My Kind Of Girl (Pharaoh 152) 1966

HEADSTONE
still looking

HEADSTONE - Still Looking LP.

The Headstones was probably the strongest act to record on the Pharaoh label, which was based in McAllen, Texas. Their first single was a local hit, combining the Beatlesque *Wish You Were Mine* with *24 Hours (Everyday)* a pounding punk song with lots of fuzz, organ and fine vocals. Their follow-up did even better staying at No. 1 for two weeks running in McAllen.

A recommended and worthy CD retrospective *The Headstones: 24 (Everyday)* collects all four of their 45 sides and then explores the released, live and unreleased legacy of the related groups featuring the two leading lights in **The Headstones** - Dave Williams (**Seompi**, Remaining Few - n.b. not to be confused with the other Texas bands by this name) and Winston Logan (**Oxford Circus**, **Watermusic**). Spanning garage, psych, heavy and straight-ahead rock styles, the material ranges in sound and musical quality from average to very good.

Their material has also been compiled heavily including: *Bad Day Blues* on *The Psychedelic Sixties, Vol. 1* (LP) and *Gathering Of The Tribe* (LP); *Wish She Were Mine, 24 Hours (Everyday), Bad Day Blues* and *My Kind Of Girl* on *Acid Visions - Complete Collection, Vol. 2* (3-CD) and *Texas Punk, Vol. 5* (LP); *Wish She Were Mine* and *24 Hours (Everyday)* on *Texas Flashbacks, Vol. 1* (LP & CD) and *Flashback, Vol. 1* (LP); both *24 Hours (Everyday)* and *Bad Day Blues* on *Green Crystal Ties, Vol. 8* (CD); *24 Hours (Everyday), Wish She Were Mine, Bad Day Blues* and *My Kind Of Girl* on *Headstones: 24 Hours (Everyday)* (CD); and *Bad Day Blues* on *Garage Beat '66 5* (CD). (VJ/MW)

The Heard (IL)

Personnel incl:	DON MAU	A

45: Poppies/Where Has My Summer Gone? (Orlyn 652) 1965

This single was the work of a Chicago garage band, which at some point included Don Mau (ex-**Vectors**). (VJ/MW)

The Heard (TX, Longview)

Personnel:	JACK BATMAN	drms	A
	ANDY CLENDENEN	gtr, vcls	A
	RANDY CLENDENEN	gtr, vcls	A
	BILLY HAZARD	organ	A
	BILL LEWIS	bs	A

45: You're Gonna Miss Me/Exit 9 (One Way 0001) 1967

NB: Also check out *The Heard Meet The Only Ones* (10") (Break Away Records BREAK 007) which includes the above single and the sole 45 by **The Only Ones**, *Another Place/Can't Trust A Woman*, a cool organ-based garager with great 1966 girl-put-down lyrics. The release comes with a detailed six page insert, rare pictures and a band history.

Five students from Longview High School formed this Texan garage-band in 1965. After honing their skills on the local circuit they recorded *Exit 9*, a superb slab of garage-psych, backed by an aggressive cover of the **13th Floor Elevators**' classic. 500 copies were pressed on their own label and sold mainly at gigs. The Break-A-Way EP contains both sides and their full story alongside Longview rivals **The Only Ones**.

Compilation appearances have included: *You're Gonna Miss Me* on *Songs We Taught The Fuzztones* (2-LP & 2-CD); *Texas Flashback (The Best Of)* (CD); and *Exit 9* on *The Cicadelic 60's Vol. 5* (LP) and *Texas Flashbacks Vol. 4* (LP). (VJ/MW)

The Heard (NY)

Personnel incl:	BRAD WHEAT	ld gtr

45: Stop It Baby/Laugh With The Wind (Audition 6107) 1966

This Rochester, New York band included guitarist Brad Wheat who had previously been in The Stingrays and The Angry Young Men. *Stop It Baby* is a Kinks-inspired cruncher, which was later covered by The Marshmallow Overcoat on their first album *The Inner Groove*. This **Heard** was previously known as The Belvederes.

You'll also find *Stop It Baby* on *Pebbles, Vol. 7* (LP) and *Teenage Shutdown, Vol. 4: I'm A No-Count* (LP & CD); and *Laugh With The Wind* has been compiled on *Quagmire Vol. 2* (CD). (VJ)

Heard (KS)

Personnel:	JEFF BRAHLER	ld gtr	A
	GARTH FUNDIS	vcls	A
	BOB LAUSCHMAN	drms	A
	PAUL MILLER	bs	A

ALBUM: 1(A) HEARD (one-sided 10") (Audio House acetate) 1967 R1

This acetate was the work of a teen band from Lawrence, Kansas. The one-sided acetate contains four tracks - *I Dig Girls, I Feel Good, Hold On I'm Coming, A Girl Like You* and clocks in at just under 11 minutes. The opening cut *I Dig Girls* is their finest moment, the other tracks aren't as good. The recording featured a prominent horn section.

Garth Fundis was later in **Upside Dawne**. (VJ)

Lindy Hearne (?)

Personnel incl:	EDDIE DeGARMO	vcls	A
	LINDA HEARNE	vcls	A
	LINDY HEARNE	vcls	A
	DANA KEY	vcls	A

ALBUM: 1(A) LINDY HEARNE (No label) 1978 SC

A Christian folk and rock singer, his album is full of delicate vocals with acoustic and electric guitar. His backing band includes well-known Christian duo DeGarmo & Key. (SR)

The Hearsemen (MI)

45: Christy-Ann/I Get That Feeling (Wheel's 4 3619) 1968

This outfit operated out of the Detroit suburbs.

Christy Anne and *I Get That Feeling* also feature on *The Cicadelic 60's, Vol. 1* (CD), *The Cicadelic 60's, Vol. 3* (LP) and *The History Of Michigan Garage Bands In The 60's* (CD). (VJ/MW)

HEARTS AND FLOWERS - Now Is The Time For... LP.

Heart (?)

ALBUM: 1 HEART (Natural Resources NR-102L) 1972

An obscure male duo that played folk and rural-rock, **Heart** recorded on the same rock-oriented Motown subsidiary as **Road** and **Two Friends**. They are totally unrelated to the late seventies group formed by the Wilson sisters. (SR)

The Heart Attacks (VA) - see The Beachnuts (VA).

The Heartbeats (TX)

45: Cryin' Inside/Choo Choo Train (The Head Beats 2605) 1968

Cryin' Inside, an organ punker by a girl group from Lubbock, Texas was a Ronnie Weiss composition. According to Roy Ames, they made two singles at Robinhood Brians' studio in Tyler, and won first prize in Dick Clark's 'Battle Of The Bands' contest the same year (1968). The girls were due to receive $10,000 in prizes, a recording contract with ABC, and nationwide tour, however, as they were aged between 12-15 they were too young to go on the road unchaperoned and their mother/manager Mrs. Jeannie Saunders nixed the whole idea.

Compilation appearances have included: *Choo Choo Train* and *Crying Inside* on *Acid Visions - The Complete Collection, Vol. 1* (3-CD); *Choo Choo Train, Crying Inside, Little Latin Lupe Lu* and *Poor Side Of Town* on *Girls Of Texas '60s* (LP & CD); *Crying Inside* on *Girls In The Garage, Vol. 3* (LP); and *Choo Choo Train, Crying Inside, Everywhere, Little Latin Lupe Lu, Satisfied* and *Poor Side Of Town* on *The Heart Beats And Other Texas Girls Of The 60s* (CD). There's also a previously unreleased version of *Little Latin Lupe Lu* on *Garage Beat '66 5* (CD). (MW)

Hearts and Flowers (CA)

Personnel:			
	RICK CUNHA	vcls	A
	DAVE DAWSON	gtr, vcls	ABC
	LARRY MURRAY	gtr, vcls	ABC
	TERRY PAUL		B
	DAN WOODY		B
	BERNIE LEADON	gtr	C

ALBUMS: 1(A) NOW IS THE TIME FOR HEARTS AND FLOWERS
(mono/stereo) (Capitol T-2762/ST-2762) 1967 SC
2(C) OF HORSES, KIDS AND FORGOTTEN WOMEN
(Capitol ST-2868) 1968 R1

NB: (1) reissued on vinyl (Bam Caruso KIRI 046) 1986. (1) reissued on CD (Rev-Ola CRREV10) 2006. (2) reissued on vinyl (Bam Caruso KIRI 104) 1986. (1) and (2) reissued on one CD (Edsel) 1995 with bonus tracks.

There's also, *The Complete Hearts and Flowers* (2-CD) (Collectors' Choice CCM-321-2) 2002.

45s:			
	Please/The View From Ward 3	(Capitol P-5897)	1967
	She Sang Hymns Out Of Tune/Tin Angel	(Capitol P-2167)	1968
	Road To Nowhere/Rock And Roll Gypsies	(Capitol P-5829)	19??

An excellent and still underrated group from Los Angeles, **Hearts and Flowers** produced two albums mixing folk-rock with Californian harmonies and country-folk.

Born in Waycross, Georgia Larry Murray moved to Los Angeles in the late fifties and joined the Scottsville Squirrel Barkers, one of the several Bluegrass groups playing the southern California circuit. The personnel of the Barkers fluctuated and included future **Byrd** Chris Hillman, Kenny Wertz and Bernie Leadon. The group disbanded in 1962 after releasing an album for the Crown label, *Bluegrass Favorites*, which is now extremely rare.

Murray temporarily retired from the music scene, became a TV actor and worked at the Troubadour Club in L.A. In 1965 he met a folk-rock duo formed of David Dawson and Rick Cunha and they started working together and playing live without a drummer. They secured a deal with Capitol and their first album was released in June 1967. Masterfully produced by Nick Venet (**Fred Neil**, **Stone Poneys**, **Euphoria** and **Mad River**), *Now Is The Time For Hearts And Flowers* is a real gem. The choice of material is outstanding, with excellent covers of **Tim Hardin**'s *Reason To Believe*, **Hoyt Axton**'s *10,000 Sunsets*, Carole King's *Road To Nowhere* and Donovan's *Try For The Sun*, plus two songs of contemporary groups: *Please*, the **Kaleidoscope** song and *Rock And Roll Gypsies* by **Gypsy Trips**. Their original songs were penned by Murray, Cunha and Marty Cooper. The vocals are brilliant and Venet added some good production tricks, with some effects, violin and electric bass.

Capitol
Hearts and Flowers

HEARTS AND FLOWERS - Of Horses, Kids And Forgotten Women LP.

The sales were unfortunately extremely poor and Capitol decided to give them a push: two new members, Terry Paul and Dan Woody, were drafted to reinforce their live impact and a promotion campaign began at the end of 1967; with limited results.

Murray and Dawson started working on their second album. Cunha, Paul and Woody left and Bernie Leadon arrived. *Of Horses, Kids and Forgotten Women* was released in July 1968 and got the same results as the first album: critical acclaim but low sales. It notably contains *She Sang Hymns Out Of Tune*, a song originally recorded (but not released) by Jesse Lee Kincaid with the **Rising Sons**. Both albums will appeal to country-rock and rural folk-rock fans.

Due to their lack of success, the group disbanded and their records sank into obscurity before being rediscovered in the mid-eighties by Bam Caruso.

Larry Murray went on to record a good country folk-rock album, *Sweet Country Suite* (Verve Forecast FTS 3090) 1969, with backing by **Swampwater**, **Paul Parrish**, JD Souther and two Nitty Gritty Dirt Band members, Fadden and McEuen. He also worked with Kris Kristofferson and Jessi Colter in the early seventies. Rick Cunha would later work with Linda Ronstadt, have a career as a songwriter and session man and also released two decent country-rock albums: *Cunha Songs* (GRC GA 5004) 1973, with Dave Dawson and *Moving Pictures* (CBS) 1977.

The 2002 2-CD retrospective contains both albums plus 13 previously unreleased cuts.

You can also check out *Rock 'N' Roll Gypsies* on *Nuggets, Vol. 10* (LP) and *Rock A Delics* (LP); and *Tin Angel (Will You Ever Come Down)* has resurfaced on *Realistic Patterns 2: Wednesday Morning Dew* (CD) and *Where The Action Is! L.A. 1965-68* (4-CD book). (SR/GGc)

Hearts of Stone (?)

45: Too Hard To Please You/
You Please To Hard (Last Sound Derived LSD 1000) 1967

The origins of this band remain unconfirmed, both Texas and Michigan have been suggested. Unearthed on *Shutdown '66* (LP), *Too Hard..* is a primitive garage-lament to lost love with restrained strumming. (MW)

The Heathens (NY)

Personnel incl:	MIKE DELLARIO	vcls	A

45:	The Other Way Around/Problems	(Vibra 104) 1967

This Schenectady New York-based quintet's single was recorded in a garage named Vibra Studios early in 1967. The result was a cool punk single.

Compilation appearances include: *The Other Way Around* on *Off The Wall, Vol. 1* (LP) and *Back From The Grave, Vol. 7* (2-LP); and *Problems* on *Open Up Yer Door! Vol. 1* (LP), *Sixties Choice, Vol. 1* (LP), *60's Choice Collection, Vol's 1 And 2* (CD) and *Teenage Shutdown, Vol. 10* (LP & CD). (VJ)

Heather Black (TX)

Personnel incl:	TOMMY CHRISTIAN	A
	CARL FRIEND (?)	A
	GAYLON LATIMORE (GAYLON LADD)	A
	HARRY O. WETSELL (?)	A

ALBUMS:	1	HEATHER BLACK	(Double Bayou DB 2000) 1970
	2	HEATHER BLACK (2-LP)	(American Pla-Boy AP-LP-1001) 197? R1

NB: (2) gatefold and non-gatefold versions of this cover exist, with different designs.

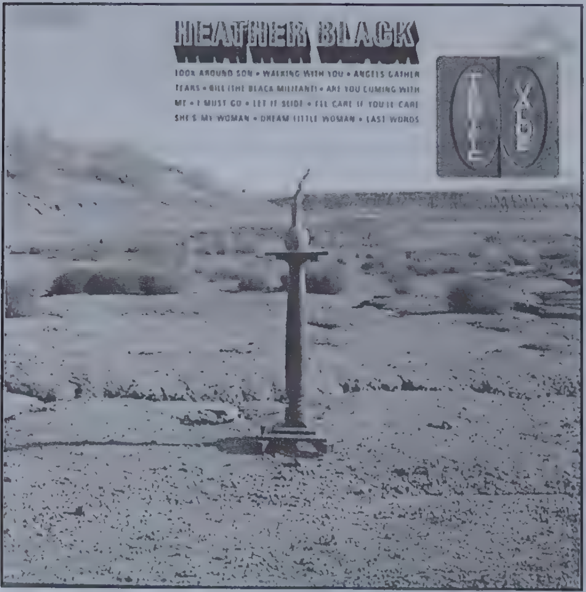
45s:		There/Circles	(American Pla-Boy 1977) 196?
		Cajun Blues/Harris County Jail	(American Play-Boy 1992) 196?
		She's My Woman/ Walkin' Back To Waco	(American Play-Boy 1005) 1970
	α	Look Around Son/Look Around Son	(Double Bayou 2) 1970
	α	Master Nichols/Master Nichols	(Double Bayou 4) 1970

NB: α promo only.

This Texas outfit was most significant as a later outing for Gaylon Latimore who had earlier had a solo career as **Gaylon Ladd** and also played in **The Dawgs**, **The Silvertones** and **Eastside Transfer**.

Produced by Huey P. Meaux, the "Crazy Cajun", the Double Bayou album is really patchy: two excellent tracks, notably *Bill The Black Militant* with a fantastic guitar part and unusual lyrics, but also, alas, several insipid ballads and one of the worst songs you can imagine : *Last Words* on which Gaylon Latimore speaks to his recently deceased girlfriend. Brrrr! All the songs were written by Latimore and Christian.

Of the two Double Bayou singles, only *Look Around Son*, an awful ballad, can be found on the album.


HEATHER BLACK
LOOK AROUND SON • WALKING WITH YOU • ANGELS GATHER
TEARS • BILL (THE BLACK MILITANT) • ARE YOU COMING WITH
ME • I MUST GO • LET IT SLIDE • I'LL CARE IF YOU'LL CARE
SHE'S MY WOMAN • DREAM LITTLE WOMAN • LAST WORDS

HEATHER BLACK - Self Titled LP.

The second album was produced by Huey Meaux too and also included some weak ballads amongst covers of fifties and sixties annuals.

The band later evolved into Christopher Cross. (MW/VJ/SR/NL)

Heaven (NE)

ALBUM:	1	HEAVEN (w/insert)	(W.W. RECORDS 8701) 1969 R2

This is a rare Nebraska blues-rock album with horns. It has a very underground feel and came in a cool cover. (CF)

Heaven and Earth (?)

ALBUM:	1	REFUGE	(Ovation OVQD-1428) 1973 R1

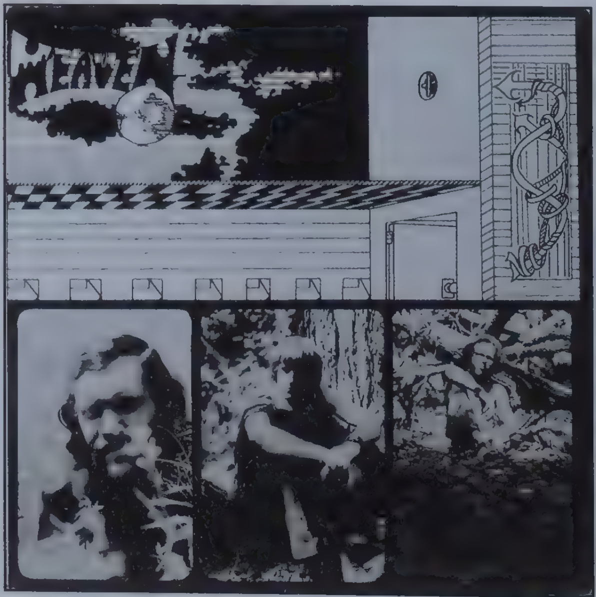
NB: all copies issued in Quad.

45:	Jenny/Voice In The Wind	(Ovation 1040) 1973

A mellow psych female duo with haunting harmonies, acoustic and electric guitars, echoplex, and some strings, on songs like *Feel The Spirit*, *Sixty Years On*, *To A Flame*, *Voice In The Wind*, *A Light Is Shining* and the title track plus more. Many consider this to be one of the stronger female psych albums. (SR/MW)

Heavy Balloon (NY)

Personnel:	FRED ADAMS	A
	JENNY DEAN	A
	MALLORY EARLE	A
	KIRBY HELMUTH	A
	WOLF JAMES	A
	MICHAEL JASON	A
	NED LIBEN	A
	LORI	A
	MIGHTY BABY	A
	TERRY NOEL	A
	BOBBY NOTKOFF	A
	CHRISTIAN OSBORNE	A
	PETER THE PIANO PLAYER	A
	T. N. PICKOSKE	A
	MIKE RATTI	A
	BOB RIZZO	A
	SENORITA ROSETTS	A
	SKYDRAGON	A
	T. O. TUPCAT	A
	DAVID TYLES	A



HEAVEN - Self Titled LP.

ALBUM: 1(A) 16 TON, 32,000 POUND HEAVY BALLOON (Elephant V Records EVS-104) 1969 R1

NB: (1) reissued on CD (Lyrical Sound Device LSD AZ 5001). (1) reissued on CD (Walhalla WH 90375) 2006.

A New York band, their album is overrated. Musically it's rather slow, pedestrian blues, rather than psychedelic. They do not appear to have released any singles. Among the musicians included were Bobby Notkoff (also in **Rockets** and Crazy Horse) and Chris Osborne (who played with **David Peel** and Yoko Ono).

They also have one cut, *Barnyard Blues* on *Magic Carpet Ride* (LP), *Sixties Archive, Vol. 8* (CD) and *Lycergic Soap* (LP) compilations. (VJ/MW)

Heavy Cruiser (CA)

Personnel:	RICK GAXOILA	gtr	A
	COFFI HALL	drms, perc	A
	JAMES NEWTON HOWARD	organ, piano	A
	NEIL MERRYWEATHER	bs, vcls	A

ALBUMS: 1(A) HEAVY CRUISER (Family Productions FPS-2706) 1972
2(A) LUCKY DOG (Family Productions FPS-2713) 1973
3(A) HEAVY CRUISER (Tiger Lily 14034) 1976

NB: (3) was a remix of (1) with a different cover. (1) also issued on vinyl (Philips 6369 155) 1972. (1) reissued on CD (Progressive Line PL 561) 2002.

45: Louie, Louie/Outlaw (Family Productions 0909) 1972

Directed by **Neil Merryweather**, **Heavy Cruiser** was a short-lived heavy blues outfit formed by the musicians of **Mama Lion**, without Lynn Carey fronting, although she co-write four songs on the first album and sang backing vocals. Rather monotonous, but not completely bad.

They were based in Los Angeles, California. (SR/CF)

Heavy Feather (TN)

Personnel:	TOM CASEY	bs, gtr, perc	A
	RONNIE FOLK	keyb'ds, gtr	A
	DAVE SHADER	vibes, gtr, perc	A
	JOHN WILSON	drms, gtr	A

ALBUM: 1(A) SOFT HARD AND HEAVY (Ace Of Hearts LP-0226) 1972

NB: (1) only released as a white label DJ copy.

Heaven & Earth
ovation

HEAVEN AND EARTH - Refugee LP.

45: Brand New Day/
So Long, Farewell, Goodbye (Ace Of Hearts 0453) 1972

The Ace of Hearts label was based in Nashville, Tennessee and all the songs on this album were written and arranged by the four band members. The title pretty much gives the game away and most of the tracks are dreamy organ fuzz-soft-psych with a progressive edge. Apart from the progressive instrumentation and jamming, much of the album sounds like a harmony folk-rock from 1969. However a few of the tracks venture into heavy rock. The song-writing is consistently good and there is excellent guitar/keyboard throughout. (CP)

The Heavy Metal Kids (MI)

Personnel incl:	STEVE BURROWS	keyb'ds
	GLENN FREY	vcls, gtr
	JEFF ALBORELL	bs
	PAUL KELCOURSE	ld gtr
	LANCE DICKERSON	drms

Not the UK seventies punky festival band but a late-sixties combo and suburban Detroit supergroup. They were managed by Hideout Club and label owner Ed "Punch" Andrews. No recordings are known but they are still noteworthy.

Burrows and Frey were previously in **The Mushrooms**; Frey, Alborell, and Kelcourse had all previously been in **The Four Of Us** with Burrows' brother Gary; Kelcourse also served time with **The Fugitives**.

After moving south and then west, Frey finally hit the jackpot with The Eagles. (MW)

Dave Heenan Set (NY) - see Glitterhouse (NY).

The Heirs (OR)

Personnel:	JOHN ODGERS	drms	A
	BUZZ SILER	vcls, gtr	A
	RICK SILER	bs	A
	MIKE SPENCER	organ	A

45: You Better Slow Down/Do You Want Me (Panorama 39) 1966

Enrolled at the University of Oregon in Eugene, the band had an earlier release (as The Critters) on their own Design label, which was a small local hit on KGRL and led amongst other things to their opening for **The Beach Boys**. This brought them to Jerry Dennon's attention. By late 1967, the group had again changed their name - and this time their image - to become the bizarrely futuristic X-25, with a further single on Portland imprint NWI.

STEREO
32,000 POUND
HEAVY BALLOON

HEAVY BALLOON - 16 Ton, 32,000 Pound Heavy Balloon LP.

Big Beat's *Northwest Battle Of The Bands, Vol. 1* (CD) features an unissued demo *I'm Fast*; while *Vol. 2* (CD) includes *You Better Slow Down*, which is on *The Northwest Battle Of The Bands 2: Knock You Flat!* (LP) too; *Do You Want Me* has been compiled on *Northwest Battle Of The Bands, Vol. 3* (CD); the previously unreleased *Don't You Love Me* has been compiled on *Northwest Battle Of The Bands, Vol. 4* (CD) and *The Northwest Battle Of The Bands: I'm Walkin' Babe* (LP), which also includes *Think Of Love*. (NW/VJ/MW)

Heitkotter (CA)

Personnel:	ROSS DWELLE	drms	A
	STEVEN DAVID HEITKOTTER	gtr, vcls	A
	GREG YOUNGMAN	bs	A

ALBUM:	1(A)	HEITKOTTER	(Ego no #) 197? R4

NB: (1) reissued on vinyl (Time-Lag 052) 2010.

A crude hard-rock album from central California, this was issued in a plain white jacket with the band name written on by hand. **Heitkotter** was in the Fresno sixties band **The Roadrunners**. (VJ)

Helgeson/Scranton Band (OR)

Personnel:	TOM HELGESON	vcls, gtr	A
	LAIRD SCRANTON	vcls, gtr	A

ALBUM:	1(A)	THE HELGESON/SCRANTON/BLACK BOOTLEG	(No label RL 5071) 1971 R2

NB: (1) one-sided demo album in plain cover.

Here is a seldom-sighted local Oregon private press of intriguing folk sounds. (CF)

The Hellers (CA)

Personnel incl:	HUGH HELLER

ALBUMS:	1	CREATIVE FREAKOUT (10")	(No label) 1967 R2
	2	CITY SONGS (10")	(No label) 1967 R2
	3	BRIEF BOUNCERS (10")	(No label) 1967 R2
	4	SINGERS, TALKERS, PLAYERS, SWINGERS AND DOERS	(ABC Command RS-934-SD) 1968 SC

NB: (1), (2) and (3) were all issued as a 3-LP set in an elaborate fold-out cover, but (1) was also issued as a standalone item. (4) reissued on vinyl (No label) 2002. (4) reissued on CD (Fallout FOCD2010) 2006 with an explanatory booklet and on vinyl (Fallout FOLP2010) 2006.

THE HELGESON/
SCRANTON/BLACK
BOOTLEG
REX RECORDING CO.
PORTLAND, OREGON
RL 5071
MONO
1. RIPPLE THE MOUNTAIN STREAM*
2. MERCY
3. SEPTEMBER MORNING POETRY
4. OVER YON WOODED HILLS
5. TOWARD SPRING
6. SALBURY SEA
*Lyrics by Stuart Lymon
931 S.W. KING AVENUE • (503) 228-4393

THE HELGESON/SCRANTON BLACK BOOTLEG label.

45:	It's Seventy-Four In San Francisco/ Mist Of Time	(Command 4121) 1969

The Hellers was a group of L.A. ad agency people who decided to make pop records. The three 10" albums were ventures by the Heller-Ferguson advertising agency to present a whole series of their radio ads in the form of concept albums about an ad man flaunting around with West Coast folkies and hippies - quite bizarre!

Singers, Talkers, Players, Swingers and Doers is a strange album with a mix of soft psych, moog tracks, sound effects, odd narration and children's voices. It is now sought-after by collectors of unusual items. The man behind the project is jingle writer Hugh Heller. The Fallout CD reissue comes with a booklet that helps to explain the purpose behind the 12 tracks. (SR/VJ/MW)

Harry Hellings and The Radials (CA)

Personnel incl:	HARRY HELLINGS	A

45:	Tale Of A Crystal Ship/ Wake Up Sweet Mary	(Highland 1190) 1967

A one-off venture, *Tale Of A Crystal Ship* is Californian psychedelic folk, very much in the style of **The Deep**. Check it out on the *Magic Carpet Ride* (LP) and the boot of boots *Lycergic Soap* (LP). (VJ/MW)

The Hello People (OH)

Personnel incl:	COUNTRY	ld vcls, gtr, bs	A
	GOODFELLOW	ld vcls, gtr, bs	A
	MUCH MORE	keyb'ds	A
	SMOOTHIE	ld vcls, bs, organ, sax	A
	THUMP THUMP (N.D. SMART)	drms, hrmnca	A
	WRY ONE	sax, flute, tambourine	A

ALBUMS: (up to 1968)	1(A)	THE HELLO PEOPLE	(Philips PHS 600.265) 1968
	2(A)	FUSION	(Philips PHS 600.276) 1968

				HCP
45s:	α	Let's Go Hide In The Forest/ Disparity Waterfront Blues	(Philips 40481) 1967	-
		A Stranger At Her Door/ Paisley Teddy Bear	(Philips 40522) 1968	-
		(As I Went Down To) Jerusalem/ It's A Monday Kind Of Tuesday	(Philips 40531) 1968	123
		If I Should Sing Too Softly/Pray For Rain	(Philips 40572) 1968	-
		Anthem/Jelly Jam	(Philips 40585) 1969	-

NB: All 45s are LP cuts except α.

This mysterious six-piece band used to play frequently at 'La Cave' club in Cleveland, performing in mime make-up and actually performing mime onstage between their songs. N.D. Smart, who was working with **Kangaroo** at the time, caught their act and ended up drumming for them on their first two albums, both of which are underrated gems.

The first album is full of catchy, appealing songs like *It's A Monday Kind Of Tuesday* and none of the songs are credited. With the second, their music has evolved and offered a superb mix of rock, folk, blues and jazz, with a good flute player. The lyrics are more concerned, like *Anthem*:

"They say I was born in the land of the free
But the home of the briefcase is all I see
With fine houses and highways we covered the land
But freedom's a fable if the conscience is banned"
"So I'm going to prison for what I believe
I'm going to prison so I can be free
I've got something I'll die for
What else can they do
I've got something to live for
What about you?"

The same themes are present in *How Does It Feel To Be Free, I Ride To Nowhere* and *Dream Of Tomorrow*. This time the songs are credited to P. Weston, W.S. Tongue, L. Tasse, M. Sagarese, R. Sedita and G. Geddes, so we can assume they are the musicians hiding under the masks. Both albums were produced by Lou Futterman who went on to work with Ted Nugent.

In 1969, N.D. Smart stopped working with the band, but he resumed in 1972 with Robert Sedita, George Geddes and Lawrence Tasse. This version of **The Hello People** also did some live work with Todd Rundgren who had used Smart on some of his early albums, including *Runt*. A couple of years later two further **Hello People** albums surfaced on ABC/Dunhill, both with Smart and both produced by Rundgren.

It has also been rumored that Danny Douma was also part of this enigmatic group, but his name doesn't appear on the 1968 Philips albums. Danny Douma later became the leader of the (Big) Wha-Koo (three albums on ABC and Epic between 1976-79) and also recorded a solo album *Night Eyes* (Asylum) in 1979 with Eric Clapton and Fleetwood Mac.

The Hello People also appeared on the The Smothers Brothers Comedy Hour and The Tonight Show with Johnny Carson.

You'll also hear *(As I Went Down To) Jerusalem* and *Mr. Truth Evading, Masquerading Man* on *Electric Food* (LP). (VJ/SR/JO)

Help (CA)

Personnel:	CHET McCRACKEN	drms, perc, vcls	A
	JACK MERRILL	gtr, keyb'ds, vcls	A
	ROB ROCHAN	bs, vcls	A

ALBUMS: 1(A)	HELP	(Decca DL-75257) 1971	R1
2(A)	SECOND COMING	(Decca DL-75304) 1972	R1

NB: (1) counterfeited on CD (Hamster Music HMP 010). (1) and (2) reissued on one CD (Green Tree FR-2008) 2008.

45s:	Keep In Touch/Runaway	(Decca 32783) 1971
	Good Time Music/Hold On Child	(Decca 32879) 1971

This hard-rocking Christian band was from California. Drummer McCracken, who had earlier played with **The Evergreen Blueshoes** later ended up with The Doobie Brothers.

Their debut album blended guitar, bass and drums in a format that ranged from rural-rock, folk-rock and pop. Side one is full of energy and fine vocals and the stronger of the two, but both are pretty good.

Second Coming is an album for heavy rock fans with lots of heavy fuzz and wah-wah guitar. The outstanding track is *Do You Understand The Words?* for its superb psychedelic guitar work and McCracken's heavy rock drumming. The remainder of the album, which contains all original compositions, is not up to that standard but contains some quite good heavy-rock numbers, particularly, *All Day, Good Time Music* and *Hold On Child* on side one. Surprisingly, they did not attain much commercial success and both their albums are now minor collectors' items.

Do You Understand The Words was compiled on *Endless Journey - Phase Two* (LP) and *Endless Journey - Phase I & II* (2-CD). (VJ)

help
779-358

HELP - Self Titled LP.

Help (CA, Citrus Heights)

Personnel:	DONALD LOWER	bs	A
	STEVE NELSON	perc	A
	DENNIS SULLIVAN	piano	A
	MICHAEL WELCH	flute	A

45s:	Life Worth Living/ Questions Why (PS)	(Capitol Custom 3704/3705) 1970
α	Make That Change/Always Flowing	(No label H-7-75) 1975

NB: α shown as by The Hagio Enigma Limpidity Paradisical Band.

Basing themselves in Citrus Heights, California (near Sacramento) this group changed their name to **Azitis**, due to a conflict with the Decca band **Help** and released their album on Elco and a single featuring two cuts from the album. When the Decca group broke up they took the **Help** name back with its new, more specific definition.

Questions Why, a reasonable rocker with some good guitar work, has also resurfaced on *Relics, Vol. 2* (LP) and *Relics Vol's 1 & 2* (CD). (CF)

David Hemmings (CA)

Personnel:	JIMMY BOND	arranger	A
	DAVID HEMMINGS	vcls	A
	CHRIS HILLMAN	bs	A
	ROGER MCGUINN	gtr	A
	LEON RUSSELL	arranger	A

ALBUM: 1(A)	HAPPENS	(MGM SE-4490) 1968

NB: (1) reissued on CD (Rev-Ola CRREV74) 2004.

David Hemmings is the famous sixties English actor who starred in "Blow Up". The inclusion of this obscure album here may be surprising, but is justifiable due to the quality of the tracks. It was produced in California by Jim Dickson and Leon Russell and engineered by Jim Messina (**Buffalo Springfield**).

help/second coming

HELP - Second Coming LP.

There's an unreleased Gene Clark song (*Back Street Mirror*), a cover of **Tim Hardin**'s *Reason To Believe*, some arranged ballads, but also, and mainly, four really strange psychedelic ragas co-written by Roger McGuinn and Chris Hillman of **The Byrds**: *Talkin L.A.*, *Good King James*, *Anathea* and the 6'30" *War's Mystery*. On all these tracks, the 12-string guitar of McGuinn sounds like a sitar and the Indian percussions (tamboura, tablas...) add to the weirdness of the lyrics. (SR)

The Henchmen (MI)

45: Please Tell Me/Livin' (Punch 1009) 1965

Punch was a sub-division of the seminal Detroit-based Hideout label. *Please Tell Me* was quite melodic but *Livin'* is a good guitar-blasting rocker.

Compilation appearances include: *Livin'* on *Back From The Grave, Vol. 5* (LP) and *Friday At The Hideout* (CD); and *Please Tell Me* on *Best Of The Hideouts* (LP), *Best of Hideout Records* (CD) and *Friday At The Hideout* (CD). (VJ)

The Henchmen (MD)

Personnel incl:	HARVEY AVILES	gtr
	BILL BERTAZON	drms
	LOU CAMPAGNOLI	vcls
	FRANK De ANGELO	keyb'ds
	BILL HIGGINS	gtr

45: She Still Loves You/Think Of Me (Ru-Jac 0018) 1965

This mid-sixties Baltimore, Maryland band, with the exception of Bertazon, formed **The Koffee Beans** in 1967.

She Still Loves You has resurfaced on *Teen Blast Volume #2* (CD). The same compilation features an acetate-only track, *Get Off My Back*, by a different Maryland **Henchmen**, reportedly from Silver Springs. This latter cut has also turned up on *Unissued Sixties Garage Band Acetates Vol. 1* (LP). (MW/JV)

The Henchmen VI (MI)

Personnel:	BOB DURANT	bs
	JOE DeHUT	gtr
	JAY JACKSON	drms
	SCOTT KEINSKI	ld gtr
	ART MOINLENEN	keyb'ds

45: All Of The Day/Is Love Real? (Cuca 6731) 1967

Jim Kirchstein's Cuca studio and label operation in Sauk City, Wisconsin was used by several bands from Michigan's Upper Peninsula, including **The Fastells** and **Rob Kirk and The Word**. Ontonagon's **Henchmen VI** made the trip in early 1967 and their enjoyable but derivative single appeared in March. Harmonious jangle'n'fuzz rocker *All Of The Day* is a thinly-disguised rework of the **Nightcrawlers'** *Little Black Egg*. For *Is Love Real* they hijacked the melody from the **Monkees**' *Mary Mary*, cranked up the moodiness, and hit the fuzz pedal.

Both sides have resurfaced on *The Cuca Records Story 2: Garagemental* (CD) and *Is Love Real?* is on *Michigan Mayhem Vol.2* (CD), *Badger Beat Chronicles* (LP) and *Garage Beat '66 4* (CD). (MW/GM)

Hendrickson Road House (CA)

Personnel incl:	SUE AKINS	vcls	A

ALBUM: 1 HENDRICKSON ROAD HOUSE
(Two:Dot HRH-81-670) 1970 R3-R4

45: Extension II/Forget About You (Two:Dot HRH-22670) 1970

NB: shown as by Nibbus. The A-side is non-LP.

This is a very obscure soft-psych album in the style of **Yankee Dollar**, released on the same label as **Arthur (Gee)** and The Ninth Amendment. Sue Akins is the band's main creative force and her vocals are superb. The guitar has a slight West Coast feel and some of the arrangements are mildly jazzy, although much of the better material has a folk-rock feel. There's even a jazzy instrumental track. (SR)

Jimi Hendrix (WA>UK)

Although this brilliant psychedelic blues guitarist was born in Seattle, given that he was based in the U.K. for most of his career, his life and times are documented in the 'The Tapestry Of Delights Revisited'.

'**Experience** drummer, Mitch Mitchell, later played with **Ramatam** and bassist Noel Redding with Fat Mattress and **Road**. (VJ)

Mark Henley (MN)

ALBUM: 1 RIVERSONG (Sanskrit SR-0763) 1976 R2

NB: (1) reissued on CD (Small Town) 2005. (1) reissued again on CD (ViVid Sound Corporation RATCD-4355) 2006. (1) reissued again on CD (Bella Terra Records RMCD-012R) 2006.

This album is a mellow, acoustic hippie-folk offering from Minnesota that contained a range of stringed instruments. It includes eight originals (one co-written with Michael Johnson - the album's producer), a Leo Kottke cover (*Mona Ray*) and the remaining track *Give Me Time* was penned by Ted Sherman who plays banjo, mandolin and salt box on the album. (VJ)

Henry Tree (OH)

Personnel:	CARMEN CASTALDI	drms	A
	LEROY MARKISH	ld gtr, vcls	A
	CHARLES MCLAUGHLIN	bs	A

ALBUM: 1(A) ELECTRIC HOLY MAN (Mainstream S/6129) 1968 SC

45: Penfield Town/Dear Mr. Fantasy (Mainstream MRC 729) 1970

NB: double A-sided promo copies exist.

From Cleveland, Ohio **Henry Tree's** album veers towards the progressive, with a country influence on a couple of tracks. The long title track in particular has an unnerving intro and features some good guitar work. Another highlight is quite an impressive cover of Traffic's *Dear Mr. Fantasy*. Overall, here's an album which is worth investigating. (VJ/GGI/MW/SR)

Henske & Yester (CA)

Personnel: JUDY HENSKE
JERRY YESTER

ALBUM: 1 FAREWELL ALDEBARAN (Straight STS-1052) 1969 R1

NB: (1) reissued on vinyl (Radioactive RRLP133) 2005. (1) reissued on CD (Radioactive RRCD133) 2005. (1) reissued on CD (MSIG-0508) 2008.

This Los Angeles duo's album is usually considered to be one of the better folk-psych albums of this era. **Henske's** vocals on the opening track *Snowblind* certainly catch the ear. (VJ)

Hentchmen (?NY)

ALBUM: 1 (Sanders Recording no #) 196? R1

This demo teenbeat album was recorded in New York City and released without a sleeve. (VJ)

DANNY HERNANDEZ
& The ONES
BACK HOME
at

DANNY HERNANDEZ & THE ONES - Back Home At The Brewery LP.

John Herald (?)

ALBUM: 1 JOHN HERALD (Paramount PAS-6043) 1973

John Herald, an obscure hippie folk-rock/country singer, would later work with David Bromberg and Bonnie Raitt. (SR)

The Herd (DC)

45: Things Won't Change/The Sun Has Gone (Octupus 257) 196?

An obscure Washington D.C. band, who's *Things Won't Change* has resurfaced on *Signed, D.C.* (LP). It's quite a strong song with effective vocals and some good fuzz guitar. I've also seen them quoted as a Chicago band, and *Things Won't Change* also resurfaced on *Michigan Mixture, Vol. 11* (LP) and *Gravel Volume 5* (CD). So, who knows?

There is also an Edgewood acetate with an unreleased cut, *Till The Night Is Thru.* (VJ/MW)

The Herde (?WI/?MO)

45: Mister You're A Better Man Than I/
Harlem Shuffle (Cinema 6900) 1966

This Cinema label was associated with St. Louis, Missouri acts (Body, Fountain, **Intruders, S.O.S., Touch**, and **The Unknown?**) so this **Herde** may have been from that region.

The origins of this band are open to debate. They've been reported as coming from Madison, Wisconsin and St Louis, Missouri.

This Yardbirds' cover has resurfaced on the *Ear-Piercing Punk* (LP) compilation. (VJ/MW)

The Herdsmen (MS)

45: Fed Up/House Of The Rising Son (RAP 11) 1967

This was one of many teenage combos who recorded locally in Meridian, Mississippi for Robert Reetz's RAP label. Their version of The Animals' classic hit is on the reverse.

Fed Up has turned up on *Psychedelic States: Mississippi* (CD) and *Quagmire Volume 6* (CD). (VJ/MW)

Here Comes Everybody (OK)

Personnel:	CHRIS A. BURNS	A
	HANK HAWLEY	A
	JIM JACKSON	A
	GEFF JUNG	A
	VERNON JAMES SCHUBEL	A

ALBUM: 1 HERE COMES EVERYBODY (CAB Records 101) 1974 SC

Recorded at Stillwater Sound Studio, Stillwater, Oklahoma this strange concept album comprised six tracks on side one (*My Own Controls, Roy Roberts Intro, Young Roy Roberts, You Have Been Abusing Me, Yeah, Yeah, Yeah* and *Make A Buck*) and *L'opera: Johnny Got His Ray Gun*, a side long suite on side two with crazy drumming and weird vocals about aliens and ray guns! (SR)

The Hermon Knights (MA) - see The Knights (MA).

Danny Hernandez & The Ones (MI)

Personnel:	DANNY HERNANDEZ	gtr, vcls	A
	RONNIE HERNANDEZ	drms, vcls	A
	GARY MELVIN	bs	A
	JIM PITCHFORD	organ, vcls	A
	TOM TAYLOR	gtr, vcls	A

ALBUM: 1(A) BACK HOME AT THE BREWERY
(Spirit Records 964 S-2003) 1973 R2

From East Lansing, Michigan; a live album recorded as a benefit for NORML! The band tends to prefer sweaty soulish/latin cover tunes (*Them Changes, Dance To The Music, I Wanna Take You Higher*), which is typical of the era (August 1972) although the lead guitar solos are bountiful and completely insane! All things considered, a pretty cool record that will send chills down the spine of any guitar fanatic. Rather tragic cover art, though...

The album was co-produced by Bob Baldori of **The Woolies**.

Leader **Danny Hernandez** passed away in 2000. (CF)

Heroes (CA)

45: I Can Only Give You Everything/
Say It With A Smile (M-Gee 001) 196?

Better known bands like **The Iguanas**, **The Little Boy Blues**, **The MC5** and **The Ambertones** also covered *I Can Only Give You Everything*. This obscure San Jose ouffit's version later resurfaced on the *Everywhere Chainsaw Sound* (LP). (VJ)

THE
Carolyn Hester
COALITION

THE CAROLYN HESTER COALITION - Self Titled LP.

James Hersch & Tim Miller (MN)

Personnel:	JAMES HERSCH		
	TIM MILLER		

ALBUM: 1 BUTTERMAN'S BALL (No label) 197? R3

This album is reported to blend folk and folk-rock with lots of mellotron and was mastered in Sound 80 in Minneapolis. **Hersch** later recorded a solo album, *Audition* (Whitewater) in 1980. (VJ)

The Carolyn Hester Coalition (NY)

Personnel:	DAVE BLUME	bs, keyb'ds, melodica	AB
	SKEETER CAMERA	drms, flute	AB
	CAROLYN HESTER	vcls, gtr	AB
	JERRY KELLER	bcking vcl	A
	STEVE WOLFE	gtr, perc	AB
	DAVE MAUNEY	vibes, bs	B

ALBUMS: 1(A) THE CAROLYN HESTER COALITION
(Metromedia MD-1001) 1968 R1
2(B) MAGAZINE (Metromedia MD-1022) 1969 R1

NB: (1) reissued on CD (Erebus ERCD 005) 2008. (1) reissued on CD (Sunbeam SBRCD5066) 2009. (2) reissued on CD (Erebus ERCD 006) 2008. (2) reissued on CD (Sunbeam SBRCD5067) 2009.

45: Big City Streets/Magic Man (Metromedia MM 120) 1969

From the East Coast, **Carolyn Hester** began her career in the early sixties as a traditional folk singer and was married briefly to **Richard Farina**. Around 1968, she formed the **Carolyn Hester Coalition**, who recorded two albums for Metromedia.

Both albums were produced by Dave Blume and recorded in New York. The first is fuzzed up folk/psych/rock, like a female folk/singer/songwriter meets **Ill Wind**. The best offering is the opening cut *Magic Man* which is mind-blowing fuzz psych at its best. It is hard to find weak tracks on this album. The sound is typified by an excellent laid-back fuzz guitar and political lyrics like in *Half The World* ("...Half of the world is starving, half of the world is overfed...!"). Other songs include *Be Your Baby*, the delightful *Hey, Jay*, the much recorded hippie anthem *Let's Get Together*, the political folk song *Last Night I Had The Strangest Dream*, *The Journey* and *Buddha (Was Her Best Man)* plus more. This is recommended for folk/psych fans. The entire group without Carolyn also showed up as the backing band in **Twinn Connexion**.

The rarer second album, *Magazine*, is another fine example of electric folk-rock with hippie values (the back cover shows the group doing peace signs beside Army tanks), which again should interest fans of **Ill Wind** and **Jefferson Airplane**. **Hester**'s crystal clear voice is backed by good musicians and the songs reflect the period: *Beadmaker* (the tale of a young couple, one of whom may have broken with the past to create their own new way of life), *Plant The Crops In The Garden* (about the generation gap and featuring some appealing piano), *Just Follow Me* (described as "a simple formula for entering a world of new and enlightening experiences"), *Calico Sky*, etc. The album also contains ususual versions of *Sittin On The Dock Of The Bay* (a disenchanted wanderer reflects upon society's contradictions and basic inability to change), *St. James Infirmary* (the story of a freedom marcher's martyrdom told by his woman) and *Swing Low Sweet Chariot* (a Chicago demonstrator's lament). The opening cut, *Rise Like Phoenix* displays her vocals strengths to good effect, as does the beautiful *Dedicated*, a folk-pop song. The album is now a minor collector's item.

The Carolyn Hester Coalition
magazine

THE CAROLYN HESTER COALITION - Magazine LP.

Carolyn Hester later returned to a more traditional singer/songwriter career.

You can also check out *Rise Like Phoenix* on *Psychosis From The 13th Dimension* (CD) and *Soft Sounds For Gentle People: Sounds Of She* (CD). (SR/CP/MMs/VJ)

H.E.W. (TX)

ALBUM: 1 H.E.W. (w/insert) (Jam 101) 197? ?

From Houston, this local rural melodic rock album is a bit easygoing. (SR)

Hex (?)

45: You Cry And I'll Laugh/Doubt (Reissue.) (Hexx HY-101) 1995

From a 1967 unreleased acetate, this superb heavy-psych single was recorded by an obscure, belatedly appreciated combo.

Their previously unreleased version of *Doubt* from 1967 gets a further airing on *Who Needs Tomorrow Vol. 2* (CD). (MW)

Hexagon (MN) - see Second Edition (MN).

Mark Heyes (CA)

ALBUM: 1 WORDS AND MUSIC OF MARK HEYES
(Good Sounds JAT-101) 197? R2

The front cover of this early seventies Californian album has a large photo of 17-year-old **Heyes**. On the organ-based blues-rock offering **Heyes** is assisted by **Hal Blaine**, Larry Knechtel and Joe Osborne. (VJ)

Paul Hibbets (GA)

ALBUM: 1 CHILDHOOD DREAM (Ascension MLSP 3885) 197? R2

NB: (1) reissued on CD (Erebus 2020CD) 2009.

Paul Hibbets grew up in Rome, Georgia. His privately pressed album has some dreamy Christian folk/psych rock with fuzz and keyboards, although it strays a bit too far into AOR territory as times. There is a strong commercial feel on cuts like *Glory Lady*, *Echoes* and particularly The Doobie Brothers-influenced *Manifestations*. The stand-out track *Love God's Little Children* has some fine guitar licks and breaks. The playing has a high quality and consistency throughout and many rate this as one of the very best Christian rock albums. (VJ)

Hi-Boys (AL)

45: So Good/I Told You (Woodrich WR 1250) 1965

Here's more primitive garage-beat on the Huntsville, Alabama label responsible for sought-after releases by the **Rooks**, **Shandells Inc.**, and **Wombats**. (MW)

Hickory Hollow (CA)

Personnel incl:		
	BUTLER	A
	CAMERON	A
	A. CHARMATZ	A
	FRANK GORDON	A

45: Never Happen/Home (Musitron M-107) 19?

A California combo, *Never Happen* is a jaunty number with decent harmonies and a catchy guitar refrain. (MW)

Hickory Wind (IN)

Personnel incl:			
	ALAN JONES	bs, vcls	A
	MIKE McGUYER	gtr, vcls	A
	SONNY PRENTICE	vcls, gtr, bs, harp	A
	BOBBY STREHL	drms	A

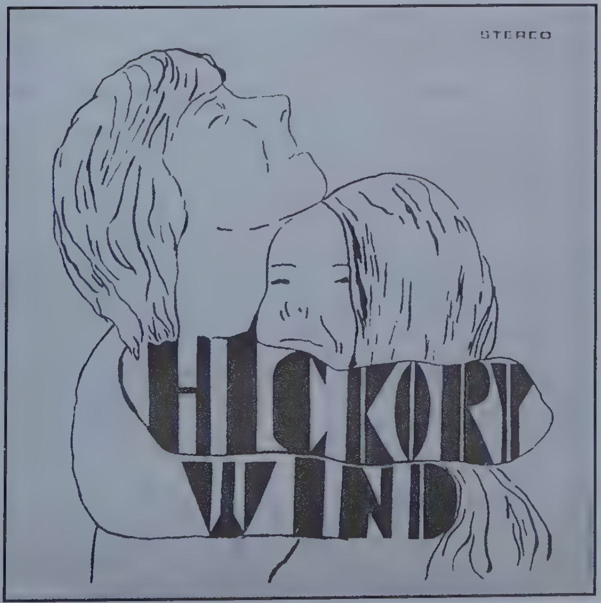
ALBUM: 1(A) HICKORY WIND (Gigantic 1104) 1969 R4

NB: (1) reissued on vinyl (Gigantic/T.U.T) 1996 in a purple cover and just 300 copies were pressed. (1) reissued on vinyl (Void 11) 1999. (1) reissued on CD (Beatball 06) 2007 with four bonus tracks by **B.F. Trike**. (1) reissued on CD (Merry-Go-Round BMRC 6) 2007 with four bonus tracks by **B.F. Trike** and presented in a mini-card gatefold sleeve with inserts.

Just 100 copies of this album were pressed originally making it extremely rare. The band came from Evansville, Indiana and all except Prentice went on to play in **B.F. Trike**. Their album is full of variety with the most psychedelic track being *Time And Changes*. This has great vocals plus lots of fuzz and was later re-recorded by **B.F. Trike**. *Mr Man* is rather unusual, employing spoken lyrics over a piano/keyboard backing; *Father Come With Me* is a successful blend of droning keyboards and vocals and there are also a couple of laid-back melodic numbers in *I Don't Believe* and *Judy*, which open and close the album. Get to hear the album if you can but don't pay a fortune for a copy.

Mister Man has also resurfaced on *Love, Peace And Poetry, Vol. 1* (LP & CD).

This group is unrelated to another Hickory Wind, a country-folk group who released albums on Flying Fish and Adelphi. (VJ/MW/SR/NK)



HICKORY WIND - Self Titled LP.

Red hash by gary higgins

GARY HIGGINS - Red Hash CD.

The Hides (PA)

Personnel incl:		
	JOHN MARSIGLIO	A

45: Don't Be Difficult/
When I See The One I Love (Scotty 0027-0028) 1966

The Hides formed in early 1965 in Pittsburgh, Pennsylvania out of the ashes of The Ban-lans and The Runaways, two local bands. They recorded four tunes in Gateway studios in 1966 and paid Scotty to press two up. *Don't Be Difficult*, which was quite a punchy punker also be found on *Back From The Grave, Vol. 7* (2-LP), *Pennsylvania Unknowns* (LP) and *Burghers, Vol. 1* (LP & CD); and *When I See The One I Love* has resurfaced on *Quagmire Volume 7* (CD). (VJ/MW)

Gary Higgins (CT)

Personnel:			
	DAVE BEAUJON	bs	A
	JAKE BELL	gtr, vcls	A
	TERRY FENTON	organ, piano	A
	GARY HIGGINS	vcls	A
	PAUL TIERNEY	flute, mandolin, vcls	A
	MAUREEN WELLS	cello, vcls	A

ALBUM: 1 RED HASH (w/lyric insert)
(Nufusmoon WMI 3673) 1973 R2

NB: (1) reissued on CD (Flashback) 199? and again on CD (Drag City 295) 2005.

Connecticut electric folk/rock of a very high standard - it even approaches **Mu** territory at times on tracks like *Thicker Than A Smokey*, *Telegraph Towers* and *I Can't Sleep At Night*. Produced by **Higgins** and Chico Carillo, the album came with a lyric sheet. (CF/SR)

Higher Elevation (CO)

45s: α Diamond Mine/Crazy Bicycle (Chicory 408) 1967
Here Comes Sunshine/Thoughts Of Lila (Liberty 56016) 1968
Country Club Affair/Summer Skies (Liberty 56035) 1968
Odyssey/Highway 101 (Liberty 56094) 1969

NB: α shown as by **Dave Diamond** and **The Higher Elevation**. *The Monocles & The Higher Elevation: The Spider, The Fly & The Boogie Man* (Gear Fab GF--231) 2008 is a 31-track compilation that includes all their singles, plus unreleased material and detailed sleevenotes.

This Colorado outfit backed **Dave Diamond** on his famed *Diamond Mine* featured on *Pebbles, Vol. 3.* **The Higher Elevation** evolved out of Greeley's **Monocles** and released three further singles in their own right, mostly garage-pop with the spaced-out *Odyssey* probably the highpoint.

Compilation appearances have included: *Odyssey* on *Psychedelic Experience, Vol. 2* (CD) and *The Psychedelic Experience, Vol. 2* (LP). The lightweight *Here Comes Sunshine* can also be found on the summer-pop compilation *Bring Flowers To U.S.* (LP). (MW)

High Hopes (CA) - see Hi Hopes (CA).

The Highlifes (TX)

45:	Choose Me Over Him/No One To Tell Her	(Pit 403) 1966

This band came from Waxahachie in Texas. So far as we know the single above was their sole stab for stardom, although the band also recorded a version of Little Richard's *Lucille* in 1966 and another unreleased track, *Cloak And Dagger.*

Compilation appearances have included: *No One To Tell Her* and *Lucille* on *Texas Punk: 1966, Vol. 1* (LP) and *Acid Visions - Complete Collection, Vol. 2* (3-CD); *Cloak And Dagger* on *The Cicadelic 60's, Vol. 4* (LP) and *The Cicadelic 60's, Vol. 2 - Never Existed!* (CD); and *No One To Tell Her* has resurfaced on *Teen Blast Volume #1* (CD). (VJ/MW)

High Numbers (IL)

Personnel:	FRANK DANIEL	ld gtr
	GLENN ENGELKING	gtr
	AL GRATZER	drms
	BILL ST.JOHN	bs

45:	I'm A Man/High Heel Sneakers - Mojo Working (medley)	(Ocean 8855-0594) 196?

An Arlington Heights, Illinois quartet that came together at high school in 1965 and lasted until 1967. Their single was recorded in an airplane locker at Chicago's O'Hare International Airport. It features a vibrant cover of I'm *A Man*, which can be heard on *Garage Punk Unknowns Vol. 3* (LP). (VJ/MW)

The High Spirits (MN)

Personnel:	RICK ANTHONY (aka BOB COHEN)	gtr	A
	RICK BECKET (aka FRANK PROUT)	bs	A
	OWEN HUSNEY	ld gtr	A
	JAY LUTTIO	keyb'ds	A
	CLIFF STONE (aka CLIFF SIEGEL)	vcls	A

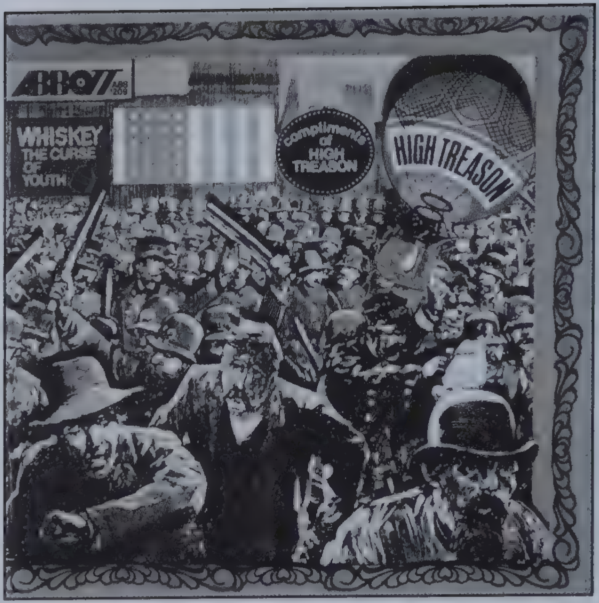
45s:	Love Light/Tossin' And Turnin'	(Soma 1436) 1965
	Love Light/Tossin' And Turnin'	(Apex 76972) 1965
	I Believe/Bright Lights, Big City	(Soma 1446) 1966

A quintet **The High Spirits** operated out of Minneapolis in the mid-sixties. Their final single is a hot garage recording which will interest readers.

Both sides of the first single were originally collected together with other twin-cities nuggets on the *The Big Hits Of Mid-America, Vol. 2* (LP).

When the band split, Owen Husney was the only member to continue in the music biz as promoter and manager, most notably for Prince! **High Spirits** also recently staged a local mini-reunion.

Retrospective compilation appearances have included: *I Believe* on *Root '66* (LP); *Tossin' and Turnin'* on *Soma Records Story, Vol. 1* (LP); *Bright Lights, Big City* and *I Believe* on *Soma Records Story, Vol. 2* (LP) and *A Journey To Tyme, Vol. 3* (LP); *(Turn On Your) Love Light* on *Soma Records Story, Vol. 3* (LP); and *Bright Lights, Big City, I Believe, (Turn On Your) Love Light* and *Tossin' and Turnin'* on *The Big Hits Of Mid-America - The Soma Records Story* (2-CD). (VJ/MW/JKw)



HIGH TREASON - Self Titled CD.

High Treason (PA)

Personnel:	BOBBY BLUMENTHAL	perc	A
	JOE CLEARY	vcls	A
	SAM GOODMAN	gtr	A
	EDGAR KOSHATKA	keyb'ds	A
	TERRY MORRISSEY	bs	A
	MARCIE RAUER	vcls	A

ALBUM:	1(A)	HIGH TREASON	(Abbott ABS-1209) 1969 R1

NB: (1) reissued on vinyl (Gear Fab-Comet GFC-424) 2001. (1) reissued on CD (Gear Fab GF-165) 2001.

Recorded in New York, this Philadelphia band's album consists of five Edgar Koshatka originals and a pretty woeful cover of Bob Dylan's *Subterranean Homesick Blues.* It was produced by Howard Massler. Although the material is rather weak, there's nothing wrong with the playing - lots of extended jams with some good guitar and organ interplay. The very short jazzy instrumental *Circadian Rhythm* isn't marred by the rather messy production which undermines the rest of the album.

They were another of those band's whose career was effectively ended by the theft of their equipment in March 1973. (VJ/MW)

Highway (MN)

Personnel:	ERIC BANNISTER	bs, vcls	A
	DAN CAMMARATA	drms, vcls	A
	STEVE MURPHY	gtr, vcls	A

ALBUM:	1	HIGHWAY	(No label # 584 N 11) 1975 R4

NB: (1) was counterfeited on vinyl in a limited edition of 300 copies with a paste-on cover (No label) 1996 (R1). (1) reissued on CD by the band (No label) 200? with four previously unreleased tracks.

Highway was a psychedelic hard-rock trio from Mankato, Minnesota. The album consists of long tight songs with great vocals and extended, flowing guitar leads on the better tracks - *Look Away, Meadow* and *Tomorrow.* Some of the other tracks are rather more nondescript. Their album originally had a pressing of 500 and Steve Murphy had earlier played with Minnesota's **The Epicureans**. Murphy incidentally is held in high esteem by Midwest aficionados. (CF/VJ/MW)

Highway Robbery (CA)

Personnel:	DON FRANCISCO	ld vcls, drms	A
	JOHN LIVINGSTON TUNISON IV	bs, vcls	A
	MICHAEL STEVENS	gtr, vcls	A

ALBUM: 1(A) FOR LOVE OR MONEY (RCA LSP-4735) 1972 SC

NB: (1) also released in Peru by RCA. (1) reissued on CD (Collectables COL-6099) 2000.

45: Mystery Rider/All I Need (To Have Is You) (RCA 74-0782) 1972

One of the best major-label heavy-rock albums of the era, produced by Bill Halverson (**Blue Mountain Eagle**, CS&N, Freddie King). The liner notes proclaim that "the group dedicates itself to the emission of the highest levels of energy rock". Their brilliant guitarist, Michael Stevens, composed the eight tracks (*Lazy Woman*, *Promotion Man*, *Fifteen...*) while Francisco sang and drummed.

Stevens was previously with **The Boston Tea Party**, and also played on **Atlee Yeager**'s solo albums. A New York native, previously in **Crowfoot** and **Atlee**, Francisco was an active musician, drummer and singer. In 1973, he was with Ron Elliott (**Beau Brummels**) in **Pan** and, in 1977, formed The Big Wha-Koo (three albums on Epic and ABC). He has an extensive recording history lasting into the eighties. He must not be confused with another Don Francisco, a Christian singer/songwriter who released some albums during the seventies on NewPax, a label managed by Gary Paxton.

They have one track *Fifteen* on *Up All Night* (CD). (CF/SR)

Kenneth Higney (NY>NJ)

ALBUM: 1 ATTIC DEMONSTRATION (Kebrutney KBH-516) 1976 SC

NB: (1) is said to have been repressed in the late 70s, these are apparently indistinguishable from the originals. (1) had a limited reissue in 1985.

45: I Wanna Be The King/Funky Kinky (Kebrutney) 197?

Originally from Manhattan, psychedelic-folk poet **Kenneth Higney** was based in Bayonne, New Jersey around the time of his album's release. Just 500 copies were pressed and the album is characterised by a stoned vocal style with acoustic backing and lots of effects. Some tracks like *Rock Star* also veer into heavy territory with its solid backbeat and fearsome distorted guitar. The atonal style of singing tends to be irritating, concealing what little melody there might be. An album you'll either love or hate!

Both sides of his post *Attic Demonstration* single were also featured on a CD, *Single 'N' Independent* which **Higney** put together on Kebrutney in 1994. The CD is a compilation of local unsigned acts. (MW)

Hi Hopes (aka High Hopes) (CA)

ALBUMS: 1 ABILITY (Band'n'Vocal BVRS-1200) 1970 R1
2 HI HOPES (w/booklet) (Activity AR-696) 1971 SC
3 PLAY-A-LONG... SING-A-LONG (No label #4-19-75) 1975
4 JOURNEY (Hi Hopes Records HH 1002) 1976

NB: other LPs probably exist.

Hi Hopes (called High Hopes on the first album) were pupils at the Hope School For The Developmentally Disabled in Anaheim, California. Their charmingly bad albums are sought-after by collectors of the very strange.

Ability included their basement rock interpretations of four **Creedence Clearwater Revival** cuts and *Wipeout*. The title track sounds like a class sing-along and the rest of the album doesn't get any better!

Hi Hopes commences with a version of *Everything Is Beautiful* that sounds like The Chipmunks. The rest of the album is equally frightening. Covers include *King Of The Road*, *Raindrops Keep Falling On My Head* and *Candy Man*.

On *Journey*, *Fly, Robin, Fly* is an interesting track. There's a very slow version of *Smoke Gets In Your Eyes*, and other well known songs covered include *God Bless America*, *If I Ruled The World* and *Tie A Yellow Ribbon*.

The verdict on these albums? woeful! (VJ)

Diane Hildebrand (?)

ALBUM: 1 EARLY MORNING BLUES AND GREENS (Elektra EKS-74031) 1968

An obscure hippie-folk singer, her album contains tracks like *The Reincarnation Of Emmalina Stearns* or *Given Time*. Probably one of the rarest Elektra releases. It wasn't widely promoted either by the label or the artist. She is best remembered for the songs she wrote for **The Monkees** who covered the title song of this album. (SR)

Bunker Hill (DC)

HCP

45s: Hide And Go Seek Pt 1/Pt 2 (Mala 451) 1962 33
Red Riding Hood And The Wolf/Nobody Knows (Mala 457) 1962
The Girl Can't Dance/
You Can't Make Me Doubt My Baby (Mala 464) 1963 -

From Washington D.C., this guy was really a black gospel singer who in 1963 approached **Link Wray** for help with a wild rock'n'roll song. **Wray** got The Raymen in to back him and the result was *The Girl Can't Dance*, a frantic rocker with Hill's hollering vocals. You'll also find it on *Back From The Grave, Vol. 4* (LP). (VJ/MW)

Joel Scott Hill (CA)

Personnel:

JOHNNY CALLARD	drms	A
JOEL SCOTT HILL	gtr, vcls	ABCDEFGHIJKLM N O P Q R S TUV
HAROLD KIRBY	gtr, bs, vcls	AB D FG IJKL
RONNIE LYNCH	sax, piano, vcls	AB D
JIMMY MARINO	drms	B
GENE LAMAR	gtr, vcls	(C) F G
WILLIE KELLOGG	drms	D F IJ K Q
BILL CARROLL	drms	G
EDDIE HOH	drms	L
JOHN BARBATA		M N O R S T U V
BOB MOSLEY	bs, vcls	M N
JOANIE LYMAN	vcls	N
LEE MICHAELS	keyb'ds, vcls	O V
BOB BROWN	bs, vcls	P
TOMMY KENDALL	drms, vcls	P
BOB DESNOYERS	bs, vcls	Q
ART GIESSER	gtr, organ, vcls	Q
TONY DE LA BARREDA	bs	R

HIGHWAY
HIGHWAY

HIGHWAY - Self Titled LP.

JOEL SCOTT HILL & THE STRANGERS.

CHRIS ETHRIDGE	bs, vcls	S T U V
BYRON BERLINE	fiddle	V
MIKE T. LAWSON	pedal steel	V
GENE PARSONS	banjo	V
ERIC WHITE	bs	V
(ANDY GIORDINO	bs	C)
(SANDY NELSON	drms	C)
(THE BLACKBERRIES	vcls	E U)
(HAL BLAINE	drms	E)
(MERRY CLAYTON	vcls	E)
(CAROL KAYE	bs	E H)
(CLYDIE KING		E U)
(LARRY KNECHTAL	organ	E U)
(LEON RUSSELL	piano	E H U)
(JESSIE PRICE	drms	H)
(DRAKE LEVIN		T)
(SIDNEY GEORGE	sax	U)
(BOOKER T. JONES	organ	UV)
(SNEAKY PETE KLEINOW	steel gtr	U)
(SPOONER OLDHAM	piano	U)
(BOBBYE HALL PORTER	conga	U)
(MAC REBENNACK	piano	U)
(JOHN SEBASTIAN	hrmnca	U)
(CLARENCE WHITE	gtr	U)
(PRISCILLA COOLIDGE	vcls	V)
(RITA COOLIDGE	vcls	V)

NB: Line-ups: 'A' initially The Rebels, then The Strangers (Mk. I, 1958-59). 'B' The Strangers (Mk. II, 1959-60). 'C' temporary Strangers recording line-up. 'D' The Strangers (Mk. III, 1960-63). 'E' temporary Joel Hill recording line-up (late 1962). 'F' The Strangers (Mk. IV, 1963-64). 'G' temporary Los Angeles gigging line-up (1963). 'H' temporary Joel Hill recording line-up (1963). 'I' The Strangers (Mk. V, 1963). 'J' The Invaders (1964). 'K' The Joel Scott Hill Trio (Mk. I, late 1964). 'L' The Joel Scott Hill Trio (Mk. II, 1965). 'M' Joel Scott Hill Trio (Mk. III, 1966). 'N' Joel Scott Hill Trio unreleased demo (1966). 'O' Joel Scott Hill Trio (Mk. IV, 1966). 'P' The Grin (1968). 'Q' The Friendly Grin (Fall 1968). 'R' Jerome (Mk. I, 1969). 'S' Jerome (Mk. II, 1969-70). 'T' Jerome unreleased demo (early 1970). 'U' Jerome (& Friends, *L.A. Getaway* LP, Jan-Aug 1970). 'V' The Docker Hill Boys unreleased LP for Columbia (1973).

ALBUM: 1(U) L.A. GETAWAY (Atco SD 33-357) 1971

NB: (1) a promotional-only mono white label edition exists. Both mono and stereo promo copies were issued with a folder insert. Also issued in the UK (Atlantic 40310) 1971 and the album has been reissued on CD in Japan (Atco-East West AMCY-2763) 1998. The name of the band that recorded this album, 'Jerome', does not appear on the cover or labels.

45s:	α	Caterpillar Crawl/Rockin' Rebel	(Titan FF 1701) 1959
	β	A Lost Soul/Hill Stomp	(Titan FF 1702) 1959
	α	Young Maggie/Boogie Man	(Titan FF 1704) 1960
	χ	Dance Of The Ants/Navajo	(Titan FF 1711) 1960
	δ	Little Lover/I Thought It Over	(Trans American 519) 1961
	ε	Secret Love/I Ran	(Monogram) 1963
	ε	Monkey Business/Hannibal's Hundred	(Monogram) 1963
	ϕ	Look Out/Sticks And Stones	(Monogram) 1964

NB: α β χ - shown as by The Strangers. β two versions of this single were recorded, one has 'narration' on the 'A' side, one does not. All known vinyl copies are without narration, but the alternate version is thought to exist on vinyl as well. χ withdrawn shortly after release. α β χ were all compiled on the CD-only compilation *Rare West Coast Surf Instrumentals* (Ace CDCHD 806) 2001. δ shown as by Joel Hill and The Strangers. ε shown as by Joel Hill. ϕ shown as by The Invaders with Joel Hill.

Joel Scott Hill spent most of his boyhood in Texas, moving to San Diego with his family during the 1940s. He was a member of at least two bands that pre-date this book; The Rhythm Runners, and The Ramblers, a group that featured Junior Madeo, San Diego's first "rock" guitarslinger. Madeo had a profound influence on **Hill**, and all of his subsequent musical endeavours became vehicles for electric guitar improvisation, which was a rather provocative concept at the time (fully five years before the British invasion). **Hill**'s own band focused largely on instrumental rock and blues, and they initially called themselves The Rebels. As this almost immediately became a problem in confusion with Duane Eddy's band, they changed their name to **The Strangers** when they signed to Titan Records in Los Angeles in 1959. Several of their early singles charted in southern California; the most successful being *Caterpillar Crawl*. During the first part of the 1960s, **Hill** also contributed to recordings as a session guitarist; in particular on hits by Kathy Young & The Innocents and Chris Montez.

Hill was a prominent and respected figure on the California rock scene for many years; one of, if not the first West Coast guitar hero and it became quite a badge of honour to be chosen as a member of his live band or to record with him. A quick check of his extensive (but only partial) personnel list reveals connections to scores of important rock bands, which was not an accident. He could be compared, perhaps to **Frank Zappa** in this respect. **Hill** performed and recorded steadily until two incidents (namely, a gunshot wound to the leg and a broken hand in a bar fight) forced him to retreat from the public eye and recuperate. He returned to form slowly, by all accounts - but it is widely acknowledged that his best work followed his convalescence.

L.A. Getaway was recorded over several months in 1970 with yet another very impressive line-up of pros guesting. A fine West Coast album with great vocals and bluesy guitars, it was not the success it should have been. **Hill** replaced Al Wilson in **Canned Heat** before *L.A. Getaway* was released, a move that certainly didn't endear him to Atlantic Records. The album sounds, 30 years later, like a California version of Derek and The Dominos - a more optimistic record but with that same relaxed, confident flow. It's worth seeking out. As it was clear that the band proper that recorded *L.A. Getaway* ('Jerome') was no more and therefore would not be touring in support of the album, Atlantic released it with no band name on it at all!

Joel Hill's tenure with **Canned Heat** encompassed only one studio album, *Historical Figures And Ancient Heads* (United Artists UAS 5557) 1972,

JOEL SCOTT HILL - L.A. Getaway LP.

which includes a dazzling remake of his 1959 single flip side *Hill's Stomp.* Infinitely more impressive, though, is the 1990 German-only double album *Live At The Turku Rock Festival*, recorded in concert in Finland in August 1971. This is probably the best example extant of the **Joel Hill** line-up of **Canned Heat**; he sings lead on a couple of tracks and the stereo mix separates his guitar from Vestine's by placing the two wide left and right. He also appears on the France-only *Memphis Heat* album, wherein **Canned Heat** back bluesman Memphis Slim. While this album did not show up in stores until 1975, it was recorded in 1971 (Barclay 80607). There's also *Gates On The Heat*, an album recorded with Clarence 'Gatemouth' Brown in the same series (Barclay 806030) 1975 which very likely includes **Hill**, but his participation is unconfirmed.

Hill's next project was a country-rock studio band called The Docker Hill Boys. It was his intention to assemble an album with this collection of studio pros, and although a considerable amount of energy was apparently invested in creating a follow-up to *L.A. Getaway*, a finished album was never released by Columbia. While The Docker Hill Boys project never came to fruition, it did convince **Hill** to pursue country-rock, which he accomplished by joining The Flying Burrito Brothers. He appears on several albums and toured internationally with the group. (CF)

Thomas Hill (?)

ALBUM: 1 INGREDIENTS (Mercury SR-61192) 1969

A poetic folksinger, **Thomas Hill's** album features some light orchestrations and strange lyrics. (SR/VJ)

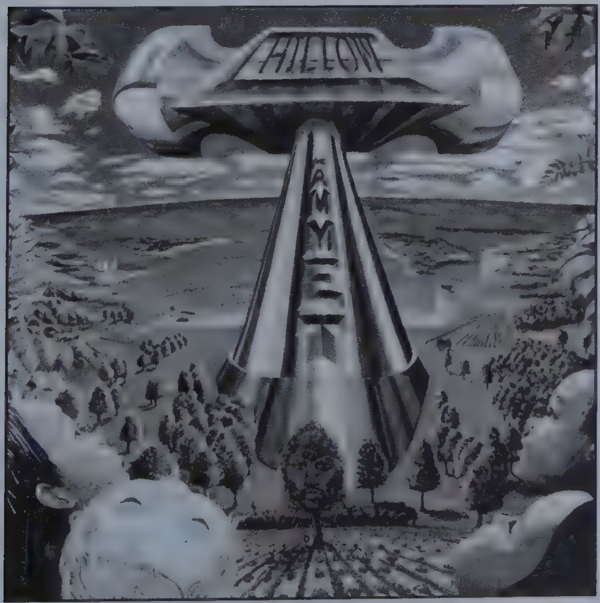
Hillow Hammet (DC)

Personnel:	RONNIE BARCLEY	gtr	A
	CHUCK BENNETT	vcls, bs, keyb'ds	A
	G.C. COLEMAN	drms	A
	MIKE PREVITY	perc	A
	JACK REGISTER	bs	A
	STEVE SPENCER	organ, piano, electric piano	A
	PETE WILLIAMS	gtr	A

ALBUM: 1(A) HAMMER (House Of Fox HOF-LP-2) 1970 R1-R2

NB: (1) also issued as white label promo labelled 'mono' although it plays stereo and commands no additional value. (1) counterfeited as *Hillow Hammit* (L&BJ) 1978 R1-R2 in a newly designed cover and minus one cut (*Funky Junky*). (1) reissued on CD (Dodo Records DDR 510) 2001.

This album was produced by Lelan Rogers (of the International Artists label) and recorded in Memphis, Tennessee. The origins of the band have been the subject for speculation over the years. It was suggested that they were from Oklahoma, then Mark Opsasnich's book 'Capitol Rock' (a fine tome on the Washington D.C. scene) mooted that they were possibly from that region and included D.C. guitarist Pete "Peaches" Williams. Well, from the personnel and reproduced album sleeve notes on the Dodo reissue, the latter appears to be borne out. The notes were written by a Charlie Brown (DJ for WOL radio in Washington) who reports that he first encountered the band recording demos at a studio in Silver Springs, Maryland. He says he also suggested to their manager that they be called The D.C. Sanitation Department (?!).



HILLOW HAMMET - Hammer CD.

OK, that's sorted..... what about the music? Reputedly it's a "good hard-rock album with lots of acid guitar". It turns out to be decent hard-rock with occasional meandering leads, Hendrixisms and outbursts of wah-wah... but what hits you in the face is the gritty soulful vocals and a tough funky edge. Regrettably, the album closes with a seven-minute version of *Oh Happy Day*, the negro spiritual. That aside, there is certainly much to recommend here.

The bootleg repress on L&BJ is a very curious item. First of all, the band name is misspelled, a track is missing and the sound quality is miserable. It's yet another product of the Tennessee 'Album World' company that also did a hack reissue of another of Lelan Rogers' non-Texas productions, **Elderberry Jak**, as well as titles by The Yardbirds, **Jefferson Airplane** and a host of Johnny Kitchen-related records. (CF/MW/PW)

Hilss & Lablanc (MI)

ALBUM: 1 A TIME LOST (Archer AR 3939) 197? R3

This is a privately-pressed melodic folk-rock album from Michigan. The duo is supported by two other musicians and the sound is supplemented by organ, piano and flute. (VJ)

Him (TX)

45: It's A Man Down There/4 A.M. (Tear Drop 3074) 1965

This single was the work of Doug Sahm of the **Sir Douglas Quintet** and The Doug Sahm Band recording under a pseudonym. Huey P. Meaux produced *It's A Man Down There.*

The Crocket-Daniels composed *It's A Man...* was covered by Sweden's The Melvins in the same year, retitled *The Man Down There* ; their version is on *Pebbles Vol. 26* (LP). *It's A Man Down There* also appears on **Sir Doug Quintet**'s *"Best Of"* (LP/CD).

Compilation appearances include *It's A Man Down There* on *Texas Punk From The Sixties* (LP) and *Sixties Archives 2* (LP). (VJ/MW)

The Hinge (WI)

45: Come On Up/The Idols Of Your Mind (Tee Pee 75/76) 1968

This single features a decent cover of the **Young Rascals**' number with some great fuzz guitar. This Milwaukeee band spent a lot of time out of state, performing as far away as Florida, so Gary Myers had a job tracking them down for his second Badger state book, 'On That Wisconsin Beat'.

Compilation appearances have included: *Idols Of Your Mind* on *Badger Beat Chronicles* (LP) and *Psychedelic Experience, Vol. 3* (CD); and *Come On Up* on *Highs In The Mid-Sixties, Vol. 10* (LP). (VJ/MW/GM)

The Hinge (CA)

45: Now Let Me Love You/I'll Pretend (Highland 1194) 1968

Here's a pleasant jangley harmony-pop single from Los Angeles with **Association**-style backing vocals that is backed by a jerky popper that would've been catchy had it not kept chopping and changing pace. (MW)

H.M.S. BOUNTY - Things LP.

The Hippies (IL)

45s: Woolly Bully/
Someday You're Gonna Wake Up (Cha Cha C-768) 1967
Boys And Girls/Let Me Go Boy (Cha Cha C-768) 1967

A cover of **Sam The Sham**'s *Wooly Bully* by a Chicago combo. The above is not a typo, both singles were released as C-768, the second was credited to Judy Franklin and The Hippies. (VJ/MW)

Hip Sound (?)

45: Far Out/Too Much (Limelight L-3082) 1968

A couple of electronic psychedelic excursions - instrumentals bustin' with synthesizer, oscillator and sound effects, like someone fiddling with **Fifty Foot Hose**'s equipment in the studio whilst they were taking a break. (MW)

His Majesty's Coachmen (CA)

45: I Don't Want To See You//
Where Are You Bound (Gemini G-1004) 1967

This mystery group from the Los Angeles area recorded on the same label as **Band Of Wyndand**. *I Don't Want...* is a resounding mix of cool vocals and **Byrds**y jingle-jangle and has another outing on *Fuzz, Flaykes And Shakes, Vol. 4* (LP & CD). (MW)

The Hitch-Hikers (MI)

45s: You're The One/Whispering Waves (Hitch-Hiker 1000) 1964
Someday Baby/Make Me Feel Good (Phalanx 1000/1) 1965/6

From Ann Arbor, Michigan this act was one of the area's more popular garage acts and later changed names to **The Thyme**. (MW)

The Hitch-Hikers (IN)

Personnel incl: HEALEY
COLE
ROGGE

ALBUM: 1 THANK YOU FOR YOUR LOVE
(H-H Records HHMR 113) 196? R2

45s: α Beaver Shot/Fool (H-H H-H 1) 1964
Stay Away/Five To One (H-H H-H 2) 1966
Thank You For Your Love/S O M F (H-H H-H 007/8) c1966

NB: α as Hitch Hikers (no hyphen).

Some have placed this band in Portage, Indiana; others in Michigan (perhaps confused with the pre-**Thyme** bunch above). Trouble is, there is a Portage in Michigan too (near Kalamazoo)? so yet more same-name fun and games. Whatever, they released at least three rock'n'roll/garage singles which have yet to interest compilers. The album includes a cover of *Stormy Monday* and quite a few originals, including rock and ballads. (SR/VJ/MW)

H.M.S. Bounty (CA)

Personnel:			
	BILL DODD	gtr	A
	MERRELL FANKHAUSER	gtr, vcls	A
	JACK JORDAN	bs	A
	LARRY MEYERS	perc	A

ALBUM: 1(A) THINGS (Shamley SS-701) 1968 R2

NB: (1) reissued on vinyl (Time Stood Still TSSLP2) 1985 and on CD (Afterglow 015) 1995. (1) reissued on CD with three bonus tracks (Sundazed SC 6094) 1997. (1) reissued on vinyl (Guerssen GUESS 049) 2008.

45s: Things/Rich Man's Fable (Shamley 44006) 1968
Girl (I'm Waiting For You)/
I'm Flying Home (Shamley 44008) 1969

This brief **Fankhauser** project was based in Pismo Beach, California in 1968, after he and Dodd had earlier played with **Fapardokly**. In their time, **H.M.S. Bounty** often opened for **Canned Heat**, **Electric Flag** and the **Paul Butterfield Blues Band**. They split in early 1969 when Meyers and Dodd left.

This album, which was reissued in 1985 by Cherry Red's subsidiary Time Stood Still, is a melodic amalgam of both folk and acid-rock. The latter being represented by the paranoid *Lost In The City* and *Drivin' Sideways (On A One Way Street)* with the vocalist recounting a bad trip, and mystical numbers like *Madame Silky* and *A Visit WIth Ashiya*. The album is full of hooks, harmonies and sound effects that were typical of the period. The Time Stood Still re-issue includes an additional track, *I'm Flying Home* - the flip side from a 1969 single.

Fankhauser went on to form **Mu**, who also included Jeff Cotton, formerly of **Captain Beefheart**.

Fankhauser was one of the more interesting rock figures to emerge from Los Angeles in the sixties. Moving to the West Coast from his birthplace of Louisville, Kentucky he played with surfing outfits like The Sentinels and The Impacts (with Jack Jordan) and later with **(Merrell and) The Exiles**, prior to forming **Fapardokly**. **Mu** spent much of their time in Maui, Hawaii and was a pretty weird bunch. **Fankhauser** has also cut solo albums in 1976, 1983, and 1985, which are well worth investigation.

Fankhauser suffered a heart attack following a concert appearance in Pismo Beach, California in 1987 and for a while it was touch and go, but he did fully recover.

Compilation appearances have included: *Things (Goin' Round In My Mind)* and *A Visit With Ashiya* on *Baubles - Down To Middle Earth* (LP); *A Visit With Ashiya* on *Electric Psychedelic Sitar Headswirlers* (CD); *Driving Sideways* on *Timemazine #3* (CD), which was given away free with the fanzine; and *I'm Flying Home* on *Who Needs Tomorrow?* (CD). (VJ)

H.M. Subjects (FL)

Personnel:			
	JEFF ALLEN	drms	A
	GEORGE HALL	bs	A
	DANNY MURPHY	vcls, bs, gtr, perc	A
	CARTER RAGSDALE	vcls	A
	GEORGE WALDEN	ld gtr	A
	JOHN WEATHERFORD	gtr	A

45s:	Don't Bring Me Down Pt 1/Pt 2	(Saint 1001) 1966
	Don't Put Me Down (censored)/ Don't Put Me Down (uncensored)	(Blue Saint 1001) 1966

NB: Both 45s contain the same music.

This band was previously known as **The Montells**, who were responsible for *You Can't Make Me*, one of the finest primal R'n'B singles, matching (if not out-doing) any early Pretty Things recording. From Miami, Florida this single under the **H.M. Subjects** moniker, includes two versions of The Pretties' classic, which was censored for the line '... When I LAID her on the ground'. The uncensored version can also be found on the *Psychotic Moose And The Soul Searchers* (LP) compilation or you can check out the censored version on *All Cops In Delerium - Good Roots* (LP).

The recent retrospective album *The Montells/The Evil* (Corduroy CORD 027, Australia) 1997 contains all released plus some unreleased material, and so includes both versions of *Don't Bring Me Down*. This is highly recommended.

Jeff Allen also later played in **Evil**. (MW/VJ)

Hobbits (NY)

Personnel:	JIMMY CURTISS	A
	GINI EASTWOOD	A
	HEATHER HEWITT	A
	TONY LUIZZA	A
	ZOK RUSSO	A

ALBUMS:	1( )	DOWN TO MIDDLE EARTH	(Decca DL-74920) 1967
	2(A)	MEN AND DOORS THE HOBBITS COMMUNICATE	(Decca DL-75009) 1968
	3( )	BACK FROM MIDDLE EARTH	(Perception PLP-10) 1971 R3

NB: (3) reissued on vinyl (Radioactive RRLP21) 2003 and on CD (Radioactive RRCD21) 2003.

45s:	Daffodil Days/Sunny Day Girl	(Decca 32226) 1967
	Pretty Young Thing/Strawberry Children	(Decca 32270) 1968

This New York City band's music was essentially straight-forward sixties pop. Produced and arranged by Terry Philips, Jerry Vance and **Jimmy Curtiss**, their records stated that it was "vocals with instrumental accompaniment". They took their name from the JRR Tolkien stories but in fact never tried to incorporate them into their songs. Gini Eastwood was a studio singer and later worked with B.J. Thomas.

The first album is mainly notable for his pseudo "hip" liner notes ("Ain't in to know one bag I can ride the yellow submarine if I want to Hey, you know the inside to trip?) and the effects on the good opening track, *Down To Middle Earth*. Several songs have promising titles *Let Me Run My Fingers Through Your Mind*, *Out Of My Mind*) but are rather deceptive. No personnel or songwriters were credited.

MEN AND DOORS
THE HOBBITS
COMMUNICATE
DL 5009

HOBBITS - Men And Doors The Hobbits Communicate LP.

On *Men And Doors*, two female singers were added and the main characteristic is the constant use of a flamenco guitar played by Marius. Penned by **Curtiss**, Terry Philips and Marcia Hillman, the songs are a bit more elaborate, notably *The Journey* (co-written by Howie Sell) and *Strawberry Children*.

The third album was released on **Jimmy Curtiss**' label, Perception. **Curtiss** penned most of the songs but the album isn't very good and also clocks in with an extremely short playing time of 23 minutes!

Compilation appearances have included: *Strawberry Children* on *Acid and Flowers* (CD); *Down To Middle Earth* on *Baubles* (LP); I'm *Just A Young Man* on *Electric Psychedelic Sitar Headswirlers 9* (CD) and *Artificial Faces* has a compilation named after it. (VJ/MW/SR)

The Hobbits (?CA)

45s:	Frodo Lives/Jolly Good Fellow	(Zar 25) 1967
α	Frodo Lives/Yellow Horses	(Smash S-2128) 1968

NB: α as shown by Magic Ring.

Enchanting pop, most probably from California, for the flower generation during the 'Summer Of Love'. Perhaps because of confusion with the other **Hobbits**, this band changed their name to the equally Tolkienesque **Magic Ring** and tried again with *Frodo Lives* the following year on Smash. Unfortunately, there was another **Magic Ring** from Texas, so this lot slunk back down to Middle Earth. The single was produced by C. Aragon, D. Moore and Robyn. *Frodo Lives* was written by by M. Fellows and M. Rogers for Talisman Music and the flip by by C. Aragon and D. Moore for Adobe Music.

D. Moore may be **Daniel Moore**. (SR/MW)

Hog Heaven (?)

Personnel:	EDDIE GRAY	gtr	A
	PETER LUCIA	drms, vcls	A
	RON ROSMAN	keyb'ds, vcls	A
	MIKE VALE	vcls, bs	A

ALBUM:	1(A)	HOG HEAVEN	(Roulette SR-42057) 1971

NB: (1) also released in France, (Roulette SRV 56041).

45s:	Theme From A Thought/Glass Room	(Roulette 7091) 1970
	Happy/Prayer	(Roulette 7101) 1971
	If It Feels Good/?	(Roulette 7106) 1971

The Shondells became **Hog Heaven** when they split with **Tommy James**. The album has yet to attract collectors. (SR/NK)

The Hogs (CA)

45:	Blues Theme/Loose Lip Sync Ship	(HBR 511) 1966

Loose Lip Sync Ship, was actually recorded by **The Chocolate Watch Band**, using **The Hogs** as a pseudonym for contract reasons. It's a catchy, but by no means outstanding, largely instrumental song which ends in complete mayhem. A novelty.

The German **Frank Zappa** fanzine/four-volume book "The Torchum Never Stops" maintains that - just maybe - the great man himself plays guitar on *Loose Lip Sync Ship*.

Compilation appearances have included: *Loose Lip Sync Ship* on *Pebbles, Vol. 3* (CD), *Pebbles Box* (5-LP), *Pebbles, Vol. 3* (LP), *Pebbles, Vol. 2 (ESD)* (CD), *Trash Box* (5-CD) and *Great Pebbles* (CD); and *Blues Theme* on *Angel Dust - Music For Movie Bikers* (LP). Both sides of the single also appear on the **Chocolate Watch Band** *Forty Four* retrospective collection. (VJ/MW)

Hoi' Polloi (IN)

Personnel incl: CHARLIE BLEAK

ALBUM: 1 HOI POLLOI (w/insert)
(Custom Fidelity CFS-2899) 1972 R1-R2

This album, along with **Attention Span**, **Sequoiah Stream** and the **Crucible** series, was recorded by students from Earlham College in Richmond, Indiana. Just 500 copies were pressed and the back cover is blank. The musical offer is essentially keyboard-based soft-rock with the occasional horn and jazzy influences thrown in. Charlie Bleak later recorded an album for Pickwick in 1976. (VJ)

Hoi Polloi (MO)

Personnel incl: CHUCK PYLE

45: Better Things/Marshmellow (Kanwic HFCS-30) 1967

This garage band was out of Kansas City, Missouri. They have a cut *Better Things* on *Killers Cuts!* (CD). (MW)

Hokus Pokus (CA)

Personnel:	BILLY CIOFFI		A
	DAN GORMAN		A
	JON HYDE		A
	MICHAEL MONARCH	gtr	A
	SCOTT THURSTON	keyb'ds	A

ALBUM: 1(A) HOKUS POKUS (Romar RM-2002) 1972

Californian hard-rock outfit, **Hokus Pokus** recorded on the same small label as **Griffin**. Scott Thurston had previously been in **The Stooges** and Michael Monarch was ex-**Steppenwolf**. (SR/NK)

Jon Holbrook Experience (?)

ALBUM: 1 MISERABLE YOU (Tiger Lily 14046) 1976 SC

This is reported to be a bluesy guitar rock album comprised of cover versions. (VJ)

Randy Holden (CA)

Personnel:	CHRIS LOCKHEED	drms	A
	RANDY HOLDEN	gtr, bs, vcls	A

RANDY HOLDEN
POPULATION II

RANDY HOLDEN - Population II LP.

ALBUM: 1 POPULATION II (Hobbit 5002) 1969 R3-R4

NB: (1) reissued on vinyl (Line LLP 5211 AS) 1982. (1) reissued on vinyl (Hobbit HB 5002) 199? remastered in a numbered edition. (1) reissued on CD (Hobbit XN-008CD/HB-002) 199? with three bonus tracks. On vinyl, this album has also been counterfeited twice in the eighties and once in the nineties. All counterfeit versions have some degree of surface noise. (1) reissued on CD (Flashback 007) 199?. (1) reissued again on CD (Progressive Line PL523) 2001.

Also of interest is *Early Works '64 - '66* (CD) (Captain Trips) 1997 that contains surf and garage material from the 1964-66 era by The Fender IV and **Sons Of Adam**.

Chris Lockheed of **Kak** helped ex-**Blue Cheer** guitarist **Randy Holden** on the above album, which is an extension of the proto-metal direction he explored on side two of the third **Blue Cheer** album, *New! Improved!* Probably because **Holden** plays all the music himself, the album sounds rather one-dimensional and sparse. It certainly isn't the best record that he's played on, but it's by far the rarest, and is still highly sought-after. The stories which have circulated for years about it being withdrawn from the market immediately after release are probably accurate. It is still held in high regard by collectors of primitive heavy-rock and copies were changing hands for hundreds of dollars over 20 years ago. It includes an updated version of *Fruit and Iceburgs* (sic), which was originally one of his contributions to **Blue Cheer's** *New! Improved!*

Holden had earlier played with The Fender IV, **Sons Of Adam**, **The Other Half** and **Blue Cheer**. His early works have been compiled on the CD, *Randy Holden Early Works '64-'66: The Fender IV, Sons Of Adam* (Captain Trip Records) 1997. It includes both **Sons Of Adam** singles for Decca plus three previously unreleased cuts, *Without Love, I Told You Once Before* and *You Make Me Feel Good.* It also includes the two singles for Imperial by The Fender IV plus two previously unreleased tracks, *Highway Surfer* and *Little Ollie.*

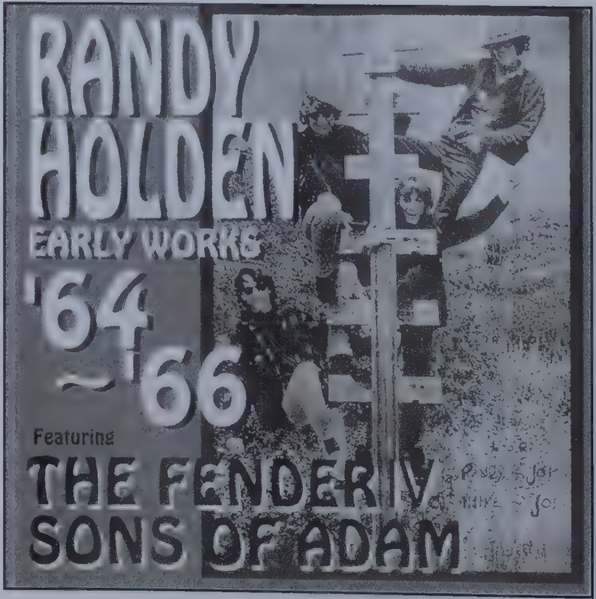
You can also find **Randy Holden**'s *Guitar Song* on *Reverberation IV* (CD). (CF/VJ)

Danny Holien (MN)

Personnel:	DANNY HOLIEN	gtr, vcls	A
	GaGa	drms, piano, vcls	A
	PETER JUKOFF	flute, sax	A
	STEPHEN SWENSON	bs, vcls	A

ALBUM: 1(A) DANNY HOLIEN (Tumbleweed TWS-102) 1972

Danny Holien was previously the leader of **The Shades** and **Midwest** and his only solo album may interest some curious readers. Recorded in L.A. in August 1971 for a short-lived label by Bill Szymczyk (Joe Walsh, Eagles, Silk...), it came housed in a luxurious die-cut jacket with a 16-page



RANDY HOLDEN - Early Works '64 - '66 CD.

songbook. The lyrics talk about ecology, urban loneliness and Eastern religions and the music is mainly comprised of melodic ballads (*Colorado, Satsanga, Red Wing*), mixed with some good rock tracks similar to James Gang (*Lino The Wino, Wella Wella Isabella*).

The same year, **Holien**, GaGa and Steve Swenson also played on the solo album of Dewey Terry, *Chief* (Tumbleweed TWS-104). (SR)

Randy Holland (NJ)

ALBUM: 1 CAT MIND (Mother 1050) 1972 SC

Recorded on a New Brunswick, New Jersey label and recorded in Bound Brook New Jersey, this album is beginning to attract some attention from collectors. No band members are listed except for writing credits (R. Holland, B Bishop, L. Alpaugh).

The album as a whole has a very melancholic feel alternating between mellow, acoustic cuts like *Colours Of Sad* and *Make Me Flowers* to folk-rock cuts like *Cat Mind* and the killer *Indian Blues* with raw vocals and acidy guitar. (SR/DG)

Hollins and Starr (?)

Personnel:	CHUCK HOLLINS	vcls, gtr, piano	A
	DAVE STARR	flute, recorder	A

ALBUM: 1(A) SIDEWALKS TALKING (Ovation OVQD-1407) 1971 SC

NB: (1) reissued on CD (Fallout FOCD2084) 2008.

This gentle soft-rock album spans many diverse influences from pop-psych, mystical mellow passages, some quasi-classical touches and some delightful ethereal flute, trance-like vocals and fuzz guitar. Also helping out on the album are Bobby Christian (perc), Pat Ferrara (gtr), Ross Salamoni (drms), Ron Steele (gtr) and Bob Surga (bs). A few other session musicians assist on individual tracks. The highlight is the opening cut, *Talking To Myself*, but there is much to appreciate on this largely undiscovered gem. (VJ)

Rex Holman (?CA)

ALBUM: 1 HERE IN THE LAND OF VICTORY
(Pentagram P-1001) 1970 SC

NB: (1) reissued on CD (Synton Archive Recordings 41441) 2005.

Probably from California, **Rex Holman's** *Here In The Land Of Victory* is a very good folk-psych album, similar to the better tracks on the **Brent Titcomb** album, and sounding a lot like **Tim Buckley** in parts. **Holman** has a mid-range quivery voice and the songs are all very fragile, floating acoustic numbers, with sitar, tablas and other exotic instrumentation scattered liberally throughout. The production credits "Schmitt-Douglas", and the album was recorded at Dimension Sounds, which may have been an L.A. Studio. The album cover is a very psychedelic montage featuring **Holman** super-imposed over scenes of down-and-out street people. Not as overwhelmingly gorgeous as the **JK & Co** cover, but similar. **Holman** was also a TV actor and appeared in some films too.

Holman also wrote *Bizarrek Kind* covered by **Vision Of Sunshine**. (SR/ESn)

Jake Holmes (CA)

Personnel:	JAKE HOLMES	vcls, gtr, piano	AB
	TED IRWIN	gtr	AB
	RICK RANDALL	gtr	A
	DAVID BRIGGS	piano	B
	KENNY BUTTREY	drms	B
	WELDON MYRICK	pedal steel	B

HCP

ALBUMS: 1(A) THE ABOVE GROUND SOUND OF JAKE HOLMES
(mono/stereo) (Tower T-5079/ST-5079) 1967 - SC
2( ) LETTER TO KATHERINE DECEMBER
(Tower ST-5127) 1967 - SC
3(B) JAKE HOLMES (Polydor 24-4007) 1969 -
4(-) SO CLOSE, SO VERY FAR TO GO
(Polydor 24-4034) 1970 135

NB: (1) reissued on vinyl and CD (Radioactive RRCD049) 2007. (1) reissued again on CD (It's About Music) 2004 with bonus tracks. (2) reissued on vinyl (Radioactive RRLP104) 2005.

45s: Genuine Imitation Life/
Hard To Keep My Mind On You (Tower 392) 1967
So Close/Django And Friends (Polydor PD 214041) 1970

Based in San Francisco **Jake Holmes** released his first album in 1967. It's an extraordinary psychedelic folk-rock masterpiece, then described as "a songwriter, three guitars and a mirror". The guitars of **Holmes**, Ted Irwin and Rick Randall are the only backing of **Holmes**' voice and the 10 short tracks are outstanding, especially the original version of *Dazed And Confused*, which was later literally stolen by Led Zeppelin.

This album was produced by Maximillian Productions and **Holmes** wrote the creepy liner notes "Rick has two extra eyes. He can't word what he sees, but I hear what he sees when he plays".

The following albums are more folky or country and not as interesting. *Letter To Katherine December* is a jazzier album and *Leaves Never Break* that opens side two is the magnum opus - a great fuzz-psych folk number. His third album is weaker and veered towards a country-rock sound. *So Close, So Very Far To Go* was his most successful album commercially, climbing to No. 135 during its six week chart sojourn.

Ted Irwin would later play with Elliot Murphy, Roy Buchanan and various country singers.

Compilation appearances have included: *Dazed And Confused* on *Nuggets, Vol. 10: Folk Rock* (LP); *Leaves Never Break* on *Psychedelic Unknowns, Vol. 11* (LP) and *Slowly Growing Insane* (CD); *Leaves Never Break* and *Genuine Imitation Life* appeared on *Underground* (LP) back in 1969; and *Dazed And Confused* and *Think I'm Being Bad* on *Today Is Just Tomorrow's Yesterday 3* (CD). (SR/VJ)

Holocaust (IL)

45: Savage Affection/Tutti Frutti (Redd Robb 2025) c1967

An appropriately named late sixties Chicago act judging by *Savage Affection*, a frantic all action rocker which climaxes in vocal dementia and lots of fuzz. The band was previously known as **The Lost Agency**.

ovation
HOLLINS AND STARR

HOLLINS AND STAR - Sidewalks Talking LP.

Savage Affection has got a further airing on *Mayhem & Psychosis, Vol. 1* (LP), *Mayhem & Psychosis, Vol. 1* (CD) and *Pebbles, Vol. 2 (ESD)* (CD). (VJ/MW)

The Holy Ghost Reception Committee No. 9 (NY)

Personnel:	DENNIS BLAIR	gtr	AB
	RICH ESPOSITO	gtr	A
	LARRY JOHNSEN	bs, gtr	AB
	BOB KEARNEY	gtr	AB
	MARK PULEO	gtr, mouth harp	AB

ALBUMS: 1(A) SONGS FOR LITURGICAL WORSHIP (Paulist Press P-04425) 1968 R2
2(B) THE TORCHBEARERS (Paulist Press P-04426) 1969 R2

NB: (1) reissued on vinyl (Void Records VOID 27) 200?. (2) has had a limited vinyl reissue of 500 copies (Void Records VOID 02) 1997.

There's also a CD compilation *Collected Works* (Void/Hallucinations HCD 03) 2001, which essentially combines their two albums on one CD.

The members of this group were all students at Regis High School in New York City. Their albums have a strong Christian theme. Indeed they were put out by the Paulist Press, a wing of the Missionary Society of St. Paul the Apostle in the state of New York. Their first album was essentially poppy, but all of the tracks were originals. Some of them were written by other class members. The second one may interest readers. The lyrics were full of religious propaganda but a few of the tracks like *Magnificat 70* are instrumentally interesting. The title cut is an interesting folk-rocker and *Know They're You* is quite garagy. Overall, though, it's not recommended.

Dennis Blair also played in Justice who also featured Tom Viola. Dennis later became a stand-up comedian.

They also have two cuts; *Know They're You* and *Jesus H. Clown* on *Resurrection - The Amplified Bible* (CD). (VJ/NK/RB)

Holy Mackerel (CA)

Personnel:	CYNTHIA FITZPATRICK	flute, vcls	ABC
	GEORGE HILLER Jnr	ld gtr, bs, dobro, organ	ABC
	PAUL WILLIAMS	vcls, piano	ABC
	MENTOR WILLIAMS	gtr	BC
	MICHAEL RAY CANNON	drms	C
	JERRY SCHEFF	bs	C

ALBUM: 1(C) HOLY MACKEREL (Reprise RS-6311) 1968

NB: (1) reissued on CD (Collector's Choice CCM-543-2) 2005.

THE TORCHBEARERS
THE HOLY GHOST RECEPTION COMMITTEE #9

THE HOLY GHOST RECEPTION COMMITEE No. 9 - The Torchbearers LP.

45s: I Just Haven't Got What It Takes/
Love For Everyone (Reprise 0681) 1968
Bitter Honey/To Put Up With You (Reprise 0768) 1968
Lady In Waiting/Scorpio Red (Reprise 0797) 1968

This was a short-lived Los Angeles group. Scheff had previously played with **Ballroom**, **Goldenrod** and **Millennium** as well as session work. He later played for TCB (an outfit comprised of some of L.A.'s top session men). **Paul Williams**, who'd previously auditioned unsuccessfully for **The Monkees**, went on to a prolific solo career in the 1970s and Mentor Williams, too, had a solo career and went into production work. The **Holy Mackerel** album, which paid some homage to the psychedelic music culture of the late sixties, is now a very minor collectable. Succulent soft-pop confectionery with phased vocals, this should appeal to lovers of **Millennium**, **Sagittarius**, **Curt Boettcher**, etc. The band broke up right after its release and Reprise didn't promote it at the time.

Scorpio Red has been compiled on *Fading Yellow Vol. 2* (CD) and *Nuggets: Coem To The Sunshine* (CD); and you'll also find *Wildflowers* appears on *Soft Sounds For Gentle People 2* (CD) and *Nuggets: Hallucinations* (CD). (VJ)

The Holy Modal Rounders (NY)

Personnel:	PETER STAMPFEL	vcls, banjo, fiddle	A
	STEVE WEBER	vcls, gtr	A

ALBUMS: 1(A) THE HOLY MODAL ROUNDERS (Prestige Folklore FL 14031) 1964 SC
2(A) THE HOLY MODAL ROUNDERS 2 (Prestige PRST 7401) 1964 SC
3(A) INDIAN WAR WHOOP (ESP-Disk 1068) 1967 SC
4(A) THE MORAY EELS EAT THE HOLY MODAL ROUNDERS (Elektra EKS-74026) 1968 SC
5(A) GOOD TASTE IS TIMELESS (Metromedia MD-1039) 1971 SC
6(A) ALLEGED IN THEIR OWN TIME (Rounder 3004) 1975
7(A) LAST ROUND (Adelphi AD 1030) 1978

NB: (1) reissued on vinyl (4 Men With Beards 4M183) 2009. (1) and (2) reissued on one CD (Big Beat CDWIKD 176). (3) reissued on CD (Get Back GET1009) 2004. (3) has also been issued on CD (ESP Disk 1068) 2008. (4) reissued on vinyl (Sundazed LP 5126) 2002 and on CD (Water Music 101) 200?. (5) reissued on CD (Sundazed SC 6208) 2003. (5) reissued on vinyl (Sundazed LP 5253) 2009. (6) reissued on CD in Japan (Vivid VSCD-137) 2004. (7) reissued on CD (Adelphi 1030) 2000.

A related album *Have Moicy!* (Rounder 3010) 1975, will also be of interest - credited to Michael Hurley with The Unholy Modal Rounders and Jeffrey Fredericks and The Clamtones. In 1999, Stampfel and Weber put together a reunion album with bassist Dave Reisch, *Too Much Fun* (Rounder CD 3163) 1999. *Live In 1965* (CD) (Hmr HMR 1) 2003 is sourced from a live performance tapes that was discovered quite recently in the Stampfel family attic. It has subsequently been reissued again on CD (ESP 4045) 2008. *Bird Song Live 1971* (Water Music WATER130) 2004 comprises of previously unreleased live recording from a radio broadcast that approached an hour in length.

HCP

45: Boobs A Lot/
Love Is The Closest Thing (Metromedia 223) 1971 103

Steve Weber and Peter Stampfel were in essence **The Holy Modal Rounders**. Born in Philadelphia in 1942 and raised in Bucks County, Pennsylvania, Weber's unique guitar style was an important aspect of their sound. Stampfel was born in Wauwatosa, Wisconsin in 1938. Prior to the **Rounders**, he had played fiddle in numerous other musical aggregations - such as MacGrundys Old Timey Wool Thumpers, The Strict Temperance String Band of Lower Delancey Street and The Temperal Worth High Steppers. In October 1962, whilst in New York, Stampfel played with **Tiny Tim** and **Phil Ochs** at a Greenwich Village Club called The Third Side. Stampfel and Weber met in New York in March 1963 and they started to gig as a duo at places like The Cafe Flamenco and The Playhouse Theatre under a series of bizarre names like the Total Quintessence Stomach Pumpers before choosing **The Holy Modal Rounders**. Their gigs were crazy and interesting. Their music, which included some original material, was a diverse collection of traditional and ethnic styles. They chose to record for Prestige in preference to Vanguard or Elektra (who were also interested) because Prestige's producer Paul Rothchild smoked dope!

THE HOLY MODAL ROUNDERS

THE HOLY MODAL ROUNDERS - Indian War Whoop LP.

Their first two albums for Prestige, which were later reissued by Fantasy, were a fine collection of their material at that time. The first, for example, included their own interpretations of traditional songs like *Give The Fiddler A Dram* and *Cuckoo*; innovative covers of *Blues In A Bottle* (originally recorded by Prince Albert Hunt's Texas Ramblers in the 1930's), and Charlie Poole's and The North Carolina's Ramblers' *Hesitation Blues* as well as Weber's rehash of *Mr. Bass Mann*, rewritten as *Mr. Spaceman*. Stampfel and Weber also appeared on the first **Fugs** albums - they knew **Ed Sanders** from Greenwich Village. Stampfel also contributed to many local magazines and fanzines throughout his career.

However, in 1967, Stampfel put together a new band The Moray Eels which included Shepard, Tyler and Antonia (a long time friend of his). Sam Shepard was arguably one of America's best post-war playwrights and was also a film star, appearing in 'The Right Stuff' and 'Jessica', for example. He also wrote the screenplay for 'Zabriskie Point'. Later in the same year, Stampfel also united with Weber to record *Indian War Whoop*. It's a weird acid-folk album with no gaps between tracks and is not that good. Tyler did not play on this album and Lee Crabtree came in on keyboards. The album blends originals like *The IWW Song* with traditional numbers like *Bay Rum Blues*.

Their 1968 album was made for Elektra in Los Angeles and included Californian bassist, John Wesley Annis. This, too, was a bit of a disaster and poorly produced. Indeed it took them a while to secure another recording contract, although eventually they wound up with Metromedia in 1971. The result *Good Taste Is Timeless* was a bit bland, although it had a few good cuts like *Spring of '65* and *Boobs A Lot*. It was disastrously re-mixed in New York by a group of stoned hippies who had not noticed that one of their speakers was malfunctioning. Metromedia went bust and further line-up changes were made.

The line-up for their 1975 album was Stampfel, Weber, Robin Remailly, Luke Faust (ex-**Insect Trust**), Richard Tyler, Dave Reich and **Karen Dalton**. This album, which contained good material and was well-produced, is recommended. In fact the album had been recorded two years earlier, but its release was delayed.

In the period that followed Stampfel formed The Hoochie Koochie Dream Band and then, in late 1974, The Unholy Modal Rounders, who together with **Michael Hurley** and friends recorded the *Have Moicy!* album, which was one of their better efforts and superior to *Last Round*, which was actually recorded in 1976.

1978 brought forth a Stampfel-Weber acoustic reunion album, which is more in the style of their first two Prestige albums, whilst 1999's *Too Much Fun* included Dave Reich. Stampfel and Weber still gig occasionally, mainly in New York City.

The Holy Modal Rounders was one of rock's most diverse and experimental bands. Their recent *Live In 1965* album captures them at the height of their prowess delivering their unique renditions of songs like *Johnny Cash's Going To Memphis, Fishin' Blues* and *Flop Eared Mule. Bird Song Live 1971* was comprised of previously unreleased live recording from a radio broadcast that approached an hour in length.

Bird Song originally from their fourth album has subsequently resurfaced on *Elektrock The Sixties* (4-LP). It was originally featured in the cult movie 'Easy Rider' and appeared on the soundtrack album. Other compilation appearances include: *Werewolf* on *Hallucinations, Psychedelic Underground* (LP).

Karen Dalton who played on their *Alleged In Their Own Time* album also released two solo albums in the late sixties/early seventies. (VJ/YI/KMy)

Holy Moses (NY)

Personnel:	BILL BATSON	keyb'ds, vcls	A
	MARTY DAVID	bs, sax, vcls	A
	CHRISTOPHER PARKER	drms	A
	TEDDY SPELIES (TED SPELEOS)	gtr, vcls	A

ALBUM: 1(A) HOLY MOSES! (RCA LSP-4523) 1971

NB: (1) reissued on CD (Mason Records MR 56452) 2006. (1) reissued on CD (Fallout FOCD2082) 2008.

45: A Cowboy's Dream/Agadaga Dooley (RCA 74-0496) 1970

Produced by Kim King of **Lothar and The Hand People**, their album contains some really good tracks with guitar, organ, and are generally very catchy. Both sides of their single also appear on the album.

Teddy Speleos had earlier played with **Kangaroo**, whilst Bill Batson was later the leader of eighties new wave outfit Hypstrz. Marty David was also a session man, playing with Jackie Lomax, Van Morrison, etc. (SR)

Bill Homans (MA) - see Merry Airbrakes (MA).

The Hombres (TN)

Personnel:	B.B. CUNNINGHAM	A
	JOHNNY WILL HUNTER	A
	JERRY LEE MASTERS	A
	GARY WAYNE MOEWEN	A

HCP

ALBUMS: 1(A) LET IT OUT (LET IT ALL HANG OUT) (Verve Forecast FTS-3036) 1967 180 SC

2( ) THE HOMBRES (Verve-Forecast FTS-3068) 1969 -

The Moray Eels Eat The Holy Modal Rounders

THE HOLY MODAL ROUNDERS - The Moray Eels Eat... LP.

NB: (2) was not released. According to the MGM website, the number of this unreleased album, FTS-3068, was instead used on **Bruce Palmer's** *The Cycle Is Complete* album.

			HCP
45s:	Let It Out (Let It All Hang Out)/ Go,Girl, Go,	(Verve Folkways 5058) 1967	12
	It's A Gas/Am I High?	(Verve Folkways 5076) 1967	113
	The Prodigal/Mau, Mau, Mau	(Verve Folkways 5083) 1968	-
	Pumpkin Man/ Take My Overwhelming Love	(Verve Folkways 5093) 1968	-
	If This Ain't Loving You Baby / You Made Me What I Am	(Sun 1104) 1969	-

This short-lived quartet came from Memphis, Tennessee. All but Masters were members of **Ronny and The Daytonas**' touring band. They had a highly individualistic sound and are best known for *Let It Out (Let It All Hang Out)* which made No. 12 in the U.S. charts in the autumn of 1967.

The unreleased album from 1969 contains the tracks *Let It Out*, *It's A Gas*, *I'm High* and *Man Man Man*, plus a cover version of *Gloria* which turns into *Eight Miles High* before reverting back to *Gloria* again. All of these tracks also feature on their debut album, but it's not known if they are the same or different versions.

Hunter later died in 1976. Cunningham's brother, Bill, was a member of **The Box Tops**.

Compilation appearances have included: *Let It Out (Let It All Hang Out)* on *Nuggets Box* (4-CD), *Nuggets, Vol. 12: Punk Part Three* (LP) and *Excerpts From Nuggets* (CD). A later reworking of the track also appears on a compilation called *Psychotic Reactions - Early American Rock Groups* (Topline TOP 153) 1986. *The Essential Pebbles Collection* (2-CD) also contains a previously unreleased demo of *Go Go Girl* by the band. (VJ/MW/MRo)

Home Again (?)

ALBUM: 1 HOME AGAIN (Balloon BS-501) 1973 R2

This obscure album is reported to blend hippie-folk with wah-wah guitar and a garage feel. (VJ)

Homegas (IN)

Personnel:	PETER ACEVES	vcls, gtr, rack harp	A
	JIM BARDEN	hand harp	A
	RICHARD BLAUSTEIN	fiddle	A
	DAVE BROCK	hand harp	A
	JOHN HYSLOP	bs	A
	NEIL ROSENBERG	mandolin, banjo	A
	DAVE SATTERFIELD	vcls	A

THE HOMBRES - Let It Out (Let It All Hang Out) LP.

Homer
Sunkist

HOMER - Self Titled LP.

ALBUM: 1(A) HOMEGAS (Takoma C1026) 1970

Produced by **John Fahey** on his label, this album is well worth obtaining if you can find a copy. Led by Peter Aceves, it's an excellent example of folk-blues with good vocals and strong instrumental parts. The songs are all original and some are really outstanding, notably *Bumblebee*, *Bulldozer Blues* and *Maine*. The liner notes mention that two other (unknown) groups used to play with **Homegas**: Greazy Green and Stoney Lonesome before their house was destroyed by fire.

They came from Bloomington, Indiana. (SR/Bernella"Nell"Levin)

Homer (TX)

Personnel:	PHIL BEPKO	vcls	A
	GENE COLEMAN	drms	A
	FRANK COY	vcls	A
	HOWARD GLOOR	ld gtr, stgtr	A
	GALEN NILES	ld gtr	A

ALBUM: 1(A) HOMER (Universal Recording Artist URA 101) 1970 R2/R3

NB: (1) reissued on Breeder (RPR 008-3C-568) 1986 also counterfeited on CD (No label) 199? with two bonus tracks.

45s:	I Never Cared For You/ Dandilion Wine	(Universal Recording Artists 123-6/7) 1969
	Texas Lights/ On The Wall	(Universal Recording Artists 123-8/9) 1970
	Dandelion Wine/ Sunrise	(Universal Recording Artists 123-10/11) 1970

This band recorded in Houston although they originated from San Antonio in Texas. Musically they ranged from psychedelia to more progressive rock. Their first single was a strange rework of Willie Nelson's *I Never Cared For You* on the 'A' side. The third, particularly *Sunrise*, marked the pinnacle of their achievements in the arena of psychedelic rock. Their album is more rural-rock than psychedelic but it features some fine guitar work and is recommended. Christopher Cross, who achieved considerable success as a solo artist in the early eighties, had some involvement with their album. It is also rumoured that Van Wilkes also played on their singles.

Galen Niles was earlier a member of **The Outcasts** and played on their final scorching single, *1523 Blair.* He also played as a session musician on *Still In Love With You Baby* (**The Argyles**) and *Help I'm Lost* (**The Mind's Eye**).

Compilation coverage has included: *Dandelion Wine* and *Sunrise* on *Acid Visions - The Complete Collection, Vol. 1* (3-CD), *Acid Visions, Vol. 2* (LP) and *Filling The Gap* (4-LP); and *I Never Cared For You* has resurfaced on *Wyld Sydes Volume 2* (CD). (VJ/MW)

Homestead & Wolfe (CA)

Personnel:	B-J AVERY		A
	JOANNE AVERY	vcls, gtr, piano, electric piano, organ	A
	ERNIE BRINGAS		A
	BRIAN GRUNDY	vcls	A
	JANICE GRUNDY	vcls	A
	TED LARSON		A
	DAVE RUPEL		A

ALBUM:	1	OUR TIMES (w/insert)	(Topo HB-100) 1975 R3

NB: Not all of line-up A played on the album. (1) reissued on CD (Anopheles 008) 2004 with six bonus tracks.

This group developed out of the Sound Of Celebration who met at the Good Samaritan United Methodist Church in Cupertino, California (Cupertino is adjacent to San Jose). They later took the name **Homestead and Wolfe** from the streets the church was situated on the corner of.

Their obscure West Coast album was recorded at Gold Star Studios in Hollywood. It includes some very big name session musicians too, including top drummer **Hal Blaine**, Al Casey, Ray Pohlman, Ben Benay, George Poole, Jaydee Maness, and Don Ralke. Some band members don't appear to have played on the album, which is a lovely melodic country-flavoured folk-rock offering in the mode of **Neighb'rhood Childr'n** and **Yankee Dollar**. The album's intention was to reflect the social issues of the late sixties and early seventies; hence the title *Our Times*. In JoAnne Avery they had a sweet soprano vocalist showcased on tracks like *Love Comes Through My Door*, *If I Never Show* (a song about a GI lost in Vietnam), and *Do I Love You*. Contrast this with Janice Grundy's well rounded alto tones evident on the laid-back opening cut *Slow Down, See The Children Die* (in memory of the clash of civilizations at Wounded Knee), and *Your Freedom's In Question* (which was penned in the Watergate years prior to Nixon's resignation). Their vocal diversity is further enhanced by Brian Grundy's vocals on two other tracks: *King Of The Mountain* and *Roll On, Tumbleweed* (which is about the conflict between Arabs and Jews in the Middle East). B-J Avery was JoAnne's younger sister. She was a late comer to the group and filled in wherever needed.

A few of the bonus tracks on the CD reissue are worthy of mention. *Beat Of The Drum* is a very catchy song. Ernie Bringas wrote the lyrics originally about the Vietnam War but then changed them to honour their session drummer Hal Blaine. The CD also features an instrumental version of this song. Brian Grundy handles vocals on this one. *Mary Jane* (a song about the problem of the nation's drug culture) showcases JoAnne Avery's exquisite vocals again. There's also an alternate mix of *See The Children Die*. Hopefully the reissue is winning them some of the recognition they deserved. (VJ)

The Honey Jug (TN)

Personnel:	JIM DICKINSON	keyb'ds	A
	BILL DONATI	drms	A
	JOE GASTON	bs	A
	RON JORDAN	vcls	AB
	JOE LEE	gtr	A
	TOMMY DUNCAN	keyb'ds	B
	FRED PROUTY	drms	B
	JOE SAVAGE	bs	B
	FRANK WATTS	gtr	B

45s:	Warm City Baby/Honey Say So	(HIP H-106) 1967
	For Your Love/In 1583 We...	(HIP H-110) c1968
	Warm City Baby/Honey Say So	(Hip 8018) 1969

This was initially a studio-only project in Memphis, comprising Ron Jordan (ex-Ronnie and The Devilles), the ubiquitous Jim Dickinson, plus three former members of **Lawson and Four More** (Lee, Gaston and Donati). *Warm City Baby*, a Ron Jordan original, is pleasantly laid-back mid-tempo pop with a trumpet solo, backed by folkie-pop. As it started to garner airplay and sales, a group was hastily assembled to perform live (line-up 'B').

HOMER.

They lasted long enough only to do a few gigs and record the follow-up. *Warm City Baby* has since appeared on *History Of Garage & Frat Bands In Memphis 2* (CD); *For Your Love* can also be found on *Psychedelic Patchwork Vol. 1* (LP & CD) and *In 1852 We* has been compiled on *Thank You Friends: The Ardent Story* (2-CD).

For their full story seek out a copy of Ron Hall's book on the Memphis scene (from 1960 to 1975) 'Playing For A Piece Of The Door', published in 2001 by Shangri-La Projects (ISBN 0-9668575-1-8). (MW)

Honk (CA)

Personnel:	CRAIG BUHLER	sax	A
	BETH FITCHET	gtr, vcls	A
	TRIS IMBODEN	drms	A
	RICHARD STEKOL	gtr, vcls	A
	DON WHALEY	bs, vcls	A
	STEVE WOOD	keyb'ds, vcls	A

ALBUMS:	1	FIVE SUMMER STORIES, THE SOUNDTRACK	(Granite Music) 1972
	2	HONK	(20th Century T-406) 1973
	3	HONK	(Epic KE 33094) 1975

NB: (1) also released in Australia (Image ILP-721) 1972.

45s:	Don't Take Anything/Love Machine	(Amaret 45-123) 1970
	Pipeline Sequence/Made My Statement	(20th Century 2007) 1972
	Another Light/I Wanna Do For You	(20th Century 2029) 1972
	Dog At Your Dog/Hesitation	(Epic 5056) 1974

HOMESTEAD & WOLFE
OUR TIMES

HOMESTEAD & WOLFE - Our Times LP.

A communal group from the hills of Laguna Beach, California, **Honk's** first album was specially written to be the soundtrack of a surf movie 'Five Summer Stories', the poster for which was designed by Rick Griffin. The music is a mix of psych-rock, surf music and seventies rock, with some good tracks. The other albums are in a more mainstream California rock style. When the group disbanded, their leader and main songwriter, Richard Stekol, formed the Funky Kings with Jack Tempchin, Jules Shear and Greg Leisz. They recorded one album for Arista in 1976. The rest of the group went on to back Bert Jansch on his 1975 album *Santa Barbara Honeymoon*. In 1976, Whaley and Imboden formed La Seine (one album on Arista) with Mark Creamer (ex-**Armageddon**). Later, Steve Wood and Tris Imboden backed Kenny Loggins and became session men. (SR)

The Hoodoo Rhythm Devils (CA)

Personnel:	ROGER CLARK	drms	A
	JOE CRANE	vcls	A
	DEXTER PLATES	bs	A
	JOHN REWIND	gtr	A
	GLENN WALTERS	drms, vcls	A

ALBUMS: (up to 1973)	1(A)	RACK JOBBERS RULE	(Capitol ST-842) 1971 SC
	2(A)	WHAT THE KIDS WANT	(Blue Thumb BTS-57) 1973

NB: (2) also released by Vogue in France.

From the San Francisco Bay Area, they were previously known as **Joe Crane And His Hoodoo Rhythm Devils**, who issued a rare EP. See their entry for more details. They shortened their name to **The Hoodoo Rhythm Devils** in 1971 when Roger Clark joined the group. Their first album is quite good and contains *Black Cadillac*, *Black Widow*, *Snake Doctor* and *Hoodoo Beat*. On the second, they were reinforced by Martin Fierro (from **Sir Douglas Quintet** and **Mother Earth**) and Chester Crill (aka Max Buda, from **Kaleidoscope**).

They released several other albums during the seventies, but went increasingly mellow and country-pop oriented.

In 1980, Joe Crane died of leukaemia aged just 34. (SR/CF)

The Hook (CA)

Personnel:	BOBBY ARLIN	gtr	AB
	CRAIG BOYD	drms	A
	BUDDY SKLAR	bs	AB
	DALE LOYOLA	drms	B
	DENNY PROVISOR	organ	B

ALBUMS:	1(A)	THE HOOK WILL GRAB YOU	(Uni 73023) 1968 SC
	2(B)	HOOKED	(Uni 73038) 1968 SC

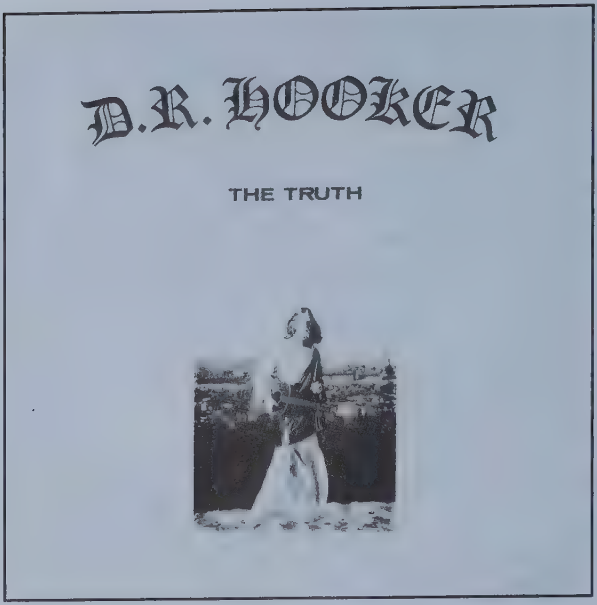
NB: (1) reissued on CD (Lizard Records LR 0717-2) 2002. (2) reissued on CD (Progressive PL 567) 2002 remastered.

45s:	Son Of Fantasy/Plug Your Head In	(Uni 55057) 1968
	Love Theme In E Major/Homes	(Uni 55077) 1968
	In The Beginning/Show You The Way	(Uni 55149) 1969

A Los Angeles band **The Hook** was formed by Bobby Arlin after he quit **The Leaves**. The first album is hard-rock with psychedelic undertones. Tracks like *Plug Your Head In* have some great wah-wah guitar and suitably druggy lyrics and *Dimples* sports a wild guitar solo. The second album is the more structured of the two - both are worth investigating, and now minor collectors' items.

Provisor had earlier been a solo artist and later went on to play with **The Grassroots**. Lee "Buddy" Sklar became a renowned session man and played with Jackson Browne, James Taylor and many others. Bobby Arlin later reappeared in 1973 with **Wonderlick** and Loyola turned up on the rare **Cosmic Travelers** album in 1972.

You'll also find *In The Beginning* on *Psychedelic Perceptions* (CD); *Dimples* on *White Lace & Strange* (CD); and *There's Magic In The Air* on *Realistic Patterns 2: Wednesday Morning Dew* (CD). (VJ/MW/SR)



D.R. HOOKER - The Truth LP.

D.R. Hooker Band (CT)

Personnel:	D.R. HOOKER	vcls, gtr	AB
	TOM KOBELA	dobro	A
	KEN LOVELETT	vibes, perc	A
	NICK OLIVA	keyb'ds	A
	VINCENT PASTERNAK	gtr	A
	ART RYERSON	piano, vcls	A
	RICK SANDERS	synth	A
	GEORGE SHECK	bs	A
	HAYWOOD SHECK	drms	A
	STEVE MALKAN	bs	B
	BERT McDEVITT	drms, vcls	B
	BOB REARDON	keyb'ds, vcls	B
	CARROLL YANNI	ld gtr	B

ALBUMS:	1(A)	THE TRUTH (w/lyric insert)	(On Records/XLP-1029) 1972 R5
	2(B)	ARMAGEDDON (w/insert)	(On Records 40725) 1979 R2
	3(-)	RAIN ON THE MOON	(No label) 1987

NB: (1) originally issued with fold-open lyric insert. (1) reissued on vinyl (w/lyric insert) (Del-Val DV 008) 1993. (1) reissued again on vinyl (w/lyric insert) (Xotic Mind) 1997 and on CD (Xotic Mind) 1997 with bonus tracks. (1) reissued again on vinyl (Subliminal Sounds SUBLP 14) 2000 and on CD (Subliminal Sounds SUBCD 15) 2000. (1) reissued on CD (P-Vine PCD-25085) 2008. (1) reissued on CD (XPL-1029) 2009. (2) was recorded early in 1974. Original pressing has thick sleeve, later counterfeited in Europe (Hadan) circa 1990. (2) reissued on vinyl (On Records ONREC 40725HLP) 2009. (3) was a cassette only, private release.

D.R. Hooker was based in Connecticut. For some, *The Truth* is one of the real 'treasures' of the early seventies private press scene. Pretty much devoid of commercial aspirations, it's particularly notable for its heavier cuts like *I'm Leaving You* and the druggy *The Bible*. The album closes with a message played backwards: "Life is a mystery of course it's true. Look for the answer, recorded clues".

Armageddon, which did not appear until 1979, was recorded with an entirely different line-up in 1974. There are great moments on this album, although it lacks the intimacy of their debut. **Hooker**'s voice has an unpolished quality that seems somewhat awkward when his band moves into progressive rock territory on this second album. The debut is a more convincing work.

Forge Your Own Chains has been compiled on *Son Of The Gathering Of The Tribe* (LP). (CF)

Hootch (WI)

Personnel:	HENRY ERKELENZ	A
	THOMAS S. HENRY	A
	DOUG LEMIRANDE	A

BOB MALONEY	A
LAURA SCHAEFER	A

ALBUM: 1(A) HOOTCH (Pro-Gress PRS 4844) 1974 R2-R3

NB: (1) some copies had a handmade purple silkscreen cover, the others a plain white one. Reissued on vinyl (Rollocks HMCD1001) 1994 in a limited pressing of 400 copies.

From Wisconsin, this band's sole album is a very rare and mostly instrumental piece. Competent and at times quite experimental the album is nothing to get really excited about. (VJ/SR)

The Hooterville Trolley (NM)

Personnel:			
	DOUG BORTHWICK	drms	A
	BILL CHREIST	organ	A
	DON KINNEY	bs	A
	MARTIN NASSIF	ld gtr	A

45: No Silver Bird/The Warmth Of Love (Lynette 551) 1968

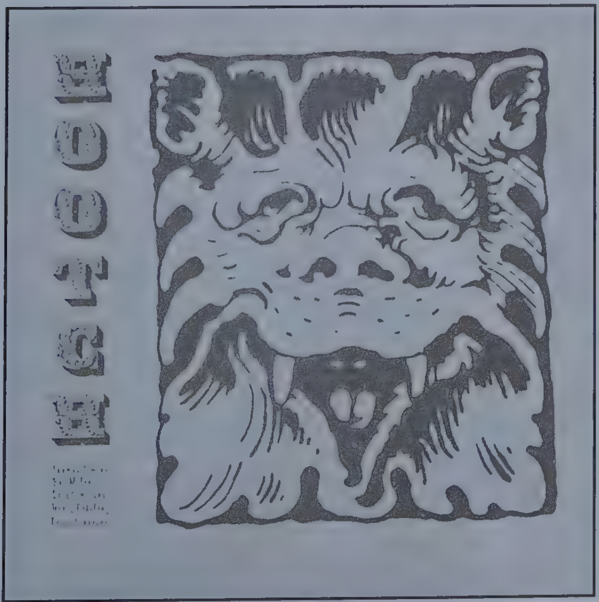
From Albuquerque, New Mexico their single was recorded in Clovis, New Mexico in the same studio as used by Buddy Holly. *No Silver Bird* is a great trippy song with its swirling sound effects and great lyrics:-

"Go and get ready to fly
Lock all the doors as if to hide
Don't worry about faces inside
Just come with me and hide!"

The single lists an address in Mississippi, which has led to speculation about the bands true location. It was produced by Tom Bee who was responsible for nuggets like *I Wanna Come Back (From The World Of LSD)* by another New Mexico outfit **Fe Fi Four Plus 2** and who later played/produced **Xit**. Tom Bee was based in Laguna-Acoma Pueblo, New Mexico at the time. The same track also appeared on the **Magic Sand**'s album on Uni under a different title *Get Ready To Fly.*

The band formed at junior high school circa 1962-63. Don Kinney: - "Martin had a Silvertone guitar and I had a Fender duo-sonic. We found a drummer in our junior high school, Doug Borthwick who was truly exceptional. A guy down the street, Charlie Pineda, was on his way to being a classical pianist and we snagged him to play electric piano, but he had a strong family and was persuaded not to get to involved. I started to play bass because we needed one and I thought Martin could do a better job on guitar, particularly with the lead parts."

"In the early years we called ourselves The Court Jesters and played at a lot of teen clubs, street dances etc., practicing in my garage and Doug's cellar. The first song we worked on was *Dream* by The Everly Bros, but we progressed onto *G.T.O.* by **Ronny and The Daytonas**, *Hang On Sloopy, Louie-Louie*... I'm sure you know the progression..."



HOOTCH - Self Titled LP.

"The name change to **Hooterville Trolley** came about as a round-about word play with *Tunerville Trolley*, by **The Electric Prunes**. At the time we were doing covers of The Yardbirds, Cream, Hendrix, **CCR** and **Buffalo Springfield**. We would improvise on tracks like *Season Of The Witch* "Super Session" style, *Toad* "Cream" style and *Summertime Blues* "Blue Cheer" style, and we got to open for **Buffalo Springfield**, Eric Burdon and The Animals, **Youngbloods**, Three Dog Night plus a couple more. The band also toured the Southwest into Colorado and Oklahoma."

"We met Tommy Bee aka. Tom Benevidez through our first manager Chris Arlith. Tommy was working with the **Lincoln St. Exit** and pushing the Native American aspect to sell them. He also managed another good band led by Mike Fleming but I can't remember their name... (*)"

"The song *No Silver Bird* (written by Ernie Phillips - a teacher at the time) was not really our style. It was recorded at Norman Petty Studios, Clovis New Mexico early one morning. Martin sang and used a fuzz-tone on his telecaster. Bill played his Farfisa keyboard, Doug played a studio set of drums and I played the only bass line I could make fit, a slowed down Kinks' *You Really Got Me*. Norman Petty had just bought a string machine and was itchin' to try it out. With that quality of production work, just imagine if we had a tune with substance."

"Over a four year span, we also had two vocalists, Mike Melloy and Larry Leyba. Bill Chriest took over keyboards in 1967 and we also added a rhythm guitarist, Wayne Gallio, who played a Gretsch 'Country Gentleman' guitar."

"Doug, Martin and I continued to perform as a three-piece for a few years as 'Trolley', having dropped the corny 'Hooterville' because the 'Green Acres' T.V. show was set in Hooterville. As the three-piece we started doing acid-rock stuff, complete with light show."

"Wayne Gallio died in a car wreck in a snowstorm on Route '66. He was a truly wonderful person. Doug Borthwick too died in a motorcycle wreck and Larry Leyba is also no longer with us. Bill Chriest, (pronounced 'crist') nowadays builds homes in and around New Mexico. Charlie Pineda, our early pianist is living in Santa Fe, New Mexico working in a computer consulting business. Martin Nassif, sadly developed M.S. about 10 years ago and is physically incapacitated. Mike Melloy I think moved away and I have cheerfully survived. Life today is Good - I still play guitar 2-3 times weekly.

Compilation appearances include: *No Silver Bird* on *Lycergic Soap* (LP), *Magic Carpet Ride* (LP), *Sixties Rebellion, Vol. 15: Apple-Glass Cyndrome* (LP & CD), *Beyond The Calico Wall* (LP & CD) and *Get Ready To Fly* (CD). The track was also covered by The Creation (not the UK bunch) on a single released on the Centurion label, which later resurfaced on the *Brainshadows, Vol. 1* compilation.

NB: (*) Could be **Rabbit Mackay and The Somis Rhythm Band**. (MW/CF/DKy)

Hoover (?)

ALBUM: 1 HOOVER (Epic BN 26537) 1970

Hoover was a good loner folk-rock singer/songwriter; his music has that late sixties psych infused folk-rock vibe. All the songs are originals credited to 'W. Hoover'; and it includes includes the theme from the film 'Tick Tick Tick (Set Yourself Free)'. (SR/NK)

Hoover High Stage Band (CA)

ALBUM: 1 GETS IT ON (Century 38672) 1970 R1

This album captures a San Diego, California high school band's interpretations of current hits, including a couple of pretty impressive hard rockers: Jethro Tull's *Nothing Is Easy* and Led Zeppelin's *Good Times, Bad Times.* (VJ)

Hope (MN)

Personnel incl:	DAN FERNELIUS		
	JOHN TUTTLE	castrato vcls (!)	

45:	Greenhouse/ Of Times You Can See	(Peace Records 9445-2859) 1970

A hippie-style quintet from Minneapolis recorded this single that now interests some collectors. The flip can also be found on the *Changes* compilation of Minnesota bands, along with a track called *One Man*. This latter track turns out to be by a different **Hope**, from Wisconsin. Both sides of the single also appear on Arf! Arf!'s essential CD *The Scotty Story* and *Of Times You Can See* has been compiled on *Changes* (LP). *Of Times..* is particularly poignant and dramatic - not one for the depressed. (VJ/MW)

Hope (WI)

Personnel:	JEFF COZY	drms, vcls	A
	JAMES C. CROEGAERT	vcls, piano	A
	DAVID A. KLUG	vcls, bs	A
	WAYNE C. McKIBBIN	vcls, gtr	A
	BOYD R. SIBLEY	vcls, organ	A

ALBUM:	1	HOPE	(A&M SP-4329) 1972 R1

NB: (1) reissued on CD (RD133028).

45s:	Where Do You Want To Go/One Man	(Coulee 134) 1970
	Where Do You Want To Go/Little Things	(A&M 1355) 1972

A different group from Lacrosse, Wisconsin they evolved out of the Jesters III. Following an ill-fated 1970 single for the small Peace label, in 1972 **Hope** found themselves signed to Herb Alpert's A&M Records. Produced by Jack Richardson (of **Alice Cooper** and Guess Who fame), four of the five members contributed material the quintet's self-titled debut and all five provided vocals. Songs such as *Where Do You Want To Go*, *One Man* and *Find Him* are pseudo-Christian efforts. All five contribute to the lyrics, which suffer from weak vocals, pedestrian lyrics and plodding arrangements. The album was originally released with a gatefold sleeve. Stock copies seem to be rarer than promos, suggesting the record was quickly withdrawn. *One Man* was written by organist Boyd Sibley, and the track appears on their 1972 album, which was recorded in Toronto, Canada. Many other musicians, including bassist Russ Savakus, assisted on the album, which is truly unremarkable.

You can also hear *One Man* on the *Changes* (LP) compilation of Minnesota bands, miscredited as an unreleased track by the Minneapolis **Hope**. (VJ/MW)

Hopi Klansmen (UT)

Personnel:	BUDDY KOOYQUAPTEWA	gtr	A
	IVAN SIDNEY	gtr	A
	RICHARD TWOTSIE	bs	A
	WALLY YOUVELLA	drms	A

ALBUMS: 1(A)	THE BEST OF THE HOPI KLANSMEN VOL. 1	(Indian House Records) 1965 R2
2(A)	HOPI CLANSMEN	(Indian Arts Of The Americas R-3003) 1965 R2

A Native American teen band from Utah, they recorded these rare garage albums at a New Mexico studio. (VJ)

Hopkins & Bradley (?)

ALBUM:	1	HOPKINS & BRADLEY	(H&B H-7310) 1973 R2-R3

NB: (1) reissued on vinyl as *Nothing Hides Better Than Darkness* (Void 50) 2009.

This Beatles/Badfinger-influenced folky pop-rock album came in a plain cover. (VJ)

Hopney (NY>FL)

Personnel:	PETER BROWN	drms	A
	PATRICK HOPNEY	ld gtr, vcls	AB
	STEVEN MYERS	bs, backing vcls	AB
	RONALD "ROCKY" BROOKS	drms	B
	CATMAN KEYS	keyb'ds	B
	RICHARD AULIE ROSS	bs	B
	KINGPIN	ld gtr, backing vcls	B

ALBUMS: 1(A)	ENDS AND MEANS	(Illusion CM-1032) 1977 R2
2(A)	PERILS OF LOVE	(Illusion CM-1033) 1977 R2
3(B)	COSMIC ROCKOUT	(Illusion CM-1034) 1977 R3

NB: (3) reissued on CD (Dodo DDR 513) 2001.

Recording in Florida, **Hopney** was the stage name for Patrick Hearns of Newburgh, New Yorks' **Sapians**. After **Hopney** relocated to Florida, he recorded these three albums, which are characterised by excellent guitar work and are now rare and sought-after.

The first two albums consist entirely of cover versions, while the third features some original material. The third album was produced by Mike Pinera (ex-**Fanz**/**Blues Image**/**Iron Butterfly**/**Ramatam**). Not really psychedelic, but side one is excellent (especially *Long Ago And Far Away*), whilst side two is less interesting.

Before these albums Pat worked for a number of years as a half of a duo, Hopney & Phineas (Dali), who released at least one single called *Acapulco Gold*. (SR/KMn/EDMoulin/SMy)

Hoppi and The Beau Heems (FL)

Personnel incl?:	BILLY CARSON	drms	AB
	JIMMY ELDRIDGE	gtr	A
	RICHARD GARRETT	keyb'ds	AB
	GREG HUTCHINSON	ld gtr	AB
	BOB ORICK	bs	A
	HOWARD "HOPPI" SIMONS	ld vcls	AB
	LEE BAILEY	bs	B
	STEPHEN GRIGGS	gtr	B

45s:	So Hard/I Missed My Cloud	(Laurie 3411) 1967
	When I Get Home/So Hard	(Laurie 3439) 1968

Hoppi and The Beau Heems was a short-lived Tampa, Florida act. Catchy no-frills pop-punk is their style with strong, sometimes raucous, vocals. The non-compiled *So Hard* is light keyboard-driven pop-beat.

Compilation appearances have included: *I Missed My Cloud* on *Mindrocker Vol. 12* (LP), *Glimpses, Vol. 2* (LP) and *Glimpses, Vol's 1 & 2* (CD); and *When I Get Home* on *Psychedelic Unknowns, Vol. 8* (LP & CD). (VJ/MW)

Paul Horn (NY>CA)

ALBUMS: (selected)	1	COSMIC CONSCIOUSNESS - IN KASHMIR (mono/stereo)	(World Pacific WP-1445/WPS-21445) 1967
	2	INSIDE	(Epic XSB 139721) 1971

Born in New York in 1930, **Paul Horn** is primarily a jazz flautist and sax player. After graduating from the Manhattan School Of Music, he moved to California in the late fifties where he worked with Chico Hamilton and did a lot of studio sessions. In the mid-sixties, like several other Californian jazz musicians (**Charles Lloyd**, **Gabor Szabo**, **Bill Plummer**), he discovered Indian music and began recording albums with sitars, tambouras and tablas. His albums should interest fans of groups like **The Cosmic Brotherhood** or Oregon, mixing sitar sounds with jazz and meditative music.

Paul Horn also played with **Gentle Soul** and **Lynn Blessing** (he produced his only album) and recorded with Ravi Shankar. (SR)

Click Horning (NY) - see **Click (NY)**.

Horses (CA)

Personnel:			
	CHRIS HEROLD	drms	A
	DON JOHNSON		A
	MATT KELLY	vcls, gtr, hrmnca	A
	DAVE TORBERT	bs, vcls	A
	SCOTT QUIGLEY		A

ALBUM: 1(A) HORSES (White Whale WW 7121) 1969 R2

NB: (1) reissued on CD (Gear Fab GF-201) 2003. (1) reissued again on CD (Rev-Ola CRREV41) 2004.

45s:		
	Class Of '69/Country Boy	(White Whale 301) 1969
	Freight Train/Freight Train (mono)	(White Whale 320) 1969

The Carter-Gilbert team, John and Tim, who were also responsible for the **Rainy Daze**, and later as songwriters covered by the likes of **Strawberry Alarm Clock**, **Hardwater** and **Yankee Dollar**, produced and wrote 10 of the 11 tracks on this fine West Coast album. There are beautiful vocal harmonies, biting electric guitar and swirling keyboards on many of these countryish tracks. *Class Of '69* is a raucous rocker, *Asia Minor* and *Wind* have good guitar parts, some other tracks are more country-rock oriented. The singles were taken from the album, which is very rare now.

Matt Kelly, who was a talented harmonica and guitar player, later joined **Gospel Oak** in 1970 and then guested on several **Grateful Dead** albums after 1973. In 1975, back with Herold and Torbert, they formed Kingfish with **Bob Weir** (**Grateful Dead**), who included some **Horses** songs (*Asia Minor*, *Overnight Bag*) on their first albums. Kelly also released a solo album *A Wing And A Prayer* (Relix RRLP2010) 1985 and another in 2000. Dave Torbert sadly died in 1982.

The CD reissue tells the story from the viewpoint and recollections of **Dave Diamond**, of *Diamond Mine* fame. A strong **Rainy Daze** connection and passing encounters with the **Strawberry Alarm Clock** and the **Astronauts**' Richard Fifield crop up on the tortuous route that led to the band auditioning to be a vehicle for Carter-Gilbert material. (MW/SR/TSh)

Bill Horwitz (?)

Personnel:			
	STECK HECKER	french horn	A
	BILL HORWITZ	piano, bs, gtr	A
	RICK LEAB	drms	A

ALBUM: 1(A) LIES, LIES, LIES (ESP-Disk' 3020) 1975

Produced by David Butler, **Horwitz** was a political folksinger inspired by Dylan, with songs about hippies and similar topics. (SR)

HOPNEY - Cosmic Rockout LP.

HORSES - Self Titled LP.

Horton (MD)

ALBUM: 1 DANCEHALL FOR MIDGETS (Horton BH 1001) 1976 R1

Horton was a Maryland trio that played heavy, bluesy progressive rock with demented vocals. (VJ)

Hosanna (WI)

Personnel:			
	DALE ANDERSON	gtr, vcls	A
	DOUGLAS DeGRAFF	drms, vcls	A
	JOHN ERICKSON	ld vcls, perc	A
	JIM SEILER	gtr, piano, vcls	A
	JOE SEILER	bs, vcls	A

ALBUM: 1(A) IN THE MORNING (Diversified Media 740607) 1974 R2

"Produced by The Holy Spirit" (!), this Christian folk-rock album has some psychy touches. The band came from Green Bay, Wisconsin. Their songs were adapted from various psalms. The album cover has a beautiful snow-capped mountain behind a lake. (SR)

Hot Coffee (CA)

45: Cheatin' On Me/Some Day You Will Die (Plamie P-1024) c1967

An obscure outfit on a Salinas, California label. *Cheatin' On Me* is a moody pedestrian garage tune with a subdued fuzzy break and real pissed-off guy lyrics. The flip is livelier but keyboard dominated with no cool guitar break. (MW)

The Hot Dogs (TN)

Personnel:			
	GREG REDING	piano, gtr, vcls	A
	BILL RENNIE	ld vcls, bs	A
	TERRY MANNING	ld gtr	A
	(JACK HOLDER	gtr, keyb'ds	A)
	(ROBERT JOHNSON	gtr	A)
	(FRED PROUTY	drms	A)
	(STEVE SMITH	gtr, keyb'ds	A)

ALBUMS:			
1(A)	SAY WHAT YOU MEAN	(Ardent ADS-2805) 1973
2( )	HOT DOG	(Guinness 36082) 1977 R1

NB: (1) reissued on CD (Victor Entertainment Inc. VICP-62341) 2003 in Japan.

45: Another Smile/Way To Get To You (Ardent ADA 2905) 1973

A rock duet from Memphis, Tennessee **The Hot Dogs'** debut album was produced and co-written by **Terry Manning**, who also played the lead guitar parts. The musicians of **Cargoe** provided some background vocals. Their music ranged between rock similar to **James Gang**, melodic pop-rock and prog-rock, with guitar and keyboards interlaced, but the overall result is far from being memorable.

Another Smile is dreamily acoustic and lazy, including a reasonable cello arrangement. On the flip the melody is much better and a guitar solo is substituted for the cellos.

Their much rarer second album on the Guinness label has a harder-edged sound.

Jack Holder and Greg Reding would later play with Black Oak Arkansas. (SR/MK)

Hot Dog Stand (?)

45:	C'mon Summer's Happening/Zilch	(Mala 12014) 1968

This seems to have been a one-off venture. *Zilch* is as a loose bluesy jam, with some fiery 'acid' rock style guitar - which has subsequently resurfaced on *Relics, Vol. 1* (LP), *Relics, Vol's 1 & 2* (CD) and *Buzz Buzz Buzzzzzz, Vol. 1* (CD). (VJ)

Hot Flash (MA)

ALBUM: 1 FIRST ATTACK! (w/lyric insert)
(Rockwell RW 867101) 1977 R2

This is a rare private press progressive rock album with long, often complex tracks featuring lots of keyboard, flute, and guitar interplay. It was issued with a lyric sheet. (VJ)

Hot Poop (CA)

Personnel incl:	THOMAS BURKE	A

ALBUM: 1 DOES THEIR OWN STUFF! (w/lyric insert)
(Hot Poop HPS 3072) 1972 R2

NB: (1) reissued on CD (Radioactive RRCD174) 2006.

California outfit **Hot Poop** was definitely wacky'n'weird. Imagine an album of instrumentals varying from cheesy organ fuzzouts, frat-rock to rinky-dink rock 'n' roll Jerry Lee Lewis style. Now top'em off with a truly demented vocalist who sounds more like a crazy cartoon character (Bugs Bunny crossed with a psychotic sheep!). Goofy-rock we'll have to call it - with tracks like *Wing Wang, Dance To The War, I Always Play With My Food* and *Screamin'* and rarely intelligible lyrics. On the psychedelic fringe, though it's more brain-scrambling than mind-expanding! Just 500 copies were pressed. (MW)

Hot
POOP
Does Their Own Stuff!

HOT POOP - Does Their Own Stuff! LP.

Hot Soup (FL)

Personnel incl:	WILLIE AKRIDGE	keyb'ds
	FRANK CARILLO	
	MARIO CASTELLANOS	

ALBUM: 1 HOT SOUP - OPENERS (Rama Rama RR-78) 1970

45:	You Took Me By Surprise/ Gettin' In My Way Again	(Rama Rama RR-7775) 1969

This obscure album was housed in a great psychy cover, although the music is in the nightclub style. The single is non-album and is much more interesting.

You Took Me By Surprise has been compiled on *White Lace & Strange Volume 2* (CD). (VJ/SR)

Hound Dog Clowns (?)

Personnel incl:	KIM FOWLEY	A

45s:	Super Fox/Wicked Witch	(Living Legend LL 1984) 196?
	Super Fox/Wicked Witch	(UNI 55047) 1968

Here is another example of **Fowley**'s work as songwriter/singer/producer. It first appeared on his Living Legend label. How many groups has he created??

This single has become collectable in funk, rather than garage, circles. (SR/JLh)

The Hour Glass (AL/CA)

Personnel:	DUANE ALLMAN	ld gtr, electric sitar	AB
	GREGG ALLMAN	vcls, gtr, keyb'ds	AB
	PAUL HORNSBY	keyb'ds, gtr, vcls	AB
	MABRON McKINNEY	bs	A
	(MIKE MELVOIN	keyb'ds	A)
	(MAC REBENNACK	keyb'ds	A)
	JOHNNY SANDLIN	drms, gtr	AB
	JESSE WILLIARD CARR	bs, vcls	B

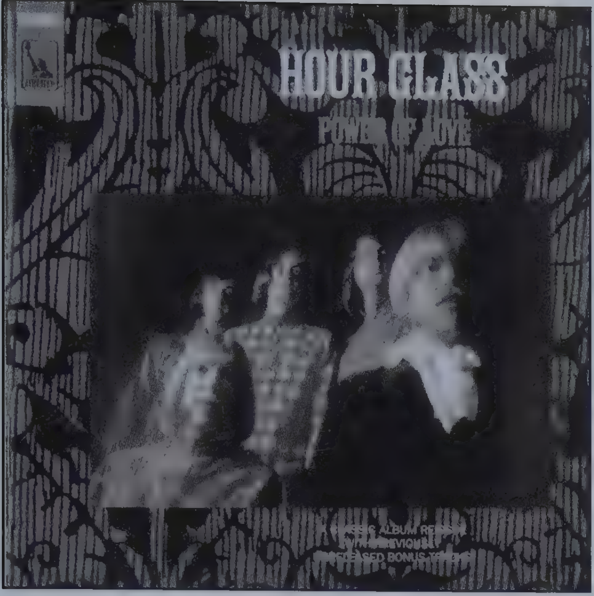
ALBUMS:	1(A)	THE HOUR GLASS	(Liberty LRP-3536/LST-7536) 1967
	2(B)	POWER OF LOVE	(Liberty LST-7555) 1968
	3(A/B)	THE HOURGLASS (2-LP)	(United Artists UA-LA013-G2) 1973

NB: (1) reissued on CD (EMI America 0777-7-96059-2-7) 1992 with six bonus tracks. (2) reissued on CD (EMI America 0777-7-98826-2-5) 1992 with six bonus tracks. (3) is a reissue of (1) and (2) as a double album. (3) also issued on CD (BGO BGOCD 536) 2002.

Southbound - The Liberty Recordings (Arcadia ACA8068) gives an airing to a number of other tracks they recorded which remained unissued until this release.

45s:	Nothing But Tears/Heartbeat (PS)	(Liberty 56002) 1967
	Power Of Love/I Still Want Your Love	(Liberty 56029) 1968
	D.I.V.O.R.C.E/Changing Of The Guard	(Liberty 56053) 1968
	She Is My Woman/Going Nowhere	(Liberty 56065) 1968
	Now Is The Time/She Is My Woman	(Liberty 56072) 1968
	I've Been Trying/Silently	(Liberty 56090) 1969

In the beginning of 1967, Gregg and Duane Allman, then with the **Allman Joys**, gigged at a Pensacola club. The other resident band was the Five Minutes whose members included Sandlin, McKinney and Hornsby. These five musicians shared a love for hard-rocking English acts (mainly 'Stones and Yardbirds) and for R&B. They relocated to Decatur, Alabama and, after trying out different names, settled on the Allman-Act.


HOUR GLASS
POWER OF LOVE
A CLASSIC ALBUM REISSUE WITH PREVIOUSLY UNRELEASED BONUS TRACKS

THE HOUR GLASS - Power Of Love CD.

Their break came when Bill McEuen, manager of the Nitty Gritty Dirt Band, caught their show in St. Louis and persuaded them to move to Los Angeles. Producer Dallas Smith signed them to Liberty Records, the label who had also taken two of McEuen's other clients: Nitty Gritty Dirt Band and the **Sunshine Company**. Since there were already several groups with almost similar names, the Allman-Act became **The Hour Glass**.

The five men then realized that the fledgling Liberty label wanted to use session musicians and songwriters' songs instead of the relying on the band's talent alone. They tried to fight the process but won only a few concessions. The resulting album is, unsurprisingly, not really convincing and contains mainly pleasant pop-rock songs, the exceptions being the more electric tracks: *Got To Get Away* (the only Gregg original, already recorded with the **Allman Joys**), Jackson Browne's *Cast Off All My Fears* and Ed Cobb's *Heartbeat*. Duane Allman's guitar can be heard from time to time only. The album and the singles were a total commercial failure and McKinney left to be replaced by another former Five Minutes alumnus, Jesse Williard (Pete) Carr.

The group then demanded artistic freedom from Liberty and **The Hour Glass** was allowed to choose its own material, and Dallas Smith remained as their producer. Released in March 1968, *Power Of Love*, their second album, was a vast improvement on its predecessor, being much bluesier, with seven Gregg Allman songs, a Solomon Burke song, two Eddie Hinton/Marlin Greene tracks (*Down in Texas* and *Home For The Summer*), one Penn/**Oldham** cover (the title track) and a really weird instrumental version of Beatles' *Norwegian Wood*, beginning with Duane's electric sitar before degenerating into a kind of raga rock. The sales were low once again.

The Hour Glass were then playing live a lot, being booked every month at the Whisky A Go-Go and sometimes at the Fillmore West, including three nights with **Buffalo Springfield**, indeed Neil Young and Steve Stills wrote the enthusiastic liner notes for *Power Of Love*. They developed a strong reputation as a solid driving blues-rock outfit, but they were really unhappy with their records. With $500 from a gig, they finally rented Rick Hall's Studio in Muscle Shoals and cut some tracks on their own in April 1968 (one of these tunes *BB King Medley* is included on *Duane Allman Anthology*). The group returned to California with their tapes but Al Bennett at Liberty vetoed their release. They played some southern gigs and eventually just drifted apart.

Gregg was then forced to finish out the contract with Liberty and had to record, using session musicians, a pop-oriented solo album which was shelved (the recorded tracks are the bonus on the CD reissues).

After this unsuccessful Los Angeles period, all the musicians would return to the Alabama/Georgia/Florida area, where they were instrumental in the creation of Southern Rock in the early seventies. Duane would first go to the famed Muscle Shoals and Criteria Studios to do sessions with soul and rock acts before forming the **Allman Brothers Band** with Gregg in 1969. He also was in Derek and the Dominos with Eric Clapton. One of the best slide guitar players ever, he sadly died in 1971 in a motorcycle accident. His brother is still touring with a new version of the **Allman Brothers Band**.

Johnny Sandlin, Paul Hornsby and Pete Carr are credited as producers, session players or group members with countless bands (Charlie Daniels, Wet Willie, Marshall Tucker, Sailcat, Cowboy etc.).

Southbound - The Liberty Recordings gives an airing to a number of other tracks they recorded at the time, which remained unissued until this release.

Compilation appearances include: *I Can Stand Alone* on *In The Beginning* (LP) and *Bells* on *Ah Feel Like Ahcid* (CD). (SR/DS)

Household Sponge (NY)

Personnel incl: DAN PROSSEDA
DREW SBORDONE
JOE SIANO

45: Scars/Second Best (Murbo 1017) 1967

The trio above are credited on the single and in 1969 they resurfaced on the **Head Shop** album, so perhaps this was an earlier incarnation of that band. Acquisition of the single would inevitably be disappointing given the choking descriptions and asking prices by specialist dealers over the years - especially when having finally obtained a copy both sides turn up on Strange Things' *Garagelands, Vol. 2* (LP) not long after!! Nevertheless this obscure New York City combo turn in two fine moody poppy psych-punkers; *Scars* is slightly marred by some chirping female backing vocals, but the 'B' side makes up for that with a hypnotic beat and some fine yet understated distorted fuzz.

You can also find *Scars* and *Second Best* on *Garagelands, Vol. 1 & 2* (CD), *Garagelands 2* (LP) and *Psychedelic Archives Vol. 7* (double cassette box). (MW)

The House of Commons (MI)

45: Till Tomorrow/Love Is A Funny Thing (Wheel's 4 3609) 1965

The House of Commons came from the Garden City suburbs of Detroit.

Compilation appearances have included: *Till Tomorrow* on *The Cicadelic 60's, Vol. 3* (LP) and *Michigan Mayhem Vol. 2* (CD); and *As I'm Waiting, Here I Am* (two versions), *It Comes And It Goes*, *Love Is A Funny Thing*, *No Regrets*, *Sally Put The Whammy*, *Summertime*, *Till Tomorrow* and *Why I Worry About You* on *The History Of Michigan Garage Bands In The 60's* (3-CD). (VJ/MW)

House Of David (?TN)

45: Schaeffers Field/Long Way Back Home (Cheese 69) 1968

Well over a thousand garage and psych compilations have appeared since *Nuggets* in 1972. Those who thought that compilers would have been scraping the bottom of the proverbial barrel long ago, or just recycling old favourites, can rejoice; here's a previously unheralded single which proves that there are yet more precious gems to dig (and to dig up).

Believed to have emanated from the Nashville area in the spring of 1968, *Schaeffers Field* is garage-pop which turns into a fine fuzz-stomper. However, the killer cut is *Long Way Back Home*. From the introductory burst of pulsating Prunes-like fuzz-saw, on offer is just under four minutes of pure garage-psych bliss, guaranteed to blow your mind.

Cosmic lyrics delivered with attitude, stoned harmonies, fuzzed-out guitars, Doorsian keyboard doodlings, and an amazing tripped-out break, this has it all and on a scale of 10 rates at least 11. Kudos aplenty to this mystery band, songwriter Happy Vaughn, and to Brent Hosier's *Aliens Psychos & Wild Things Volume Fore* (CD) for showcasing it to a wider audience in 2007. (MW)

Houston Fearless (CA)

Personnel:			
	HARLEY BAKER		A
	BILL COMBEST		A
	JOE KRASOMIL		A
	BOB WALL	gtr	A

ALBUM: 1(A) HOUSTON FEARLESS (Imperial LP-12421) 1969

NB: (1) reissued on CD (Walhalla WH 90371).

45: Race With The Devil/Love Has A Habit (Imperial LR-2320) 1969

A West Coast band whose album consists of average late sixties heavyish rock. (VJ)

Howl The Good (?)

Personnel incl: IRA "WILEY" PECK gtr

ALBUM: 1 HOWL THE GOOD (Rare Earth R537L) 1972

45s: Long Way From Home (stereo/mono)
(promo-only) (Rare Earth R-5045) 1972
Long Way From Home/
Why Do You Cry (Rare Earth R-5045) 1972

A mystery group on the same Motown subsidiary label as **Power of Zeus** or **Lost Nation**. The album was recorded in the UK, but the band had some Detroit connections. It was produced by Gary Wright (Spooky Tooth) who also penned two songs. On offer is undistinguished early seventies rock. (SR)

H.P. Lovecraft (CA)

Personnel:			
	GEORGE EDWARDS	gtr, bs, vcls	ABCD
	DAVID MICHAELS	keyb'ds, vcls	ABCD
	TONY CAVALLARI	ld gtr	BCD
	TOM SKIDMORE	bs	B
	MICHAEL TEGZA	drms	BCD
	JERRY McGEORGE	bs	C
	JEFF BOYAN	bs, vcls	D
	(FRANK BARTOLI	bs	A)
	(KAL DAVID	gtr	A)
	(FRED PAPPALARDO	drms	A)

ALBUMS: 1(C) H.P. LOVECRAFT I (Philips 600252) 1967 SC
2(D) H.P. LOVECRAFT II (Philips 600279) 1968 SC

NB: (1) was later reissued as *This Is H.P Lovecraft* (Philips 6336) 1972 in the UK with a different cover. (1) and (2) were reissued on one CD (Britonic BRTACD 010) 1997 and again on one CD (Collectors Choice CCM-139-2) 200?. The release includes their first non-album single as a bonus track. (1) reissued on vinyl (Radioactive RRLP016) 200?. (2) reissued on vinyl (Radioactive RRLP018) 200?. (2) reissued on CD (Radioactive RRCD018) 200?

H.P. LOVECRAFT - H.P. Lovecraft I (UK cover) LP.

PHILIPS
HP
lovecraft II

H.P. LOVECRAFT - H.P. Lovecraft II LP.

Also relevant are: - (C/D) *At The Mountains Of Madness* (2-LP) (Edsel DED 256) 1988, a compilation of their first two albums plus their first single; (D) *Live May 11 1968* (Sundazed LP 5004) 1991, also issued on CD (Sundazed SC 11008) 1991 and (Edsel DIAB 8035) 2000. *Dreams In The Witch House: The Complete Philips Recordings* (Rev-Ola CRREV88) 2008 is a definitive retrospective on the band that was originally issued in 2005.

(related albums by Lovecraft:)
ALBUMS: 1 VALLEY OF THE MOON (Reprise 6419) 1969
2 WE LOVE YOU WHOEVER YOU ARE
(Mercury SRMI 1031) 1975

45s: Anyway That You Want Me/
It's All Over For You (Philips 40464) 1967
Wayfaring Stranger/Time Machine (PS) (Philips 40491) 1967
White Ship (Part 1)/White Ship (Part 2) (Philips 40506) 1967
Keeper Of The Keys/
Blue Jack Of Diamonds (Philips 40578) 1968
α We Can Have It Altogether/
Will I Know When My Time Comes? (Reprise 0996) 1971
α I Feel Better/Flight (Mercury 73698) 1975
α Ain't Gettin' None/We Love You (Mercury 73707) 1975

NB: α shown as by Lovecraft.

George Edwards, an ex-folk troubadour who had cut a solo single for Dunwich, *Norwegian Wood/Never Mind, I'm Freezing*, and a raw cover of Bob Dylan's *Quit Your Low Down Ways*, that remained unreleased until its inclusion on Happy Tiger's *Early Chicago* (LP) compilation in 1971, was working as in-house session vocalist with Dunwich when this Chicago-based outfit was first assembled. Aside from David Michaels, the other three members of the band were borrowed from another Chicago outfit, **The Rovin' Kind**. The name **H.P. Lovecraft** was appropriated from the deceased fantasy horror writer. This initial line-up (February 1967) was responsible for the first single, although the flip side was a **George Edwards** solo outtake from the previous year. The group came together as a stable entity in the spring of 1967 (line-up B), although Tom Skidmore soon made way for Jerry McGeorge, who'd previously played with **The Shadows Of Knight** and **Dalek/Engham: The Blackstones**. Joe Kelly (also of **The Shadows Of Knight**) was also briefly in the band when Tony Cavallari was absent for a while in late 1967.

The vocal combination of the folkie **Edwards** and Michaels, a classically-trained singer, gave the band a unique and distinctive vocal sound effectively supplemented by Michael's powerful keyboard-playing. Their debut album is one of great variety. The stand-out track was *The White Ship* and this is the song with which the group are most usually associated. Making use of an 1811 ship's bell, sombre harmonies, reeds, feedback and some baroque harpsichord pieces, it conjured up a hallucinogenic atmosphere ideally suited to the times. Also of note were an excellent upbeat version of **Dino Valente**'s hippie anthem *Let's Get Together, That's The Bag I'm In*, which had its roots in the garage; *Wayfaring Stranger*, a folk-based number and the dopey, sleepy number, *I've Been Wrong Before*, which gave a clear indication of the direction they would follow on their second album.

In the spring of 1968 they relocated to Marin County in northern California, having already briefly toured the West Coast. They became a frequent attraction at the nearby San Francisco ballrooms playing alongside most of the top Bay Area bands. Jerry McGeorge wanted to stay in Chicago and was replaced by Jeff Boyan, previously with Hezekiah and before that **Saturday's Children**. Not only was Boyan a talented guitarist, he possessed a distinctive lead voice, too.

Later that year the group moved on again to Los Angeles where they recorded a second album which contained many fine moments. The sleepiness of the tracks like *Spin, Spin, Spin*, *Electrallentando* and *Mobius Trip* was reminiscent of the second side of the first **It's A Beautiful Day** album. There was a fine version of *High Flying Bird*, a song recorded by many West Coast groups; *At The Mountains Of Madness*, which captured the group's vocal harmonies at their finest, and *Blue Jack Of Diamonds*, which had an unusual chiming intro. This is reputedly the first major label album where all those involved in the recording were high on acid!

H.P. Lovecraft effectively dissolved in 1969. Their first single got a further airing on the *Electric Food* (LP) compilation a couple of years later. A new line-up of Edwards, Tegza, Marty Grebb (ex-**Buckinghams** and **Exceptions**), Michael Been (ex-Troys) and Jim Dolinger (ex-**Aorta** and **Exceptions**) signed with Reprise in 1970 calling themselves Lovecraft. Edwards departed before they recorded a rockier album and single the following year and soon Lovecraft were no more. Tegza later joined **Bangor Flying Circus**, but he reformed Lovecraft with an entirely new line-up in 1975 and a disappointing further album and two singles were released which attracted little attention.

Those first two **H.P. Lovecraft** albums remain rather special and Edsel's 1988 vinyl release and subsequent CD releases on Britonic and Collectors Choice compile both along with additional tracks. Similarly, the live release, from a concert at San Francisco's Fillmore in May 1968, captures the band in their prime.

Retrospective compilation appearances have included: *Ban Roll Deodorant On Radio Spot* on *Oh Yeah! The Best Of Dunwich Records* (CD) and *If You're Ready - The Best Of Dunwich... Vol. 2* (CD); *I've Been Wrong Before* on *Sundazed Sampler, Vol. 1* (CD) and *Country Boy and Bleeker Street* on *Microdelia* (CD). (VJ)

The H.T. Three (H.T.3) (MN)

Personnel:	MYRON GOODMAN	drms	A
	HARLEY "TOBY" TOBERMAN	keyb'ds	AB
	HAL WITZMAN	gtr	AB
	RICK HOLTAN	bs	B
	KENNY HUSTON	drms	B

CD: 1(A/B) THE H.T.3 (Dionysus/Bacchus Archives BA 1153) 2001

45: Cool Breeze/Sing La La (Aesop's Label 6045) 1965

In 1964, in the St. Louis Park suburb of Minneapolis, pianist Toberman started his own group and determined to perform his own songs rather than cover standards and current hits. In early 1965, they recorded the instrumental *Cool Breeze*, which was aimed specifically at radio stations to play in their top-of-the-hour pre-news slot. It garnered good play on local stations and by the summer had picked up interest in Los Angeles. Toberman came unstuck when his partner blew the money he'd given him to press up 1,000 copies for the West Coast distributor. When he finally got copies out to L.A. the interest and impetus had been lost.

That incident signalled the start of the end for the group although the group returned to the studio in the fall of 1965. Both sessions are unearthed on the CD. Not standard garage fare by any means, it's an odd blend of instrumental and frat-rock sounds that will not appeal to fuzz'n'farfisa purists. Toberman's next outlet, strangely not mentioned on this CD, was the equally off-beat **Blue Sandelwood Soap**.

Cool Breeze reappeared in 1967 on the rare Minneapolis compilation album, *Money Music* and the previously unreleased *I Fell In Love* has been compiled on *The Big Itch Vol. 7* (CD). (MW)

The Huck Finn (NY)

Personnel:	MICHAEL APPEL	A
	DONALD HENNY	A

45: Two Of A Kind/We'll Catch The Sun (Kapp K-958) 1968

A New York City outfit that was previously known as the **Balloon Farm**, some of whose members had previously been in **Adam**. *Two Of A Kind* is a catchy fuzz-popper with a hint of bubblegum.

Two Of A Kind can also be heard on *Turds On A Bum Ride, Vol. 3* (CD). (MW)

Huckleberry Mudflap (NC)

Personnel incl:	JIM AMSPACHER	drms
	DONNIE BROOKS	bs
	CLINTON NELSON	ld gtr
	MORRIS WILLIS	gtr

45s: Goodnight Mrs. Kollendoffer (Wherever You Are)/
Blue Surf (Line 5 1001) 1968
Blue Surf/Goodnight, Mrs. Kollendoffer
(Wherever You Are) (Scepter SCE 12245) 1969
Eyes Of Blue/What A Day (Line 5 L-5002) c1969

What a great name for this Beaufort, North Carolina outfit. Soft-rock is the predominant style and the third single label depicts the front and rear view of a very hairy hippie's head, just so you know where they were coming from. *What A Day* is very much in that mellow genre and is the best cut by far.

The label on the debut single lacks the hippie head and the titles were flipped when it was picked up by Scepter. (MW/JLh)

Tim Hudson (?)

ALBUM: 1 THE HIGH ROAD HOME
(Kinfolk Records 1154774) 1974 R1

Live · May 11, 1968

H.P. LOVECRAFT - Live May 11, 1968 CD.

Here's a privately-pressed mostly mainstream rock album with some steel guitar and some female backing vocals. There are moments of folk-rock, heavy-rock and horn-rock though and some of the songs are quite catchy. Not an album for garage fans or psych-heads though. (VJ)

Hudson Brothers (OR)

Personnel:	BILL HUDSON	gtr, vcls	A
	BRETT HUDSON	bs, vcls	A
	MARK HUDSON		A

				HCP
ALBUMS:	1(A)	HUDSON	(Playboy PB-102) 1973	-
(up to	2(A)	HOLLYWOOD SITUATION	(Casablanca 7004) 1974	176
1977)	3(A)	TOTALLY OUT OF CONTROL	(Rocket/MCA-460) 1974	179
	4(A)	BA-FA	(Rocket PIG-2169) 1975	165

NB: There's also a hits compilation, *So You Are A Star: The Best Of The Hudson Brothers* (Varese Vintage VSD-5572) 1995.

				HCP
45s:	α	Love Is The Word/Laugh, Funny Funny	(Decca 32634) 1970	-
		So You Are A Star/ Ma Ma Ma Baby	(Casablanca NES-0108) 1974	21
		Rendezvous/Medley	(Rocket Pig-40417) 1975	26
		Lonely School Year/ If You Really Need Me	(Rocket Pig-40464) 1975	57
		Help Wanted/The Last Time I Looked	(Arista 0208) 1976	70

NB: α As Hudson.

The band comprised Bill Hudson (born William Salerno on 17 October 1949); Brett Hudson (born Brett Salerno on 18 January 1953) and Mark Hudson (born Mark Salerno on 23 August 1951). They grew up in a musical family in the suburbs of Portland, Oregon. Bill and Brett played together in their own high school band and Mark saw the Beatles play in 1965 in their hometown and decided he wanted a piece of the action too. In the mid-sixties they formed a band called My Sirs which competed in and won a number of 'Battle of the Band' contests. They were enlisted by Chrysler to do a promotional tour and asked to rename after a Chrysler car model so they called themselves **The New Yorkers**. The group toured the country for Chrysler promotions and recorded two singles for Scepter Records in 1967; *When I'm Gone,* which was a small regional hit and *Mr. Kirby*, which was quite commercial and got them some national attention. They then switched to Decca and released a cover of Harry Nilsson's *I Guess The Lord Must Be In New York City* in 1969. When it did not sell well, they relocated to New York, but Decca dropped them anyway. Within a year they had returned to Portland where they resumed gigging locally. They changed name to Everyday Hudson and then to Hudson. As Hudson they released *Love Is The Word* (Decca 32634).

THE HUMAN BEINZ & THE MAMMALS

THE HUMAN BEINZ / MAMMALS - Split LP.

Fresh with a new name they moved again, this time to Los Angeles, where they initially did vocal session work for Kenny Rogers, among others. At the same time the band switched surnames from Salerno to Hudson and recorded their eponymous debut for Playboy Records. Two years later, they changed name again to **The Hudson Brothers** and recorded *Hollywood Situation* for the Casablanca label. Their breezy pop style attracted considerable radio airplay and the melodic *So You Are A Star* gave them a Top 30 hit.

Their follow-up album, *Totally Out Of Control* was recorded for Elton John's Rocket label in France and England rather than Los Angeles. It showed in the music as the sunny California sound was ditched for a much more Anglophile sound. This Beatles-influenced album, which was produced by Bernie Taupin, is full of melodies, harmonies and hooks and fans of *Abbey Road* era Beatles should definitely check it out. Still, its lack of a track with the same radio potential as *So You Are A Star* meant their music career did not advance.

The brothers were expanding their horizons beyond music and secured their own very short-lived variety show on CBS 'The Hudson Brothers Show'. By most accounts it was pretty dire; they performed mediocre sketch comedy, and sang and danced. It actually did them more damage than good in the medium to long-term as they weren't regarded as serious comedians by the TV networks who thought they were a rock band, while the rock business didn't consider them a serious rock band because of the TV show. Still when 'The Hudson Brothers Show' finished, they were offered the chance, which they took, to host a weekly Saturday morning kid's show. 'The Hudson Brothers Razzle Dazzle Show' ran September 1974 until August 1975.

They made another Taupin-produced album *Ba-Fa* in 1976. This contained glorious pop tracks like *Spinning The Wheel (With The Girl You Love)* and *Oh Gabriel*, which could have, in different circumstances, made them mainstream pop stars. It also spawned another Top 30 hit with the happy-go-lucky *Rendezvous* that was co-written by **Beach Boys** member Bruce Johnston.

In 1976, Bill Hudson married actress Goldie Hawn. Though they later divorced, their two children, Kate and Oliver, became prominent Hollywood actors. They continued beyond the time-span of this book. In the late seventies, they toured as a teen pop attraction and then returned to TV. In 1978, they made two dozen episodes of a British-made sketch comedy show called 'Bonkers'. Music became secondary to their TV/acting career now and their 1978 album for Arista *The Truth About Us* was mostly comprised of cover versions and passed largely unnoticed. They put out a final album *Damn Those Kids,* on Elektra in 1980 and formally disbanded in 1982.

All three brothers went onto successful roles in the entertainment industry. After divorcing Goldie Hawn, Bill married 'Laverne & Shirley' actress Cindy Williams and the couple owned a successful production company until their divorce in 2000. Mark became a sought-after music producer and songwriter. He worked with Ringo Starr and another group of three

THE HUMAN BEINZ / NOBODY BUT ME
Collectables
0547
CEMA Special Products
#S21-17529
A GOLDEN CLASSICS EDITION

THE HUMAN BEINZ - Nobody But Me CD.

THE HUMAN BEINZ - Evolutions LP.

brothers, Hanson. Brett wrote and produced television projects and provided back-up vocals for friends like **Alice Cooper** and Ringo Starr.

So You Are A Star: The Best Of The Hudson Brothers is a 20-track compilation that includes some of their material as **The New Yorkers** too. (VJ)

Human Beings (MI)

Personnel incl: JOHN RUFF

45s:	Because I Love Her/ Ain't That Lovin' You Baby	(Warner Bros. 5622) 1965
	I Can't Tell/An Inside Look	(Impact 1001) 1965
	You're Bad News/Ling Ting Tong	(Impact 1006) 1966
	I Can't Tell/Yessir, That's My Baby	(Impact 1022) 1967

Not to be confused with Ohio's **Human Beinz**, this outfit was from St. Clair Shores, Michigan. Their second single, was recorded in Tucson, Arizona where the band were based briefly.

You're Bad News, is a mid-tempo punker with some fine guitar work.

Compilation appearances have included: *Because I Love Her* on *Michigan Nuggets* (CD) and *Michigan Brand Nuggets* (LP); *You're Bad News* on *Pebbles, Vol. 7* (LP); *An Inside Look* on *The Tucson Sound 1960-68* (LP) and *Garage Punk Unknowns, Vol. 5* (LP); *Ain't That Lovin' You, Baby* on *Teenage Shutdown, Vol. 1: Jump, Jive & Harmonize* (LP & CD); and *An Inside Look, I Can't Tell, Ling Ting Tong, Yes Sir, That's My Baby* and *You're Bad News* on *The Best Of Impact Records* (CD). (VJ/MW)

The Human Beinz (OH)

Personnel:	RICHARD BELLEY	ld gtr	A
	JOE 'TING' MARKULIN	gtrs	A
	MEL PACHUTA	bs	A
	MIKE TATMAN	drms	A

				HCP	
ALBUMS:	1	HUMAN BEINZ/MAMMALS - NOBODY BUT ME	(Gateway GLP-3012) 1967	-	SC
	2(A)	NOBODY BUT ME	(Capitol ST-2906) 1968	65	SC
	3(A)	EVOLUTION	(Capitol ST-2926) 1968	-	SC
	4( )	LIVE IN JAPAN 1968	(Capitol 8737) 1969	-	R3

NB: (1) a split album featuring both The Human Beinz and The Mammals. (1) reissued on vinyl and CD (Get Back GET 535) 1999. (2) reissued on CD (See For Miles SEE CD 327) 1991, with the mono mix, and (Collectables COL-0547) with the stereo mix. (2) and (3) reissued on CD (Collectables COL-2914) 2006. (3) reissued on vinyl (Decal LIK 5) 1986, counterfeited on CD and reissued officially on CD (Ascension ANCD 030). (3) reissued again on CD (Fallout FOCD2008) and on vinyl (Fallout FOCD2008) 2006. (4) is a rare Japanese-only release, subsequently reissued on CD (Cosmic Mind HB 001 CD) 199? with bonus cuts, and on vinyl as *Hold On Baby* (HB 001) 199?

				HCP
45s:		The Times They Are A Changing/Gloria	(Gateway 828) 1966	-
		Pied Piper/My Generation	(Gateway 838) 1967	-
	α	My Generation/Evil Hearted You	(Elysian 82OF 8687) 1966	-
	α	Hey Joe/Spider Man	(Elysian 3376) 1967	-
	β	Nobody But Me/Sueño	(Capitol 5990) 1967	8
		Turn On Your Lovelight/ It's Fun To Be Clean	(Capitol 2119) 1968	80
		Every Time Woman/The Face	(Capitol 2198) 1968	-
		I've Got To Keep On Pushing/ This Little Girl Of Mine	(Capitol 2431) 1968	-

NB: α shown as by the **Human Beingz**. β also released in France with a PS (Capitol CLF 5990) 1967.

Human Beinz came from Youngstown, Ohio and was originally known as **The Human Beingz**. The split Gateway album, with The Mammals, included four cuts by them, which display their British invasion influences - but as with their Gateway singles, this early material is now virtually disowned by the band.

Under the guidance of their producer Alex "Lez" De Azevedo, they developed into a fine psychedelic pop group with a sense of humour. This debut split album with The Mammals was released on Gateway to cash in on their hit single *Nobody But Me.* It compiles their pre-album singles, garage renditions of *Pied Piper*, *My Generation*, *Gloria* and *The Times Are Changing*, together with a previously unreleased early version of *Nobody But Me.* The Mammals played what can best be termed brass-soul..

Human Beinz's second album contained one of the all-time punk classics, *Nobody But Me* and the third album *Evolution* is also recommended - consisting of anglophile pop, weird psychedelic ballads and some great psychedelia - inconsistent in places but good overall. There's some great fuzz guitar and harmony-laced songs on the album including *I've Got To Keep On Pushing* (which was covered by psych band Plan 9 in the eighties) and *April The 15th* which sees the band demolish a piano with an axe! The reissue on Fallout contains two bonus tracks comprising their ultra-rare final Japanese-only single.

They also cut a very rare live album *Live In Japan 1968*, which is probably mainly of interest to completists. It was later reissued together with six bonus "rare studio outtakes"; five of which turn out to be from their Gateway album plus *Evil Hearted You*, from their debut single. A welcome release nonetheless. The CD version includes also includes their last Capitol single.

Somewhat temptingly, a couple of full live sets from 1967 still exist and are said to show the band at their best, with a mixture of Stones/**Byrds** covers and the usual dance standards of the time.

HUMAN BEINZ
LIVE IN JAPAN 1968

THE HUMAN BEINZ - Live In Japan 1968 CD.

Nobody But Me remains one of the best recordings of this period and their second and third albums are worth checking out.

Dick Belley later had a spell in **The (Pied) Pipers**.

Compilation appearances have included: *Nobody But Me* on *Nuggets Box* (4-CD), *Nuggets From Nuggets* (CD), *Nuggets, Vol. 1* (LP), *Frat Rock! The Greatest Rock 'N' Roll Party Tunes Of All Time* (LP) and *Wild Thing* (2-LP); *My Generation* on *Pebbles, Vol. 8* (LP); *Evil Hearted You* on *What A Way To Die* (LP), *Hang It Out To Dry* (CD), *Highs In The Mid-Sixties, Vol. 9* (LP) and *Psychedelic States: Ohio Vol. 1* (CD); *Evil Hearted You* and *Mr. Soul* (live) on *Filling The Gap* (4-LP); *Flower Grave* and *Sueno* on *Outta Sight!* (LP); and *April 15th* on *Ah Feel Like Ahcid* (CD). (GGI/MW/MMy/SR/NK/VJ)

The Human Equation featuring Jon Uzonyi (AZ>CA) - see Peacepipe (AZ>CA).

The Humane Society (CA)

Personnel:	RICHARD MAJEWSKI	bs	A
	WOODY MINNICK	gtr	A
	JIM PETTIT	gtr	A
	BILL SCHNETZLER	drms	A
	DANNY WHEETMAN	gtr, vcls	A

45s:	Knock Knock (Who's There)/ Tiptoe Through The Tulips With Me	(Liberty 55968) 1967
	Lorna/Eternal Prison	(New World 2004) 1968

They hailed from Simi Valley in California and were originally called The Innocents. A demo of *Knock Knock*, recorded in 1966 at Golden State Recorders in San Francisco, led to a deal with Liberty where they re-recorded the song. A classic punker with a tight menacing feel, the single nevertheless failed to sell, and they were dropped leaving their proposed second single stranded at the acetate stage... They did later release another single on the New World label, the flip to which, *Eternal Prison*, is haunting soft garagy-psych.

The band have been well compiled: The demo version of *Knock Knock (Who's There)* can be found on the *Good Things Are Happening* (CD), whilst the "Liberty" version is included on *Pebbles, Vol. 8: Southern California 1* (CD), *Psychedelic Unknowns, Vol. 4* (LP & CD), *Son Of The Gathering Of The Tribe* (LP), *Mayhem & Psychosis, Vol. 3* (LP), *Mayhem & Psychosis, Vol. 2* (CD), *Nuggets Box* (4-CD), *Victims Of Circumstances, Vol. 1* (LP) and *Victims Of Circumstance, Vol. 2* (CD); and *Eternal Prison* is also on *Acid Dreams, Vol. 2* (LP), *Prisoners Of The Beat* (LP), *Fuzz Flaykes & Shakes, Vol. 1* (LP & CD) and *Where The Action Is! L.A. 1965-68* (4-CD book). (MW)

The Human Expression
& Other Psychedelic Groups
5682

THE HUMAN EXPRESSION & OTHER PSYCHEDELIC GROUPS CD.

The Human Expression (CA)

Personnel:	MARTIN ESHLEMAN	ld gtr	A
	JIM FOSTER	gtr	A
	TOM HAMILTON	bs	A
	ARMAND POULIN	drms	A
	JIM QUARLES	ld vcls	A

45s:	Readin' Your Will/Everynight	(Acetate Demo) 1966
	Love At Psychedelic Velocity/Everynight	(Accent 1214) 1966
	Optical Sound/Calm Me Down	(Acetate Demo) 1966
	Optical Sound/Calm Me Down	(Accent 1226) 1966
	Sweet Child Of Nothingness/ I Don't Need Nobody	(Accent 1252) 1967

NB: There's *Love At Psychedelic Velocity* (Collectables COL-0588) 1994, which compiles their singles, demos and four Jim Quarles solo cuts. Check out *Your Mind Works In Reverse* (Collectables COL-0713) 1998 which includes rare tracks from **The Human Expression** and also other groups such as **Mechanical Switch**, **Children Of The Mushroom** (WOW!), **The Rubber Band** and **The Front Page News** all of which are remixed from the master tapes in stunning quality. Innovative, informative and impressive stuff with full sleeve notes!!

Hailing from Westminster and Tustin, California this psychedelic punk band was formed early in 1966 and played around the L.A. area, at clubs such as Gazzari's and USO clubs. An acetate *Readin' Your Will/Everynight* cut in the summer of 1966 got them a deal with Accent, who released two awesome acid-punk singles in the shape of *Love At Psychedelic Velocity* and *Optical Sound*. Both singles were mixed by Wally Heider who also worked for the **Grateful Dead**, and are now extremely sought-after and impossibly hard to find.

After *Optical Sound* proved too far-out for the Charts, the band's manager offered them the opportunity to record two tracks by what he described as "an up-and coming songwriter". The first demo *Sweet Child Of Nothingness* would become their third single, and the other track was turned down because Jim Quarles' didn't think lyrics like "Get your motor running/Head out on the highway" were any good. The song was of course Mars Bonfire's *Born To Be Wild* which **Steppenwolf** would later cover!!

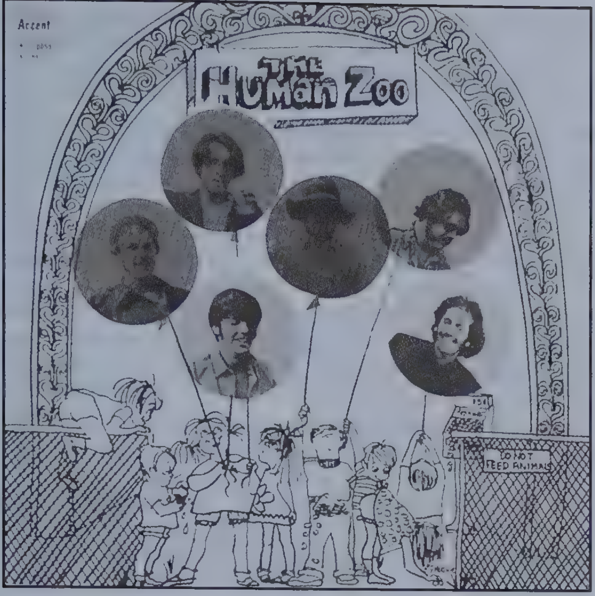
By the time the *Sweet Child Of Nothingness/I Don't Need Nobody* single was recorded, both Jim Quarles and Martin Eshleman had left the band.

Both their first two singles *Love At Psychedelic Velocity* and *Optical Sound* are worthy of investigation and all their released material has now appeared on compilations. Even better, however, is the Collectables CD release *Love At Psychedelic Velocity*, which compiles all the band's singles, plus demos and four post-**Human Expression** solo tracks cut by Jim Quarles. The CD also includes excellent liner notes, from which this entry has largely been taken, and is recommended to fans of the band.

Jim Quarles is still active in the music business, working in a studio as a technical engineer, and writing and recording songs.

Your Mind Works In Reverse is an interesting release that features rare tracks from **The Human Expression** as well as **Mechanical Switch**, **Children Of The Mushroom**, **The Rubber Band** and **The Front Page News** all remixed from the master tapes. The package is presented with full sleeve notes.

Compilation appearances have also included: *Optical Sound* on *Echoes In Time, Vol. 1* (LP), *Echoes In Time, Vol's 1 & 2* (CD), *Psychedelic Disaster Whirl* (LP), and *Nuggets Box* (4-CD); *Love At Psychedelic Velocity* on *Pebbles, Vol. 10* (LP), *Songs We Taught The Fuzztones* (2-LP & 2-CD) and *Best of Pebbles, Vol. 3* (LP & CD); *Calm Me Down* and *Optical Sound* on *Green Crystal Ties, Vol. 6* (CD); *Everynight* and *Readin' Your Will* on *Green Crystal Ties, Vol. 9* (CD); *Who Is Burning?* (previously unreleased) on *Psychedelic Crown Jewels, Vol. 1* (2-LP & CD); *Calm Me Down, Optical Sound* and *Your Mind Works In Reverse* (all previously unreleased demo versions) on *The Human Expression And Other Psychedelic Groups - Your Mind Works In Reverse* (CD); *Calm Me Down* on *Highs In The Mid-Sixties, Vol. 20* (LP); *Every Night* on *Highs In The Mid-Sixties, Vol. 3* (LP) and *Love At Psychedelic Velocity* on *Garage Beat '66 7* (CD); and the previously unreleased *Readin' Your Will* and *Optical Sound* on *Garage Beat '66 5* (CD). (MW)



THE HUMAN ZOO - Self Titled LP.

Human Jungle (CA) - see Quatrain (CA).

The Humans (NY)

Personnel incl:	BILL KUHNS	ld gtr

45: Warning/Take A Taxi (Audition 6109) 1966

A typical garage-punk outfit, **The Humans** had a really throaty vocalist. The cool looking six-piece formed whilst the members were in high school in Albion, New York in the summer of 1964. They toured pretty extensively and got to open for the likes of The Animals, The Hollies, **The Standells** and The Stones and in the summer of 1966, opened for **Mitch Ryder** at the Rheingold Festival in Central Park.

You'll also find *Warning* on *Back From The Grave, Vol. 5* (LP) and *Back From The Grave, Vol. 2* (CD). (VJ)

The Human Situation (PA)

45: I Got Away/Mediocre Fred (Eclipse 4940) c1966

The Human Situation was from Allentown, Pennsylvania. *I Got Away* is a fairly basic garage tune, but compelling nonetheless. You can also find it on *Sixties Rebellion, Vol's 1 & 2* (CD) and *Sixties Rebellion, Vol. 2: The Barn* (LP). (VJ/MW)

The Human Zoo (CA)

Personnel:	JIM CUNNINGHAM	vcls	A
	BOB DALRYMPLE	bs	A
	LARRY HANSON	gtr, keyb'ds	A
	JOHN LUZADDER	gtr	A
	KIM VYDAREMY	drms	A
	ROY YOUNG	vcls	A

ALBUM: 1(A) THE HUMAN ZOO (Accent ACS 5055) 1969 R2

This California band's album is extremely mediocre. The haunting finale, *The Time Was Over* is the best track. Despite my lack of enthusiasm, I must admit it's now a collectors' item.

The album fails because they're not sure what bag they're in. First there's some bits of good acid-guitar, some heavyish mainstream rock, but then some funk and the **Blood, Sweat and Tears**-like horns on top of some dirgeful material doesn't help. (VJ)

Ray Hummel III (MI)

45s:	α	Fine Day/Gentle Rain	(Fenton 2188) 1967
		Can't Keep A Good Memory Down/ Daily Grinds & Neon Signs	(Renegade 5630) 1978
		For Whatever It's Worth/ Don't Point Your Finger	(Renegade 5651) 196?
		From Adam's Rib To Woman's Lib/?	(Renegade 5655) 196?

NB: α some copies of this 45 came with a picture sleeve, and these are very collectable.

Originally from Grand Rapids, Michigan this guy was vocalist with **The Ju Ju's**. His first single, *Fine Day*, was his own composition and can be heard on both *Magic Carpet Ride* (LP) and *Project Blue, Vol. 1* (LP). Although not a particularly strong song it does give another airing to his vocal talents. The flip, *Gentle Rain* has also been compiled on *Project Blue, Vol. 3* (LP), although reputedly after that his material skips over the hills and far away into country/C&W territory. (VJ/MW)

K.C. Humphrey (?)

ALBUM: 1 FOR A SMILE (Milliken MSS-1106) 1975 R2

For A Smile is a folk/folk-rock recording that utilises mandolin, keyboards and sound effects. The cover sports an amateurish drawing of a man sitting under a tree and playing guitar. (VJ)

Humphrey and The Palookas (NY)

Personnel:	GARY BUTT	keyb'ds	A
	PETE PAONESSA	drms	A
	BOB PASMORE	bs	A
	CHARLIE RODREQUIZE(sp?)	gtr	A
	CHUCK TORMINO	vcls	A

45: Careless Love/
Then I'll Be Sure, Sure Of Your Love (Jerand 401) 1966

From the Buffalo, New York area, The Impacts were already known across the Midwest and Canada. Their record company decided that they needed a gimmick. In the decidedly non-PC sixties, 350lb singer Chuck Tormino was it... and **Humphrey and The Palookas** was the end product (in modern parlance a palooka is someone who is, er, "athletically challenged"). The resultant single did surprisingly well in Boston and north of the border so off they sallied to promote it. The plan was that they would tour Japan, tied in with a mobile home show (you can think up your own jokes). If you suspect this is all a total fabricaton, check out the liners of *Psychedelic States: New York Vol. 2* (CD), which features *Careless Love*. (MW)

HUNGER! - Strictly From... LP

HUNGER! - Self Titled (Void) LP.

Hunger! (OR/CA)

Personnel:	BILL DAFFERN	vcls, drms	AB
	STEVE HANSEN	gtr, vcls	ABC
	MIKE LANE	vcls	ABC
	JOHN MORTON	gtr, vcls	ABC
	MIKE PARKISON	keyb'ds, vcls	ABC
	TOM TANORY	bs, vcls	ABC
	GENE GUNNELS	drms	C
	(ED KING	gtr	B)

ALBUMS: 1(A) STRICTLY FROM HUNGER (Public! Records P-1006) 1969 R4
2(B) HUNGER (All American) 1969 R6

NB (1) reissued (Psycho 14) 1983 with an altered sleeve. (1) reissued on CD (Afterglow 010) 1993. (1) reissued on CD (No label) 199?: (2) was only issued as a test pressing in a plain sleeve. (2) reissued on vinyl (Void 08) 1998 in a limited numbered edition of 500. (1) and (2) reissued as a 2-LP box set (Akarma AK-045/2) 1999 and also on CD (Akarma AK-045) 1999.

45s: α She Let Him Continue/
Mind Machine (Public! Records PR 101/2) 1968
β No Shame/Not So Fine (Public! Records PR 103/4) 1968
χ Colors/Mind Machine (Public! Records PR 1001) 1969

NB: α is non-LP versions. β shown as by **The Touch**. Both tracks figure on the *Strictly From* album, the 'B' side being re-titled, but the 45 versions are very different. χ same versions as on the *Strictly From* album.

Hunger! originated in Portland, Oregon but by 1968 they were based in Los Angeles, California and it was there that they issued their three singles and album on Public! Records. All of them are now rare collectors' items.

Hunger! had a quintessentially sixties sound, and their recordings are recommended to readers of this book. Overall, their *Strictly From* album falls a bit short of its reputation, it being an early 'known' collectable from the West Coast rock scene fetching serous money even in the seventies. In retrospect, it's clear that the band wasn't quite ready to record. The album has an unfinished feel to it, punctuated by the inclusion of two versions of the same song, and several that, quite frankly, last longer than they should. One gets the impression that these shortcomings were necessary to flesh out the album's running time.

The reality of these observations comes into focus upon hearing the re-recorded/alternate version of the album which turned up in 1995. According to members of the band, **Strawberry Alarm Clock** guitarist Ed King volunteered to re-arrange some of the material and contribute his lead guitar in the preparation of a new master. The results were truly stunning, and the remastered **Hunger!** album was immediately put into production and scheduled for release... but halted after only a handful of vinyl test pressings were made. This is the album reissued on the Void label, licensed from the band, which is highly recommended. King's influence is most obvious on the opening track, *Colors* - transformed from a bouncy pop song (2'00") on the *Strictly From Hunger* album to a wicked hard-rocker similar to **Steppenwolf** with amazing dual lead guitar parts (now stretching to 3'35"). *Portland '69* follows, this time radically remixed (i.e., it's the same recording, but hardly recognisable!) and what is a rather laboured instrumental on the *Strictly From Hunger* album is now a brutal tour-de-force that builds to an incredible intensity. The remaining tracks are remade and/or remodelled as well, rendering the released version obsolete. Really, this is the **Hunger!** album to have and had it been issued at the time, the band may well have survived into the seventies.

Bill Daffern left the band in 1969, which may be the reason the remastered album wasn't released - his distinctive lead vocals (heard on *She Let Him Continue* and *No Shame*) were part of the **Hunger!** sound from day one. He was replaced on drums by Gene Gunnels of the **Strawberry Alarm Clock**, and this final line-up played a few gigs before the band split for good.

Daffern pursued a career in rock for several years after leaving **Hunger!** He was next heard playing drums in **Truk**, and was lead vocalist on the final Captain Beyond album *Dawn Explosion* (Warner Bros. BS-3047) 1977.

Workshop was later covered by U.K. psych band Glass Keys (on *Rubble 9* (LP)).

Compilation appearances have included: *Colors* on *Love, Peace And Poetry, Vol. 1* (LP & CD) and *Highs In The Mid-Sixties, Vol. 3* (LP); *Workshop* on *Sixties Archive, Vol. 8* (CD), *Acid Trip From The Psychedelic Sixties* (LP), *Endless Journey - Phase Two* (LP), *Endless Journey - Phase I & II* (2-CD) and *Glimpses, Vol. 3* (LP); *Mind Machine* on *The Seventh Son* (LP); and an alternative version of *Open Your Eyes* on *Timemazine #3* (CD) free with the fanzine. (VJ/MW/CF)

The Hungry I's (FL)

Personnel:	CHRIS DRAKE	gtr	AB
	NEIL HANEY	ld vcls, organ	AB
	ALLEN MARTIN	bs	A
	DANNY ROWDON	ld gtr	A
	LOU SHAWD	drms	AB
	RALPH CITRULLO	bs	B
	ALLEN DRESSER	ld gtr	B

45: Half Your Life/Comin' Round (Paris Tower PT-127) 1967

The Hungri I's were a garage band from Daytona Beach, Florida. Formed in the spring of 1965, they named themselves after the famous San Francisco Folk nightclub. They performed mainly in Daytona Beach, as a house-band at the now defunct but world-famous Beachcomber Nightclub and at the equally renowned Surf Bar. Their only other Florida forays were to Titusville (The Vanguard Club) and Orlando, where they put down some demo songs at Eric Schabacker's Bee Jay Studio. These appeared on the Bee Jay Demo albums (one was a cover of *Hold On I'm Coming* on *Bee Jay Demo Vol. 2*).

During the summer of 1967 they visited producer Robert Quimby in nearby Ormond Beach and cut a metal acetate of *Half Your Life*, written by Neil Haney, backed with the standard *How Come My Dog Don't Bark? (When You Come Around)*. In late 1967, Gil Cabot offered to make them famous if they paid to have *Half Your Life* released on his Tampa-based Paris Tower label. All that happened (as with all Paris Tower releases) was that 500 copies were shipped to them (to distribute themselves) ... and that was it!

So, off they went on a winter tour of Wisconsin, Minnesota and Indiana to promote the single. They performed many Hendrix tunes which were unknown to many of the teens who came to see them but they were well received. Since they were from sunny Florida and the World's Most Famous Beach, the band thought it'd be cool to take a publicity photo in the snow whilst they were there - however it was the band that melted on their return home in the spring of 1968. Haney joined **The 2/3rds**; Dresser and Citrullo were soon to follow; and they were reunited with Drake in 1969 when **The 2/3rds** became The Third Condition.

Half Your Life gets a new life on *Psychedelic States: Florida, Vol. 3* (CD). (MW/KCs)

Hungry Tiger (?)

45: Fee-Fi-Fo-Fum/Tic Tac Toe (White Whale WW-313) 1968

Here is another bubblegum psych-pop single produced by **Kasenetz and Katz**, in the same "series" as **The Crazy Elephant** or **The Flying Giraffe**. This one was written by M. Moffit and arranged by "The Hawk and The Falcon"! (SR)

Tom Hunnicutt (?)

ALBUM: 1 ESCAPING FROM TODAY
(Hillside Country Records HSC 103) 1974

The liner notes of this scarce album indicate that "His songs embrace the folk style of the hill country music, but his lyrics are relevant to things that affect us all. He writes of love, war, pollution..." and adds "Regardless of where you might meet Tom, be it in a bar, church, in a concert hall or just sitting on a street corner playing his guitar, put out your hand and say Hi. He is your friend and brother". The songs include *The Environmentalist, To Fight A War, Brown Skin Girl, Potomac River Song* and the title track. (SR)

The Huns (IL)

Personnel incl:			
	ROBERT DEMPSEY	gtr	A
	DAVE GRUNDHOFFER	vcls	A

45: Winning Ticket/Destination Lonely (Rock N' Jazz 8668) 1966

Hailing from Arlington Heights, Illinois and often appearing in animal skins with bleached white hair this mob produced one of the best garage singles to come from the Midwest. *Destination Lonely* is particularly notable for its powerful vocals and driving guitar.

Robert Dempsey took guitar lessons from Ted Nugent, who was also from Arlington Heights. He apparently helped his student by writing some of the guitar solos for the single.

They later changed name to Greenwood County Farm and released a single for Ampex.

The Huns who put out an EP *Fun With The Huns* (False Hopes SS-32402-1) in 1977 is actually **The Boyz** (from Chicago).

Compilation appearances have included: *Destination Lonely* on *The Midwest Vs. Canada Vol. 2* (LP), *Garage Punk Unknowns, Vol. 5* (LP) and *Destination Frantic Volume 3* (CD); and *Winning Ticket* on *Pebbles Vol. 6* (CD), *One Hand In Darkness* (LP) and *Trip In Tyme Volume 4* (CD). (VJ/MW/BLg)

The Huns (NC)

45: Shakedown/You Know (Pyramid 6-6646) 1966

The sole release by this Concord, North Carolina band appeared in the summer of '66. *Shakedown* was their attempt at a Stones' sound but, like many Carolina bands, they'd not acquired a fuzz pedal so the results are more 1965 than 1966. Check it out on *Back From The Grave Vol. 4* (LP) and *Back From The Grave Vol. 2* (CD); the high-pitched screams and yelps bear witness to their enthusiasm and youthfulness. Tim Warren's liners reveal that they appeared on local TV show "Kilgo's Kanteen" and that neighbourhood rivals included **The Phantom Raiders**, The Spades, and **The Tamrons**. The flip, *You Know*, is a sparse Beatlesque charmer, featured on *Grains Of Time* (CD). (MW/VJ)

The Huns (NY)

Personnel:			
	STEVE DWORETZ	drms	A
	KEITH GINSBURG	ld gtr	A
	RICH LA BONTE	ld vcls, tamb, gtr	A
	JOHN SWEENEY	keyb'ds	A
	FRANK VAN NOSTRAND	bs	A
	BUZ WARMKESSEL	ld gtr	A

EP: 1 THE HUNS - 1965 (PS) (Moxie M 1027) 1979

NB: not all copies came with the picture sleeve.

This Ithaca, New York outfit started out in 1964 as Attila & The Huns. No singles were released but in 1965 they recorded several tracks for a TV show. Four cuts survived on a dodgy tape (with skids and drop-outs) and make up the lo-fi Moxie EP, with pics and notes from Rich La Bonte. Laced throughout with cool Farfisa vibes, there is the Kinks-like *I've Got You On My Mind*, the sneering *I Gotta Move*, jaunty thumper *Long Way Around*, and haunting garage-ballad *The World You Cannot Hide From*. Great sounds which deserve a better quality reissue. (MW)

Huns Of Time (WI) - see **Attila and The Huns (WI)**.

Hunt and Dunk (AZ)

ALBUM: 1 DID YOU EVER SING TO A MOUNTAIN
(Mountain LP-6110) 1974

From Arizona, **Hunt and Dunk** is a privately pressed album of ecological folk with delicate vocals. (SR)

The Huntsmen (MA)

45: So Long/Say What I Mean (Sure-Shot SS 6704) 198?

This Massachusetts act was supposedly formed by a guy called Hunt. Their sole vinyl offering was this good double-sided punker - good beat, mouth harp, snarling vocals. However, like their 'label-mates' **The Katz Kradle**, this was not actually a sixties band, but a rather convincing "hoax" single recorded by Erik Lindgren, the noted sixties enthusiast.

Compilation appearances have included: *Say What I Mean* on *Pebbles, Vol. 22* (LP); and *So Long* on *Follow That Munster, Vol. 2* (LP). (MW)

Michael Hurley (NY)

Personnel:			
	MICHAEL HURLEY	vcls, gtr	ABCD
	ROBIN REMAILLY	fiddle, mandolin, vcls	AB D
	EARTHQUAKE ANDERSON	hrmnca	B
	JESSE COLIN YOUNG	bs, gtr	B
	MAGGIE HURLEY	harmony vcl	B
	MICHAEL KANE	bs, cornet	BC
	SCOTT LAWRENCE	piano	B
	JEFF MYER	drms	B
	BANANA	gtr, bs, piano, vcls, claves	C
	JOE BAUER	drms	C
	PETER STAMPFEL	fiddle, vcls	D

ALBUMS: 1(A) FIRST SONGS (with insert sheets)
(Folkways FG-3581) 1965 R2
2(B) ARMCHAIR BOOGIE (w/booklet)
(Raccoon 6/Warner WS 1915) 1971 R2
3(C) HI FI SNOCK UPTOWN
(Raccoon 14/Warner BS 2625) 1972 R1
4(D) HAVE MOICY! (Rounder 3010) 1975 R1

NB: (1) reissued on CD (Rounder CD-3010) 1992. (4) with The Unholy Modal Rounders, Jeffrey Fredericks and the Clamtones. (4) reissued on vinyl (Rounder 3010) 1990.

This strange folksinger was closely associated with **The Holy Modal Rounders** and **The Youngbloods**. Born in 1941, he spent a part of his teenage years travelling in the South with Robin Remailly. His first album was released in 1965 and contains his classic *Werewolf*.

The second and third albums were produced by **The Youngbloods' Jesse Colin Young** and **Banana** on their Raccoon label. Both albums are excellent, with very unusual lyrics but both are hard to find now. In 1975, he teamed up with Peter Stampfel and various other folk musicians to record *Have Moicy!*. The album has a folky guitar feel with some witty compositions about a bizarre collection of topics (*Robbin' Banks* is about an armed robbery), the wonders of food and the digestive system (*Slurf Song*), romance blooms in both Europe and rural America (*Midnight In Paris*, and *Griselda*), and fast food disappearances and thoughts on mortality (*What Made My Hamburger Disappear*).

He kept on recording for Rounder and is still active on the music scene. **Hurley** is also a noted cartoonist, his main character being "Snocko", a strange "human dog". He drew most of his record sleeves, as well as the cover art for the **Holy Modal Rounders** album *Good Time Is Tasteless*. (SR)

The Hurricanes (OH) - see Johnny and The Hurricanes (OH).

Sandy Hurvitz (?)

ALBUM: 1 SANDY'S ALBUM IS HERE AT LAST! (Verve V6-5064-X) 1968 SC

A good jazzy folk-rock singer and pianist, **Sandy Hurvitz** is backed by Jeremy Steig, Donald McDonald and Eddie Gomez (all from **Jeremy and The Satyrs**) and **Jim Pepper** on this album. She was at the time the girlfriend of Cal Schenkel, the graphic designer for the **Mothers Of Invention** and her album was the first with the Bizarre logo on its cover, which also features **Zappa**'s head in a TV set. It was produced by Ian Underwood.

Sandy Hurvitz later changed her name to **Essra Mohawk** and issued three albums on Reprise, Asylum and Private Stock between 1970 and 1977. (SR)

The Hush Puppies (CA)

45: Look For Another Love/
Hey, Stop Messin' Around (Playboy XL 910) 1967

Back From The Grave, Vol. 7 (2-LP) features both sides of this single by an unknown garage band. *Look For Another Love* is a wild rocker, with punchy organ and plenty of chops and changes in rhythm - it was probably more fun to record than listen to repeatedly. The flip has a driving beat and scorching guitar solo(s). It turns out they were from Pomona and the single trod forth in March 1967 (MW)

The Hustler's (IL)

45: She Waits For Me/The Sky Is Black (Orlyn 1949) 196?

A Chicago garage band, *The Sky Is Black* is also on *The Essential Pebbles Collection, Vol. 1* (2-CD). (VJ/MW)

The Hustlers (FL)

Personnel incl:		
	NICK FRESCA	drms
	BOB LEAVITT	gtr
	JOHNNY MCNICOL	gtr
	JOE ROMEO	bs

CD: 1 HUSTLERS (Gear Fab GF-204) 2003

45s: If You Try/My Mind's Made Up (Chelle PH-145) 1966
α Sounds Of Life/I Know (Evolution 1005) 1969

NB: α shown as by The Dard.

Acetates: α Bossa Nova Outer Space (Audiodisc KRS 1305) 1964
I Don't Know/Try To Forget Her/We Were In Love/
Vivid In My Mind (Voice Inc. 8965) 1965
If You Try/Eight Miles High (Audiodisc Acetate) 196?
We Were In Love/'Cause I Know (Audiodisc Acetate) 196?
Vivid In My Mind/If You Try (Audiodisc Acetate) 196?
β Destination Nowhere/
Nick's Drum Solo 33rpm (Audiodisc Recording Blank) 196?

NB: α shown as by Quiet Four. β shown as by 'Hustlers And Misc.'

North Miami, Florida was where these **Hustlers** operated. *If You Try* is a great punker with a powerful swagger that comes on initially like a fuzzed **Byrds** - crank this one up on *Psychedelic Crown Jewels Vol. 2* (2-LP & CD) - especially for the superb solo and Beatlesque harmonies. Jeff Lemlich, Mr. Florida, dug up their story and personnel for the liner notes.

My Mind's Made Up, composed by John McNicol, pops up again on *Psychedelic States - Florida Vol. 2* (CD) - it's a bouncey Beatlesque fuzz-popper. The accompanying booklet contains the story behind this track and the band as told by member Bob Leavitt. In April 1969 they put out a final single, billed as **The Dard**.

Check out *Hustlers* (CD) which includes previously unreleased versions of *If You Try* and *My Mind's Made Up* as well as over a dozen previously unreleased tracks and outtakes from the 1964-1968 period.

Leavitt also co-wrote *You Can't Make Me* for the **Montells**. (MW/RM/VJ)

The Hustlers (CA)

Personnel:			
	TITUS FRENCHMAN	gtr	A
	TOMMY FRENCHMAN	bs	A
	TERRY HEWITT	drms	A
	SKIP MAGGIORA	gtr	A

45: Linda/Wipeout (Rich 113/4) 1965

This **Hustlers** was from Sacramento, California. The rocking *Linda* can be found on *The Sound Of Young Sacramento* (CD). (VJ)

The Hustlers (OH)

Personnel:			
	JOHN BUSHONG	bs	A
	CRAIG FISCHER	ld vcls, gtr	A
	DAVE GRAFF	ld gtr, hrmnca	A
	STEVE WADE	drms	A

ALBUM: 1(A) THEIR FINEST ALBUM
(Coronet Recording Service 850C-9455) 1965 R2

NB: (1) cover is blank on the back side; some were given a paste-on slick.

THE HUSTLERS
HUSTLERS

THE HUSTLERS (FL) - Self Titled CD.

This **Hustlers**, from Granville College in Denison, Ohio was a frat-rock/garage band. On offer are four clean-cut guys in suits playing straight forward R&B standards including *Carol*, *I Should Have Known Better*, *Tell Me Why*, *Tossin' And Turnin'*, *Searchin'*, *Route 66*, *You Can't Do That*, *Good, Good Lovin'*, and an instrumental version of *If I Fell* plus two neat ballads *I Can't Wait To Have You Meet My Baby* and the downer vibed *Tragedy*. No fuzz fest here, but there is some good guitar work and thumbs up for the fresh amateurish "were gonna make it" garage charm, which seems to keep these albums collectable. This is for fratheads and garage beat-completists, only. (CP)

The Hustlers (PA)

Personnel incl:		
	JOEY RANDELL	ld vcls
	JIMMY HUNTER	keyb'ds

45: Shakers And Movers (Of The World)/Shakers
And Movers (Of The World) Part II (Tom.Cat WB-474/5) 1967

Believed to be a Pennsylvania outfit, this particular single is overegged by dealers as 'garage mod psych', but it's actually one of those soulful club belters with 'heavy' pretensions and constipated vocals. It may appeal to mod or freakbeat collectors but it will leave garage-niks cold while psych-heads will not get the slightest whiff of a high. (MW)

Danny Hutton (CA)

45s: Roses And Rainbows/Monster Shindig (HBR 447) 1965 73
Big Bright Eyes/Monster Shindig Part 2 (HBR 453) 1965 102
Funny How Love Can Be/
Dreamin' Isn't Good For You (MGM 13502) 1966 120

The above were some of **Danny Hutton**'s early solo efforts. He may have also been involved with **The Bats**, before joining **Cory Wells and The Enemys**, and subsequently Three Dog Night with Cory Wells and Chuck Negron.

Roses and Rainbows has been compiled on *Even More Nuggets* (CD) and *Where The Action Is! L.A. 1965-68* (4-CD book). (MW/TTi)

Aldous Huxley (?)

ALBUMS: 1 VISIONARY EXPERIENCE, VOL. 2
(selected) (Gifford Associates A-102) 1969 R1
2 SPEAKING PERSONALLY (2-LP)
(Caedmon 74-750212) 1973

NB: (1) reissued on vinyl (All-Disc LHA 23768) 197? (2) reissued on CD (Artifacts ARTSW001) 2003 with bonus tracks.

The *Visionary Experience, Vol 2* was part of a series of albums released posthumously by his widow Laura. His thoughts on LSD and mescaline are documented on part of side one. It was the second and final volume in a projected series of audio recordings dealing with the human predicament. *Speaking Personally* includes a six-minute section of a London-based 1961 interview where he praises LSD and mescaline. These two records have been isolated because they documented his thoughts on hallucinogenic drugs, although he made several other audio recordings addressing issues of literature and philosophy. (VJ)

Laura Huxley (?)

ALBUM: 1 RECIPES FOR LIVING AND LOVING
(Everest SDBR-3361) 197?

NB: (1) also issued in a plain white promo cover with name and title printed in blue. (1) also issued on Columbia Special Products, 197?

Laura Huxley was an author and philosopher who married the famous and influential writer **Aldous Huxley** in 1956 and remained with him until his death seven years later. This is a very meditative spoken word album with two side-long tracks: *Your Favorite Flower* and *Rainbow Walk*. Prepare your incense vase! (SR)

Lee Hyatt (IN)

ALBUM: 1 WHAT IF WE GAVE A WAR? (Gigantic) 1969 SC

Lee Hyatt was a female folk-rock singer that recorded on the same label as **Hickory Wind.** Her album is scarce. (SR)

Hydraulic Peach (PA)

45: Reminiscence Of 'Lexa'/
Many, Many Possibilities (Arpeggio A-1055) 1970

This band called Harrisburg, Pennsylvania their home, and their single was produced by Dan Hartman of **Legends** fame. *Reminiscence Of 'Lexa'* is a long, dark wailer, while the superior flip side brings Traffic to mind. (MMs)

The Hydraulic Raisins (CA)

Personnel:			
	RANDY BARNES	vcls, gtr	A
	DAN BRAYMER	drms	A
	JOHN GERODINI	bs	A
	LARRY OXENHAM	ld gtr	A

ALBUM: 1 WAILIN' IN WEST COVINA!!
(Bacchus Archives BA-1128) 1998

NB: (1) CD retrospective which features **The Hydraulic Raisins**, The Rhythm Surfers and The Spectrums.

45: Tragedy In Liverpool/The End (Spectrum 5001) 196?

Prior to joining **The Hydraulic Raisins**, Dan Braymer had drummed for the Ella Jones Varsity Show, the Teen Charmers (an all-girl accordion band!), and several incarnations of bands fronted by Del Pierce, including The Knockouts, The Masked Marvels, and The Squares. In 1963, he hooked up with the Rhythm Surfers, an instrumental surf band that released *502/Big City Surfer* on Daytona Records (D-6301).

Soon afterwards, Braymer formed the Spectrums, another instrumental band whose recordings have survived but were never officially released. Then, after the break-up of the Spectrums, Dan answered an ad for a local group based in Baldwin Park, California. After rejecting the name Hydraulic Kumquats(!), Braymer, Barnes, Oxenham and Gerodini decided on **The Hydraulic Raisins**.

The Hydraulic Raisins based themselves in West Covina, California and released one single on Spectrum Records (a label financed by Braymer's mother): *Tragedy In Liverpool/The End*. *Tragedy...* was yet another instrumental, whilst *The End* was folk-rock.

Since the band always taped their rehearsals, several recordings remained in the can. Now all but one of these, *First Encounter*, has been included on the Bacchus Archives CD. Two of the tracks, *Travel The World* and *Mountain Dew* were both used by the band as demos. In addition there's two group originals:- *Smog Song* (a clone of **Barry McGuire**'s *Eve Of Destruction* delivered in a similar manner to the original) and *Baby Boy*; plus a version of **The Rumblers**' *I Don't Need You No More*, which was recorded with some serious attitude.

The complete **Hydraulic Raisins**/Rhythm Surfers/Spectrums story, of which the above is a summary, can be found in the liner notes to the Bacchus Archives CD. (MDo)

Hydro Pyro (NY)

CD: 1 PSYCHEDELIC MOODS, PART 4: THE FINAL ACT
(Collectables COL-CD-0653) 1995

NB: (1) is a retrospective, which also includes material by **The Deep**.

From upstate New York, they resided in Greenwich Village for part of 1967. On 24th April 1967, they entered the Mercury Sound Studios to cut six mind-expanding psychedelic numbers written by **Deep** members Mark Barkin and D. Blackhurst. None of the band members were more than 19 and they were heavily into acid. The six tracks:- *The House of Yesterday, Id, Hydro-Pyro, Purple Floating, Snow Petals* and *Little Tin Soldier* - sound like the **Deep** album and you'll find them all on *Psychedelic Moods - Part Two* (LP & CD). Remixed versions of the above tracks plus *Man Who Shot Your Mother* have been compiled on the above CD.

Hydro Pyro and *Id* can also be found on *Green Crystal Ties Vol. 4* (CD). (MW/VJ)

Hye Stars (WI/IL)

ALBUM:	1	70-74	(No label) 1974 R1

This is an obscure private pressing from Chicago, Illinois that was recorded by a group of counsellors from an Armenian summer camp! The album features the various cover songs they played from 1970-74 at the Wisconsin camp including *25 Or 6 To 4*, *Blue Suede Shoes*, *Color My World*, *Cold Turkey*, *Gimme Some Truth* and *Whole Lotta Love*. There are some nutty fuzz guitar lead solos on the disc, but they're not enough to recommend the album, which fetches silly money at auction. (VJ)

H.Y. Sledge (FL)

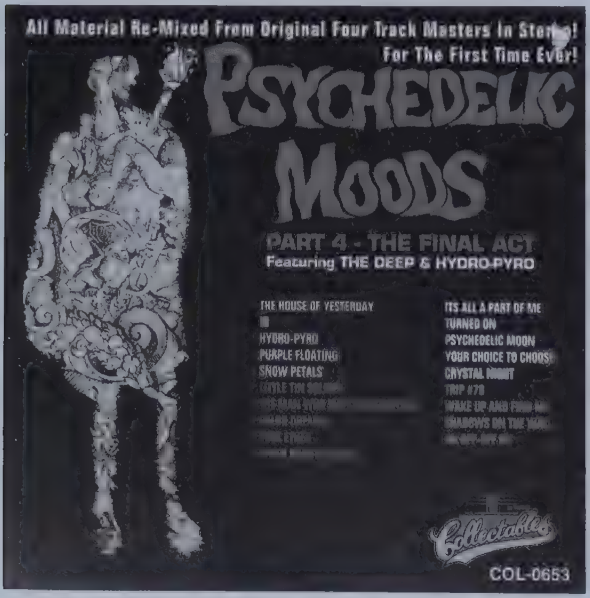
Personnel:	MICHAEL EWBANK	organ, piano, vcls	A
	BILLY JONES	keyb'ds	A
	RICHARD PORTER	gtr, piano, harp, vcls	A
	JAN PULVER	bs, cowbell, vcls	A
	MONTE YOHO	drms	A

ALBUM:	1(A)	BOOTLEG MUSIC	(SSS International SSS-22) 1971

Despite the colourful cover, this album has predominantly an early seventies rock sound. Its finest cuts include *Canadian Exodus* which starts abrasively but slows down and features some nice, mellow guitar playing and *Cellophane Lady*, which has some sixties style fuzz guitar. It was produced by Ewbank and Poner.

H.Y. Sledge came from Valparaiso, Florida. Jan Pulver had previously played in **Those Five**, and Monte Yoho and Billy Jones were also members of **The Outlaws**.

Cellophane Lady and *Nowhere To Go* were featured on a 1971 EP sampler, *Special Bonus Single* (SSS-PB-1). (VJ/MW/SMR)



HYDRO PYRO - Psychedelic Moods Part 4 CD.

Hysterical Society (TX)

45s:	Come With Me/I Know	(United Artists 50147) 1967
	I Put A Spell On You/ Summertime (Variations)	(Tipton 100) 1968

A little behind the times down in Amarillo, Texas - their first single contains two fine chunky beat-punkers that have 1965 written across 'em. *I Put A Spell...* takes on a Doug Ingle and **Iron Butterfly** sound, with shades of light and heavy, doomy cathedral organ sounds and deep booming vocal. *Summertime* has a lighter jazzy feel (imagine Zombies meeting **Vanilla Fudge**). The band may have evolved out of The Hysterical Society Boys who issued another single: - *Funny Face/I Got Shot* (EBR 620001) 1962?

You can also check out *I Know* on *Psychedelic Unknowns, Vol. 9* (CD) and *Incredible Sound Show Stories, Vol. 8* (LP); and *Come With Me* has been compiled on *Basementville! U.S.A.* (LP). (MW)

Hysterics (CA)

Personnel incl:	D. DONAGHUE	A

EP:	1	Won't Get Far/Everything's There/That's All She Wrote/ Why Should You Treat Me This Way	(Bing B-303) 1986

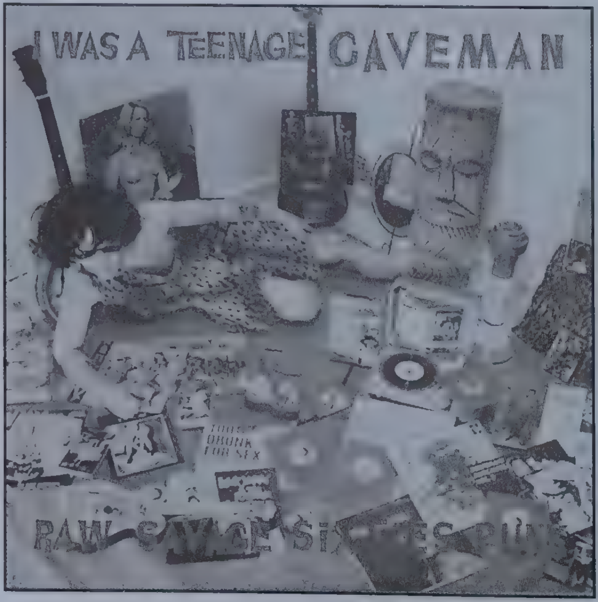
NB: (1) is a reissue. Its four tracks contain the band's two original 45s for Bing and Tottenham records.

45s:	That's All She Wrote/Won't Get Far	(Tottenham 500) 1965
	Why Should You Treat Me This Way/ Everything's There	(Bing B-303) 1965

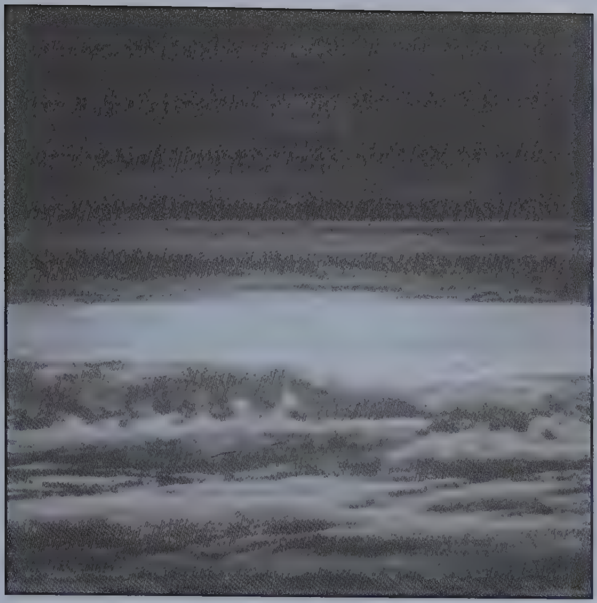
A typical period punk band **Hysterics** came from the San Bernardino/ Riverside area of California. Their finest moment was *Everything's There*. The lyrics were typical of the period - about the vocalist's infatuation with his girlfriend who's left him for another man.

The band also issued at least one single as **The Love Ins**, which coupled two of the above tracks: *Everything's There* and *That's All She Wrote*. The latter track has also been covered by Italy's Others on their 1995 EP *Going Around With...* .

Compilation appearances have included: *Everything's There* on *Mayhem & Psychosis, Vol. 1* (LP), *Mayhem & Psychosis, Vol. 1* (CD), *Pebbles, Vol. 8: Southern California 1* (CD), *The Essential Pebbles Collection, Vol. 1* (2-CD), *Pebbles, Vol. 7* (LP), *Pebbles, Vol. 1 (ESD)* (CD) and *Where The Action Is! L.A. 1965-68* (4-CD book); *Won't Get Far* on *Pebbles, Vol. 9: Southern California 2* (CD) and *I Was A Teenage Caveman* (LP); *Everything's There* and *Won't Get Far* on *Boulders, Vol. 1* (LP); *That's All She Wrote* on *Turds On A Bum Ride, Vol. 5* (CD), *60s Choice, Vol. 2* (LP) and *60s Choice, Vol's 1 & 2* (CD); and *Why Should You Treat Me This Way* on *Turds On A Bum Ride, Vol. 6* (CD). (VJ/MW)



I WAS A TEENAGE CAVEMAN (Comp LP) including Hysterics.



ICE - Melting Your Mind LP.

Frank Ianni (OH)

ALBUM: 1 NO MOON NIGHT (Night Wax) 1977

Cleveland, Ohio's **Frank Ianni** recorded this obscure privately pressed album that is a cut above the usual homemade effort. It's basically a pleasant if unexciting seventies pop album. (VJ)

Ice (IL)

Personnel:			
	WAYNE BAKALAR	gtr, vcls	AB
	TIM KERESTES	drms, perc	AB
	BOB McKEE	bs	AB
	DAN NEFF	keyb'ds, flute, vcls	AB
	ALAN SHUPP	gtr, vcls	AB
	ROBIN YOUNG	vcls	A

ALBUM: 1(A) MELTING YOUR MIND (Bonny Records 1211 L) 1972 R2

Ice was an Illinois band. Most of the members had been playing together in bands for several years; Bakalar and Kerestes since March 1965.

Ice formed in October 1971. The band played local clubs and dances and was a popular live attraction for about a year. In March 1972, they recorded the tracks for their album at a local studio.

The *Melting Your Mind* album is a patchy affair, suffering mainly from poor material that does not serve to highlight the band's ability. The opening track, *Daughter Of Venus* is probably the record's most impressive piece, being the closest approximation of a vehicle for Young's female vocals. Most readers of this book will likely prefer *Five Card Draw* however, a loud bluesy jam that sounds like **Farm**. A couple of cuts are downright poor, with *In My Oldsmobile* leading the way. Sadly, no minds were melted by this album. (CF)

The Id (CA, Hollywood)

Personnel incl:			
	PAUL ARNOLD		A
	JERRY COLE	gtr	A
	ELIJAH		A

ALBUM: 1(A) THE INNER SOUNDS OF THE ID (mono/stereo)
(RCA Victor LPM/LSP-3805) 1967 SC

NB: (1) reissued on vinyl in 1998 (Fantasia Music F3805-11) 1998. (1) reissued on again on vinyl as a 2-LP set with bonus tracks (World Of Sound WIS 002) 200? and also on CD with bonus tracks (World Of Sound WIS 1026) 2005.

45s:		
	Short Circuit/Boil The Kettle, Mother	(RCA 47-9136) 1967
	Wild Times/The Rake	(RCA 47-9195) 1967

NB: Both 45s are taken from the album.

This is a Beatles-influenced album by a Hollywood band. The title track is a strange voyage into the mysticism of Eastern-influenced music, which is not wholly successful. It does contain one outstanding cut, though, *Boil The Kettle, Mother*, which features some fine fuzztone guitar work and demented vocal style and lyrics, making it one of the classic psychedelic punk recordings.

Strangely, three versions of tracks from the *Inner Sounds* album: *Wild Times*, *Don't Think Twice* and *Boil The Kettle* turn up on the exploito-psych album *Give Me Some Lovin'* by **The Projection Company** (Custom CS 1113) 1967. The **Id**-entical (sic) first two also reappear as by **The Associated Soul Group** on the *Top Hits Of Today* album from 1968. They sound close enough to the originals at times, especially *Don't Think Twice*, to make one wonder whether **The Id** were behind these and perhaps other exploito tracks/albums credited to faceless (**Id**-less?) or fictitious groups.

Guitarist Jerry Cole had been in the Champs for a couple of years (he joined them in 1961) and also had several solo releases as well as session work. The bonus tracks on the World Of Sound reissues are from the **Projection Company** album *Give Me Some Lovin'*, which features some of **The Id**'s backing tracks.

Since this entry appeared, Sundazed put out a retospective compilation on **The Animated Egg** and it turns out that our detective work was on the right trail - guitarist Jerry Cole WAS the main creator behind this outfit and many of those exploito albums after all.

Their magnum opus *Boil The Kettle, Mother* has been liberally compiled on *Mayhem & Psychosis, Vol. 1* (LP), *Mayhem & Psychosis, Vol. 1* (CD), *Mind Blowers* (LP), *Pebbles, Vol. 2 (ESD)* (CD), *Turds On A Bum Ride, Vol. 1 & 2* (2-CD), *Turds On A Bum Ride, Vol. 1* (2-LP) and *Psychedelic Patchwork Vol. 1* (LP & CD); the 45 version of *The Rake* can be heard on *A Heavy Dose of Lyte Psych* (CD) and the album version of *The Rake* has re-emerged on *The Arf! Arf! (El Cheapo) Sampler* (2-CD). (MW/VJ/GM)

Id (MN)

Personnel:			
	JAMES ALBERT	steel gtr	A
	RALPH JENKINS	drms	A
	KEVIN ORSON	bs	A
	DAVID OICKLE	gtr, keyb'ds	A
	GARY OICKLE	ld gtr	A

ALBUM: 1(A) WHERE ARE WE GOING (Aura AR 1000) 1977 R1

NB: (1) has had a limited vinyl repressing (Aura) 199? and has also been issued on CD (Flash 53) 199?.

This outfit is completely unconnected to the other Id(s). The album is spacey-sounding, largely instrumental and may be of interest to readers. Most of both sides are taken up with the 30-minute long title track which

THE id
THE INNER SOUNDS OF THE

THE ID - The Inner Sounds Of... LP.

has some interesting moments, being full of feedback and sound effects. The band came from Minnesota but the album was recorded in New York City in 1975.

Gary Oickle sadly died of ALS (Lou Gehrig's disease) in April 2000. (VJ/DCn/BK)

Id (CA, San Diego)

Personnel incl:	JOE GARRISON	gtr

45:	Rotten Apple/Listen To Me	(Jolly Roger 101/2) 1966

NB: first pressing, on a blue label, came with a picture sleeve.

This **Id** was also from San Diego, California but it's not the RCA bunch. This pre-pubescent quartet is pictured, in mournful contemplation around a headstone, on the rare picture sleeve single reproduced on the cover of *Diggin' For Gold, Vol. 7* (LP), which features their decent teen-punker *Rotten Apple.* (MM/MW)

The Id (?)

The *Girls In The Garage, Vol. 1* (LP) compilation includes a previously unreleased track *Those Ever-Lovin' Baby Blues*, a raw bluesy sound from an all girl band.

The track has also made it onto CD on *Girls In The Garage, Vol. 1* (CD). (VJ)

Ides' (DE)

45:	Psychedelic Ride/Only Your Love	(Ken-Del 5309) 1967

Ides' are thought to have come from Delaware. *Psychedelic Ride* is one of the classics of the psychedelic punk genre with discordant guitar and tormented vocals. The Ken-Del label is from Wilmington, Delaware.

Psychedelic Ride has been compiled on *Psychedelic Unknowns, Vol's 1 & 2* (LP), *Psychedelic Unknowns, Vol. 1* (2 x 7") and *Teenage Shutdown, Vol. 13* (LP & CD). (VJ/MW)

The Ides of March (IL)

Personnel:	BOB BERGLAND	bs	A
	MIKE BORCH	drms	A
	LARRY MILLAS	gtr	A
	JIM PETERIK	ld vcls, gtr	A

ALBUM: 1(A)	IDEOLOGY	(Sundazed LP 5032) 2000

NB: (1) also issued on CD with the addition of the two unreleased tracks featured on the earlier Sundazed single and stereo versions of *Hole In My Soul* and *Girls Don't Grow On Trees* (Sundazed SC 11067) 2000.

				HCP
45s:	α	Like It Or Lump It/No Two Ways About It	(Epitome 7195) 1965	-
(up to	β	You Wouldn't Listen/I'll Take You Back	(Acetate) 1965	-
1969)		You Wouldn't Listen/I'll Keep Searchin'	(Harlequin 660412) 1966	-
	χ	You Wouldn't Listen/I'll Keep Searching	(Parrot 304) 1966	42
		Roller Coaster/ Things Aren't Always What They Seem	(Parrot 310) 1966	92
		Sha-La-La-La-Lee/You Need Love	(Parrot 312) 1966	-
		My Foolish Pride/Give Your Mind Wings	(Parrot 321) 1967	-
		Hole In My Soul/Girls Don't Grow On Trees	(Parrot 326) 1968	-
		Nobody Loves Me/Strawberry Sunday	(Kapp 992) 1969	-

NB: α shown as by Shon Dels Unlimited, just 200 pressed on their own label. β shown as by The Shondels. χ shown as by I'des of March. There's also a reissue 45: *I'm Gonna Say My Prayers/The Sun Ain't Gonna Shine Anymore* (PS) (Sundazed S 142) 1999.

ERE ARE WE GOING
ID

ID - Where Are We Going LP.

The great commercial success as a top notch horn-rock outfit and Peterik's subsequent career as soloist and front-man of Survivor, have meant that the early period of this Chicago outfit has been overlooked, so here's a brief rundown on the pre-Warner Bros releases.

Originally known as Shon Dels Unlimited, and briefly The Shondels, they quickly became one of Chicago's top teen bands. Nearly all their material was group originals written by Peterik. Their style for this period was a vibrant blend of Invasion-influenced beat and mod sounds, brimming with melodic hooks, ringing guitars and commercial appeal but with strong vocals and harmonies and a tough edge - the result is some classic mid-sixties garagy pop.

The pre-Parrot releases are extremely hard to find these days but you can't go far wrong with the first three Parrot singles. *I'll Keep Searching*, is great moody teenbeat not unlike **The Knaves**' *The Girl I Threw Away*. The classic *Rollercoaster* is a stunning Who-style mod-pop-punker and the mod theme continues with an excellent cover of the Small Faces' hit *Sha La La La Lee.* All the flips on these are decent beat-garage-pop too.

The next single brings early signs of change - *Give Your Mind Wings* is a smooth beat-ballad and *My Foolish Pride* has the first influx of brass (though it's still good pop). *Hole In My Soul* is upbeat brassy pop but *Girls Don't Grow On Trees* returns to form - a fine '**Raiders**-cum-**Monkees** style pop-punker. The transitional Kapp single features the soft ballad *Nobody Loves Me*, which would not be out of place on an **Association** album, even with the brass. The flip side *Strawberry Sunday* is more interesting - their sole attempt at a heavy psych-pop sound with distorted guitar, which comes off okay.

After that, well... to each his own and it's well documented elsewhere... check out "An American Rock History Vol. 3: Chicago and Illinois" for starters.

The Sundazed picture sleeve single dusts off an unreleased track from 1967 and an "Ides one-take wonder" from 1968 with notes and memories from Jim Peterik.

The 14-track *Ideology* album gathers the Parrot singles tracks with the '65 Shon Dels Unlimited debut and The Shondels' acetate. The CD version adds the two unreleased tracks featured on the Sundazed single and stereo versions of *Hole In My Soul* and *Girls Don't Grow On Trees.*

Compilation appearances have included: *I'll Keep Searching* on *Pebbles, Vol. 7: Chicago 2* (CD); *Roller Coaster* on *Pebbles, Vol. 10* (LP) and *I'll Keep Searchin'* and *Girls Don't Grow On Trees* on *Psychedelic Archives Vol. 6* (double cassette box). (MW/TTi)

The Ides of March (MI)

Personnel incl:	BOB WARD	vcls	A
	TIM WARD	gtr, vcls	A

45: Life Has Been So Good/Playthings - 5 x 5 (No label #1460) 1966

These **Ides Of March** were from Essexville, Michigan and released this ultra-rare private-press single before changing their name to **Blues Company**. *Life Has Been So Good* is a crude, warts'n'all recording which has reappeared on *Fuzz, Flaykes, & Shakes Vol. 7* (LP/CD); on the second chorus the backing vocalists go off at a different pace to the rhythm section - the garage spirit is encapsulated right there! (MW/VJ)

Idle Few (IN)

Personnel:	RON BENNETH	A
	RON KNOOP	A
	DAN McLEAN	A
	PAUL ROMINE	A
	RICK WEBSTER	A

45s:	α	Farmer John/Another World	(Soma 1457) 1966
	β	Farmer John/Another World	(Dunwich 127) 1966
		People That's Why/Land Of Dreams	(Blue Rock 69bb) 196?
		Letter To Santa/Splishin' And Splashin'	(Not Known) 1967

NB: β is reissue of α.

This was one of Indianapolis' top mid-sixties bands, although they'd originally formed back in 1958 as The Kingsmen but changed their name after the similarly-named Portland, Oregon outfit had their *Louie, Louie* hit. They had a fine live reputation and fronted many big name acts like **The Byrds**, **Beach Boys** and **McCoys** on live bills. Their cover of *Farmer John* (made famous by **The Premiers**) can also be heard on *Hoosier Hotshots* (LP). (VJ/MW)

Idols (?)

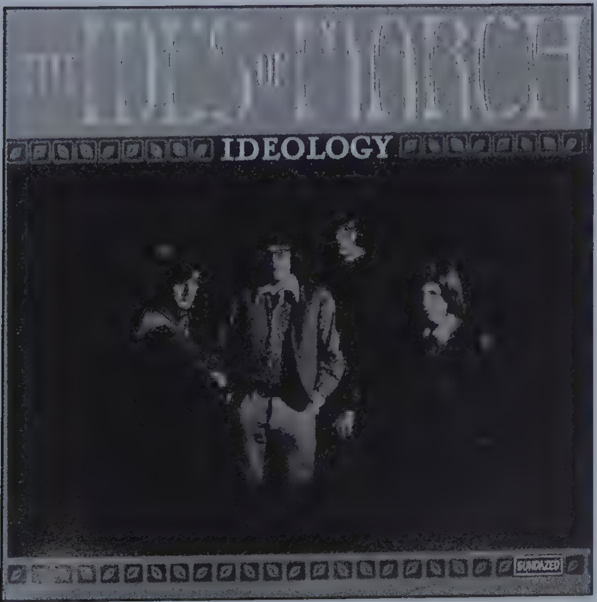
45: True Luv Gone Astray/Haunted House (Luv 201,306/7) 1967

NB: 'B' side as Ken Kerr (with The Idols).

This was an obscure New England outfit. Aram Heller describes *True Luv...* as "an excellent moody garage ballad" in his New England discography 'Till The Stroke Of Dawn'. The flip, *Haunted House*, with howls and manic vocals throughout, is simply demented.

Aram notes that this is not the Idols from Rhode Island who issued two singles (on Dot and EZ) in the early sixties.

You can also find *True Luv Gone Astray* on *New England Teen Scene* (CD), *New England Teen Scene, Vol. 3* (LP) and Sigh Cry Die (CD); and *Haunted House* on *Sick And Tired* (LP), *The Big Itch Vol. 7* (LP) and *Trip In Tyme Vol. 2* (CD). (MW/AH)



THE IDES OF MARCH - Ideology LP.

Iguana (MD)

Personnel:	ARTHUR BOD	gtr, oud, dumbeg, vcls	A
	KENNY BUTTREY	drms	A
	DON FALK	gtr, bs, pedal steel, vcls	A
	LIBERTY OVERMAN	drms	A
	JUDGE RUFFIN	keyb'ds	A
	DOLPHUS SHAW	gtr	A
	MORDECAI SILBER	violin	A
	BUDGE WITHERSPOON	gtr, vcls	A

ALBUM: 1(A) THE WINDS OF ALAMAR (Quadratrak A 101) 1975 R1

NB: (1) issued with insert. (1) later issued (United Artists 683) 1977 in the US, and in Europe (United Artists UAS 30130) 1977.

45: Dream Song/Happy One, Sad One (United Artists XW 982) 1977

This was an ambitious and professional private pressing by a local Maryland group who recorded the album in genuine Quadrophonic sound at a studio in Nashville. The band play a highly competent FM-rock style, it reminds me of the **Big Lost Rainbow** album from the same area, only considerably more dynamic. The album was picked up by United Artists and saw an "official" release in 1977, along with a single. (CF)

The Iguanas (TX)

Personnel incl: A. MELINGER A

45s:	Black Suit/Leaving You Baby	(Valerie 107) 1966
	I Can Only Give You Everything/ Leaving You Baby	(Iguana 101) 1967

An **Elevators** - inspired outfit from Baytown, Texas whose stage act often featured a live Iguana! Their most well-known song *I Can Only Give You Everything* was one of the best psychedelic tracks to come out of the State and has subsequently been well covered on compilations.

Melinger later played with **Endle St. Cloud**.

Compilation appearances have included: *Black Suit* on *Open Up Yer Door, Vol. 2* (LP); *Black Suit, I Can Only Give You Everything* and *Leaving You Baby* on *Texas Psychedelia From The Sixties* (LP) and *Sixties Archive, Vol. 6* (CD); *I Can Only Give You Everything* and *Leaving You Baby* on *Acid Visions - The Complete Collection, Vol. 1* (3-CD); *I Can Only Give You Everything* on *Texas Flashbacks, Vol. 2* (LP & CD), *Flashback, Vol. 2* (LP), *Gone, Vol. 1 - Colour Dreams* (LP) and *Quagmire Volume 3* (CD); *Leaving You Baby* on *Highs In The Mid-Sixties, Vol. 17* (LP); and *I Can Only Give You Everything* (alternate version) on *Houston Hallucinations* (LP). (VJ)

The Iguanas (MI)

Personnel incl:	JIM McLAUGHLIN	gtr, vcl	AB
	JIM OSTERBERG (aka IGGY POP)	drms	AB
	SAM SWISHER	sax, perc	AB
	NICK KOLOKITHAS	gtr, vcls	B
	DON SWICKERATH	bs	B

ALBUMS:	1(A/B)	JUMPIN' WITH THE IGUANAS (CD)	(Fuller Bosom 36024036) 1995
	2(A/B)	THE IGUANAS (LP)	(Norton ED-251) 1996

45: Mona/I Don't Know Why (Forte/Cosa Grande 201) 1965

Formative Michigan garage outfit whence Iggy got his moniker before going on to cult status with **The Stooges**. Formed by Iggy and Jim McLaughlin whilst in the 9th grade at school in Ann Arbor, Michigan they played their first gig in 1963 at a school dance. Within a few months Don Swickerath and Nick Kolokithas were recruited, and **The Iguanas** began building up a local following, playing at frat parties, high school dances and teen clubs.

In the summer of 1965 they became house band at the Club Ponytail in Harbor Springs, playing their own sets and also backing other acts -

sharing the stage with the likes of **The Kingsmen**, The Guess Who, The Shangri-Las, Bobby Goldsboro, The Four Tops, The Reflections and others. The same year, they also went into United Sound Recording Studio and put three tracks down onto tape: *Mona* - their trademark and signature of live gigs, plus two band compositions, *I Don't Know Why* and *Again And Again*. The band released two of these on their own Forte label, and *Mona* received airplay in the Detroit/Ann Arbor region.

The following year Iggy left to join the Prime Movers and **The Iguanas** continued with a new drummer, playing clubs around Boston and New York. Columbia expressed an interest in the band, but when that failed to come to fruition they went their separate ways in 1967.

The *Jumpin With The Iguanas* CD retrospective, contains the three cuts recorded at the winter '64/spring '65 session at United Sound, plus material from a 1963 acetate (recorded by line-up 'A'), and 1964 rehearsals. Complete with photos, memorabilia, and sleeve-notes by Jim McLaughlin. For vinyl fans, there's also a similar collection on Norton.

Compilation appearances have included: *Mona* and *I Don't Know Why* on *A Journey To Tyme, Vol. 3* (LP); *Mona* on *Echoes In Time, Vol's 1 & 2* (CD) and *Echoes In Time, Vol. 2* (LP); and *Again And Again* (previously unreleased) on *Highs In The Mid-Sixties, Vol. 19* (LP). (MW)

The Iguanas (CA/Mexico)

45:	α	This Is What I Was Made For/ Don't Come Running To Me	(Dunhill D-4004) 1965
		Meet Me Tonight Little Girl/Michelle	(Dunhill D-3001) 1966
		Diana/This Is What I Was Made For	(Dunhill D-4056) 1966

NB: α released in the UK (RCA Victor RCA 1484) in 1965.

This was a Mexican quartet who came to the attention of songwriters **P.F. Sloan** and Steve Barri in the first days of Dunhill Records. Used as a vehicle for the duo's early forays into commercial folk-rock, the band also recorded covers of the Beatles' *Michelle* and Paul Anka's *Diana*. According to **Sloan**'s biography they could barely speak English and learnt to sing the lyrics phonetically. They do a surprisingly good job. Some of the tracks were also recorded in their native tongue, presumably for their home market.

They were not, as previously reported, a group called the Matadors who recorded with Jan & Dean (and were later known as Vic, Tony & Manuel, and then The Sinners).

This Is What I Was Made For is on *Penny Arcade: Dunhill Folk Rock Vol. 2* (LP)... but, hands up anyone who spotted the deliberate error, they featured the Spanish version by mistake (mind you, it sounds just as great). More recently the English language version has graced *The Electric Coffee House* (CD). (MW/SR/VJ)

Illinois Speed Press (IL)

Personnel:	MIKE ANTHONY	organ, piano	A
	PAUL COTTON	gtr, vcls	ABC
	KAL DAVID	gtr, vcls	AB
	ROB LEWINE	bs	A
	FRED PAGE	drms	A
	JOHN URIBE	gtr, vcls	C
	FRANK BARTOLI	bs	
	FRED PAPPALARDO	drms	

			HCP
ALBUMS: 1(A)	ILLINOIS SPEED PRESS	(Columbia CS-9792) 1969	144
2(B)	DUET	(Columbia CS-9976) 1970	-

NB: (1) and (2) reissued as a 2-CD set (Futuredge) 2003 with bonus tracks.

45s:	Right On Time/Night People	(Roulette 4687) 1969
	Get In The Wind/ Get In The Wind, Pt. II (PS)	(Columbia 4-44564) 1969
	Sadly Out Of Place/Country Dumplin'	(Columbia 4-45756) 1970

VITAPHONIC MONO
Jumpin
with the
IGUANAS
tops in rock N' roll music
THE IGUANAS

THE IGUANAS - Jumpin' With... CD.

This Chicago-based quintet was formed in February 1968 by Paul Cotton and featured colleague Mike Anthony, whom Cotton had played with in another significant Chicago outfit, **The Rovin' Kind**, and Kal David, another important Chicago musician, after his spell in **H.P. Lovecraft**. The songs on their albums ranged from hard-rock to more mainstream rock with country influences and from blues towards folk-rock, very often with psychedelic references and some fine fuzz guitars.

The first album met with some commercial success, peaking at No 144 in the Album Charts during 1969. *Duet* failed to consolidate on this and the band, by now based in California, went their separate ways in late 1971.

David went on to play for **Fabulous Rhinestones** and Cotton to Poco, who were to become flagbearers for the country-rock movement. Earlier Fred Page had left for California where he played for various L.A.-based bands. (GG/VJ)

Illusion (NY)

Personnel:	CHUCK ADLER	bs	A
	RICHIE CERNIGLIA	gtr	A
	MIKE MANISCALCO	gtr, keyb'ds	A
	MICHAEL RICCIARDELLA	drms	A
	JOHN VINCI	vcls	A

			HCP
ALBUMS: 1(A)	ILLUSION	(Steed 37003) 1969	69
2(A)	TOGETHER	(Steed 37005) 1969	-
3(A)	IF IT'S SO	(Steed 37006) 1970	-

NB: (1) to (3) also released in France by Dot. All of their albums have been reissued on CD on TRC, together with an album called *Madonna Blue.*

				HCP
45s:		Did You See Her Eyes?/Falling In Love	(Steed 712) 1969	-
		Run, Run, Run/I Love You, Yes I Do	(Steed 717) 1969	-
		Did You See Her Eyes?/Falling In Love	(Steed 718) 1969	32
		How Does It Feel?/Once In A Lifetime	(Steed 721) 1969	110
	α	Together/Don't Push It	(Steed 722) 1969	80
		Let's Make Each Other Happy/Beside You	(Steed 726) 1970	98
		Collection/Wait A Minute	(Steed 732) 1971	-

NB: α also released in France with a picture sleeve (Dot 2C00 690963) 1969.

This band was based in Long Island, New York. **Illusion** played heavy-rock with some psychedelic influence. The band was formed by Bruce Brandt, who had also worked with **Faine Jade**. They enjoyed some minor chart success and their albums were produced by the famous Jeff Barry.

Michael Ricciardella went on to play in **Barnaby Bye** (1973) and in 1977 Cerniglia and Vinci formed Network.

You can also find *I Love You, Yes I Do* on *Psychedelic Crown Jewels, Vol. 1* (2-LP & CD). (VJ)

Illusion (HI)

Personnel:			
	WENDELL ING	keyb'ds	A
	HANK LEANDRO	gtr	A
	DENNY MAEDA	gtr	A
	GREGG NUTT	drms	A
	BUTCH O'SULLIVAN	bs	A

ALBUM: 1(A) ILLUSION (w/insert) (Sinergia SR 7654) 1974 R1

This was a local Hawaii folk/rural album. It's sought-after mostly for its stunning sleeve design, as it's a bit too lightweight musically to have generated interest among collectors. (CF)

The Illusions (MI)

Personnel incl. THOM STRASZ

45: City Of People/Wait Till The Summer (Michelle 001-XX) 1966

Here's a four-piece from the St. Clair Shores district of Detroit, Michigan. They started out as a frat band in 1964, but the following year got into the garage sound influenced by the likes of The Stones, The Pretty Things etc. They also got to appear on 'Milky's Party Time'- a TV show for kids. *City Of People* is a fine example of the garage genre - with great lyrics, good vocals and some catchy tinny guitar.

Younger brother Chris Strasz was in **Attack**, who put out a rare heavy single in the late sixties - *School Daze Dream* (Fuzzwart 513). *City Of People* was covered in 1984 by Yard Trauma (on their *Yard Trauma* and *Music* albums) and in 1986 by The Creeps (*Enjoy The Creeps* LP).

Compilation appearances have included: *Wait Till The Summer* on *Love Is A Sad Song, Vol. 1* (LP) and *Teenage Shutdown, Vol. 5: Nobody To Love* (LP & CD); and *City Of People* on *Michigan Mayhem, Vol. 1* (CD), *Back From The Grave, Vol. 5* (LP), *Back From The Grave, Vol. 2* (CD), *Glimpses, Vol's 1 & 2* (CD) and *Glimpses, Vol. 1* (LP). (VJ/MW)

The Illusions (FL)

Personnel:			
	ROB GARDNER	keyb'ds, vcls	A
	SKIP HEWETT	bs, vcls	A
	TIM TOUCHTON	drms, vcls	A
	JIM WILLIAMS	ld gtr, vcls	A

45s:		
	I Know/Take My Heart	(ACP 375) 1966
	I Know/Take My Heart	(Columbia 4-43700) 1966

ILLUSION (HI) - Self Titled LP.

The debut single by this Palatka, Florida outfit made enough noise locally to be picked up for national release by Columbia. It should have been a smash. Written by all four members, *I Know* is superb, catchy, Raiders-like pop-punk, punctuated with exhortations of "hey hey hey hey" and cool keyboard phrases. It remains popular decades later; check it out on *The Midwest vs. The Rest* (LP), *Pebbles Vol. 11* (LP), and *Psychedelic States: Florida Vol.1* (CD). The flip is a charming harmony beat-ballad, penned by keyboard player Rob Gardner.

The band appeared on a local Jacksonville TV Show called 'Let's Go' to promote the single in the summer of 1966. What happened subsequently has been lost in the mists of time and, after such promise, it's a shame that this appears to have been the band's first and last shot. One hopes that drummer Tim Touchton is not the Timmy Touchton who was making syncopated noises behind Donna Summer and other disco/Euro-pop outfits 20 years later. (VJ/MW)

The Illusions (AL)

Personnel:			
	JOE DOUGHERTY	bs, bs vcls	A
	DAVID GILLON	gtr, vcls	A
	PAUL MORROW	drms, vcls	A
	JIM POSEY	ld vcls	A
	ROBERT THAMES	ld gtr, vcls	A

45s:			
	α	Double Shot (Of My Baby's Love)/ ?	(unknown) 1966
		Rain, Shine, Or Snow/ Shadows Of You	(Chantain L-193-1/2) 1967

NB: α shown as by Jim Posey.

Yet another **Illusions**, who produced an above-average garage-beat ballad and an excellent garage folk-rocker on the Chantain single. *Shadows Of You* has resurfaced on *Psychedelic Crown Jewels Vol. 2* (2LP/CD) and *Psychedelic States: Alabama Vol. 1* (CD). Drummer Paul Morrow got in touch to reveal more about this high school band from Birmingham, Alabama ...

"We all went to different high schools and were approximately the same age (b.1949-1950). The band was actually known locally as "The Fantastic Illusions" but the adjective was dropped on the single. We were together for approximately 2½ years from the 10th to the 12th grades in high school (1965-1967)."

Their debut single was *Double Shot (of My Baby's Love)*. "Yes, the same song by the locally popular **Swingin' Medallions**. They played so much in Birmingham and the song was so popular that we cut it first or at least at about the same time as the **K-Otics**. Since Jim Posey's mom footed the bill, only his name is on the single (much to the dismay of the rest of us!). It was just beginning to climb the local charts when the local, powerful DJ, Jim Roddy (Roddey?) of WSGN, who had been playing it dumped it immediately when the Medallions came out with their version.

"Four out of five of us eventually moved to Nashville, Tennessee (I don't know what happened to Jim Posey). David Gillon has had success as a songwriter of primarily country songs. Joe Dougherty is a successful businessman and owns Bean Central, a wholesale/retail coffee shop. Robert Thames, guitarist extraordinaire, continues as a songwriter and a guitarist in the studio and on the road (e.g. Donna Fargo band). I became an attorney and still play drums for fun occasionally.

"The Jerks were a very good local group from the Birmingham area and one of our chief friendly rivals. Other good B'ham groups that put out records were: The Ramblers (drummer Johnny Robinson still gets this group together for occasional gigs in B'ham); (yet another) Tikis; and (yet another) Ramrods." (MW)

The Illusions (IN)

45s:		
	Impossibility/Her Own Way	(Cha Cha 744) 1966
	I've Had Enough/Boy-Girl	(Cha Cha 752) 1966

A South Bend, Indiana band who released two singles on Chicago's Cha Cha label. The latter single features a couple of decent beat-pop numbers.

You can also find *Her Own Way* on *Sigh Cry Die* (CD). (MW)

ABCS-641 STEREO
FLASHES

ILL WIND - Flashes LP.

The Illusions (MA)

Personnel incl:	MARK SPENCER	gtr	A

45:	Tell Me No/Burning Embers	(Bar-Mar 200,572) 1965

Recorded at AAA studios in Dorchester, Massachusetts *Burning Embers* is a wimpy ballad and *Tell Me No* is a typical New England moody song and you can now find it on *Trip In Tyme Vol. 5* (CD). The label name 'Bar-Mar' was derived from the surnames of two of the band members. The band was from Hanson, Massachusetts and the single was released in the summer of 1965. (MKh/MW)

Ill Wind (MA)

Personnel:	KEN FRANKEL	ld gtr, banjo	AB
	RICHARD GRIGGS (RICHARD ZVONAR)	gtr, vcls	ABCD
	DAVID KINSMAN	drms	ABCDE
	CAREY MANN	bs, vcls	A C
	CONNY DEVANNEY	vcls	ABCDE
	MICHAEL WALSH	bs, vcls	BCDE
	WALTER BJORKMAN	ld gtr, organ	DE
	BRYANT THAYER	piano	E

ALBUM:	1(A)	FLASHES (mono/stereo)	(ABC 641/S-641) 1968 R2

NB: (1) has been counterfeited on vinyl (Flash) 199? and on CD with six bonus tracks (Afterglow AFT-012) 1995. (1) reissued on vinyl and CD (Akarma AK 162) 2001, with three bonus tracks. (1) reissued as a 2-LP set (Sunbeam SBR2LP5065) 2009. (1) reissued as a 2-CD set (Sunbeam SBR2CD5065) 2009.

45s:	Walkin' And Singin'/High Flying Bird	(ABC) 1968
	In My Dark World/Walkin' And Singin'	(ABC 11107) 1968
	In My Dark World/High Flying Bird	(ABC 11107) 1968

Originally known as The Prophets, with a singer called Judy Bradbury, this band was originally from Wellesley, Massachusetts but based themselves in Boston. In autumn 1966 a local studio owner produced a cheap demo for them and they became a popular attraction at Boston's leading psychedelic club, The Boston Tea Party (this was New England's equivalent to San Francisco's Fillmore and Avalon).

In mid-1967 they headed to New York and recorded tracks at Capitol with ex-Journeyman Dick Weissman handling production and on the strength of these they were offered a contract that was later withdrawn because of a drug bust. They then signed to the William Morris Talent Agency and gigged extensively (including a trek to California) and they arranged for talented producer Tom Wilson to hear their demos. He signed **Ill Wind** to his production company Rasputin and got them a record deal with ABC. Clearly, a hippie as opposed to a punk band, their album is a fine one, with their sound moulded by Conny Devanney's crystal clear vocals. On tracks like *Dark World* her voice is beautiful, while on others, notably the widely recorded *High Flying Bird*, *Hung Up Chick* and *Walkin' And Singin'*, it blends in beautifully with that of her male counterpart, Richard Griggs. Also of note is the unusual *People Of The Night* and the sleepy *Full Cycle*. This album is strongly recommended if you ever come across it.

The original album had an incorrect song order listed on the back cover. The second song on side one was wrongly listed as *Sleep* rather than *People Of The Night*. Similarly *Sleep* was wrongly listed as *People Of The Night*. The bonus tracks on the Afterglow and Akarma reissues are from demos for the album and these too miscredit the demo version of *People Of The Night* as *Sleep*. The majority of original copies of the album were also subject to a mastering fault on *High Flying Bird*, which also appears on both the 'counterfeit' and the 'legit' reissues.

In mid-1968 Carey Mann left the band. His replacement was bassist/vocalist Michael Walsh. This new line-up recorded five songs in four-track recording studio that Ken Frankel had constructed in the basement of one of the dormitories where the band was living. The band split the following year when Frankel (who'd married the band's first singer Judy Bradbury) moved to Marin County in California. Then, in 1970, they reformed with all their original members (except Frankel), including Carey on lead guitar and organ. A few months later, Carey quit again (he went on to play with **Dirty John's Hot Dog Stand**) and was replaced by Walter Bjorkman. The band existed in this form, mostly playing covers, for almost a year. Then Richard Griggs left in 1971 and was eventually replaced by Bryant Thayer on piano. This final line-up gigged a lot, but finally split up for good in 1973.

Ken Frankel became a real estate entrepreneur in northern California, where he owned and ran a major music venue, The Cotali Cabaret in the eighties. He also formed a classical group, The Electric Guitar Quartet. He still performs in Marin County, where he undertakes psychology research. Carey Mann developed a successful career in computer technology and still plays professionally in Massachusetts, where he lives. Conny Devanney ran a booking agency and played in various Dixieland and jazz bands as well as fronting her own band, which she still performs with. David Kinsman played with John Lincoln Wright & The Sourmash Boys in 1974, but then quit the music business in 1975 to run a successful bicycle parts company, although he is now retired. Richard Griggs worked extensively as a musician and intermedia artist but died in 2005. Michael Walsh remained active in the music business for over 30 years playing with many notable performers. Judy Bradbury and Ken Frankel had an amicable divorce in 1989 and Judy became a singer and collector of Jewish Sephardic music prior to her death in 2008.

The 2-LP/2-CD set issued by Sunbeam in 2009 includes an extra disc featuring 1966 demos that are in the folk-rock mould, a 1967 for Capitol which many consider to be better than the album, plus live and rehearsal recordings from 1968.

Compilation coverage has included: *Full Cycle* on *Baubles* (LP); and *In My Dark World* and *High Flyin' Bird* on *The Best Of Bosstown Sound* (2-CD). (VJ/SR/RZ)

The Ill Winds (CA)

Personnel incl: BRIAN CARMAN
BOB MARSHALL
BOB SPICKARD
WARREN WATERS
BOB WELSH
? CAHN

45s:	So Be On Your Way (I Won't Cry)/ Fear Of The Rain	(Reprise 0423) 1965
	I Idolize You/A Letter	(Reprise 0492) 1966

This was the final fling for Santa Ana's **Chantays**, of *Pipeline* fame. By 1965, surf bands were being wiped out by the English Invasion. In February 1965, they re-branded themselves as **The Leaping Ferns** and released a single on a small label but it sank without trace. Mind you, they still had enough reputation to be given another chance, or two, by a national label. Rechristened **The Ill Winds**, they took to their new garagy folk-rock sound with some aplomb yet were unable to achieve previous levels of success. Nothing further was heard from them until the advent of the oldies circuit tours some decades later.

Fear Of The Rain has reappeared on *Psychedelic Unknowns Vol. 8* (LP/CD). (MW/VJ)

Ilmo Smokehouse (IL)

Personnel:	GERRY GABEL	keyb'ds	A
	CRAIG MOORE	bs	A
	SLINK RAND	gtr	A
	DENNIS TIEKEN	drms	A
	FRED TIEKEN	vcls	A

ALBUMS: 1(A) ILMO SMOKEHOUSE (w/poster) (Beautiful Sounds LA-1200) 1969 SC
2(A) ILMO SMOKEHOUSE (remix of above) (Roulette SR-3002) 1971

NB: (2) is a remixed issue of (1). (1) reissued again on vinyl (Carnaby Records CPS 9186) 1972. (1) reissued again on CD (Synton DR 9856) 2006. (1) reissued on again on CD as *Ilmo Smokehouse... Plus* (Akarma AK 370) 2007 with previously unreleased bonus tracks.

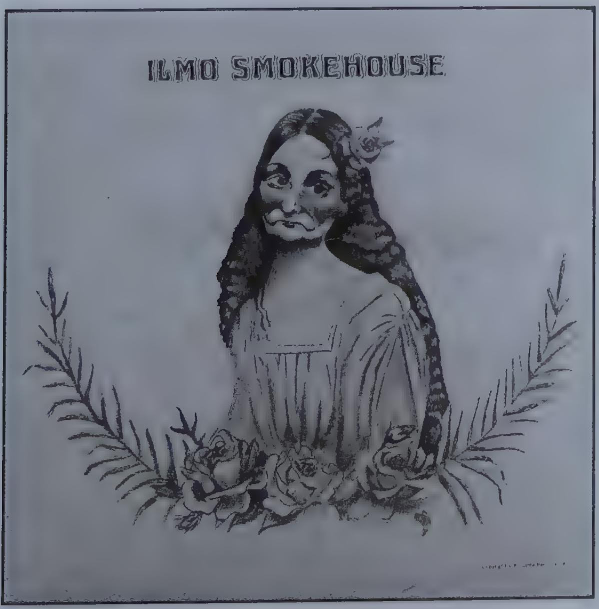
Ilmo Smokehouse was formed in 1969 by the Tieken brothers from Quincy, Illinois. They'd previously been in the long-lived Freddy Tieken and The Rockers who'd been going at it since the late fifties. As **The Gonn** disintegrated in 1968, first Slink Rand and then Craig Moore joined 'The Rockers. Craig: - "Fred changed the name to The American Music Band, stealing it sort of from **The Electric Flag**. We played EVERYWHERE... Then when the horn guys all quit, we became **Ilmo Smokehouse**, heavy as hell, anti-war, pro-drug hippie all the way. When that eventually ended Slink, Dennis and I became 'Smokehouse' as a really heavy progressive trio. Later on we had Micki Free on guitar (later with L.A. soul group Shalamar). We wore glitter and make-up *before* Kiss, but they made it we didn't. It's all nuts, convoluted, insane, I can't believe I did all of this crap!"

Their album was recorded in Memphis at 'Beautiful Sound' Studio, owned by Dan Penn of **Box Tops** fame (as a songwriter producer). He engineered part of the session, with his partner Jim Johnson. (MW/CMe)

Iltar (PA)

ALBUM: 1 ILTAR (Tiwa 777) 1977 R1

This is a progressive jazz-rock album by a Pennsylvania band that utilises flute, sax, sitar and some fuzz guitar. (VJ)



ILMO SMOKEHOUSE - Self Titled LP.

Image (TX)

Personnel:	BARRY BRYAN	ld gtr	A
	JAMES DAWSON	vcls	A
	JERRY DYER	bs, vcls	A
	TIM JACOBSMEYER	keyb'ds	A
	ROGER PARKHAM	drms	A

The compilation *Dallas 1971 Part 1: A New Hi* (Tempo 2) 1971 features two songs, *The Out Station* and *Everybody's Laughin'*, by this Dallas band. Both are laid-back with nice guitar and keyboards. (VJ)

The Immigrants (KS)

Personnel:	RAY LEAVITT	ld gtr	A
	DAVE McKAY	bs	A
	NICK PERRON	drms	A
	DICK REILLY	vcls, gtr	A
	ED REILLY	keyb'ds	A

ALBUM: 1(A) THE IMMIGRANTS '66 (Starburst SRA 9837) 1966 R3

NB: (1) counterfeited on vinyl (Starburst) 199? and on CD (Starburst) 200?

45: Time To Say Goodbye/ ?? (Starburst 3121) 1966

A quintet of students based at Wesleyan University in Salina, Kansas though they hailed from New Jersey, Brooklyn and Staten Island, New York. More in the prep-rock than garage-rock genre they turn in some competent if uninspiring covers of *House Of The Rising Sun, Run For Your Life, She's Not There, Keep A Knockin'* and a *Kansas City/Route 66* medley. Influenced by U.S. rock 'n' roll and instrumental groups plus the U.K. beat invasion sounds, they could be mistaken for a U.K. outfit. No sign of a fuzz box and their most garagy offering *2.25*

Blues has been compiled on *Oil Stains* (LP). (MW)

The Impacs (FL)

Personnel:	JAY LEE ANGELLO	A
	BOBBY BARNES	A
	TONY BROWN	A
	CHUCK KANISS	A
	VIC WATERS	A

ALBUMS: 1(A) IMPACT! (King 886) 1964 R1
2(A) A WEEK-END WITH THE IMPACS (King 916) 1964 R1

45: I'm Gonna Make You Cry/Tears In My Heart (Parkway 865) 1962

This five-piece surf band from Florida is photoed on the front of each of their albums. Tracks on *Impact!* included *She Didn't Even Say Hello, Shimmy Shimmy, Jo-Ann, Black Lace, Hide Away* and *Good Good Lovin'*.

The band is still playing today and operates out of Pinellas County. (VJ)

Impact (?)

45: My World Fell Down/Could You Love Me (MGM K13726) 1967

My World Fell Down is an orchestrated pop version of the pop-psych classic immortalised by **Sagittarius**. If this outfit had made more of an impact, we'd probably know something about them. (MW)

Impact 5 (aka Impact IV) (MN)

45: Island Of Love/Riptide (Agar 7171) 1965

Riptide can also be heard on *Garage Punk Unknowns, Vol. 6* (LP). The band came out of Minneapolis, Minnesota and the single is now quite sought-after. The band was also known as **Impact IV**. (VJ)

THE IMMIGRANTS '66

THE IMMIGRANTS - The Immigrants '66 CD.

Impacts/Impact Express (OR)

Personnel:			
	RON BALDWIN	vcls	AB
	HENRY BRUSCO	drms	A
	BRUCE FARQUHAR	ld gtr	AB
	BILL UHLIG	bs	AB
	DAN 'SPYDER' WHITE	keyb'ds	AB
	STEVE GREEN	drms	B

45s:		
	A Little More/Leavin' Here	(NWI 2660) 1965
	Don't You Dare/Green Green Field	(Lavender 2005) 1966
	I'm Gonna Change The World/ You Get Your Kicks	(Lavender 2006) 1967
	Sunshine Day/Don't You Dare	(Lavender 2007) 1967
	A Little Love/Fly With Me	(Lavender 2008) 1968

This Rainier, Oregon band produced some enjoyable tunes - more pop than punk but with that solid Pacific Northwest beat. Baldwin and White had previously been with The Chessmen and this outfit would change its name to **Impact Express** after the second single.

Compilation appearances have included: *Green Green Field* on *Sixties Rebellion Vol. 16* (LP & CD); *Don't You Dare* on *Tymes Gone By* (LP) and *Class Of '66!* (LP); *Green Green Field* and *Don't You Dare* on *Bad Vibrations, Vol. 2* (LP) and *Trip In Tyme Volume 3* (CD). (MW)

(Fabulous) Impacts (NE)

45s:			
	α	Get Out Of My Life Woman/Tell Me (PS)	(Dads 7-8001) 1967
		A Thousand Years/Cry Cry (PS)	(Dads 7-8002) 1967

NB: Some copies of α had the band name pasted over, rebilling them as "The Sundae Funnies".

(Fabulous) Impacts came out of Omaha, Nebraska. Both singles were pressed in Minneapolis. (VJ/MW)

The Impalas (WI)

Personnel:			
	RON MOEN	gtr	A
	JEFF MORETTI	vcls	A
	JERRY NORCIA	ld gtr	A
	MIKE PRICE	drms	A
	GENE SCHILLER	bs	
	JACK GEBHARDT	bs	
	STEVE KEPPEN	drms	
	JERRY KUEPER	vcls	
	CHUCK LOTH	gtr	
	DONNIE ROBERTS	drms	
	PHIL SHIELDS	keyb'ds	
	EMMITT SMITH	bs	

45s:		
	Spoonful/Talkin' About You	(Feature 817R-107) 1966
	The Great Pretender/Mary Lou	(Elaart 3001) 1975
	Teenager In Love/I'm Gonna Love You Too	(Page 8083-26) 1977

A Milwaukee, Wisconsin act who formed in 1962. They took their name from Schiller's '58 Impala, unaware of other Impalas that were around. Their debut single was produced by Sam McClure of **The Legends**. *Spoonful* - a raw bluesy workout with a good snotty vocal has resurfaced on *Highs In The Mid-Sixties, Vol. 15* (LP).

Moretti had left by the time this was recorded but would reform **The Impalas** in the seventies and release two singles. He moved to Florida in the eighties but was still returning for band reunions years later.

Phil Shields was also in **The Picture**. (MW/GM)

Thee Impalas (CA)

45s:		
	Band Of Gold/ ?	(Whittier 502) 1966
	Come On Up/Oh Yeah	(Whittier 506) 1967

From L.A.'s vibrant East Side scene, **Thee Impalas** released two singles including a stomping cover of **The Young Rascals'** *Come On Up*. *Band Of Gold* was also compiled on *East Side Revue* (2-LP) (Rampart 3303-3305) 196?

Retrospective compilation appearances have included: *Oh Yeah!* on *Let's Dig 'Em Up, Vol. 1* (CD) and *Let's Dig 'Em Up # 2* (LP); *Come On Up* on *Basementsville! U.S.A.* (LP); and both *Oh Yeah!* and *Come On Up* on *The East Side Sound Vol. 2* (LP & CD). (MW)

Impala Syndrome (Venezuela>Spain>IL)

Personnel:		
	BERNARDO BALL	AB
	FRANCISCO BELISARIO	ABX
	RODOLFO MARQUEZ	ABX
	EDGARDO QUINTERO	ABX
	NERIO QUINERO	AB
	HENRY STEPHEN	A
	G. BUSNER	X
	F. CHANDRA	X

ALBUM:	1(X)	IMPALA SYNDROME	(Parallax P-4002) 1969 R2

NB: (1) also issued in Venezuela (Palacio/Parallax LP-7565) and in Brasil. (1) also later issued in Spain (Diresa/Parallax DLP 1053) 1973 and again on vinyl as a Spanish import (Wah Wah LPS 003) 2000. (1) reissued on vinyl (Tapestry TPT 231) 200?. (1) has been reissued on CD. As Los Impala, they also had a Spanish only release: *Estos Son* (Marter M 30-056) 1968 R1 and an Argentinian LP *The Impala And Their Music* (Quinto Q 10.005) 1966.

EP:	1	CADA VEZ + 3	(Sono Play SBP 10004) 1966

NB: (1) Spanish only release as **Los Impalas**.

Originally from Venezuela, where they were known as Los Impala, this group relocated to Madrid, Spain in 1965. After a few months, their singer Henry Stephens left to pursue a solo career, recording an EP as Lord Henry Con Los Impala.

After a few years the band moved to Chicago, releasing their *Impala Syndrome* album which is well worth checking out. An effective blend of melodic, laid-back songs (*Love Grows A Flower*, *Land Of No Time* and the superb Eastern-influenced finale, *Run (Don't Look Behind)*) combined with fuzz guitar numbers like *Too Much Time* and *Let Them Try*. *New Love Time* is also rather catchy but *Leave, Eve* sounds unashamedly like The Rascals' *Its Wonderful*.

The band recorded other EPs and singles as Los Impala, not shown in the above discography. (VJ/CF/ML/MGi)

The Implicits (CA)

Personnel incl:		
	BEVERLY CHAVEZ	vcls
	BOB DAUGHERTY	kb,vcls

	KEN HENARD	drms	
	JERRY HULL	gtr	
	TOM JOHNSTON	ld gtr	
	JACK LOVE	bs	

45:	Give Me Justice/She's Alright	(Atoll 100) 1965

This Visalia, California outfit's eminently forgettable punk screamer *Give Me Justice* can also be heard on *Riot City!* (LP). They were believed to be the first foray for Tom Johnston, who would hit the big time in the early seventies with The Doobie Brothers. (MW)

Improper Bostonians (MA)

Personnel incl:	DICK JEFFREY	ld gtr	A
	PAT O'CONNOR	drms	A
	PETER O'CONNOR	gtr	A
	DAVID PETERSON	bs	A

45s:	How Many Tears/I Still Love You	(Minuteman 207) 1966
	Set You Free This Time/ Come To Me Baby	(Minuteman 208) 1967
	Out Of My Mind/You Made Me A Giant	(Minuteman 209) 1967
	Gee I'm Gonna Miss You/ Victim Of Environment	(Minuteman 211) 1967
	Gee I'm Gonna Miss You/ Victim Of Environment	(Coral 62453) 1967

This outfit was the houseband at the Ebb-Tide, Revere Beach, Revere, Massachusetts, when Minuteman signed them up and paid for them to do a 10 hour recording session in New York. Musically they played a hard **Byrds** sound. Indeed *Set You Free This Time* was actually a **Byrds** song.

Compilation appearances have included: *Victim Of Environment* on *Leaving It All Behind* (LP); and *How Many Tears, I Still Love You* and *Set You Free This Time* on *Bay State Rock Vol. 1* (LP). (VJ)

The In (AL)

Personnel:	EDDIE BURTON	ld gtr, vcls`	A
	BOBBY LAND	keyb'ds	A
	BILL PECK	gtr, vcls	A
	FRED SANDERS	bs ,vcls	A
	GEORGE VAIL	drms	A

45s:	In The Midnight Hour/You're So Fine	(Sonny 1002) 1966
	Just Give Me Time/You're So Fine	(Sonny 1004) 1966
	In The Midnight Hour/Just Give Me Time	(Hickory 1413) 1966

This Huntsville, Alabama quintet's live and lively rendition of club-fave *Midnight Hour* was good and different enough to be picked up for national release by Hickory; it has reappeared on *Follow That Munster* (LP). However garage-punk connoisseurs flip it over for the band original, the outstanding fuzz-punker *Just Give Me Time.* Since being mentioned in earlier editions of this project, it has appeared on at least three compilations - *Psychedelic States: Alabama Vol. 2* (CD), *Garage Beat '66 Vol. 1* (CD), and *Bury My Body* (CD). (MW)

IMPALA SYNDROME

IMPALA SYNDROME - Self Titled LP.

Inca (CA) - see **Maitreya Kali (CA)**.

The Incident (NY)

Personnel:	ALAN DAVID		A
	JOEL DAVIS	ld vcls	A
	CHARLIE FRASER	keyb'ds	A
	JIM FRASER		A
	STEVE LYONS		A

This Long Island, New York quintet evolved out of two earlier groups, the Changing Tyme and the King James Version. They played in the "Long Island" style and were regulars at Ondines in New York City, but do not appear to have released any singles. (MW)

Incredible Broadside Brass Bed Band (CT)

Personnel:	VICTOR BERNADONI	drms	A
	MARK BIEBER	washboard, blues harp, water	A
	BILL COMEAU	vcls, gtr, blues harp	A
	JERRY DEVOKATIS	ld gtr	A
	PETE LEVIN	banjo, piano, kazoo	A
	THELONIUS LIPSCHITZ	bass skunk	A
	CRAZY MAX	bs, bass frogaphone	A
	PAUL OSSALA	bs	A
	VINCENT dePAUL		A
	LINUS PASTERNAK	ld gtr, noises	A

ALBUM: 1(A) THE GREAT GRIZZLY BEAR HUNT (Poison Ring PRR 2240) 1971

45:	Little Dead Surfer Girl/Bullfrog Blues	(Poison Ring PR-717) 1971

A bunch of guys from Connecticut recorded this album of good-timey folk-blues-hippie-rock and plain wackiness. This is one for those who got lost on their way to Woodstock but still had a great trip.

The band was led by **Bill Comeau**, who wrote most of their songs and also had a solo career.

Three members later went on to **Fancy**. (MW/SR)

The In Crowd (TX)

Personnel incl:	JIM GLAVES		A
	BOBBY RAMBO	gtr	A

45s:	Big Cities/Inside Out (Yellow Wax)	(Abnak AB-121) 1967
	Hangin' From Your Lovin' Tree/ Let's Take A Walk	(Abnak AB-129) 1968

Another Texas group from the Dallas area, **The In Crowd** were produced by Dale Hawkins. The group reputedly sounds like another Abnak group, the **Five Americans**, and several members of these two groups played with **Jon and Robin**.

In 1968, Bobby Rambo would join the **Five Americans** and later became the guitarist of Jerry Jeff Walker.

Inside Out has resurfaced on *Who Needs Tomorrow Vol. 2* (CD). (SR)

The Incrowd (OH)

45: Keep It/Set Me Free (Prism (Package Plan) BW-PR-3000) 1966

Presumed to be from the Dayton, Ohio area, *Set Me Free* has been liberated again on *Teenage Shutdown 1* (LP/CD).

Sounding like it was recorded in the local school gym; it's a booming garage belter with a hollering lead singer. (MW)

Indelible Inc. (?)

ALBUM: 1 FOR NOW (Concordia) 1972 ?

This Christian group plays a mix of folk-rock and heavy-rock with interestingly loud guitars on *For Now.* (SR)

Independence Hall (TX)

45: Party Line/Mary Sunshine (All American 714) 1967

This is the sole single by an unknown band from Tyler, Texas. *Party Line* is an up-tempo Beatlesque treatment of a Kinks song. *Mary Sunshine* is more interesting, pumping keyboard-pop with vocals aping **The Monkees**. (MW)

Indescribably Delicious (CA)

Personnel:	MARK COHEN	drums, vcls	A
	JIM CONROY	vcls	A
	ART JOHNSON	gtr, vcls	A
	STEVEN SENCHIA	bs, vcls	A
	BRUCE TURNER	ld gtr, vcls	A
	(JACK BIELAN	keyb'ds	A)
	(GREG MUNFORD	ld gtr, keyb'ds, vcls	A)
	(GARY SOLOMON	sax, trumpet, vcls	A)

NB: Personnel shown in parenthesis weren't members of **Indescribably Delicious**. See main text for explanation.

ALBUM: 1 (A) INDESCRIBABLY DELICIOUS
(No Label All American AA-5743) 1969 R4

NB: (1) was a test pressing only with blank labels, containing three tracks by **Indescribably Delicious**, with the remainder consisting of a later session including their vocalist Jim Conroy. (1) reissued on vinyl (Fanny 20.08.92) 1994 with a paste-on cover and limited pressing of 500. (1) reissued "officially" on vinyl and CD (Akarma AK 046) 1999 as *Good Enough To Eat.*

45: Baby, I Love You/
Brother, Where Are You (All-American 5718) 1968

NB: the same number was used for a release credited to Big Brother, ESP/Brother, *Where Are You.*

Although **Indescribably Delicious** was a real band, their history and 'album' has been the subject of much speculation, with claims to be either a **Strawberry Alarm Clock** offshoot and/or to feature members of All-American label-mates **Big Brother (w/Ernie Joseph)**. The truth, however, is even stranger than fiction.

The band formed in 1965 in Torrance, California when Jim Conroy and Bruce Turner of garage band The Bountymen got invited to jam with another local band called Darkwaters. At some point in the jam, Jim and Bruce played with Darkwaters' bassist and drummer, Mark Cohen and Steve Senchia. Jim: - "For the first time we all felt something magic and the next day quit our bands to form a new one. For a few weeks we didn't have a name, and then a friend suggested **Indescribably Delicious** and we went for it. Everyone ended up calling us the I.D. but **Indescribably Delicious** it was."

"From the start the band had an impact, our first gig was a battle of the bands which we won and our reputation grew quickly, to the point where we were soon the most popular band in our area. If there was a dance and the I.D. played it was packed. We then started to travel outside our area and usually got the same reaction. There was just something about the chemistry of the five of us together that created excitement. We couldn't even go to the local shopping malls because the girls would scream and chase us. It was our own mini-mania scene. Our manager, Ray Torrence, was just a kid down the block but one day we were approached by a guy named Gary Solomon (aka Gary Solo) who had Hollywood connections and we decided to go with him."

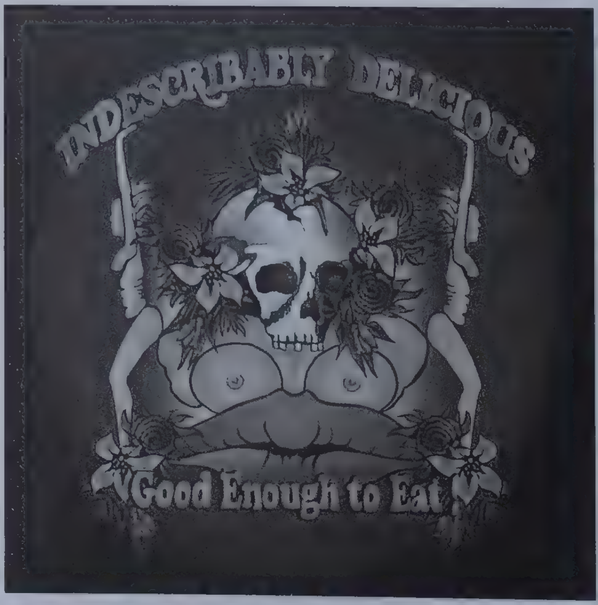
"He was kind of a shyster but he got us good gigs all over and made us polish up the act. We ended up being a well-oiled machine sometimes playing three different places in one night with our roadcrew going ahead of us to set up the next gig. The band performed with a light show with strobes and we put on a real show that most bands didn't have. Imagine a cross between James Brown and the Who. We played the Casey Kasem dances, traveled to Las Vegas and San Diego, opening for: **The Seeds**, **Music Machine**, **Thee Midniters**, Jimmy Reed, **Steppenwolf**, **Buffalo Springfield**, **The Turtles** and The Yardbirds. When we played in our hometown there were riots and we had to have police escorts a couple of times. At the time Bruce and I were 18, Art was 17 and Steve and Marc were 16."

"Then Gary told us we were going to record for Bill Holmes' All-American Records, the **Strawberry Alarm Clock** label. We went to Hollywood and recorded *Brother Where Are You*, *Baby I Love You*, and *The Kids Are Allright*. We were so green and naive and they didn't even let us in the mixdown session."

"Then came the single that paired *Brother, Where Are You* and *Baby I Love You*. We never even met Bill Holmes or had a contract when they started playing *Brother* on KRLA a bit. By the way, that silly noise at the end of *Brother* was not our idea. Anyway it didn't become a hit but I got to hear myself on L.A.'s biggest radio station. We continued playing and our musicianship got better, but times were a-changin quickly."

"Sometime afterwards I was asked to come up to Hollywood and sing on a demo that the lead singer of the **Strawberry Alarm Clock** and Gary Solo were making. I agreed to do it even though I didn't think the songs were very good, as I saw it as a chance to get some more recording experience. Bill Holmes had nothing to do with writing those songs, although he's credited as such on the Akarma release. Afterwards they made a small test pressing of the tunes and also put the three **I.D.** tunes on it. They gave me two of the test pressings, which I played for the guys and we all thought it was pretty funny. The tunes were bad, the playing was bad, and my singing was done in one pass, take it or leave it. I didn't really know the songs very well at all. The test pressing was jokingly called 'the Conroy' and we never listened to it again."

"About a year after we had done our recording Bruce Turner got the call to be the lead guitar player for the **Strawberry Alarm Clock** and decided to take it. At the time **The Strawberry Alarm Clock** had split in two and Bill Holmes had the lead singer with one band and the other members had another. Bruce joined the one with Bill Holmes and the lead singer which lasted about six months when the two factions sued each other and ended



INDESCRIBABLY DELICIOUS - Good Enough To Eat LP.

up in the courts for the next 15 years. So, that's what happened to the **Strawberry Alarm Clock** and I'm sure Bill Holmes had a lot to do with that. As for the **I.D.**, after Bruce left we broke up and that was that. It was the fall of 1968."

So, the **Indescribably Delicious** 'album', isn't quite what quite what it's been rumoured to be over the last few years.

The two reissues feature the same tracks, although *Work Song* and *No Time To Answer* on the 'Fanny' release are titled *It's Been A Hard Hard Day* and *The World Is Ended Right Now* on the Akarma version. The music is a mixed bag, from melodic psych-pop (*Big Ben, Is It Love, The World Is Ended Right Now*) which will certainly appeal to fans of **Strawberry Alarm Clock**, through to heavy fuzz, psychy pop-rock with occasionally soulful vocals (*It's Been A Hard Hard Day, Take Me For One Last Ride*) and onto full-blown brassy soul-pop (Jerry Ragavoy's *Baby I Love You*).

Incidentally, Greg Munford, who was also on the "Conroy" session does get a backing vocals credit on **Ernie Joseph**'s Akarma album *An All American Emperor*, and also gets writer credits on a couple of tracks. The mystery is not quite complete however, as *Brother, Where Are You* (which we now know as being by the real **Indescribably Delicious**) also crops up as the **Big Brother** single (All-American 5718-AA), and is the EXACT same track right down to the spacey outro...

Today, Jim Conroy is still a musician and has two recent CD releases of his own: - "I mostly play Jazz now and am still passionate about making music and hope to be for the rest of my life. Bruce and Mark are also still both musicians and we talk frequently."

As for the reissues, the band is still waiting for any kind or royalty or contract from Bill Holmes... (MW/VJ/JCy)

Index (MI)

Personnel:	JOHN FORD IV	ld gtr, ld vcls	AB
	GARY FRANCIS	bs (gtr)	AB
	JIM VALICE	drms	AB
	TOM BALLEW	bs	B

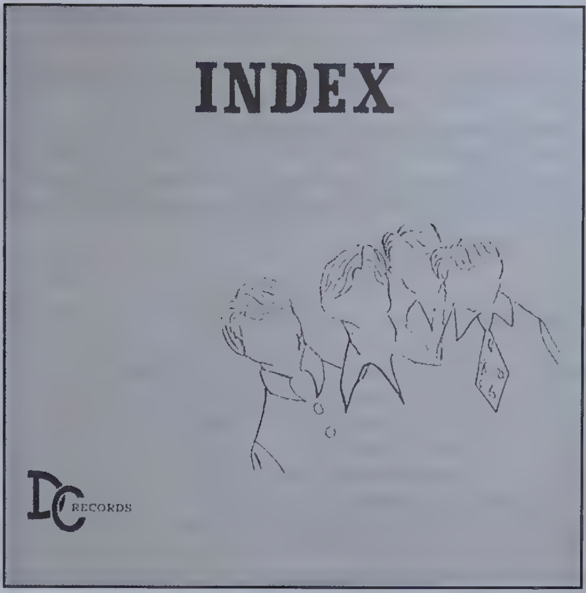
ALBUMS: 1(A) INDEX (DC Records no #) 1967 R5
2(B) INDEX (DC Records 4736) 1968 R6

NB: (1) black label. (2) red label. (1) reissued in a new sleeve (Voxx 200.023) 1983. (2) reissued on Sears (GRF 71413) 1991 with a different sleeve. (1) and (2) reissued on CD as *Index Anthology 1967-68* (Top Jimmy Productions 1995) 1995 together with nine previously unreleased tracks recorded in 1969.

Originals of this Grosse Pointe, Michigan band's albums are extremely rare. Their first discordant acid-soaked folk album is well worth a listen. It opens with the band's own version of the **Byrds**', *Eight Miles High*, includes some interesting echo fuzztone guitar work on *Turquoise Feline*, their own arrangements of the traditional song John Riley and *You Keep Me Hanging On*, and three fuzztone instrumentals, *Shock Wave*, *Feedback* and *Israeli Blues*.

Their second album on the DC label, is musically very different to their first. They were obviously quite into the early (pre-disco) Bee Gees because it included covers of *I Can't See Nobody* and *New York Mining Disaster 1941*, as well as a rehash of **The Byrds**' classic *Eight Miles High* and Cream's *Spoonful*.

When Tom Ballew joined the band, Gary Francis switched from bass to guitar - this expanded line-up also recorded the bonus material included on the *Anthology* retrospective CD, which dates from 1969. The CD was produced and compiled by Jim Valice. (VJ/MW)



INDEX - Self Titled (1967) LP.

Indian Puddin' and Pipe (WA>CA)

Personnel:	DAVE BURKE	bs	A
	PAT CRAIG	keyb'ds	AB
	JEFF LABRACHE	drms	A
	KRIS LARSON	gtr, vcls	A
	STEVE MACK	ld gtr	AB
	LYDIA MARENO	vcls	A
	PAUL TROUSDALE		B
	DENNIS LANNIGAN		B
	DAVID SAVAGE		B
	REX LARSEN		B
	RICK QUINTANAL		B
	STEVE JACKSON		B

CDR: 1(B) THE LOST ALBUM (No label) 2005

Originally from Seattle and known as **West Coast Natural Gas**, they relocated to San Francisco in 1968. It's a great pity that they did not release an album since their four tracks, *Hashish, Water Or Wine, Beyond This Place* and *Two's A Pair* on the *San Francisco Sound: Fifth Pipedream Vol. 1* (LP) are arguably the best in that collection. They are well worth investigating and if you can't obtain a copy of that album, there are plenty of compilations featuring one or more of the tracks. They do not appear to have released any singles, although they did make other recordings, including a single as **West Coast Natural Gas**.

Indian Puddin' and Pipe was one of several bands managed by Matthew Katz, along with **Moby Grape**, **It's A Beautiful Day**, **Tripsichord (Music Box)** and others. Due to the nature of his contracts with these bands, he was able to operate different versions of each, and it was therefore possible for three different audiences to watch "Moby Grape" playing live in Los Angeles, San Francisco and Seattle on the same night if he so wished!

The band that recorded the tracks on the *San Francisco Sound: Fifth Pipedream Vol. 1* (LP) various artists compilation, weren't in fact the "original" **Indian Puddin' and Pipe**, but today they are thought of as the definitive band due to the above album. In fact, whilst they were still known as **West Coast Natural Gas**, they played a gig in Seattle with the "original" **Indian Puddin' and Pipe** before the original band split-up with Katz and became **Easy Chair**. Reputedly, there was a third L.A. version of the band, put together by Katz to play gigs down South.

After their demise, Lydia Mareno went on to play with **Stoneground** and Craig and Mack later played with Pipe. Jeff LaBrache had earlier played with **The City Limits** and **Rocky and His Friends**.

In 2005 Pat Craig unearthed some lost tapes and released a CDR, *The Lost Album*, comprising six tracks - *Morning Delight, A Penny, Shadowlarks, Mr.Blue, Spirit,* and *Planetary Road.* These were recorded at Coast Recorders in 1969 by the musicians listed as line-up 'B'; they included Paul Trousdale, previously with the excellent **Brave New World**.

Compilation appearances have included: *Two's A Pair, Beyond This Place, Hashish* and *Water Or Wine* on *San Francisco Sound: Fifth Pipedream Vol 1.* (LP & CD); *Hashish* on *The Magic Cube* (Flexi & CD), *Acid Dreams - The Complete Set* (3-LP) and *Acid Dreams Testament* (CD); and *Water Or Wine* on *Gathering Of The Tribe* (LP). Recently Matthew Katz's *Then And Now, Vol. 1* (CD) has compiled *Planetary Road* and *Vol. 2* includes *Shadowlarks.* These two tracks were previously unreleased. (VJ/CF/JLb/MW)

The Individuals (VA)

45: I Really Do/I Want Love (Raven Hos-45-2018) 1966

This is the only known single by this Danville, Virginia band.

Compilation appearances have included: *I Want Love* on *Teenage Shutdown, Vol. 11* (LP & CD); and *I Really Do* on *Garage Punk Unknowns, Vol. 5* (LP). (VJ)

The Individuals (NY)

Personnel:	ANDY CAHAN	farfisa, piano ,bs	AB
	RENO FRANZE	ld vcls	AB
	LARRY KRAMER	ld gtr	AB
	SANDY REINER	drms	AB
	VINNY DERMITY	gtr	B
	KEN LENNINGTON	bs	B
	FRANK McCONVILLE	drms	B

CD-R: 1 EUPHORIAN RAILWAY (Hamana 1965) 200?

NB: (1) contains 1965-1968 studio recordings.

EP: 1 JOHNNY FARFISA'S GREATEST HITS (PS) (Moxie M 1028) 1979

NB: (1) features *Sky Is Falling/Satisfaction/She's Gone Away/Monkey On My Back*.

From New Rochelle, New York this band featured keyboard player Andy Cahan, who used the stage name Johnny Farfisa. The band's sound is solid frat/garage with reedy keyboards. The Moxie EP includes the moody, introverted *Monkey On My Back* with wailing harmonica and *She's Gone Away*, a dynamic fuzzy punk instrumental.

A CD-R entitled *Euphorian Railway* is available from Andy Cahan's website; actually it's a retrospective comprising 20 tracks recorded between 1965-1968. It includes the titles on the Moxie EP except for *Satisfaction*, although the version of *She's Gone Away* on the CD-R features vocals. It is an amazing collection of mature and often complex, keyboard-led, garagy-pop-rock - a couple of tracks are almost proto-prog with their totally uncommercial shifts of moods and movements. The only drawback is the ancient stereo separation of the vocals from the music.

After moving to southern California, Cahan enjoyed success with **The Turtles, Flo & Eddie,** and **Frank Zappa** connections.

You can hear sound clips and order the CD-R on Andy's website: http://www.allentertainment.net/index.html

Compilation appearances include: *She's Gone Away* (unreleased 1966 version) on *Psychedelic Crown Jewels Vol. 2* (2-LP/CD); and *Monkey On My Back* on *Ya Gotta Have Moxie Vol. 2* (2-CD). (MW/RM/CF)

Industrial Image (TX)

45: Living In The Middle Ages/
Put My Mind At Ease (Epic 5-10096) 1966

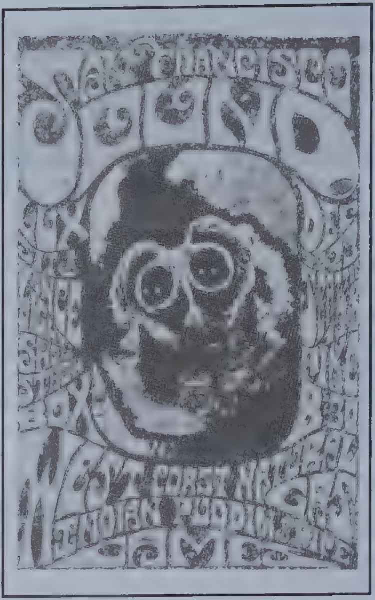
This single was a lone stab at stardom by these folk-rockers from Texas. (MW)

The Inexpensive Handmade Look (NC) - see The Counts IV (NC).

Infinite Companions (OH) - see Glenn Saiger (OH).

The Infinite Pyramid (IL)

From the vaults of Rembrandt Records, *On A Windowsill*, taken from an 1968 unreleased acetate, has been included on the *Chicago Garage Band Greats* (LP), *The Cicadelic 60's, Vol. 3* (CD) and *Green Crystal Ties Vol. 3* (CD) compilations. (VJ)



INDIAN PUDDIN' & PIPE gig poster.

Infinite Staircase (TX)

Personnel incl:	BOBBY FLORES	bs	A

45: Margaret/Long Hair (Black Sheap BS-1337) 1967

A flower-power outfit from San Antonio in Texas, *Margaret* can also be heard on *Flashback, Vol. 4* (LP), *Texas Flashbacks, Vol. 4* (LP & CD) and *Texas Flashback (The Best Of)* (CD).

The line-up included Bobby Flores, who was formerly in **The Five Canadians**. (VJ/MW)

Influence (Canada>NY)

Personnel:	JACK GEISINGER	bs, gtr	AB
	ANDREW KEILER	vcls	AB
	LOUIS MCKELVEY	gtr	AB
	DAVE WYNNE	drms	AB
	BOB O ISLAND (BOB PARKIN)	keyb'ds	B
	WALTER ROSSI	gtr	B

ALBUM: 1(B) INFLUENCE (ABC ABCS-630) 1968 SC

Formed as a quartet in late 1966, this act has an interesting and almost global pedigree. English-born singer Andrew Keiler moved firstly to South Africa in 1964 and together with Irish-born guitarist Louis Campbell McKelvey played in the Johannesburg R&B outfit The Upsetters. McKelvey left this act in late 1965, to join The A-Cads, although he was too late to appear on their album, despite being pictured on the sleeve. Andrew Keiler too left The Upsetters, recording a solo album in late 1965 before moving to Montreal in late 1966, along with McKelvey and fellow A-cad, Hank Squires.

In Canada, Squires moved into production working with The Haunted, amongst others, and McKelvey briefly played with Les Sinners and Our Generation before reuniting with Keiler in **Influence**. Czech-born bass player Geisinger came in from the Soul Mates and English-born drummer Dave Wynne was recruited from The Haunted.

To complete the line-up, two other former Soul Mates, Rossi and Island joined after playing on a Wilson Pickett tour in June 1967. The band then relocated to the US...

David Wynne recalls: - "We played Montreal in the spring of '67, then went to Toronto Village and played one of the clubs there until September when we went to New York and cut the album with ABC. McKelvey was involved in production. Afterwards we were offered another deal by Columbia which was turned down by the band, and at that point I left and went back to Canada and school. You were right about the album, but it may have had a little impact. Our publicist at ABC was dating Peter Townshend and reportedly he liked the opera idea. As musicians and artists the **Influence** really outclassed anything else around - Walter Rossi as I said was a superb guitarist. You should have heard us live..."

"The entire band except me had done hard time with mature audiences. Not many Canadian musicians had had the experience of recording in or touring the U.S. as Wally, Jack and Bobo had with Wilson Pickett. They were also all seasoned musicians. (I heard, from **Buddy Miles** I think, that **Steve Cropper** had said he thought Wally the better guitarist). It was also innovative and had confidence that it was cutting edge and could compete on any stage. Toronto Village in summer 1967 was great - lots of talent and a real buzz. The imbalance in the band was that we had two front men, Bobo and Andy, and while it was never pushed I think after I left that it became an issue - I bridged both sides and may have helped keep some of it together. At the time there seemed enough room for everyone, but it was really an amalgam of two bands in one - the Wally, Jack, Bobo and Louis and Andy. Yum Yum who replaced me was definitely associated with the former group. I had started the band with Louis, but felt much more at home musically with Wally, Jack and Bobo. I was not a fan of British drummers (Baker, Moon) but American black funk and jazz drummers. I think I mentioned the time at the Barrel, where watching and talking to Rashid Ali (Coltrane's second drummer with Elvin Jones) and hearing new wave drumming was a priceless clinic..."

Their album makes it easy to understand why they chose their name, as it is more or less a hodgepodge of styles without much consistency. Many satirical elements betray the strong influence of **Zappa**, on whom they clearly lean too heavily. Nevertheless their love of discordant riffs and 'wrong' modulations works brilliantly on at least two tracks: *We Are Here*, a sour masterpiece on lost love and *Natural Impulse*. Lyrically **Zappa** is omnipresent as becomes hearable in the choice of admittedly transitional subject-matter such as sodomy (on *County Fair*) and the longing of the gentry to mingle with the peasants (on *Sir Archibald*). Parodies on The Marcels, Little Richard and the hippie-movement in general sound dated, although they probably were modern in 1968. Worth trying, but don't pay too much.

After **Influence** broke up, McKelvey and Geisinger played in the Canadian band Milkwood. Geisinger later left Milkwood for Luke and The Apostles. Rossi meanwhile, played with **The Buddy Miles Express** briefly before joining Geisinger in Luke and The Apostles.

Walter Rossi later played with Charlee, Moonquake and Bombers. Jack Geisinger also later played with Moonquake, Rockers and Crescent Street Singers. Bob Parkin committed suicide in 1970.

Walter Rossi is also rumoured to have played with **Thee Muffins** and may appear on their album. (NW/MK/VJ/TLw)

The Ingredients (IL)

45:	Hey Who/Please Don't Leave Me	(Toddlin Town 3238) 1966

The work of a late sixties Chicago act. You'll also find *Please Don't Leave Me* on *Psychedelic Unknowns, Vol. 6* (LP & CD), *Victims Of Circumstances, Vol. 1* (LP) and *Victims Of Circumstance, Vol. 2* (CD). (VJ)

The Initial Shock (MT)

Personnel incl:	MOJO COLLINS	organ, vcls	A
	GEORGE CROWE		A
	GEORGE WALLACE	ld gtr	A

45s:	Mind Disaster/It's Not Easy	(BFD 0036) 1966
	You Been A Long Time Comin'/I Once Asked	(BFD 2022) 1967

This five-piece formed out of the remnants of two earlier Missoula, Montana bands **The Chosen Few** and Mojo's Mark IV. They cut their debut single in Butte, Montana in 1966 and then relocated to San Francisco in 1967, where they played at the legendary Avalon Ballroom among other places. *Mind Disaster*, was quite an appealing psychedelic pop single and can now be heard on *Nuggets, Vol. 8: The Northwest* (LP). It also got a further airing, along with a post **Initial Shock** recording featuring Wallace and Crowe, *You Been A Long Time Comin'*, on the *California Halloween* (LP). You can also check out *You Been A Long Time Comin'* on *Quagmire Volume 6* (CD).

Mojo Collins later fronted **Sawbuck**.

Wallace and Crowe later played together in Yellowstone, and also The Invaders, who issued one single *Long Time Comin'/Could You Would You* on an indie label in 1977. Another Invaders track was featured on the Bomp compilation *Waves*, and the pair also backed Gerrie Roslie on the *Sinderella* project for Bomp under **The Sonics** moniker. They also later did demo an album for Randy Bachman that went unissued. (VJ)

The In-Keepers (?)

45s:	Daily News/Everytime	(RCA Victor 47-9713) 1968
	That Was Just His Thing/ The Cobweb Threads Of Autumn	(RCA 74-0229) 1969

Thought to be from New England, their first coupling (written by S. Burnett and produced by Pierre G. Maheu) is good rousing acoustic-harmony-folk-pop backed by hush-voiced vaudeville-style pap, sadly a-la-mode at that time. The second single features a doomy, quasi-religious *That Was Just His Thing* with whipping fuzztone and a sombre multi-voiced chorus. *The Cobweb Threads Of Autumn* is totally different: strong melodic baroque pop with harpsichord, a middle eight with string quartet and elaborate and tricky contrapuntal harmonies. Excellent.

That Was Just His Thing has been on *A Fistful Of Fuzz* (CD). (MK/MW)

The Inmates (NJ)

Personnel:	AL ASHETTINO	bs	A
	RON FLANNERY	gtr	A
	BOBBY NOLAN	ld vcls	A
	GORDON RHOADES	vcls	A
	SAMMY SALVO	drms	A

45s:	Do The Scissors/?	(Mickey 008) 196?
	Local Town Drunk/You Tell Lies	(Columbia 44032) 1967

From Long Branch in New Jersey, this outfit gained a contract with Columbia by virtue of winning a 'Battle Of The Bands' competition in 1966. An earlier single included an "inept teen-frat dance" number, *Do The Scissors*. When *Local Town Drunk*, (a novelty song) flopped, they were dropped from the label. The flip, *You Tell Lies* was a much stronger track penned by their guitarist Ron Flannery.

The band also recorded some other tracks that were unreleased at the time. Of these *More Than I Have*, is the highlight featuring some good guitar work and drumming. There's a psychedelic edge to *Fakirs & Thieves*. There's also an acetate credited to the Electric Carnival with *Fakirs And Thieves* and *More Than I Have* on it that is known to exist.

Compilation appearances have included: *More Than I Have* and *Fakirs And Thieves* on *Pebbles Box* (5-LP) and *Trash Box* (5-LP); *More Than I Have* on *Pebbles, Vol. 22* (LP) and *The Essential Pebbles Collection, Vol. 2* (2-CD); and *You Tell Lies* on *Garage Punk Unknowns, Vol. 7* (LP). (VJ/MW)

Inn Crowd (LA)

Personnel incl:	COOKIE	vcls, keyb'ds	A
	HAL ELLIS	ld gtr, harm	A
	JIM ENGALS	drms	A
	DARREL FOLSE	tambourine	A
	SAMMY RUBIN	gtr	A
	BILLY JOHNSON		

ALBUM: 1(?) LIVE AT THE BELLEMONT (Continental 100 484)197? R1

45s:	You Must Believe Me/Sun Arise	(Montel-Michelle MX-971) 1966
	Baby You're So Fine/Run Clarence Run	(Michelle MX-982) 1966
α	Go Away/ Keep Your Hands Off My Baby	(Montel-Michelle MX 986) 1967

NB: α shown as by "Ye Olde Inn Crowd".

This **Inn Crowd** from Baton Rouge, Louisiana was latterly known as "Ye Olde Inn Crowd" and had a penchant for Invasion flavoured folk-rockers with cool harmonies. Their debut couples a lightweight cover of Curtis Mayfield's *You Must Believe Me* with a yearning, Searchers-inspired beat-ballad. The catchy up-tempo folk-punker *Go Away* is probably their finest moment and has reappeared on *Wyld Sydes Volume 7* (CD).

The album dates from the early seventies and features a completely different line-up. It covers period classics with a prominent Hammond organ. Hal Ellis went onto bigger things as guitarist for **John Fred & His Playboy Band**. (MW/AB/VJ)

The Inn Crowd (?NJ)

45:	The Shadow Do/ We Gotta Runaway	(20th Century Fox 622) 1965

One source places this **Inn Crowd** in the San Francisco area but another suggests New Jersey. Producer Tommy Falcone is associated with New York so New Jersey gets my vote for now. One side was co-written by R. Errico and there was a Richard R. Errico with Boston's **Landlords**. Probably no connection but you never know. (MW)

Thee Inn Crowd (CA)

45:	Long Lost Love/Gotta Find A Girl	(Big C BC100)1966

A California band who prefixed their name with "thee", often associated with Hispanic-American bands. *Long Lost Love* is on *Teen Blast Volume #1* (CD) and *Gotta Find A Girl* can be found on *The Essential Pebbles Collection Volume Two* (2-CD) and *Teen Blast Volume #2* (CD). (MW)

Inner Dialogue (CA)

Personnel:	GENE DINOVI	dulcitron, piano	A
	LYNN DOLIN	vcls	A
	JIM GORDON	drms	A
	ROBERT LANNING	drms	A
	JERRY SCHEFF	bs	A
	B.J.WARD	vcls	A
	BARRY ZWEIG	gtr	A

ALBUM:	1	INNER DIALOGUE	(Ranwood R-8050) 1969 SC

NB: (1) reissued on CD and LP.

45s:	Little Children/Yesterday, The Dog	(Ranwood 851) 1968
	Friend/Loving	(Ranwood 878) 1969
	Too Much For Me/Cry, Baby, Cry	(Ranwood 883) 1969

INNER DIALOGUE

INNER DIALOGUE - Self Titled LP.

Recorded in Hollywood, a pop-psych trio (two girls, one man) with songs like *Get Aboard A Dream*, *In Sequence*, *I Go To Life*, *The Touch*, *Within You* and *Inner Dialogue*. Some dealers describe it as mellow dreamy psych, but it's mainly pop with female vocals in the **Free Design** style, with lots of string arrangements as well.

Ranwood also released singles by **Sounds of Sunshine**. (SR)

Inner Light (ND)

Personnel incl:	LARRY JOHNSON	vcls	A
	DICK STEFFES	vcls	A

45:	This Girl/Temptation	(Century 33685) 1969

Harvested in Page, North Dakota *Temptation* is late'n'great sixties fuzz-psych and is featured on *A Lethal Dose Of Hard Psych* (CD) and on *Quagmire Volume 4* (CD). The liners note that *This Girl* is "a slow insipid ballad with whiney sax". (ELn/MW)

Inner Lite (IA)

45s:	Hold On To Him/Tabula Rasa	(ssExx 666) c1970
	All The Way In/If I Only Know	(ssExx 667) 1970

Marshalltown, Iowa was home to this five-piece who released two singles on ssExx and featured on the *Crown Production Sampler* - a booking agency record EP from 1967 playing an extract of *Hold On To Him*. They should **not** be confused with the **Innerlite** featured on the *Strangers From A Strange Land* (LP) compilation, who were in fact from Bombay, India... The Indian act was in fact featured on *Simla Beat '70*, the first of two rare compilations funded by the Simla Tobacco Company in 1970 and 1971. Subsequently the better tracks were combined onto *Strangers From A Strange Land* (LP) and mistakenly sold by dealers as being of U.S. origin.

Tabula Rasa and *All The Way In*, composed by Dave Robinette and Don Sullivan, are heavy freaky guitar instrumentals - check 'em out on *Buzz Buzz Buzzzzzz Vol. 2* (CD) and *Buzz Buzz Buzzzzzz Vol. 1* (CD) respectively. *Hold On To Him* is a cover of a Ritchie Cordell/ Sal Trimachi pop song and is dispensable. (MW)

Inner Sanctum (IL)

45:	Can't Make It Without You/ Things Are Getting Better	(Thunder no #) 1968

From Springfield, Illinois Gene Skeen's *Can't Make It Without You* is a minor-mood charmer with subdued Zombies-style vocals, cool enough to feature on *Fuzz, Flaykes, & Shakes Vol. 7* (LP/CD). The single was produced by D.Hogan of Virden, Illinois who made good use of space on the 45 label to advertise his bookings sideline! (MW)

Inner Scene (TX)

This Texas outfit have a previously unreleased cut *Communication Breakdown*, a clumsy version of The Led Zeppelin classic, included on *Epitaph For A Legend* (2-LP). (VJ)

The Inner Thoughts (FL)

Personnel:	BOB BASKIN	ld vcls
	MARK BURGESS	bs
	RAY CARPENTER	ld gtr
	SONNY CONO	gtr
	JEFF COVER	drms

45:	Smokestack Lightning/ 1,000 Miles (Cheating On Me)	(Paris Tower PT-105) 1967

Formed in Fort Lauderdale, Florida in 1966, initially as Just Us, this quintet released their sole single in the spring of 1967. Promos included inserts, declaring that they'd be around for a long time and they were ... until 1969. The oft-covered *Smokestack Lightning* is the plug side but the nugget is on the flip. *1,000 Miles* is a heavy punker with a great riff and glorious fuzz, revisited on *Teenage Shutdown Vol. 3* (LP/CD) and *Psychedelic States: Florida Vol. 3* (CD). (MW/MM)

The Innkeepers (CA)

Personnel:	JIM ASPAAS	ld gtr	A
	RICH BALOGH	bs	A
	ERNIE CANTIBEROS	keyb'ds	A
	DON ROUSSIN	ld vcls	A
	RON ROUSSIN	gtr, backing vcls	A

45s: ?/? (2 + 2) 196?
A Man Can Tell / Hurtin' Me (PS) (Six Cents no #) 1968

A quintet from Gardena, California that put out a brace of rarely seen singles - details of the first remain shrouded in mist. Locomotive keyboard-led pop with keen harmonies and a pealing guitar solo, *A Man Can Tell* reappears on *Fuzz, Flaykes And Shakes, Vol. 3* (LP & CD) which reveals the personnel and instrumentation above... except for the drummer. (MW/TSz/LJ)

The Innkeepers (NY)

45: Never Should Have Done It/Wanted (Galiko 895) 1966

This rare single is by an outfit from Bayside in Queens, New York. *Wanted* is also included on *Psychedelic States: New York Vol. 2* (CD) and both sides of the single figure on *Bad Vibrations 3* (LP) and *Trip In Tyme Volume 3* (CD). (MW)

The Innocence (?)

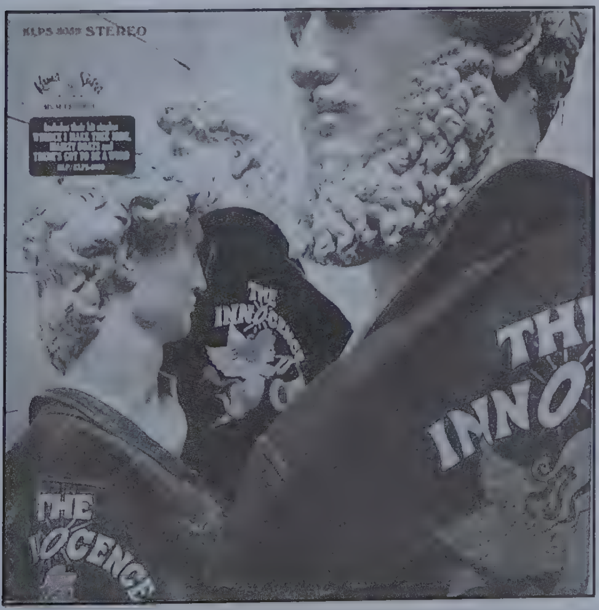
Personnel:	PETER ANDERS	vcls, gtr	A
	VINNIE PONCIA	vcls, gtr	A

ALBUM: 1(A) THE INNOCENCE (mono/stereo)
(Kama Sutra KLP/KLPS-8059) 1968

NB: (1) reissued on CD (BVCM-35453) 2008.

EP: 1 Mairzy Doats/Lifetime Lovin You/There's Got To Be A Word/
I Don't Wanna Be Around You (Kama Sutra 617 107) 1968

NB: (1) French release with picture sleeve.



THE INNOCENCE - Self Titled LP.

45: It's Not Gonna Take Too Long/
There's Got To Be A Word (Kama Sutra KA 214) 1966
Mairzy Doats/Lifetime Lovin' You (Kama Sutra KA 222) 1967
All I Do I Think About You/
Whence, I Make Thee Mine (Kama Sutra KA 228) 1967
Someone Got Caught In My Eye/
Your Show Is Over (Kama Sutra KA 232) 1967
Day Turns Me On (Bufferin' Song)/
It's Not Gonna Take Too Long (Kama Sutra KA 237) 1967

This is in fact a new name for **The Tradewinds**, Peter Anders (Andreoli) and Vinnie Poncia. It's another attempt by Kama Sutra to develop their "good time music" image together with **Sopwith Camel** and **The Lovin' Spoonful**. (Indeed, **The Innocence** covers their *Do You Believe In Magic?*).

Several of the songs on the album were written by Don Ciccone of **The Critters**. (SR/MW)

Innovation (NJ)

45s: α This Ain't Real/Things Ain't The Same (Ascot 2219) 1966
Heartaches And Headaches/
I Can Make It Without You (RCA Victor 47-9318) 1967
Your Time's Gonna Come/
Things Ain't The Same (Amy A-11, 032) 1968

NB: α shown as by In-Ovations.

Heartaches And Headaches can also be heard on *Victims Of Circumstances, Vol. 1* (LP). Brash pop-beat with a cheesed-off attitude towards the fairer sex, as you might guess from the title. *I Can Make It Without You*, a powerful DC5-type stomper with similar sentiments, can also be heard on *Lost Generation, Vol. 1* (LP). *Your Time's...* is fratty upbeat fuzz-pop but lacking the bite of its predecessors and *Things Ain't The Same* certainly ain't, being a comparatively toothless pedestrian effort.

Their stomping ground was the Elizabeth/Irvington area of New Jersey. (MW/MM)

The Innsmen (MI)

45: Things Are Different Now/I Don't Know (Wheel's 4 3611) 1966

The Innsmen hailed from Michigan, most probably Dearborn, but nothing else has been uncovered about them.

Compilation appearances have included: *I Don't Know* on *The Night Is So Dark* (LP); *Things Are Different Now* on *The Cicadelic 60's, Vol. 2* (LP), *I Was A Teenage Caveman* (LP) and *Michigan Mayhem Vol. 2* (CD); and both *I Don't Know* and *Things Are Different Now* on *The Cicadelic 60's, Vol. 3* (LP), *The Cicadelic 60's, Vol. 1* (CD), *Green Crystal Ties, Vol. 8* (CD) and *The History Of Michigan Garage Bands In The 60's* (3-CD). (VJ/MW)

The Insane (CT)

45: I Can't Prove It/
Someone Like You (Allen Association 201,347/8) 1967

The band hailed from Terryville, Connecticut. *I Can't Prove It* is an undistinguished garage punker.

Compilation appearances have included: *Someone Like You* on *New England Teen Scene* (CD) and *New England Teen Scene, Vol. 2* (LP); and *I Can't Prove It* on *New England Teen Scene, Vol. 3* (LP) and *Wyld Sydes Volume Eight* (CD). (VJ/MW)

The In-Sect

ALBUM: 1 INTRODUCING THE IN-SECT DIRECT FROM ENGLAND
(RCA Camden 909) 1965 SC

A British Invasion album by a fake "English group" in denim shirts, with covers of the Beatles (*Ticket To Ride, Yes It Is*) and rock pop songs (*Can't You Hear My Heartbeat, Do The Freddie, You Were Made For Me*). (SR)

The Insects (CA)

45s:	She's A Pest/Girl That Sits There	(Earthy 101) 1966
	The L&H Song/Then You Came My Way	(Earthy 201) 1966
	Then You Came My Way/ Girl That Sits There	(Highland 1185) 1967

This obscure L.A. outfit emerged from the Fontana and Pomona districts. Their debut featured the punker *She's A Pest*, compiled on *Teenage Shutdown, Vol. 15* (LP & CD). For their final single they repolished the flip sides from the earlier releases; it's the later version of *Girl That Sits There* that was chosen for *Fuzz, Flaykes And Shakes, Vol. 5* (LP & CD) and the later version of *Then You Came My Way* that made it onto *Fuzz, Flaykes And Shakes, Vol. 6* (LP & CD). (MW)

The Insect Trust (NJ)

Personnel:	BILL BARTH	elec/acoustic gtrs, perc	A
	LUKE FAUST	banjo, perc, vcls	A
	NANCY JEFFRIES	vcls, perc	A
	TREVOR KOEHLER	bar sax, bs, thumb piano	A
	BOB PALMER	altosax, clarinet, perc, recorders	A

ALBUMS: 1(A)	THE INSECT TRUST	(Capitol SKA0 109) 1968 R1
2(A)	HOBOKEN SATURDAY NIGHT	(Atco SD 33-313) 1970 SC

NB: (1) also issued in the UK (Capitol E-ST109) 1969. (1) has been reissued on vinyl (Capitol SKAO-109) 2003. (1) also reissued on CD (Ascension ANCD 031) 2001. (2) reissued on CD (Collector's Choice CCM-502-2) 2005.

45s:	Miss Fun City/ Special Rider Blues (Short Version)	(Capitol P-2386) 196?
	Been Here And Gone So Soon/ World War 1 Song	(Capitol P-2496) 1968
	Reciprocity/Reincarnations	(Atco 6764) 1969

The Insect Trust was an interesting group whose sound was based around the vocals of Nancy Jeffries. Jeffries and Barth had earlier played with Peter Stampfel (see **Holy Modal Rounders**) in an outfit called The Swamp Lillies. The band took its name from a newspaper called The Insect Trust Times, founded by Bill Levy, the original editor of International Times in England.

The Insect Trust spent time in Memphis but relocated to Hoboken, New Jersey and in April 1968 landed a recording contract with Capitol.

The Insect Trust The Insect Trust The Insect

THE INSECT TRUST - Self Titled LP.

Their debut album was an amalgam of various strands of country music and most of the material was written by the band. They utilised a wide range of woodwind and stringed instruments. Their style was varied, ranging from the bluesy *Special Rider Blues* through the string instrumental *Foggy Bridge Riverfly*, to the harmonious *Been Here And Gone So Soon* and *Going Home*. Also of interest is the unusual instrumentation of another track *Mountain Song*.

In 1970, the band emerged on a different label, with their follow-up *Hoboken Saturday Night*. This continued their experimentation and included the unusual, brassy *Somedays*, successful ballads like *Our Sister The Sun* and *The Eyes Of A New York Woman*, the big band sound of *Reciprocity*, strange woodwind accompaniment of *Now Then Sweet Man*, strange attempts to merge stringed and woodwind backing in *Glade Song* and ends with a brassy instrumental jam, *Ducks*. Guests on the album include the well-known jazz musicians Elvin Jones, Bernard Purdie and Hugh McCracken.

The previous year, Trevor Koehler had also played on a couple of tracks on **Octopus**' sole album.

After the demise of **The Insect Trust**, Bob Palmer became a journalist. Sadly, Trevor Koehler later committed suicide.

Miss Fun City has been compiled on *Rock A Delics* (LP). (VJ/CW/NK)

The In-Sex (PA)

45s:	Space Man/Penitentiary Planet Blues	(Hammer 3001) c1969
	Alligator Wine/Action in The Streets	(Hammer 3002) c1969
	Girls/Love I Understand	(Clock 2846) 1972

Late sixties psychy rock-soul from Philadelphia by an outfit made up of ex-**Down Children** members. *Alligator Wine*, the Leiber/Stoller track, which was originally recorded by Screaming Jay Hawkins, is done in a **Steppenwolf** style.

You'll also find *Alligator Wine* on *Sixties Rebellion, Vol. 15* (LP & CD). (MW)

Inside Experience (OH)

Personnel incl: MARTY SOSKI ld vcls, ld gtr

45:	Tales Of Brave Ulysses/Be On My Way	(CEI no #) 1969

This Lakeside, Ohio outfit covered Cream. The single is highly-rated by those lucky enough to have heard it. According to 'Buckeye Beat' the flip is even better, a "fantastic example of garage hard-rock with snotty attitude and rippin' guitar", courtesy of Soski; in the seventies he was in a succession of hard-rock bands, including Black Rose, Lance, and X-Calibur. (MW/CG/VJ)

THE INSECT TRUST
HOBOKEN SATURDAY NIGHT
Promotional Copy

THE INSECT TRUST - Hoboken Saturday Night LP.

The Inside Out (IA)

ALBUM: 1 BRINGIN' IT ALL BACK (Fredlo 6834) 1968 R2

Iowa's **Inside Out** recorded this rare garage-punk album. It is one of the last cover albums of its type and sounds '66 rather than '68. Their sound is based around Vox organ and both fuzz and jangly guitar and the featured songs include Rolling Stones' *Jumpin' Jack Flash*, Status Quo's *Pictures Of Matchstick Men* and **Blue Cheers**' *Summertime Blues.* (VJ)

Instant Orange (CA)

Personnel:	STEVE BROWN	drms	A
	BYRON PRUD HOMME	bs	AB
	RANDY LANIER	tambourine	A EFG HI
	TERRY WALTERS	gtr, vcls	ABCDEFG HI
	TIM POWERS	gtr	B
	JON SVARC	drms	B
	JIM BROWN	gtr	C
	DENNIS BAXTER	drms	D
	JOE BIANCHI	keyb'ds	DEHI
	MIKE LOUCAS	bg	E
	STEVE SULLIVAN	drms	E
	DENNIS HOFF	gtr	F
	LYNN McCURDY	drms	FG I
	BRIAN McDONOUGH	vcls	F
	BOB LAUTZ	synth	H

NB: line-up B ="Moon Grass"; C = "TNF"; D = Celluloid Junk Band.

ALBUMS: 1(G) FIVE YEAR PREMIER (Margacado-Media MC-6-73) 1973
2 (A-I) INSTANT ORANGE (Shadoks Music 091) 2007

NB: (2) is a numbered limited edition (450 copy) 2-LP retrospective, later available on CD.

EPs: 1(H) SUBURBAN PICTORIAL EXTRACT
(Margacado-Media MC 9-74) 1974
2(I) VIEW FROM GHIRADELLI SQUARE
(Margacado-Media MC 8-75) 1975

45s/acetates/tapes:
(A) Reflecting Emotions/
You I'll Be Following (Orange Enterprises OR-1001) 1968
α(B) Time/Itemized Conception (Audiodisc acetate) 1968
β(C) You Ain't Going Nowhere (reel-to-reel tape) 1970
χ(D) Old Kentucky Home (Valentine Recording Studios acetate) 1970
(E) Ballad Of The RTD/Seems Like
Everything (Valentine Recording Studios acetate) 1971
(F) Genesis II/Same Old Thing (Margacado MC-1-73) 1973

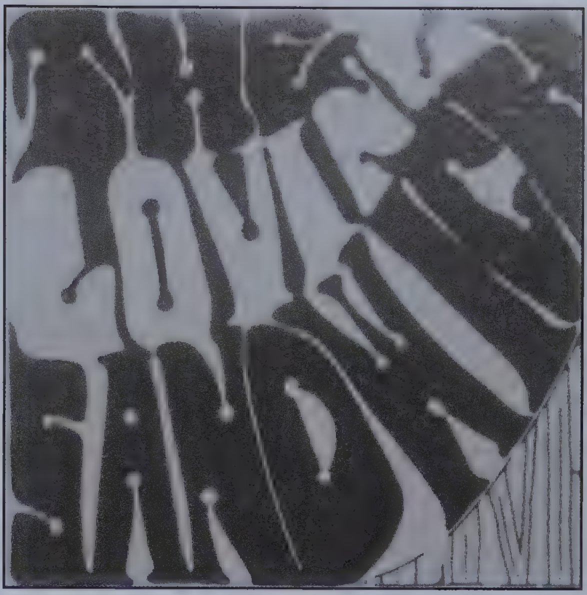
NB: α shown as by Moon Grass; β shown as by TNF; χ shown as by Celluloid Junk Band.

"Who?" you might well ask. Unless you lived and attended local gigs in the San Bernardino area in the late sixties or early seventies, it's most unlikely that you've come across, let alone heard, anything by **Instant Orange** and their offshoots.

Only 30 years after their final recordings did the collector community became aware of one of sixties rock's best kept secrets. The band had lived completely on their own terms, releasing their recordings only in the local community and restricting pressings to 100 copies. No surprise that they stayed under the radar of all but the keenest collectors of the obscure.

The discography and personnel have been gleaned from the detailed liners and insert on the 2-LP retrospective, which gathers all those listed. A pat on the back to all concerned. Enough people dug the limited edition vinyl package to warrant a release on CD, so the band's legacy of DIY underground folk-rock may gain wider appreciation and perhaps inspire a new generation of independent musical minds.

On offer is 12-string Rickenbacker guitar-led rock with experimental bits and loops, electronic oscillators, backward tapes, fine electric guitars and piano bits and powerful lyrics in a strong folk-rock format. The singles and EPs are compiled on the second album of the Shadoks' double set, which was released in a limited edition of 450 numbered copies, which was presented in a heavy gatefold sleeve with an insert.


THE INSTINCTS - The Loving Sandwich LP.

Recommended to all who enjoy jangley garage (ala **Byrds, Dovers, Love, Glass Family**) interspersed with odd moments of electronic, synth, and found-sounds weirdness. (MW/VJ)

The Instincts (CT)

ALBUM: 1 THE LOVING SANDWICH (No Label TCS-3952) 1967 R3

NB: (1) split album with one side by **The Instincts**, the other by The Maiyeros.

This is a rare Wallingford, Connecticut prep school privately-pressed project housed in a purple and green psychedelic cover. On their side, **The Instincts** played some good garage tracks, notably **The Savages**' *No No No* (which has been compiled), Spencer Davis Group's *Gimme Some Lovin'* and **The Remains**' *Don't Look Back* with lots of jangly guitar and organ in evidence. The band on the flip side of the album, The Maiyeros, was a glee club. (SR/VJ)

The Insurgents (CA)

Personnel:	RICH DYMALSKY	bs	A
	BOB MELLICH	drms	A
	JOE ORLANDO	gtr	A
	RON ROBINSON	vcls	A
	PAUL TIFT	ld gtr	A

45: Peppermint Man/Summertime (Zar 117/8) 1965

From Mather, California **The Insurgents**' spooky version of *Summertime* can be found on *The Sound Of Young Sacramento* (CD), Big Beat's collection of local bands from California's capital city. (MW)

The Intercoms (CA)

Personnel:	DANNY FARAGHER	trombone
	JIMMY FARAGHER	bs
	STEVE HAUSER	
	DAVE KELLEHER	ld gtr
	BRAD MADSON	keyb'ds
	DICK OWENS	drms

45: Unabridged, Unadulterated, Unextraordinary, Ordinary,
Mediocre Unoriginality Blues/
Please Try And Understand (Impression 107) 1966

Unabridged.. is a tongue-in-cheek dig at Bob Dylan by a Redlands, California band who had just put out the previous single on the Impression label as The C-Minors - *Don't Go/Just A Little Feeling* (Impression 106) 1966. Both names were aliases for **The Mark Five**, who would shortly become **Peppermint Trolley Co.** The track has reappeared on *Fuzz, Flaykes, & Shakes Vol. 7* (LP/CD) and both sides feature on the **Peppermint Trolley Co.** retrospective CD, *Beautiful Sun.* (MW)

Internal Canitery Sin (OH)

This Circleville, Ohio band didn't release any singles in their own right but their cover of Hendrix' *Purple Haze* made it onto the *Hillside '67* (7" EP). The other bands featured were **The Gears**, Emeralds and **Dedicated Followers**.

Retrospective compilation appearances have included *Purple Haze* on *Relics, Vol's 1 & 2* (CD) and *Relics, Vol. 2* (LP). (MW/GGI)

International Bell (?)

45:	As Much As I Love You/ Lo Mucho Que Te Quiero	(Mala 12030) 1968

Produced by Dale Hawkins (**Mouse and The Traps**, **Five Americans**), a Chicano beat-pop single with organ. The flip is probably the same song with Spanish lyrics. (SR)

International Brick (WA)

Personnel:	RANDY BENNETT	bs	A
	DICK GERBER	gtr	A
	CARL PETERS	drms	A
	ANTHONY "TINY TONY" SMITH	vcls	A

45:	You Should Be So High/Flower Children	(Camelot 137) 1966

Formally members of **Tiny Tony and The Statics**, they formed **International Brick** when **Merrilee** and Neil Rush departed. They were also called The Bricks for a short time and operated out of Seattle in Washington State, opening for the likes of **The Doors** and **The Byrds**.

Their nice, mellow slice of flower-power pop *You Should Be So High* can also be heard on *Highs In The Mid-Sixties, Vol. 16* (LP). (VJ)

The International Submarine Band (NY>CA)

Personnel incl:	IAN DUNLOP	bs	A
	MICKEY GAUVIN	drms	A
	GRAHAM "GRAM" PARSONS	vcls	AB
	JOHN NUESE	ld gtr	AB
	BOB BUCHANAN	gtr	B
	JON CORNEAL	drms	B
	CHRIS ETHRIDGE	bs	B
	(EARL "LES" BALL	piano	B)
	(J.D.MANESS aka GOOD OLE JAY DEE	steel gtr	B

STEREO
the International Submarine Band
SAFE AT HOME

THE INTERNATIONAL SUBMARINE BAND - Safe At Home LP.

ALBUM:	1(B)	SAFE AT HOME	(LHI S-12001) 1968 R1

NB: (1) several counterfeit editions exist. (1) reissued on vinyl (Shiloh SCS 4088) 1979 with a new cover art. (1) reissued on CD (Shiloh SCD 4088) 1993. (1) reissued on CD (Magnum CDSD 071) 1991 and vinyl (Sundazed LP 5112) 2000 with bonus tracks. (1) reissued on CD (Sundazed SC 6206) 2004. (1) reissued on CD (Air Mail Recordings AIRAC-1420) 2007.

45s:	The Russians are Coming/ Truck Driving Man (PS)	(Ascot 2218) 1966
	One Day Week/Sum Up Broke	(Columbia 43935) 1966
	Blue Eyes/Luxury Liner	(LHI 1205) 1968
	I Must Be Somebody Else/Miller's Cave	(LHI 1217) 1968

One of the very first groups to try to combine rock with country music, the **International Submarine Band** is now mostly remembered for being Gram Parsons' first significant group. He, of course, would later join **The Byrds** and form the Flying Burrito Brothers.

Formed in 1967, after two flop singles, the group (Parsons, Dunlop, Gauvin and Nuese) moved from New York to California responding to an offer of the actor Brandon deWilde to get them some film work. The **ISB** did appear in the film "The Trip" with Peter Fonda but their music was erased and replaced by the **Electric Flag**. The group also recorded an entire album of Beatlesque material at Gold Star Studios in Hollywood but the tapes, given to deWilde for safekeeping, disappeared.

In late spring 1967, after a discussion over the direction the band was taking, Dunlop and Gauvin left the group and moved to Boston. Ian Dunlop would later record some solo records for small labels. Having decided to play with a country music sound, Parsons recruited a new drummer, Jon Corneal and, together with Nuese and a temporary bassist, auditioned successfully for Lee Hazlewood's label, LHI. Produced by **Suzi Jane Hokum**, the sessions began with the help of a new bassist, Chris Ethridge and a new singer/guitarist, Bob Buchanan. Two well-known country musicians, Maness and Ball, also helped the group. The album was finished in Christmas 1967 but in February 1968, Parsons joined **The Byrds**. The album, *Safe At Home*, was released in late spring 1968.

Without a real group to promote it (the remaining members tried to find a suitable replacement for Parsons, but were unable to!) and country-rock not being the hottest thing in 1968, the album logically flopped. It's however an interesting album if you are a fan of early country-rock, with good vocals and a fresh sound displayed on several Parsons' compositions and covers of songs by Merle Haggard, Johnny Cash and Big Boy Crudup.

After **The Byrds**, the Flying Burrito Brothers and two solo albums, Gram Parsons died in 1973. His body was stolen by his manager Philip Kaufman and burned in the desert near the Joshua Tree... He is now revered as a kind of "country-rock icon" by many rock and country musicians. Among the other **ISB** members, John Corneal would also play for a short period with **The Byrds** and not surprisingly would team up again with Parsons and Ethridge in the Flying Burrito Brothers. He also drummed with Dillard and Clark and on the first album by **Warren Zevon**. Chris Ethridge went on to play with **Joel Scott Hill** and became a successful studio musician. Bob Buchanan and John Nuese apparently stopped recording.

The Magnum CD features a good history of the group written by Sid Griffin. that we've used for this entry. The Sundazed reissue is also recommended.

Sum Up Broke has been compiled on *California Acid Folk* (LP). (SR/VJ)

Interns (OH)

45:	I've Got Something To Say/The Trip (PS)	(Eastwood 1213) 1967

This garage quintet formed in July 1965 in Akron, Ohio. *I've Got Something To Say* is a typical girl put-down song with some effective farfisa organ, whilst the flip is a fuzzy instrumental. The single came with a picture sleeve and had two pressings - the first being mismastered with the effect that the drums and backing vocals are outta sync!

I've Got Something To Say has also resurfaced on *Back From The Grave, Vol. 3* (LP) and you'll also find *The Trip* on *You're Playing With Fire* and *Trip In Tyme Vol. 2* (CD). (VJ/GGI/MW)

The Interns (TX)

45s:	Sally Met Molly/Have Mercy	(Paradise 1019) 1966
	Don't Make Me No Mind/Life With You	(Paradise 1023) 1966

From Houston, Texas **The Interns**, according to Roy Ames, were a bunch of medical students who used to like to play R&B covers and other favourites at clubs and frat parties.

Sally Met Molly can also be found on *Acid Visions - The Complete Collection Vol. 1* (3-CD). (VJ)

Tom Intondi (NY)

ALBUM:	1	CITY DANCER (w/lyric insert)	(No label) 1976 R1

This may have been a test pressing as the record has blank white labels. It was issued in two different covers; one plain white with a rubber stamp showing the name of the artist and the album title, the other cover had a paste-on slick and did not mention the album title. Both versions had an insert with the lyrics and credits. **Intondi** was part of New York's Greenwich Village folk scene and on offer is a range of different folk styles, including jazzy and downer. (VJ)

The Intruders (AZ)

Personnel:	SHEP COOKE	bs	A
	LARRY COX	vcls	A
	TERRY LEE	gtr	A
	PETE SCHUYLER	drms	A
	TOM WALKER	gtr, vcls	A

45s:	Every Time It's You/Let Me Stay	(Gallant No) 1963
	Then I'd Know/My Name	(Moxie MRC 101) 1964
	Now She's Gone/Why Me?	(Moxie MRC 104) 1964

The Intruders started out playing surf instruments around Tucson, Arizona in 1963 but when The Beatles became popular they added Larry Cox on vocals. In 1964 they won a recording session having won a local 'Battle Of The Bands' competition. What they expected to be a real studio turned out to be the guy's living room! The Gallant single was the result and their manager Dan Peters issued two others on his Moxie label. In late 1964/early 1965, the success of a black Detroit outfit called The Intruders led them to change their name to **Quinstrells**. Later still they became The Beloved Ones and **The Dearly Beloved**. *The Dearly Beloved* (Voxx 200.018) 1984 compilation includes *Every Time It's You* and *Why Me?* which featured some ripping fuzz guitar.

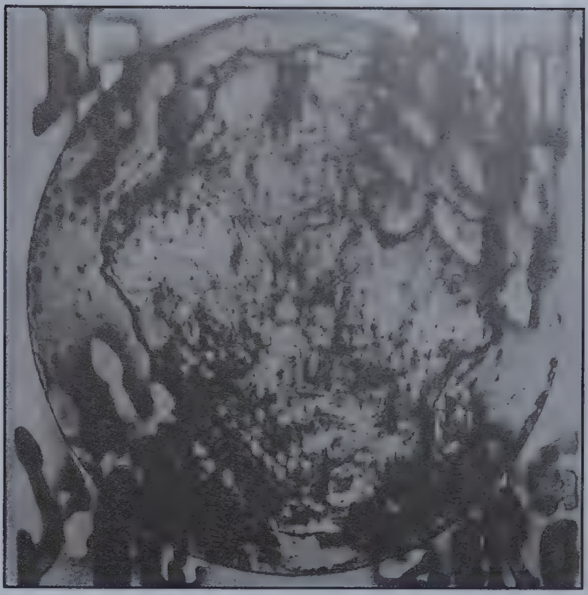
You can also hear *Every Time It's You* and *Why Me* on *Let's Talk About Girls!* (CD). (VJ)

The Intruders (TX)

Personnel:	ROD CROSBY	gtr, vcls	A
	PAUL DILLON	ld gtr, vcls	A
	LEFTY EISCH	drms	A
	PAUL WEST	bs, vcls, trumpet	A

This band from El Paso, Texas had four cuts: - *Our Love So Warm, Put Yourself In My Place, Coming On Home* and *Patrician Melody*, all from around 1969, on the compilation *I Love You Gorgo* (LP). The compilation had a limited vinyl repress of 300 in 1997.

Paul West joined label-mates **Lode Star** prior to their 1971 album, for which they were rechristened **Swift Rain**. (VJ)



I LOVE YOU GORGO (Comp LP) including The Intruders.

The Intruders (MO)

45:	I'll Go On/That's The Way	(Marlo 1545) 1966
	Total Raunch/Ruins (PS)	(Cinema 6901) 1966

This band was a six-piece from the St. Louis area of Missouri and the Marlo label was a subsidiary of Cinema.

I'll Go On featured some effective echoed guitar work and has resurfaced on *Teenage Shutdown, Vol. 6: I'm Down Today* (LP & CD) and *Monsters Of The Midwest, Vol. IV* (LP), which informs us of a second single with a picture sleeve on the Cinema label but gives no details of it. *That's The Way* can also be found on *Diggin' For Gold Volume 9* (LP), *Total Raunch* and *Ruins* on *Storm In The Garage* (3-CD box) and *Total Raunch* also gave its title to *Total Raunch* (CD). (VJ/MW)

The Intruders (IL)

Personnel:	BOB 'BUB' EVANS	gtr	A
	JEFF HALLOWS	drms	A
	LARRY LEMONS	bs	A
	BILL MOBUS	ld gtr	A
	DOUG OAKLEY	vcls	A

45:	Now That You Know Me/She's Mine (PS)	(It 2312) 1966

From Pittsfield, Illinois this single has been reissued on yellow/gold wax with a picture sleeve and detailed insert by Doug Oakley on Craig Moore's MCCM label (MCCM 9101). *Now That You Know Me* is a folk-punk ballad. The flip has some catchy fuzz guitar.

Compilation appearances have included: *She's Mine* on *Monsters Of The Midwest, Vol. 111* (LP); and *Now That You Know* on *Turds On A Bum Ride, Vol. 5* (CD) and *Teenage Shutdown, Vol. 5: Nobody To Love* (LP & CD); and both sides have been compiled on *Storm In The Garage* (3-CD box). (VJ)

Intruders 5 (TN)

Personnel incl:	CHRIS WILLIAMS	vcls	A

45:	Ain't Coming Back/I Don't Know You	(Grog 2201) 1966

Hailed from Greeneville, Tennessee and judging from *Ain't Coming Back*, which was originally put out on their own label, they were a typical snarling punk band - snotty vocals, organ backing and girl put-down lyrics. As a bonus, there's a bit of tasty guitar work too.

Ain't Coming Back can also be heard on *Back From The Grave, Vol. 3* (LP). (VJ)

The INVADERS
On The Right Track
Collectables

THE INVADERS - On The Right Track CD.

The Invaders (VA)

Personnel:			
	STEVE DRUMHELLER	vcls, drms	A
	AIVARS OSVALDS	organ	A
	BOBBY POLLOCK	sax, vcls	A
	STEVE POLLOCK	gtr, vcls	A
	HAROLD ROBERTS	trumpets, drms, hrmnca	A

ALBUM: 1(A) ON THE RIGHT TRACK (Justice JLS-157) 1967 R2

NB: (1) reissued on CD (Collectables COL-0608) 1995.

A welcome reissue of this mythical album that most of us could never possibly afford on the rare occasion that an original copy might surface - a total eclipse is a more frequent event. Inevitably therefore, there is bound to be some disappointment, confirmed by the original liner notes describing their style accurately as 'rock and soul'. Hailing from Charlottesville, to the northwest of Richmond, Virginia, this outfit presents 10 competent covers plus two originals that encompass frat-rock, brassy soul sounds, soppy ballads and some decent garage nuggets. One of those originals, *Have You Ever*, can also be sampled on *Project Blue, Vol. 3* (LP). (MW)

The Invaders (FL)

Personnel:			
	DAVE DAVIS	ld gtr	A
	JEFF GLASS	sax, horn	A
	DONNIE GOODSON	drms	A
	BOB HAAS	keyb'ds	A
	STEVE SEITZ	bs	A

45: She's A Tiger/Honda Come Back (Suncrest 3344) 1965

NB: the band is credited on the 45 label as **The Invaders of Burdine's Combo Castle**.

Miami's **Invaders** had already written and recorded two originals at Criteria studios when they entered, and won, the Burdine's Combo Castle 'Battle Of The Bands' in 1965. However the prize of a single release came with a catch - the songs would have to be changed to suit the sponsors, Honda. And so it was that *She'll Come Back* became *Honda Come Back* and *Never Said Goodbye* became *She's A Tiger* (rewritten to appeal to WQAM "Tiger Radio"). The original versions were never released, nor were two other songs that made it onto acetate, *Little Things You Do* (an original) and a cover of of *Keep A Knockin'*.

She's A Tiger rocks and roars on *Psychedelic States: Florida Vol. 3* (CD).

Goodson would join **The Echoes Of Carnaby Street** where he was reunited with an original member of **The Invaders**, Kenny Ahern. Haas joined **Sounds Unlimited** and went on to become a respected nutrition doctor and author, with the best-seller "Eat To Win"... and of a biography of Cher (?!). (JLh/MW)

The Invaders (NC)

Personnel:			
	JOE ABERNETHY	bs, vcls	A
	TOM ABERNETHY	keyb'ds, trumpets. ld vcls	A
	JAMES BRIDGEMAN	ld gtr	A
	BRYAN PUGH	drms	A

45: (You Really) Tear Me Up/
Workin' For Your Love (PS) (JCP 1027) 196?

Formed in the late fifties in Asheboro, North Carolina this rock'n'roll quartet survived long enough to embrace the English Invasion sounds in the sixties and record a single at JCP Studios in Raleigh.

(You Really) Tear Me Up is on *Sixties Rebellion 5: The Cave* (LP/CD). (MW)

Invaders (Bermuda)

ALBUM: 1 SPACING OUT (Duane LP-1101) 1970 R4

NB: (1) has been counterfeited on vinyl (No label) 1997.

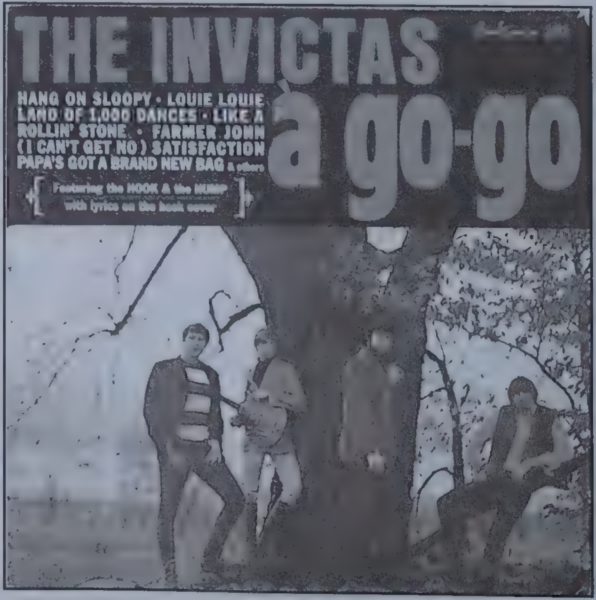
This ultra-rare jazzy and funky instrumental album was issued on the same label as **The Savages**' *Live 'N Wild* album. Some collectors rate this highly. The album was presented in a black cover with the band and album name in white print on the front. (VJ)

Invasion (WI)

Personnel:			
	DON GRUENDER	gtr	A
	MIKE JABLONSKI	drms	A
	MARK MILLER	bs	A
	GENE PERANICH	keyb'ds	A
	RICK CIER	keyb'ds	
	BRUCE COLE	drms	
	GARY FREY	bs	
	BOB McKENNA	gtr	
	TONY MENOTTI	gtr	
	P.T.PEDERSEN	bs	

45s: The Invasion Is Coming/
I Want To Thank You (Dynamic Sound 2004) 1967
Do You Like What You See?/
Do You Like What You See? (Dynamic Sound 2009) 1967

This trendy-looking quintet from Milwaukee, Wisconsin was previously known as **The Ethics**. They release two highly-rated singles featuring meaty punkers like *The Invasion Is Coming* and *Do You Like What You See?*.


THE INVICTAS
à go-go
HANG ON SLOOPY · LOUIE LOUIE
LAND OF 1,000 DANCES · LIKE A ROLLIN' STONE · FARMER JOHN
(I CAN'T GET NO) SATISFACTION
PAPA'S GOT A BRAND NEW BAG & others
Featuring the HOOK & the HUMP with lyrics on the back cover

THE INVICTAS - À Go-Go LP.

The original line-up ('A') lasted about a year; thereafter it was very fluid. Peranich, Gruender and Jablonski would form Raw Meat and recorded a single in the early seventies - *Standby Girl/Out In The Country* (Blue Hour 12661). Pedersen would later work with **Charlie Musselwhite**. Drummer Bruce Cole played in several Milwaukee acts in the sixties starting with the Grand Prix's in 1963, then The Triumphs (1963), Van-Tels (1964), Savoys (1965), Ricochettes (c1966), and **The Invasion** (c1967-8).

Compilation appearances have included: *Do You Like What You See?* on *Psychotic Moose And The Soul Searchers* (LP) and *Back From The Grave, Vol. 7* (2-LP); and *The Invasion Is Coming* on *Vile Vinyl, Vol. 2* (LP), *Vile Vinyl* (CD) and *The Madness Invasion* (LP). (VJ/GM/MW)

The Invictas (NY)

Personnel:			
	MARK "MAX" BLUMENFELD	gtr	A
	HERB GROSS	vcls, ld gtr	AB
	DAVE HICKEY	drms	AB
	JIM KOHLER	bs	AB
	DAVE PROFETA	gtr	B

ALBUM: 1(A) À GO-GO (Sahara 101) 1965 R2

NB: (1) reissued on vinyl (Eva 12016) 1983. Also of interest is the CD (A/B) *The Best Of Herb Gross And The Invictas* (Forevermore 5007) 1996.

45s:			
		I'm Alright/Stuff	(Bengel DIS-113) 1964
	α	The Hump/Long Tall Shortie	(Sahara 107) 1965
		Do It/The Hump	(Sahara 110) 1965
		Shake A Tail Feather/The Detroit Move	(Sahara 117) 1968

NB: α reissued in the seventies on Original Gold 512.

Based in Rochester, New York State, this band all attended Rochester Institute Of Technology and Syracuse University. They were 'discovered' while playing at Bengel's Inn hence the debut single's label name. Their collectable album is choc full of garage-frat-dance classics - *Land Of 1,000 Dances, Farmer John, Louie Louie, Hang On Sloopy* - plus all the singles listed. The 20-track retrospective CD incorporates most of their released material, an interview, live and unreleased material, plus later eighties and nineties recordings featuring guitarist Dave Profeta (including *The Hump '95*).

There was also an EP released in 1980, title unknown, on Bengel DIS-1980.

Compilation appearances have included: *Do It* on *Oil Stains* (LP) and *Wyld Sydes Volume 2* (CD); and *The Hump* on *Garage Monsters* (LP). (VJ/MW)

Iota (TX)

Personnel:			
	MARK EVANS	ld gtr	A
	CARL NEER	ld vcls, bs	A
	STEVE PHIPPS	keyb'ds	A
	RICK RAMAKA	drms	A

ALBUM: 1(A) IOTA (Rockadelic RRLP- 46) 2002

NB: This retrospective album was also issued on CD (Shadoks Music 042) 2003.

45s:		
	Sing For You/R.I.P.	(M.O.C. 678) 1970
	Within These Precincts/Love Come Wicked	(Hi 2200) 1971

This El Paso, Texas quartet had just been picked up by hometown label Suemi when owner-producers Kenny Smith and Bill Taylor secured a contract with Hi Records. The pair decided to relocate to Memphis and took many of their acts with them, including **Lode Star** and **Iota**.

This explains why their singles appeared on Memphis-based labels. Both have been unearthed, along with six unreleased tracks from Kenny Smith's archives, on the welcome Rockadelic retrospective album, which comes with two inserts featuring photos and a history of the band and the Suemi label. No composer credits are given; perhaps it was assumed that all are group originals. The single sides are, but there is definitely one cover - *Glympses* was written by Pat Blanks, which first appeared on the Suemi sampler *I Love You Gorgo* (LP) by the aforementioned **Lode Star**.

IOTA - Self Titled LP.

Iota should appeal to fans of late sixties/early seventies rock - atmospheric keyboards with fluid guitar passages or searing solos in blues-rock, acid-rock, prog-rock, or hard-edged funk-rock settings. The debut *Sing For You* is pumping, commercial hard-rock. Carl Neer's lyrics are deeply intense and reach a poignant peak with the orchestrated and doom-laden *Within These Precincts.* Surely their finest moment, this has reappeared on *Psychedelic Unknowns Vol. 11* (LP) and *Slowly Growing Insane* (CD). According to the liners it was this intensity that resulted in a lack of support and airplay on Memphis radio stations, and **Iota** disbanded in 1972. Some compare them to bands like **Banchee**, **Mad River** and **Peacepipe**. (MW/VJ)

I.R.A. (?)

45: Dooley vs. The Ferris Wheel/I'm A Woman (Dot 45-17087) 1968

A *Purple Haze* rip-off with gutsy female(?) vocals, *Dooley..* reappeared on *An Overdose Of Heavy Psych* (CD). Until then it had caused much confusion by appearing on *Pebbles Vol. 22* (LP), but listed as *A Matter Of Fact* by **The Dominos;** after much investigation and scratching of heads, it turned out to be nothing more than a compiler cock-up - there is/was no connection at all between the songs or the artists. (MW)

Iron Butterfly (CA)

Personnel:			
	DARRYL DeLOACH	vcls	ABCD
	DOUG INGLE	keyb'ds, vcls	ABCDE
	JACK PINNEY	drms	A
	DANNY WEIS	gtr	ABC
	GREG WILLIS	bs	A
	RON BUSHY	drms	BCDEFG
	BRUCE MORSE	drms	B
	JERRY 'THE BEAR' PENROD	bs	BCD
	ERIK BRANN (BRAUNN)	gtr	DE G
	LEE DORMAN	bs	EF
	MIKE PINERA	gtr	F
	LARRY REINHARDT	gtr	F
	PHIL KRAMER	bs, vcls, ld vcls	G
	HOWARD REITZES	keyb'ds, vcls	G

				HCP
ALBUMS:	1(C)	HEAVY (mono/stereo)	(Atco 33-227/SD 33-227) 1967	78
(up to	2(E)	IN-A-GADDA-DA-VIDA	(Atco 33-250) 1968	4
1977)	3(E)	BALL	(Atco SD 33-280) 1969	3
	4(F)	IRON BUTTERFLY LIVE	(Atco SD 33-318) 1970	20

5(F) METAMORPHOSIS (Atco SD 33-339) 1971 16
6(-) THE BEST OF IRON BUTTERFLY/EVOLUTION (Atco SD 33-369) 1971 137
7(G) SCORCHING BEAUTY (MCA 465) 1975 138
8( ) SUN AND STEEL (MCA 2164) 1975 -

NB: (2) to (5) also released in France on Atco; *In-A-Gadda-Da-Vida* has a different cover design. (3) and (5) reissued as a 2-LP set (Atlantic K 80003) 1975 in the UK. (1) reissued in France by Midi (MID 20050) 1973. (1) reissued on CD (Rhino RZ 71521) 1993. (1) reissued on CD (Green Tree Records 321003) 2002. (1) reissued on CD (JVC Victor 60001) 2006. (2) reissued on vinyl (Atco 33250) 2005. (2) reissued on vinyl (Hi Horse Records 33250) 2009. (2) reissued on CD (Atco 33250) 1987. (2) reissued on CD (Rhino R2304) 1996 with additional versions of the title track. (2) reissued on CD (JVC Victor 60002) 2006. (3) reissued on CD (Atlantic/WEA 33280) 1991. (3) reissued on CD (Line LECD 900950) 1994. (3) reissued on CD (Collectors' Choice Music CCM-88) 1999. (3) reissued on CD (JVC Victor 60003) 2006. (4) reissued on CD (Rhino RZ 71166) 1993. (4) reissued on CD (JVC Victor 60004) 2006. (5) has also been reissued in remastered format on CD (Rhino RZ 71522) 1993. (5) reissued on CD (JVC Victor 60005) 2006. (7) reissued on CD (Repertoire 4558) 1997. (7) reissued on CD (Repertoire RR-4558) 2003. (8) reissued on CD (Edsel EDCD 408) 1995. There is also a promo-only sampler EP of the *Heavy* album (Atco EP-C-4524).

There have been a number of compilations: *Star Collection* (Atlantic 30038) 1973 is a German compilation LP; *Rare Flight* (Pair 1065) 1984 and 1990 is a 19-track collection; *Light And Heavy - The Best Of Iron Butterfly* (Rhino RZ 71166) 1993, is a 21-track CD compilation which is a pretty good introduction to the band featuring a selection of their 'A' and 'B' sides and cuts from their first three albums; *Greatest Hits* (Bellaphon 28707089) 1995 is a 10-track CD compilation; *In-A-Gadda-Da-Vida* (Falcone Music 3364) 2005 is a 12-track CD compilation; and *In-A-Gadda-Da-Vida* (Euro Trend 142622) 2009.

			HCP
45s:	Unconscious Power/Possession	(Atco 6573) 1967	-
	In-A-Gadda-Da-Vida/Iron Butterfly Theme	(Atco 6606) 1968	30
	Soul Experience/In The Crowds	(Atco 6647) 1969	75
	In The Time Of Our Lives/It Must Be Love	(Atco 6676) 1969	96
	I Can't Help But To Deceive You Little Girl/ To Be Alone	(Atco 6712) 1969	118
	Easy Rider (Let The Wind Pay The Way)/ Soilder In Town	(Acto 6782) 1970	66
	Silly Sally/Stone Believer	(Atco 6818) 1971	-
	Searchin' Circles/Pearly Gates	(MCA 40379) 1975	-
	Get It Out/Beyond The Milky Way	(MCA 40493) 1975	-

This band originated in San Diego and evolved out of Jeri & The Jeritones and The Palace Pages in mid-1966. Their line-up went through a number of changes with former Roosters member Pinney and ex-Abstracts member Willis leaving in late 1966, being replaced by Penrod and Morse from The Legends.

After their first album was recorded Danny Weis left in August 1967, to form Nirvana, which never got off the ground. He then auditioned for Elektra's Project Supergroup. Penrod and DeLoach left the following month. Penrod briefly gigged with Blues Messenger alongside Willis and Pinney before re-joining Weis in Project Supergroup. DeLoach formed The Grapes of Wrath with Don MacAllister and Craig Tarwater from **The Daily Flash** and Ron Woods from **The Dynamics**. With John Day from **The Poor** they recorded as Two Guitars, Piano, Drums and Darryl for Atlantic Records. Pinney, Willis, Morse and DeLoach all later played in various line-ups of **Glory**; whilst 'Project Supergroup' became **Rhinoceros** in February 1968.

Iron Butterfly's second and most successful album, *In-A-Gadda-Da-Vida*, was recorded by Brann, Dorman, Bushy (ex-Voxmen) and Ingle. This remained near the top of the U.S. album charts for over two years and is generally thought to be the first album to go platinum. The title track, a 17-minute composition of Doug Ingle's, comprised the whole of one side. Although the lyrics of the remaining tracks like *Flowers and Beads* and *Termination* sound dated today, they also accounted for the album's enormous popularity in the flower-power era. Ingle's organ work (his father had been a church organist which accounted for the classical influence in his writing), is always to the fore. This gave the group a similar sound to **The Doors** and his classical influence is particularly evident in *My Mirage*.

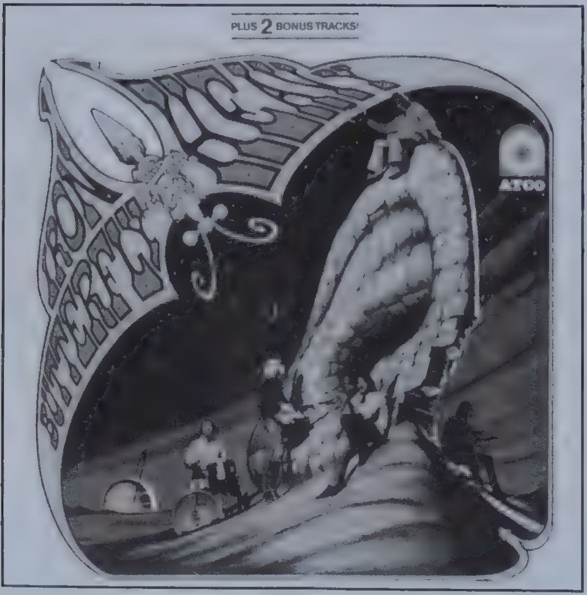
The album's phenomenal success proved too much for the group to live up to. In December 1969 Brann was replaced by twin guitarists Mike Pinera (ex-**Blues Image**) and Larry Reinhardt (a former associate of Duane Allman). This new line-up recorded the live album and *Metamorphosis* but was unable to arrest the group's decline. They eventually dissolved on a farewell tour in 1971. Like so many other West Coast groups, they were to reform to cut two unsuccessful albums *Scorching Beauty* and *Sun And Steel* in 1975. *Scorching Beauty* is average mid-seventies hard-rock; the only memorable track is *High On A Mountain Top*, written and sung by Kramer, where he does a good impression of Ingle's vocal style. The first 1975 single on MCA is taken from the album. Braunn (that's how it's spelt on the cover to *Scorching Beauty*) subsequently toured with Flintwhistle alongside former members Penrod and DeLoach.

Possession was included on *The Age Of Atlantic* (LP) compilation and both sides of their first single appeared on the *Savage Seven* soundtrack (LP).

As part of the promotion for *Metamorphosis*, a rarely-seen radio interview album was issued in a plain cover with title stamp - *Iron Butterfly Interview with Mitch Reed* (Atco PR-A-161)1970.

Mike Pinera went on to **Ramatam**, New Cactus Band and Thee Image.

Compilation appearances have included: *In-A-Gadda-Da-Vida* on *Nuggets, Vol. 9: Acid Rock* (LP) and *Psychedelic Visions* (CD); *Evil Temptation* on *Garagelands, Vol. 2* (CD); *Slower Than Guns* on *Electric Psychedelic Sitar Headswirlers 8* (CD); *Gentle As It May Seem* on *Where The Action Is! L.A. 1965-68* (4-CD book); *To Be Alive* and *I Can't Help But Deceive You L. G.* on *Psychedelic Archives Vol. 6* (double cassette box) and there's also a seventies re-recording of *In-A-Gadda-Da-Vida* on Psychotic Reactions (LP) (Topline). (VJ/NW/MW/RMe/CF)



IRON BUTTERFLY - Heavy CD.

Iron Butterfly
In-A-Gadda-Da-Vida
ATCO

IRON BUTTERFLY - In-A-Gadda-Da-Vida LP.

The Iron Gate (PA)

Personnel:		
	MIKE CAMPBELL	A
	TOM CULLEN	A
	SAL GAMBINO	A
	BILL MOSER	A
	LOU WOLFENSON	A

45s: Feelin' Bad/My Generation (Marbell 1001) 1966
Hold On I'm Coming (one sided acetate) 1967

This Philadelphia-based outfit was formed in late 1965 by Tom Cullen and Mike Campbell, who were classmates at the Father Judge High School in the Mayfair area of town. They were originally known as the 5 Shades but soon changed name to **The Iron Gate**. They set out playing hard-edged blues-based music very much in the mould of British invasion bands like The Yardbirds, The Rolling Stones and The Animals. In November 1966 they were runners up to **The Scholars** in the P.A.L. 'Battle Of The Bands'. In December 1966 they recorded their single and two unreleased tracks: - *Spoonful* and *Hit The Road Jack*. Only 500 copies of the single were pressed for sale at their gigs. *Feelin' Bad*, essentially consisted of a 'I Want My Baby Back' groan. The acetate is reputed to be of poor sound quality. When they graduated from High School in 1968 the band fell apart, although Tom Cullen and Mike Campbell performed together in several blues bands up to 1971. More recently Tom Cullen has become co-founder and director of The Bucks County Blues Society and a radio show presenter in Warminster, Pennsylvania.

Feelin' Bad has been compiled on *Psychedelic Unknowns, Vol's 1 & 2* (LP), *Psychedelic Unknowns, Vol. 1* (7"), *Teenage Shutdown, Vol. 6: I'm Down Today* (LP & CD) and *Crude PA, Vol. 1* (LP). (VJ)

The Iron Gate (IL)

Personnel:			
	FRANK BENNETT	ld gtr, bkg vcls	A
	BARRY BETTS	drms, bkg vcls	A
	WADE HILMAN	bs, bkg vcls	A
	LARRY JANZACK	gtr, bkg vcls	A
	KARL KENNINGTON	ld vcls	A
	STEVE THULANDER	keyb'ds, bkg vcls	A

45: Get Ready/You Must Believe In Me (Mobie 3429) 1968

A Rockford, Illinois group **The Iron Gate** evolved out of **The Cavemen**. The titles indicate a strong soul influence and the band utilised strong harmony vocals. Their rendition of *Get Ready* became a big seller in the Midwest, outselling another version by local rivals the **Missing Links**. It got played on all the top Chicago Radio Stations and garnered acclaim in Billboard.

After touring nationally, Mercury Records began to show interest as Karl Kennington explains: - "Mercury set a meeting with us and our Record Manager to buy our contract from Mobie and sign us up. But, when they found out that two of us were at draft age the deal was put on hold. I was drafted six months later and our lead guitarist, Frank Bennett, only four months later. We were set to release our first original single *Love Has Gone* backed with a live version of *Fever*, but Uncle Sam stepped in and that was the end of the first Rockford group that could have made it." (MW/GM/KH)

Iron Horse (CA)

EP: 1 THE IRON HORSE "6 UNRELEASED CUTS 1967-1968" (PS) (Moxie M-1038) 1982

The EP comprises just five tracks - *Light My Fire, In My Own Time, 96 Tears, Time (Has Come Today)* and *Back In The U.S.S.R.*. From the San Gabriel Valley, California the band features future Surf Raider Bob Dalley. They are competent cover versions. (MW)

Iron Lung (IL)

Personnel:			
	ROD ANDERSON	drms	A
	BILL BOLTZ	ld gtr, vcls	A
	WAYNE PETERSON	bs	A
	ROGER REPP	gtr, vcls	A

ALBUM: 1(A) HIGH BAIL (K.D.R. BB 1063) 1975 R3

NB: (1) reissued on vinyl (Casket) 1994 in a limited edition of 400.

A very rare and sought-after local Illinois blues-rock privately pressed album. It commands a high value despite being rather unexceptional in the style. The reissue, which had a pressing of 400, should enable those of you curious to hear it to do so. (CF/VJ/NK)

It's A Beautiful Day (CA)

Personnel:			
	DAVID LaFLAMME	flute, violin	ABCD
	LINDA LaFLAMME	keyb'ds	A
	VAL FUENTES	drms	ABCDE
	PATTIE SANTOS	vcls	ABCDE
	HAL WAGENET	gtr, vcls	ABC
	MICHAEL HOLMAN	hrmnca, vcls, bs	ABC
	FRED WEBB	vcls, horns, keyb'ds	BCDE
	TOM FOWLER	bs	CD
	BILL GREGORY	gtr	CDE
	GREG BLOCK	violin	E
	BUD COCKRELL	bs, vcls	E
	DAVID JENKINS	ld gtr	
	JOHN NICHOLAS	bs	

IRON
BUTTERFLY
BALL

IRON BUTTERFLY - Ball CD.

HIGH
BAIL
BY
IRON LUNG

IRON LUNG - High Bail LP.

				HCP
ALBUMS:	1(A)	IT'S A BEAUTIFUL DAY	(Columbia CS 9768) 1969	47 -
	2(B)	MARRYING MAIDEN	(Columbia CS 1058) 1970	28 -
	3(C)	CHOICE QUALITY STUFF	(Columbia KC 30734) 1971	130
	4(D)	AT CARNEGIE HALL	(Columbia KC 31338) 1972	144
	5(E)	TODAY	(Columbia KC 32181) 1973	114 -

NB: (1)-(5) were issued on CBS in the UK. (1) to (3) also issued in France by CBS. (1) reissued on vinyl (CBS 4665583-2) 1972. (1) reissued on vinyl (CBS 83797) 1979. (1) reissued on vinyl (Embassy EMB 31930) 1981. (1) reissued on vinyl (CBS 32138) 1982. (1) reissued on vinyl (San Francisco Sound SFS-11790) 1985. (1) reissued on CD (TRC 001) 1988. (1) reissued on CD (CBS 465538 2) 1989. (1) reissued on CD (San Francisco Sound SFS-11790DA) 1994. (1) reissued on CD (Music Scene MSIF 2611) 1998. (1) reissued on CD (Vivid Sound RATCD-4283) 2008. (2) has been reissued on vinyl (San Francisco Sound) 197?. (2) reissued on vinyl (CBS 32132) 1981. (2) reissued on CD (TRC 002) 1989. (2) reissued on CD (San Francisco Sound SFS 04800) 1994. (2) reissued on CD (Vivid Sound RATCD-4284) 2008. (1) and (2) reissued on CD (Columbia 01-489449-10) 1998. (1) and (2) reissued on CD (Columbia 494893-2) 1999. (1) and (2) reissued on CD (ADASD 07032) 1999. (1) and (2) reissued on CD (Private PRIVATE 658) 2007. (3) reissued on CD (Vivid Sound RATCD-4285) 2008. (4) reissued on vinyl (CBS 83907) 1979. (4) reissued on CD (Columbia 4809702) 1995. (4) reissued on CD (Vivid Sound RATCD-4286) 2008. TRC have released (3) and (4) on CD, together with a *Greatest Hits* disc. (3) and (4) reissued on one CD again (Estrella ER42101) remastered with an eight-page booklet with photos and a brief discography. (5) reissued on CD (Vivid Sound RATCD-4287) 2008.

There's also a compilation, *A Thousand And One Nights With It's A Beautiful Day* (Embassy EMB 31932) 1981 which was marketed in the UK and Europe.

			HCP
45s:	Bulgaria/Aquarian Dream	(San Francisco Sound 11680) 1968	-
	White Bird/ Girl With No Eyes	(San Francisco Sound BD-7) 1969	-
	White Bird/Wasted Union Blues	(Columbia 44928) 1969	118
	Soapstone Mountain/Good Lovin'	(Columbia 45152) 1970	-
	Anytime/Apples And Oranges	(Columbia 45536) 1972	-

One of the leading second-generation San Francisco bands, this group's music was dominated by the excellent violin playing of classically-tutored La Flamme, who also produced their records. Bill Gregory had earlier played in New Orleans band Nectar. Their debut album made an enormous impact and contained the stand-out song *White Bird*. This was one of the classic albums of the era and the twin vocals of La Flamme and Pattie Santos blended together beautifully on tracks like *White Bird*, *Hot Summer Day* and *Girl With No Eyes*. Side two is dominated by the sleepy, drug-influenced *Bulgaria* and the Eastern-influenced *Bombay Calling*, it is slightly marred, however, by a rather tedious drum solo on the final track *Time Is*.

Linda La Flamme then left the band and Fred Webb was also introduced on keyboards for the follow-up *Marrying Maiden*. **Jerry Garcia** guested on this record, too, playing banjo and pedal steel guitar. Although inferior to their debut effort, this album contained some fine tracks too, *Don And Dewey* and *Hoedown* were effective instrumentals, whilst the laid-back harmonies of the first album were in evidence on *The Dolphins*, *Essence of Now*, *Let A Woman Flow* and *Do You Remember The Sun?* However, the third album *Choice Quality Stuff* marked a clear downward turn. The laid-back mysticism of their earlier songs had been replaced by a rather unimaginative 'good time' sound. The album had its moments, however - *The Grand Camel Suite* was a competent instrumental - but overall it was enormously disappointing. The live album was unable to reverse this trend and further personnel changes reduced the band to a mere shadow of its former self.

It's A Beautiful Day reformed for a performance at the Fillmore Auditorium in San Francisco on 29th November 1997. The line-up consisted of original members David LaFlamme, Mitch Holman, Val Fuentes and Hal Wagenet, plus long-time vocalist Linda Baker LaFlamme and new keyboardist Larry Blachshere.

Two tracks, *Bulgaria* and *Aquarian Dream* appeared on the *San Francisco Sound: Fifth Pipedream Vol. 1* (LP), which was very rare prior to its reissue a few years back. More recently, Matthew Katz's *Then And Now, Vol. 1* (LP) includes *Girl With No Eyes*, *The Dolphins* and a 1980 tribute to John Lennon entitled *John*. *Then And Now, Vol. 2* (LP) also contains *Aquarian Dream* and *Wasted Union Blues*; and *Turds On A Bum Ride, Vol. 5* (CD) includes *Aquarian Dream*. Their finest moment *White Bird* shines through on *Love Is The Song We Sing* (4-CD book). (VJ/PB)

IT'S A BEAUTIFUL DAY
Columbia
Records

IT'S A BEAUTIFUL DAY - Self Titled LP.

It's Them (OH)

45s:	α	Don't Look Now/A Girl Like You	(King 5967) 1964
	β	Baby (I Still Want Your Lovin')/ You Give Your Love To Me	(Toy Tiger 1001) 1967
	χ	Baby (I Still Need Your Lovin')/ You Give Your Love To Me	(Toy Tiger 1001) 1967

NB: α shown as by **Them**. β shown as by **It's Them**. χ second issue of β shown as by **Tthheemm**. χ flip may be *What's A Girl Like You Doing In A Place Like This.*

This Cincinnati, Ohio group was actually called **Them** and continued to perform as such, but they chose to issue their second single under different names to prevent confusion or legal hassles when the Belfast U.K. bunch appeared on the scene. It was issued first as by **It's Them** and then as by **Tthheemm**.

Baby I Still Want Your Lovin' is British invasion styled, gritty, bluesy R&B, very much in the mould of The Animals.

Baby (I Still Want Your Lovin') has resurfaced on *Highs In The Mid-Sixties, Vol. 21* (LP); and *Don't Look Now* is also on *Ho-Dad Hootenanny* (LP). (GGI/MW/VJ)

Marrying Maiden
It's A Beautiful Day

IT'S A BEAUTIFUL DAY - Marrying Maiden LP.

It's Us (NJ)

45:	Don't Want Your Lovin'/I Can Find My Way	(Arab 45-9001) 1967

Came out of Kinnelon, New Jersey where they formed in 1965. This was their sole platter and they put it out on their own label. They recorded it at Roulette Studios in New York City. *Don't Want Your Lovin'* is a rather appealing folk-punkish number.

You'll also find *Don't Want Your Lovin'* on *Punk Classics, Vol. 1* (7") and *Back From The Grave, Vol. 7* (2-LP). (VJ/MW)

Ivan and The Sabers (OH)

Personnel incl:	DALE "IVAN" BROWNE	ld gtr	A
	LARRY BUTLER	keyb'ds, vcls	AB
	ARTHUR ALINIKOFF		B
	FRED LEAVERTON		B
	RON LITTREL		B

45s:		Just Let Her Go/It's Not Like You	(Prism 1893) 1964
		Listen To Me/I Want To Know	(Prism 1916) 1964
		My Mind Cries Out/What's Rushing Through Your Mind Dear	(Counterpart C-2615/6) 1967
		Think Of Me/ Great Potato Famine Of '71	(Counterpart C-2623/4) 1968
		Stereo/Cozy	(Counterpart C-2645/6) 1969
	α	Cherry Pie/You're Better By Far	(Laurie 3483) 1969

NB: α shown as by Sixth Day Creation.

Ivan and The Sabers was formed in the early sixties by Browne & Butler from Centerville, Ohio. Their debut single is decent Invasion-inspired beat; the follow-up is garagier.

Around 1966, Browne left to join **Tony & The Bandits**, who had just lost their leader and singer Tony Brazis. It was a good move; by 1967 Browne plus the Bandits were rechristened **The Lemon Pipers** and went on to considerable commercial success. Ron Littrel from **The Driving Winds** was Browne's replacement and, to complete a three-way game of musical chairs, Tony Brazis replaced Littrel to create **The Chosen Lot**.

Despite the departure of "Ivan", this band kept their name for three further singles on Cincinnati's Counterpart label; although in 1969 they did employ an alias, **Sixth Day Creation**, for a fuzz-pop single on Laurie. (MW/George Gell/Michael Banks)

IT'S A
BIG BAD BEAUTIFUL DAY
CHOICE QUALITY STUFF

IT'S A BEAUTIFUL DAY - Choice Quality Stuff LP.

Peter Ivers (MA)

Personnel:	TONY ACKERMAN	gtr	A
	PAUL BALMUTH	sax	A
	YOLANDE BAVAN	vcls	A
	PETER IVERS	vcls, hrmnca	ABCD
	STEVE KOWARSKY	bassoon	A
	R.FRANK POZAR	perc	A
	JOE SEALE	intermodulator	A
	HENRY SCHUMAN	oboe	A
	RICHARD YOUNGSTEIN	contrabass	A
	KATHY APPLEBY	violin	B
	BEN BENAY	gtr	B
	DAVID COHEN	gtr	B
	ALICE DeBUHR	drms	B
	ELLIOT INGBER	gtr	B
	MARTY KRYSTALL	sax	B
	PAUL LENART	gtr	B
	BUELL NEIDLINGER	bs	BC

ALBUMS:	1(A)	KNIGHT OF THE BLUE COMMUNION	(Epic BN 26500) 1969
	2(B)	TERMINAL LOVE	(Warner Bros. BS 2804) 1974
	3(C)	PETER IVERS	(Warner Bros. BS 2930) 1976
	4(-)	NIRVANA PETER	(Warner Bros. 25213-1) 1985

NB: (1) shown as by Peter Ivers' Band. (1) reissued on CD (Hux Records HUX088) 2007. (2) reissued on CD (Warner Music WPCR-10927) 2001. (2) reissued on CD (Wounded Bird) 2009. (3) reissued on CD (Warner Music) 2009. (4) is a compilation of the Warner Bros. LPs with unreleased tracks.

Take It Out On Me (CD) (Wounded Bird WOU 2821) 2010 gives an airing to a previously unreleased album he recorded in 1971.

45s:	α	Ain't That Peculiar/Clarence O'Day	(Epic 5-10681) 1971
		Eighteen And Dreaming/ Eighteen And Dreaming (mono)	(Warner Bros. WBS 8287) 1976
		Love Theme from Filmex/ Love Theme From Filmex (instr.)	(Filmex) 1980

NB: α shown as by **Peter Ivers Group**.

Born in Boston in September 1946, **Peter Ivers** was a multi-talented artist: singer/songwriter, yoga master, actor, theatre writer, experimental video director... A Harvard graduate, he began playing in the late sixties with the Street Choir which was part of "Boston's new sound". His first album *Knight Of The Blue Communion* is one of the strangest records of this period and can only be compared to the **United States Of America** for mixing classical and rock instruments with electronic sounds (provided by an "intermodulator"), free jazz and classical singing (Yolande Bavan was a opera singer). The lyrics written by Timothy Mayer (future Associate Director of the American National Theater) have a strong religious content (*Gentle Jesus*, *Confession*, *Lord God Love*, *Dark Illumination*...) and the result is really "something else". The album was produced by Sandy Linzer.

It's A Beautiful Day
It's A Beautiful Day At Carnegie Hall

IT'S A BEAUTIFUL DAY - At Carnegie Hall LP.

PETER IVERS - Knight Of The Blue Communion LP.

Still with the same producer, his next project, *Take It Out On Me*, was recorded in 1971 although Epic shelved it and only a single was released. In the mid-nineties, One Way tried to license all the Epic recordings for a CD but this was rejected by Sony.

The second album from 1974, *Terminal Love* was totally different but is equally as interesting: high-pitched voices, unusual song structures and lyrics (*Holding The Cobra*, *Alpha Centauri*, *Felladaddio*...). The album was co-produced by **Ivers** and the free jazz bass player Buell Neidlinger. Elliot Ingber (ex-**Fraternity of Man**, **Zappa**, **Beefheart**) plays on some tracks.

The 1976 album was produced by Gary Wright (ex-Spooky Tooth) and is not as interesting.

Later **Ivers** wrote *In Heaven*, the theme of David Lynch's "Eraserhead". A final single was released in 1980, with Richard Greene (ex-**Seatrain**) and Falconer (Rod Taylor). He also performed with John Cale and created the New Wave Theater. He was murdered in 1983.

Take It Out On Me was recorded privately in 1971. **Ivers** made five acetates and gave one to a friend who owned a record store. He's now relocated that copy - hence this release. It showcases his music, lyrics and harmonica. The vocals are provided by the Indian-born singer/actress Asha Puthi. (SR/VJ)

Ivory (CA)

Personnel:	CHRISTINE CHRISTMAN	vcls	A
	MIKE McCAULEY	keyb'ds, vcls	A
	KENNY THOMURE	gtr, vcls	A

ALBUM: 1(A) IVORY (Tetragrammaton T-104) 1968 SC

NB: (1) reissued on CD (Gear Fab GF-182) 2002.

This California trio had a sound similar to **Jefferson Airplane** (not surprising considering their producer was Al Schmitt, the **Airplane** producer) with powerful female vocals by Chris Christman. An excellent example of the American tough psychedelic sound with some great fuzz guitar/organ interplay on the best track *Silver Rains* and also on *A Thought* and the final cut *Grey November*. All their material was written by Chris Christman and Kenny Thomure, Mike McCauley being also credited for *Silver Rains* and Wark on *Last Laugh*. None of the group members appear to have played in any documented group before or after **Ivory**. This album is recommended.

Ken Thomure and Mike McCauley grew up together and played together in Boron, California (which is about 90 minutes from L.A.). After high school the duo decided to go to Hollywood and form a band there. They bumped into Christman, who lived in Westchester, on Sunset Strip. They started out by playing small clubs then graduated to out-of-town gigs and set up a production company. Next they acquired manager Tony Christian, who got them auditions and a recording contract. After the album was recorded they got bigger gigs, a TV appearance on the 'Tonight Show' and went on their first tour in Colorado. On their return to L.A., McCauley was drafted and sent to Vietnam where he was wounded and the band never recovered.

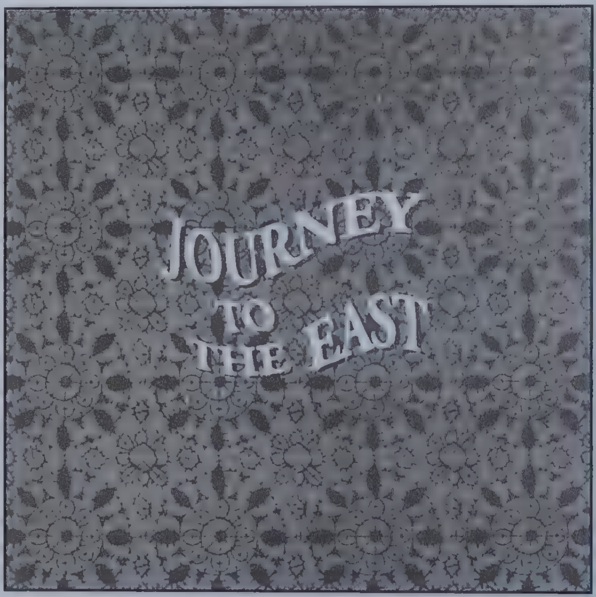
Silver Rains can also be found on *Journey To The East* (LP).

There was also another act by the same name who had a self-titled album (Playboy 115) in 1973. We had this listed as a reissue of the above album, but this is incorrect, the music is by a completely different group. (TA/EM/MW/SR/VJ)

The Ivymen (MN)

45: La Do Da Da/Bo Diddley (Twin Town 720) 1966

This very rare and sought-after single was the work of a Minnesota band from Coon Rapids, just north of the Twin Cities. They changed their name to The Buttons in 1968 but did not record under that name. (VJ)



JOURNEY TO THE EAST (Comp LP) including Ivory.

IVORY
IVORY

IVORY - Self Titled LP.

The Jackals (TX)

Personnel:	PHIL CAMPBELL	drms	AB
	BILL LAWSON	vcls, harp	AB
	MIKE NEAL	gtr, vcls	A
	RON STERLING	bs	AB
	JOHN TALLEY	keyb'ds, vcls	AB
	WILLIAM WILLIAMS	gtr, vcls	B

45s: Love Times Eight/
A.F. Lament (Instr) (Boyd Recording demo acetate) 196?
Love Times Eight/Taxman (PS) (Caped Crusader CC-72) 1989

A Dallas guitar garage outfit whose unreleased gem *Love Times Eight* has finally seen the light of day on the Caped Crusader release which contains a full biography of the band. (MW)

Jack and The Beanstalks (WI)

Personnel:	JOHN CONRATH	ld gtr	A
	ROBERT KENNEDY	bs	A
	JOHN LYONS	drms	A
	JACK TATE (TADYCH)	gtr	A
	JIM DIETRICH	drms	
	PAT GLASS	piano	
	DOUG WERGINZ	drms	

45s: Don't Bug Me/So Many Times (Le Ron 822L-3601) 1966
A Long Time Comin', A Long Time Gone/
Mood For Hurt (Revolution 2914) 1968

This beat outfit came from Milwaukee, Wisconsin. There's a strong Yardbirds/Stones influence on their first single, although the second is reputedly a more psychedelic affair.

Compilation appearances have included: *So Many Times* on *Teenage Shutdown, Vol. 9: Teen Jangler Blowout* (LP & CD) and *Total Raunch* (CD); *Don't Bug Me* on *Gravel Volume 3* (CD); *Mood For Hurt* on *Psychedelic States: Wisconsin* (CD); and both *Don't Bug Me* and *So Many Times* on *Highs In The Mid-Sixties, Vol. 10* (LP). (VJ/MW/GM)

Jack and The Rippers (TX)

Personnel:	LARRY BERRY		A
	JOHNNY BROOKS		A
	JACK HAMMOND	vcls	A
	JIMMY STEPHENS		A

EP: 1(A) JACK AND THE RIPPERS
(Jade Records Promotional Copy no #) 1965

From Fort Worth, Texas they used to rehearse at Jack's father's Texaco garage station (Hammond Garage!).

Their four-track 33rpm promo-only EP featured *Jack The Ripper, Sea Of Love*, and two other tracks.

They contributed one cut *Jack The Ripper* (from 1965) to *Fort Worth Teen Scene! Volume Two* (CD). (VJ/MPo)

The Jackasses (WA)

Personnel:	TERRY ANDERSON	gtr, vcls	AB
	LEE DITMER	drms, vcls	AB
	CHUCK EFFINGER	bs, vcls	A
	BUB FOLLEY	organ	AB
	MARK GENSMEN	sax	AB
	DAN LOWTHER	bs	B

45: Sugaree/Shake It Up (Bray 2626) 1964

Formed in Vancouver, Washington in 1963, **The Jackasses** featured former members of an outfit called The Gay Blades. They played as one of three paid acts at the first Portland Teen Fair along with **Paul Revere and The Raiders** and **Don and The Goodtimes**. Their sole single was popular in the Northwest. In 1965 they changed their name to The Mid-Night Sons.

You can also check out *Sugaree* on *Ya Gotta Have Moxie, Vol. 2* (2-CD), *Boulders, Vol. 9* (LP) and *Boulders, Vol. 7* (LP). (VJ)

Jackpine Savage (NY)

ALBUM: 1 TOGETHER (Dimension 5 D-151) 1971 R2

This New York City project was actually **Bruce Haack** under a pseudonym. It's an obscure psychedelic album with some swirling organ, fuzz, effects and treated vocals. (VJ)

John Roman Jackson (CA)

ALBUM: 1 JOHN ROMAN JACKSON
(Oak Records ORS-2001) 197? SC

Californian folk-rock singer/songwriter **John Roman Jackson**'s album has some country influences and an electric backing (drums, bass, guitar, occasional organ and harmonica) and, on two tracks, female background vocals. Some tracks are quite good, notably *Rosemary, Mary's Garden* and *Sometimes*, but the record suffers from the muddy production of Ernie Freeman and poor drumming. The album was recorded at the Gold Star Studios.

Oak Records was a short-lived label based on Sunset Boulevard, Hollywood. (SR)

The Jackson Investment Co. (FL)

Personnel:	TRACY ANDERSON	ld gtr	A
	GARY COOKE	ld vcls	A
	DANNY PROVINCE	keyb'ds	A
	MIKE ROLLER	bs	A
	GEORGE STEWART	gtr	A
	JIM PHILLIPS	drms	A
	MIKE TRABUSLY	gtr	A

45: What Can I Do?/Not This Time (Paris Tower PT-125) 1967

Lakeland, Florida was home to this septet, who laid down two highly-rated folk-punkers from the pen of George Stewart. They are highly-rated by compilers: both sides adorn *Teenage Shutdown, Vol. 9: Teen Jangler Blowout!* (LP & CD); *What Can I Do?* is on *Pebbles, Vol. 21* (LP); and the pumping *Not This Time* is on *Sixties Rebellion, Vol. 6* (LP & CD) and *Psychedelic States - Florida Vol. 1* (CD). (VJ/MW/JLh)

Bob Jacobs (?)

ALBUM: 1 RAY BRADBURY'S DARK CARNIVAL (w/insert)
(Tower ST-5172) 1969 SC

This is an unusual album on which the short stories from Ray Bradbury's 'The October Country' are turned to music. The end result was a mixture of pop songs and more baroque material with passages of fuzz guitar. The addition of sound effects gives the album an eerie atmosphere in places. The band is listed simply as "The Autumn People", but it has not been confirmed whether they are the Arizona band who issued an album in the mid-seventies. (VJ)

Robert Jacobs (?)

45: Blackbird/Time Of A Man (Capitol P-2621) 1969

The Beatles' *Blackbird* is covered in the style of Joe Cocker, with Hammond organ and full orchestra. (SR)

Jacobs Creek (?)

Personnel:	STEVE BURGH	vcls, gtr, organ	A
	TIM CASE	drms	A
	BRUCE FOSTER	vcls, gtr, piano, banjo	A
	DERREK VAN EATON	vcls, bs, gtr	A
	LON VAN EATON	vcls, gtr, sitar, harpsichord, sax	A
	(STEVE MOSLEY	drms	A)
	(DENNY STORLEY	perc	A)

ALBUM: 1(A) JACOBS CREEK (Columbia CS-9829) 1969 SC

NB: (1) issued with lyric sheet.

Patient listeners will be rewarded with three quite stunning tracks closing side one of the album. Sadly, the remainder is merely well-played country-ish rock with some religious lyrics and horns.

The Van Eaton brothers made solo albums and guested on many other artists records, including solo Beatles projects. Steve Burgh worked prolifically as a studio musician through the seventies and can be found on albums by Billy Joel, **Richie Havens**, David Bromberg, Judy Collins and many others. (CF/SR)

Jacob's Ladder (CA)

ALBUM: 1 IF I HAD A WISH... (Lovejoy) 1976 SC

From San Francisco, this private pressing was issued in a black and white art cover. On offer is soft-rock with male/female vocals. (SR)

Jacob's Reunion (VT)

ALBUM: 1 JACOB'S REUNION (Chelsea House CHR-2001) 1975 R1

Vermont-based folk-rock group **Jacob's Reunion's** sound was moulded by a mix of male and female vocals, mixing traditional and original material. It had a limited pressing and clocking it at almost 50 minutes it's good value in terms of listening time. (SR/VJ)

Jade (OH)

Personnel:	JIM AUMANN	keyb'ds	A
	RANDY MORSE	gtr	A
	TIM NIXON	drms	A
	NICK ROOT	bs	A

ALBUM: 1(A) FACES OF JADE
(General American Records GAR 11311) 1970/71 R2

NB: (1) reissued on CD (Erebus 016CD) 2009.

45: My Honey/? ( ) 1970/71
Flying Away/
Sunshine (General American Records GAR 311) 1971
Wait Till I Come Home (Stereo/Mono) (promo-only)
(General American GAR 314) 197?

The album sports a sticker 'contains the hit single *My Honey*' - such a big hit that no trace of the single can be found! Curiously, the song is also missing from some pressings of the album. From Cincinnati, Ohio **Jade** gave us a pleasant potpourri of late sixties Beatlesque pop.

You can also check out *Rest Of My Life* on *Pepperisms Around The Globe* (LP& CD). (MW/UB)

Jade (CO)

Personnel incl:	MONTY BAKER	bs, vcls
	CABELL SHEPARD	keyb'ds, vcls
	MARTY SPRITZER	ld gtr

45: That Was Yesterday/I'm Leaving You (Jade SS-769) 1969

This Pueblo, Colorado band featured seasoned performers from other local bands. Spritzer had been in **The Chandells**. Baker had been in **The Trolls** and New World Blues Dictionary, where he encountered Shepard.

Compilation appearances include *I'm Leaving You* on *The Garage Zone, Vol. 1* (LP), *The Garage Zone Box Set* (4-LP) and *Psychedelic States: Colorado* (2-CD). (MW)

Jade (TX, Houston)

45s: Wine Is For Drinking/
Back To The River (Golden Eagle 430) c1970
They Call The Wind Mariah/
Your Cheatin' Heart (Master No.1006) c1971

The second single was released on a Houston, Texas label and has a good production. *Your Cheatin' Heart* has an excellent quite chunky arrangement. The singer is a dead ringer for **Beacon St. Union**'s John Lincoln Wright. (SBn/MW)

Faine Jade (MA) - see under 'F'.

Jades (MI)

Personnel incl:	BILL ALEXANDER	drms
	CRAIG CLARKE	bs
	FLOYD JOHNSON	keyb'ds
	D.SIEGEL	gtr
	PHIL SUCCOP	gtr

45s: Confined Congregation/Please Come Back (Fenton 2134) 1966
Surface World/We Got Something Going (Fenton 2208) 1967

A Sparta, Michigan outfit whose singles are keenly sought-after and command suitably steep prices. Swingin' folk-punk is their forte with just the occasional use of fuzz. No surprise that they've been well compiled: - *Confined Congregation* on the cassette-only *Best Of Michigan Rock Groups, Vol. 2* and *Destination Frantic!* (LP & CD); *Please Come Back* is on *Midnight To Sixty-Six* (LP); *Surface World* on *Teenage Shutdown, Vol. 5* (LP & CD); and *Confined Congregation, Please Come Back, Surface World* and *We Got Something Going* all figure on *Scream Loud!!! The Fenton Story* (2-CD). (MW/MM)

Jades (TN)

Personnel:	RAY DEMENT	drms	A
	TERRY HAILEY	keyb'ds	A
	JIM HUTCHCRAFT	gtr	A
	SHERRILL PARKS, Jr.	vcls, harp	A
	HORACE PHOEBUS	bs	A

45s: I A'int Got You/Rough House (Renay 403) 1966
When Shadows Fall/Blue Nocturne (Renay 404) 1967

This Union City, Tennessee group was formerly known as **The Viscounts**, who had included all the personnel above except Phoebus. Both their singles on Renay, recorded in Memphis, are well worth seeking out.

Parks moved onto several other groups including Kangaroo and Cymarron. Hailey became a Mayor of Union City and owner of a radio station.

I A'int Got You (the label misplaced the apostrophe) is on *Garage Punk Unknowns, Vol. 7* (LP) and *A History Of Garage And Frat Bands In Memphis* (CD). *When Shadows Fall* appears on *Mindblowing Encounters Of The Purple Kind* (LP) and *Yesterday's Dawn* (LP).

Thanks to Jacqueline Sabri-Tabrizi for reminding us about this band. Read more about them in the Ron Hall's companion book to the Memphis CD mentioned above, 'Playing For A Piece Of The Door', published by Shangri-La Projects in 2001, ISBN 0-9668575-1-8. (MW)

faces of
JADE
STEREO GAR 1011

JADE - Faces Of... LP.

The Jades (TX, Dallas)

ALBUMS:	1	SO TOUGH	(Ching 69) 1964 R2
	2	LIVE AT DISC A GOGO	(Jarrett 21517) 1965 R2

From Dallas, Texas their debut album *So Tough* is said to contain one original (the title cut) and a number of fifties and early sixties covers, but we've been unable to verify its existence so far. The live album combined early sixties rock with mid-sixties punk and playing R&B and British Invasion covers. It included an unusual arrangement of The Animals' *House Of The Rising Sun* with changed lyrics. (VJ)

The Jades (MN)

45s:	Blue Black Hair/Surfin' Crow	(Gaity GA 2-23-64) 1964
	Blue Black Hair/Surfin' Crow	(Oxboro 2002) 1964
	Little Marlene/Shake Baby Shake	(Oxboro 2005) 1964

From Bloomington, Minnesota **The Jades'** *Blue Black Hair* was a fifties-inspired rocker issued on Gaity in very limited quantities. It was almost immediately picked up by Oxboro and became something of a local hit. Their second single is another great rocker.

The instrumental *Surfin' Crow* can also be found on *Strummin Mental, Vol. 5* (LP). (BM/MW)

The Jades (on Holiday) (IN)

Personnel incl: GREG HOOD

45s:	I Cried/Once Upon A Time	(Holiday H-101) 1965
	Come Back/Change My Ways	(Denim DS-1078) 1967

This Muncie, Indiana's defiant garage debut appeared on a Union, Kentucky label at the end of 1965. It would be just over a year before the follow-up emerged. Their material was penned by leader Greg Hood, a student at Ball State University, where they were a regular attraction. The other three members were apparently still at high school.

Compilation appearances include: *I Cried* on *Diggin' For Gold Volume 10* (LP); *Come Back* on *You're So Square* (LP), *Psychedelic States: Indiana Vol.1* (CD) and *Trip In Tyme Vol.2* (CD); and *Change My Ways* on *One Hand In The Darkness* (LP) and *Trip In Tyme Volume 4* (CD). (MW)

Jades (IL)

45:	You Have To Walk/?	(Clark CR-262) 1967

Herin, Illinois was home to these **Jades**. *You Have To Walk* from their rarely-seen single was unearthed on *Let's Dig 'Em Up #3* (LP). (MW)

The Jades of Fort Worth (TX)

Personnel:	RONNIE BROWN	A
	GARY CARPENTER	A
	LARRY EARP	A
	JACK HENRY	A
	ALVIN McCOOL	A

ALBUM:	1(A)	INTRODUCING THE JADES	(Cicadelic 1000) 1982

45s:	α	I'm Alright/'Till I Die	(Ector 101) 1965
		Sha-La-La-La-Lee/I'm Coming Home	(Strawberry 10) 1966
	β	Little Girl/Mercy, Mercy	(Emcee 012/3) 1966

NB: α shown as by **The Jades**. β originally released as by **Jade Of Stone** with a later pressing as **The Jades Of Fort Worth**.

This raw punk outfit from Fort Worth was a popular local attraction in their day. Sometimes known as **The Jades Of Fort Worth**, their second single and later pressings of the third one were released under that name. Their third single was originally credited to Jades Of Stone. They specialised in cover versions, which they delivered in their own fiery style. On *I'm Alright* Gary Carpenter set a Rolling Stones song to new lyrics and the formula worked - they enjoyed a local hit. Next up was a Small Faces song and for their third and final effort they chose a Van Morrison composition. They finally called it a day in 1969, by which time only Carpenter and McCool remained from their original line-up. For the first half of the seventies Carpenter played in a showband called Colossus, and later he recorded an album which he decided not to release. After a spell as a DJ in Fort Worth he was last heard of managing the Sound Idea stereo store in Camp Bowie.

The most comprehensive guide to their material can be found on their retrospective album.

Compilation appearances have included: *I'm All Right* on *Flashback, Vol. 2* (LP) and *Texas Flashbacks, Vol. 2* (LP); *Sha La La La Lee, Don't Bring Me Down* and *Little Girl* on *20 Great Hits Of The 60's* (LP); *I'm Alright, Little Girl, Don't Bring Me Down* and *Mercy Mercy* on *The Fort Worth Teen Scene - The Major Bill Tapes Vol. 2* (LP); *Little Girl* on *We Have Come For Your Children* (cassette and LP); *Little Girl* on *The Fort Worth Teen Scene! Volume One* (CD); *I'm All Right* and a previously unreleased version of *Run And Hide* on *The Fort Worth Teen Scene! Volume Two* (CD); and *Mercy Mercy* on *The Fort Worth Teen Scene! Volume Three* (CD). (VJ/MW)

Jade Stone & Luv (TX/TN)

ALBUM:	1	MOSAICS, PIECES OF STONE (some w/poster)	(Jade JS 4351) 1977 R2

45:	Grab Hold/Sing A Little Love Song (promo)	(Jade JR 1076) 1976

This duo comprised Jade Stone, sporting a handlebar moustache and Luv adorned in hot pants. A few copies of their album contained a poster and most had a promo sticker on the front cover. They also issued a number of non-album singles. There's lots of keyboard and fuzz interplay on the album. (VJ)

Jagged Edge (NY, Brooklyn)

Personnel:	DREW GEORGOPOLOUS	gtr, vcls	AB
	ELLIOT INGBER	ld vcls	AB
	RONNIE SHERMAN	drms	A
	ART STEINMAN	ld gtr, vcls	AB
	HARLEY WISHNER	bs	AB
	KENNY BENNETT	drms	B

ALBUM:	1 ( )	A CHANGE IS GONNA COME	(Break-A-Way BREAK LP017) 2008

NB: (1) also on CD (Break-A-Way BREAK CD19) 2008.

45s:		You Can't Keep A Good Man Down/ How She's Hurtin' Me	(Gallant 3017) 1965
	α	A Change Is Gonna Come/Xanthia (Lisa)	(Jubilee 5542) 1966

α Reflections/Lies I Spoke (acetate only) 1966
α Stop Feeling Sorry For Yourself/
Look in Her Eyes (acetate only) 196?

NB: α shown as by **The Off-Set**.

From Brooklyn, New York, this band evolved out of The Jaguars who formed in 1963 and included Art Steinman and Harley Wishner. Probably the first band to use the **Jagged Edge** moniker, their first single was promoted heavily at DJ hops in the tri-state area, resulting in a hit in Buffalo and a piece in the June 1966 edition of "16" magazine.

By the time their second single was released, another Jagged Edge had appeared on the scene with a single. A threatened law suit resulted in the Brooklyn act changing their name to **The Off-set**, but their second single wasn't as well promoted and subsequently didn't sell as well. They broke-up soon after.

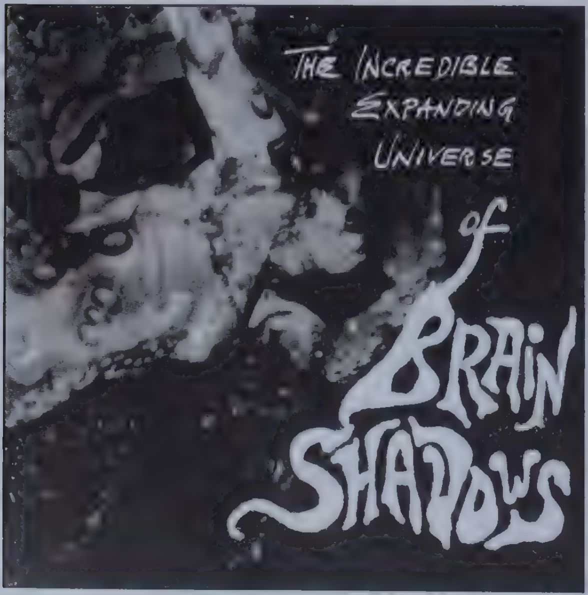
Art Steinman continued to play music professionally and was signed to Atlantic after Ahmet Ertegun saw him and Wilbert Harrison perform at The Filmore East on Feb 9th 1970. No releases were forthcoming, although tapes are known to exist - indeed as are rehearsal tapes of **Jagged Edge** and the pre-**Jagged Edge**, Jaguars.

Of the unreleased demos: *Lies I Spoke* is the most promising - dramatic but fragmented pop-punk with psychy effects and raga-esque break; *Look In Her Eyes* is a strong and moody folk-rocker; *Reflection* and *Stop Feeling Sorry For Yourself* present the band's poppy side with the former winning out for the sweet harmonies which bring to mind **Curt Boettcher** confectionery.

Art Steinman: "One of the two managers of our group was Eric Van Lustbader (aka Eric Lustbader), who is the successful author of Ninja books and other thrillers. We played some WMCA Good Guy shows at tri-state high schools to promote our singles and appeared with and backed up some of the leading bands of the mid-sixties - **Question Mark and the Mysterians**, **Music Machine**, **Critters**, Percy Sledge, Brian Hyland, **The Association** and **The Left Banke** to name a few."

Currently Art works for Lucent Technologies; Drew is a consultant for a software company in New Jersey and continues to write music; Elliot has his own high-end audio/video installation company in Manhattan; Harley is an urologist living in Van Nuys, California and Kenny Bennett works for the US post office in Brooklyn, New York.

As to one obvious factoid question - was Elliot Ingber the same guy who was with **Frank Zappa and the Mothers Of Invention**, then **Fraternity Of Man**, before becoming Winged Eel Fingerling in **Captain Beefheart**'s band? Art replies - "It is an amazing coincidence in names, but I am quite certain that he was not the famous musician who performed with Beefheart and Zappa. I don't think our Elliot Ingber had a musical career beyond the Jagged Edge."



BRAIN SHADOWS VOL. 1 (Comp CD) including Jagged Edge.

Art also played in another Brooklyn act 'Southern Socket' with **The Keepers**' member Barry Drimmer.

A retrospective LP/CD, *A Change Is Gonna Come* was released in 2008. The CD contains both sides of the band's all-time garage classic debut single, *You Can't Keep A Good Man Down* and both sides of their second single release *A Change Is Gonna Come* recorded under the moniker **Off-Set**. Additionally there are two alternate takes of single tracks and four completely unreleased 1965/66 recordings such as the dramatic psych/punker *Lies I Spoke* complete with psychy effects and a raga-esque break; the strong moody folk-rocker *Look In Her Eyes* as well as two poppier tracks; *Reflections* and *Stop Feeling Sorry For Yourself.* All the tracks have been painstakingly remastered and the CD comes with an eight-page booklet featuring rare pictures and the band's complete and detailed history courtesy of former members Art Steinman and Harley Wishner.

Compilation appearances include: *You Can't Keep A Good Man Down* on *Vile Vinyl, Vol. 2* (LP), *Vile Vinyl* (CD), *Gone, Vol. 2* (LP), *Psychedelic Archives Vol. 7* (double cassette box) and *Wyld Sydes Volume 2* (CD); *How She's Hurtin' Me* on *From The New World* (LP); and *Xanthia (Lisa)* on *Brainshadows, Vol. 1* (LP & CD). (MW/ASn/VJ)

Jagged Edge (?MI/?OH)

45: Midnight To Six Man/How Many Times? (Twirl 2024) 1967

This single was recorded in California although I can't confirm that the band originated from there... Michigan and Ohio have also been claimed as their stompin' ground.

Compilation appearances have included: *How Many Times* on *Open Up Yer Door! Vol. 1* (LP), *Sixties Choice, Vol. 1* (LP), *60's Choice Collection Vol's 1 And 2* (CD) and *Teenage Shutdown, Vol. 6: I'm Down Today* (LP & CD); and *Midnight To Six* on *The Cicadelic 60's, Vol. 2* (LP), *Winning Sides #2* (LP) and *The Cicadelic 60's, Vol. 4* (CD). (MW)

Jagged Edge (NJ)

45: Madelynn Murphy/The Big Black Bird (WGW 329) 196?

NB: split 45, with flip shown as by The Time Masheen.

A split single, *Madelynn Murphy* is thought to be by a New Jersey based **Jagged Edge**.

Jagged Edge (?)

HCP
45: Deep Inside/
Baby You Don't Know (RCA Victor 47-8880) 1966 129

Another **Jagged Edge** - anyone able to elaborate the details?

The Jaggers/Jaggerz (PA)

Personnel:			
	THOM DAVIS	keyb'ds, trumpet	A
	BENNY FAIELLA	gtr, bs, vcls	A
	DOMINIC IERACE	gtr, bs, trumpet, vcls	A
	BILLY MAYBRAY	bs, vcls, drms	A
	JIM PUGLIANO	drms, vcls	A
	JIMMY ROSS	bs, vcls, tuba, trombone	A

ALBUMS: 1( ) INTRODUCING THE JAGGERZ (Gamble) 196?
2(A) WE WENT TO DIFFERENT SCHOOLS TOGETHER
(Kama Sutra KSBS 2017) 1970
3( ) COME AGAIN (Wooden Nickel (S)1-0772) 1975

NB: (3) is a reunion album.

HCP
45s: α Feel So Good/Cry (Executive no #) 1966 -
Baby, I Love You (That's Why)/
Bring It Back (Gamble 218) 1968 -

	Gotta Find My Way Back Home/ Forever Together, Together Forever	(Gamble 226) 1968 -
	Let Me Be Your Man/Together	(Gamble 238) 1969 -
	Higher And Higher/Ain't No Sun	(Gamble 4008) 1970 -
	Here's A Heart/Need Your Love	(Gamble 4012) 1970 -
	The Rapper/Born Poor	(Kama Sutra 502) 1970 2
	I Call My Baby Candy/ Will She Believe In Me	(Kama Sutra 509) 1970 75
	What A Bummer/ Memories Of A Traveller	(Kama Sutra 513) 1970 88
	I'll Never Forget You/ Let's Talk About Love	(Kama Sutra 517) 1971 -
	Let's Talk About Love/Ain't That Sad	(Kama Sutra 583) 1973 -
	Two Plus Two/Don't It Make You Want To Dance	(Wooden Nickel 10194) 1975 -

NB: α shown as by **The Jaggers**.

From the Pittsburgh area, this band lasted into the seventies. Following a respelling to **Jaggerz**, they achieved a Top 5 U.S. hit with *The Rapper* in 1970 and released several singles for Kama Sutra.

According to two band members the first single listed above, *Feel So Good*, is by a different band. This features a Kinks-esque riff with great harmony vocals and a super-cool guitar break. It has also resurfaced on *Psychotic Reactions* (LP) and *Diggin' For Gold Volume 9* (LP).

In 1970 Dominic Ierace, started a solo career as 'Donnie Iris'. He later joined Wild Cherry, who had a platinum single in 1976 with *Play That Funky Music*. In the eighties, Iris still continued to tour and often performed *The Rapper* in his shows. (GGI/MW/SR/VZ/WM)

The Jaguars (CA, San Jose)

45s:	Dead Sea/Supersonic	(Dot 16723) 1965
	The Gorilla/You'll Turn Away	(Dot 16931) 1966
	You'll Turn Away/The Gorilla	(Jaguar 101) 1966
	Another Lonely Night/Night People Make It	(Jaguar 102) 1966
	St James Infirmary/Good Time	(Jaguar 103) 1967

This outfit operated in San Jose, California circa 1965-68. Another California Jaguars, assumed to be a different outfit, put out two singles on Faro in 1964. (VJ)

The Jaguars (CA, Los Angeles)

45s:		Fine, Fine, Fine/It Finally Happened	(Rendezvous 216) 1963
		Where Lovers Go/Discover A Lover	(Faro 618) 1964
	α	The Return Of Farmer John/Love Is Strange	(Faro 619) 1964

NB: α flip shown as by The Salas Brothers.

An East Side Los Angeles outfit, whose *Where Lovers Go* was featured on the 1966 *East Side Revue, Vol. 1* (LP) and 1969 2-LP set *East Side Revue*.

Retrospective compilation appearances have included: *One Like Mine* and *The Return Of Farmer John* on *The West Coast East Side Sound, Vol. 2* (CD); *Love Is Strange* and *Where Lovers Go* on *The West Coast East Side Sound, Vol. 3* (CD); and *Where Lovers Go* on *The East Side Sound, Vol. 1* (CD). (MW)

The Jaguars (OH)

Personnel:	SANDY EDELSTEIN		A
	JIM KELLY	keyb'ds	A
	DAN MASYS	ld vcls, ld gtr	A
	JON RICKLEY	drms	A
	DAVE SAMPSON	bs	A

45s:		Two Can Play/The Day You're Mine	(unreleased acetate) 1964/5
	α	I'll Be Lonely/ You Are Your Only Mystery	(Ironbeat HR 1167) 1968

NB: α shown as by **Baroque Monthly**.

Formed circa 1964 in Columbus, Ohio, whilst students at Bexley and Eastmoor high schools. From their 1964/5 acetate *Two Can Play*, a coy garage-beat charmer, can be heard on *Psychedelic Crown Jewels, Vol. 2* (CD/LP) which also features their 1968 effort *You Are Your Only Mystery*, released under a one-off name - **The Baroque Monthly**.

Today Dan Masys is Associate Clinical Professor of Medicine in California, Sampson is an engineer for Lockheed Martin, Kelly a gymnastics teacher in New Jersey, Rickley lives in Indiana, and Edelstein's whereabouts are unknown.

You'll also find *Two Can Play* on *Psychedelic States: Ohio Vol. 1* (CD). (MW/GGI/RM)

Jaguars (AL)

45:	Back Up Train/Black Is Black	(Aztec No #) 1968

Southern-fried soul-garage, including a cover of the Los Bravos hit, from a bunch of Alabama cats. (MW)

Jaguars (MI)

45:	It's Gonna Be Alright/I Never Dream Of You	(Skoop 1067) 1966

Santa Claus, Indiana's Skoop label produced some collectable platters by local acts including The Chevelles, Jim Kennedy & The Satans, The Nomads, Sanz Inc., and **Weejuns**. **The Jaguars** were unusual because they were interlopers from the north, i.e. Michigan.

It's Gonna Be Alright got a further airing on *Back From The Grave, Vol. 5* (LP) and *Back From The Grave, Vol. 2* (CD). (MW/VJ)

Jaim (?CA)

Personnel:	PAUL BISHOP	piano, organ, harpsichord	A
	JERRY CRONIN	vcls, 12 str gtr	A
	MARTIN HALL	gtr, vcls	A
	FAL OLIVER	drms	A
	GARY WOODS	bs	A

ALBUM:	1(A)	PROPHECY FULFILLED	(Ethereal Sunset ESS 1001) 1969 R1

45s:	Ship Of Time/Running Behind	(Ethereal Sunset 101) 1969
	Pretty Woman/ Sparkle In Her Eyes Again	(Ethereal Sunset 107) 1969

Jaim is thought to have been Californian (Los Angeles?) but this has not been confirmed. The prevalent style here is gentle orchestrated non-electric folk-pop, often with piano. It should appeal to those who like **Gentle Soul**, **Bob Lind** and **The Love Generation**... music for beautiful people, definitely NOT 'psych' as has been touted before. Both sides of the two singles are on the album. (SR/MW)

Jake (WI)

ALBUM:	1	DEDICATION (w/insert)	(Banana KS-5179) 1973 R3

Only 500 copies of this melodic Wisconsin rural-rock band's album were pressed. It was influenced by Invasion bands like The Beatles, the seventies West Coast sound and prog-rock and released a Cuca subsidiary label. Reportedly the album was sold by the band at their gigs. Prior to this the band had recorded two singles as Seltaeb. (VJ)

Jake Jones (MO)

Personnel incl:	JAMES OVID BILDERBACK	
	BARNEY BIVER	drms
	PHIL JOST	
	MIKE KRENSKI	bs, vcls
	JOE MARSHALL	gtr
	CHUCK SABATINO	vcls, keyb'ds

ALBUMS:	1 ( ) JAKE JONES	(Kapp KS 3648) 1971
	2 ( ) DIFFERENT ROADS	(Kapp KS 3657) 1971
	3 ( ) ADVANCED CHESS	(Greene Bottle # unknown) 1973

NB: (3) recorded but apparently not released.

45s:	Train Keep On Rollin'/Live, Live, Live	(Atco 45-6760) 1970
	Mirrored Door/Feather Bed	(Kapp K-2138) 1971
	Breathe Deep/ Trippin' Down A Country Lane	(Kapp K-2143) 1971
	I'll See You Through/No Concern	(Kapp K-2154) 1971

From St Louis, Missouri **Jake Jones** evolved out of The **Truth** (aka The Acid Sette). Bilderback was in the St. Louis outfit **Touch**. Their music was between psychedelic and rural-rock, with good floating guitar work. Their second album contains several good tracks, notably *Tripping Down A Country Road* and *Lost In My Own Back Yard*.

Mike Krenski had been in **Bob Kuban & The In-Men** and **The Guise.** Sabatino and Marshall were next in A Full Moon Consort who released an album in 1975. Sabatino was a childhood and lifelong friend of Michael McDonald. (SR/VJ/MW)

The Jakes (MD)

Personnel incl.: DOUG ALLEN
KEN JOHNSON

45:	It's Been Nice/ Where You Gonna Run To	(Patriot BRC-1063) 1966

It's Been Nice is a sultry, **Byrdsian** folk-rocker with chord changes and harmonies guaranteed to elicit goose bumps; amazingly it has escaped the attention of compilers to-date. *Where You Gonna Run To* is reverberating teen-pop.

The band was based in Baltimore and included Ken Johnson, who would form **Cherry Smash** at the end of the decade, and Doug Allen, who would join him in that outfit some years later. For more details on these bands and the Baltimore scene, check out Joe Vaccarino's excellent tome 'Baltimore Sounds'. (MW)

The Jam (?)

45:	Loving Kind Of Way/Something's Gone	(Sire 5001) 1972

This seems to have been a one-off venture produced by Seymour Stein, who later discovered The Ramones. *Something's Gone*, a fine example of baroque-pop with strong vocals, harmonies and some good upfront Hammond organ, has resurfaced on *Pebbles, Vol. 12* (LP). (VJ)

Steve Jam (?)

ALBUM:	1 SONGS OF A SONGWRITER	(No label) 1975 R2

The title says everything! Just 200 copies of this demo album are thought to have been pressed. The melodic seventies prog-rock album is reported to contain lots of keyboards and percussion too. (SR/VJ)

The Jam Band (NH)

Personnel:	TOM HAMILTON	bs, vcls	A
	JOE PERRY	gtr, vcls	A
	DAVID 'PUDGE' SCOTT	drms	A
	JOHN McGUIRE	hrmnca, vcls	

ALBUM:	1(A) THE JAM BAND	(No label) 1969?

NB: (1) Just four copies are thought to exist.

Joe Perry a native of Hopedale, Massachusetts was the fiery guitarist of this group and had played in local groups The Chimes Of Freedom (1964-65), Just Us (1965-66), The Flash (1967) and Pipe Dream in 1967 with Tom Hamilton (bass), David 'Pudge' Scott (drums), Kathy Lowe (vocals) and Perry on lead guitar. They worked the Boston and New Hampshire band circuit, but didn't gain any decent support gigs, which was considered the 'making' of a local act. Hamilton, Scott and particularly Perry were heavily influenced by British act The Yardbirds and the new spin-off of that group, The Jeff Beck Group. They split Pipe Dream to form Plastic Glass in mid-1967 with John McGuire (harmonica, vocals) which followed the heavy psych blues style laid out by the Jeff Beck Group and the Jimi Hendrix Experience, before splitting in late 1968.

In early 1969 Hamilton, McGuire and Scott formed a power trio with Guy Williams on lead guitar, but before long Joe Perry worked his way into the group and they became known as **The Jam Band** and worked the New Hampshire scene in a heavy blues vein. Their further influences included the **MC5** and another British act, Fleetwood Mac; the latter group's *Rattlesnake Shake* was the **Jam Band**'s showstopper. John McGuire couldn't commit to the group full-time and eventually left. The remaining trio of Hamilton, Perry and Scott recorded one of their rehearsals via two microphones into a two track reel to reel recorder on 30th August, 1969.

The resulting tape was privately pressed as four albums in individual sleeve designs; apparently the three members got a copy, while the fourth was supposedly given to Elyssa Jerrett who recorded the set for the band. The resulting album featured the group's version of Jeff Beck's *Shapes Of Things*, *Let Me Love You Baby*, *Blues Deluxe* and *Rice Pudding*, as well as takes on *Red House*, *Ramblin' Rose*, *Milk Cow Blues* and *Gimme Some Lovin'* in a heavy psych-blues style.

In 1970, the group was in the position to back a Boston-based singer Steve Tallarico on a demo as an audition for the Jeff Beck Group. Tallarico like the members of the **Jam Band** was a veteran of the Boston band scene, but with far greater credentials as he had played drums and sung with a variety of groups starting with The Mancis in 1963 and alternating between The Strangers and The Dantes in 1964.

The Rolling Stones influenced Strangers became a professional group in late 1964 and changed their name to The Stranguers, signing with CBS in 1966 and recording as the **Chain Reaction** for CBS subsidiary Date Records with little success, although they became regulars on the New York circuit and opened for the Yardbirds. **The Chain Reaction** folded in June 1967; Tallarico then worked in the studio with the last version of **The Left Banke** before working the New York club scene with Chain in 1967-1968, then back to Boston where that group split in 1969. He then worked with Fox Chase (1969) and William Proud (1970) before trying out for the reforming Jeff Beck Group.

Tallarico was teamed with **The Jam Band** by Henry Smith, a roadie and gofer not only for The Stranguers, but also the Yardbirds, The Jeff Beck Group and even Led Zeppelin. The resulting recordings did nothing towards the Beck venture, although Tallarico was convinced that he should continue to work with the group which was on the verge of splitting with 'Pudge' Scott leaving. In September 1970, Joe Perry and Tom Hamilton joined Tallarico in Boston and they rounded out the group with rhythm guitarist Ray Tabano, a childhood friend of Tallarico's who had been in William Proud and had jammed with **The Jam Band** in 1969. In October 1970, the group was complete with drummer Joey Kramer and they named themselves **Aerosmith**.

In 1971, Tabano was replaced by Brad Whitford, and in 1972 this version of **Aerosmith** signed to Columbia Records; at this point Steve Tallarico changed his last name to Tyler. They recorded their debut album in Boston in October 1972 and it was issued in 1973. Despite various line-ups through the years and the subsequent reformation of the 1971-79 version, **Aerosmith** are still active today and remain a chart band. (JO)

Graham James (NE)

ALBUM:	1 WHAT IS ME?	(Rene 1141) 197? R2

This Nebraskan's folk/singer-songwriter's album is largely comprised of mundane folkie/busker territory, although *The Superlative Life Is Free* is a decent acid-folk number. (VJ)

Jay James (?)

ALBUM: 1 GOOD TIMES & BAD TIMES (Tiger Lily TL-14053) 1976 SC

This is an obscure and reportedly rural/country-rock release. (VJ)

Michael J. James (?CA)

45s:	She Needs The Same Things I Need/Thinking To Myself	(UNI 55096) 1968
	Get The Message/Love's Funny	(UNI 55140) 1969

Possibly from California, the flower-pop singer's *She Needs The Same Things I Need* was penned by T. Powers and C. D'Errico. It was produced and arranged by John D'Andrea and Bob Marcucci, who later worked with **Griffin**. (SR)

Tommy James and The Shondells (MI>PA)

Personnel:	EDDIE GRAY	gtr	A
	TOMMY JAMES	vcls	A
	MICK JONES	gtr	A
	PETER LUCIA	drms	A
	PAUL REANEY	vcls	A
	RONNIE ROSMAN	piano	A
	MIKE VALE	bs	A

					HCP
ALBUMS:	1( )	HANKY PANKY	(Roulette SR-25336)	1966	46
(up to	2( )	IT'S ONLY LOVE	(Roulette SR-25344)	1967	-
1977)	3( )	I THINK WE'RE ALONE NOW	(Roulette SR-25353)	1967	74
	4( )	SOMETHING SPECIAL!	(Roulette SR-25355)	1968	174
	5( )	GETTIN' TOGETHER	(Roulette SR-25357)	1967	-
	6( )	MONY MONY	(Roulette SR-42012)	1968	193
	7( )	CRIMSON AND CLOVER	(Roulette SR-42023)	1968	8
	8( )	CELLOPHANE SYMPHONY	(Roulette SR-42030)	1969	141
	9( )	BEST OF...	(Roulette SR-42040)	1970	21
	10( )	TRAVELIN'	(Roulette SR-42044)	1970	91
	11( )	TOMMY JAMES	(Roulette SR-42051)	1971	-
	12( )	CHRISTIAN OF THE WORLD	(Roulette SR-42062)	1972	-
	13( )	CRIMSON & CLOVER (compilation)	(Bellaphon BI 15151)	1975	-
	14( )	PORTRAIT (compilation)	(Bellaphon BLS 5559)	1977	-

NB: (1), (3) and (5) to (10) were released in France on Vogue/Roulette. (4) is a 'best of'. (5) reissued on vinyl (Roulette CLVLXR 203) 1968. (7) and (8) reissued on one CD (Rev-Ola CRREV280) 2009. There's also a French *Greatest Hits* (Roulette CLVLXR 362) 1969. (1) and (2) reissued on one CD (Repertoire REP 4425-WY). *Crystal Blue Symphonies: The Psychedelic Years* (Rev-Ola CRREV280) 2009 combines (7) and (8) on CD. (9) reissued on CD (Roulette CDOR 8926) 1985.

Compilations include: *Greatest Hits* (Quality Records SV2075) 1981; *Anthology* (Azzurra Music AZ-5805) 1983; *Greatest Hits* (Movie Play RMB 75032) 1993, *The Very Best Of Tommy James And The Shondells* (Rhino R2 71214) 1993; *Hanky Panky And Other Hits* (Rhino R2 72695) 1977; *All Their Best* (BMG 7551745678-2) 2000; *The Essentials* (Rhino R2 76039) 2002; *The Definitive Pop Collection* (Rhino R2 74114) 2006; and *40 Years: The Complete Singles Collection* (Collectors' Choice Music CCM-965) 2008. Rhino have also released a 2-LP 'Best Of" collection entitled *Anthology* (Rhino R2 70920) 1989 which may interest collectors. There's also a 27-track collection *Anthology* (EMI/Zonophone 3788412) 2007.

					HCP
45s:		Hanky Panky/Thunderbolt	(Red Fox 110)	1965	-
		Hanky Panky/Thunderbolt	(Roulette 4686)	1966	1
		Say I Am (What I Am)/Lots Of Pretty Girls	(Roulette 4695)	1966	21
		It's Only Love/Don't Let My Love Pass You By	(Roulette 4710)	1966	-
		It's Only Love/Yah Yah	(Roulette 4710)	1966	31
		I Think We're Alone Now/Gone, Gone, Gone	(Roulette 4720)	1967	4
		Mirage/Run Run Baby Run	(Roulette 4736)	1967	10
		I Like The Way/Baby I Can't Take It No More	(Roulette 4756)	1967	25
		Gettin' Together/Real Girl	(Roulette 4762)	1967	18
		Out Of The Blue/Love's Closing In On Me	(Roulette 4775)	1967	43
		Get Out Now/Wish It Were True	(Roulette 7000)	1968	48
		Mony Mony/One Two Three And I Fell	(Roulette 7008)	1968	3
		Somebody Cares/Do Unto Me	(Roulette 7016)	1968	53
		Do Something To Me/Gingerbread Man	(Roulette 7024)	1968	38
		Crimson And Clover/(I'm) Taken	(Roulette 7028)	1968	-
		Crimson And Clover/Some Kind Of Love	(Roulette 7028)	1968	1
		Sweet Cherry Wine/Breakaway	(Roulette 7039)	1969	7
		Crystal Blue Persuasion/I'm Alive	(Roulette 7050)	1969	2
		Ball Of Fire/Makin' Good Time	(Roulette 7060)	1969	19
		She/Loved One	(Roulette 7066)	1969	23
		Gotta Get Back To You/Red Rover	(Roulette 7071)	1970	45
		Come To Me/Talkin' And Signifying	(Roulette 7076)	1970	47
	α	Ball And Chain/Candy Maker	(Roulette 7084)	1970	57
	α	Church Street Soul Revival/Draggin' The Line	(Roulette 7093)	1970	62
	α	Adrienne/Light Of Day	(Roulette 7100)	1971	93
	α	Draggin' The Line/Bits And Pieces	(Roulette 7103)	1971	4
	α	I'm Coming Home/Sing Sing Sing	(Roulette 7110)	1971	40
	α	Nothing To Hide/Walk A Country Mile	(Roulette 7114)	1971	41
	α	Tell' Em Willie Boy's A Comin'/40 Days And 40 Nights	(Roulette 7119)	1972	89
		Cat's Eye In The Window/Dark Is The Night	(Roulette 7126)	1972	90
	α	Love Song/Kingston Highway	(Roulette 7130)	1972	67
	α	Celebration/The Last One To Know	(Roulette 7135)	1972	95
	α	Boo, Boo Don'tcha Be Blue/Rings And Things	(Roulette 7140)	1973	70
	α	Calico/Hey, My Lady	(Roulette 7147)	1973	-

HANKY PANKY

TOMMY JAMES and THE SHONDELLS - 1+2 CD.

NB: α shown as by **Tommy James**.There are also five French EPs with picture sleeves on Roulette (VREX 65044, 65045, 65048, 65049 and 65051).

Tommy James (real name Thomas Jackson) was born on 29 April 1947 in Dayton, Ohio. He formed his first group in Niles, Michigan when he was just nine and they cut a single, *Long Pony Tail*, for a local label. Later in 1963, after hearing *Hanky Panky* performed in a night club in South Bend, Indiana he recorded the song for DJ Jack Douglas' Snap label with an outfit called The Shondells. It sold quite well around Illinois, Michigan and Indiana - and you can now hear it on *Born Bad, Vol. 2* (LP & CD). Two years later when he'd just left college and was out of work Tommy received a call from a DJ in Pittsburgh, Pennsylvania, who had popularised the record. Tommy relocated there and, when the original Shondells refused to leave Indiana, he hired a local band, The Raconteurs, to become the new Shondells. The New York-based Roulette label picked up the disc from Red Fox for national release. It became a million-selling No 1 in the U.S. and also made No 38 in the UK. The debut album made No 46 in the U.S. Album Charts. The Roulette label arranged for songwriter/producers Bo Gentry and Ritchie Cordell to team up with the band in a partnership which produced a string of melodic and exhilarating hits. Their third album *I Think*

We're Alone Now reached No 74 in the U.S. Charts and their fourth - a compilation *Something Special! The Best of Tommy James And The Shondells* peaked at No 174. *Get Out Now*, their 10th single for Roulette, which made No 48, marked the end of their lightweight pop period.

Mony, Mony, still written by Gentry and Cordell, but with assistance from Bobby Bloom and **James** himself, heralded a new hardened dance beat sound. Not only did it make No 3 in the U.S. but more surprisingly, in view of their lack of previous success there, it was an U.K. No 1 for four weeks and the most popular dance record of the summer of 1968. The album of the same name reached No 153 in the US. However, after their two *Mony, Mony* - style follow-ups, *Somebody Cares* and *Do Something To Me* were relatively unsuccessful, the group persuaded Roulette to let them produce their next album themselves.

This marked another change of direction and paid off in the short-term. Their next album *Crimson And Clover* made No 8 in the U.S. and an abridged version of the title track topped the U.S. Charts, becoming their biggest selling record and winning a gold disc. With its hints of psychedelia and complete web of instrumental and vocal sounds, *Crimson And Clover* made good use of studio tricks such as phasing, backwards tapes and fuzz effects. Along with their next two singles: - *Sweet Cherry Wine* and *Crystal Blue Persuasion*, it was one of their most relevant recordings to this book.

Their next album *Cellophane Symphony*, which made No 141, opened with an extended and rather self-indulgent spacey track and has about three interesting songs of which *Sweet Cherry Wine* was the best. The compilation *The Best Of Tommy James And The Shondells*, which peaked at No 21, is also worth a listen. Their later recordings reverted back to a R&B style and are less relevant. The act ended when **James** collapsed on stage in Alabama and The Shondells quit and later became **Hog Heaven** while James recuperated on his farm in upstate New York. When he recovered he embarked on a reasonably successful solo career in the early seventies, producing **Neon**'s sole album with Bob King. He also had a minor resurgence when he signed to Millennium Records in the early eighties.

Crimson And Clover was covered by Joan Jett in 1982 and her version climbed to No 7 in the U.S. Charts prompting other acts to cover some of the band's old hits. Later in 1987 Billy Idol topped the U.S. Charts with a cover of *Mony, Mony* which also made No 7 in the UK.

The recent *Anthology* collection is a fine package with the likes of *Mony Mony*, *Hanky Panky*, *I Think We're Alone Now*, *Crimson and Clover*, the under-rated laid-back *Crystal Blue Persuasion* and *Love's Closin' In On Me*.

I Think We're Alone Now and *Mirage* can also be located on *Incense and Oldies* (LP) and *Cellophane Symphony* adorns *A Monstrous Psychedelic Bubble* (2-CD). (VJ)

Bobby Jameson (CA)

Personnel incl: ROBERT PARKER JAMES
(aka BOBBY JAMESON) hrmnca, vcls A

ALBUMS: 1(A) SONGS OF PROTEST AND ANTI-PROTEST
(mono/stereo) (Surrey S-1027/SS-1027) 1966 R2
2 (A) JAMESON: COLOR HIM IN (mono/stereo)
(Verve V/V6 5015) 1967 SC
3 (A) WORKING! (GRT 10004) 1969

NB: (1) two different label colours exist: red and purple, red being the somewhat rarer one. Various editions credit "Chris Ducey", "Chris Lacey" or "Chris Lucey" on the labels. (1) also issued in Canada, some copies say "Chris Lucey" on cover and labels; some say "Chris Ducey" on cover and labels. (1) also issued in the UK shown as by Bobby Jameson, but entitled *Too Many Mornings* (Joy JOYS 193) 1966. (1) reissued on CD (Rev-Ola CRREV7) 2001. (2) reissued on CD (Fallout FOCD2026) 2006.

45s: α I'm So Lonely/I Wanna Love You (Talamo 1934) 1964
Okey Fanokey Baby/Meadow Green (Talamo 1938) 1964
All Alone/Your Sweet Lovin' (Current 103) 1964
β All I Want Is My Baby/Each And Every Day (London 9730) 1965
χ I Wanna Know/Rum Pum (Brit 7001) 1965
Reconsider Baby/Lowdown Funky Blues (Penthouse 501) 1966
Gotta Find My Roogalator/
Lowdown Funky Blues (Penthouse 503) 1966
δ New Age/Places, Times And The People (Verve 10509) 1967
Right By My Side/Jamie (Verve 10542) 1967
Palo Alto/Singing The Blues (GRT Records GRT 11) 1969

NB: α issued in the U.K. (London HL 9921). β recorded with the Rolling Stones and issued in the U.K. (Decca F 12032). χ issued in the U.K. (Brit WI 1001). δ shown as by Robert Parker Jameson.

JAMMË - Self Titled LP.

Little is known about this artist, but hopefully more will be revealed. Here's what's turned up so far: Born Robert Parker James in Illinois, this wandering folk troubadour adopted the stage name **Bobby Jameson** and spent some time in Tucson, Arizona before relocating to Los Angeles. His first album was produced by ex-surfer Marshall Lieb and issued in the U.S. on the same budget label as **The Leaves** debut. The album is shown as by Chris Lucey and the cover features a photo of Brian Jones of The Rolling Stones playing harmonica. The music is laid-back folk-rock with echoes of **Byrds**, **Tim Buckley**, Steve Noonan and **Lovin' Spoonful**. Many of the songs feature charming guitar parts, dreamy arrangements, jazzy even Lee Underwood-ish backing. Some of the highlights are *I'll Remember Them* and *Girl From Vernon Mountain*, both of which are excellent introspective pieces. The album also includes an excellent version of *Girl From The East* similarly featured on the **Leaves** album. To clarify, the record was recorded by Bobby Jameson. Chris Lucey (of **Chris And Craig** and **The Penny Arkade**) does not appear on it.

Surrey was a sort-of subsidiary label of VeeJay operated by their West Coast promo team, led by Randy Wood and Steve Clark (who would introduce **Bobby Jameson** to **Curt Boettcher**). Surrey signed **Hoyt Axton** and various others on the budding folk-rock club scene in L.A. According to **Axton**, he went over to the office one day, and everything was gone, even the desks and chairs!

Jameson: *Color Him In* was produced by the creative studio whizz **Curt Boettcher** (**Ballroom**, **Sagittarius**, **Millennium**...). Indeed, this album is a must for **Boettcher** acolytes. **Jameson**'s strong, sometimes raw'n'bluesy, vocals are to the fore on his self-penned selection of folk-beat-hippie pop. On several cuts **Boettcher** wraps it in his trademark dreamy neo-psych aura with multi-layered sounds and effects. The angelic (verging on twee) backing vocals are there too. Both Verve singles are taken from the album.

On the *Working* album **Jameson** was joined by ubiquitous sessioners **Mike Deasy** (guitar), Jerry Scheff (bass), Ben Benay (guitar, harmonica) and Toxey French (drums). The latter trio were known at one time as **Goldenrod** and, along with **Deasy** and producer Steve Clark, were in the stable that revolved around **Curt Boettcher** and his numerous projects. The album only contains a couple of originals; the rest are covers of Bob Dylan, Jimmy Reed, The Band and The Beatles done in styles ranging from grim, world-weary blues to folk- and country-pop.

At least two of his singles were regional hits, garnering airplay on Cleveland, Ohio and Detroit, Michigan stations. The biggest, *All I Want Is My Baby* was backed by The Rolling Stones. Andrew Loog Oldham recalls: - "**Bobby Jameson** figures reasonably in '2Stoned' - my book with **Kim**

Fowley. As I recall **Jameson** turned up in England on the tails of P.J and **Mr. Fowley**. Keith (Richard) and I recorded him once. He wore one black glove... that and the fact he was game to record some ditty Keith and I had written as a cross between Crewe-Gaudio and **Shadow Morton** got him recorded."

Jameson's records were promoted by Tony Alamo, who also worked with many other artists and John and Bobby Kennedy. L.A. musician Denny Bruce recalls: "To introduce **Bobby Jameson** to the 'industry' Tony Alamo took out a seven-page fold-out ad (four colour in Billboard) that showed Bobby standing on top of a limo somewhere on the Pacific Coast Highway. With the ocean in the background, so he was not lit, you just saw this guy with a cowboy hat, with his staff next to the limo: very much like the Village People - wearing the very obvious uniforms of their jobs: chef, nurse, barber, bodyguard, driver, etc. There were at least 10 of them. Tony arranged for Bobby to be the opening act for another new act that had signed to Atlantic and were getting a buzz. The showcase was to be at lunch time, so with food being served, everyone came. The act was Caesar and Cleo, wearing togas with olive wreaths in their hair. They of course, became Sonny and Cher. They went on first. Needless to say, when Tony took the mike and had Bobby backlit, behind some see-through screen and was saying "Ladies and gentlemen, here's an act that can act as well as James Dean, sell as many records as the Beatles, on and on, everybody got up and started walking out while a four-track demo was playing, with Bobby is lip-synching to an almost empty house."

Okey Fanokey Baby has also been aired on *Scum Of The Earth, Vol. 1* (LP) and *Scum Of The Earth* (2-CD) whilst *Vietnam*, a Bo-Diddley rave-up, with snarling vocal, can be heard on *Turds On A Bum Ride, Vol. 2* (2-LP) or *Turds On A Bum Ride Vol. 1 & 2* (2-CD). This track first appeared on the soundtrack (LP) *Mondo Hollywood* (Tower T 5083). Finally, you can also check out *Jamie* on *Mystic Males* (CD), and *Please Mr. Mailman* on *New Rubble Volume 3* (CD). (MW/RK/JJs/MJ/CP/SBn/JFr/CF/VJ)

Jamison (TX)

45s: The Children/
There'll Come A Time (A.V. International 2200) 19??
We Got Love/Changes (Bell 45,103) 1971

Jamison hailed from San Antonio, Texas. *The Children* was written by **Robb London;** he recorded it with his band The Rogues - perhaps this was another of his outfits. Produced by the obscure "American Varied, Inc", **Jamison's** *We Got Love* is a decent single of flower-psych sung and written by the equally obscure **Jamison**. (SR/MW)

Jammë (CA)

Personnel:			
	DON ADEY		A
	KEITH ADEY		A
	PAUL DOWNEY		A
	TERRY RAE		A
	TIM SMISER		A
	(JIM GORDON	drms	A)
	(LARRY KNECHTEL	bs, keyb'ds	A)

ALBUM: 1(A) JAMMË (ABC Dunhill DS-50072) 1970

NB: (1) also released in Australia (Stateside SOSL-10082).

45: Poor Widow/She Sits There (ABC Dunhill 4231) 1970

Their album is a pleasant effort which spans Californian folk-rock and light psych. All their material was penned by the Adey brothers, with the help of P. Downey on two tracks. **John Phillips** (of **The Mamas & The Papas**) handled production duties and Terry Rae had previously played in **The Palace Guard**. Don Adey was previously with **Churchill Downs**. Terry Rae was previously in **Palace Guard** and **Strawberry Sac**.

Terry Rae: "Originally known as Strawberry Jam, the band started to fall apart after John found Michelle, Mia Farrow and myself under a table (high as kites.) Don Adey was the sole survivor bringing in his brother Keith to finish up the album. It was later released on John's own label "Warlock Records" a subsidiary of Dunhill records as **Jamme**". (VJ/SR/MW)

The Jammers (MI)

45: You're Gonna Love Me Too/
I Didn't Mean To Make You (Dearborn 519) 1965

This was this Dearborn, Michigan group's sole vinyl excursion.

You're Gonna Love Me Too can also be heard on *Michigan Mayhem Vol. 1* (CD) and *Highs In The Mid-Sixties, Vol. 5* (LP). It's a competent, fast-moving beat song. (VJ)

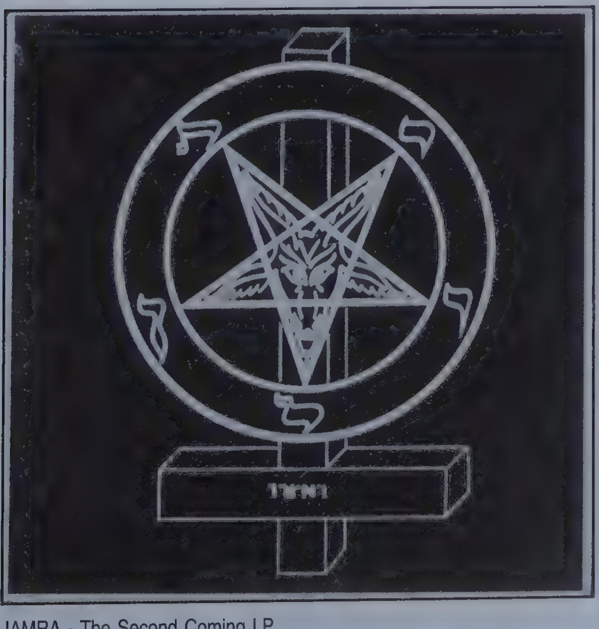
Jamra (CA)

ALBUM: 1 THE SECOND COMING (Stygian) 1972 R1

A spoken-word album by Robert Jamra, who considers himself some sort of satanic priest. It's pretty laughable, one for collectors of the bizarre. (VJ)

Jamul (CA)

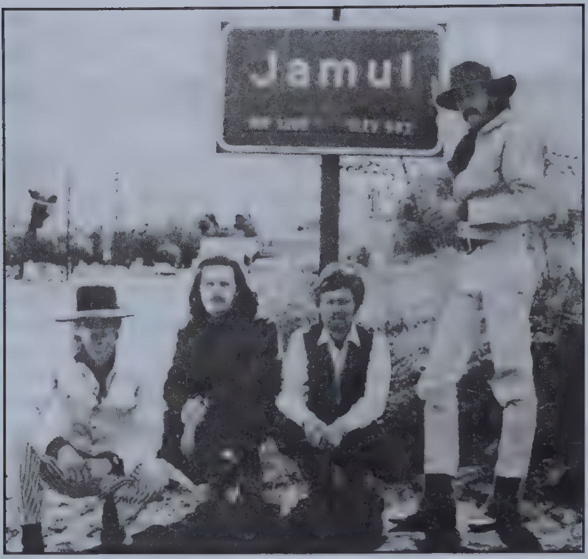
Personnel:			
	RON ARMSTRONG	drms, vcls	A
	BOB DESNOYERS	gtr, vcls	AB
	JOHN FERGUS	bs, vcls	AB
	STEVE WILLIAMS	hrmnca, vcls	AB
	JEFF HOFFMOCKEL	gtr	B
	RICH ROBINSON	drms	B



JAMRA - The Second Coming LP.

JAMUL
STEVE WILLIAMS
BOB DESNOYERS
RON ARMSTRONG
JOHN FERGUS

JAMUL - Self Titled CD.



JAMUL.

ALBUM: 1(A) JAMUL (Lizard A-20101) 1970 SC

NB: (1) also released in France in 1971. (1) has been counterfeited on vinyl. (1) released on CD (GRC 006) 1996.

45s: Sunrise Over Jamul/ Tobacco Road (Lizard X-21001) 1970
Movin' To The Country/Ramblin' Man (Lizard X-21004) 1970

NB: Both 45s contain mono, edited versions of LP tracks.

This San Diego group was formerly known as The Jamul City Funk Band. **Jamul** (pronounced 'Ha-Mool') is a city in eastern San Diego County. Armstrong was formerly with **The Misfits**, Desnoyers with **Joel Scott Hill** in The Friendly Grin, and Williams with Puzzle and The Voxmen. The Jamul City Funk Band was a trio until just a few months before recording, when Williams came aboard. This gave the band the distinct advantage of four lead singers trading off on individual tracks.

The band was signed by **Steppenwolf** producer Gabriel Mekler to his new Lizard Records label and it was at Mekler's insistence that they shortened their name to **Jamul**. For those interested in true minutae, "Lizard" was the name of Mekler's pet cat!

The **Jamul** album has much to recommend it, particularly to fans of loud hard-rock (**Euclid**, label-mates **Frantic**, **Yesterday's Children** bear some resemblance). Of the 11 tracks that make up the album, eight are originals. There's also a brutal cover of *Tobacco Road*, a dirge-like *Jumpin' Jack Flash* and a bluesy *Long Tall Sally* with Williams wailing away on harmonica. If this album had not sold in excess of 75,000 copies in 1970, it would be fetching serious money today.

Jamul fell out with their management in 1971, and a split followed. Some months later, a reformed line-up ('B') recorded a second album, *Jamul II* which remains unreleased.

Since leaving **Jamul**, Ron Armstrong has made a number of recordings featuring other San Diego musicians like Jerry McCann (**Orfuns**, **Framework**, **Formerly Anthrax**), Jerry Raney (**Roosters**, **Glory**, The Beat Farmers), **Joel Scott Hill** (**Canned Heat**), **Bob Mosley** (**Misfits**, **Moby Grape**). These recordings (which extend from the seventies to the present) constitute an album-in-progress; a pet project of Armstrong's that he has steadily continued to work on when time and capital is available. (CF/VJ/SR)

Jan & Lorraine (?)

Personnel:	JAN HENDIN	gtr, vcls, keyb'ds	A
	LORRAINE LEFEVRE	vcls, gtr	A

ALBUM: 1(A) GYPSY PEOPLE (ABC ABCS-691) 1969 R1

NB: (1) reissued on vinyl (Fallout FOCD2015) 2006.

On their album, which is folky with a psychedelic taint rather similar to Trees who came a year later, the duo are backed by half a dozen session musicians. The better tracks include *The Assignment Song-Sequence* and *Life's Parade*. The album was housed in a gatefold sleeve.

Their album was recorded in London, although it doesn't seem to have secured a U.K. release. The session musicians were Keshav Sathe (Cosmic Eye, Magic Carpet, John Martyn, etc.), Terry Cox (Pentangle, Humblebums, Sallyangie, Tudor Lodge, etc.), Clem Cattini (Brian Auger, Joe Cocker, P. J. Proby, etc.) and Brian Odgers (Sweet Tuesday, John McLaughlin, Al Stewart, etc.). Two of the tracks on the album were written by **Richard Keelan** (ex-**Spike Drivers**), and Connie Keelan designed their album cover, so they had either American or Canadian connections. (VJ)

Janey and Dennis (CA)

Personnel:	GREG ADAMS	trumpet	A
	GITRY BOYD	ld gtr	A
	PETER CHILDS	bs, banjo, dobro, gtr	A
	JERRY CORBITT	hrmnca	A
	GREG DEWEY	drms	A
	LAWRENCE HAMMOND	bs	A
	JOHN MCFEE	pedal steel	A
	JEFF MEYER	drms	A
	DENNIS PERECA	vcl, piano, gtr	A
	JANEY SCHRAMM	vcl, gtr	A
	VIC SMITH	bs	A

ALBUM: 1(A) JANEY AND DENNIS (Reprise RS-6414) 1970

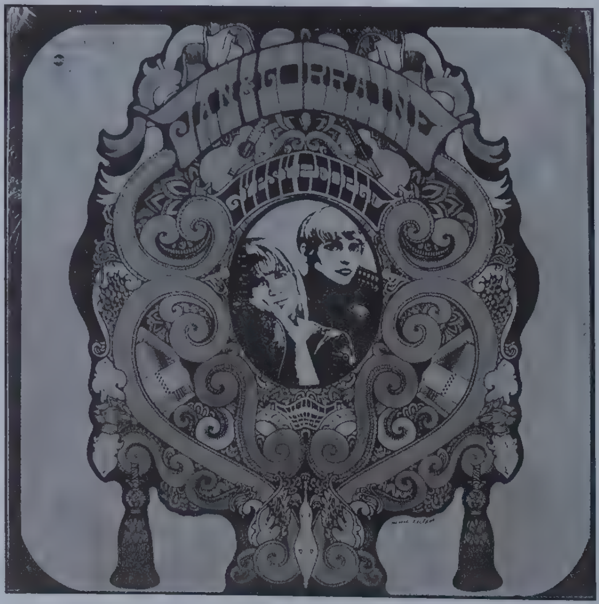
Produced by **Jerry Corbitt** (ex-**Youngbloods**), this is a Californian folk-rock duo mainly interesting because of the presence of members of **Mad River** (Hammond and Dewey), **Grootna/Bodacious D.F.** (Smith) and **Clover** (McFee). It's unfortunately overproduced with strings and horns and therefore really disappointing. (SR)

January Tyme (?)

Personnel:	WILLIAM BRANCACCIO	gtr, keyb'ds vcls	A
	STEVE CIANTRO	bs	A
	ALAN COOLEY	drms, vcls	A
	ANTHONY (MONY) IZZO	ld gtr, vcls	A
	JANUARY TYME	vcls, keyb'ds, perc	A

ALBUM: 1(A) FIRST TIME FROM MEMPHIS
(Enterprise ENS-1004) 1970 SC

NB: (1) reissued on vinyl and CD (Akarma AK 030) 1998.



JAN & LORRAINE - Gypsy People LP.

Dominated by the strident, in-yer-face vocals of January Tyme this is late sixties bluesy-folk-rock in the **Jefferson Airplane/Big Brother** format and somewhere between those two reference points in musical style. Like so many others who chose to emulate this particular sound, they fail to establish their own identity despite their obvious competence and vitality, making them one of the "also-rans" in this category. (MW)

Cook E. Jarr (?)

ALBUM: 1 PLEDGING MY LOVE (RCA LSP-4159) 1969

45s:
Reason To Believe/
Do You Believe In Magic (RCA 74-0182) 1969
If I Were A Carpenter/Pleding My Love (RCA 74-0119) 1969
Red Balloon/Darling, Be Home Soon (RCA 47-9708) 1969
Cookie's Bag/Who Wears Hot Pants (Epic 10735) 1971
α Ain't No Use, Pt. 1/Pt. 2 (Roulette) 1975

NB: α shown as by Cook E. Jarr and His Krums.

You'll find this bubblegum soul-pop singer either awful or amusing (or both!). Produced by John Woram, this album contain no less than four compositions by **Tim Hardin** plus covers of Otis Redding, Eddie Floyd and the **Lovin' Spoonful**'s *Do You Believe In Magic?*. (SR)

Rick Jarrard (CA)

45s:
Constantly/Why (Chattahoochee 657) 1964
High Coin/Time Is Tomorrow (Chattahoochee 700) 1966
α Did You Hear About The End Of The World/
High Coin (RCA Victor 47-9771) 1969

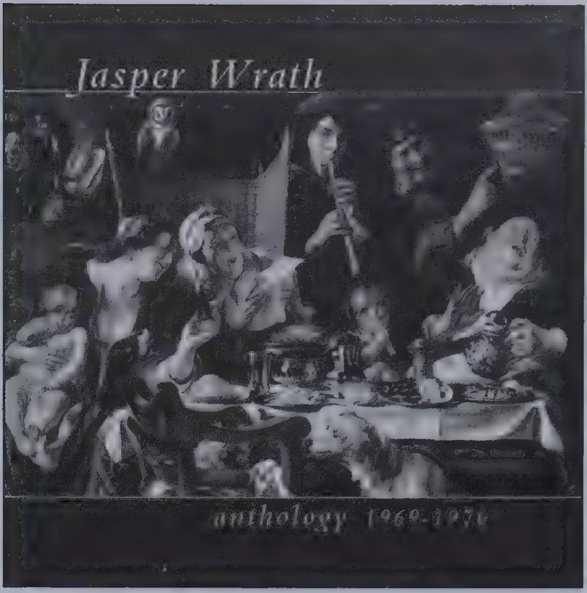
NB: α shown as by The Fault Line.

Jarrard had been in the Greenwood County Singers with Van Dyke Parks, whose *High Coin* he covered in 1966; his version can also be heard on *The Electric Coffee House* (CD). Subsequently it was covered by the likes of the **West Coast Pop Art Experimental Band, Harpers Bizarre** and **The Charlatans.** In 1968, while an RCA producer, he recorded it again and it put it out the following year under the alias of The Fault Line.

Released on **Kim Fowley**'s label, Californian **Rick Jarrard** would later become better known for his production work for RCA with **Loading Zone, Jefferson Airplane**, Harry Nilsson and **Stone Country**. Among his earliest production credits were the **Bostweeds**, also on the Chattahoochee label. (MW/SR/VJ)

JANUARY TYME
FIRST
TIME FROM
MEMPHIS

JANUARY TYME - First Time From Memphis LP.



JASPER WRATH - Anthology 1969 - 1976 2-CD.

Jarvo Runga (NJ)

ALBUM: 1 DEMO-DISC (No label) 1972 R3

A New Jersey outfit, whose privately-pressed demo album was issued in a plain white cover wth a slick taped onto the back side. The band is very amateurish, with weak original material. The album running time is very short, just over 20 minutes. (CF/NK)

Jasper Wrath (CT)

Personnel:		
	ROBERT GENNETTE	A
	CHRISTOPHER HAWKE	A
	MICHAEL SOLDAN	A
	PHILIP STOLTIE	A

ALBUM: 1(A) JASPER WRATH (w/insert)(Sunflower SNF-5003) 1971 R1

NB: (1) reissued on vinyl (Sunflower/Scorpio) 2005. (1) reissued on CD (Flamed GEMS 75161) 2004.

Also of interest is *Anthology 1969 - 1976* (Oxford Circus OXF 001) 1996, a 2-CD retrospective, including the best tracks from (1), unreleased material, live tracks and three new recordings.

45s:
Did You Know That? (mono/stereo) (promo-only)
(Sunflower 107) 1971
α Did You Know That?/It's Up To You (Sunflower 107) 1971
You/General Gunther (Future Music FMI 101) 1976

NB: α shown as by **Jaspar Wrath**.

This was a short-lived hippie-rock outfit whose album was produced with assistance from Joey Levine and Jim Carroll. The most upbeat number, *Did You Know That?* also appeared on a single; the flip side of which was not from the album. For the most part the album comprises soft-rock with lots of electric and acoustic six and 12-string guitars, organ, harpsichord, celeste, percussion, theremin and variable frequency oscillators. It mostly works quite well with *Odyssey and Portrait: My Lady Angelina* probably the finest moments. The closing track, *Roland Of Montevere*, veers far more towards progressivism.

Their 1976 single, *You/General Gunther* is a comparatively disappointing typical mid-seventies prog effort. It was produced by Jeff Cannata.

Two further albums were issued on the tax-loss label Dellwood without the band's permission. See the entries for **Arden House** and **Zoldar & Clark** for details on these releases.

The band was formerly known as Christopher Hawke, and before that Tri-Power, who'd included Joe Mendyk (later of The Better Days and **Nova Local**). They were based in Hamden, Connecticut. (VJ/MW/SR)

Robby Jay (WA)

Personnel:	BOB EVESLAGE	A

45:	The Days When I Knew Judy/ Portrait Of My Dream	(Panorama 47) 1966

A one-off single by **Unbelievable Uglies** member Bob Eveslage, which was recorded at Audio Recording studios, Seattle: "I played all the instruments myself and multi-tracked it. Both sides took about three hours, 'cause it was my "nickel" and times were lean for me in those early Seattle years. Man, those are good memories, though!"

For more information on Bob Eveslage's career - see the **Unbelievable Uglies** entry.

Jay Hawkers (MI)

45s:	Dawn Of Instruction/Searchin'	(Deltron 1227) c1965
	To Have A Love (As Sweet As You)/ Send Her Back	(Deltron 1228) c1965
	Love Have Mercy/Baby Blue	(Lyke Til 4147) 196?
	Come On/A Certain Girl	(Lucky Eleven 232) 1966

From the Detroit area, a band best known for *Dawn Of Instruction*, a riposte to Barry McGuire's *Eve Of Destruction*. Their other outings remain uncompiled but the Deltron 1228 single is cool 'n' catchy Invasion-garage-beat backed by a sultry beat-ballad that has echoes of the Kinks' *Tired Of Waiting*. Despite previous reports, there was no connection to instrumental-rockers Dwight Douglas and The Jayhawks.

Dawn Of Instruction has been compiled on *Sixties Rebellion, Vol. 12: Demented* (LP & CD) and *Sixties Archive Vol. 7* (CD). (MW)

J. C. & The B's (PA)

ALBUM:	1	1st AND 10	(Essay SA-325) 1975 R2

This private press from Pennsylvania features amateurish power pop with some funk elements. (VJ)

J.D. Rogues (NJ)

45:	Where Did You Leave Your Heart/ Why Did God Make Girls	(Kayden 410) 1967

Actually this was The Rogues from Palmyra, New Jersey. They were hijacked by their own manager, who decided that he wanted to be the star, prefixed their name with his initials, and demoted them to backing band on the "worst piece of dreck ever". He only allowed them to strut their stuff on the flip side of their own disk!

Why Did God Make Girls is decent punk-beat, aired again on *Teenage Shutdown 2* (LP/CD) and *Best Of Kayden & Merben Records* (CD). (MW/MM)

Jeanie, Jim, Tom And Bill (MN)

45:	Silly Whim/Devotion	(No label 5-5998) 1965

Here are some mid-sixties punkers from Minnesota.

Silly Whim has resurfaced on *Hipsville, Vol. 3.* (VJ)

The Jeans (KS)

45:	In My Own Time/To Love Somebody	(Zefco 4127) 1968

Hailing from Stanley, Kansas this mob started life as Beatles imitators but later switched allegiance to the Bee Gees. Their Gibb brothers cover, *In My Own Time*, which featured some snarling fuzz guitar, can now be heard on *Monsters Of The Midwest, Vol. III* (LP). (VJ)

Jefferson Airplane (CA)

Personnel:	SIGNE ANDERSON	vcls	AB
	MARTY BALIN	gtr, vcls	ABCDE
	BOB HARVEY	bs	A
	PAUL KANTNER	gtr, vcls	ABCDEFG H
	JORMA KAUKONEN	gtr, vcls	ABCDEFG H
	SKIP SPENCE	drms	AB
	JACK CASADY	bs	BCDEFG H
	SPENCER DRYDEN	drms	C
	GRACE SLICK	vcls	CDEFG H
	JOEY COVINGTON	drms	DEF
	PAPA JOHN CREACH	violin, vcls	EFG H
	JOHN BARBATA	drms	G
	DAVID FRIEBERG	vcls	H

				HCP
ALBUMS: (up to 1977)	1(B)	JEFFERSON AIRPLANE TAKES OFF	(RCA LSP-3584) 1966	128
	2(C)	SURREALISTIC PILLOW	(RCA LSP-3766) 1967	3
	3(C)	AFTER BATHING AT BAXTER'S	(RCA LSP-1511) 1967	17
	4(C)	CROWN OF CREATION	(RCA LSP-4058) 1969	6
	5(C)	BLESS ITS POINTED LITTLE HEAD	(RCA LSP-4133) 1969	17
	6(C)	VOLUNTEERS	(RCA LSP-4238) 1970	13
	7(-)	THE WORST OF JEFFERSON AIRPLANE	(RCA LSP-4459) 1970	12
	8(F)	BARK	(Grunt FTR 1001) 1971	11
	9(H)	LONG JOHN SILVER	(Grunt FTR 1007) 1972	20
	10(-)	THIRTY SECONDS OVER WINTERLAND	(Grunt FTR 0147) 1973	52
	11(-)	EARLY FLIGHT	(Grunt FTR 0437) 1974	110
	12(-)	FLIGHT LOG (1966-76)	(Grunt CYL2-1255) 1977	-

NB: (1), (2), and (3) also issued in mono. (1) reissued on vinyl (Sundazed LP 5186) 2005 in mono. (1) reissued on CD (RCA 3584-2-R) 1996 digitally remastered. (1) reissued again on CD as *Takes Off + 4* (BMG/RCA 7323) 1998 and it includes *Runnin' Round This World* that was originally withdrawn from the album. (1) reissued on CD (RCA 74321847892) 2001. (1) reissued on CD (BMG 37624) 2005. (2) reissued on vinyl (DCC Compact Classics 2033) 1997. (2) reissued on vinyl as a gold disc (RCA) 1995. (2) reissued on vinyl (Sundazed LP 5135) 2002 in mono. (2) reissued on vinyl (Simply Vinyl 0000059) 1999. (2) reissued on CD (RCA 3766) 1990. (2) reissued on CD (RCA 66598) 1995. (2) reissued on CD (RCA 83738) 1998. (2) reissued on CD (RCA0786368803) 2001. (2) reissued on CD as *Surrealistic Pillow + 4* (BMG/RCA 74321847912) 2001 with six bonus tracks. (2) reissued on CD (RCA/BMG Heritage 82876 50351 2) 2003 with six bonus tracks. (2) reissued on CD (Magic 3930111) 2003. (2) reissued on CD (RCA 84791) 2004. (2) reissued on CD (BMG 37625) 2005. (2) reissued on CD (BMG 37791) 2006. (3) reissued on vinyl (Sundazed LP 5187) 2005. (3) reissued on CD (RCA 66798) 1996. (3) reissued on CD (RCA 84718) 1998. (3) reissued on CD (BMG 7324) 1998. (3) reissued on CD (RCA/BMG Heritage 82876 53225 2) 2003 with four bonus tracks. (3) reissued on CD (BMG 37626) 2005. (4) reissued on CD (Mobile Fidelity 523)

JEFFERSON
AIRPLANE
TAKES OFF

JEFFERSON AIRPLANE - Jefferson Airplane Takes Off CD.

JEFFERSON AIRPLANE - Surrealistic Pillow CD.

1989. (4) reissued on CD (RCA 67561) 1998. (4) reissued on CD (RCA 83797) 1998. (4) reissued on CD (RCA 74321847882) 2003. (4) reissued on CD as Crown of *Creation + 4* (RCA 74321847882) 2004 remastered with four bonus tracks. (4) reissued on CD (Cloud 9 Records 84788) 2004. (4) reissued on CD (BMG 37627) 2004. (2) and (4) reissued on one CD (RCA 886972213125) 2008. (5) reissued on vinyl (Pure Pleasure Records 4133) 2009. (5) reissued on CD (RCA 4133-2-R) 1989. (5) reissued on CD (SMG 07863668012) 1996. (5) reissued on CD (BMG 74321835442) 2001. (5) reissued on CD (Cloud 9 Records 83544) 2004. (6) reissued on CD (RCA 4238) 1990 and 1998. (6) reissued on CD (Mobile Fidelity Sound 540) 1990. (6) reissued on CD (BMG 7326/83867) 1998. (6) reissued on CD as *Volunteers + 6* (BMG/RCA/74321782272) 2001. (The remastered reissue has an extra six tracks which are different versions of tracks from the original album). (6) reissued on CD (Cloud 9 Records 78227) 2004. (6) reissued on CD (RCA/BMG Heritage 82876 61626 2) 2004 with five bonus tracks. (6) reissued on CD (BMG 37628) 2005. (6) and (4) reissued on one CD (RCA) 1980. (7) is a 'best of'. (8) reissued on CD (RCA 66574) 1996. (8) reissued on one CD (Gruntland 37630) 2005. (8) and (9) reissued on one CD (RCA 835432) 2008. (9) reissued on CD (BMG/RCA 83543) 2001. (9) reissued on CD (RCA 74321835432) 2001 and 2008. (9) reissued on CD (BMG 37631) 2005. (10) is a live album containing a balance between old and new material. (10) reissued on CD (BMG 7329) 1998. (10) reissued on CD (Gruntland 37632) 2005. (11) includes previously unreleased material from the 1965-70 era.

Compilation appearances include: *Best Of Jefferson Airplane* (LP) (RCA Lineatre 42727)/(CD) (RCA 66197-2) 1978; *Rock Galaxy* (RCA CL 43302) 1983, a German release, *Collection* (Castle 200-CD CCSCD200) 1988; *White Rabbit And Other Hits* (1990), *The Best Of Jefferson Airplane* (LP) (RCA NL 89186) 1993 (reissued as *Journey* in 1997); *San Francisco Sound* (LP) (RCA Lineatre NL 45134) 1982; *Time Machine* (LP) (RCA Pair PDL2-1090)/(CD) (RCA Pair PDC2 -100) 199?; *Gold Collection (1997) Hits, Jefferson, Jefferson Starship/Starship* (1998) and *Live At The Fillmore East* (CD) (RCA 07863 67563-2) 1998 features a live concert from Bill Graham's New York club in 1969. Attractively packaged it comes with a detailed booklet. *Live At The Monterey Pop Festival* (Thunderbolt CDTB 074) 1995 is a European release; *2400 Fulton Street* is a 'Best Of' 2-CD/2-LP collection (RCA 07863 55724-2) 1987; there's also *Live At The Monterey Festival* (LP) (Thunderbolt TB 074) 1990 and *Live At The Monterey Festival* (CD) (Thunderbolt CDTB 074) 1990; *Great Society* and *Crown Of Creation* (both CDs) and *Volunteers Take Off On A Surrealistic Pillow* a bootleg of live material recorded in 1969; and *Jefferson Airplane Love's You* (3-CD box set) (RCA 0783-61110-2) 1992 covers the full spectrum of their career and 50% of the material is previously unreleased, with seven never before heard songs! The book that comes with the set is a stunningly presented exploration of the band's history and is packed with pictures and information. *Through The Looking Glass* (Almafame EFA 88905-2) 1998 is a messy CD compilation, which is not recommended, it is also available as a 2-LP set (Get Back GET 544) 1999, whereas *Jefferson Airplane* (Camden 74321 841022) 2001 is a good introductory CD to their music.

Love Songs, Jefferson Airplane, Jefferson Starship (RCA) 2000 collects some of their tender moments. *The Roar Of The Jefferson Airplane* (RCA 68035) 2001; *Greatest Hits, Jefferson Airplane, Jefferson Starship* (RCA) 2002; and *The Best Of Jefferson Airplane: Somebody To Love* (RCA) 2004 are other compilations.

Ignition (RCA 07863 68032 2) 2001 is a 4-CD box set focusing on their first four albums and featuring both mono and stereo mixes of the first two. *The Best Of Jeffferson Airplane* (CD) (Camden/BMG 74321 841022) 1996 and 2001 includes many of their better moments. *The Essential Jefferson Airplane* (2-CD) (RCA/Legacy 82876 67917 2) 2005 is a 32-track 40th Anniversary Collection. *At Golden Gate Park* (Snapper SNAP283CD) 2006 is the first authorised release of one of the most famous concerts in the park from 5 July 1969 when they shared the bill with **The Grateful Dead**. Also on CD is *High Flying Bird: Live At The Monterey Festival* (Music Avenue 250150) 2006 which features their full Monterey set. *Sweeping Up The Spotlight: Live At The Fillmore East 1969* (RCA/Legacy 82876815582) 2007 presents a recently-discovered 12-track live set which was recorded a week before the notorious Altamont concert. *Last Flight: Winterland Arena, 22 September 1972* (2-CD) (Charly SNAD 555 CD) 2007 captures Grace Slick in fine form. *At The Family Dogg Ballroom* (CD) (Snapper SNAP293CD) 2007 captures the band in September 1969 near their peak. *Last Flight* (2-CD) (Charly/Snapper SNAD555CD) 2007 is the first authorised release of their historic last show from September 1972 at the Winterland Arena, San Francisco. There's also *The Best Of Jefferson Airplane* (RCA/Camden 74321 841022) 2007, *Flight Box* (3-CD) (Snapper 742) 2009 is a 34-track selection and *The Very Best Of Jefferson Airplane* (RCA 57640) 2009.

Paul Kantner Solo:

				HCP
ALBUM:	1	BLOWS AGAINST THE EMPIRE	(RCA LSP 4448) 1970	20

NB: (1) reissued on vinyl (Sony/BMG/Legacy) 2008.

Paul Kantner with Grace Slick:

				HCP
ALBUM:	1	SUNFIGHTER	(Grunt FTR 1002) 1971	89

EPs:	1	Bless It's Pointed Head - Open End Interview	(F.A.S. 369) 1969
	2	Stereo Review Sampler (4 Cuts)	(RCA 564) 1969

				HCP
45s: (up to 1977)		It's No Secret/Runnin' Round This World	(RCA 8679) 1966	-
		Come Up The Years/ Blues From An Airplane	(RCA 8848) 1966	-
		Bringing Me Down/Let Me In	(RCA 8967) 1966	-
		My Best Friend/How Do You Feel	(RCA 9063) 1967	103
		Somebody To Love/She Has Funny Cars	(RCA 9140) 1967	5
		White Rabbit/Plastic Fantastic Lover	(RCA 9248) 1967	8
	χ	The Ballad Of You, Me And Pooneil/ Two Heads	(RCA 9297) 1968	42/124
	χ	Watch Her Ride/Martha	(RCA 9389) 1968	61
		Greasy Heart/ Share A Little Joke With The World	(RCA 9496) 1968	98
		Lather/Crown Of Creation (PS)	(RCA 9644) 1968	64
	χ	Plastic Fantastic Lover/ Other Side Of This Life (PS)	(RCA 01 50) 1969	133
		Volunteers/We Can Be Together	(RCA 0245) 1969	65
		Mexico/ Have You Seen The Saucers? (PS)	(RCA 0343) 1969	102
	α	Let's Go Together/A Child Is Coming (PS)	(RCA 0426) 1971	-
		Pretty As You Feel/Wild Turkey (PS)	(Grunt 65 0500) 1971	60
	β	Sunfighter/China (PS)	(Grunt 65 0503) 1972	-
		Long John Silver/Milk Train (PS)	(Grunt 65 0506) 1972	104
		Twilight Double Leader/Trial By Fire	(Grunt 65 0511) 1972	-

JEFFERSON AIRPLANE - After Bathing At Baxter's CD.

Somebody To Love/White Rabbit	(RCA 447-0796) 1975 -
White Rabbit/ White Rabbit (white vinyl promo)	(Grunt 10988) 1977 -

NB: α shown as by Paul Kantner. β shown as by Paul Kantner and Grace Slick. χ were also released in France with picture sleeves. There's also a rare French EP with picture sleeve: *Somebody To Love/My Best Friend/White Rabbit/How Do You Feel* (RCA 86560) 1967.

Jefferson Airplane had the advantage of a compulsive name. Previously groups had tended to name themselves after animals or insects but this name, which actually evolved from blues singer 'Blind Lemon Jefferson' really made you sit up and take note. The same was true of their music, you may love or hate it but you could not ignore it. They had so much to say and their music generated such urgency - a sort of direct channel of communication between the group and your brain.

Jefferson Airplane was the foremost of the new San Francisco underground bands and also one of the earliest. Apparently only **The Charlatans** and **The Mystery Trend** predated them. More significantly they were the first of the new San Francisco bands to win a recording contract - a $20,000 advance from RCA to produce their first album *Takes Off*.

Marty Balin was the group's founder member. Although born in Milwaukee, his family moved to San Francisco because of Marty's childhood asthma. He became a lithographer and painter, with a penchant to sing, cutting two solo singles for Challenge Records in 1962: *I Specialize* and *Nobody But You* and singing in a Los Angeles folk group, The Town Criers in 1964. After seeing The Beatles on the 'Ed Sullivan' show earlier that year, he decided to start a rock and roll band and, when he met Paul Kantner at a local folk club in San Francisco, invited him to join his group (which had not been formed yet). Jorma Kaukonen, a friend of Kantner's, joined as a favour to him. Kaukonen had worked with Janis Joplin around the Bay Area, the strength of her vocals motivating him to buy his first electric guitar. Kaukonen recommended his old friend Jack Casady to come across from Washington DC and replace original bassist, Bob Harvey, in the group. With the addition of Signe Anderson, a girl singer, also originally from Washington DC, and **Skip Spence** on drums, the show was on the road. **Spence** was not the band's original drummer, but he soon replaced Jerry Peloquin, who only lasted a few weeks. Balin had apparently recruited **Spence** while he was on his way to audition as guitarist for another important San Francisco band, **Quicksilver Messenger Service**.

In 1965 Marty Balin took over a folk and jazz club called 'The Honeybucket', which he rechristened as 'The Matrix Club' and **Airplane** became semi-resident there. They played at almost all the important early San Francisco music events, including the very first dance organised by the Family Dog (a group of hippie concert promoters) at the Longshoreman's Hall near the Fisherman's Wharf on 16th October 1965.

Marty Balin designed three screen-print posters to publicise the event and **The Airplane** topped the bill, which included **The Charlatans**, **The Great Society** and **The Marbles** (one of the lost bands of San Francisco rock history, who were there at the beginning but then simply vanished). They played again at the first event held at the Fillmore by its new owner, Bill Graham, as a benefit for the Mime Troupe, a radical theatre group which also organised dances (they were rival promoters to the Family Dog). This time **The Airplane** played alongside **The Great Society**, **The Mystery Trend**, The Gentlemen's Band, The VIP'S, The Warlocks, (later to become **The Grateful Dead**) and many others.

JEFFERSON AIRPLANE - Crown Of Creation CD.

In November 1965 **The Airplane** signed to RCA and four months later their debut single was issued, *It's No Secret/Runnin' Round This World*. The 'B' side contained the word 'trips' and RCA insisted that the track be omitted from their debut album, *Jefferson Airplane Takes Off*, which was issued a month later in the US, but a handful of copies did escape the factory with the song intact, and are now the rarest item in the **Jefferson Airplane** canon, fetching in excess of $8,000. This incident marked the first souring of relationships between RCA and the band which would become a feature of the following year. A second single *Blues From An Airplane/Come Up The Years*, was issued.

The album, although instrumentally shaky, went gold. It included the hippie anthem *Let's Get Together*, later a hit for **The Youngbloods**, which epitomised the peace and love message of the summers of 1966 and 1967. It also created enough interest to attract a host of record company executives to San Francisco to sign up the new 'acid-rock' bands. However, for the present, **Airplane**'s format was very much folk-rock, with Marty Balin's love songs to the fore. Shortly after the release of the first album, Signe Anderson left the group, having had a baby, and **Skip Spence**, who was never at ease playing the drums, left to set up another important San Francisco group, **Moby Grape**.

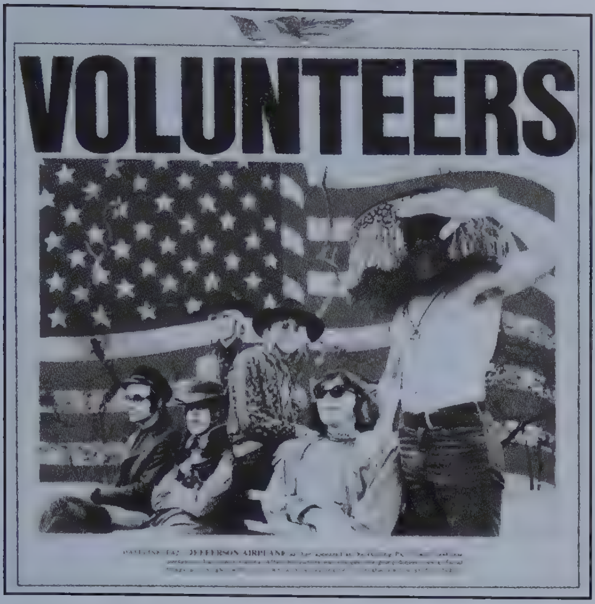
Spence was replaced by Spencer Dryden, an experienced jazz drummer, who was then playing with a Los Angeles based group, **The Ashes** (later to become **The Peanut Butter Conspiracy**). **The Airplane** had often gigged with **The Great Society**, another 'Frisco band, and Grace Slick who'd sometimes hung-out at **Airplane** rehearsals was recruited to replace Signe Anderson.

Grace brought with her a unique voice. It was rougher and more raucous than Signe Anderson's and complimented Marty Balin's smooth, sweeter tones. She combined with Kantner and Balin to produce strange harmonies which were superimposed on Casady's and Kaukonen's unpredictable and disturbing guitar rhythms. She also brought two songs from **The Great Society**, *Somebody To Love* and *White Rabbit* which **The Airplane** were to transform into their only big U.S. hits, reaching No's 5 and 8 respectively in the Billboard charts. Both songs were contained on the group's second album *Surrealistic Pillow*, although the British version of the album inexplicably omitted *White Rabbit* and *Plastic Fantastic Lover* in favour of three songs from the *Takes Off* album.

White Rabbit demonstrated Slick's meandering, weaving vocals and her use of unpredictable musical intervals admirably, a style which was to become a poignant feature of many of her songs. A drug song, and, therefore,

BLESS ITS POINTED LITTLE HEAD
JEFFERSON AIRPLANE
Alive At The Fillmore East/West

JEFFERSON AIRPLANE - Bless It's Little Pointed Head CD.



JEFFERSON AIRPLANE - Volunteers CD.

banned by onshore radio in the U.K. at the time, *White Rabbit* appears to be based on the concept of Alice tripping in Wonderland.

"One pill makes you larger
One pill makes you small
And the ones that mother gives you
Don't do anything at all
Go ask Alice
When she's ten feet tall
And if you go chasing rabbits
And you know you're going to fall
Tell 'em a hookah-smoking caterpillar
Has given you the call"
(from *White Rabbit*)

From a gentle beginning the song builds into an impressive crescendo.

Like **The Byrds**, **Airplane** progressed through various musical phases and their change from Marty Balin's electrified folk-rock songs like *Today* (apparently two songs merged into one), *My Best Friend* and *Comin' Back To Me* towards the 'acid-rock' of subsequent albums is evident on *Surrealistic Pillow* in songs such as *White Rabbit* and *3/5ths Of A Mile in 10 Seconds*, representing the more electrified 'acid' rock.

The Airplane's next single *The Ballad Of You, Me and Pooneil/Two Heads* was superb. Both tracks were from their forthcoming album. Unfortunately, they were too complex for the singles market and it only reached No 42 in the States. Commercially, it was such a flop in the U.K. that their follow-up single *Watch Her Ride/Martha* was not released here.

Their next two studio albums *After Bathing At Baxter's* and *The Crown Of Creation* mark the pinnacle of their achievement and the consolidation of their 'acid' phase. Some of the songs on these albums are very weird indeed, and in their live appearances the band strived hard to superficially recreate the drug experience, using imaginative light shows and often drifting into lengthy, improvised meandering jams which lifted the psychedelic mood of the times. The *Baxter's* album contained one such nine-minute long jam *Spare Chaynge*, while *Saturday Afternoon* was written in memory of the 'Be-In', a spontaneous gathering held in the Polo grounds of Golden Gate Park on 14th January 1967 which included the **Airplane**. This event attracted an estimated crowd of 20,000 and the concept of free music in parks had become part and parcel of the San Francisco rock scene. The 'Be-In' also inspired the 1967 Monterey Rock Festival, featuring the **Airplane** and many other leading San Francisco rock groups.

Airplane were playing in an era of considerable social change and this was often reflected in their lyrics, for instance in *Wild Thyme*, also on their third album, they sing:.

"It's a wild time
I see people all around with changing faces
It's a wild time
I'm doing things that haven't got a name yet......"

One of the most interesting songs of this album is *Rejoyce.* A particularly complex piece, this again highlights the effectiveness of Grace's meandering vocals and unpredictable musical intervals. Like many of **Airplane**'s songs, it echoes their anti-establishment, anti-Vietnam sentiments:-

"War's their business
So give your son
But I'd rather have my country die for me......"
(from *Rejoyce*)

The *Crown Of Creation* album features what is, arguably, their finest song *The House At Pooneil Corners.* The song has an impressive, spacey and very compulsive beginning and works towards a compelling climax. The title song itself uses the lyrics from John Wyndham's 'The Chrysalids' to re-emphasise **Airplane**'s interpretation of the conflict between the hippie movement and the American establishment:

"The old people are determined still that there is a final form to defend,
Soon they will attain the stability they strive for,
In the only form it is granted - a place among the fossils......"

and again

"In loyalty to their kind they cannot
tolerate our minds
In loyalty to our kind we cannot tolerate
their obstruction......"
(from *Crown Of Creation*)

The album contained many other impressive numbers such as *Greasy Heart* and *Ice Cream Phoenix* as well as *Chushingura*, a piece of Pink Floyd style psychedelia. It reached No 6 in the U.S. charts.

Their next album was a live one featuring reworked versions of their early songs and some new material, including Donovan's song *Fat Angel* (which made the phrase 'Fly Jefferson Airplane, getcha there on time' world famous) and *Bear Melt*, another trippy, drug influenced song.

But 1969 saw also the end of the hippie dream at Altamont, where **The Airplane** had played with The Rolling Stones, and also the demise of the Haight Ashbury peace-love scene. So **The Airplane** deserted 'acid-rock' and the result was *Volunteers*, a strongly political album which developed the theme of conflict between the revolutionaries, **The Airplane** and the establishment, which had been introduced in the title track of *Crown Of Creation.* The title track *Volunteers*, and *We Can Be Together* contained the rallying cries: 'Got to Revolution, Got To Revolution' and 'Tear down the wall, motherfuckers'. Beyond this, lyrics were vague on how the revolution was to come about and it all sounds rather dated today. It does, however, contain a gorgeous version of *Wooden Ships* written by Kantner, **David Crosby** and Steve Stills, which marks Kantner's first excursion into the realms of science fiction. The song assumes a post-nuclear age, permitting **The Airplane** to say 'We are leaving; you don't need us'- without having to

BLOWS AGAINST THE EMPIRE

PAUL KANTNER - Blows Against The Empire LP.

JEFFERSON AIRPLANE/BARK
JA

JEFFERSON AIRPLANE - Bark CD.

confront the problems raised by their twin espousal of love and revolution. However, the theme of leaving Earth in a giant starship would return later.

A single, *Volunteers/We Can Be Together* was taken from the album and issued both in the US, where it was a minor hit, and in UK.

After *Volunteers* the group began to fragment. Marty Balin left and with Slick expecting Kantner's child, further gigging was impossible. Kaukonen and Casady, therefore, began to spend more time with their own 'spin-off' group Hot Tuna, which had first taken shape in December 1968 as an outlet for **Airplane** members to gig more frequently, whereas Kantner in particular disliked touring, other members were keen to play in front of a live audience. Marty Balin, too sang at early Hot Tuna gigs, and future **Airplane** drummer, **Joey Covington** was also involved with the outfit from the beginning. There was also a need within the band to stretch themselves artistically and Slick and Kantner began work on solo albums.

Blows Against The Empire marked the development of Kantner's interest in science ficton. The plot suggested hijacking an interplanetary starship built on the earth and to make it suitable for practical travel to other solar systems. *Hijack* deals with this, *Have You Seen the Stars Tonite?* with an evening stroll on board the deck and *Starship* rejoices about the whole scheme. Interspersed between the tracks are space-like sounds creditably produced given the minimal instrumentation available at the time. Some U.S. promo copies of this album were pressed on clear vinyl and have become some of the most collectable **Airplane** - related items. Kantner's science fiction fantasies would emerge again on later Jefferson Starship albums.

In comparison with *Blows Against The Empire*, remaining **Airplane** studio albums were uninteresting. *Bark* was disappointing and *Long John Silver* not much better, although *Pretty As You Feel* from *Bark* was a minor hit. **Airplane**'s lyrics had always made them interesting - while most other groups and artistes sang the typical 'boy meets girl' love songs, **Airplane** always had a message to put across. But now with Kantner, the group's most prolific songwriter keeping the best material for his solo albums and the hippie dream discredited, **The Airplane** seemed to be running out of things to say. Nevertheless, *Long John Silver* has its moments, particularly with *Easter?* featuring Grace singing about its futility as a religious festival. Two singles were issued from the album, *Long John Silver/Milk Train* and *Trial By Fire/Twilight Double Leader*. Neither of them met with chart success.

A number of compilations of **The Airplane**'s material exist. *The Worst Of Jefferson Airplane* issued in 1970 contained a fair cross-section of their material. *Early Flight*, issued in 1974, contains unissued songs from the band, including *High Flying Bird*, which they performed in the 'Monterey Pop' movie. *Thirty Seconds Over Winterland*, issued in 1973, was recorded 'live' and contained a balance between their old and new material. It also featured ex-**Turtle** John Barbata for the first time on drums (**Joey Covington** having departed to form his own outfit, Fat Fandango); and David Freiberg, who had joined from **Quicksilver Messenger Service**. Later compilations included *Flight Log* (Grunt 1255/RCA LSP 3766), and *Best Of* (RCA 42727). *Crown Of Creation* and *Volunteers* were reissued in a budget series in 1985 and *The Worst Of* followed in 1986.

1973 saw **The Airplane** finally disband, but they had indeed been a remarkable outfit; the most interesting and successful of the San Francisco bands. Just a year would elapse before they returned to the limelight as the enormously successful (in commercial terms) Jefferson Starship.

1987 saw the issue of *2400 Fulton Street* - an important double album compilation of their material. It featured 25 tracks put together by Bill Thompson, with an extra 10 tracks on the CD, which included a couple of previously unreleased Levi's tracks. The four sides were subtitled: - Beginnings, Psychedelia, Revolution and Airplane Parts and featured material from 1965 to 1971. *White Rabbit* and *Somebody To Love* were also reissued on a single and the 12" version featured *She Has Funny Cars* and *Third Week In Chelsea* as extra tracks.

1988 saw the release of *The Jefferson Airplane Collection* on Castle Records, licensed from BMG/RCA. Also available on CD, it contained no previously unreleased material but included some of their less well known recordings like *Meadowlands, Alexander The Medium* and a live version of *Have You Seen The Saucers.*

1989 saw a CD release of *Live At The Monterey Pop Festival* (Document Records (DR 023 CD)) and featured their full 39-minute set.

In August 1989, **Jefferson Airplane** got it all together again for an American tour and a new album (also available on CD). The line-up was the seminal quintet of Marty Balin, Grace Slick, Jack Casady, Jorma Kaukonen and Paul Kantner, which had recorded all their best albums with the help of the then sixth (line-up C) member, drummer Spencer Dryden. The album *Jefferson Airplane* (Epic OE 45271) had some fine moments. Four new Grace Slick contributions of which *Freedom* is the best but *Common Market Madrigal, Now Is The Time* and *Panda* all found her in fine voice. Other tracks like *The Wheel* confirmed that Kantner, Slick and Balin could still produce those superb three-part harmonies. Although the instrumentation suffered at times from the involvement of far too many "guest" musicians which undermined the traditional instrumental incisiveness of Casady, Kantner and Kaukonen, overall the album was a welcome testament for the short-lived relaunch.

The band's set at the Monterey Pop Festival which had previously only been available on the quasi-legal CD on Document finally got an official release, *Live At The Monterey Pop Festival* on Thunderbolt (THBL 074) in 1990. The same year saw a vinyl-only release of *Avalon Ballroom, 1969* (Kornyfone 006), which is actually a reissue of the *Up Against The Wall* bootleg from 1970. Also released in 1990 was the very misleadingly titled CD *The Woodstock Revival* (Pulsar PULS 002) in Holland. It actually features material which entirely predated Woodstock - a mixture of material from the Monterey Pop Festival, their *High Flyin' Bird* bootleg, *Takes Off, Surrealistic Pillow* and the four non-Airplane cuts which made up side two of the *High Flyin' Bird* bootleg.

Jefferson Airplane
EARLY FLIGHT

JEFFERSON AIRPLANE - Early Flight LP.

JEFFERSON AIRPLANE
Through the Looking Glass

JEFFERSON AIRPLANE - Through The Looking Glass 2-LP.

Jefferson Airplane Love's You (3-CD box set) 1992 covers the full spectrum of their career and 50% of the material is previously unreleased; indeed seven songs had never been heard before. The set is superbly presented and comes with a booklet that is packed with details of the band's history and is packed with pictures and information.

In 1999, original bass player Bob Harvey released a new CD with songs made from 1965 to 1999 with his current band San Francisco Blue.

Camden's 2001 repackaged CD compilation *Jefferson Airplane* is a good introduction to the band, featuring all their early singles, including their hits *White Rabbit* and *Somebody To Love*. Also of note are a version of *Wooden Ships*, Jorma Kaukonen's *Embryonic Journey* and two live 'B' sides. *Ignition* is a 4-CD box set from 2001 focusing on their first four albums and featuring both mono and stereo mixes of the first two.

The Essential Jefferson Airplane (2-CD) 2005 is a 32-track 40th Anniversary Collection, which comprises many of their finest moments, including *Somebody To Love*, *White Rabbit*, *It's No Secret* and *Volunteers*.

At Golden Gate Park (CD) 2006 is the first authorised release of one of the most famous concerts in the park from 5 July 1969 when they shared the bill with **The Grateful Dead**. The 70-minute concert (previously only available as a bootleg) showcases them trying out material that eventually surfaced on *Volunteers* in November 1969. Recorded three months before 'Woodstock' and seven months before the nightmare of 'Altamont' this recording captures the edgy atmosphere of the time. The gig features tracks from the recently released *Volunteers* album, live favourites from their earlier days including their two biggest hit singles, *White Rabbit* and *Somebody To Love*, three improvised jams, which showcased their brilliant musicianship, plus two non-album and rarely-heard numbers, *Mexico* and *Uncle Sam Blues*.

Takes Off and *Surrealistic Pillow* have each been remastered and reissued on CD with four bonus tracks that were not on the original albums.

Also on CD is *High Flying Bird* from 2006, which features their full Monterey set. Fans of the band will want *Sweeping Up The Spotlight: Live At The Fillmore East 1969* from 2007. This is a recently-discovered 12-track live set which was recorded a week before the notorious Altamont concert. Whilst Grack Slick is a little subdued there's an extended guitar-dominated version of *The Good Shepherd*, a blasting version of *Plastic Fantastic Lover*, some superb improvised guitar from Kaukonen (who wrote the sleevenotes) on *Ballad Of You & Me & Pooneil*, a 10-minute cover of Fred Neil's *The Other Side Of This Life* and Marty Balin's *You Wear Your Dresses Too Short*.

Last Flight: Winterland Arena, 22 September 1972 from 2007 captures Grace Slick in fine form and Jorma Kaukonen provides some fine guitar solos on *Feel So Good* and *Twilight Double Leader*. There's also a fine version of *Somebody To Love*. *Last Flight* (2-CD) 2007 is the first authorised release of their historic last show from September 1972 at the Winterland Arena, San Francisco. This 2-CD set features 21 tracks from their last two albums and a few evergreen hits. The remastered sound is far better than on the inferior bootlegs released.

At The Family Dog Ballroom (CD) 2007 captures the band live in September 1969 near their peak. Recently unearthed from the archives, this release is an inspired performance by the classic group line-up of Kantner, Slick, Balin, Kaukonen, Casady and Dryden. For the closing 26-minute jam they are joined by **The Grateful Dead's** Jerry Garcia, whose distinctive guitar sound adds a new and unique dimension to the group's sound. Jorma Kaukonen handles vocals on *Come Back Baby*, which was never recorded by the group in the studio. The set blends old favourites include *Crown Of Creation* and *Somebody To Love*, with five numbers from their forthcoming *Volunteers* album. This is a must-have for serious fans of the band.

Live At The Fillmore East (CD) 2007 features a live concert from Bill Graham's New York club in 1969. Attractively packaged it comes with a detailed booklet. Recorded at the height of the band's success and over 76 minutes long it is a good live overview of one of San Francisco's finest. It features 15 tracks in all, including *White Rabbit*, *The Other Side Of Life*, *Somebody To Love* and twelve other classics.

The Best Of Jefferson Airplane (CD) 2007 is a 21-track collection featuring many of their best songs. It was previously issued in 1996 and 2001.

Flight Box (3-CD) 2009 features the first concert, recorded at Golden Gate Park on 5th July 1969 with the group's classic line-up; as well as four numbers from their then-latest most radically political album, *Volunteers*, it featured live favourites from the start of their career, including their two biggest hit singles; *White Rabbit* and *Somebody To Love* alongside rarities in the form of one of their trademark improvised jams and the non-album rarely-heard number, *Uncle Sam Blues*. The second concert featured was

JEFFERSON AIRPLANE
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LOVES YOU

JEFFERSON AIRPLANE - Loves You 3-CD Box Set.

the group's last-ever performance which took place at the Winterland Arena on 22 September 1972; the songs featured were drawn mainly from the group's last two studio albums, *Bark Long John Silver*, with a sprinkling of old favourites, including the rarely-performed *The Son Of Jesus*.

The Very Best Of Jefferson Airplane (CD) 2009 is an enhanced CD, which contains both regular audio tracks and multimedia computer files. It focuses on several of the group's best album tracks recorded between 1966 and 1971. Among the 14 tracks, five of them are from *Surrealistic Pillow*, including *White Rabbit*, *Today*, *Embryonic Journey*, *Comin' Back To Me*, and *Somebody To Love*.

A line-up of the band (David Frieberg, Paul Kantner, Tony Morley, Jeff Pevar, Cathy Richardson, Chris Smith, using the name Jefferson Starship) is still on the road today. They played two nights at London's 100 Club in July 2008 and returned in November 2009 playing a superb set at London's Electric Ballroom and then their Woodstock set at the 100 Club.

Compilation appearances have included: *White Rabbit* on *Psychedelic Frequencies* (CD); *Somebody To Love* on *First Vibration* (LP); *The California Christmas Album* (LP) features live versions of *Kansas City* and *Fat Angel* from 1966 and three of the four Levi's Jeans commercials they did in 1967. *California New Year* (LP) includes versions of *White Rabbit*, *Please Come Back*, *She Has Funny Cars* and *Ride Jefferson Airplane*. Matthew Katz's *Then And Now, Vol. 2* (CD) compilation also includes a version of *Other Side Of This Life* recorded live at The Matrix in 1965, together with *It's No Secret* (from *Takes Off*)) and Marty Balin's live *Summer Of Love*. *Then And Now, Vol. 2* (CD) also includes *Runnin' Round This World* and *Embryonic Journey* recorded live at the Matrix in 1965, and Marty Balin's *Always Tomorrow*. Finally, *It's No Secret*, *White Rabbit* and *Mexico* are all compiled on *Love Is The Song We Sing* (4-CD box). (VJ/BP/SR)

Jefferson Hankerchief (CA)

45: I'm Allergic To Flowers/
The Little Matador (Challenge 59371) 1967

Recorded in California, this was a one-off venture by a group of Los Angeles session musicians. *I'm Allergic To Flowers*, is laden with references to flower-power mythology, relating how the narrator would love to be a hippie but can't because of his allergy to pollen (dig?). The song was written by Dave Burgess, who'd previously played with The Champs, who'd enjoyed instrumental hits in the late fifties and early sixties and Keith Colley, who wrote for **The Knickerbockers** and The Magic Lanterns among others.

The song travelled well - it was picked up down-under in 1968 by Aussie duo Vicky & Dicky - sniffle along with their version on *No.8 Wire* (LP).

Compilation appearances have included: *I'm Allergic To Flowers* on *Pebbles, Vol. 3: The Acid Gallery* (LP), *Pebbles, Vol. 3* (CD), *Garagelands, Vol. 2* (CD) and *Mindrocker, Vol. 1* (LP); and *The Little Matador* on *Sixties Rebellion, Vol. 12: Demented* (LP & CD). (VJ/MW)

Jefferson Lee (CA) - see under 'L'.

Jekyl and The Hydes (MO)

45: To Forgive Is Divine/
High Heeled Sneakers (General American GAR 107) 1967

The label for this garage single was based in Columbia, Missouri; but it featured bands from Ohio, Arkansas, even the UK, as well as local Missouri acts.

There are at least two singles by near-same-name outfits, that we presume are different bands: - Jekyll and Hyde (possibly from New England): *My Baby Loves Monster Movies/Theme From Whodunit* (Dcp 1111) 1964; and Jekyll's and The Hydes (from Dorchester, Massachusetts): *Diddley Daddy/You Can't Judge A Book* (Boss 200,899/900) May 1966. (BM/MW)

Jellow Buzzard (PA)

Personnel incl:	RICHARD BEE ?	
	MITCH SCHECTER	drms

45: Changing World/Your Body's Together (GRT 20) c1969

A Philadelphia band, Schecter had already been in a succession of local bands (**The Legions**, Dead Cheese and Medusa). He enjoyed a lengthy musical career: in the seventies he played with prog-rockers Mu, The Flying A's (later The A's); in the mid-nineties he joined the reformed Rip Chords, having switched to guitar. (MW)

The Jelly Bean Bandits (NY)

Personnel:	JOHN (JACK) DOUGHERTY	ld gtr	A
	FRED (FABLES) BUCK	bs	A
	JOE (LAREDO LONDON) SCALFARI	drms	A
	BILLY (BREWSTER) DONALD	ld vcls	A
	MICHAEL (MR ADDAMS) RAAB	keyb'ds	A

ALBUM: 1(A) THE JELLY BEAN BANDITS (mono/stereo)
(Mainstream 56103/S-6103) 1967 R2

NB: (1) also released in Canada on Mainstream. (1) also released in France (Vogue CLVLXMA 224) 1968 with a slightly different sleeve. (1) reissued on vinyl (Tapestry TPT 247) 2007 in a limited pressing of 500 copies. (1) has been reissued on CD (Bandits) 2004.

There's also a live show from 1967 which has been captured on CD *Mirror Music* (2002) as well as a CD of new material, *Time And Again* (Wilmington Music Works) 2004 that contains five previously unreleased bonus tracks from their sixties period.

45: Country Woman/Generation (Mainstream 674) 1967

Hailing from Newburgh in New York State with one of Mainstream's better albums came the **Jelly Bean Bandits**. More punk than psychedelic it includes some searing guitar and good effects. The album contains the classic *Generation*, which was arguably their finest moment with a bizarre intro about flying saucers giving way to a driving assault on the senses with searing guitar, powerful vocals and sound effects.

Originally known as The Mirror, they managed to score a three-album deal with Mainstream on the basis of three demo tracks. Unbeknown to label boss Bob Shad, these were the only songs the band had written and a week-long marathon song-writing session ensued, before they were whisked into the cavernous Columbia Studio "A" to record the album in one marathon 12-hour stretch.

Mainstream pulled the plug before the band could start on their second album, although a demo for one track, *Salesman* was recorded. They have since reformed and released a CD in spring 2001. In 2002 they released

STEREO
JELLY BEAN BANDITS

THE JELLY BEAN BANDITS - Self Titled LP.

Mirror Music, a CD of live music from 1967 featuring the original band doing a few originals but mainly cover versions.

The 1968 version of *Salesman* has recently arrived on *Psychedelic Crown Jewels, Vol. 2* (2-LP & CD) - a mighty slab of ravin' freakbeat. Other compilation coverage has also included: *Generation* on *Mayhem & Psychosis, Vol. 1* (LP), *Mayhem & Psychosis, Vol. 1* (CD), *The Essential Pebbles Collection, Vol. 2* (2-CD) and *Pebbles, Vol. 2 (ESD)* (CD); *Superhog* on *Psychedelic States: New York Vol. 1* (CD); and *Poor Precious Dreams* on *Turds On A Bum Ride, Vol. 1 & 2* (2-CD) and *Turds On A Bum Ride, Vol. 1* (2-LP). (VJ/MW/MRb/BDe)

Jeremiah (NY)

45: Goin' Lovin' With You/No Sense Nonsense (Philips 40321) 1965

Goin' Lovin' With You has been compiled on *The Electric Coffee House* (CD) and *No Sense Nonsense*, a Dylanesque obscurity, can also be heard on the *Psychotic Moose And The Soul Searchers* (LP) compilation. The record was probably recorded in New York and *No Sense Nonsense* sounds like a cross between **Mouse and The Traps** and **Godfrey**. (VJ)

Jeremiah (NC)

Personnel incl:	DAVID BROWN		A
	JOHN JEREMIAH	keyb'ds, vcls	A
	DENNY SEIWELL	drms	A
	DAVE SPINOZZA	ld gtr	
	PAT WALTERS		

ALBUMS:	1(A)	JEREMIAH	(UNI 73098) 1971
	2( )	I WANT TO BE WITH YOU	(UNI 73128) 1972

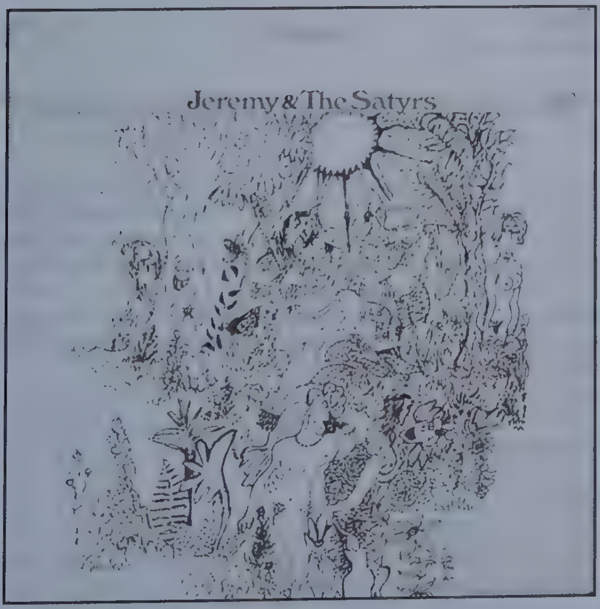
This **Jeremiah** came from Charolotte, North Carolina. Their two albums consist of soft-flowing pop-rock. John Jeremiah went on to form **Aliotta Haynes Jeremiah** and **Acme Thunder** whilst Denny Seiwell later joined Paul McCartney's Wings.

David Brown had been in **The New Mix,** previously known as **The Eighteenth Edition.** Pat Walters had been in the Barons, then **The Paragons**, and The Good, Bad, & Ugly; in 1980 he formed the Spongetones. (SR/RBn/MW)

Jeremiah (?)

ALBUM: 1 BLOWING YOUR MIND (Wong 14068) 1977 R1

This lounge/fuzz album was actually the work of Johnny Kitchen! (VJ)



JEREMY & THE SATYRS - Self Titled LP.

Jeremy & The Satyrs (?)

Personnel:	WARREN BERNHARDT	keyb'ds	A
	EDDIE GOMEZ	bs	A
	ADRIAN GUILLERY	gtr	A
	DONALD McDONALD	drms	A
	JEREMY STEIG	flute	A

ALBUM: 1(A) JEREMY & THE SATYRS (Reprise RS-6282) 1968

45: Let's Go To The Movie Show/
Lonely Child Of Tears (Reprise 0664) 1968

Fronted by Jeremy Steig, who'd earlier played with **Peter Walker**, this band's psychedelic rock album has now become a very minor collectors' item. It was produced by John Court who also worked with **Electric Flag** and the **Butterfield Blues Band**.

Jeremy was a cartoon artist like his father William Steig (New Yorker Magazine etc.), whilst Adrian Guillery was studying art in New Paltz/Manhattan.

The band backed **Tim Hardin** live, and some members did some recording sessions with him.

Donald McDonald later played with **Joe Beck** and is now dead. Jeremy Steig became a renowned jazz musician, whilst Warren Bernhardt moved to Woodstock, New York and has continued recording. (VJ/SD)

The Jerks (AL)

45: Don't Make Me Sorry/
I'm Leaving You (Vaughn--Ltd VA-726) 1966

NB: label name is not a typo, it has two '-'s.

Gear Fab's *Psychedelic States: Alabama Vol. 1* (CD) revisits *I'm Leaving You*, which can also be heard on *Sixties Rebellion 5: The Cave* (LP & CD). Composed by M. Ellis, it's jaunty pop-beat with a '**Raiders** flavour that's notable for the lengthy denouement where first the guitars then the drummer hit the accelerator pedal(s). Hopefully more details will come to light about this Alabama group.

They are remembered by Paul Morrow of the **Illusions** - ".. a very good local group from the Birmingham area and one of our chief friendly rivals". (MW)

The Jerms (KS)

Personnel:	LARRY BURTON	A
	MIKE DOYLE	A
	TOM JACOBY	A
	GALEN SENOGLES	A

				HCP
45s:		Since You Went Away/ That's All She Wrote (AS)	(Del Mar 45-521) 1965	
		Good Feelin' Yea/ Bald Headed Woman (PS)	(Jerms Inc. 2079) 1966	-
		Love Light/That Word	(Casino 1322) 1966	-
		Not At All/Who's	(Shana 7195) 1968	-
		Green Door/I'm A Teardrop	(Hon. Brigade 1) 1969	129
		Nobody/Baby, Baby, Love	(Hon. Brigade 4) 1969	-
	α	Nobody/Baby, Baby, Love (PS)	(Exit 2541) 1969	-

NB: α was a Spanish Release.

From Topeka in eastern Kansas, this outfit had a prolific output of variable releases. Among the quartet's best was *Since You Went Away*. It's rumoured that their manager, who owned the name, had two or three groups playing as 'The Jerms' in different parts of the State. In their later days they included a female singer known as Angel. The Shana single was produced by the **West Coast Pop Art Experimental Band**'s Shaun Harris, but the garage had been left far behind by then.

Compilation coverage has included: *Since You Went Away* on *Monsters Of The Midwest, Vol. III* (LP); *Bald Headed Woman* on *Magic Carpet Ride* (LP) and *Gamma Knee Kappa* (LP); and *Love Light* on *Monsters Of The Midwest, Vol. IV* (LP) and *Midwest Garage Band Series - Kansas* (CD). (VJ/MW)

Bill Jerpe/Hjerpe (NY)

ALBUM: 1 BILL JERPE (w/insert) (Shortwheel SW-100) 1970 SC

45s: Navigation Blues/Not For Sale (Epic 5-9897) 1966
Behind The Times/Mrs. Frost (Epic 5-10026) 1966

NB: Both 45s shown as by **Bill Hjerpe**.

This singer/songwriter's album is rockier than most of this genre with pianos, slide guitars and falsetto vocals. The material on the album is strong and the vocals are high in the mix.

Originally based in Rochester, New York where he started out with local garage band The Brass Buttons. He left them to pursue a solo career and released a pair of singles (under his real name, **Bill Hjerpe**) before relocating to Saugerties, New York where he recorded the album. (SR/VJ/MW)

Jerry and The Gems (NY)

Personnel incl?: JEFF BROWN A

45: Last Stop/Summertime (Heigh-Ho 630) 1966

A Queens, New York outfit whose *Last Stop* (written by Jeff Brown) uses lyrics about a ride on the New York Subway as a metaphor for the end of a relationship. Catch it on *Psychedelic States: New York Vol. 1* (CD). (MW)

Jerry and The Others (OH)

Personnel:			
	JERRY BEHRING	bs	AB
	ROBERT BUDELINEY	gtr	AB
	PAT SMITH	keyb'ds	AB
	BILL		A
	DANNY		A
	RON SKINNER	drums	B

This Dayton, Ohio combo was better known as The Others. Their sole gift to posterity under either moniker was the drum-bashin' tambourine-shakin' Diddleyesque pounder *Don't Cry To Me*, peformed by line-up 'A' and composed by guitarist Robert Budeliney. It's one of the best cuts on the album *WONE, The Dayton Scene* (Prism PR-1966), which showcased the top 12 groups from the WONE-sponsored three-day Daytonian 'Battle Of The Bands' in 1966.

Ron Skinner of **The Pictorian Skiffuls** joined later. The final Others line-up ('B' above) changed their name to the **Elders** in 1970, releasing the *Looking For The Answer* album and single in 1971 on Audio Fidelity.

You can also check out *Don't Cry To Me* on *Back From The Grave, Vol. 3* (LP), *Back From The Grave, Vol. 2* (CD), *Echoes In Time, Vol's 1 & 2* (CD) and *Echoes In Time, Vol. 1* (LP). (GGI/MW)

Jerry and The Playmates (OK)

Personnel incl: BOWLING
OLIVER
SMITH

45: She's The Kind/Want-A-Love You (Alvera M-68) 1966

Recorded on a Tulsa, Oklahoma-based label, *Want-A-Love You*, a pretty routine garage punker, has resurfaced on *Monsters Of The Midwest, Vol. II* (LP) and *Grains Of Time* (CD). (MW/VJ)

Jesse J. and The Bandits (MN)

ALBUM: 1 TOP TEEN HITS '65 (Re-Car 2001) 1965 R1

45: Stomp Your Feet/Honey Love (Re-Car 9003) 1964

Now hard to find, *Stomp Your Feet* is a punker, which is rated highly by some. The work of a Minneapolis-based studio group, the same bunch also put out a single as **King Krusher and The Turkeynecks**, the A-side of which (*King Krusher*) was also featured on the **Jesse J. and The Bandits** album. This was a typical Midwest garage/frat recording. The band also backed **Wolfman Jack** on a local album he made.

They also recorded as **The Bandits**. (VJ/MW)

Jesse, Wolff and Whings (CA)

Personnel:			
	JESSE NEAL BARISH	ld vcls, gtr, flute, piano	A
	KENNY KAUFMAN	bs, vcls	A
	KEVIN KELLEY	drms, vcls	A
	BILL WOLFF	ld gtrs, vcls	A
	(GRANT JOHNSON	organ	A)
	(LARRY KNECHTEL	piano	A)

ALBUM: 1(A) JESSE, WOLFF AND WHINGS (Shelter SW 8907) 1972

NB: (1) also released in Holland (Philips 6369 109) 1972.

Jesse, Wolff and Whings was formed by Jesse Barish, a San Francisco singer/songwriter and Bill Wolff, the former **Peanut Butter Conspiracy**, **Sound Machine** and **Fusion** guitarist. Housed in a superb black and white sleeve with a mystic symbol on its front, their only album offered a very consistent choice of songs mixing West Coast guitars with good vocals and occasional flute playing from Barish. The album was recorded in Hollywood and produced by Denny Cordell.

Their drummer, Kevin Kelley, had previously been with the **Rising Sons** and the **Byrds** and had already teamed up with Kenny Kaufman on a Phil Ochs album, *Gunfight At Carnegie Hall*. Jesse Barish would later work with Jefferson Starship and also issued two bland solo albums which were produced by Marty Balin. (SR)

Glen Jester and The Mersey Men (OH)

45: Hey What You Gonna Do/If I Were King (Maarc 1506) 1964

This was a joint venture by solo artist **Glen Jester** from Canton, Ohio on the local Maarc (Mills Audio And Recording Company) label. On this single he's backed by Salem's **Mersey Men**, who had two singles of their own. (GGI/MW)

The Jesters (KS)

ALBUM: 1 THE JESTERS (Audio House AH-466) 196? R3

NB: issued in plain cover.

This garage outfit came from Kansas City in eastern Kansas. Their album is full of covers of garage/teen-beat classics like *Gloria*, *Money*, *Hang On Sloopy*, *We've Gotta Get Out Of This Place* and *She's Not There*.

Presumably the 1966 cover of *Gloria*, taken from a test pressing and credited to the Jesters From Kansas on the *Midwest Garage Band Series - Kansas* (CD), is by the same band. (VJ)

The Jesters (TN)

Personnel:			
	JAMES DICKINSON	bs	A
	TEDDY PAIGE	hrmnca	A
	JERRY PHILLIPS	vcls, gtr	A
	EDDIE ROBERTSON	drms	A
	BILLY WULFERS	gtr	A

CD: 1 CADILLAC MEN (Big Beat CDWIKD 282) 2008
NB: (1) also includes four tracks by **The Escapades**.

45: Cadillac Man/My Babe (Sun 400) 1966

This Memphis band was an early outing for James Dickinson. The single was recorded at Sun Studios in January 1966.

The *Cadillac Man* CD has been compiled by ace researcher Alec Palao. The 18-track retrospective features both sides of their single, four tracks that came out on a 1989 various artists box set compilation; seven previously unreleased cuts, including an alternate version of *Cadillac Man*; a Sun recording on which **The Jesters** backed Jimmy Day; and four tracks by **The Escapades**, the band singer Tommy Minga fronted after leaving **The Jesters** in late 1965. (VJ)

The Jesters (FL)

45s: I'll Laugh At You/You Can Have Her (No label) 1965
I'll Laugh At You/Just Let Me Love You (Jesters no #) 1965
Leave Me Alone/Don't Try To Crawl Back (Sidewalk 910) 1966
Hands Of Time/
If You Love Her, Tell Her So (Sidewalk 916) 1967
Unchain My Heart/Blue Feeling (Qualicon 5003) 1967

From Naples, Florida. This band was picked up by Mike Curb's Sidewalk label, home of all those exploitation movie soundtracks. One of these, the *Freakout U.S.A.!* soundtrack (LP) features one track by **The Jesters**, *Don't Try To Crawl Back*. This has subsequently been included on *Wyld Sydes Volume 3* (CD) and you can also check out *If You Love Her, Tell Her So* on *Wyld Sydes Volume 3* (CD). *Hands Of Time* is an above average organ-punker worth picking up. The non-Sidewalk singles are very elusive. (MW/VJ)

The Jesters IV (FL)

Personnel:	LINDA CARTER	gtr	A
	LOU FACENDA	drms	A
	TONY FACENDA	bs	A
	ROBIN SIBUCAO	vcls, gtr	A

45: (Bye Bye Bye Bye) So Long/
She Lied (I Know Why) (Fuller CFP-2684) 1966

From Tampa Florida, this band played the Maderia Beach Surfers Club, Big Mooses' saturday night St. Pete dances and also the Spot Night Club in Tampa...

Robin Sibucao recalls: "Three of the four members were under 15. Instrumentation was bass, drums, two guitars and one singer. Radio station WALT used to have a vote by postcard for your favorite tune.... both tracks were selected at the time **The Tropics** and **Roving Flames** had records out."

"*(Bye Bye Bye Bye) So Long* was an up-tempo tune, two verses and chorus with a guitar solo (clean - no fuzz tone) verse and out".

"*She Lied* was a medium tempo tune with a power chord time guitar line that had no distortion or overload sound".

The band carried on until 1968 and spawned two local outfits, Southern Comfort and Toy Shoppe. In 1970, Robin Sibucao moved to L.A. and formed Shuffle, which included singer Rick Fitts, bassist Terry Cashburn, and former-**Nazz** drummer Thom Mooney.

She Lied has been compiled on *Teenage Shutdown, Vol. 12* (LP & CD) and *Psychedelic States: Florida Vol. 3* (CD); and you'll also find *(Bye Bye Bye Bye) So Long* on *Wyld Sydes Volume Five* (CD). (MW/RSo)

Jesters of Newport (CA)

45: Stormy/Where Have You Been? (Solo 700) 1965

Four-piece combo **Jesters of Newport**, from Santa Clara in California, recorded their single in a back room studio of a local record store. The disc is an interesting crossover from surf to garage. Indeed the organist had earlier played in a surf group called The Crygons. *Stormy*, starting out with a crazy organ intro straight out of Grieg's "In the Hall of the Mountain King", is a fine garage cruncher with powerful vocals, interesting surf-influenced guitar, catchy organ and a very distinctive ending.

You can also hear *Stormy* on *Back From The Grave, Vol. 5* (LP). (VJ)

Jesus Generation (TX)

ALBUMS: 1 A THIEF IN THE NIGHT (Gospel World 467) 197?
2 INSIDE-OUT (J.G 10685) 197? SC

From Houston, Texas this amateurish Christian rock group plays mellow psych-pop. Both of their albums have great covers. (SR)

The Jet Stream (?)

HCP
45s: All's Quiet on West 23rd/Crazy Me (Smash S-2095) 1967 101
Ready To Leave/Silky Tonight (Smash S-2113) 1967 -

This obscure rock group's single was a minor hit in 1967. (SR/VJ)

Tommy Jett (TX)

45: Groovy Little Trip/Send Me Some Lovin' (Jox 060) 1967

This guy who worked out of San Antonio, accidentally ingested too much nutmeg one day and wrote the lyrics to *Groovy Little Trip* as an ode to the 'Psychedelic Sensation' that he experienced. Musically the result starts off sounding like any other garage punk moan but towards the end is engulfed in a haze of fuzz guitar.

Groovy Little Trip has resurfaced on *The Psychedelic Experience, Vol. 2* (LP), *Psychedelic Experience* (CD), *Texas Flashbacks, Vol. 5* (LP), *Flashback, Vol. 5* (LP), *Highs In The Mid-Sixties, Vol. 12* (LP) and *Gravel Volume 4* (CD). (VJ)

J.H. and The Esquires (OH)

45: Comin' On Strong/Stay By Me (Mus-I-Col HR 1149) 1967

From Columbus, Ohio this group was more commonly known as the Esquires. Their music was more soul than garage. (GGI/MW)

J. K. & Co.
Suddenly One Summer
WHITE WHALE

J.K. & Co. - Suddenly One Summer LP.

Jim & Dale (PA)

Personnel:		
	JIM CARTER	A
	DALE JARRED	A

ALBUM: 1(A) 86% OF US (United Artists UAS 6706) 1968

45s: Livin' On Love/Sounds Of The City (Roulette 4755) 1967
Richard Cory/Once Again (United Artists 50527) 1969
Past The State Of Mind/Serena (United Artists 50569) 1969

An album with lots of orchestrated, and at times, almost baroque arrangements. Almost all the tracks are of a good standard with *Past The State Of Mind* (later compiled on *Soft Sounds For Gentle People* (CD)) and a cover of Paul Simon's *Richard Cory* among the highlights. The duo hailed from Philadelphia, Pennsylvania. Their first single was a reasonable folk-pop effort and the album is a folk/folk-rock offering. (VJ)

Jim & Jean (?)

Personnel:			
	JIM GLOVER	vcls, gtr	ABC
	JEAN RAY (GLOVER)	vcls	ABC
	STEVE BOOKER	drms	B
	HARVEY BROOKS	bs	B
	BOBBY GREGG	drms	B
	PAUL HARRIS	keyb'ds, vibes	B
	AL KOOPER	gtr, harpsichord	B
	JOE MICHAELS	drms	B
	BOB ROSE	gtr	B
	TED SOMMERS	perc	B
	BOB SYLVESTER	cello	B
	LANCE WAKELY	gtr	B

ALBUMS: 1(A) JIM & JEAN (Philips 600-182) 196?
2(B) CHANGES (Verve Folkways FTS-3001) 1966
3(C) PEOPLE WORLD (Verve Forecast FTS-3015) 1967

EP: 1 Changes/About My Love/Loneliness/
Strangers In A Strange Land (Verve 519 901) 1967

NB: (1) French release with picture sleeve.

45s: Flower Lady/
Tonight I Need Your Lovin' (Verve Folkways KF-5021) 196?
Stalemate/
What's That Got to Do With Me (Verve Forecast KF-5035) 1966
People World/
Time Goes Backwards (Verve Forecast KF-5073) 1967

Friends of **Phil Ochs**, who wrote the funny and clever liner notes and offered them four songs, **Jim and Jean** recorded their fine folk-rock album *Changes* in 1966. They were helped by several of the musicians who played with Bob Dylan on *Highway 61 Revisited*: **Al Kooper**, Harvey Brooks and Bobby Gregg. The influence of Dylan can also be heard on their cover of his *Lay Down Your Weary Tune* and the album also contains three covers of **David Blue**: *Grand Hotel*, *About My Love* and *Strangers In A Strange Land*. It's nothing exceptional, but a pleasant album nonetheless.

Lance Wakely would later move to California and play with **Brewer and Shipley** before forming **Joyous Noise**.

The third album contains a few highlights, including the jerky *Success* with its strong psychedelic leanings, the vaguely eastern *Time Goes Backwards* and the extremely eerie *Playground*. The acapella singing on *Sweet Water* is also quite convincing, as is the singing in general. Unfortunately there is also much discardable and inconsequential material in between, although the album never falls into the trap of getting too sweet for comfort.

You can also hear *Time Goes Backwards* on *Soft Sounds For Gentle People 3* (CD). (SR/MK/NK)

Jimmy and The Offbeats (LA)

Personnel:			
	JIMMY BANKHEAD	vcls, gtr	A
	BILL POWELL	keyb'ds	A
	DONNY SHORT	gtr	A

45: Stronger Than Dirt/
I Ain't No Miracle Worker (Bofuz BF 1113) 1966

This Baton Rouge, Louisiana band took a commercial for Ajax Laundry Detergent and turned it into a punk single, with a cool cover of **The Brogues**' *Miracle Worker* on the flip. When John Haas was recruited from **The Barracudas** they renamed themselves **John Eric & The Isosceles Popsicles** and recorded two further singles.

Compilation appearances include: *Miracle Worker* on *Louisiana Punk From The Sixties* (LP), *Sixties Archive Vol. 3* (CD) and *Best of Pebbles, Vol. 1* (LP & CD); and *Stronger Than Dirt* and *I Ain't No Miracle Worker* on *Highs In The Mid-Sixties, Vol. 22* (LP). (VJ/MW)

J.K. & Co. (NV)

Personnel:			
	JAY KAYE	gtr, keyb'ds, vcls	AB
	RICK DEAN	drms	B
	JOHN KAYE	bs	B

ALBUM: 1(A) SUDDENLY ONE SUMMER
(White Whale WWS-7117) 1968 R1

NB: (1) counterfeited on CD (Afterglow AFT 18) 1998. (1) reissued as a 10" (Akarma AK 2015). (1) reissued officially on 180gm vinyl (Beat Rocket BR 126) 2001 and also on CD ((Beat Rocket BRCD 126) 2001.

45: Break Of Dawn/Little Children (White Whale 277) 1968

NB: There's also an extremely rare French 45 with PS: *Fly/Christine* (London) 1968.

The above album of dreamy soft psychedelia is something of an undiscovered gem for pop-psych enthusiasts. Recorded in Vancouver, Canada, until recently, nothing was known about the identity or true location of the band. Members of the Canadian bands Mother Tuckers Yellow Duck and Spring assisted on this album.

Housed in a delightful pop-art cover, this concept album was meant to "depict musically a man's life from birth to death" - it was written by Jay Kaye who was just 15-years-old at the time. Heavily orchestrated with lush arrangements, silky vocals and backward effects, it is dreamy soft-rock that caresses psychedelia and flirts with the 'baroque'. It occupies a hazy territory somewhere between *Sgt. Pepper* and *The Magical Mystery Tour*, the **Left Banke**'s second album and The Zombies' *Odessey And Oracle*. Highlights include the delightful Eastern-influenced *Magical Fingers Of Minerva*, some superb, melodic slices of pop-psych like *Fly* and *Little Children*, the guitar-driven instrumental *Speed* and the prog-psych finale *Dead* which gives way to the opening bars of the album at the end. The yearning vocal style is appealing and evident throughout but particularly evident on *Crystal Ball* and *Nobody*.

Until recently nothing was known to collectors about the history behind the record or the artist - now thanks to Sundazed, Efram Turchick and the parties involved it can be told: - Las Vegan Jay Kaye was born into a musical family. His mother was pioneering guitarist Mary Kaye, of the Mary Kaye Trio and who had a Fender Stratocaster named after her. His uncle was famed ukelele player Johnny Ukelele.

Both Jay and his cousin John Kaye were bitten by the Beatle bug. Jay led a band called the Loved Ones and started to write his own material. In 1968, he accompanied his mother to Vancouver where she was making some appearances. On a visit to a studio, who wanted to record some tracks with his mother (she turned them down), a 15-year-old Jay proffered his material and played a couple of his songs to producer Robin Spurgin.

Spurgin had a great track record, from our retrospective perspective(?!) anyway, having produced the likes of the Collectors, Painted Ship, United Empire Loyalists and One Way Streets. He was impressed enough with Jay to start work on an album and agreed also to look after him (his mother was returning to Vegas). First off he brought in Robert Buckley from local band Spring, whom he'd also produced. Buckley was another prodigiously talented teenager who played numerous instruments; he took on the role of arranger. With the help of various session musicians, including members of Mother Tuckers Yellow Duck, the project was realised over the next few months.

J.K. & Co. - French Fly 45 PS.

The completed tape was touted around L.A. labels in the summer of '68. It was jumped on by White Whale, whose president Ted Feigin christened it *Suddenly One Summer*. With the release imminent, Jay quickly assembled a trio to play live and promote it - his cousin John and drummmer Rick Dean (son of jazz drummer Jack Dean).

A period of heavy local promotion followed and it started to gather playtime on underground radio stations. At this point White Whale decided to release a single. Strangely they didn't choose the stand-out *Fly*; instead they opted for the album's opener *Break Of Dawn*, a sound collage of barely half a minute. The single may only have made it to the promo stage... at that point the momentum sank without a trace, as did the single and the label's interest. The band carried on performing on the local teen circuit but was too young to go on tour or do nightclubs. Their brief moment in the limelight was gone.

Some tracks from the album were creatively recycled by White Whale, appearing on an album credited to Zager and Evans - *The Early Writings Of Zager & Evans & Others* (White Whale WWS-7123) - in 1969.

The young trio went on to various other bands. Latterly Jay Kaye moved to Majorca, Spain in 1987 where he plays blues guitar, sings and writes. John Kaye is back in Las Vegas with a band called The Overlords.

Two of the album's many highlights have turned up elsewhere - the superb dream-like *Fly* is on *A Heavy Dose Of Lyte Psych* (CD) and *Magical Fingers Of Minerva* graces *Electric Psychedelic Sitar Headswirlers, Vol. 1* (CD). (MW/VJ/ETk)

J. Michael and The Bushmen (OR)

45s:	I Need Love/Little John's Revenge	(Corby CR 207) 1966
	I Need Love/Wine Wine Wine	(Corby CR 210) 1966

From Corvallis, Oregon - home to Oregon State University. The opening scream on *I Need Love* sets the tone for this punk song, which can also be heard on *Highs In The Mid-Sixties, Vol. 14* (LP), *Boulders, Vol. 11* (LP), *Ya Gotta Have Moxie, Vol. 2* (2-CD) and *Riot City!* (LP). (MW)

Joe & Bing (MA)

Personnel:	BING BINGHAM	A
	JOE KNOWLTON	A

ALBUM:	1	DAYBREAK	(Limited Edition LE-1001) 197?

NB: (1) reissued on CD (Rev-Ola CRREV80) 2004.

From Massachusetts, this duo's rare debut album was issued in a plain black cover with front and rear paste-on slicks. On offer is engaging soft-rock and folk sounds. Curiously, a Brazilian edition shown as by Best Of Friends exists, which pre-dates the USA edition. According to the credits on the Brazilian album, it was assembled by Brazilian producer Roberto Quartin, with Brazilian musicians including Eumir Deodato and Dom Um Romao. A single from the album was issued in Brazil, credited to Roberto Quartin. **Joe & Bing** re-appeared in 1976 with a country-rock album on RCA. (VJ)

Joey and The Continentals (OH)

Personnel incl: JOEY PORELLO
RON EVANS

45s:	Lynda/Will Love Ever Come My Way?	(Komet 1001) 196?
	Sad Girl/Baby	(Laurie 3294) 1965
	She Rides With Me/Rudy Vadoo	(Claridge 304) 1965

Houseband on the "Big 5" TV show, they were later known as Montage. Porello became a record executive in New York City and Ron Evans went on to be an entertainment paper publisher in Florida.

You'll also find *Baby* on the *Pride Of Cleveland Past* (LP) compilation which places them as a Cleveland, Ohio band. The third single was later reissued on Claridge 312 but shown as by "The GTO's". (VJ/MW)

Joey and Time Machine (MD)

Personnel incl:	JOEY WELZ	A

45:	Caught By Love/Big City	(Rabbit RR 1001) 1991

This 1991 limited-edition of 300 consists of two unreleased 1967 tracks by a Baltimore outfit led by Joey Welz.

Caught By Love has reappeared on *Fuzz, Flaykes And Shakes, Vol. 4* (LP & CD). It reveals that Welz had played in the fifties with Bill Haley's Comets; in the sixties, he recorded and produced other Maryland teen bands. (MW/TSz/LJ)

John and Gunther (OH)

45s:	α	Sloppin' Around/The First Of September	(Fraternity 954) 1965
		Hey, Hey, Babe/ That Was Yesterday	(Counterpart C-2585/6) 1967

NB: α shown as by The Minutemen.

A Peter and Gordon-style folk-beat duo from Cincinnati **John and Gunther** also released an unaccompanied folk single as The Minutemen. (GGI/MW)

John Bunyan's Progressive Pilgrims (?)

ALBUM:	1	APRICOT BRANDY AND ALBATROSS	(Alshire S-5154) 1969 SC

Subtitled "The Sound That Sent The Pilgrims On A Trip", this exploito album contains the following tracks: *Albatross*, *Apricot Brandy*, *Sabre Dance*, *Mozart's Dilemma*, *Spaced Out*, *Hot Shot*, *Summertime Blues*, *Winter Draws On*, *Song Without Words* and *Pecadillo*. It aimed to cash-in on British rock sounds and the album was almost certainly recorded by studio session musicians. (SR)

John Eric & The Isosceles Popcicles/Popsicles (LA)

Personnel incl:	JIMMY BANKHEAD Jr.	vcls, gtr
	JOHN ERIC HAAS	vcls
	B. McREE	
	BILL POWELL	keyb'ds
	DONNY SHORT	gtr
	? AMAROSA	

45s:	α	Gonna Change My Mind/ I've Been Trying	(Verve VK-10589) 1968
	β	Like Him/I'm Not Nice	(USA 913) 1968

NB: α shown as by **John Eric And The Isosceles Popcicles**. β shown as by **Popsicles**.

Previously known as **Jimmy & The Offbeats**, this Baton Rouge, Louisiana band adopted a mouthful-of-bubblegum name after they'd been augmented by John Haas, formerly of **The Barracudas** and **Nobody's Children**.

Their debut was recorded in early February 1968 and released the following month. *Gonna Change My Mind* is decent, moody pop although the flip side is more commercial sounding - trite and bouncy pop. Their next effort didn't appear until the end of the year and coupled bubblegum pop with a thinly-disguised, poppy rework of *It's Alright*. (MW)

Johnny and The Hurricanes (OH)

Personnel incl:	LIONEL 'BUTCH' MATTICE	bs	AB
	JOHNNY PARIS	vcls, sax	AB
	PAUL TESLUK	keyb'ds	AB
	DON STACZEK	drms	A
	DAVE YOURKO	gtr	AB
	BILL 'LITTLE BO' STAVICH	drms	B

ALBUM: (selected)	1	LIVE AT THE STAR CLUB	(Atila ALP-1030) 1965 R2

45s:	Saga Of The Beatles/Rene	(Jeff 211) 1964
(selected)	Saga Of The Beatles/Rene	(Atila 211) 1964
	I Love You/Judy's Moody	(Atila 214) c1965
	Wisdom's 5th Take/Because I Love Her	(Atila 215) 1966
	The Psychedelic Worm/Red River Rock	(Atila 216) 1967
	What You Know About Love/Yes It's You	(Atila 221) 196?

A surprising entry perhaps, this well-known Toledo, Ohio, group was a classy instrumental-rock'n'roll-dance band that hit big in the early sixties on both sides of the Atlantic with *Crossfire*, *Red River Rock*, *Reveille Rock* and *Rocking Goose* (a No.1 in the UK). Constantly touring and with only Johnny Paris surviving line-up changes into the Beatles era (the early personnel is shown above) their recorded music was pumped out even whilst they were on the road by session musicians - a fairly common practice of the times.

They released a total of five albums and over thirty singles and EPs but the selective discography should be of interest here, with some of the later singles being released as by **The Hurricanes**. George Gell has drawn attention to this period where "they did make the stylistic transition to a garage-pop sound and all their mid-sixties records are worth having". He points out that the 'Live' album isn't live but "features a solid garage sound of mostly hits of the day".

Wisdom's 5th Take (as by **The Hurricanes**) can be heard on *Garage Punk Unknowns, Vol. 6* (LP) to confirm this. 1959's *Reveille Rock* was included on the K-Tels *Juke Box Jive*, a seventies double album collection of fifties-sixties party/pop classics. (MW/GGI)

Johnny and The Nite Ryders (GA)

45:	I Had A Girl/She's Gone	(Perfection 558) 1966

From Smyrna, Georgia, you'll also find *I Had A Girl* on *Hipsville 29 B.C.* (LP) and *She's Gone* on the excellent 'desperate garage punker' comp *I Can Hear Raindrops* (LP). (VJ/MW)

Johnny Gee Men (OK)

10" Acetate:	At The Party/She's True	(Talent Inc. Audiodisc) 1965 R5
45:	At The Party/She's True	(Foundation 703) 1965

This obscure frat-rock/garage group came from Oklahoma. There was also a Johnny Gee (& The Gee-Men) from Dallas, Texas who recorded in the early-to-mid sixties and released at least three singles (on Emit, Panda, and Nu-Child). (SR/MW)

Johnnys Uncalled Four (OH)

45s:	Shortnin' Bread/Day Dream	(Wam 4001) 1964
	Please Say/Every Time I Close My Eyes	(Magic 1000) 1966

This band hailed from Columbiana, Ohio and was sometimes known as **Johnny and The Uncalled Four**. Their version of *Shortnin' Bread* is to be found on the frat-garage compilation *Ho-Dad Hootenanny* (LP) and on *Party Party Party* (CD), whilst *Please Say*, a decent garage effort, is also on *Sixties Rebellion Vol. 14: The Basement* (LP & CD), *Teen Blast Volume #1* (CD) and *Psychedelic States: Ohio Vol. 2* (CD). (GGI/MW)

Mike Johnson (?)

ALBUMS:	1	HAPPY AND ALIVE	(Freedom Light NS-2036) 197? R1
	2	LORD DOCTOR	(Freedom Light NS-2037) 197? R1
	3	THE LAST BATTLE	(Creative Sound CSS-1568) 1972
	4	THE VELVET PRINCE	(Freedom Light FL-155S) 1973
	5	GENTLE SPIRIT	(Cam 1543) 1974

NB: (1) shown as by Mike & Karen. (3) is a repackage of (2) with one additional song, *"The Last Battle"*. (5) reissued on NewPax (NP-330??) 1976.

You may recognise this guy as an ex-**Exkursions** member. His solo albums are less aggressive, country-ish at times, but still contain some good guitar-based music. The lyrics are primarily of a Christian nature.

Happy And Alive mixed rock with folk, rural and jazz influences. The highlights are the pumping psych number *City!* and the Jesus-rocker *I'm High* on which he sounds exactly that!

Highlights of *Lord Doctor* include *Cause And Effect* and *Pride*. The cover is a simple picture of Mike appearing very introspective.

I haven't heard his other albums. (VJ)

Randy Johnson (?)

ALBUM:	1	THE GIFT OF RANDY JOHNSON	(Amaret ST-5003) 1970

This is an obscure singer/songwriter album which has yet to catch on with collectors. He also has a cut *Fly Superman Fly* on *Who Needs Tomorrow?* (CD). (VJ)

Johnson & Drake (?)

Personnel:	GUY DRAKE	A
	TOM JOHNSON	A

ALBUM:	1(A)	CARRY IT ON (w/insert)	(Ovation OVQD-1434) 1973

NB: all copies issued in Quad.

Produced by Herb Pilhofer, *Carry It On* is an album of rather mellow folk-rock. It isn't as good as their label-mates **Hollins and Starr**, but came with a large insert. (SR)

Joint Effort (TX, McAllen)

45:	Theme From An Imaginary Western/Country	(Deck 1004) 1968

Joint Effort hailed from McAllen, Texas in the late sixties. The flip *Country* is a really nice laid-back song with strong vocals - you can also find it on *Punk Ballads Sampler* (LP) and *Sixties Archive, Vol. 5* (CD). (VJ)

Joint Effort (TX>CA)

Personnel:	DAVE CALLENS	gtr, vcls	ABC
	JEFF SALISBURY	drms	AB
	ED VILLAREAL	gtr, vcls	ABC
	TOMMY JACOBSON	drms	C
	CLYDE KAYE	bs	BC
	WANDA WATKINS	vcls	BC

45s:	The Children/The Third Eye	(JE-1) 1967
	The Square/Mary On A Go Round/	(SpinIt 127) 1967
	Loving You Could Be Magic/ Coming Home To You Baby	(Ruby-Doo 10) 1968

Dave Callens, Edmund Villareal and Jeff Salisbury were originally from San Antonio, Texas but relocated to Hollywood in February 1967. They were picked up by former boxer, apartment manager Bud "Babyface" Mathis and former bus driver Barry Cantor (Cantor-Mathis Management). More members were auditioned and added to the original trio, including vocalist/dancer Wanda Watkins from Garnerfield Sanitarium (who became **The Brain Train** and finally **Clear Light**) and Clyde Kay on bass.

The Joint Effort became the house band at Gazzarri's on The Strip in the summer of '67 and Cantor-Mathis released their debut to promote this. It hit the top 10 in the Santa Barbara area.

I wish I'd been there - *The Children* is breezy California psych-pop whilst *Third Eye* is glorious folk-raga-psych with an unusual solo of one long feedback sustain. A rare and highly recommended single, it was recorded at Original Sound Studios in Hollywood and engineered by the legendary Paul Buff. *The Children* was rated on American Bandstand and got a 75...

In the spring of 1968 **The Joint Effort** became the touring version of **The Box Tops**. Bud Mathis booked them as impersonators and they toured with Del Shannon as opening act in Hawaii. The band broke up in late 1968 in Santa Barbara, California days before they were to record their first album.

The band got to support **The Doors** in Santa Barbara, **The Strawberry Alarm Clock**, **Sweetwater**, **Peanut Butter Conspiracy** and also appeared as extras in the "hippie-burial scene" of the cult classic 'Psych-Out' movie with Jack Nicholson. Follow-up singles moved into **Association** harmony-pop and flower-pop territory, with occasional use of brass, with producer John Marascalco who wrote *Good Golly Miss Molly* and others for Little Richard.

Check out *The Third Eye* on *Psychedelic Crown Jewels Vol. 2* (2-LP & CD).

In 2000, a retrospective of Bud Mathis acts appeared. *Take The Brain Train To The Third Eye* (LP & CD) re-airs *The Third Eye*, *The Children* and *Mary On A Go Round*. It also features two unreleased tracks - *Broken Glass* and *Tomorrow's Yesterdays* - where **The Joint Effort** provides backing for Wolfgang (Dios). He was a songwriter signed by Mathis and is best remembered for writing *Black Roses*, recorded by **The Brain Train/Clear Light**. (MW/DCs/EDV/JSy)

The Jokers Wild (MN)

Personnel incl:	PETE HUBER		A
	DENNY JOHNSON	bs	A
	LONNIE KNIGHT		A

45s:	All I See Is You/I Just Can't Explain It	(Metrobeat 4451) 1968
	Sunshine/Because I'm Free	(Peak 4456) 1968
	Tomorrow/Peace Man	(Peak 4459) 1968

One of the better late sixties Minneapolis bands **The Jokers Wild**'s singles are worth seeking. They split in 1970 and Johnson went on to record a solo pop single and Knight two solo albums, *Family In The Wind* (Flashlight/Symposium) 1974 and *Song For A City Mouse* (Flashlight/Symposium) 1975. They started out as a six-piece but ended up as a trio for their final recordings. They were clearly an experimental outfit.

The best source for their music is *The Best Of Metrobeat! Vol. 1* (LP) compilation which includes the psychedelic *All I See Is You*, *I Just Can't Explain It*, *Because I'm Free*, *Sunshine* and, perhaps best of all, a previously unreleased cut, *All The World's A Copper Penny*.

Lonnie Knight went on to play with various groups including the Hoopsnakes, and is currently performing with Lonnie Knight and Big Shoes.

Other compilation appearances have included: *All I See Is You* on *Psychedelic Experience, Vol. 2* (CD), *Garagelands, Vol. 1* (LP), *Garagelands, Vol. 1 & 2* (CD) and *Garage Beat '66 6* (CD); and *All I See Is You* and *I Just Can't Explain It* on *Psychedelic Archives Vol. 7* (CD). (VJ)

JONATHAN & CHARLES
ANOTHER WEEK TO GO

JONATHAN & CHARLES - Another Week To Go LP.

Jolliver Arkansas (?)

Personnel:	RONNIE BLAKE	drms	A
	JIM COLEGROVE	bs, gtr	A
	JOE HUTCHINSON	gtr, bs	A
	ED MOTTAU	gtr	A

ALBUM:	1(A)	HOME	(Bell 6031) 1969

NB: (1) also issued in the UK (Bell SBLL 119) 1969.

45:	Lisa My Love/Mr Brennan	(Bell B802) 1969

Jolliver Arkansas was basically a continuation of **Bo Grumpus**, under the guidance of **Mountain** member Felix Pappalardi. **Leslie West** is featured on lead guitar on a few tracks. The two single tracks were culled from the album.

Gray Afternoon has been compiled on *Sound Stories - Songs of Faith and Inspriation: Spiritual Psychedelic Rock For The Devoted Listener* (CD) in the nineties. (VJ)

Pete Jolly (?)

45:	Little Bird/Sweet September	(Mainstream 699) 1969

Unexpectedly enough this Mainstream single contains *Little Bird* with inspired but unkempt piano-jazz, very similar to the Ramsey Lewis Trio! The flip side features prominent orchestration which utterly destroys the impression created by the 'A' side. Sadly, the Oscar Peterson-like solo comes too late to rescue. (MK)

The Jolly Beggars (?)

45:	The Last Step of Doom/ Don't Walk On Me	(Pamela Rose PR-1) 196?

This mystery disc appeared on a Florida label. *Last Step Of Doom* is a superb driving punker, well worth checking out on *Pebbles, Vol. 21* (LP) or *Quagmire Volume 6* (CD). (VJ/LBp)

The Jolly Green Giants (OR)

45s:		Caught You Redhanded/Busy Body	(Redcoat R-101) 1967
	α	Caught You Redhanded/Busy Body	(Result 101) 1967

NB: α shown as by J.G.Giants.

This Northwest band was clearly influenced by **The Kingsmen** taking their name from their classic Top 10 hit. Both sides of the single were in a raucous dance style.

Compilation appearances have included: *Caught You Red Handed* on *Teenage Shutdown, Vol. 4: I'm A No-Count* (LP & CD), *Vile Vinyl, Vol. 1* (LP) and *Boulders, Vol. 1* (LP); and *Busy Body* on *Teenage Shutdown, Vol. 1: Jump, Jive & Harmonize* (LP & CD) and *Highs In The Mid-Sixties, Vol. 7* (LP). (VJ/MW)

Jon & Jodi (DE)

ALBUM:	1	TWO SIDES OF JON & JODI	(Del-Ray Records DR-1001) 1971 R1

Jon & Jodi were a duo from Delaware that sang haunting ballads and dreamy harmonies on their folky album, which some collectors' rate highly. All their tracks are self-penned and a consistent standard is maintained throughout. (VJ)

Jon and Robin (TX)

Personnel incl:	JOHN "JON" ABDNOR	vcls, gtr	AB
	JAVONNE "ROBIN" BRAGA	vcls	AB
	JOHN DURRILL		B
	JIM GLAVES		B
	JIM GRANT		B
	MICHAEL RABON		B
	BOBBY RAMBO	gtr	B
	JIMMY WRIGHT		B

ALBUMS:	1(A)	THE SOUL OF A BOY AND A GIRL	(Abnak ABST-2068) 1967
	2(B)	ELASTIC EVENT	(Abnak ABST-2070) 1967

45s:		If I Need Someone -It's You / Do It Again, A Little Bit Slower	(Abnak AB-119) 1967
		Drums/You Don't Care	(Abnak AB-122) 1967
		Love Me Baby/I Want Some More	(Abnak AB-124) 1967
		Dr. Jon (The Medicine Man)/ Love Me Baby	(Abnak AB-127) 1967/8
		You Got Style/Thursday Morning	(Abnak AB-130) 1968
	α	Save Me, Save Me/Thursday Morning	(Abnak AB-133) 1968
		Gift Of Love/Country Style	(Abnak AB-135) 1968
	β	Honey Bee/Dirty Old Man	(Abnak AB-136) 1969
		Give Me Your Love/Lonely One	(Abnak AB-138) 1969
		There's An American Flag On The Moon Part 1/ ..Part 2	(Abnak AB-140) 1969
		If You've Got It, Flaunt It/ I'll Come Running To You	(Abnak AB-141) 1969

NB: α shown as by Jon & The In Crowd, β shown as by Jon Of Jon & Robin .

STEREO
Jonathan and
THIRD AND MAIN

JONATHAN AND LEIGH - Third And Main LP.

This Dallas pop-rock male-female duo was formed by **John Howard Abdnor** and Javonne Braga. Their records were issued on the Abnak label, owned by John's father, John Abdnor Sr..

Their first album contains many pop and soul covers (like *In The Midnight Hour* and *Hold On, I'm Coming*) but includes one good garagy track, *Love Me Baby*, with a *Gloria*-like guitar chord sequence and swirling organ.

Housed in a colourful cover with **Jon and Robin** wearing psychy clothes (now looking very kitsch!), *Elastic Event* was directed by **Michael Rabon**, the leader of the **Five Americans** who formed the backing group along with Bobby Rambo and Jim Glaves (from **The In Crowd**). The album contains cover versions of **Mouse and The Traps**' *Like I Know You Do*, and **The Youngbloods**' *Grizzly Bear*. Two other interesting tracks are *Doctor Jon* and *You Got Style*.

All in all, their two albums are rather patchy and probably too pop-oriented for most rock fans, but do contain some surprisingly good tracks.

Javonne Braga went on to marry Jimmy Wright, the **Five Americans**' drummer in the seventies, while Jon went solo in 1969 as **John Howard Abdnor** for one album. (VJ/MW/TTi/SR)

Jonathan & Charles (VA)

Personnel:	CHARLES ?	A
	JONATHAN GUEST	A

ALBUM:	1(A)	ANOTHER WEEK TO GO	(Inter-Varsity LPS-02498) 1967 SC

NB: (1) was also released in the UK on the Herald label. (1) reissued on CD (Gear Fab Records GF-210) 2004.

From Roanoke, Virginia this was one of the first Catholic folk and folk-rock groups, with guitar, organ, and vocal harmonies similar to Simon and Garfunkel. Some copies contain the track *Why?*, others feature *Colors And Shades*. Their record is beginning to attract attention amongst some collectors. It viewed religion from the eyes and ears of the youth of the day. Most of the songs are getting 'a message' across.

Jonathan Guest was originally from London, England. Charles, a Virginian, was studying for a degree in Business Administration when he met Charles. The duo was brought to an abrupt end when Charles was drafted to fight in the Vietnam War.

Jonathan was last reported working as a pastor at Grove Farm, Sewickley, Pennsylvania. Charles is a high school teacher in Tampa, Florida. (SR/VJ)

Jonathan and Leigh (NY)

Personnel incl:	JONATHAN ALDEN	vcls, gtr	A
	LEIGH	vcls, electric dulcimer	A
	JAY BERLINER	electric gtr	A
	RICHARD DAVIS	bs	A
	VINNIE BELL	gtr	A
	WILLIAM SALTER	bs	A
	RUSS SAVAKUS	bs	A
	WARREN SMITH	drms, perc	A

ALBUM:	1(A)	THIRD AND MAIN (mono/stereo)	(Vanguard VRS-9257/VSD-79257) 1967

NB (1) reissued on CD and LP (Comet-Vanguard 79257) 2001.

45:	Constant Tuesday/ Song For Shelley	(Vanguard VRS-35058) 1967

Produced by Elmer Jared Gordon, here's an interesting folk, folk-rock and folk-blues male/female duo with good vocals plus electric and acoustic backing by famous session men from the New York scene: **Vinnie Bell**, Jay Berliner and Richard Davis (later with Van Morrison). Their rhythm section, Salter and Smith, also played on several albums of **Pearls Before Swine**. They were heavily influenced by Dylan and **Phil Ochs** (they cover his *Changes*) and they combine good self-penned material with *Cocaine Blues*, *Someday Baby* (by Muddy Waters) and *Going To Brownsville*.

Changes and *Someday Baby* have re-emerged on *The Vanguard Folk Rock Album* (CD). (SR)

Andy Jones (?)

ALBUM: 1 THE FIRST IS NOT THE LAST (Brougham Records BR 0004) 197? R3

This is a very obscure privately pressed downer folk album. It's reputed to make good use of echo with strumming guitar and a good vocal range. (VJ)

Del Jones' Postive Vibes (PA)

ALBUM: 1 COURT IS CLOSED (Hikeka HR-3331) 1972 R4

NB: (1) original mix issued in group photo cover, this version was reissued on vinyl (Loopden 2P-001 & insert) 1999 (SC). There's also a second mix with horns added in an art cover (Hikeka DM-68474) 197? (R3).

Philadelphia black psych-rock group **Del Jones' Postive Vibes** was notable for prominent flute and acid guitar on this urban funk album with politically-provocative lyrics about the state of Black America, delivered in a rap style. They were clearly influenced by The Last Poets and Gil Scott-Heron's underground hit, *The Revolution Will Not Be Televised.* There are some long funk-jams on this album too. Collectors interested in this genre rate the album very highly, although its case for inclusion here is marginal. (SR/VJ)

George M. Jones (TX)

ALBUMS: 1 GEORGE JONES' ALBUM (OA Records no #) 196? R2
2 CONTRASTS (Gambit GAM-12-001) 1972 R1

George M. Jones was from Dallas, Texas. His albums were in essence Dylan-influenced folk with some psych effects added in the studio. (VJ)

Jerry Jones (?)

ALBUM: 1 TELL IT NOW (Crescendo Custom CCR 7002) 197?

This weird album lies somewhere between gospel music, garage and folk, with some psychy touches and Christian lyrics. It came with a booklet with the lyrics and music. *Tell It Now, We Have Something To Say, Status Quo* and *Man, My God Is Real* were recorded with electric guitars, organ, drums and choir. It is thought to date from the early seventies. This is one for fans of "incredibly strange" sounds. (SR)

DEL JONES'
POSITIVE VIBES
"Court Is Closed"

DEL JONES' POSITIVE VIBES - Court Is Closed (1999 Reissue) LP.

DEL JONES'
POSITIVE VIBES

DEL JONES' POSITIVE VIBES - Court Is Closed (Art cover) LP.

E. Rodney Jones and The Prairie Dogs (NY) - see King Harvest (NY).

Joneses (MA)

Personnel incl: JIMMY D'ANGELO
JOEY D'ANGELO
MARTY NORRIS
ARTHUR SPARROW
ROBBY ZICARO

45s: Baby/Washington Square (MGM 14055) 1969
I Know You're Cryin'/Hey Girl (Evolution 1020) 1970

Joneses was a quartet of schoolmates from Worcester, Massachusetts augmented by Joey D'Angelo's younger brother Jimmy from another local band, The End (probably not the Andover bunch with the single on Insegrievious?).

Baby is Turtlesque pop with a little fuzzed guitar. *Washington Square* is better, with heavier keyboards and slashes of fuzz. It did well locally but this and the follow-up were vehicles for pop composer/producer duo Joey Day and Alan Dischel. The band wanted to do their own thing, write their own material, and get into deeper, prog-rock territory - so they struck out on their own under the new guise of Mad Angel. Joey D'Angelo became a guitar tutor. (MW)

Jones Family Band (MI)

ALBUM: 1 ...AN ELECTRIFIED JOINT EFFORT (World In Sound RFR-015) 2002

The above retrospective album captures unreleased material up to 1973 by this Detroit, Michigan band. (VJ/MW)

Marc Jonson (?)

ALBUM: 1 YEARS (Vanguard VSD-6577) 197?

45: I'm Coming Up To Boston/? (Vanguard 35141) 1970

Marc Jonson was an obscure psychedelic folk singer/songwriter. His album was recorded with guitar, organ, harpsichord, autoharp, piano and cello. The lyrics are rather dark, with songs like *Autopsy* (about his own autopsy!) and the opening cut *Rainy Dues* is a fine pop song. (SR)

Joplin Forte (CA)

Personnel:	PAT BALL	gtr	A
	GARY CARLSON	ld gtr	A
	DENNIS COATS	banjo	A
	MONTE PAPKE	bs	A

ALBUM: 1(A) THE ORIGINAL AIN'T MISBEHAVIN' (Shamley SS-702) 1969

45s:
Ain't Misbehavin'/You Might Be The One To Change My Mind (Shamley 44010) 1969
This Time/Changing Woman (Shamley 44014) 1969
Ballad Of Butch Cassidy And The Sundance Kid/? (Dunhill 4426) 1970

One of the four albums released on the short-lived Shamley label (along with **HMS Bounty**, **Moonrakers** and **Future**). **Joplin Forte**'s music was a kind of old-timey folk, like the **Cleanliness and Goodliness Skiffle Band** and certain cuts of Dan Hicks And His Hot Licks. The liner notes of their album, produced by George Fernandez, explain that "much of today's music is concerned with complex electronic loudness and computerized loudness. Our effort is toward an understandable clean sound". Dennis Coats wrote eight of the 12 tracks, the others being covers of Fats Waller (the title track), the often covered John Hartford's *Gentle On My Mind* and B. Russell's *Little Green Apples* plus the traditional *Sally Ann*. The group would disappear after two non-album singles.

Dennis Coats resurfaced in 1977 with the group Driver (one album for A&M), while Gary Carlson would play with the country singer Mason Williams during the early seventies. (SR)

Mark Jorg (OR)

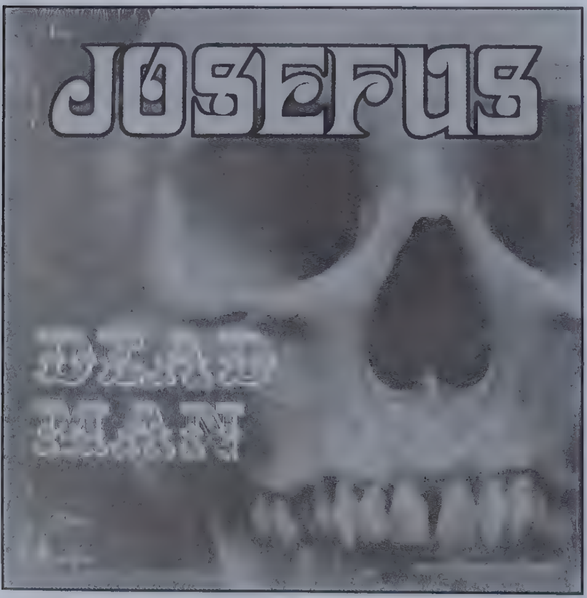
ALBUM: 1 COME HOME MY SON (Mt. Angel Abbey Records NWI-2791) 197?

From Oregon, *Come Home My Son* is a private pressing of xian folk and folk-rock songs. (SR)

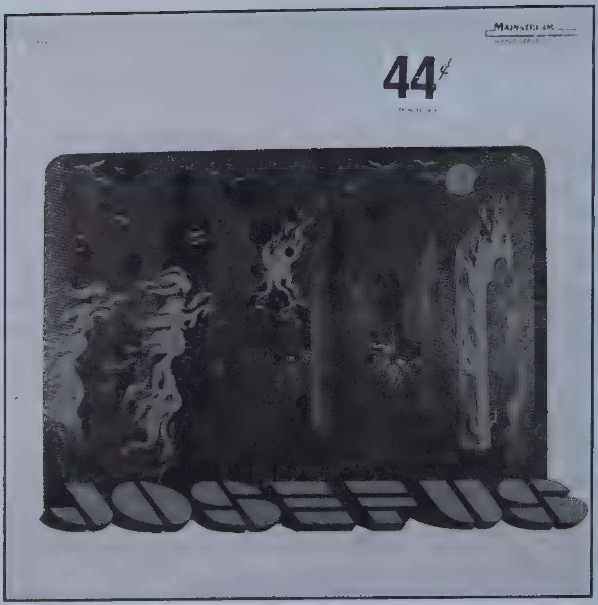
Josefus (TX)

Personnel:	PETE BAILEY	vcls, harp	A
	DAVE MITCHELL	gtr	A
	DOUG TULL	drms	A
	RAY TURNER	bs	A

ALBUMS: 1(A) DEAD MAN (Hookah LPH-330) 1970 R3
2(A) JOSEFUS (Mainstream S/6127) 1970 R2



JOSEFUS - Dead Man LP.



JOSEFUS - Self Titled LP.

NB: (1) reissued on vinyl (Eva 12010) 1983. (1) also reissued on vinyl (Texman TEX-1001) 199? and again on vinyl (Akarma AK-235) 1999. (1) reissued on CD (Sundazed SC 11066) 1999 along with an LPs worth of unreleased 1969 studio recordings. (1) reissued again on CD (Akarma AK-360) 2004 with bonus tracks. (2) had a pirate repress on vinyl on a white label (Mainstream) circa 1986/87. (1) and (2) have been reissued on CD by TRC and again on CD (Alcinous) 200? with two bonus tracks. (2) reissued on CD as *Josefus... Plus* (Akarma AK-361) with six bonus tracks including the rare Dandelion single *Country Boy/Crazy Man* which is unavailable elsewhere! The CD is housed in a digi pack sleeve and comes with previously unseen photos.

Also of note is *Get Off My Case* (Epilogue EPI 1002) 1992, which contained pre-Dead Man studio recordings. This was also issued on CD by Sundazed. There's also a reunion LP *Son Of Dead Man* (Paradise Lost Records PLR-002) 1990. *Dead Man* (3-CD box set) (Akarma AK-235/3) 2003 features their *Dead Man* album, plus the band's second album *Josefus* and a CD of previously unreleased gems including pre-**Josefus** demos and live material! *Dead Man Alive* (CD) (Hookah MVT 15023) 2002 is a collection of previously unreleased tracks recorded between 1967 and 1979.

45s:
Crazy Man/Country Boy (Dandelion 1216) 1970
Jimmy, Jimmy/Sefus Blues (Mainstream 725) 1970

NB: There are also two later 45s: *Hard Luck/On Account Of You* (Hookah 78009) 1979 and *Let Me Move You/Big Time Loser* (Hookah 78010) 1979.

From Houston, **Josefus** was put together in September 1969 by Doug Tull after he'd been fired from United Gas (see **Christopher** entry). A couple of months later they attracted the attention of record producer Jim Musil, who invited them to Phoenix in Arizona to record under the name Come. However, the deal he was negotiating with Straight Records did not materialise and the sessions remained unreleased until the *Get Off My Case* retrospective.

The band reverted back to the name **Josefus** and returned to Houston. They went back to Phoenix, however, to record their 'first' album, *Dead Man*, which was recorded in just eight hours and mixed the next day. Comprised largely of originals it was probably their best work. It sold well in Texas and the highlight was the 17'5" minute title track. Two tracks from the album *Crazy Man/Country Boy* were also issued as a single.

Indeed the *Dead Man* release attracted the attention of Mainstream who signed them on a one album contract. The result was recorded at the Criteria Studios in Miami and produced by Bob Shad. This was in the same hard-rock vein as their first effort, but less imaginative and when neither the album nor the single taken from it made any impression, they split in December 1970.

Pete Bailey and Ray Turner went on to play in a 1971 combo Stone Axe, together with guitarist Mike 'Wolf' Long and drummer Jerry Ontiverez. They had one single, *Snakebite* on Rampart in the same year. Doug Tull was involved with **Christopher** and may also have backed power popper Tommy Keene in the mid to late eighties. Pete and Dave Mitchell were involved in an EP by Guitar Orchestra issued on Home Cooking Records in 1976.

In July 1978, Pete Bailey and Dave Mitchell reformed the band with a new line-up. This was short-lived but they did make the two 1979 singles listed.

In the nineties, *Get Off My Case* appeared, which contains their first efforts recorded in December 1969 prior to *Dead Man*. It's largely made up of different versions of songs that appeared on their first official album, including a lengthier version of *Dead Man, Crazy Man* and *Situation*. This vinyl-only release was accompanied by a booklet of the band's story. Sundazed eventually issued this material on CD as part of their *Dead Man* reissue (Sundazed SC 11066) 1999.

Dead Man (3-CD box set) on Akarma features their *Dead Man* album, plus the band's second album *Josefus* and a CD of previously unreleased gems including pre-**Josefus** demos and live material. It comes with a booklet that features a complete **Josefus** discography, extensive biographical notes and previously unseen photos of the band. All the albums are housed in mini-card gatefold sleeves.

Dead Man Alive (CD) is a collection of previously unreleased tracks recorded between 1967 and 1979. The first three tracks were recorded under the name United Gas and have lots of psychy wah-wah guitars. The next four are from the original **Josefus**, recorded live (including a 26-minute version of the classic *Dead Man*). The final three songs are taken from their 1978/79 reunion with Stone Axe drummer Jerry Ontiberoz.

Dead Man has been compiled on *Gathering Of The Tribe* (LP); and you'll also find *Propositions* on *Acid Visions Vol. 9: Child Of Evil* (CD). (VJ/SW/MW/RM)

Joseph (TN)

Personnel incl:	JOSEPH LONGERIA	gtr, vcls	A

ALBUM: 1(A) STONED AGE MAN (Scepter SPS-574) 1970 R1/R2

NB: (1) also released on Scepter in France. The U.S. release also lists a mono version on the cover (SRM 574), but this is unlikely to exist. (1) reissued on CD in the 1990s and again on CD (Radioactive RRCD134) 2005.

A wild album of heavy guitar blues-rock by this Tennessee guitarist with gruff vocals. *Cold Biscuits And Fish Heads, I Ain't Fattenin' No More Frogs For Snakes*, etc.; crazy stuff! There's also a freaky version of *House Of The Rising Sun.* No other musicians are credited on the album.

Joseph Longeria also contributed the song *I'm Gonna Build A Mountain* to **Great Bear**'s eponymous album. (CF/RBn)

Ernie Joseph (CA)

Personnel:	CORY COLT	vcls, gtr, keyb'ds	A
	BRIAN FAITH	vcls, bs, drums	A
	ERNIE JOSEPH	vcl, ld gtr	A
	GREG MUNFORD	vcls	A

ALBUM: 1(A) AN ALL AMERICAN EMPEROR (Akarma AK-042) 1999

NB: (1) contains studio recordings from the sixties, originally recorded for the All-American label.

Ernie Joseph was a local hero on the Santa Barbara scene - as Ernie Orosco he fronted several outfits in the sixties including **Ernie And The Emperors**, **Ernies Funny's**, **Giant Crab** and **Big Brother (Featuring Ernie Joseph)**. The songs featured in this collection are big-production pop-rock numbers, mainly Scott English (co-)compositions, often with beefy orchestration. **Ernie** was nothing if not adaptable and possesses a fine voice but don't be suckered by any garage or psych tags attached to this. It's more likely to appeal to fans of the **Association** - *Cleo* being one track that immediately brings that comparison to mind.

Cory Colt was also a member of **Big Brother (Featuring Ernie Joseph)** whilst Greg Munford was with label-mates **Indescribably Delicious**. (MW/AP)

Stoned Age Man JOSEPH
STEREO
SCEPTER

JOSEPH - Stoned Age Man LP.

Joshua (?TX)

Personnel:	QUINCY ROGERS	A
	SHELBY ROGERS	A
	TONY SENA	A

ALBUM: 1(A) GOD SPOKE... AND SAID, "LEAD MY PEOPLE" (Impact R-3228) 1973 R2

NB: Also released in the U.K. with a different cover design (Key KL 014) 1973 R2.

From the Southwestern U.S. (possibly Texas), this religious hard-rock band's rare album also got a release in the U.K. on Key. There are two U.S. pressings in existence; the original is black, the second has a red label. Tony Sena penned almost all of the material on their album, although three cuts: *New Life*, *Caterpillar* and *Free Me* were co-written with other band members. We're talking melodic rock with crisp guitar work and quite poignant lyrics here, but the stand-out track is the only non-original, *I Wish We'd All Been Ready*, a pleasant vocal harmony number. (CF/VJ)

Joshua (CA)

Personnel:	RAY HALVERSON	ld gtr	A
	MICK MARTIN	ld vcls, harmnca	A
	LARRY SHERWOOD	bs, backing vcls	A
	WAYNE SMITH	ld gtr, vcls	A
	RICK YARRISON	drms	A

ALBUM: 1(A) OPENS YOUR MIND (w/insert) (Rockadelic RRLP 50) 2004

NB: Limited edition gatefold with paste-ons and insert.

From Davis, California **Joshua** followed in the footprints of neighbourhood heroes **Blue Cheer**, literally, by moving into the country house which the seminal power-trio had just vacated (presumably to pick up discarded vibes). Unfortunately, due to the former residents' reputation, what **Joshua** attracted was unwelcome attention and regular raids by the local law enforcers looking for dodgy substances. The group lasted about three years, splitting in 1971.

Rockadelic culled an album's worth of material from the band's tape archive, revealing some good heavy guitar playing and occasional forays into blues- and acid-rock. They could chill out too and, with twin lead guitars; there are echoes of **Quicksilver**'s fluidity and the free-flowing San Francisco sound. The final cut commences with an anti-war speech and features some frantic guitar moments. This retrospective release is housed in a thick gatefold sleeve with a fine psychedelic cover and insert in a limited edition of 500 copies. Shelby Rogers had previously been with the Texas sixties band **Tyme Of Day**. (VJ/MW/CF)

Ernie Joseph

ERNIE JOSEPH - An All American Emperor LP.

Joshua Dyke (FL)

Personnel:	RON CLARK	ld vcls	A
	BUDDY DEHART	bs	A
	JOHN MARRIOTT	gtr, hrmnca	A
	GERALD PATTON	drms	A
	JOHN TSOTSOS	ld gtr	A

45: Cheating/Confessin' The Blues (Paris Tower PT-101) 1967

Joshua Dyke was formed by students at St. Petersburg Junior College in Florida in 1966. Initially covering their favourite bands like the Rolling Stones, their immediate popularity led to a single on Paris Tower in 1967.

A menacing fuzzed-up cover of the Animals' *Cheating*, re-aired on *Psychedelic States: Florida Vol. 1* (CD), is backed by a blues standard also covered by the Stones.

Military call-ups and career choices splintered the group but they reunited 30 years later in Clearwater to record a CD. (MW/JLh/RM)

Joshua Fox (CA)

Personnel:	MIKE BOTTS	drms	A
	LARRY HANSEN	gtr	A
	JOE LA MANNO	bs	A
	TOM MENEFEE	gtr	A

ALBUM: 1(A) JOSHUA FOX (Tetragrammaton T-125) 1968 SC

45s: Moontime Bore/
Goin' Down For Big Numbers (Tetragrammaton 1527) 1968
It's Just Meant To Be You/
Don't Tell Me A Story (Tetragrammaton 1532) 1968

A hippie outfit from Los Angeles whose late sixties psychedelic folk album is now a very minor collectors item. Botts and La Manno were both top L.A. session men and Botts was later in Bread and Linda Ronstadt's roadband. (VJ)

The Journey Back (VA)

Personnel:	BILL BROWN	gtr, organ	A
	LARRY BURNELL	bs	A
	STANLEY BURNELL	drms	A
	MICHAEL GENTILLINI	ld gtr	A
	BOBBY SUTTON	vcls	A

45: Synthetic People/
Run Away Baby (Nottingham Disc Co. 849) 1968

Before the advent of the Beatles, the Burnell brothers were playing instrumentals with The Live Wires in their hometown of Plymouth, Virginia. Nothing was released but they also kept recordings on reel-to-reel, travelling widely to tape other local acts. One such trip into North Carolina was to capture the Creations just as that band was ending.

In 1967, they formed **The Journey Back** with Bill Brown and Bobby Sutton from the Creations. The following year they released their sole single (500 copies). *Run Away Baby*, is a slow-burner with fiendish fuzz and powerful vocals like Eric Burdon. *Synthetic People*, is mighty fuzz-rock with a Cream-y riff and a nod in the direction of **Blue Cheer**.

Come the new millennium and the Burnell brothers are still playing together in a band called... **The Journey Back**.

Compilation appearances have included: *Run Away Baby* on *Sixties Rebellion, Vol. 3: The Auditorium* (LP & CD); *Synthetic People* on *A Fistful Of Fuzz* (CD); and both *Run Away Baby* and *Synthetic People* on *Aliens, Psychos And Wild Things* (CD). (BHr/ST/MW)

Josie's Castle (?)

ALBUM: 1 JOSIE'S CASTLE (Mascott FS-AW-1) 1972 R1

This rare soundtrack to a druggie movie was originally titled *The Grass Is Always Greener* which explains the pot plant on the front cover. The musical menu is soft-rock with horns. Half the tracks are instrumentals with wah-wah guitar and some sound effects. (VJ)

The Journey Men (OH)

45: She's Sorry/Short And Sweet (Boss 008) 196?

From Brunswick, Ohio came **The Journey Men**.

You can also check out *She's Sorry* on *Pebbles Box* (5-LP), *Acid Dreams - The Complete Set* (3-LP), *Acid Dreams Epitaph* (CD) and *Trash Box* (5-CD). (VJ)

Journey Of Persephone (PA)

ALBUM: 1 JOURNEY OF PERSEPHONE (w/insert) (No label) 1973

From Pennsylvania this album comprises an obscure high school concept play with folk and hippie-rock and female vocals, which received its premier on 3 February 1973. Indeed it was written and produced by the Theatre Arts and Music Departments of The George School, a boarding school for ninth through 12th grade students in Newtown, Bucks County, Pennsylvania. (VJ/Honeybean)

Jove (CA, Los Angeles)

Personnel incl: DAVID JOVE

ALBUMS: 1 SWEETER SONG (Pax Records J777) 1974
2 INTO THE SHRINE (Aleph Records no #) 1977 SC

NB: (2) had a limited pressing of 1,000 copies on white vinyl.

This Los Angeles singer/songwriter covers a range of music on these albums including rock'n'roll, folk-rock, folk, country and more MOR material. *Sweeter Song* is the better of the two albums with more interesting songs, although *Into The Shrine* has its moments. (VJ)

Joy (LA)

Personnel:	RALPH DESIMONE	drms	A
	BOB DI PIERO	gtr	A
	DON DI PIERO	bs	A
	BILLY JOE SHIVA	vcls	A
	RALPH VITELLO	organ, piano, acoustic gtr	A

ALBUM: 1(A) THUNDERFOOT (Paula LPS-2217) 1972 SC

45s: Get Outta My Mind/Your Mama (Paula 341) 1971
Ride the World/For What It's Worth (Paula 348) 1971
Things Are Gonna Be Alright/Yes My Friend (Paula 359) 1971

Recorded in Shreveport, Louisiana by George W. Clinton (maybe the co-leader of **Timber**), this obscure album veers between hard prog and heavy rock, with decent vocals, lots of "churchy" organ and loud guitars. All their material was written by the group members but, despite sophisticated and often interesting introductions, the tracks are generally not strong enough to really retain attention. The best cuts are possibly *Cross Country Woman*, *Mother Nature* and *Ride The World*. (SR/MMs)

Joy (CA, San Gabriel)

Personnel incl: STEVE ELLISON SMITH
RONNY CALL

45: Anduril/Follow (MUU RP 001) 196?

Obscure late sixties garage-psych from San Gabriel, California produced by Rick Abts, a member of **Peacepipe.** Tolkien's Middle Earth was a popular reference point for many during that trippy time. Here Steve Ellison Smith, future member of **Phafner**, forges a song about Anduril - "the sword that was broken". Ronny Call's *Follow* is ringing guitar-rock with good vibe harmonies. (MW)

Joy (CT)

Personnel:			
	MICHAEL BOLOTIN	ld vcls	A
	BOB BROCKWAY	drms	A
	FRED BOVA	gtr	A
	MARK FRIEDLAND	gtr	A
	NICK PAPP	bs	A

45: The Bah Bah Song/It's For You (Epic 5-10528) 1969

Decent late sixites fuzzy rock outta New Haven, Connecticut. Nothing to get too excited about, except for the ladies... vocalist Bolotin would enjoy a long and successful career as mega-mullet and torch-song stud Michael Bolton. (MW)

Joy (VA)

Personnel incl:		
	STEVE DORMAN	keyb'ds
	GARY McINTYRE	drms
	BOB SNIDER	bs
	PHIL ZUCKERMAN	ld gtr

45: You Got Me Hummin'/
Always By My Side (Kay Mar K 1101) 1968

A Winchester, Virginia band previously known as **Mod & The Rockers**. (MW)

Joyfull Noise (?)

Personnel:			
	DAVID W. HANNI	gtr	A
	WOLCOTT E. PUGH	piano	A
	DAVID M.ROWE	bs	A
	JOHN C.ROWE	gtr	A
	ERIC C. VON AMMON	drms	A

ALBUM: 1(A) JOYFULL NOISE (RCA Victor LSP-3963) 1968

45: Animals, Flowers And Children/
What, Me Worry (RCA Victor 47-9516) 1968

Orchestrated, sometimes brassy, pop-cum-soft-rock from a Northeastern quintet, the music of **Joyfull Noise** occasionally strays into novelty territory. This charming but patchy collection is for fans of pop, rather than garage or psych (despite sometimes being labelled 'psych' by dealers). (MW)

Joyful Noise (?)

Personnel:			
	JOE GRIER	vcls, gtr, flute	A
	MARK GUNGON	vcls, keyb'ds, bs	A
	DEBBIE GUNGOR	vcls	A
	GAYLE HENSLEY	vcls	A
	LYNN ANN KIMBERLEY	drms	A
	BUBBA POLYTHRESS	gtr, bs	A
	PAUL SPENCER	vcls	A

ALBUMS: 1(A) NATIVITY (No label LPS 200-38) 1970 SC-R1
2( ) NO ROOM IN THE MIDDLE
(Christ Is The Answer LPS-834) 1976 R1
3( ) SONGS FOR SOLDIERS (Christ Is The Answer) 1977

The band that created this Christian album has nothing to do with **Joyfull Noise**. It's so goddamn (sic) serious that it's easy to overlook its musical value. On *Nativity* titles such as *Love Is God's Command*, give the game away even before the listener has the chance to decide for themselves. So, every track drips of 'Jesus', but is otherwise a partly fine and mild progressive rock album with a sound at times close to **Kristyl** or **Titus Oates**. A respectably driving cut is *Make A Choice* by Grier with a pretty tempo change included and some fine guitar work. The intended main piece *Nativity*, which concludes the album, lasts over 10 minutes and tells the story of Christ being born. It includes flashes of greatly inspired playing alternating with rather stale and rigid music. Still worth hearing, I guess.

They made a very rare second album which again comprised gospel-influenced melodic rock with Hammond organ and guitar. It was hampered by weak vocals but many find it slightly better than their debut effort.

Songs For Soldiers is a mellower effort with better vocals. (MK/VJ)

The Joyful Noise (WA)

Personnel:		
	JOHN BURCH	AB
	NATHAN BOWMAN	B
	MARNEE HOLLIS	B
	KEN LYSEN	B
	NAOMI LYSO	B
	PAULA PUDWILL	B

ALBUMS: 1(A) ONE WAY ( ) 197?
2(B) THE DESIGNER (Sound Preservers 74013) 197?

From Olympia, Washington **The Joyful Noise** was a Christian folk-rock group with male/female vocals and tambourine. Their second album was produced by John Burch, who also wrote three songs. When they learned that several other Christian groups were operating with the same name, this outfit changed name to Spiritborne, issuing further albums. (SR)

The Joyful Noise (FL)

ALBUM: 1 ELECTRIC GOSPEL (Noise TC-1155) 197? R1

The work of a Florida Christian combo, *Electric Gospel* featured lots of wah-wah guitar. In addition to the above the band recorded an eponymous acetate in 1969 (R4). (VJ)

Joy Of Cooking (CA)

Personnel:			
	TONI BROWN	keyb'ds, pedal steel gtr, vcls	AB
	DAVID GARTHWAITE	bs, gtr	A
	TERRY GARTHWAITE	bs, gtr	ABC
	FRITZ KASTEN	drms	ABC
	RON WILSON	perc	ABC
	JEFF NEIGHBOUR	bs	BC
	STEVE ROSEMAN	keyb'ds	C
	GLEN FRENDEL	gtr	C

ALBUMS:				HCP
1(A)	THE JOY OF COOKING	(Capitol ST 661)	1971	100
2(A)	CLOSER TO THE GROUND	(Capitol SMAS 828)	1971	136
3(A)	CASTLES	(Capitol ST 11050)	1972	174

NB: They recorded an unissued album for Capitol, *Same Old Song And Dance* in 1973. (1) reissued on CD (Acadia ACA 8050) 2003. (2) reissued on CD (Acadia ACA 8071) 2004. (2) reissued on CD (Toshiba EMI TOCP-67735) 2005. (3) reissued on CD (Toshiba EMI TOCP-67737) 2005.

45s:	Brownsville/Only Time Will Tell Me	(Capitol 3075) 1971
	Hush/Red Wine At Noon	(Capitol 3132) 197?
	Let Love Carry You Along/Home Town Man	(Capitol 3330) 1972
	Don't The Moon Look Fat And Lonesome/ All Around The Sun And The Moon	(Capitol 3396) 1972

This hippie-rock/country-rock quartet formed in Berkeley, California in 1967 as Gourmet's Delight. Fritz Kasten had previously been with an embryonic **Sopwith Camel** line-up. Ron Wilson had been in The Surfaris. They signed to Bill Graham's Fillmore label in 1968/1969 and recorded some studio cuts that were never issued. They soon became live favourites in the Bay Area and attracted attention from both the press and feminist movements in view of the two leading ladies. Their rock music also contained strong country and jazz influences.

The lyrics on their debut album deal with environmental and counterculture issues and female self-sufficiency and their sound was unique on account of the prominent bongos and piano.

The group splintered in 1973 with first Toni Brown and then Terry Garthwaite leaving to go solo, although they also teamed up for a duet album. The band continued without them for a while, but then disintegrated. In 1977 Toni and Terry formed a quartet who issued an eponymous album for Fantasy under the abbreviated name of Joy. (VJ/HMc)

Joyride (CA) - see Friendsound (CA).

The Joyride (?CA)

45s:	The Crystal Ship/Coming Soon	(World Pacific 77877) 1966
	Big Bright Green Pleasure Machine/ Coming Soon	(World Pacific 77883) 1967
	Land Of Rypap Papyr/His Blues	(World Pacific 77888) 1967

Probably from California and on the same label as **The Hardtimes**, **The Joyride** was an obscure psych-rock group. (SR)

The Joys of Life (IN)

Personnel incl:	JIM ALBRECHT	A
	CRAIG GARDNER	A
	CORKY KIRK	A
	DANNY McMULLIN	A
	JEFF McMULLIN	A
	JEFF MILLS	A

45s:	Good Times Are Over/Descent	(Columbia 4-44188) 1967
	Everybody Wants To Fall In Love/ Yesterday, Today, Tomorrow	(Tomorrow THH 241-1) 1968
	It Won't Stop Raining/ Shoeshine Man	(Tomorrow THH 242-1) 1968

This Indianapolis sextet played paisley-hued garage-rock with fuzz and their debut single has been sought keenly by collectors ever since *Descent* was featured on *The Chosen Few Vol. 2* (LP) in 1983. With its psychedelic backing, catchy keyboards, and raving vocal, it has proved to be enduringly popular, reappearing on *Acid Trip From The Psychedelic Sixties* (LP), *Sixties Archives Vol. 8* (CD) and *The Chosen Few 1 & 2* (CD).

It was a hit in the Midwest and the band performed on local TV. At the time Jim Albrecht was attending Pike High School, whose principal was cracking down on long hair, even offering free haircuts in the school's front office. Luckily for Jim, the band's success gained him an exemption from the shearing programme.

The band relocated to Chicago. Follow-up singles on Tomorrow were less successful, so obscure in fact that their details and connection to this group were confirmed only recently; their sound has been described as 'mod' or 'blue-eyed soul'. (MW/VJ/TL)

JPT Scare Band (MO)

Personnel:	PAUL GRIGSBY	bs, vcls	A
	JEFF LITTRELL	drms	A
	TERRY SWOPE	gtr, lead vcls	A

ALBUMS:	1(A)	ACID ACETATE EXCURSION	(Monster 001) 1994
	2(A)	RAPE OF TITAN'S SIRENS	(Monster 008) 1998

NB: (1) has a limited pressing of 300. (2) had a limited pressing of 500. The CD *Sleeping Sickness/Acid Acetate Excursion* (Monster MCD 008) 2000 compiled (1) and (2).

These two albums combined recordings this Kansas City, Missouri band made back in 1973-1976. Beware of the 'psych' tag some dealers may give what was essentially a hard-rock power trio, albeit with a great guitarist and lots of long jams.

The recent CD reissue combines both albums on one CD and has been sourced from the only surviving acetate.

Since that they released the *Past Is Prologue* (CD) compilation, which paired some old material with some newer tracks, and that motivated them to dust off their guitars, amps, etc and record a (CD) of new material, *Jamm Vapour.* (VJ)

Jr. & His Soulettes (OK)

Personnel:	JACQUELIN MOORE	organ, vcls	A
	VINITA MOORE	bs, organ	A
	DENISE MOORE	drms	A
	HAROLD MOORE Jr	vcls, gtr	A

ALBUM:	1(A)	PSYCHODELIC SOUNDS	(No label) 1971 R4

NB: (1) reissued on vinyl (HMM Records SH954-955) 199?. (1) reissued on CD (No label) 199? (1) reissued on vinyl (Moore MOORE71) 200? in Italy.

This black group of siblings aged six to 10 from Oklahoma City played a form of funky psych with wah-wah guitar and cheesy organ. Some liken the album's vocal style to **The Shaggs**. Only 500 copies were pressed but a number were damaged in the production process. (VJ)

J. Rider (IN) - see Anonymous (IN).

J. Teal Band (SC)

Personnel incl:	BILLY HARDY	lead gtr	A

ALBUM:	1	COOKS	(Mother Cleo MCP-LP-7721) 1977 R2

This is a southern guitar-rock album from a South Carolina band. The vocals are nasal and snotty and there's also lots of good lead guitar work. Some collectors rate this very highly. (VJ)

Juarez (CA)

Personnel incl:	BARBARA BARROW	vcls	A
	(HAL BLAINE	drms	A)
	(JAMES BURTON	gtr	A)
	(LARRY KNECHTEL	keyb'ds	A)
	MICHAEL SMITH vcls		A

ALBUM:	1(A)	JUAREZ	(Decca DL-75189) 1970

45:	Donna From Mobile/Lauderdale Rain	(Decca 32665) 1970

A sophisticated male/female folk-rock trio **Juarez** is backed by the usual L.A. session men. Their songs include such titles as *Acalpulco*, *Starfisher*, *Kyrie*, *St. Mary's Railroad*, *Langdon Street* and *Lauderdale Rain.* (SR)

J. Teal Band
COOKS IN 1 MINUTE
"COOKS"

J. TEAL BAND - Cooks LP.

Judge 'N' Jury (?)

45: Roaches/Try Me (Verve 10486) 1967

This seems to have been a one-off on Verve. You can also check out *Roaches* on *Garage Punk Unknowns, Vol. 6* (LP). (VJ)

The Judges (AL)

45: The Judge And Jury/Come On - Come On (Shurfine 018) 1966

Despite releasing their sole single on an Atlanta, Georgia label in the summer of 1966, this band was from Birmingham, Alabama. *Judge And Jury*, penned by Walt Stewart, is a solid slab of dynamic sixties pop with pealing guitars and dramatic chords; judge for yourself on *Psychedelic States: Alabama Vol. 1* (CD). (MW)

The Ju-Ju's (MI)

Personnel:	MAX COLLEY		A
	BILL GORSKY		A
	RAY HUMMEL III	vcls	A
	ROD SHEPPARD		A
	RICK STEVENS	gtr	A

ALBUM: 1 YOU TREAT ME BAD (Break-A-Way BREAK) 2009

NB: (1) also on CD (Cicadelic CIC 1967CD) 2009.

45s: You Treat Me Bad/Hey Little Girl (Fenton 1004) 1966
Do You Understand Me?/
I'm Really Sorry (PS) (United 121570) 1966

From Grand Rapids, Michigan this band's vocalist sounded very much like David Surkamp (of **Pavlov's Dog**) although it was one **Ray Hummel III**, on the Fenton single. **Ray Hummel III** also issued a solo single *Fine Day/Gentle Rain* on Fenton. Hummel left the group after the first single to form The Traffic Jams. They started out as a five-piece, though, and the second single suffered rather for Hummel's departure. Whilst with Fenton they recorded material for an album which remained unreleased, although a limited edition cassette was in circulation a few years back.

The following year Break-A-Way put one a retrospective out on vinyl. This 14-tracks selection includes all their garage singles, as well as a number of unreleased gems recorded during the band's existence from 1965 to 1967. A detailed insert contains a retrospective of **The Jujus** as recalled by band member Rod Shepard, alongside cool photos and band memorabilia. The same year came Cicadelic's CD retrospective containing are 23 recordings featuring all their singles, as well as a plethora of unreleased gems from 1965 to 1967. It comes with a detailed booklet contains photos, radio surveys, band memorabilia, and Rod Shepard's retrospective.

Rick Stevens had earlier played with The Paeans, who apparently recorded an unreleased single for Fenton.

Compilation appearances have included: *I'm Really Sorry* on *Let 'Em Have It! Vol. 1* (CD), *Psychedelic Unknowns, Vol. 8* (LP & CD), *Teenage Shutdown, Vol. 9* (LP & CD) and *Highs In The Mid Sixties, Vol. 19* (LP); *You Treat Me Bad* on *Pebbles, Vol. 1* (LP), *Pebbles Vol. 1* (CD), *The Essential Pebbles Collection, Vol. 1* (2-CD), *Teenage Shutdown, Vol. 2* (LP & CD), *Best of Pebbles, Vol. 3* (LP & CD), *Best Of Michigan Rock Groups Vol. 1* (cassette) and *Great Pebbles* (CD); *Hey Little Girl* on *Pebbles, Vol. 8* (LP); *Do You Understand Me* on *Back From The Grave, Vol. 1* (LP) and *Garage Kings* (2-LP); *You Treated Me Bad, Hey Little Girl, Do You Understand Me* and *I'm Really Sorry* all get an airing on *Scream Loud!! The Fenton Story* (2-CD); and *Do You Understand Me* and *I'm Really Sorry* can both be found on *Storm In The Garage* (3-CD box). (VJ)

Jimmy Jukebox (?CA)

45: Motor Boat/25 Hours A Day (Chattahoochee CH8) 196?

Another production of **Kim Fowley** (who also sings) and Michael Lloyd: classic and efficient "Fowley pop". According to the labels, *Motor Boat* was recorded in American Colony, Venus and the flip in Denny's Parking Lot!

Both sides can also be found on the **Fowley** 1977 retrospective *Living In The Streets* (LP). (SR/WHn)

Jukin' Bone (NY)

Personnel:	DANNY COWARD	drms, perc	A
	JOHN DEMASO	bs, perc	A
	MARK DOYLE	gtr	A
	GEORGE EGOSARIAN	gtr	A
	KEVIN SHWARYK	drms	A
	JOE WHITING	vcls	A

ALBUMS: 1(A) WHISKEY WOMAN (RCA LSP 4261) 1972 SC
2(A) WAY DOWN EAST (RCA LSP 4768) 1973 SC

45s: Cara Lynn (stereo/mono) (promo-only) (RCA 74-0823) 1972
Way Down East/Yes Is Yes (RCA 74-0894) 1973

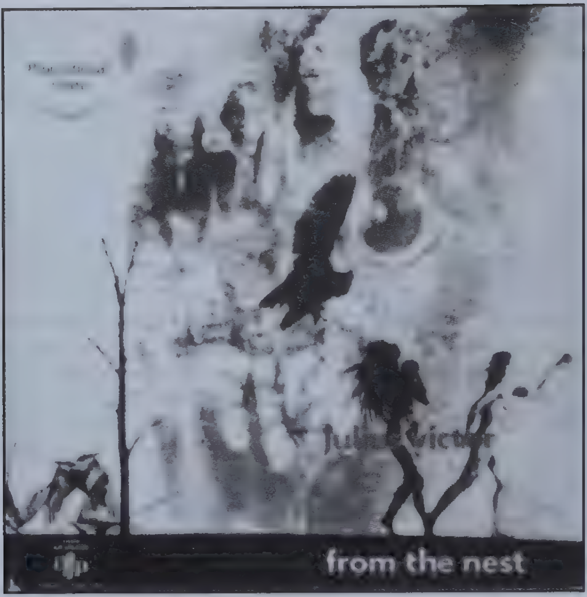
This outfit was from upstate New York. Originally known as Free Will, their name change came at the hands of an RCA executive in 1971. Their heavy bluesy rock was typical of the times... one reviewer said that Doyle's guitar "sounded like dinosaurs eating cars". After the commercial failure of these releases the band members went their separate ways. Mark Doyle went on to play for Meatloaf, Andy Pratt, Cindy Bullens, Hall & Oates and many others. Joe Whiting joined Bobby Comstock's band as saxophone player and would tour and perform with the likes of Little Richard, Chuck Berry and Jerry Lee Lewis. In the late seventies he replaced Ronnie James Dio in Elf (those recordings were eventually released in Europe on the Nibelung label), and in 1982 "Joe Whiting and The Bandit Band" toured as the opening act for Van Halen.

Doyle and Whiting would reunite and record together in the eighties as The Doyle-Whiting Band, in the nineties as Backbone Slip and finally in 2001 **Jukin' Bone** would reform and record under the original moniker Free Will. (HS)

Juletta's Valiants (OH)

Personnel:	DANNY
	JOE
	JULETTA
	STEVE

A Dayton, Ohio band whose only recorded legacy appears to be an earnest folk-rock rendition of John Stewart's *Love Me Not Tomorrow*. This appears on *WONE, The Dayton Scene* (Prism PR-1966), a souvenir album of the 1966 WONE-sponsored three-day 'Battle Of The Bands' which features one cut each from the top 12 Daytonian acts. (MW/GGI)



JULIUS VICTOR - From The Nest LP.

Julius Victor (?NY)

Personnel:			
	LAWRENCE "ZEA" ENGSTROM	drms	A
	JIM CUTSINGER	bs	A
	KIMBALL LEE	organ, piano, vcls	A
	MARK SCHNEIDER	gtr	A

ALBUM: 1(A) FROM THE NEST (AJP LPS-5160) 1970 R2

NB: (1) reissued on CD (Dodo DDR 517) 2001.

Thought to be from New York, this short-lived heavy-rock outfit was obviously influenced by **Iron Butterfly**. Their album features prominent organ and all their material was original and penned by Lawrence Engstrom (sometimes with the help of Kimball Lee). It was produced by the famous jazz musician Ahmad Jamal.

From The Nest is now rare and sought-after by some collectors. (SR/NK)

Jungle (?)

ALBUM: 1 JUNGLE (No label CO 3027) 1969 R6

NB: (1) demo album issued in plain black sleeve. (1) reissued on vinyl initially in a blue velveteen cover with all artwork and text embossed in silver foil (Little Indians #8) 1997. This limited repressing (450 numbered copies) sold out quickly and the record was re-released in a smaller edition (250 copies) on multi-coloured vinyl. These copies were issued in the same velveteen cover design, but in three different covers: the blue was augmented by black and red. All four versions of the Little Indians reissue are currently in the R1 category. The same label also produced a CD (Little Indians #8) 1998. The label on the original demo album is yellow with red print; the reissues have a yellow label with black print.

Nothing is currently known about the band responsible for this rare demo album. The known copies were found in plain black sleeves with no personnel or recording information.

Early Morning Rising, Slave Ship, House Of Rooms and *Gray Picnic* are all loaded with nice guitar and organ work, and could be positively labelled "hard-rock" were it not for the drummer's apparent jazz aspirations. The album as a whole has a relaxed, almost loose quality that somehow seems to underscore its "demo" classification but very little of the music seems unpolished... and the vocals are exemplary across both sides. It's not hard to imagine that these musicians pursued careers well into the seventies.

As originals are rather elusive, grab the reissue and check this one out.

An edited version of *Slave Ship* has also resurfaced on *Love, Peace And Poetry, Vol. 1* (LP & CD). (CF)

Roy Junior (TN)

45: Victim Of Circumstances/
Looks Like The Sun Ain't Gonna Shine (Hickory 1425) 1966

Junior is actually Roy Acuff Jr. from Nashville, Tennessee and the son of the Grand Ole Opry legend. He had a few pretty decent folk-rock singles on Hickory using his real name. Roy's producer was singer Don Gant, later of the **Neon Philharmonic**.

Compilation appearances have included: *Victim Of Circumstances* on *Back From The Grave, Vol. 2* (LP), *Garage Kings* (2-LP) and *Garage Beat '66 6* (CD); and *Looks Like The Sun Ain't Gonna Shine* on *Every Groovy Day* (LP). (MW/JLh)

Skip Juried (NY)

ALBUM: 1 THE COMING OF THE DANCER
(Blue Book LP-4000) 1969

A strange orchestrated folk-pop album from New York, its rather elaborate (but amateurish) production is an acquired taste. (SR)

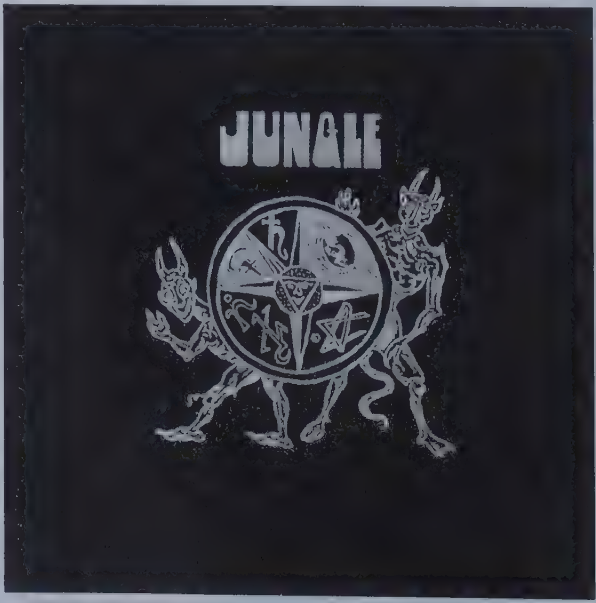
Just VI (CA)

Personnel incl:			
	DENNIS BROCK	bs	AB
	DON E.CANTRELL Jr	keyb'ds	AB
	MICK CANTRELL	ld gtr	AB
	TONY RHODES	ld vcls	A
	SAL SACCARDO	drms	A
	KENN SIMMS Jr	gtr	AB
	DAVE CORBOY		B
	ROGER CORBOY		B

45s: You/Bo-Said (Wax W-211) 1965
α Wreck It/Music Man (MTA 142) 1967

NB: α shown as by White Haven Pillow.

The **Just VI** (line-up A) formed in 1965 in Hayward, California. They released a raucous single in November 1965 and are known to have made numerous other recordings but nothing more appeared until the end of 1967, by which time they'd softened their identity to White Haven Pillow (line-up B). Produced by Larry Goldberg and Leo De Gar Kulka at Golden State studios, it turned out to be their final release despite them lasting till the end of the decade. Some members went on to The Little John Blues Band, aka Little John, who released at least three singles and two albums on Epic in 1970/1.



JUNGLE - Self Titled LP.

Just VI compilation appearances include: *You* on *Pebbles Vol.11: Northern California* (CD); *Bo-Said* on *Bad Vibrations 3* (LP), *Trip In Tyme Volume 3* (CD), and *You Got Yours* (CD); and the unreleased *I'm Gonna Be Gone* on *You Got Yours* (CD). (MW/GN/AP)

Just Too Much (CA)

45: She Gives Me Time/
I Can Only Give You Everything (M-Gee 002) 1966

This band hailed from Los Angeles. Members from the band teamed up with some from **The Looking Glasses/Clouds** to become Odyssey (*Little Girl, Little Boy* single on White Whale) and later Shake.

She Gives Me Time can also be found on *Back From The Grave, Vol. 8* (CD) and *Back From The Grave, Vol. 8* (2-LP). (VJ)

Just Luv (MI)

45: Valley Of Hate/Good Good Lovin' (M-S 216) 1966

A Detroit, Michigan high school band, they combine folk and punk influences quite successfully on *Valley Of Hate.*

It had been suggested that they may have been from New England, but this is now known to be incorrect.

You'll also find *Valley Of Hate* on *Pebbles, Vol. 16* (LP), *Punk Ballads Sampler* (LP) and *Sixties Archive, Vol. 5* (CD). (VJ/MW/GGI)

Just Us (MN)

ALBUM: 1 JUST A THOUGHT (w/insert)
(No label S 80 1526) 1978 R2

A light jazzy pop/prog outfit with male and female vocals. The album came housed in a colourful, crudely-drawn cover of a modern city landscape. (SR)

Just Us (MI)

Personnel incl:		
	JOHN FORD	A
	JIM VALICE	A

ALBUM: 1(A) THE U.S.A. FROM THE AIR (Valord 2630) 197? R3

NB: (1) reissued on a 2-CD set *Index Anthology II* (Top Jimmy) 1997 which is credited to **Index** but includes the 1969 **Just Us** sessions.

Just Us was a Michigan band. Ford and Valice were previously with **Index**. The sessions that make up the **Just Us** album were recorded in late 1969, and consist of cover songs by The Beatles, The Moody Blues, Neil Young and others. (VJ)

Just Us (NY)

Personnel: AL GORGONI
CHIP TAYLOR

ALBUM: 1 I CAN'T GROW PEACHES ON A CHERRY TREE
(mono/stereo) (Kapp KL-1502/KS-3502) 1966

45s: I Can't Grow Peaches On A Cherry Tree/
I Can Save You (Minuteman 203) 1966
I Can't Grow Peaches On A Cherry Tree/
I Can Save You (Colpix 803) 1966
I Keep Changing My Mind/
Listen To The Drummer (Kapp K-768) 1966
Sorry/Run, Boy, Run (Kapp K-785) 1966
What Are We Gonna Do/
Wait By The Fire (PS) (Kapp K-853) 1967

Just Us happened when session guitarist and budding songwriter Al Gorgoni teamed up with Chip Taylor in New York. They had met when Gorgoni played on the demo of *Wild Thing,* the song which would be Taylor's most successful by far. The album features lightweight folk-pop; beware of any dealer trying to pass this off as either 'garage' or 'psych'. The pair did write some successful songs: *I Can't Let Go* was a hit for The Hollies and would be covered by the likes of **Kitchen Cinq** and **Nobody's Children**; *I'll Hold Out My Hand* was covered by Evie Sands (who did the original *Wild Thing),* **The Box Tops**, **Clique** and **Smith**. (MW)

The Juveniles (OK>OR)

ALBUM: 1 BO DIDDLY (Piccadilly PIC-3371) 1980 SC

45s: α Bo Diddley/Yes, I Believe (Jerden 770) 1965
α Baby, Baby/I've Searched (Jerden 795) 1966
β You Gotta Understand/Long Green (Panorama 50) 1966

NB: α 'B' sides non-LP. β both sides non-LP.

Originally from Norman, Oklahoma they recorded some tracks there at the Shore Bird recording studios, before relocating to Portland, Oregon.

The retrospective album is a collection of 'live' and unreleased recordings in a frantic frat-garage vein with some slower bluesy ballads, together with their superb fuzz-rockin' version of *Bo Diddley*. Raw and vibrant - if this was an original sixties local label or private press it would be in the mega-buck category.

They later became The Express.

Compilation appearances have included: *Bo Diddley* on *Northwest Battle Of The Bands, Vol. 1 - Flash And Crash* (LP & CD), *History Of Northwest Rock 5* (cassette), *Dementation Of Sound* (LP) and *Wavy Gravy Vol. 1* (LP & CD); and *I've Searched* on *Northwest Battle Of The Bands, Vol. 2 - Knock You Flat!* (LP & CD) and *Northwest Battle Of The Bands, Vol. 1* (CD). (MW)

Jynx (TN)

Personnel:			
	CHRIS BELL	ld gtr	A
	BILL CUNNINGHAM	bs	A
	MIKE HARRIS	vcls	A
	DAVID HOBACK	gtr	A
	DEWITT SHY	drms	A

10" ALBUM: 1 GREATEST HITS! (Norton TED-1003) 2000

The Norton 10" album presents the complete legacy of a forgotten Memphis garage quintet - four demos recorded at Sonic Studios in December 1965 in an attempt to get them onto 'Talent Party', the local TV talent show hosted by George Klein. The band chose covers - *Little Girl* (Them), *Just Like Me* (**Paul Revere and The Raiders**), *And My Baby's Gone* (Moody Blues) and *I'll Go Crazy* (James Brown, via the Moody Blues).

The Jynx splintered soon after and would have remained forgotten but for some members' further ventures. Bill Cunningham joined The Jokers and later toured with **The Box Tops**. Norton's scoop here is that these recordings capture the first forays of his friend and fellow Jynxer, the late Chris Bell, who would team up with ex-**Box Top** Alex Chilton to form **Big Star**.

Little Girl has been compiled on *Garage Beat '66 2* (CD). (MW)

Kack Klick (NY)

Personnel incl: ARMAND SCHAUBROECK

45:	One More Day And One More Night/ Lord My Cell Is Cold	(House of Guitar H 1001) 19??

Both sides of this obscure single figured on *Glimpses, Vol. 4* (LP). This outfit from Irondequoit, New York was later the **Churchmice**, see details under that entry. (VJ)

Steve Kaczorowski (NY)

ALBUM: 1 WHAT TIME ARE YOU? (United Artists Records 20842) 197? R2

This is a privately-pressed Long Island, New York album. Guitar/organ driven psych-rock, on many tracks **Kaczorowski** has apparently overdubbed his vocals onto existing recordings by mainstream rock bands such as **The Left Banke**, Deep Purple, **Orpheus**, and UK progressive band The Web. **Kaczorowski** issued two further albums full of stolen recordings under the name **Steve Drake Band**. (VJ)

Kai-Ray and Crew (MN)

Personnel incl: KAI-RAY

45s:		Jungle Talk/Trashman's Blues	(Lodestar 27-61) 1961
	α	Living On Borrowed Time/Limbo Limbo	(Lodestar 39-61) 1961
		Limbo Limbo/Sugar Daddy	(Lodestar 74-62) 1962
	β	I Want Some Of That/ Trashman's Blues	(Shooting Star 2267) 196?
		I Want Some Of That/ Trashman's Blues	(Brite Star KB 2267) c1962

NB: α shown as by **Shane Kai-Ray**. β shown as by **Kai-Ray**.

This Minneapolis, Minnesota act's main significance may be that **The Trashmen** took their name from the *Trashman's Blues* song.

I Want Some Of That has been compiled on *Scum Of The Earth* (2-CD) and *Scum Of The Earth, Vol. 2* (LP). (VJ)

Kak (CA)

Personnel:	JOSEPH D DAMRELL	bs, gtr, sitar, tambourine	A
	CHRISTOPHER LOCKHEED	drms, tabla, harp, vcls, maracas	A
	DEHNER C PATTEN	ld gtr, vcls	A
	GARY LEE YODER	ld vcls, rhythm gtr, acoustic gtr	A

ALBUM: 1(A) KAK (Epic BN 26429) 1969 R2

NB: (1) counterfeited on vinyl (Epic) in the UK circa 1982. (1) reissued on vinyl in Italy (Dino) 1987. (1) reissued legitimately on vinyl (Epic BN 26429) 1998. (1) reissued on CD (Israphon ISR 008) 199?. (1) reissued on CD (Sony) 1992. (1) reissued on CD (Epic EK 48534) 1995. Better still, *Kak-Ola* (Big Beat CDWIKD 187) 1999 is a 20-track compilation comprising: the original album, the single version of *Rain*, and several demos plus five Gary Lee Yoder solo tracks including the *Flight From The East* /*Good Time Music* single.

45s:	α	Everything's Changing/Rain	(Epic 10383) 1968
	β	Everything's Changing (mono)/(stereo)	(Epic 10383) 1968
		I've Got Time/Disbelievin'	(Epic 10446) 1969

NB: α 'B' side is non-album version. β promo only.

This highly talented, underrated band from Davis in California produced what is now one of the most sought-after psychedelic albums. The focal point of the band was singer/guitarist **Gary Yoder**, who had earlier led **The Oxford Circle.** Lead guitarist Dehner Patten was also in **The Oxford Circle**, and bassist Dave Damrell was in **Group "B"**. Drummer Chris Lockheed was in The Majestics. They named themselves **Kak** and views differ as to how they coined the name. Some state they derived it from the Persian word for dust; others that the name was after a concept devised by Damrell's college professor to represent the wild card in a pack.

Yoder's producer Gary Grelecki had already got **Yoder** a solo deal with Columbia so when **Kak** was formed Columbia signed the group too. In the summer of 1968 **Kak** moved into a Victorian mansion in San Francisco's Pacific Heights. They recorded demos of *Everything's Changing* and *Rain* in Los Angeles, which were issued as a debut single. They then set to work on the album. Mellow laid-back tracks like *I've Got Time* and *Flowing By* are merged with up-tempo numbers like the bluesy *Disbelievin'* and *Electric Sailor*, which featured a scorching double-tracked guitar break. The excellent guitar playing of Patten and Yoder is evident throughout the album. Arguably the magnum opus is the mini-epic *Trieulogy*, which is split into three segments: *Golgotha*, *Mirage* and *Rain*. Most tracks, particularly the final one *Lemonaide Kid* had considerable commercial potential and the band was clearly a victim of under-exposure. They didn't have the equipment to promote the album with until Epic agreed they could purchase equipment in lieu of an advance and when the album was released it bombed. Damrell had already left the group by the time the album was released and was briefly replaced by Larry Sherwood, another bassist from Davis. They planned some gigs on the East Coast, but when they fell through they disbanded in 1970.

Gary Yoder issued a solo single *Good Time Music/Flight From The East* (Epic 10560) in 1970 and then played for a while in **Blue Cheer**. Lockheed joined forces with **Randy Holden** for his *Population II* album. Several years later, Chris Lockheed along with John Cipollina played on Stu Blank's *Under The Big Top* album from 1988.

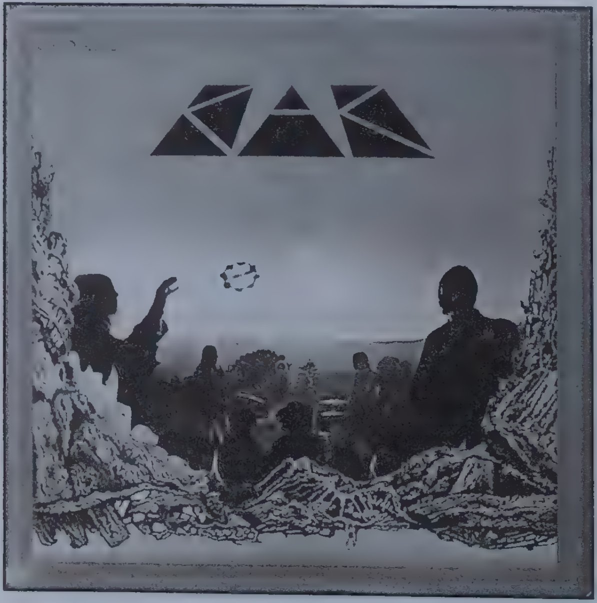
The Big Beat reissue of the album, with a healthy dollop of bonus tracks, *Kak-Ola* is recommended.

Compilation coverage has so far included: *Trieulogy* on *Endless Journey - Phase Two* (LP) and *Endless Journey - Phase I & II* (2-CD); *Lemonade Kid* and *Electric Sailor* on *Psychedelic Dream* (2-LP); *Lemonade Kid* on *Love Is The Song We Sing* (4-CD plus book); *Disbelievin'* on *Reverberation IV* (CD) and *Rockbusters* (LP); *Rain* on *California Halloween* (LP); *Flight From The East*, a Gary Yoder solo effort, on *Filling The Gap* (4-LP box set); and *Golgotha Mirage* and *Everything's Changing* on *Psychedelic Archives Vol. 6* (double cassette box). (VJ/SR)

Kalapana (HI)

ALBUM: 1 KALAPANA (Abattoir KALA0002) 1976

Kalapana was a local prog-rock quartet from Hawaii. This is the first of many albums they issued. (SR)



KAK - Self Titled LP.

Kaleidoscope (CA)

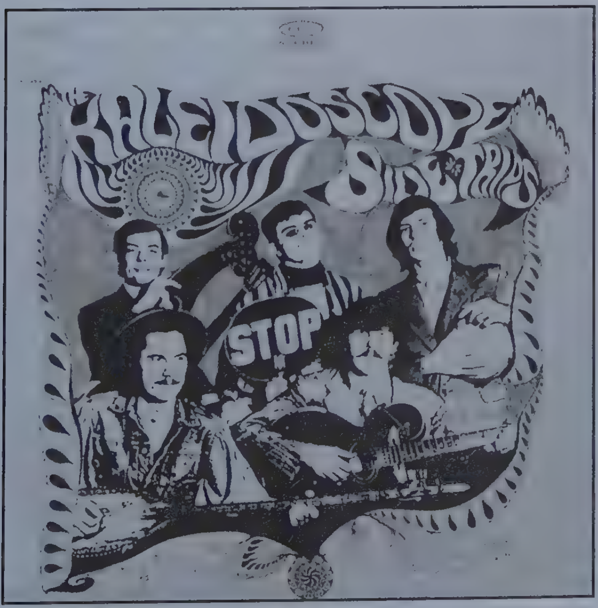
Personnel:			
	MARK FEEDMAN	hrmnca	A
	SOLOMON FELDTHOUSE	gtr, caz	ABCDE
	DAVID LINDLEY	gtr, fiddle, harp, banjo	ABCD
	JOHN WELSH	gtr	A
	CHESTER CRILL (alias FENRUS EPP)	keyb'ds, violin, vcls	BCDE
	CHRIS DARROW	bs, mandn	B E
	JOHN VIDICAN	drms	B
	STUART BROTMAN	bs, vcls	C E
	PAUL LAGOS	drms, vcls	BCDE
	RON JOHNSON	bs	D
	JEFF KAPLAN	gtr, vcls	CD

				HCP	
ALBUMS: (up to 1977)	1(B)	SIDE TRIPS (mono/stereo)	(Epic LN 24304/BN 26304) 1967	-	R1
	2(B)	A BEACON FROM MARS	(Epic BN 26333) 1968	-	R1
	3(C)	INCREDIBLE KALEIDOSCOPE	(Epic BN 26467) 1968	139	SC
	4(D)	BERNICE	(Epic BN 26508) 1970	-	
	5( )	WHEN SCOPES COLLIDE	(Pacific Arts 102) 1976	-	

NB: It should perhaps be noted that (1) was counterfeited early on, perhaps even in the late 1970s. This fake is easy to identify - the back cover on the original pressing is printed in blue, the fake in black. The discs, however, are very convincing. (1) and (2) were both issued in mono as white label promo issues (R1 and R2 respectively). (1) reissued on vinyl (Epic EK 48513) 1992. (1) reissued on vinyl (Edsel ED 531) 2003. (1) reissued on vinyl (Sundazed LP 5111) 2007. (1) reissued on CD (Edsel EDCD 531) 1997. (2) a stock mono pressing exists, this is R2. (2) reissued on vinyl (Epic BN 26333) 1998. (2) reissued on vinyl (Edsel ED 288) 1988. (2) reissued on vinyl (Edsel ED 532) 1997. (2) reissued on vinyl (Sundazed LP 5247) 2008. (2) reissued on CD (Collectables COL 7554) 2004. (3) and (4) are also available on one CD (Head 3697). (3) reissued on vinyl (Edsel ED 533) 1997. (3) reissued on vinyl (Epic BN 26467) 1998. (4) reissued on vinyl (Edsel ED 534) 1997. (4) reissued on vinyl (Epic 26508) 1998. (5) reissued on CD (Taxim 2076) 2005.

Bacon From Mars (Edsel XED 11 5) 1983 is an early vinyl compilation; *Rampe Rampe* (Edsel ED 138) 1984, contains most of their longer cuts; and *Blues From Baghdad* (CD) (Edsel EDCD 375) 1993 basically comprises the earlier vinyl compilation *Bacon From Mars* with four additional tracks. Also of interest is the bootleg *Live At Shrine Hall* (Mix 1-2) 198?; *Rampe Rampe* (Edsel ED 138) 1984; *Best Of Kaleidoscope: Egyptian Candy* (CD) (Epic/Legacy EK 47723) 1991 which compiles tracks from all their albums and contains three previously unreleased cuts *Sefan, Love Games* and *Egyptian Candy* and is accompanied by a detailed booklet. *Pulsating Dream* (3-CD) (Arcadia ACAD8059) 1999 contains their Epic recordings from 1967 to 1970 including all four of their Epic studio albums. *Infinite Colours, Infinite Patterns Best Of* (CD) (Demon Records EDCD698) 2001 is a good 20-track compilation and comes with informative sleevenotes.

45s:		
	Please/Elevator Man	(Epic 10117) 1967
	Why Try?/Little Orphan Nannie	(Epic 10219) 1967
	I Found Out/Rampe Rampe	(Epic 10239) 1967
	Nobody (with Johnny'Guitar'Watson & Larry Williams)/ Find Yourself Someone To Love	(Okeh 730) 1967
	Hello Trouble/Just A Taste	(Epic 10332) 1968
	Let The Good Love Flow/Lie To Me	(Epic 10481) 1969
	Tempe Arizona/Lie To Me	(Epic 10500) 1969
	Killing Floor/Lie To Me	(Epic 10500) 1969



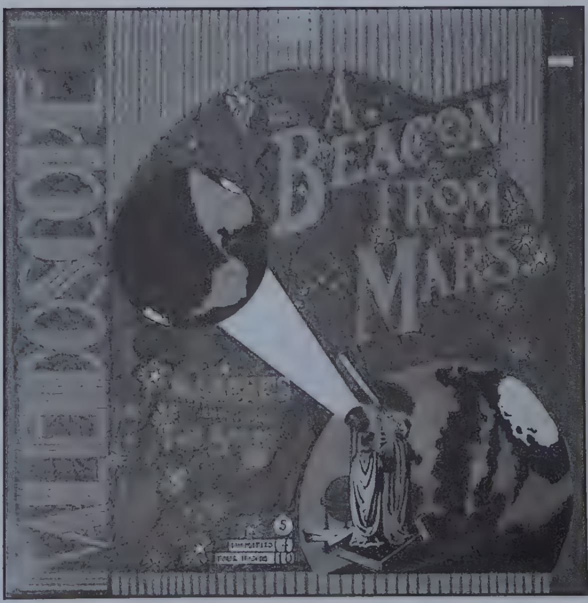
KALEIDOSCOPE - Side Trips LP.

Kaleidoscope's music was so wide-ranging that it is difficult to categorise. Not surprisingly therefore, all of their albums have become obscure collectors items. However, compilations of material from their albums are now available and all the original albums have been reissued on CD.

An explanation for the range of this group's music can be found in the backgrounds of its personnel. Lindley, born in L.A., had previously played with a number of bands, including The New Christy Minstrels and The Greenwood Singers and had also played banjo for several labels. He formed the group in September 1966. They initially called themselves The Baghdad Blues Band. Feldthouse originated from Ismit in Turkey and played a wide range of exotic instruments which included the saz, bouzouki, dobro, vina, doumbeg and dulcimer as well as the more mundane 12-string guitar and fiddle. He was responsible for the Eastern influence on tracks like *Egyptian Gardens, Why Try* and *Keep Your Mind Open* on their first album. Darrow was born in South Dakota, but raised in Claremont, California. His musical taste encompassed bluegrass, country, blues, jug band, R&B and old-time jazz. Percussionist Vidican grew up in Hollywood, and Epp was from Oklahoma City. Apart from the Eastern-influenced songs, other tracks on their first album included the traditional *Come On In, Oh Death* and the offbeat *Minnie The Moocher*. Another cut *Please* was chosen as the 'A' side for their first single with a non-album track, *Elevator Man*, a more straight-ahead rock track with some superb guitar playing from Lindley, on the flip. The single went nowhere. Next off they tried a remixed version of *Why Try* and a version of *Little Orphan Annie*, written by Darrow and Epp, which later turned up on the *Bernice* album in a very different form. However, this single made no commercial impression either.

A Beacon From Mars contained an incredible 12-minute 'live' version of the psychedelic title track and an 11-minute 'live' version of their Eastern-jam *Taxim*. Indeed, their 'live' performances were quite a show with a belly dancer performing to the latter track and flamenco dancers accompanying their Spanish guitar work. The remainder of the album comprised more traditional country-influenced songs like *Greenwood Sidee, Life Will Pass You By, Louisiana Man* and the goodtime rag *Baldheaded End Of A Broom*.

By the time of *Incredible Kaleidoscope*, Darrow and Vidican had left. Side one of *Incredible...* opens with the Eastern-influenced *Lie To Me* and the goodtime rag *Let The Good Times Flow*. The bluesy *Tempe Arizona* is followed by the country-influenced *Petite Fleur* and *Banjo*. Side two contained the group's arrangement of the traditional ballad *Cuckoo* and the 11:30 *Seven-Ate Sweet*.



KALEIDOSCOPE - A Beacon From Mars LP.

However, *Bernice* was comparatively weak and the group disbanded in 1970. The album was to have included many tracks which were censored by Epic, including three that were removed for taking stands on major political issues of the day, including the Chicago riots.

The group reformed in 1975 for a rather disappointing album *When Scopes Collide* and again in 1995 for the *Greetings From Kartoonistan* album.

Kaleidoscope also recorded some pre-Epic demos, which were produced by **Curt Boettcher** and Victoria Winston. Tantalisingly, these have recently resurfaced and the tape log indicates that the sessions included *Down The Line*, an early version of *Egyptian Gardens*, plus a reel apparently containing a number of songs labelled *Irish With Sitars*.

The first three albums are recommended, but the originals may be difficult to obtain at reasonable prices. More accessible are the CD reissues, and four compilations of their material, including: Sony's *Egyptian Candy* (CD), *Bacon From Mars* (Edsel XED 11 5) 1983, which features some of their best short compositions, *Rampe Rampe* (Edsel ED 138) 1984, which contains most of their longer cuts and 1993's *Blues From Baghdad* CD (Edsel EDCD 375) 1995, which basically comprised the earlier vinyl compilation *Bacon From Mars* with four additional tracks:- *Beacon From Mars*, *Seven Ate Sweet*, *Greenwood Sidee* and *Rampe Rampe*.

Egyptian Candy (CD) compiles tracks from all their albums and contains three previously unreleased cuts *Sefan*, *Love Games* and *Egyptian Candy* and is accompanied by a detailed booklet. *Pulsating Dream* (3-CD) contains their Epic recordings from 1967 to 1970 including all four of their Epic studio albums. This 45-track set also includes a selection of hard-to-find singles, B-sides and rarities.

Infinite Colours, Infinite Patterns Best Of (CD) is a good 20-track compilation. It features the best tracks from their first three albums and non-album single tracks and comes with informative sleevenotes.

Darrow went on to **The Corvettes**, who issued two singles and backed Linda Ronstadt for a time. He was with The Nitty Gritty Dirt Band, played fiddle on **Morning**'s second album and recorded a number of solo albums. He is still active and has a number of recent releases on the German Taxim label.

Kaleidoscope's other compilation appearances include:- *Keep Your Mind Open* on *Psychedelic Dream* (2-LP) and *Psychedelic Frequencies* (CD); *Brother Mary* and *Mickey's Tune* on the *Zabriskie Point* (LP) soundtrack; *Nobody* (with Johnny Guitar Watson and Larry Williams) on *Mindrocker, Vol. 7* (LP); *You Don't Love Me* on *Rockbusters* (LP); and *Pulsating Dream* on *Where The Action Is! L.A.1965-68* (4-CD box). They also have three live tracks, *Oh Death*, *Taxim* and *Egyptian Gardens* on *California Acid Folk* (LP). Fans of the band will also want to seek of a free EP which came with 'Ptolemaic Terrascope Magazine No. 12', containing two 1965 acetate tracks by this band - *I'm A Hog For You* and *Little Orphan Annie*. (VJ/JFr)

KALEIDOSCOPE

KALEIDOSCOPE - Incredible Kaleidoscope LP.

KALEIDOSCOPE
BERNICE

KALEIDOSCOPE - Bernice CD.

Maitreya Kali (CA)

Personnel incl: CRAIG SMITH (MAITREYA KALI) gtr, vcls

ALBUMS:
1 APACHE - SOUND TRACK FROM YOSEMITE, DEDICATED TO JIMI HENDRIX (Akashic CF 2777) 1972 R5
2 INCA (United Kingdom Of America CF-2964) 1972 R6
3 APACHE/INCA (2-LP) (Akashic CF 2777/ United Kingdom Of America CF-2964) 197? R6

NB: (1) was issued with a booklet. (2) was issued with an insert and poster. (3) was a limited edition package comprising both records (original pressings) in a gatefold cover with the *Apache* front cover on the front of the gatefold, the *Inca* front cover on the rear of the gatefold and the two original back covers on the inner gatefold. The booklet from the *Apache* album and the insert and poster from *Inca* were included in the package. (1), (2) and (3) are credited to Satya Sai Maitreya Kali. (1) counterfeited circa 1989 in a limited edition of 300, with the booklet insert. (2) reissued as a limited edition circa 1991. (3) reissued as a double album with all three inserts, beautifully reproduced in limited edition, 180gm vinyl (Little Indians No. 2) 1999, later issued as a 2-CD set (Shadoks Music 005) 2000.

Maitreya Kali (real name Craig Smith) left behind two of the rarest and most unusual private pressings from the California rock scene.

Apparently a young man of considerable talent and means with more than a passing interest in rock music, these two albums are collections of recordings he made from the mid-sixties to approximately 1971. Being without much in the way of liner notes or recording dates, much of what is known about the artist and the music on offer has been deduced from the arcane cryptology on the records (which must be seen to be believed). One collector actually managed to get close to finding the mysterious Mr. Smith in the late 1980s, being connected by phone to a gentleman claiming to be the executor of his trust who advised him in no uncertain terms that further pursuit of Mr. Smith would be inadvisable and unproductive. The most recent reports suggest that he is homeless, living on the streets of Los Angeles.

All that aside, these are amazing records that should not be missed by anyone interested in sixties music. Not all of the material is of the same quality, but the earlier-sounding tracks on each album are mind-blowing. These were made with a small, well-rehearsed rock band, and some of them (the ones on the *Inca* album) were written by Chris Ducey (aka **Chris Lucey**, aka **Bobby Jameson**), another Los Angeles-based artist about whom little is known. *Knot The Freize* is one such track, covering most of Side one of *Inca* as an intricate, engaging rock-folk suite. It is implied on the cover that this "Rock Opera" was written in 1965 and recorded by Capitol Records with the involvement of Nick Venet! *Color Fantasy* and *Voodoo Spell* from *Apache* are obviously vintage sixties recordings and are the high point of the first release, the former having top-notch production values and being a swirling mass of treated guitars and trippy vocals. Smith apparently decided to switch gears and embrace folk music circa '69 (probably a necessity; the photos on the albums suggest that he travelled the world extensively around the turn of the decade) and roughly half the music on each album is acoustic guitar and vocal. Obviously, this material will be of less interest to readers of this book but these records are highly recommended nevertheless.

Apache was counterfeited circa 1989, and a reissue of *Inca* followed in the early nineties. The double album version (with all three inserts!) was beautifully reproduced in limited edition by the Little Indians label (No. 2) in 1999. A double CD release was also made available by Shadoks.

In 2004, Sundazed unearthed the mid-sixties studio recordings heard on the **Maitreya Kali** albums, and issued them on a CD shown as by **The Penny Arkade**. See their entry for more details.

Craig Smith and **Chris Lucey** were also responsible for the **Chris and Craig** Indian-influenced single: *Ishall Need You* (Capitol 5694) 1966. (CF/VJ)

Stephen John Kalinich (?)

CD: 1 A WORLD OF PEACE MUST COME (Light In The Attic) 2008

This CD gives an airing to an album by a friend of Brian Wilson that was recorded back in 1969 but has remained unreleased until now. **Kalinich** was a poet with mystical leanings and on this CD he spends most of his time reading his poems over sound effects with the occasional vocal thrown in. There is also the odd recording of Wilson in conversation. The format makes this CD an acquired taste but it will be of some interest to fans of Wilson and **Kalinich** (VJ)

Mickey Kalis and The Bakersfield Blues Band (OH)

45: 2:10 to Yuma/Got No Time (United Audio 6003) 1969

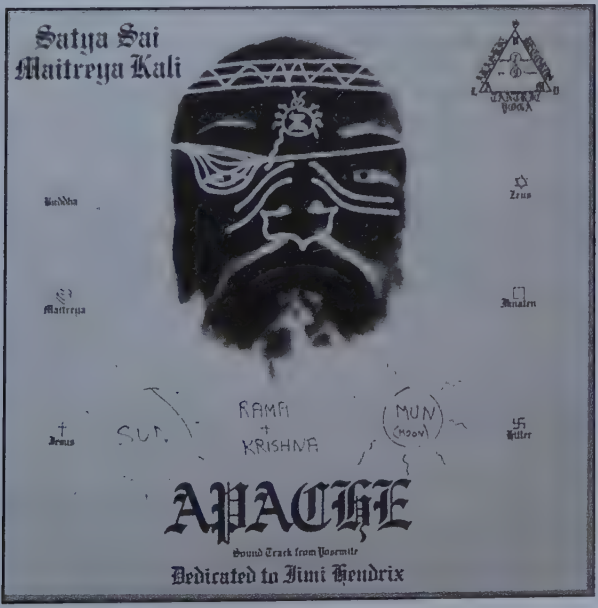
A late sixties outfit from Youngstown, Ohio. *Got No Time*, a lengthy slab of blues-infused locomotion with a hint of **CCR**, is also featured on *Sick And Tired* (LP) and *Quagmire Vol. 1* (CD). (MW/GGI)

Kallabash Corp. (NC)

Personnel:	ISH BRADY	ld vcls, bs	A
	TOM COLEMAN	drms, congas	A
	TED KEATON	ld vcls, organ	A
	RICK OATES	gtr	A
	MARK 'BIRD' WRENN	flute, alto flute, tenor sax	A

ALBUM: 1(A) KALLABASH CORP. (Uncle Bill KB-3114) 197? R1

NB: (1) reissued on CD (Free Records FR 2011) 2001.



MAITREYA KALI - Apache Sound Track From Yosemite... LP.

MAITREYA KALI - Inca LP.

Greensboro in North Carolina seems to have been home for this band. The album's not essential to fans of garage, psychedelia or hippie-rock, but they do sound competent musicians. They play melodic blues-rock with quite a lot of brass and woodwind and the occasional mellow instrumental like *Jimmy's Song* and *Rainbows*. It was presented in a fabulous psychedelic cover. (VJ)

Kama Del Sutra (MN)

45: She Taught Me Love/Come On Up (Zig Zag 273) 1967

Originally known as We The People, this outfit came from Duluth, on the western bank of Lake Superior up in Minnesota. Needless to say their highly-touted punk single is now rare and sought-after.

You can also check out *She Taught Me Love* on *The Essential Pebbles Collection, Vol. 2* (2-CD), *Pebbles, Vol. 1 (ESD)* (CD), *Root '66* (LP) and *Teenage Shutdown, Vol. 3: Things Been Bad* (LP & CD). (VJ)

The KanDells (MN)

Personnel:	GENE BEST	ld gtr, vcls	A
	JAY BEST	drms	A
	SAM BURCH	keyb'ds, vcls	A
	PETE VAN DER SCHAEGEN	bs, vcls	A
	BOB VAN DER SCHAEGEN	gtr	A

CD: 1 THE KANDELLS (North Shore Soundworks 016) 2003

45s: Cry Girl/Cloudburst (Boss 6501) 1965
I Want You To Know/Do You Know? (Bear 1971) 1965
I Want You To Know/
Shake It Baby (PS) (Magnitude MA-1001) 1994
α Lucky Day / I've Met Death (PS) (Magnitude MA-1002) 1996

NB: α contains two unreleased tracks from 1966.

From Sandstone, Minnesota **The KanDells'** Bear single is particularly hard to find, having only been released as a promo single. *I Want You To Know* was later reissued in the nineties, with a different flip. *Cry Girl* was originally compiled on *Top Teen Bands Vol. 1* (LP).

Pete, Bob and Jay recall: "The name went from Candles to Kandles to KanDells; it may have come from our manager saying we were trying to burn the candle at both ends. We started with the Ventures tunes. Until the Beatles came out, we did mostly instrumentals. Of course, after they hit, everyone had to be a singing band. An English teacher, Noble McVey, from our school kind of looked out after us. Helped us get equipment, gigs, recording time (which we think he paid for), etc. Later, after the usual falling out, Kenny VanDerSchaegen managed us until we broke up".

"We always practiced at Gene's house or the local Youth Center. His family had a large family room and VERY understanding parents. We played mostly at the Youth Center in Sandstone, Minnesota, where we all lived. We even played at the local Federal Prison. In '64 we played at the State Fair, representing B Sharp. That was a blast".

"We recorded at a small basement studio in Minneapolis area, owned by Ron Gjerde, called Agar Records. *Cloudburst* got air time in Duluth and *Cry Girl* was played mostly on KDWB in the Cities. *Cry Girl* got up to No. 10 on the charts. After *Cry Girl* and *Cloudburst* were released we branched out a little to St. Cloud, St. Paul, Wilmer - any place that wanted us. We had a fan club in Duluth. That was cool. Heads got a little enlarged from that. We made one more single that never got released. Pete has the only good copy of that".

"Gene wrote *Cry Girl*. All together we wrote and recorded 11 songs. *Bottomless Well, Cloudburst, Cry Girl, Do You Know, I Want You to Know, It Is to Laugh, I've Met Death, Lucky Day, Oh Baby, Shake It Baby, That's All I Want,* plus *Summertime* by Gershwin. Pete has all the songs on tape from the recording studio and there are no live recordings that we know of.

"We played in one 'Battle of the Bands' in Duluth. We came in second to a professional band and lost the recording contract. There were 60 to 80 bands in the event. The band stayed together for most of '66 but then life started to catch up and practices were hard to make."

The band's retrospective compilation appearances include: *Cry Girl* on *Root '66* (LP) and *Everywhere Chainsaw Sound* (LP); *I Want To Know You* on *Total Raunch* (LP); the previously unreleased *I've Met Death* on *Wyld Sydes Volume 2* (CD); and *That's All I Want* (also unreleased until now) on *Wyld Sydes Volume 5* (CD).

Pete Van Der Schaegen later became an electrician but continued to play in bands. (MW/VJ/PVS)

Kan-dels (?)

ALBUM: 1 OUR MOST REQUESTED SONGS
(Capatone 1001) 1965 R1

Here's an obscure pre-Invasion teenbeat album of frat-rock covers, including *Shout* and *Green Onions*. (VJ)

The Kandy Kolored Konspiracy (TX)

45: One Million People/Konspiracy '68 (Instr) (Media 007) 1968

This outfit hailed from the Dallas, Texas area. *One Million People* reappeared on *Acid Dreams Volume Two* (LP) with the band billed as "KKK"; it has since turned up on Quagmire *Vol.1* (CD). (MW)

KALLABASH
Corp

KALLABASH CORP - Self Titled CD.

Kane's Cousins (FL)

ALBUM: 1 UNDER GUM BUBBLE GROUND
(Shove Love ST-9827) 197?

HCP

45s: α Take Your Love (And Shove It)/
National Anthem (Red/Yellow Vinyl) (Shove Love 0069) 1968/9 -
Take Your Love And Shove It/
Support Your Local Bands (Shove Love 500) 1968/9 116

NB: α shown as by The Cousins.

This mob came out of Fort Lauderdale, Florida. The music is mainly buried beneath the party going on in the studio, a veritable confusion of 'intermissions', noises, quips and general hilarity. They certainly had a lot of recording freedom. One track where they finally come together as an integrated unit is the tough rockin' ode to Jim Morrison suitably titled *Morrison*. This is followed by the long instrumental freak-out jam *Rushes*, which builds up to an impressive climax to close the album. Oh yes - the labels on the record are reversed too - so funny! Best avoided. (MW/VJ)

Kangaroo (DC)

Personnel:	JOHN HALL	gtr, bs, steel gtr, keyb'ds, vcls	A
	BARBARA KEITH	vcls	A
	N.D. SMART	drms, vcls	A
	TED SPELIES (TED SPELEOS)	ld gtr, vcls	A

ALBUM: 1(A) KANGAROO (MGM SE-4586) 1968 SC

NB: (1) a promo-only mono edition exists. (1) reissued on CD (Fallout FOCD2027) 2006.

45s: I Never Tell Me Twice/Such Long Long Time (MGM 13960) 1968
α Frog Giggin'/Maybe Tommorow (MGM 13962) 1968

NB: α shown as by N.D. Smart II and Kangaroo.

When **Barbara Keith** and N.D. Smart relocated from Boston to Washington DC, they teamed up with local heroes John Hall and Ted Speleos (ex-**British Walkers**), who were based in the downtown area. **Kangaroo** played at the Peppermint Lounge during their short life-span.

Basically their album's a country-rock influenced collection with some rather over-enthusiastic lead guitar. It does have two outstanding tracks which feature the beautiful vocals of **Barbara Keith** (the only two that do). Certainly it's an album that's worth a listen. John Hall was later with Orleans whilst, prior to **Kangaroo** N.D. Smart II had played with several bands including The Mark V, The Knights, Thee Rubber Band, **The Remains** {1966}, The Bait Shop and **Bo Grumpus** before joining **Kangaroo** in 1968. Whilst with **Kangaroo** he met the performance troupe **The Hello People** at the Cafe Wha and worked with both groups for a while. In 1969 he left to work with **Leslie West** and was in the initial **Mountain** line-up, before joining Great Speckled Bird {1969-72}, and its Woodstock based spin-off Hungry Chuck {1971-72}. In 1972, he worked with **The Hello People** once again.

Barbara Keith wrote *Free The People*, the Delaney and Bonnie hit and also released two solo albums in 1969 (Verve Forecast) and 1972 (Reprise, with one of the best versions of *All Along The Watchtower*) and the participation of Lowell George and N.D. Smart II. Ted Speleos later played with **Holy Moses**. (MWh/VJ/CF/MW/SR/JO)

Kansas City Jammers (OH)

ALBUM: 1 GOT GOOD (IF YOU GET IT)
(No label #KCJ1) 1972 R1-R2

NB: (1) reissued on vinyl (Void Records VOID41) 2006 from the original master tapes in a limited edition of 500 copies; this included a non-LP single and an insert with band history.

This was a college trio from Columbus, Ohio whose album blended electric acid-folk and bluesy rock. The reissue is worth tracking down. (VJ)

Kantones (OH)

45: Lovn'g And Roses/In The Mood (Maarc MA 1544) 1968

From Canton, Ohio and on the same local label as **Glen Jester and The Merseymen**, this single was described as "garage" but is actually the work of a harmony-pop lounge band. The flip is a cover of Judy Garland's *In The Mood*. Steer clear. (MW/GGl)

Kaper (IL)

45: In Her Eyes/Daisy (Le Bru MD-1001) 197?

This single is a mix of prog and psych from an obscure group from Lincolnwood, Illinois. They are also said to have released an album. (SR/KKz)

The Kaplan Brothers (IL)

ALBUMS: 1 UNIVERSAL SOUNDS (Kap 6912) 1969 SC
2 ELECTRIC THREE-MAN HEBREW BAND (Kap Records no#) 197? SC
3 NIGHTBIRD (Quinton Record Co. no #) 1978 R1

NB: (2) reissued as *The Kaplan Brothers* (Kap Records no#) 197? (3) reissued on CD (Erebus 041CD) 2009.

From Chicago, Illinois this group played an unusual mix of symphonic prog-rock and lounge music, with various covers and some original tracks. Their second album included three substantially re-arranged Beatles covers including a reworking of *Eleanor Rigby*. The third album *Nightbird* is sought-after by collectors of the very strange for their humorous cover of King Crimson's *Epitaph*. Overall, their sound here is essentially cabaret with mellotron and crooning vocals.

Their albums are held in high esteem by collectors of the bizarre. (SR/VJ)

Allan Kaprow (NY)

ALBUM: 1 HOW TO MAKE A HAPPENING (Mass Art Inc M-1320724) 1966 R1

NB: (1) original edition has no title on front cover. (1) reissued (Mass Art Inc.132) 1968 with the LP title added to the front cover design. (1) reissued on CD (Primary Information) 2008.

Well you've heard it all now. This New York project is a spoken word album giving 11 steps in how to stage a happening! **Kaprow** was an influential figure in the emergence of 'happenings' in the early sixties. There's also some poetry in side two! This is now an archive piece.

Although Mass Art originally issued the album in 1966 they promptly went bankrupt meaning that it was not distributed until 1968 when Something Else Press put out a limited reissue.

The 2008 CD reissue is packaged in a hand-silkscreened jewel case that replicates the 1968 cover artwork by Alison Knowles and Something Else Press. (VJ)

The Kards (AR)

Personnel incl:	CLAYTON	vcls	A
	J.W. HUGHES	vcls	A
	D.P. WALLACE		A

ALBUM: 1(A) THE KARDS (12" metal acetate) (Jaggar's Recording Studio) 196? R3

Little Rock, Arkansas garage band **The Kards** performs covers of Yardbirds, Kinks and Animals songs with guitar/bass/drums line-up plus a few instrumentals where saxophone substitutes for lead guitar. It's inept, but charming. Probably only a handful of these were made, as the disc has hand-affixed labels and the jacket is plain white with a business card glued to the front. The album-length acetate features 10 tracks including *I Need You*, *Misty*, *Honey*, *We Gotta Get Out Of This Place*, *Heart Full Of Soul* and *For Your Love*. (CF)

The Karpetbaggers (CA)

Personnel:	GREG HALLET	vcls	A
	CHUCK KAISER	drms	A
	JIM LEARN	12-string gtr	A
	CHRIS NAKANO	ld vcls	A
	RANDY TAMBERG	gtr, bs, vcls	A

45: The Fire I Feel/Watch It Rain (Tri G 202/3) 1966

This Walnut Creek, California garagy folk-rock band's sole single appeared in the spring of 1966.

Randy Tamberg supplied the line-up details and recalls: "We recorded four songs, only two of which were released as a single; none of us have a tape of the other two songs. Greg Hallet was later known as Jon Greg of Little John on Epic. Our manager was Trig Richards who had previously been manager to Little E and the Mello Tone Three *(Candy Apple Red Impala)*. We played all the top dance clubs in the Bay Area including The Galaxy (home of *The Swim* by Bobby Freeman) and The Off Broadway in San Francisco."

Despite previous rumours, Randy confirmed that Dehner Patten (of **Oxford Circle** and **Kak**) was never in the group. (MW/GN)

Kartune Kapers (NM)

45: On The Plane/Knock On Wood (Space SR 00011/12) 1966

Hailing from the Albuquerque area of New Mexico both sides of this group's single were produced by **Lindy Blaskey**. *On The Plane*, is a particularly good fuzz-punk cover of the **Leaves** song.

Knock On Wood and *On The Plane* have been compiled on *Chicago 60's Punk Vs. New Mexico 60's Pop* (LP). (VJ)

The Kasenetz Katz Singing Orchestral Circus/Supercircus (NY/OH)

Personnel incl:	JOEY LEVINE	ld vcls

ALBUMS: 1 THE KASENETZ KATZ SINGING ORCHESTRAL CIRCUS (Buddah BDS-2020) 1968

Got Good (if you get it)
Kansas City Jammers

KANSAS CITY JAMMERS - Got Good (If You Get It) LP.

2 THE KASENETZ KATZ SUPER CIRCUS (Buddah BDS-5028) 1968
3 CLASSICAL SMOKE (THE KASENETZ-KATZ ORCHESTRAL CIRKUS) (Super K SKS 6001) 1968

NB: (3) also issued in Germany (Hansa 80389) 1968.

EP: 1 HOLIDAY SPECTACULAR (Buddah SP-1) 1968

45s:			HCP
	Down In Tennessee/Mrs Green	(Buddah 52) 1968	124
	Quick Joey Small (Run Joey Run)/ Mr Jensen	(Buddah 64) 1968	25
α	I'm In Love With You/To You With Love	(Buddah 82) 1969	105
	Mrs Green/Embrassez Moi	(Buddah 90) 1969	-

NB: α shown as by the Kasanetz Katz Supercircus.

This 'Bubblegum' rock group was assembled by producers Jerry Kasenetz and Jeff Katz and comprised members from **The Ohio Express**, **Music Explosion** and **1910 Fruitgum Company**. 'Bubblegum' was a short-lived, but extremely commercially successful fad in America between 1968-69. At its most basic it was characterised by a heavy, repetitive bass beat; simple lyrics and affected nasal vocals. It was particularly successful with teen audiences. Jerry Kasenetz and Jeff Katz are generally credited for inventing the phenomenon and *Quick Joey Small* with its heavy, repetitive bass beat was one of the better examples of the genre. Like so many other recordings of this ilk it was commercially successful reaching No 25 in the U.S. and No 19 in the UK.

The first album was a fake live album, though oddly the concert was actually recorded and is itself pretty good. The second album also features the **Shadows Of Knight**. Another album album shown as by Kasenetz-Katz Orchestral Cirkus, called *Classical Smoke* reputedly sounds uncannily like a Joe Meek record.

Compilation appearances have included: *Quick Joey Small* on *Born Bad (Songs The Cramps Taught Us)* (LP) and *Pop Explosion* (LP); *Quick Joey Small*, *We Can Work It Out* and *I'm In Love With You* all as **Kasenetz Katz Super Circus** on *Bubble Gum Music Is... The Naked Truth* (LP) and *Visions of Rarities From The 60s and 70s* (CD). (VJ/JFr/SR/VZ)

Kasper (MO)

ALBUM: 1 HAMMERED (Lark Ellen EP-1115) 1976 SC

This St Louis, Missouri band's album has some good slide guitar and is basically bluesy rural-rock. (VJ)

The Kasuals (IL)

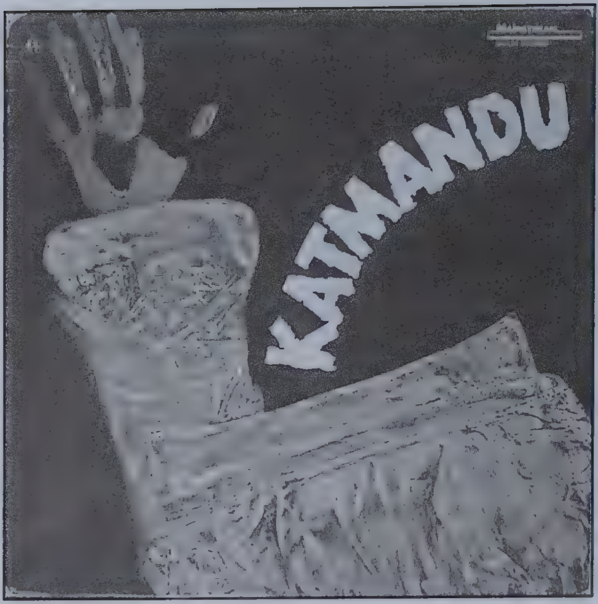
45: Just Call My Name/Listen To The Rain (GMA 4) 1964

This obscure Illinois outfit's sole release was this single on a Chicago label. *Just Call My Name*, a solid Merseybeat stomper with piercing leads, is featured on *Sick And Tired* (LP) and *Trip In Tyme Vol. 2* (CD). Another single thought to be by this band remains unconfirmed - *Port Said/So Tough* (Peppermint Stick 2034).

Several other Kasuals were around in the mid-to-late sixties, including: a Shamokin, Pennsylvania vocal/doo-wop pop band who had singles on Kingston and Cameo and were known latterly as D'Kool & The Kasuals; a Texan band, whose unheard single on a Dallas label has encouragingly garage-sounding titles - *Girl (You Better Stop Your Lying)/You're Gonna Break My Heart* (Spotlite SP 2001); and a bunch from Hawaii with no confirmed releases. (MW)

Katmandu (FL)

Personnel:			
	BOB CALDWELL	bs	A
	NORMAN HARRIS	organ, ld vcls	A
	BOB JABO	gtr, vcls	A
	KENNY ZALE	drms	A



KATMANDU - Self Titled LP.

ALBUM: 1(A) KATMANDU (Mainstream S/6131) 1971 R1

NB: (1) reissued on Merlin in 1979.

Here's a keyboard dominated heavy album with the occasional good guitar piece but generally unimaginative. Not recommended.

Bob Jabo had previously played in the Miami-based bands **Dr. T. & The Undertakers** and **The Kollektion.** (VJ/MW)

Kath (MD) - see **Badge (MD)**.

Katz Kradle (MA)

45: Bad Case Of You On Your Mind/ Bring It On Home (Sure-Shot 6609) 196?

Like the **Huntsmen** single this is rumoured to be garage collector, compiler and enthusiast Erik Lindgren in a bogus sixties garage project. They're the only known singles on the label and were totally unknown until they started to suddenly appear on the specialist market. Great stuff though, and the flip is a good slow-burning Animals' punker.

Bad Case Of You On My Mind later got a further airing on *Gone, Vol. 2* (LP) and *Psychedelic Archives Vol. 7* (double cassette box). (MW)

Peter Kaukonen/Black Kangaroo (CA)

Personnel:			
	TERRY ADAMS	cello	A
	NICK BUCK	organ, piano	A
	JOE COVINGTON	drms	A
	DIANE EARL	backing vcl	A
	PETER KAUKONEN	vcls, gtr	A
	PETER MARSHALL	bowed bs	A
	MARK RYAN	bs	A
	SHELLEY SILVERMAN	drms	A
	LARRY WEISBERG	bs	A

ALBUM: 1(A) BLACK KANGAROO (Grunt FRT-1006) 1972

45: Prisoner/Dynamo Stranger (Grunt 65 0507) 1972

Brother of Jorma, **Peter Kaukonen** released his first solo album in 1972 on **Jefferson Airplane**'s label, Grunt. *Black Kangaroo* is a very convincing attempt at producing a Hendrix style album, a bit like **Randy California**'s *Kaptain Kopter* or **Velvert Turner**'s output. *Up Or Down*, *Prisoner* and *Dynamo Snackbar* are filled with electric guitar solos while *Barking Dog Blues* is a country-blues track with funny lyrics. **Peter Kaukonen** wrote all the songs and produced the album. It's definitely worth a spin.

In the late seventies **Kaukonen** was still playing concerts in the Bay Area with his band, billed simply as Black Kangaroo.

Joe Covington had previously played and recorded with The Vibratones: the **'Airplane** and the original Hot Tuna line-up. Mark Ryan played with **Quicksilver** and **Bodacious D.F.** Larry Weisberg would later join **Spirit**. Nick Buck had previously played with Peter Green and would later play in Hot Tuna and SVT. Peter had previously been in the band Petrus who recorded an unreleased single for A&M. Peter had also been called upon to replace Bob Harvey in the **Jefferson Airplane**, but his parents wouldn't let him drop out of school! (Jack Casady was the second choice). Peter then played short stints with **Johnny Winter** as "Albino Kangaroo" (bootleg CDs of that band exist), Hot Tuna, and was the first Jefferson Starship bass player, being asked to leave the band before the first album was recorded. He later played with Grace Slick (*Manhole,* 1974) and Terry Allen (*Juarez,* 1975). He also released two cassettes in the eighties. (SR/HS)

Thee Kavaliers (TX)

45s:	α	Sea Weed/Pride	(Pharaoh 137) 1965
		That Hurts/Symbol Of Sin	(Pharaoh 146) 1966
		The Last Four Words/ Ballad Of Thee Kavaliers	(Pharaoh 150) 1966
		Congregation For Anti-Flirts Inc./ Back To You	(Pharaoh 154) 1967

NB: α shown as by The Cavaliers.

From McAllen deep in the Texas Valley, they were originally known as The Cavaliers and *Texas Punk, Vol. 5* (LP) includes their first single and an earlier recording of *Congregation For Anti-Flirts, Inc.* under this name. Some band members later played with two other Texas outfits: - The Playthings and Transluscent Umbrella. (VJ)

Jimmy Kaye and The Coachmen (IA)

Personnel incl: JIMMY KAYE

45:	Gloria/Debbie	(Soma 1441) 1965

A band from Des Moines, Iowa who did a good cover of Them/**The Shadows Of Knight**'s hit *Gloria.*

Gloria got fresh exposure on *Soma Records Story, Vol. 2* (LP) and *The Big Hits Of Mid-America - The Soma Records Story* (2-CD). (VJ)

Richard Keelan (MI)

ALBUM: 1	DICK KEELAN	(No label #RMM1) 196? R4

NB: 12" metal acetate with hand-applied labels, in a plain cover. Commercial release not known to exist.

THE KEEPERS.

Richard Keelan came from Detroit, Michigan. He will be known to readers for his work with **The Spike Drivers** (1965-1967). This album pre-dates that era, having been recorded in September 1964, according to the handwritten notes on the jacket. This is an early underground folk/acoustic blues album, with covers of Leadbelly's *Easy Rider* (the original composition, not the re-interpreted hippie-era version *I Know You Rider*), **Fred Neil**'s *That's The Bag I'm In, Summertime,* and Mose Allison's *Parchman Farm.* There's also a few originals, including a long eastern instrumental called *Interpretations Of Raga.* To my ears, it's the album Davy Graham would have made at this time if he was an American.

Keelan went on to **The Spike Drivers**, **The Misty Wizards**, and then moved to Canada and founded The Perth County Conspiracy. He was also involved with **Jan & Lorraine**, writing songs for their ABC album. (CF)

The Kee-Notes (CA)

Personnel:	MIKE BRANDT	gtr	A
	BREA BERRY	drms	A
	DANNY CURLER	bs	A
	DICK INSTNESS	organ	A
	CLIFF MAURER	ld gtr	A

45s:	Please Don't Tell Me No/ Quit Changing Your Mind	(Esar 115/6) 1965
	St. James Infirmary/ Please Don't Tell Me No	(Ikon IER 505/6) 1966

Here's some **Vejtables**-like folk-rock from Folsom, California. Berry was later in the all-female seventies rock group Fanny.

Quit Changing Your Mind can also be found on *The Sound Of Young Sacramento* (CD); and *St James Infirmary* and *Please Don't Tell Me* have been compiled on *The Ikon Records Story* (2-CD). (MW)

The Keepers (NY)

Personnel:	FRED ADINOLFI	bs	A
	BARRY DRIMMER	ld vcls	A
	RITCHIE MARCIANTI	gtr	A
	BILLY MARTIN	ld gtr	A
	JOE RUCHIO	drms	A

45:	She Understands/Lost Love	(Bravura 5003) 1965

A Canarsie, New York band, The **Keepers** sole single has come to the attention of compilers. *She Understands,* a frantic beat number, has appeared on *Brain Shadows, Vol. 1* (LP & CD) and *Psychedelic States: New York Vol. 1* (CD). The forlorn *Lost Love* has also resurfaced on *Leaving It All Behind* (LP).

Barry Drimmer: "I joined in 1964 at the age of 14, and the band was together from 1963 to 1966. We were quite well known in Brooklyn throughout these years, playing all over the borough, at the Flatbush Terrace (a great concert hall run by Mike Gaynor), and at the Midwood Friendship Club where we opened for a young **Mitch Ryder and The Detroit Wheels**. The band also got to perform at the Canarsie movie theater opening up for the 'A Hard Days Night' film. In 1965 we cut an acetate as Five Against The World (a brief alter ego suggested by a hot shot management team in Manhattan)."

Barry Drimmer also played in a Brooklyn band called Southern Socket with **Jagged Edge** member Art Steinman. (MW/BD)

The Keggs (MI)

45:	To Find Out/Girl	(Orbit 20959/60) 1967

NB: The single has been booted since (Orbit no #).

Detroit high school quartets, **The Keggs** were strongly influenced by The Kinks. We're talking crude but powerful garage punk here. They recorded the single in a seedy part of Detroit in July 1967, only to discover the studio burnt to the ground in the Detroit race riots a couple of weeks later. Fortunately a tape was salvaged and the band pressed up a few copies for their friends.

Compilation appearances include: *To Find Out* on *Acid Dreams - The Complete Set* (3-LP), *Acid Dreams Epitaph* (CD), *Back From The Grave, Vol. 5* (LP) and *Back From The Grave, Vol. 2* (CD); and *Girl* on *Back From The Grave, Vol. 6* (LP). (VJ/MW)

Keith (PA)

				HCP
ALBUMS:	1	98.6/AIN'T GONNA LIE (mono/stereo)	(Mercury MG 21129/SR 61102) 1967	124
	2	OUT OF CRANK (mono/stereo)	(Mercury MG 21129/SR 61129) 1968	-
	3	THE ADVENTURES OF KEITH	(RCA LSP-4143) 1969	-

NB: (1) reissued on CD (RPM) 2004. (3) reissued on CD (RPM RETRO 833) 2008.

			HCP
45s:	Ain't Gonna Lie/ Our Love Started All Over Again	(Mercury 72596) 1966	39
	98.6/The Teeny Bopper Song	(Mercury 72639) 1966	7
	Tell Me To My Face/ Pretty Little Shy One	(Mercury 72652) 1967	37
	Daylight Savin' Time/Happy Walking	(Mercury 72695) 1967	79

Keith (real name James Barry Keefer) was born in Philadelphia, Pennsylvania on 17 May 1949. He is best remembered for *98.6* which became a million selling single worldwide.

The story goes that he secured a recording contract after camping on the doorstep of A&R executive Jerry Ross. It worked and a single emerged in 1966, *Caravan Of Lonely Men* that was credited to Keith and The Admirations, but it passed unnoticed at the time. Ross then switched to Mercury Records taking Keefer with him.

Keith's first solo single for Mercury *Ain't Gonna Lie* was a minor hit that just made the US Top 40. The follow-up *98.6* became a million seller worldwide, climbing to No. 7 in the US and spending 14 weeks in the Billboard charts. It also reached No. 24 in the UK. Produced by Jerry Ross and written by Tony Powers and George Fischoff, this pop-psych gem is possibly a little forgotten now. The Tokens appeared as backing singers on both his first two singles.

He enjoyed two further hits but his second album bombed and he was arrested for draft evasion mid-tour and stationed in New Jersey for a year. He then switched to RCA and recorded a rock concept album about the life of a blind boy Charley Cinders that was released within a month of The Who's *Tommy*! The album was a blend of sixties garage-rock and British pop with a psych taint. Songs like *Alone On the Shore* and *Trixon's Election* are quite sophisticated pop tunes, *Waiting To Be* is a psychedelic jam and *Elea-Elea* is another epic track. Sadly, it was released about a year too late.

In 1973 he joined **Zappa's** touring band and worked as a vocalist in the line-up before dropping out of the rock scene for a while.

He returned in 1986 with an unsuccessful comeback album recorded under his own name. He then established A.I.R. Records in Redondo Beach, California the same year and produced a number of albums for local musicians. In the nineties he moved into TV and he still plays live.

Ain't Gonna Lie has got a further airing on *Nuggets Vol. 11: Pop Part Four* (LP). (VJ)

Barbara Keith (MA>NY)

Personnel:	JIM COLEGROVE	bs	A
	RICHARD CURTIS	gtr	A
	JEFFREY GUTCHEON	keyb'ds	A
	BARBARA KEITH	vcls, gtr, piano	AB
	BILL KEITH	pedal steel, banjo	A
	N.D. SMART II	drms	A

ALBUMS:	1(A)	BARBARA KEITH	(Verve Forecast FTS-3084) 1969
	2(B)	BARBARA KEITH	(Reprise MS 2087) 1972

NB: (2) also released in France (Reprise 44 232).

45s:	α	Only Thing I Had/Daydream Stallion	(MGM 13961) 1968
	β	Fisherman King/Good Lovin Man	(Verve Forecast 5108) 1969
	β	Rainmaker/Free The People	(A&M 1191) 1970
		All Along The Watchtower/ The Bramble and The Rose	(Reprise 1191) 1972

NB: α shown as by **Barbara Keith** and **Kangaroo**. β are non album tracks. There's also a French 45 with PS, *All Along The Watchtower/Free The People* (Reprise 14240) 1973.

The brilliant vocalist of **Kangaroo**, **Barbara Keith**, originally from Boston went solo in 1969 and her first album was produced in New York by Peter Asher (ex-Peter and Gordon). Still working with N.D. Smart from her previous group, she was also backed by Jim Colegrove (**Bo Grumpus**), Jeff Gutcheon (**Great Jones**), Bill Keith (**Jim Kweskin Jug Band**) and Richard Curtis. All her material was original, in a folk-rock vein with country-rock influences, nice vocals and strong instrumental parts, the highlights being *My Easy Days* and *The Big Black Deep*, with some additional vocals by the mysterious "Little Sabre". The album unfortunately suffers a bit from the similarity of several slow tracks.

Her song *Free The People* became a hit for Delaney and Bonnie but she had to wait nearly three years to see the release of her second album. Produced by Larry Marks (**Phil Ochs**, **Thirty Days Out**), her vocals were still beautiful and her backing group included Lowell George, Spooner Oldham, Danny Kootch and Lee Sklar. The material, penned by **Barbara Keith** and D. Dibbles, is mainly in the country-rock style but this album is worth hearing for the exceptional electric version of Dylan's *All Along The Watchtower*, with Tony Peluso (**Abstracts**) and David Cohen (**Country Joe and The Fish**) on guitars. Other highlights include *Free The People* and *Detroit Or Buffalo*.

Barbara Keith then apparently stopped her career, but re-surfaced a few years ago fronting a rock-n-roll outfit: The Stone Coyotes. Based out of Greenfield, Massachussetts they comprise of **Keith** (gtr, vcls), her husband Doug Tibbles (drums) and step-son John Tibbles (bs). They describe their music as "Patsy Cline meets AC/DC" and that's not too far off the mark. So far they've released three CDs.

You can sample her sound with *Fisherman King* on *Soft Sounds For Gentle People: Sounds Of She* (CD). (SR/JN)

Milton Kelley (CA)

Personnel:	RONNY BOWDON	perc, jew's harp	A
	MILTON KELLEY	gtr, harmonica, vcls	A
	POI	piano	A
	DENNIS SHIVES	harmonica	A
	MARTIN YOUNG	gtr, bs	A

ALBUM:	1(A)	MILTON KELLEY'S HOME BREW	(Two:Dot HRH71570) 1970 R3

A rare acoustic folk/rural-rock album from southern California. It was released on the same label as **Arthur** (Gee) and **Hendrickson Road House**. (CF)

Peter Kelley (?)

Personnel incl:	DANNY FEDERICI	keyb'ds	A
	PETER KELLEY	vcls, gtr	AB

ALBUMS:	1(A)	PATH OF THE WAVE	(Sire SES-97009) 1969
	2(B)	DEALER'S BLUES	(Sire SI 4903) 1971

NB: (1) also released in the U.K. (London HAK 8402) 1969.

This East Coast singer songwriter went largely unnoticed at the time but his two albums are worth a spin. The first one is folk-psych with almost whispered vocals. Songs range from Dylanesque ballads to the monster cut

The Man Is Dead (6:56) with fuzz guitar. Other cuts include *High Flyin' Mama*, *Childhood's Hour*, and a cover of **Rhinoceros**' *Apricot Brandy*.

Danny Federici went on to play with Bruce Springsteen and The E Street Band.

Housed in a nice textured cover, *Dealer's Blues* is, as its title indicates, more blues-oriented and is a superb album combining blues, folk and rock. It was produced by Richard Gottehrer (ex-**Strangeloves**). (SR)

Todd Kelley (?)

ALBUM: 1 TODD KELLEY (ESP/ORO-6) 1969 R1

Some collector's rate this moody folk album that is one of the rarest on this label. (VJ)

Kelts (MS)

45: Don't Go Away/Babe Come Running (Sonora 101) 1967

This is a hopelessly obscure act from Meridian, Mississippi. *Don't Go Away* is a simple garage pop number.

You'll also find *Don't Go Away* on *Psychedelic States: Mississippi* (CD). (VJ/MW)

Dick "Wilde Childe" Kemp (OH)

45: Get It On/Wilde Childe Freakout (Cle-O 1000/1) 1967

Dick "Wilde Childe" Kemp was a Cleveland area DJ with a solo mid-sixties release in March 1967. *Get It On* is a strong rock novelty backed by an instrumental.

You'll also find *Get It On* and *Wilde Childe Freakout* on *Who Needs Tomorrow Vol. 2* (CD). (GGI/MW)

Kempy and The Guardians (TX)

Personnel:	DEAN BROWN	ld gtr	A
	GARY KEMP RAWLINGS	ld vcls	A
	ALAN ROTH	drms	A
	LARRY SAMFORD	bs, vcls	A
	GARY SEALS	gtr, vcls	A
	DAVID SMITH	organ	A
	E. PAT DAVIDSON		

MILTON KELLEY'S
HOME BREW
KENTUCKY

MILTON KELLEY - Milton Kelley's Home Brew LP.

45s: Love For A Price/Never (Lucky Sounds LS-1006) 1966
Love For A Price/Never (Romunda P-1/2) 1966

This Dallas outfit's finest moment was *Love For A Price*, which they got to record after winning first place in a Gibsons' Discount Center's 'Battle Of The Bands' contest. Shortly after, they also got to perform it on Ron Chapmen's "Sumpin' Else" TV show. The two versions of the single feature different versions of both tracks, with the Romunda recording of *Love For A Price* including an additional blistering guitar break.

Line-up 'A' features the band's main personnel circa 1966/67, although during their four year lifetime, some members did change. One such member, E. Pat Davidson, went on to record a solo single, *Fools Pride/Stay With Me* (Sevens International 11005).

The band originated in Oak Cliff, Texas when Gary Seals and Dean Brown got together with their guitars in junior high school. Dean: - "I was 13 and he was 15. We found a drummer and entered a 'Battle Of The Bands' at our local Montgomery Wards store, but lost to Jimmy Vaughn's band, The Pendulums. They were good and deserved to win. After that we played school parties and dances as The Guardians for about a year. Gary Kemp (Kempy) Rawlings was at one of our parties and sang a song with us. He sang so well we asked him to join and we became **Kempy and The Guardians**. We eventually graduated from school parties and roller rinks to playing several local teenage clubs in the North Dallas area".

Kempy left the band sometime around 1968, but the band continued as The Guardians with Larry Samford switching from bass and vocals to lead vocals and David Johnson coming in on bass. This form of the Guardians lasted about a year or so, but by the time they had graduated from high school it was all but over.

Dean Brown still performs to this day, whilst Alan Roth became a local police officer.

Compilation coverage has included:- *Love For A Price* (Romunda version) on *Flashback, Vol. 6* (LP), *Sixties Archive Vol. 2* (CD) and *Garage Punk Unknowns, Vol. 2* (LP); *Love For A Price* (Lucky Sounds version) on *Highs In The Mid-Sixties, Vol. 17* (LP); and both versions appear on *Texas Punk From The Sixties* (LP). (VJ/TDs/DBn)

Ken & The Fourth Dimension (CA)

Personnel incl: KENNETH JOHNSON A

45: See If I Care/Rovin' Heart (Star-burst SB-128) 1966

This was a raucous L.A.-based punk band. Ken (alias Kenneth Johnson) was a Los Angeles producer and writer for many obscure bands, including **Limey and the Yanks** and **The Avengers** who recorded on the Star-burst label owned by his father. This particular single featured Ken Johnson backed by **The Trippers.**

Like some other punk bands they set out as a surf band The Rockets and then changed names to Ken and The Ho-Dads issuing a surf instrumental single *Surf Dance*, before getting into punk.

Compilation appearances include: *See If I Care* on *Back From The Grave, Vol. 3* (LP), *Everywhere Chainsaw Sound* (LP) and *Where The Action Is! L.A. 1965-68* (4-CD book); and *Rovin' Heart* on *Highs In The Mid-Sixties Vol. 2* (LP). (VJ/MW)

Rich Kendall (WI)

ALBUM: 1 FOOD FOR THOUGHT
(Unknown Records SLP-101) 1974 R1

This album is a private pressing of folk-rock from Wisconsin with some psychy touches. It sounds like a 'band' rather than a solo project. (SR/VJ)

Dave Kennedy and The Ambassadors (WI)

Personnel incl:	DAVE KENNEDY	vcls
	TARI TOVSEN	gtr

ALBUM:	1	BREAKING UP IS HARD TO DO....	(Coulee CLP-1001) 1965 R1

From LaCrosse, Wisconsin their album comprised pre-Invasion frat-rockers and instrumental numbers.

They contributed *Zombie Jamboree* to *Badger A Go Go* (LP). (VJ)

Kennélmus (AZ)

Personnel:	KEN E. WALKER	vcls, gtr, effects	ABCD
	TOM GILMORE	bs	C
	BOB NARLOCH	vcls, gtr, hrmnca, tamb	C
	MIKE SHIPP	drms	C
	KAREN GARDNER		D
	PHIL QUIROZ		D
	ROB ZELMER		D

ALBUM:	1(C)	FOLKSTONE PRISM	(Phoenix Int'l PIR 41271) 1971 R5

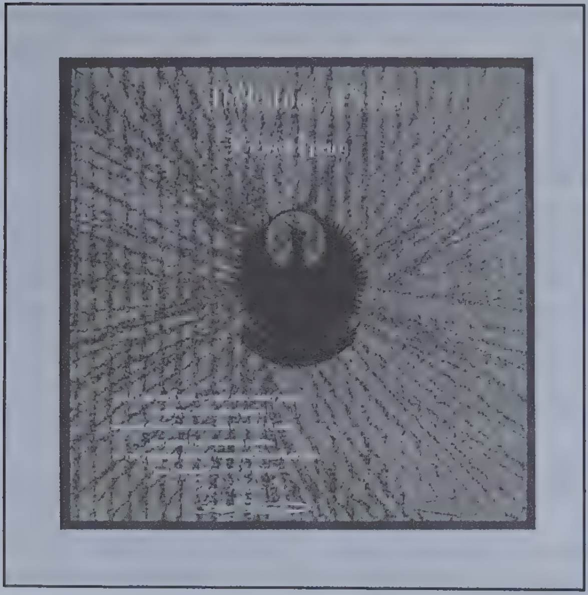
NB: (1) was originally issued as a promo in a hand-made sleeve and some copies came with a 45 and insert. The official release is thought to have had a pressing of 1,000. (1) reissued on vinyl (Rockadelic RRLP 16) 1994 (R1) in a limited edition pressing of 300. It's an exact copy except for the label design. (1) reissued on CD (Sundazed SC 6129) 1999.

Also of interest is (C) *Beyond Folkstone Prism* (w/insert) (RD Records 1) 1995, which is comprised of material recorded during 1971-72 but remained unreleased until 1995 in a limited edition of 400.

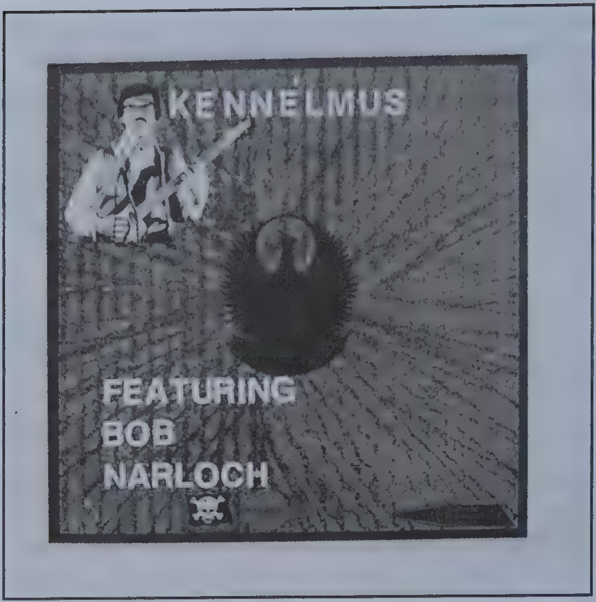
45s:	α	Alligator/A Song For Her	(Pirate 9-29-70) 1970
	β	Plastic Shadow/Black Sunshine	(Pirate 01-05-71) 1971
		No Way To Treat Your Man/ No Reply	(Phoenix Int'l PIR 10-8-71) 1971
		The Fool/Bumble Bee	(Phoenix Int'l ?) 1972

NB: α shown as by Rande Bell Soup. β shown as by Gray Ghost.

From Phoenix, Arizona Ken Walker and Bob Narloch played as a duo originally in the sixties. **Kennélmus** was formed in 1970 and their two albums were recorded between 1970-72 in recording engineers' Chuck Hauke's studio using two Ampex 351-2 two track recorders. Even the Rockadelic reissue of the first album is becoming hard to find. This is the better of the two. Side one of the album is instrumental and while some of the tracks are in a primitive hard-rock style not unlike **Hootch**, others are very dense and beautiful. The vocal tracks are very quirky and strangely recorded - it's clear that **Kennélmus** spent a great deal of time knob-twiddling in the studio! While the results are obviously mixed, the album is recommended.



KENNÉLMUS - Folkstone Prism LP.



KENNÉLMUS - Beyond Folkstone Prism LP.

A number of additional musicians assist on the second album, which includes a couple of adequate Dylan covers, *I'll Be Your Baby Tonight* and *On The Road Again*, four Bob Narloch originals and three penned by Chuck Hauke among others. Of these, *Pickers On A Guitar* has a strong country feel. The most psychedelic is Chuck Hauke's *Black Sunshine* with some groovy guitar work and for me this is the stand-out track. Rather disappointing overall. The six single tracks are non-album cuts or different versions. (CF/VJ)

Kenny and The Friends (CA)

45s:	The House On Haunted Hill Pads 1&2	(Princess 51) 1963
	Last Night Was The Night/ She Kept Doing Him Wrong	(Princess 54) 1963
	The House On Haunted Hill/The Green Door	(Princess 871) 1964
	The House On Haunted Hill Pads 1 & 2	(Dot 16568) 1964
	Moon Shot/One-Two-Three-Four	(Dot 16596) 1964
	The Raven (Part 1/The Raven (Part 2)	(Posea 80) 1965

A mid-sixties Los Angeles act, **Kenny and The Friends'** loony freak-out *The Raven, Part 1* can also be heard on the *The Magic Cube* (Flexi & CD) compilation. You can also check out *House* on *Bug Out Vol. 2* (LP). (VJ)

Kenny and The Kammotions (TX/LA) - see Kenny Wayne and The Kammotions (TX/LA).

Kenny and The Kasuals (TX)

Personnel:	DAVID BLACKLEY	drms	ABC
	KENNY DANIEL	vcls, gtr	ABCD
	LEE LIGHTFOOT	bs	ABC
	TOMMY NICHOLS	hrmnca	A
	PAUL ROACH	keyb'ds	AB
	JERRY SMITH	ld gtr	ABCD
	RICHARD BORGENS	ld gtr	C
	GREG DANIELS	bs	D
	DAN GREEN	gtr	D
	RON MASON	drms	D
	KARL TOMORROW	keyb'ds	D

ALBUMS:	1(A)	IMPACT - LIVE AT THE STUDIO CLUB (mono)	(Mark 500) 1966 R5
	2(D)	TEEN DREAMS	(Mark 6000) 1978 R3
	3(D)	GARAGE KINGS	(Mark 7000) 1979
	4(-)	4	(Mark) 1981
	5(A/B)	NOTHING BETTER TO DO (mono)	(Eva 12011) 1982

	6(B)	THINGS GET BETTER	(Eva 12031) 1983

NB: (1) shown as by Kenney and The Kasuals, also reissued on vinyl (w/insert) (Mark LP 5000) 1977. (1) reissued again on CD (Flash 26) 199? (2) was a red vinyl pressing of 200 copies. (3) was also reissued in Germany by Line (LLP 5020 AS) 1982. (5) and (6) reissued on one CD (EVA B39/642390) 1993.

1966-1968 The Singles... Plus (Missing Vinyl MV 003) 2008 is a limited edition set that compiles both their released and unreleased singles during the period.

EPs:	1(D)	THE KASUALS ARE BACK	(Mark 400) 1978
	2( )	THE BEST THING AROUND + 3	(Eva 2005) 198?

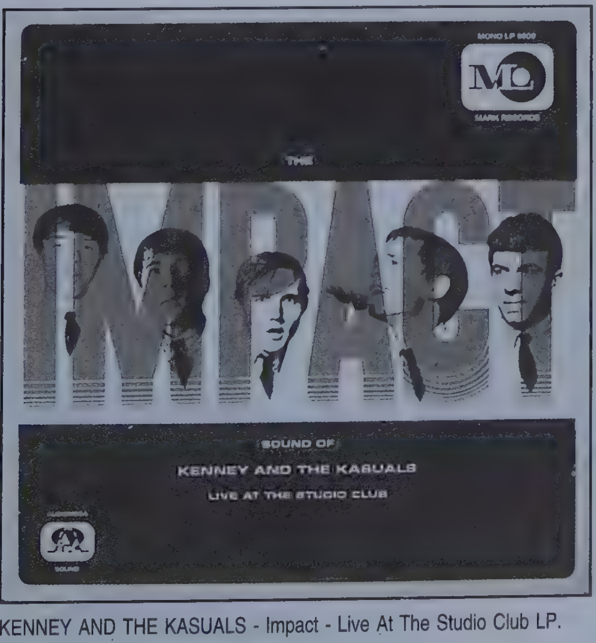
NB: (2) was issued in a limited edition of 2,000.

45s:		Nothin' Better To Do/Floatin'	(Mark 911) 1965
		Don't Let Your Baby Go/ The Best Thing Around	(Mark 1002) 1965
		It's All Right/You Make Me Feel So Good	(Mark 1003) 1966
		Raindrops To Teardrops/Strings Of Time	(Mark Ltd 1004) 1966
	α	Journey To Tyme/I'm Gonna Make It	(Mark Ltd 1006) 1967
		See Saw Ride/As I Knew	(Mark Ltd 1008) 1967
	β	Chimes On 42nd Street/When Was Then	(Mark Ltd 1009) 1968

NB: α Leased to United Artists (UA 50085) for nationwide release. β shown as by The Truth.

One of Texas' finest sixties bands, they were reputedly playing at the La Fontaine Club in Dallas one night as The Illusion Combo (another of their early names was The Ken Daniel Combo) when Mark Lee walked in and told them that they were now called **Kenny And The Kasuals** and he was their manager. Their first three singles on Lee's label attracted little attention but during 1966 they started playing at the Studio Club in Dallas and the same year they recorded their first album just to be sold there as a promotion gimmick. It begins with a guy answering the telephone with music in the background telling a caller that **Kenny And The Kasuals** are playing the Studio Club that evening. In fact it was not a live album at all - it was the result of one afternoon's work in a recording studio, but it captured the band playing cover versions of some of the popular songs of the time like *Gloria*, *Baby Please Don't Go*, *You Better Move On*, *Money*, and *All Day And All The Night*. Just 500 copies were pressed in mono and around 400 sold, but it gradually acquired a legendary reputation among record collectors and by the mid-seventies copies were changing hands for megabucks hence its eventual reissue in 1977.

After its release Jerry Smith replaced Tommy Nichols on lead guitar and started writing songs with Kenny. Their next single, *Raindrops To Teardrop* was a local hit as was the follow-up *Journey To Tyme*, which marked their progression from punk to psychedelia and told the story of an acid trip. This was leased to United Artists for nationwide distribution. After a further, equally good single, *See Saw Ride* they headed to New York with a new line-up. Jerry Smith, realising his limitations on lead guitar had switched to rhythm and Richard Bergens (previously with **The Briks**) filled the resulting vacancy. The organist, Paul Roach, also left because he didn't want to leave Dallas that summer. They failed to make the break in New York, where Kenny and Richard Bergens were constantly arguing. Soon after their return from New York in September 1967 their fate was arguably sealed when Kenny got drafted, although they renamed themselves The Truth and soldiered on for a while releasing one further single. Unfortunately their name was confused with the title of Jeff Beck's album and the single flopped. Kenny did return to make a farewell appearance with the band at the 'Flower Fair', a big show in Dallas in April 1968.



KENNEY AND THE KASUALS - Impact - Live At The Studio Club LP.

TEEN DREAMS
KENNY AND THE KASUALS

KENNY AND THE KASUALS - Teen Dreams LP.

In 1977 their first album was reissued and the following year Kenny and Jerry Smith reformed the band with a new line-up (D). They recorded a new album, *Garage Kings*, and *The Kasuals Are Back* (EP). In 1978 a compilation of their singles and some unreleased cuts was issued, *Teen Dreams*. Many collectors find this collection of beat, garage and quasi-psych tracks more interesting than their 'live' album. In Europe this was circulated as the 'lost **Electric Prunes** LP'!

Both of the Eva releases are worth checking out. *Nothing Better To Do* contains their six singles and the Truth single. *Things Get Better* included The Gator Shades Blues Band's *Down In Mexico* and previously unissued material and outtakes. (The Gator Shades Blues Band was a short-lived venture which consisted of The Kasuals minus Kenny. Their *Down In Mexico* single had a limited pressing of 100). The recent limited edition release *1966-1968 The Singles... Plus* contains some well-crafted and melodic released and unreleased pop singles.

Compilation coverage has so far included: *Journey To Tyme* on *Nuggets, Vol. 12: Punk Part Three* (LP), *Mayhem & Psychosis, Vol. 3* (LP), *Nuggets Box* (4-CD), *Texas Music, Vol. 3* (CD), *Psychedelic Archives Vol. 7* (double cassette box) and *Songs We Taught The Fuzztones* (2-LP & 2-CD); and *Everybody's Making It* on *Acid Visions - The Complete Collection Vol. 1* (3-CD). (VJ/MW)

Kensington Forest (CA)

Personnel incl: CHRIS GUIVER
JACK WALTERS

45:	Bells/Movin' On	(Bay Sound 6901) 1967

Bells is a lovely, ethereal electric folk composition with male and female tandem vocals that wouldn't sound out of place on the debut **It's A Beautiful Day** album, except for the constant Plastic Cloud-style fuzz guitar laid on top of it! *Movin' On* is more standard sixties garage rock. This was the final incarnation of a band from Millbrae, California on the San Francisco peninsula. They'd started circa 1964 as The Black Knights, released two singles in 1965 as **The Banshees,** and another in 1966 as **The Ariel**.

Bells can also be heard chiming on *Psychedelic Experience, Vol. 3* (CD). (CF/MW)

Ken Kesey (CA)

ALBUM: 1 THE ACID TEST (Sound City Production 27690) 1966 R3

NB: (1) reissued on vinyl (Psycho 4) 1982 in a limited edition of 300 in the UK (R1). (1) reissued on CD as *Acid Test, Vol 1* (King Mob) 1999 with bonus tracks and again on CD under the original title in 2005. *Acid Test, Vol. 2* (1999) is a privately issued CD-R available from Key-z.com. It is a longer and different edit of (1) from the Fan Club release below.

Also of interest is *The Electric Kool-Aid Acid Test* (Fan Club) 1986.

EP: 1 EXCERPTS FROM THE ACID TEST
(Sound City Production SEA-5) 1966

NB: promo-only sampler EP in PS, which was actually a folded 14" X 14" poster of the *Acid Test* album cover art.

This guy who was based in La Honda, California was one of the gurus of the psychedelic culture. His album was an extract of the original Acid Test and seeks to probe the psychedelic experience with help from **The Grateful Dead**, whose entry includes much more information about his relationship with them. The original album is now a rare and expensive item. A promo EP was culled from the album and released along with a poster. The reissue on Psycho was a limited pressing of just 300 and is becoming rare too.

The Fan Club release and CD-R present extracts from the San Francisco State Acid Test that was held in October 1966. It mostly features **Kesey** with some trippy music too. (VJ/MW)

Keith Kessler (WA)

45: Don't Crowd Me/Sunshine Morning (some PS) (MTW 102) 1968

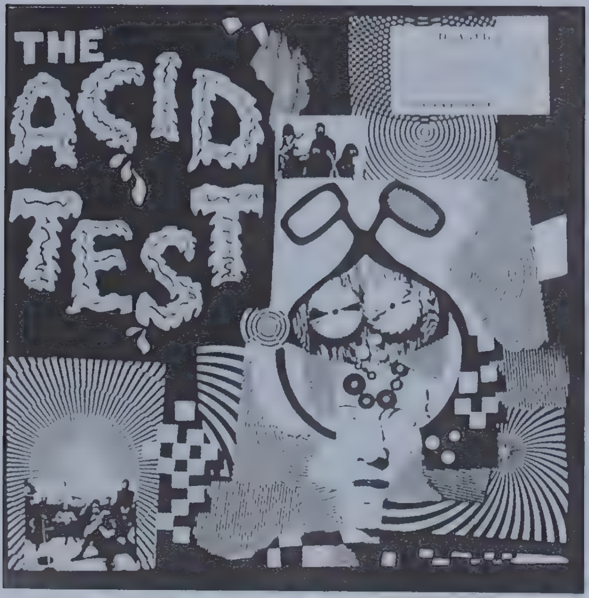
This mid-sixties garage-sounding single was the work of an outfit from Renton, Washington; based in Seattle's University District. *Don't Crowd Me* is superb, quintessential garage-punk and became a favourite of the eighties-nineties retro-garage generation, covered by the likes of The Outta Place (*We're Outta Place* LP, 1984), The Choice (*Right Now* LP, 1992), Falling Spikes (*Teen Trash 10* LP, 1994) and The Fiends (*Teen Trash* 12 LP, 1994).

You'll also find *Don't Crowd Me* on *The Essential Pebbles Collection, Vol. 1* (2-CD), *Pebbles, Vol. 3 (ESD)* (CD), *Teenage Shutdown, Vol. 14* (LP & CD), *Best of Pebbles, Vol. 2* (LP & CD) and *Ear-Piercing Punk* (LP & CD). (MW)

Kerryon (CT)

ALBUM: 1 EARLY MORNING CONTEMPLATION (No label) 1971 R2

This folk album with acoustic guitar and splatterings of percussion contained self-penned numbers apart from a cover of Dylan's *Percy's Song*. It was presented in a wraparound cover with the name in glittery gold lettering and some information on a sheet pasted on the back cover. (VJ)



KEN KESEY - The Acid Test LP.

Kevin & Clare (DE)

Personnel:	CLARE SARKISSIAN	A
	KEVIN SARKISSIAN	A

ALBUM: 1(A) ALL THE ROADS (w/insert) (No label) 1975 SC

This is a privately-pressed effort from Claymont, Delaware by a male/female hippie-rock folk duo, Kevin and Clare Sarkissian. Most of the album features soft close-knit harmonies hovering over jangly guitars, with good acoustic leads. The lyrics are contemplative with song titles like *Jesus For A Token Dime* and *Tuesday Or Any Other Feeling Blue Day*, which contains some Dylan-ish harmonica from Kevin. The album spans a range of moods: *Crucifixion* is solemn, *Beloved Son* exudes enthusiasm and *For The Ones I Love* is fragile. Piano is added, in addition to guitars, on *I've Been A Sinner* and the title track. (VJ)

The Keyes/Keys (KY)

Personnel:	CHIC BECKER	piano, organ	AB
	BILL BLINCOE	drms	A
	WAYNE MACDONALD	ld vcls	A
	JIM OWEN	bs	ABCD
	TOM OWEN	ld gtr	ABCDE
	ART MENGEL	drms	B
	LARRY OESWEIN	ld vcls	BCDE
	BOBBY ERNSPIKER	organ	C
	CHARLES JONES	drms	C
	MIKE FESS	drms	DE
	PAUL HOERNI	organ	D
	DUKE FREEMAN	bs	E
	STUART PAINE	organ	E

CD: 1(A-E) THE KEYES - COMPLETE RECORDINGS
(Gear Fab GF-233) 2008

45s:	α	Barbara/When You Wish Upon A Star	(Jam 112) 1965
		She's The One/I Can't Win For Losing	(Top Dog 2314) 1966
		Heart Of A Child/Farmer's Daughter	(Lemco 4401) 1967
		Society's Child/I Don't Care	(Rondo #104) 1969
		Smiling Faces/Secaf Gnilims	(Lemco 5614/5) 1969

NB: α shown as by "The Keys".

KEN KESEY - Electric Kool-Aid Acid Test (Bootleg) LP.

The Keyes evolved in 1965 out of two local Louisville groups, The Moments and Doc Strange and The Lovers. In August 1965 they had a local hit with *Barbara*, a song about a girl from Fort Lauderdale, Florida. The band took a spring break there between 1964-68. In late 1965 Art Mengel replaced Bill Blincoe on drums and Larry Oeswein came in on lead vocals for Wayne MacDonald.

The catchy follow-up *She's The One* gave them another local hit. The flip side *I Can't Win For Losing* featured Larry Oeswein on lead vocals. By 1966 the British Invasion was in full swing and the liner notes to the above Gear Fab CD say that **The Keyes**, along with The Cosmo and The Counts were the only Louisville bands that didn't follow this trend. Larry Oeswein was a good soul singer and the only UK group they did cover was The Spencer Davis Group whose material really suited Larry's vocals.

In 1968 Bobby Ernspiker replaced Chris Becker on organ and Charles Jones came in on drums for Art Mengel. This line-up recorded the *Heart Of A Child* single. Then in late 1968 Jones and Ernspiker both left to be replaced by Mike Fess and Paul Hoerni respectively. In May 1969, Jim Owen was drafted and Duke Freeman came in on bass. Around the same time Stuart Paine replaced Paul Hoerni on organ. This line-up recorded a gorgeous version of Janis Ian's *Society's Child*. It's a lovely arrangement with orchestra strings and became their fourth single.

This retrospective CD compiles all the recordings of this Louisville, Kentucky band that started out as a **Beach Boys** style frat band whose sound was epitomised by *She's The One*, the opening track on the collection. They later evolved into quite an interesting harmony-pop and folk-rock band and their later recordings are in a more soulful-rock style - *Are You Lonely For My Baby* features a good vocal performance. Several members of **The Oxfords** formed the rhythm section of this number.

You can also check out *She's The One* on *Realities In Life* (LP). (VJ)

The Keymen (NM)

ALBUM: 1 KEYMEN LIVE (Goldust LPS-153) 1968 SC

NB: There's also a retrospective CD *The Keymen-Surf Party A Go-Go!* (Collectables COL-0685) 1996 that features part of the above album plus some bonus tracks.

45: Walkin' Talkin'/What Am I To Do (PS) (Goldust 5019) 1967

The Keymen was generally recognised as the premiere band in Las Cruces, New Mexico throughout the sixties. The Collectables CD serves as an overview of the band's total output, and includes some early surf instrumentals, such as *A Yank In London* and *Thunder Bay*; some standard cover versions of popular tunes, such as *Little Latin Lupe Lu* and the Miracle's *Shop Around*; the band's only single, released in 1967; a couple of unreleased recordings; and four songs from **The Keymen**'s live album, recorded in 1968. Not garage or psych, and probably best avoided.

LEVEL 6 1/2
KHAZAD DOOM

KHAZAD DOOM - Level 6 ½ LP.

The Keymen also backed Pat and Dodie on their Goldust single - *The Doubles Of Our Heart /He's Gone From Me.*

Compilation appearances have included: *What Am I To Do* on *Basementsville! U.S.A.* (LP); *Walkin' - Talkin'* and *What Am I To Do* on *The Goldust Records Story* (CD); and *Little Latin Lupe Lu* and *Shop Around* on *Green Crystal Ties, Vol. 3* (CD). (MDo/MW)

Khazad Doom (IL)

Personnel:	JACK EADON	ld gtr, vcls, perc	A
	STEVE 'CROW' HILKIN	perc, vcls	A
	TOM SIEVERS	bs, vcls	A
	STEVE 'AL' YATES	vcls, keyb'ds	A

ALBUM: 1(A) LEVEL 6 ½ (w/inserts) (LPL WFC-892) 1970 R4

NB: (1) originally limited to 180 copies. The album was later pirated in the late eighties (LPL) 198? in a black and white cover. (1) also reissued on vinyl (Void VOID 43) 2007 in a limited edition of 800 copies with one bonus track. (1) also reissued (in part) on CD in the nineties by the band as *Encore!* (Fellowship Of Ring FRCD-001) 1995 with eight bonus tracks autographed and limited to 600 copies.

From Morton Grove, Illinois this band took its name from the mountain, "Khazad Dûm" in J.R.R. Tolkien's 'Lord Of The Rings' trilogy. A progressive rather than psychedelic or garage album, it's quite an interesting listen if you can get the reissue CD but don't fork out megabucks for an original. The finer moments include *Nothing To Fear*, quite a commercial song with appealing vocals and lots of atmosphere; *In This World*, a melodic harmony soft-rock song and *Excerpt From The Hunters, The Prelude*, a long progressive piece with lots of keyboards.

The group had its roots in an act called **The Laymen**, who formed back in 1964 and graduated from surf through soul to mild psychedelia. In late '69 they changed name to **Khazad Doom**, which with its Tolkien reference, reflected their penchant for concept-laden song-writing. Their *Level 6 1/2* album, which was recorded in Chicago and Gary, Indiana, was named after the seven internal levels of Tolkien's "Khazad Dûm" mountain, but modified slightly, to show that "there was still room for them to grow...".

Gigging at local teen clubs around Illinois, they also were featured in the Chicago "Walk For Hunger", where 15,000 people gathered in a parking lot in Skokie, Illinois one Saturday morning to walk 20 miles on behalf of the hungry.

The *Encore* CD retrospective includes two tracks by **The Laymen** recorded in '68, most of their *Level 6 ½* album, and five tracks recorded in 1971, shortly before a band disagreement caused them to split. One of these 1971 cuts, *Stanley's Visit To Kerkle Morff*, is a 12-minute epic telling in three acts how Stanley invents and builds a flying machine, flys to Kerkle Morff, and eventually becomes King. With a catchy beat and original

ENCORE!
Khazad Doom

KHAZAD DOOM - Encore! CD.

narrative, the track is a reminiscent of Caravan's *In The Land Of Grey And Pink*. In fact the band used to help audiences understand the intricacies of the piece by handing out pamphlets explaining the storyline! The *Encore* CD also features a track by Jack Eadon from 1978, and all the bonus material is in a similar vein to the original release.

In 2001, Jack Eadon's autobiographical "Got To Make It" was published by Vantage Press. A kind of "That Thing You Do" but without the Hollywood glitz, the book is an eloquent account of how the band evolved throughout the sixties, from their earliest instrumental days as The Vibratos through to the early seventies. It is as much a study of the times and the changing relationships between family and friends, as it is about **Khazad Doom** and it could easily be the story of many of the bands included here in "Fuzz"... Groups that caught the 'Beatles' bug and reached for the sky. Almost inevitably, their big break was always just out of their grasp, but Jack's discovery some 25 years later of the collectors' circuit and amazement that copies of *Level 6 1/2* were circulating in Europe is quite heart-warming. Overall a worthwhile read! (VJ/IT)

Kickland and Johnson (NE)

Personnel:	ED JOHNSON	gtr, vcls	A
	ROCKY KICKLAND	gtr, fiddle, mandolin, vcls	A

ALBUM: 1(A) CLAY COUNTY (Effenar ER 1000) 1974 SC-R1

A rare album of hippie-rock, ranging from folk to electric rural-rock, by a Omaha, Nebraska duo. It was housed in a nice black and white art cover. Several tracks were penned by J. Clemetson. Johnson later made a solo album *Homespun* in 1977. (SR)

Kicks (MS)

45: Go Away, Go Away/Love Is A Necessary Evil (RAP 104) 1967

Kicks hailed from Meridian, Mississippi and both sides of the single are featured on *Psychedelic States: Mississippi* (CD). *Go Away, Go Away* is a slow-paced number with tinny organ. The flip side suffers from a droning vocal style. (VJ)

Kicks Inc. (OH)

Personnel:	GARY HARRINGTON	vcls
	MIKE KAMINOSKI	ld gtr
	RUSS KOBERNA	keyb'ds
	THOMAS PRENDERGAST	drms
	ROB RUZGA	bs

Former **Tree Stumps** member Gary Harrington formed this Cleveland band circa 1965. They were active on the same Parma scene as **The Alarm Clocks**, who opened for them at least once. In 1966 they recorded a cover of the Who's *Substitute* and **Boyce-Hart's** *She* but no record deal or release happened and the band splintered in 1967. Members went onto other ventures, including **Renaissance Faire**, **Tiffany Shade,** and Ted Nugent. For more info on Ohio sixties bands check out www.buckeyebeat.com. (GGI/MW)

The Kidds (MA)

Personnel incl:	LOUIE BENEVIDES	A
	STEVIE BENEVIDES	A

45: Nature's Children/This Girl She's Mine (Laurel 1096) 1968

Came out of Fall River, Massachusetts with a typical garage-punker soaked in plenty of fuzz, snotty vocals and anti-social lyrics, called *Nature's Children*. If it sounds a little familiar then it's because the track was later recorded by **Tangerine Zoo**.

Though not an earlier incarnation of the **Tangerine Zoo**, as was previously thought, **The Kidds** did indeed have a connection to the better known Mainstream recording artists. In addition to recording *Nature's Child*, a tune written by the **Zoo**'s Ron Medeiros and Don Smith, **The Kidds** line-up included Louie and Stevie Benevides, cousins to Bob Benevides, guitarist for **Tangerine Zoo**. **The Kidds** were a seven-man band, and included three horn players, guitar, bass, drums and an organ.

Nature's Children has been compiled on *Pebbles, Vol. 21* (LP) and *Pebbles Vol. 10* (CD). (MW/MM/MDo/BBs)

The Kidds (NM)

45: Straighten Up And Fly Right/
See What My Love Means (Big Beat BB 1017) 1968

A different outfit from Albuquerque, New Mexico their single was produced by Tommy Bee. *Straighten Up And Fly Right* is a decent garage-punker, now compiled on *Bad Vibrations, Vol. 2* (LP) and *Trip In Tyme Volume Three* (CD). The flip's a wimpy ballad. (MW)

The Kidds (TX)

Personnel:	ANTOINE LEBLANC	keyb'ds	AB
	GERALD PATRIZI	drms	AB
	JOEY PATRIZI	gtr	A?
	JIMMY PHELEAN	gtr	A?
	JOHN SCHMIDT	bs	A
	JAKE TORTORICE	vcls	AB
	GLEN MOYER	bs	B
	JOHNNY SERIO	gtr	B

The Kidds out of Beaumont, Texas played extensively in Texas and Louisiana in the mid to late sixties. They were a good show/cover band popular with the high school and college crowds, primarily booked and promoted by Al Caldwell of KAYC radio. They were due to record a single, *Down To Middle Earth*, but the line-up 'A' dissolved before they reached the studio.

After another Beaumont act, **SJ and The Crossroads** split, two members, Johnny Serio and Glen Moyer joined **The Kidds**. This incarnation was short-lived, however, as Johnny soon joined the coast guard to avoid going to Vietnam. (IT/JSt/GMr)

Kid Dynamite (CA)

Personnel:	VAL GARCIA	vcls	A B
	JOHN KING	drms	A B
	DICKY THOMPSON	bs	A B
	STEVE TREMBLEY	gtr	A
	MICHAEL MALLEN	gtr	B

ALBUMS: 1(A) KID DYNAMITE (Cream 1003) 1976
2(B) KID DYNAMITE (Flightstream 101) 1976 SC

45: Your Lovin' Don't Last Forever
(stereo/mono) (promo-only) (Cream 7612) 1976

This California band was formed in 1975 by former **Steve Miller Band** members Dicky Thompson and John King. They signed with Alvin Bennett's Cream Records in late 1975 and began working on their self-titled debut with producer Hal Winn at the helm. It may interest fans of funk and hard-rock. One cut, *Uphill Peace Of Mind*, was sampled and used by Dr. Dre (*Nuttin But A G Thang*) and Ultramagnetic MC's (*Feelin' It*) many years later. It was released in January 1976.

Their second album was privately released. It includes remakes of two songs on their debut. Most collectors favour this release, as it's a bit harder-edged than the Cream label album. (VJ)

Kids (NY)

Personnel:	PATRIC AMARANDO	ld gtr	A
	LOUIS MARULLO	gtr	A
	PAUL COLELLA	bs	A
	JOHN BERTONICA	drms	A

45: Flipped Hair And Lace/
Lovin' Everyday (PS) (Chroma 45-1004) 1965

Here's an almost pre-teen quartet from Auburn, New York. *Lovin' Everyday*, a slice of Beatlesque pop, appears on *Class Of '66!* (LP) with a picture which gives their ages, which ranged from 10 to 13. (MW)

Pat Kilroy (CA/NY)

Personnel:			
	BOB AMACKER	tabla	A
	SUSAN GRAUBARD	flute, glockenspiel	A
	(STEFAN GROSSMAN	gtr	A)
	(ERIC KAZ	hrmnca	A)
	PAT KILROY	vcls, gtr, jews harp, glockenspiel, bs, finger cymbals	A
	(MARC SILBER	gtr, bs	A)
	(ARTIE TRAUM		A)
	(JIM WELCH	conga drum	A)

ALBUM: 1(A) LIGHT OF DAY (mono/stereo) (Elektra EKL-311/EKS-7311) 1966 R2

NB: (1) reissued on vinyl (Fallout FOLP2013) 2006. (1) reissued on CD (Fallout FOCD2013) 2006.

According to **Pat Kilroy**'s liner notes he was influenced by writers like Herman Hesse, Aldous Huxley, and George Gurdjieff, making his album *literally* interesting to this book. All compositions were by **Pat Kilroy** and the album was recorded over a period of months at Elektra's New York studios, with a break in the middle during which **Kilroy** and Graubard travelled to the UK and Europe in search of artistic inspiration. Upon their return in July, 1966 they completed the album by adding *The Fortune Teller*, *Vibrations* and *Star Dance*. The album contains a mix of folk, strumming blues and some Eastern moves with lots of tabla. **Kilroy** had a very improvised, unusual vocal style that pre-dated **Tim Buckley**'s similarly avant-garde approach by two years. The final track, *Star Dance*, would have been at home on an Incredible String Band album. The best tracks are probably the dreamy/trippy folk songs, but the album is a highly original work and adventurous listeners will appreciate much of its content.

The band proper was augmented by several studio pros. Best known amongst the supporting cast is Stefan Grossman (earlier in **Even Dozen Jug Band**) and Eric Kaz. Eric Kaz and Marc Silber crossed the divide from folk to folk-rock when they teamed up with the Traum brothers (Artie & Happy) to form the short-lived **Children Of Paradise**, who evolved into **Bear** (without Happy). From there Kaz moved on to the **Blues Magoos**.

Kilroy and Graubard recorded a second album in 1967 as The New Age. Graubard played on **Robbie Basho**'s album *The Falconer's Arm.*

Kilroy passed away in December 1967. (CP/MW)

KID DYNAMITE

KID DYNAMITE - Self Titled (Flightstream) LP.

Kim and Grim (CA)

45: You Don't Love Me/Lonely Weekend (Flamingo 501) 1965

The band - an all girl one - was from Los Angeles. *You Don't Love Me* was a popular song with underground bands in the 1966-67 era and this is a pretty good cover.

You can also check out *You Don't Love Me* on *Pebbles, Vol. 1 (ESD)* (CD) and *Girls In The Garage, Vol. 1* (LP & CD). (VJ)

Kim and The Characters (?)

45: Sinbad Stomp/Jawbone (Kimley) 196?

This single lists **Fowley**-Zentmeyer and Characters with writing credits and Kim Fowley Music BMI as the publishers. The songs are short with a very early sixties sound. (MW)

Kindred (CA)

Personnel:			
	DAVID BLUEFIELD	keyb'ds	AB
	BOBBY COCHRAN	gtr	AB
	GLORIA GAIONE (GRINEL)	vcls	AB
	RON GRINEL	drms	A
	BERNIE MYSIOR	bs	AB
	MARTY RODGERS	keyb'ds, vcls	AB
	JIMMY ERICKSON	drms	B

ALBUMS:			
1(A)	KINDRED	(Warner Bros WS-1931)	1971
2(B)	NEXT OF KIN	(Warner Bros BS-2640)	1972

NB: (1) reissued on CD (Wounded Bird WOBR 1931) 2009. (2) reissued on CD (Wounded Bird WOBR) 2009.

45s:			
α	Get Small/Get It Together	(Warner Bros 7407)	1970
α	Rhoda (mono/stereo) (promo-only)	(Warner Bros 7430)	1970
	Movin' On (mono/stereo) (promo-only)	(Warner Bros 7643)	1972

NB: α non-LP tracks.

From Los Angeles, **Kindred** played an early seventies Californian sound with strong female/male vocals and good keyboards and guitar parts. Their main attractions were their blonde singer, Gloria Grinel-Gaione, their guitarist Bobby Cochran (ex-**Don Preston and The South**) and David Bluefield on keyboards.

Their discography began with a good single penned by Sandi Szigeti, who co-produced it with Steve Braverman. After another non-album single produced by Mike Melvoin and Braverman, their first album was released in 1971. Produced by Chuck Negron of Three Dog Night; it offered eight original tracks penned by Bluefield or Cochran, with the help of Mark Elder (for *Great Day*), Brent and Bobby Seawell (*Movin' On* and *Everything Is For Now*) and two covers: *Too Many People* written by Lydia Pense of **Cold Blood** and the funny *Captain Bobby Stout* (I came down to Wichita town, a pocket full of Mexican smoke, I sold it to a man I did not know, Captain Stout done found me, now I stay here in jail) composed by Lane Tietgen of **The Serfs**. The result is pleasant but not really distinctive.

Their drummer, Ron Grinel then left the group and became a session man (he would work with Joe Walsh and the Souther Hillman Furay Band). Jimmy Erickson replaced him and Gloria Grinel became Gloria Gaione. Produced by James Dennis Bruton, *Next Of Kin* was much better, being more rock-oriented. Three tracks were penned by Bluefield, two penned by Cochran with Casey Van Beek (another ex-member of **The South**) and several covers: *One More River To Cross* composed by **Daniel Moore**, two L. Goldsmith songs and another song titled *Movin' On*, this time written by Michael Smotherman of **Buckwheat**.

Overall this is recommended for fans of **Smith** or **Stoneground**.

Bobby Cochran later played with **Steppenwolf** and The Flying Burrito Bros. (VJ)

Lisa Kindred (MA)

ALBUM: 1 I LIKE IT THIS WAY! (mono/stereo)
(Vanguard VRS/VSD-79196) 1965

From Boston, a folk-blues singer who would later be part of the Mel Lyman Family, a local commune which also included **Jim Kweskin**.

She also contributed four cuts to *New Folks Vol 2* (LP) in 1964: *Wild Child (World Of Trouble), Times So Hard, Mole In The Ground* and *The Bulgine Run*. (SR/VJ)

Kindred Souls (CA)

Personnel:	DOUGLAS ADAMS	gtr, vcls, harmonica, violin	A
	STEVEN JOSELLE	drms, perc	A
	WELDON McCARTY	flute, sax, perc	A
	KEITH NORTON	perc	A
	PONDEROSA PINE	vcls, string issa	A
	ROBERT RAZON	gtr, perc	A
	CHARLES SHER	bs, perc	A
	GREG SCHINDEL	gtr, vcls	A

ALBUM: 1(A) KINDRED SOULS (Bio-Centenial BC-001) 1976 R2

NB: the cover shows the label name as Bio-Centennial.

45: The Lady Truck Driver Song/
Pray The Door Is Open (Bio-Centenial BC-004) 1978.

From northern California, this is a rare private hippie folk album. Their music fits somewhere between **Fischbach & Ewing**'s *A Cid Symphony*, **Gabriel Gladstar**, and the second Mighty Baby album. The album was issued in a lovely paste-on cover. The single cuts are non-album but are in a straight country direction.

Douglas Adams was previously with the Texas band **Wailing Wall**, and later led the Bay Area eastern music ensemble **Light Rain**. (CF)

Kindred Spirit (PA)

45s:	Under My Thumb/Blue Avenue	(Moxie 201) 1969
	Under My Thumb/Blue Avenue	(Intrepid 75016) 1969
	Clown/Peaceful Man	(Intrepid 75028) 1970

An obscure Johnstown, Pennsylvania sextet **Kindred Spirit's** finest moment *Blue Avenue* is notable for a memorable guitar riff and is a good example of the typical garage-punk farfisa organ sound.

Blue Avenue has been compiled on *Return Of The Young Pennsylvanians* (LP), *Acid Dreams - The Complete Set* (3-LP), *Acid Dreams Epitaph* (CD), *An Overdose Of Heavy Psych* (CD) and *Gathering Of The Tribe* (CD). (VJ/MW)

Kinetic Energy/Kinetics/The Five Kinetics (MI)

Personnel incl:	FRANKIE GALLIS	ld vcls
	MIKE KRENITSKY	ld gtr
	C.J.LINDENCAMP	bs
	CHUCK ROBERTS	drms
	GEORGE TIGGIS	keyb'ds

ALBUM: 1 SNOW CHILDREN
(Recorded Publications Company RPC 81262) 1966

NB: (1) shown as by **The Five Kinetics**.

45s:		I'm Blue/Feeling From My Heart	(Studio City SC 1033) 1965
	α	Susie-Q/Margaret Ann	(Amy 11,028) 1968

NB: α shown as by **Kinetic Energy.**

KINDRED SOULS - Self Titled LP.

From Houghton on Michigan's Upper Peninsula, this popular club band was a fixture on the local scene for a few years. Originally christened **Kinetic Energy**, the band was also known as **The Kinetics** and were so billed on their debut single in the spring of 1965. Later, to avoid confusion with same-name outfits, they were dubbed **The Five Kinetics** on their 1966 album, before reverting to **Kinetic Energy** for their final shot at the big-time in 1968. Their energy ran out in 1969.

The album on vanity label RPC showcased their competent and adventurous repertoire of covers. They tackle **Question Mark and The Mysterians**' *96 Tears*, The Hollies' *Bus Stop*, and a unique interpretation of the **13th Floor Elevators**' *You're Gonna Miss Me* with a lot of distorted guitar. There's some really cheesy organ on this album too.

Both sides of their 1965 debut single have been compiled as have several cuts from the album:- *I'm Blue* on *Off The Wall, Vol. 11* (LP) and *Wyld Sydes Volume 7* (CD); both *I'm Blue* and *Feeling From My Heart* on *When The Time Run Out* (LP & CD); *Feeling From My Heart* on *Wyld Sydes Volume 3* (CD); *You're Gonna Miss Me* on *Wyld Sydes Volume 1* (CD); *Bus Stop* on *Wyld Sydes Volume 2* (CD); and *Little Girl* and *Put Your Lovin' On Me* on *Wyld Sydes Volume 4* (CD). (MW/VJ)

Charlie King (MA)

ALBUM: 1 OLD DREAMS AND NEW NIGHTMARES
(CW Records no#) 1976

Charlie is a "real people" folk singer with songs such as *The Rats Are Winning* and *The Good Ol' C.I.A.* He recorded many later albums and is still performing, often as a duo with Karen Brandow. (SR)

Denny King (CA)

Personnel:	JESSE BRIONES	bs	A
	AL CARR	congas	A
	ALEX St. CLAIRE	gtr, slide gtr, trumpet	A
	PETER DOLAN	flute	A
	GREG HAMPTON	drms	A
	DENNY KING	vcls, gtr, bs	A
	DOUGLAS MOON	hrmnca	A

ALBUM: 1(A) EVIL WIND IS BLOWING (Specialty SPS-5003) 1972 R1

NB: (1) reissued on CD (Synton Productions SRS-5003) 2005.

45s:	α	She's My Girlfriend/Long Lonely Night	(Tide 1091) c1967
		Bessie Mae/Go Down Moses	(Speciality 726) 1972

NB: α is non-LP.

This rare and excellent psych/heavy blues album was produced by **Denny King**, Dillard Crume and Alex St.Clair. Recorded at White Tree Studios, Palmdale, California the liner notes written by Dr. Demento (Barry Hansen) are explicit about its content: "From the California high desert to your own sweet magic mind - may we present the blues band that makes you smile, **Denny King** and his B.O.Boogie Band. Yes sir, it's the true blues this **King** sings, while the B.O. blows a blue norther of sneaky slide guitar and howling harp. But there ain't no bringdowns in this here blues. May the truth be told - Denny has the greatest laugh on records! The High Desert is where the real funky sounds of southern California come from. It's the primeval home of **Beefheart** and **Zappa**. Right now **Denny King** is the magic man, and he's called out the meanest cats between Lancaster and Mojave and recorded them right there on the desert, just to bring some sunshine soul into your heavy head. Touch your strongest stylus to these growling grooves and you'll soon know why they call that place the High Desert!"

The songs are really nice and often funny: *Evil Wind Is Blowing*, *Sunday Driver*, *Boogie Man*, *Bessie Mae*... All the tracks were composed by **Dennis King** except *Lucille* (Penniman/Collins) and *Desert Sand* (**King**/A St. Claire). Alex St Claire and Doug Moon were previously were in **Captain Beefheart's Magic Band** and Greg Hampton was in **Merrell and The Exiles** circa 1964/65.

Denny King was a native of Milwaukee, Wisconsin and his real name was Ottenbacher. His first group was The Darnells (aka Denny and The Darnells) who lasted from 1959 until the end of 1963. The final line-up included a young drummer called Gary Myers. **King** settled in Los Angeles in the mid-sixties. He did session work for **The Monkees** and joined the Marketts for their final 1966 album. He was also in **Carmel Covered Popcorn**. He then moved into business; first he started a booking agency, then he built a considerably successful business importing medical supplies. Sadly **Denny King** died of a massive heart attack in April 2000. (SR/GM)

Ronnie King and The Passions (PA)

45s:		
	I've Found Love/Quite Like You Babe	(Scotty GQP 822) 1966
	Girl, Break Away/I'll Never Be Free	(Gateway 786) 1966

From Washington, Pennsylvania Ronnie had been rockin' and doo-woping since the late fifties. In addition to releases as The Windsors (on Wig-Wag, 1959) and Robin Young & Ronnie King (Luanda, 1963), he put out a couple of solo rockabilly singles before embracing the sixties British Invasion sounds. For *Girl, Break Away* he adopted a swingin' beat style with atmospheric keyboards - like a frat-house version of the Animals.

According to Mike Kuzmin's Pennsylvania discography, 'Sounds From The Woods' **Ronnie King** was still residing in Washington, Pennsylvania in the mid-nineties and running his own recording studio.

Girl, Break Away has reappeared on *Conquer The World Vol.1* (LP) and *Wyld Sydes Volume 4* (CD). (MW)

King Arthur's Quart (PA)

Personnel incl:		
	RUDI PROTRUDI	A

EP: 1 LIVE AT ALLEN JR. HIGH SCHOOL (Misty Lane 047) 1999

NB: (1) numbered limited edition of 700.

It was 1966 in Camp Hill, Pennsylvania and **King Arthur's Quart**, a young "buncha outcasts" including one Master Rudi Protrudi, played a local school dance which was captured on tape. Preserved in their lo-fi garage-grunge glory are two covers - *Hey Joe* and **Count Five**'s *Psychotic Reaction* - plus two Protrudi originals, *She's Got A Brand New* and *They're Gonna Take You Away*.

A decade or so later, having relocated to New York City and played in numerous bands, Rudi returned to these musical roots and "Class Of '66" sounds with the almighty Fuzztones, where those same originals were reborn as *Brand New Man* and *It Came In The Mail* respectively. (MW)

The King Bees (NY)

Personnel:			
	DICKIE FRANK	bs	A
	DANNY KORTCHMAR	gtr	A
	JOHN McDUFFY	organ, vcls	A
	JOEL 'BISHOP' O'BRIEN	drms	A

45s:		
	What She Does To Me/ That Ain't Love	(RCA Victor 47-8688) 1965
	On Your Way Down The Drain/ Rhythm And Blues	(RCA Victor 47-8787) 1966
	Lost In The Shuffle/Hardly (Part 3)	(RCA Victor 47-8979) 1966

The King Bees were a little ahead of their time, playing the blues in New York City before it became popular there. They recorded three singles for RCA between autumn 1965 and late 1966, which consequently were not successful. Perhaps their best effort was *Lost In The Shuffle*, a cool blues number structured around the organ and deliberate vocals.

Frustrated by their lack of success, **The King Bees** split in the autumn of 1966. Kortchmar and O'Brien joined **James Taylor and The Flying Machine** and in 1970 formed **Jo Mama**, whilst John McDuffy replaced **Al Kooper** in **The Blues Project**. Kortchmar also played with **The Fugs** and with **The City** and later became a renowned session man.

Compilation appearances have included: *Lost In The Shuffle* on *Mindrocker, Vol. 9* (LP); *On Your Way Down The Drain* on *Hide & Seek Again* (LP); *What She Does To Me* on *The Lost Generation, Vol. 3* (LP); and *That Ain't Love* on *Quagmire Volume 4* (CD). (VJ/SR/MW)

The King Bees (NC)

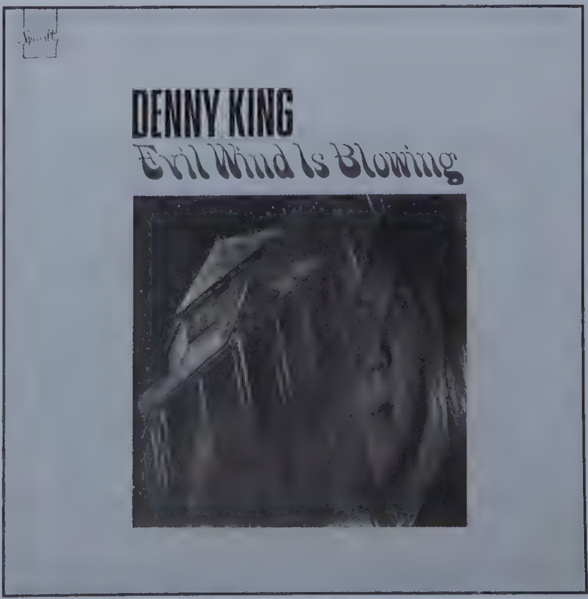
45:		
	Keep Lovin'/I Want My Baby	(Pyramid 6217) 1966

From North Carolina, *Keep Lovin'* is a decent fast-paced punker, whilst the flip has a catchy chorus and Beatles inspired screams. Both sides were written by Larry Chapman.

Compilation appearances include: *Keep Lovin'* and *I Want My Baby* on *Sixties Rebellion, Vol. 5: The Cave* (LP & CD) and *Quagmire Volume 4* (CD); and *I Want My Baby* on *Teenage Shutdown, Vol. 8* (LP & CD). (MW)

The King Biscuit Entertainers (OR)

Personnel:			
	SCOTT ASHLEY	bs	ABC
	ROGER HUYCHE	drms	ABC
	RAY KENNEDY	gtr, vcls	ABC
	RON OVERMAN	ld gtr	A
	MARK WHITMAN	gtr	AB
	NEIL ANDERSON	gtr	C



DENNY KING - Evil Wind Is Blowing LP.

45s:	Stormy/Pride	(Burdette 7) 1968
	Ride My Soul Away/Take My Thoughts Away	(Burdette 9) 1968
	Courtship Of Priscilla Brown/ Now Baby I Love You	(KBE 45-KBE-1) 1968
	Rollin' Free Man/Sunset Blues	(Revue R-11066) 1969

A popular late sixties Portland, Oregon band which evolved out of an outfit called **Genesis**. Kennedy, Ashley and Huyche had also all previously played in **The Wilde Knights** and Ron Overman had once been in **Don and The Goodtimes**. The name change from **Genesis** to **The King Biscuit Entertainers** came about when Mark Whitman, a flashy guitarist, was added to the initial quartet. After they had recorded the two singles for Burdette, Ron Overman was drafted. The KBE release was on their own label and Revue was a R&B subsidiary of Uni Records whose Russ Regan had heard a demo tape of the band and signed them up as a token white act. The record stiffed and shortly after Mark Whitman left. His replacement Neil Anderson had previously been in **The Bootmen** and **The Wailers**. With a slightly modified line-up they went on to record as American Cheese.

Now, Baby I Love You can also be heard on *Rough Diamonds: The History of Garage Band Music, Vol. 7* (LP), which includes detailed sleevenotes by Greg Shaw about **The King Biscuit Entertainers** and the bands that preceded them. According to these Kennedy was working in a record pressing plant in L.A., Scott Ashley now lives in South Carolina where he was active in the music scene and Roger Huyche drove a bus in Seattle. Mark Whitman was playing in The Mark Whitman Band.

You'll also find *Take My Thoughts Away* on *Acid Dreams, Vol. 3* (LP) and *Stormy* on *Incredible Sound Show Stories 11* (LP). (VJ)

King David and The Slaves (GA)

Personnel incl:	RANDALL BRAMBLETT	A
	J. BRINKLEY	A

45:	All I Can See Is Your Love /I've Been Told	(Slave #442) 1967

A little known outfit from Athens, Georgia. **King David and The Slaves** featured Randall Bramblett, who would go on to play sax with Steve Winwood. *Psychedelic States: Georgia Vol. 1* (CD) features *I've Been Told*, an exuberant swinging pop-punker with a superb rhythm section and cool leads. (MW/RM)

Kingdom (CA)

Personnel:	ED NELSON	vcls, bs	A
	JIM POTKEY	ld vcls, organ, gtr	A
	JOHN TOYNE	vcls, gtr	A
	GARY VARGA	drms	A

KINGDOM - Self Titled LP.

ALBUM:	1(A)	KINGDOM	(Specialty SPS-2135) 1970 R2

NB: (1) reissued on vinyl and CD (Akarma AK 031) 1999.

45:	If I Never Was To See Her Again/ Seven Fathoms Deep	(Specialty 722) 1970

Kingdom came from southern California, near Los Angeles. A West Coast heavy psychedelic rock outfit with two lead guitars and pretty incisive they are too at times. All bar one song (*Seasons*) were written by Jim Potkey. If you're into lots of heavy guitar work side one's for you, but aside from the two single cuts the material's rather samey. *Seven Fathoms Deep* has a melodramatic intro and *If I Was Never To See Her Again* was altogether more commercial. Side two is more interesting and includes the magnum opus *Prelude* with some interesting percussion and the extended tour-de-force finale *Morning Swallow*. This is worth investigation.

The single features abridged versions of album tracks. The Akarma reissue of their album includes both sides of their single. (CF/VJ/MW)

King Harvest (NY>UK/France)

Personnel incl:	DIDIER ALEXANDRE	bs
	RONNIE ALTBACH	keyb'ds
	TONY CAHILL	bs
	PAUL HARRIS	kbds
	LANCE HOPPEN	bs, vcls
	SHERMAN KELLY	vcls, keyb'ds
	WELLS KELLY	drms
	ROD NOVAK	bs, vcls, sax
	DAVID ROBINSON	vcls, bs
	EDDIE TULEJA	gtr

ALBUMS:	1	CONTRACTUAL BLUES	(Concert Hall SPS1319) 1970
	2	LE FEU SACRE (soundtrack)	( ) 1971
	3	DANCING IN THE MOONLIGHT	(Perception PLP-36) 1972
	4	KING HARVEST	(A&M SP-4540) 1975

NB: (1) France-only release, shown as by E. Rodney Jones And The Prairie Dogs. (2) Release of this Original Movie Soundtrack on vinyl is unconfirmed. (3) also released in the UK by Pye and in France by Calumet.

45s: (partial list)	α	The Smile On Her Face/ Bookstore Blues	(America AM 17017) 1970
	β	Roosevelt And Ira Lee/ Marty And The Captain	(Calumet 1675) 1971
	β	A Train/Slide	(Chuckanut 4700) 1971
	χ	Dancing In The Moonlight/ Lady, Come On Home	(America AM 17029) 1972
	β	Give Me A Sign/Jesse's Going Away	(Cart 75003) 1973
		Celestial Navigator/Angels Of Mercy	(Perception PS-556) 1973

NB: α shown as by Chin. α β χ French releases with PS. χ also released on Perception in the USA.

After **Boffalongo**'s second album, David Robinson, Lance Hoppen and Wells Kelly teamed up with some other New York musicians and moved to Europe. They spent nearly two years in England and France where they recorded some singles on French labels. Originally known as Chin, they finally became **King Harvest**.

They also recorded an album as E. Rodney Jones And The Prairie Dogs for Concert Hall, a small French budget label. It includes a new version of *Dancing In The Moonlight* (a song also on **Boffalongo**'s second album), covers of Tony Joe White's *Roosevelt And Ira Lee*, **Creedence**'s *Lodi* and the Beatles' *Get Back* plus several originals. Their good guitarist, Eddie Tuleja, also played with US bluesmen like Willie Mabon for their recordings on French labels.

In 1971, the band recorded music for the soundtrack of the French film 'Le Feu Sacre', which was given an airing at the 1971 Cannes Film Festival.

Partly recorded in France, their *Dancing In The Moonlight* album was released in the USA by **Jimmy Curtiss**' Perception label. It's a decent rock effort, containing a new recording of the title track, some prog-rock and hard-blues songs (*She Keeps Me High*, *I Can Tell*), an adaptation of Ennio Morricone but also some lame fillers. After more singles and a second album, the group disbanded and the musicians returned to the USA.

Ronnie Altbach and Eddie Tuleja would later work with Mike Love and Dennis Wilson (**Beach Boys**). In 1975 the Hoppen Brothers would form Orleans with John Hall (ex-**Kangaroo**). (SR)

King James and The Royal Jesters (WV)

Personnel incl: MIKE CARLISLE
D. THEVENIN

45: I Get A Feeling/Girl (Plato PL-9011/2) 1968

A West Virginian high school quintet from Point Pleasant, whose sole single was released on the short-lived, Milton-based Plato label. Atmospheric keyboards add a funfair flavour to the restrained *I Get A Feeling*, compiled on *Fuzz, Flaykes, & Shakes Vol. 6* (LP/CD). *Girl* is a forlorn last-dance ballad with cinema-organ vibes as a backdrop. (MW)

King Krusher and The Turkeynecks (MN)

45: King Krusher/Fuzzy (Hassler 9008) 1965

This was a Minneapolis-based studio group who produced quite a highly-rated garage single. They also recorded a good stomping punker on the Re Car label as **Jessie J. And The Bandits** and were also known as **Wolfman Jack and The Wolfpack**.

You'll also find *King Krusher* on *Hipsville, Vol. 3* (LP). (VJ)

King Lizard (?)

45: Big Bad Cadillac/
Man Without A Country (Original Sound Records OS-99) 1969

King Lizard was another nom-de-plume for **Kim Fowley** who wrote and produced this rare single of garage rock. Both sides can also be found on the **Fowley** retrospective *Living In The Streets*. (SR/WHn)

King Richard and The Knights (NM)

Personnel:			
	BILL "CORKY" ANDERSON	drums	A
	GARY BUTLER	bs	A
	LARRY LONGMIRE	lead/rhythm gtr	AB
	DICK "KING RICHARD" STEWART	ld gtr, vcls	AB
	JACK PADEN	drums	B
	LARRY REID	sax, vcls	
	GARY SNOW	bs	

ALBUMS:			
	1	PRECISION! (CD)	(Collectables COL-0684) 1996
	2	I DON'T NEED YOU	(Lance L-2000) 2000

45s:		
	Precision/Cut Out (instrs)	(Red Feather 18401) 1963
	Moonbeam/ Lonely By The Sea (instrs)	(Red Feather 20327) 1963
	Those Things You Do/I Want To Love You	(Delta 2048) 1964
	Why/That's The Way It Goes	(Delta 2115) 1965
	I Don't Need You/How About Now	(Delta 2143) 1966
	Moonbeam (vocal version)/ ??	(Jyck 102) 199?

Starting as an instrumental outfit in Albuquerque, New Mexico they hit big locally with *Precision*, a catchy Ventures-style instrumental with piano, which the majors failed to pick up. Led by Dick 'King Richard' Stewart, who wrote their material, they graduated to a vocal rockin'-frat-rock-garage style in 1964 and so it's the three Delta singles that are of the most interest to us. Their new style was an updated U.S. sound rather than British-Invasion influenced. It was a crisp clean sound and the odd use of sax points to their rock and instrumental roots. The vocals too are clean sounding and more like the Everlys than the Beatles. No dirty 'longhair' sounds in the Stones or Animals vein, though *Why* treads close in its mean'n'moodiness. Other highlights are *I Want To Love You* with its *Louie Louie* beat, and a catchy *That's The Way It Goes* which has a country-pickin' air.

L-2000
The Knights
I don't need you

KING RICHARD AND THE KNIGHTS - I Don't Need You LP.

Drummer Corky would join local rivals **The Plague** and still plays today in Dark Horse. Replacement drummer Jack Paden moved to another local band the Sidewinders when the **Knights** split in 1966. Dick Stewart also produced the **Kreeg**'s now legendary *Impressin'*.

The *King Richard And The Knights - Precision!* CD is really an Albuquerque retrospective, starring **King Richard and The Knights**. It features all their sixties singles above plus a nineties re-recording of *Moonbeam*. The CD then adds Delta/Look label singles by **The Plague**, **Era Of Sound**, **Kreeg**, Sidewinders, Saliens and a new recording by Jason Stewart, one of Dick's two musician sons. With its wide range of sounds running from instrumental through beat, frat-rock, garage, folk-rock and psychedelia this package neatly encapsulates the musical evolution of a local scene in the early-to-mid-sixties. Liner notes and reminiscences are by Dick Stewart himself - which have helped to flesh out this entry and do it justice. I hope he doesn't mind because this package is to be commended and heartily recommended.

Other compilation appearances have included: *I Don't Need You* and *How About Now* on *Green Crystal Ties Vol. 2* (CD) and *Work Out Sally* (from a car wash promo) on *The Cicadelic 60s Vol. 8* (CD). (MW)

The Kings (TX)

45s:		
	It's The LCB/IF I Could Believe You	(Jox 045) 1965
	Baby, You're The One/Got Temptation	(Jox 049) 1965
	I've Got A License/Just A Little Bit Of You	(Jox 052) 1966

Came out of Kingsville, which is just southwest of Corpus Christi in Texas. They had a liking for coloured promotional copies - their second single was promoted on green wax and the third on red.

You can also check out *It's The LCB* on *Scum Of The Earth* (2-CD) and *Scum Of The Earth, Vol. 2* (LP). (VJ)

The Kings Court (MI)

45: Don't Put Me On/Midnight Hour (Wheel's 4 WH 3613) 1966

From Dearborn, Michigan the single is from 1966 and fetches big money these days.

Compilation appearances include: *Don't Put Me On* on *Let 'Em Have It! Vol. 1* (CD); and *Don't Put Me On* and *In The Midnight Hour* on *The Cicadelic 60's, Vol. 1* (CD), *The Cicadelic 60's, Vol. 3* (LP), *Green Crystal Ties Vol. 7* (CD) and *The History Of Michigan Garage Bands In The 60's* (3-CD). (MW/VJ)

King's English (KS)

Acetate: Doctor Hunger/She Lied To Me (Mid Western no #) 1968

Monsters Of The Midwest, Vol. IV (LP) and *Gravel Volume 3* (CD) features a previously unreleased recording called *Doctor Hunger* by these rasping garage punkers from Shawnee Mission, Kansas. Its best feature is some frantic guitar work which is marred by poor production. (MW)

King's English (OH, 1)

From Worthington, Ohio **King's English**'s competent cover of The Yardbirds' classic, *Mister You're A Better Man Than I* appeared on the 1966 sampler of Columbus, Ohio bands *Hillside '66* (LP). It has subsequently resurfaced on *Relics, Vol. 2* (LP). (GGI/MW)

King's English (OH, 2)

45: It Could Be Bad/Toys In Her Attic (Prism 1950) 1966

From Ohio, maybe the Dayton area, but not the same outfit as either the Worthington, Ohio bunch who featured on the *Hillside '66* (LP), or the Bucyrus, Ohio bunch of the same name who put out a private-press single (*You Couldn't See/Impossible)* in 1967.

It Could Be Bad, a vengeful folk-punker aimed at ex-girlfriends, is on *Psychedelic Crown Jewels, Vol. 3* (CD) and *Psychedelic States: Ohio Vol. 2* (CD). *Toys In Her Attic* also got a further airing on *Psychedelic States: Ohio Vol. 1* (CD). (GGI/MW)

The Kingsmen (OR)

Personnel:	LYNN EASTON	drms, sax, vcls	ABC
	JACK ELY	gtr, vcls	A
	DON GALLUCCI	keyb'ds	AB
	MIKE MITCHELL	gtr	ABCDE
	BOB NORBY	bs	A
	GARY ABBOT	drms	B
	NORM SUNHOLM	bs	BC
	BARRY CURTIS	organ	CDE
	DICK PETERSON	drms	CDE
	FREDDIE DENNIS	bs	DE
	STEVE FRIEDSON	keyb'ds	D

NB: Line-up 'A' early 1963; 'B' mid-1963-1964; 'C' 1964-1967; 'D' 1972; 'E' 1982.

			HCP
ALBUMS: 1(C)	IN PERSON (mono/stereo)	(Wand WDM/WDS-657) 1964	20
2(C)	THE KINGSMEN (MORE GREAT SOUNDS) (mono/stereo)	(Wand WDM/WDS-659) 1964	15
3(C)	THE KINGSMEN, VOL 3 (mono/stereo)	(Wand WDM/WDS-662) 1965	22
4(C)	THE KINGSMEN ON CAMPUS (mono/stereo)	(Wand WDM/WDS-670) 1965	68
5(C)	15 GREATEST HITS (mono/stereo)	(WDM/WDS-674) 1966	87
6(C)	UP AND AWAY (mono/stereo)	(WDM/WDS-675) 1966	-
7(C)	THE KINGSMEN'S GREATEST HITS (mono/stereo)	(Wand WDM/WDS-681) 1967	-
8(C)	A QUARTER TO THREE	(Picc-A-Dilly PIC-3329) 1980	-
9(C)	YA YA	(Picc-Ad-Dilly PIC-3330) 1980	-
9(C)	HOUSE PARTY	(Picc-A-Dilly PIC-3346) 1980	-
10(C)	GREATEST HITS	(Picc-A-Dilly PIC-3348) 1981	-
11(C)	MAY DAY	(Heavy Weight?) 1967	-
12(C)	THE BEST OF THE KINGSMEN	(Scepter-Citation CTN.L 8002) 1972	-

NB: (1) was also released in France with a different sleeve as *Dansez Le Surf* (Vogue LD 655 30) 1964. (1), (2), (3), (4) and (6) reissued on CD by Sundazed with bonus tracks (SC 6004, SC 6005, SC 6006, SC 6014 and SC 6015 respectively) the first three in 1993 and the other two in 1994.

Retrospective compilation albums include: *The Best Of The Kingsmen* (Rhino RNLP-126) 1985, *Rock & Roll - Kingsmen* (Starday N5-2125) 1985, *Louie Louie -The Kinsmen* (Prime Cuts 1322) 1986, *The Kingsmen - 12 Greatest* (Golden Circle GS 57582) 198?, *The Kingsmen - Louie Louie* (Golden Circle GS 57881) 1987, *The Jolly Green Giant* (Richmond 2125) 1988, *The Kingsmen - Louie Louie* (Highland/Richmond 2138) 1988, *The Best Of The Kingsmen* (Rhino 70745) 1989, *The Kingsmen - Louie Louie And More Golden Classics* (Collectables COL-5073) 1991, *The Kingsmen - 20 Greats* (Highland Music/Festival FST FCD 4417) 1991, *The World Of The Kingsmen/Louie Louie* (Trace 0400612) 1992, *The Best Of The Kingsmen* (Laserlight/Delta 124 24) 1995, *The Very Best Of The Kingsmen* (Varese Sarabande/Varese Vintage VSD-5905) 1998, *The Kingsmen Greatest Hits* (K-Tel K4185-2) 1998, *Louie Louie: The Very Best Of The Kingsmen* (Collectables COL-5628) 1999 and *The Kingsmen - America's Premier 60s Garage Band* (Edel America ED-70172) 2000.

Sundazed have also released *Since We've Been Gone* (SC 6027) 1994, a previously unreleased album, recorded for Wand in 1967. *Live And Unreleased* (Jerden JRN-7004) was recorded in 1963 but released in 1992. *Louie Louie - The Best Of The Kingsmen* (Repertoire REP 5029) 2008 is a 20-track compilation of their material which comes with a booklet with highly detailed and extensive liner notes by respected author and archivist John Tracy. *Live And Unreleased* (Munsteer - MR 023 LP) 200? is a vinyl issue of a collection of live and unreleased recordings.

			HCP
45s:	Dig This/Lady's Choice	(Jalynne 108) 1961	-
	Louie, Louie/Haunted Castle	(Jerden 712) 1963	-
	Louie, Louie/Haunted Castle	(Wand 143) 1963	2
	Money/Bent Scepter	(Wand 150) 1964	16
	Little Latin Lupe Lu/David's Mood	(Wand 159) 1964	46
	Death Of An Angel/Searching For Love	(Wand 164) 1964	42
	The Jolly Green Giant/Long Green	(Wand 172) 1964	4
	The Climb/The Waiting	(Wand 183) 1965	65
	Annie Fanny/Give Her Lovin'	(Wand 189) 1965	47
	(You Got) The Gamma Goochee/ It's Only The Dog	(Wand 1107) 1965	122
	Little Green Thing/Killer Joe	(Wand 1115) 1966	77
	My Wife Can't Cook/Little Sally Tease	(Wand 1127) 1966	-
	If I Needed Someone/Grass Is Green	(Wand 11 37) 1966	-
	Trouble/Daytime Shadows	(Wand 1147) 1967	-
	Children's Caretaker/ The Wolf Of Manhattan	(Wand 1154) 1967	-
	Don't Say No/Another Girl	(Wand 1157) 1967	-
	Bo Diddley Bach/ Just Before The Break Of Day	(Wand 1164) 1968	128
	Get Out Of My Life/Since You Been Gone	(Wand 1174) 1968	-
	On Love/I Guess I Was Dreaming	(Wand 1180) 1968	-
	You Better Do Right/Today	(Capitol 3576) 1972	-

NB: There are also six French EPs with picture sleeves on Vogue.

The origins of this Portland, Oregon band go back to 1957 when Lynn Easton and some of his pals from David Douglas High School formed a band which played at local dances and fairs and was a little unusual for featuring a small church type organ in its act. This phase in their career lasted until about 1962 when they got one of their early breaks. Ken Chase, Musical Director for KISN spotted them playing at a Portland teen club called The Headless Horseman and offered them a residency at his own bigger club, The Chase. They remained the house band there for a whole year. Then in 1963 Ken Chase helped them cut some audition tapes at the Old Northwest Recording Studio. Among the cuts recorded was *Louie, Louie*. Recorded under extremely primitive conditions it gave them a No 2 in the U.S. and reached No 26 in the UK, although **Paul Revere And The Raiders**' version (recorded the same week in the same studio) actually fared better in the Northwest. Chase had originally persuaded Jerry Dennon to release the song on his own Jerden label but later the group were signed by Wand becoming the first white act on what had been an all black label.

Louie, Louie sold over seven million copies legally and a few more were pirated. **The Kingsmen** were extremely successful enjoying eight singles in the Top 100 and five Top 100 albums in the Billboard charts, selling over 20 million records in all. Of their albums (1), (2), (3), (4) and (5) peaked at Nos 20,15, 22, 68 and 87 respectively. All five are now becoming mini-collectables.

Lynn Easton left the group in July 1967, and the remaining members soldiered on until September 1968. There was a reformation in 1972 (line-up 'D') - Freddie Dennis had previously played with **The Liverpool Five** - and later in 1982 (line-up 'E'), although they played mostly for fun. Norm Sunholm set up the Sunn Amplifier Company with his brother using **The Kingsmen** as a testing ground for their products. Jack Ely is still in the

The Kingsmen
wand
IN PERSON
featuring
LOUIE, LOUIE

THE KINGSMEN - In Person LP.

music business in Portland and, since leaving the band, Lynn Easton has hosted a teen dance show, worked in advertising and most recently as a printing salesman. The band's stature as America's premiere garage band shows no sign of diminishing. Don Gallucci went on to fame by forming **Don & The Goodtimes** and later **Touch**.

There have been a number of compilations of their material. There's a *Best Of* CD with 18 tracks (included four previously unreleased ones and a *Best Of* LP on Rhino and a CD compilation *Live And Unreleased*. on Jerden. *Louie Louie - The Best Of The Kingsmen* is a 20-track compilation of their material which comes with a booklet with highly detailed and extensive liner notes by respected author and archivist John Tracy. *Live And Unreleased* is a vinyl issue of a collection of their live and unreleased recordings. See the discography for the details of some of the other compilations.

Compilation appearances have included: - *Louie Louie* on *Frat Rock! The Greatest Rock 'N' Roll Parly Tunes Of All Time* (LP), *Tough Rock* (LP), *Highs Of The Sixties* (LP), *History Of Nortthwest Rock, Vol. 1* (LP), *We Have Come For Your Children* (LP), *Wild Thing* (2-LP), *The Best Of Louie Louie* (LP), *Nuggets Box* (4-CD), *Nuggets From Nuggets* (CD), *Sundazed Sampler, Vol. 1* (CD) and *History Of Northwest Rock, Vol. 2* (CD); *Louie Louie* and *I Guess I Was Dreaming* on *Nuggets, Vol. 8: The Northwest* (LP); *C.C. Rider* on *Battle Of The Bands, Vol. 2* (LP) and *The History Of Northwest Rock, Vol. 3* (LP); *Twist And Shout* and *All The Little Animals* on *The Hitmakers* (LP); *Louie Louie* and *Jolly Green Giant* on *The History Of Northwest Rock, Vol. 1* (LP); and *J.A.J.* on *The History Of Northwest Rock, Vol. 2* (LP) and *The History of Northwest Rock 7* (cassette). (VJ)

Kings Ransom (PA)

Personnel:	BOB DOUGHERTY	vcls	AB
	VINCE HOMICK	gtr	AB
	SCOBIE KING	bs	A
	DANNY ROTH	drms	A
	BOB WERLEY	ld gtr	AB
	RONNIE GALLAND	keyb'ds	B
	CHUCK HOEY	drms	B
	GLENN ZOSKI	bs	B

45s:	Shame/Here Today Gone Tomorrow	(Integra 101) 1966/67
	Shadows Of Dawn/Street Car	(Integra 102) 1966/67

Their throne was Allentown in Pennsylvania. *Shadows Of Dawn* is a fairly routine punk single apart from some competent ringing guitar work. They are more old school rock'n'roll than garage so a marginal case for inclusion.

Martin Torbert, formerly of Scranton's **Druids**, composed *Shadows Of Dawn* (though it is not known if he was a band member) prior to releasing his solo single on the same label in 1967 - *Magic Girl/All Of Tomorrow* (Integra 106). Anyone involved or interested in the Pennsylvania sixties scene should seek out the soft-back publication "Sounds From The Woods", a discographical odyssey by Mike Kuzmin, Jr.

Compilation appearances include: *Shame* on *Psychedelic Unknowns, Vol's 1 & 2* (LP), *Psychedelic Unknowns, Vol. 2* (2 x 7"), *Pebbles, Vol. 1 (ESD)* (CD), *Sixties Choice, Vol. 1* (LP), *60's Choice Collection, Vol's 1 And 2* (CD) and *Teenage Shutdown, Vol. 9: Teen Jangler Blowout!* (LP & CD); *Shadows Of Dawn* on *Pennsylvania Unknowns* (LP); *Ain't That A Shame* on *Party Party Party* (CD); the previously unreleased *Without You* on *Sigh Cry Die* (CD); and finally the previously unreleased *Without You* and *Unknown To Me* appear alongside *Shame* and *Here Today, Gone Tomorrow* on *Allentown Anglophile*. (CD). (VJ/MW)

King's Road (?)

ALBUM:	1	WATKINS GLEN	(Pickwick LP SPC-3355) 1971

Here's an exploito album with an unknown band trying to recreate "the heavy sounds of the Watkins Glen concert" - songs of the **Grateful Dead** (*Truckin'*, *Uncle John's Band*, *Casey Jones*), The Band (*Up On Cripple Creek*, *Stage Fright*, *The Weight*) and the **Allman Brothers Band** (*Statesboro Blues*, *You Don't Love Me* and *Whipping Post*). It's largely dispensable as the original tracks are easy to find and much better. (SR)

Kings Verses (CA)

Personnel:	JIM BAKER	gtr, ld vcls	AB
	LLOYD BELL	gtr, keyb'ds	A
	BILL KUFIS	bs	AB
	BOB MELCHOR	drms	AB
	JOHN HOLLINGSWORTH	bs	B
	PHILIP HOLLINGSWORTH	keyb'ds	B

ALBUM:	1(A)	KINGS VERSES	(Beatrocket BR 105) 1998

Formed in 1966 in Fresno, California this band soon peaked locally, winning the 1966 KYNO 'Battle Of The Bands', where the guest band was the **13th Floor Elevators**. Despite Bob Melchor's previous outfit being a local covers-band, the Trandells, this confident quartet performed originals only. It was inevitable therefore that after graduation they were drawn to the music mecca Los Angeles. Line-up 'B' made the trip to the Strip in the 'Summer Of Love', playing openers and rubbing shoulders with established acts and gaining the interest of some labels. Before any contract had been signed however, the band was finished after they were blacklisted by L.A. clubs for daring to speak out against illegal club practices.

Luckily 10 demos from 1966 and two live performances from the KYNO 1966 band battle both survive and are at last aired on Sundazed's subsidiary Beatrocket. The demos show that their repertoire ranged from upfront and up-tempo garage-rockers (*Lights*), fuzz-rockers (*Ballad Of Lad Polo*, *A Million Faces*), and groovy keyboard-led instrumental workouts (*Mind Rewind*), to sultry folk-punkers and beat ballads from the **Beau Brummels-Byrds** canon (*It's Not Right*, *She Belonged To Me*, *It's Love*). *She Belonged To Me* and *Light* comprise the live couplet.

With pictures and memories from Bob Melchor and sleeve notes from Jud Cost, from which the above is extracted, this is a worthwhile and recommended release. (MW/Sundazed)

Kingtones (Dave Roberts and) (MI)

Personnel incl:	DAVE ROBERTS	A

45s:		Wish For An Angel/Don't Come Around	(Musitone 102/3) 1961
		A Love I Had/To Have A Little Girl	(Kitoco 104) 1962
		Twins/Have Faith	(Derry 101) 1963
		Twins/Have Faith	(Kitoco 335) 1963
		A Love I Had/Girl I Love You	(Drummond 105) 1965
		It Doesn't Matter Anymore/ How Can A Man	(Eucalyptus 002) 1969
		It Doesn't Matter Anymore/ How Can A Man	(Cotillion 44069) 1969
	α	Spicks And Specks/You...	(Eucalyptus NR5928) 1976

NB: α shown as by Dave Roberts and Kingtones.

From Grand Rapids in Michigan, they were also known as Dave Roberts and The Kingtones. The band retired at the end of 2007 after 50 years but maintain a website at www.kingtones.com. They have preserved their rockin' legacy since the mid-eighties with a series of compilations and retrospectives on cassette, CD, and DVD.

You'll find *Wish For An Angel* on *Best Of Michigan Rock Groups, Vol. 1* (cassette) and *Twins* has resurfaced on *Vol. 2* (cassette) of the same series. (MW)

Kiriae Crucible (WI) - see **Crucible(s) (WI)**.

Rob Kirk and The Word (MI)

45:	Girl Talk/Summer Winds	(Cuca J-6761) 1967

From Sault Ste. Marie, Michigan home of **Renaissance Fair**. Their June 1967 release was recorded at Jim Kirchstein's Cuca operation in Sauk City, Wisconsin, a popular destination for Upper Peninsula bands (see **Fastells** and **Henchmen VI**).

Girl Talk is a neat tribute to the **Seeds'** *Pushin' Too Hard;* it has reappeared on *Michigan Mayhem Vol. 2* (CD) and *Garage Beat '66 4* (CD). (MW)

Russ Kirkpatrick (CO)

ALBUM:	1	RUSS KIRKPATRICK	(Altogether AR-1001) 1971 SC

From Denver, Colorado here's a folk/folk-rock obscurity housed in a nice psychedelic sleeve. (SR)

Kit and The Outlaws (TX)

Personnel:	JERRY COLWELL	vcls, keyb'ds
	JOE JESMER	drms
	DENNIS LOWE	ld gtr
	KIT MASSENGILL	gtr, vcls
	ALAN RAFKIN	bs

				HCP
45s:		Worlds Apart/Fun, Fame And Fortune	(In 102) 196?	-
	α	Midnight Hour/Don't Tread On Me	(Blacknight BK-902) 1966	-
		Midnight Hour/Don't Tread On Me	(Philips 40428) 1966	131
		No Doubt About It/Mama's Gone	(Empire 1) 196?	-

NB: α original pressing shown as by The Outlaws.

This punk outfit hailed from the Dallas/Fort Worth area of Texas and were originally known as The Outlaws with their debut single and early copies of the second issued under this name. The second single attracted quite a lot of attention and got national distribution but did not make the national charts. Their version of *Midnight Hour* was ok, but the flip, *Don't Tread On Me* was their finest moment, and in the eighties the track was covered by numerous bands including Gravedigger V and The Nomads.

Compilation appearances have included: *Don't Tread On Me* on *Pebbles, Vol. 3 (ESD)* (CD), *All Cops In Delerium - Good Roots* (LP), *Texas Flashbacks, Vol. 5* (LP), *Trash Box* (5-CD), *Best of Pebbles, Vol. 2* (LP & CD), *Flashback, Vol. 5* (LP) and *Highs In The Mid-Sixties, Vol. 11* (LP); and *Midnight Hour* on *Sixties Rebellion, Vol. 1: The Garage* (LP) and *Sixties Rebellion, Vol's 1 & 2* (CD). (MW/DSt)

The Kitchen Cinq (CA)

Personnel:	MARK CREAMER	gtr, keyb'ds, harmonica, vcls	A
	DALE GARDNER	vcls	A
	JIM PARKER	gtr, vcls	A
	DALLAS SMITH	bs, vcls	A
	JOHNNY STARK	drms, vcls	A

ALBUM:	1	EVERYTHING BUT... THE KITCHEN CINQ (mono/stereo)	(LHI 1200) 1967 SC-R1

NB: There's also a 2-CD, *Everything Including...* (North Shore Soundworks 20) 2004.

45s:		Determination/You'll Be Sorry Someday	(LHI 17000) 1967
		If You Think/ (Ellen's Fancies) Ride The Wind	(LHI 17005) 1967
	α	Still In Love With You Baby/same	(LHI 17010) 1967
		Still In Love With You Baby/ (Ellen's Fancies) Ride The Wind	(LHI 17010) 1967
		The Street Song/ When The Rainbow Disappears	(LHI 17015) 1967
		Good Lovin'(So Hard To Find)/ For Never We Meet	(Decca 32262) 1968
		The Minstrel/She's So Fine	(Decca 32374) 1968

NB: α Promo only.

Creamer and Stark were previously with the Amarillo, Texas outfit **The Y'Alls** (with one single on Ruff). In late 1966 or early 1967 they relocated to Los Angeles and were re-christened **The Kitchen Cinq** by their new producer, Lee Hazlewood. Their album, which is pleasant pop and features some nice harmonies and jangly guitar, was recorded at Gold Star Studios in Hollywood. For their recording sessions, the band was augmented by studio pros including **Hal Blaine**, Glen Campbell and Carol Kaye.

Their records did not make much impression with the public and in 1968 they issued a final single for LHI using the name **A Handful**.

John Stark, Jim Parker and Mark Creamer were all later with the Los Angeles band **Armageddon** and Stark and Parker played on Them's U.S.-only album *In Reality.*

The 2-CD retrospective *Everything Including...* has both mono and stereo versions of the album plus all seven non-album sides from their LHI/Decca singles, the **Y'Alls** single, the **A Handful** single, a Cheetah Club promo, and an In-Sound Forces Radio Show interview with Harry Harrison... yep, the proverbial kitchen sink!

Determination has been compiled on *Shadows Falling* (CD). (VJ/SR/MW)

Taylor Kitchings (MS)

ALBUM:	1	CLEAN BREAK	(Union UR 00102) 197? R1

This Mississippi artist's folk-rock album is starting to attract the interest of collectors. (VJ)

Kit Kats (PA)

ALBUMS:	1	IT'S JUST A MATTER OF TIME (mono/stereo)	(Jamie LP(S)-3029) 1967
	2	THE VERY BEST OF THE KIT KATS	(Virtue LP-V-102067) 1967
	3	THE KIT KATS DO THEIR THING LIVE	(Jamie LPS-3032) 1969

45s:	Aba Daba Honeymoon/Good Luck Charlie	(Laurie 3188) 1963
	You're No Angel/Cold Walls (version 1)	(Lawn 249) 1964
	That's The Way/ Won't Find Better Than Me (version 1)	(Jamie 1321) 1966
	Let's Get Lost On A Country Road/Find Someone (Who'll Make You Happy) (version 1)	(Jamie 1326) 1966
	You've Got To Know (version 1)/ Cold Walls (version 2)	(Jamie 1331) 1967
	Breezy/Won't Find Better Than Me (version 2)	(Jamie 1337) 1967
	Sea Of Love (edit)/Cold Walls (version 2)	(Jamie 1343) 1967
	Distance/Find Someone (version 1)	(Jamie 1345) 1967
	I Got The Feelin' (oh no, No)/That's The Way	(Jamie 1346) 1968
	I Want To Be/Need You	(Jamie 1353) 1968
	You're So Good To Me/Need You	(Jamie 1354) 1968

everything but
the kitchen cinq
MONO

THE KITCHEN CINQ - Everything But... LP.

Hey, Saturday Noon/That's The Way	(Jamie 1362) 1968
Taking My Time/That You Love	(Paramount 0110) 1971

From Philadelphia, a garage group with fuzz guitars, interpreting the usual covers of the era: *Money*, *Sweet Little Rock'n'Roller*, *Good Lovin* etc.

On *It's Just A Matter Of Time*, six of the 12 songs, are credited to Hausman and Stewart, and seem to be originals. These are quite good, sometimes reminiscent of **The Critters**. Most of the remainder, however, are disposable covers, including *Sea Of Love*, *Cotton Fields* and *Nut Rocker*. (SR/MMs)

Klansmann (KS)

ALBUM:	1	THE KLANSMANN	(Audio House AHP 269) 196? R4

NB: (1) seen as both acetate and vinyl album.

A rare garage album from the Kansas label, so presumably the band was local to the state. Consisting mostly of covers (*My Back Pages, Hey Joe, Monkey Time, Don't Let The Sun Catch You Crying* etc.), the band sounds very young and amateurish. Justice label collectors will adore it, but it's best avoided unless you're a fan of that genre.

A counterfeit acetate was made by an enterprising thief in the late nineties but this is easily identified by the misspelled band name (The Clansmen). Beware!

They have a cut called *Gospel Zone* (from their album) on *Quagmire Volume 5* (CD). (CF)

Carol Kleyn (CA)

ALBUM:	1	LOVE HAS MADE ME STRONGER	(Lyra LRK-25) 1976

This was **Bobby Brown's** girlfriend and she deployed a high-pitched vocal style on this album. On side one she is just accompanied by harp and side two by piano (or electric piano). The end result is quite a unique album and she recorded a second one, *Takin' The Time* (Turtledove no #) 1980 (R1) which benefited from more supporting instrumentation. (VJ)

Mark Klingman (NY)

ALBUM:	1	MARK MOOGY KLINGMAN	(Capitol ST-11072) 1972
45:		Making The Rounds At Midnight/ Liz, When You Waltz	(Capitol 3341) 1972

A musician and songwriter active on the New York scene between 1967 and 1973, **"Moogy" Klingman** recorded this solo album in 1972, produced by Todd Rundgren and featuring several guests: ND Smart (**Remains**), Rick Derringer (**McCoys**), Amos Garrett, Ben Keith, Joel Bishop O'Brien (**King Bees**)...

Klingman was with New York bands **The Dave Heenan Set**, and **The Glitterhouse** and he appears on their 1968 album. His songs have been covered by **Brethren** (*The Sun And The Moon*), **Buzzy Linhart** (*Friends*) and he played keyboards on albums by Rundgren, **Music** and **Al Kooper**. (SR)

The Klowns (?NY)

ALBUM:	1	THE KLOWNS	(RCA LSP-4438) 1970
45s:		If You Can't Be A Clown/Lady Love	(RCA 74-0395) 1970
		Flower In My Garden/ I Don't Believe In Magic	(RCA 74-0485) 1971

Produced by Jeff Barry, **The Klowns** were a pop sextet with male and female vocals, probably a product from the New York studios. The group wore white suits and painted faces, like **Hello People** but their record is rather lame and best avoided. All their material was penned by Barry, Slavin, Bobby Bloom, Renzetti, Goldberg and Soles. The Ringling Brothers & Barnum & Bailey Circus was associated with this short-lived venture. (SR)

Knack (CA)

Personnel:	PUG BAKER	drms	AB
	MICHAEL CHAIN	vcls, gtr	AB
	MICHAEL "DINK" KAPLAN	ld gtr	A
	LARRY GOULD	bs	AB
	BOBBY COCHRAN	ld gtr	B

45s:	Time Waits For No One/ I'm Aware (some PS)	(Capitol 5774) 1967
	Softly Softly/The Spell	(Capitol 5889) 1967
	Pretty Daisy/Banana Man	(Capitol 5940) 1967
	Freedom Now/Lady In The Window	(Capitol 2075) 1968

Four high school buddies formed the Inmates in Hollywood, California in 1965. Within two years they found themselves renamed **The Knack**, releasing their debut on a major label, being touted as "the greatest thing since the Beatles", and getting rave write-ups in the music press and in teen magazines like KRLA Beat. It helped that Pug Baker had been born in London, to add to their Anglophile street-cred.

Whatever the hype, they produced a quartet of accomplished pop/beat singles, all of which were written by Chain (in partnership with Dink Kaplan on the first three, one with Gould and one solo on the fourth). Probably considered too slick and poppy to have been featured on garage/beat compilations until recently, no self-respecting fan of quality sixties pop (**Monkees, Merry-Go-Round**, and their ilk) should be without at least one of these overlooked platters. Just one cut has been showcased to-date - *Time Waits For No One* is on *Wyld Sydes Volume Six* (CD) and *Where The Action Is! L.A. 1965-1968* (4-CD plus book).

Michael Chain went solo in 1969 and released the concept soft-rock album *Pinkiny Canandy*; Gary Kato, formerly of the **Merry-Go-Round**, is believed to have been involved in the project but is not credited on the album.

Chain's replacement was Larry Tamblyn, fresh from the break-up of **The Standells**. Rebranded as **The Chakras** they released a pair of singles on Reprise in 1969. After Tamblyn moved on again, Baker, Gould and Kaplan decided to remain as a trio and released an album as **Chariot**.

Finally, in case anyone was wondering, there is no connection between this Knack and the late-seventies punky power-pop band of *My Sharona* fame, who were also on Capitol and based in L.A.; their lead singer Doug Fieger, originally from Detroit, had been around for some years in other bands, initially with **Sky**. (MW)

The Knaves (IL)

Personnel:			
	HOWARD BERKMAN	ld gtr	ABC
	MARK FELDMAN	gtr	ABC
	GENE LUBIN	drms	ABC
	NEAL POLLACK	bs	AB
	JOHN HULBERT	ld gtr	BC
	STU EINSTEIN	bs	C

10" EP:	1(B)	LEAVE ME ALONE!	(Sundazed SEP 10-166) 2001

45s:		Leave Me Alone/The Girl I Threw Away	(Glen 8303) 1967
		Leave Me Alone/The Girl I Threw Away	(Dunwich 147) 1967
	α	Inside Outside/Your Stuff	(Dunwich 164) 1967

NB: α withdrawn; only a few copies are known to exist.

This mid-sixties Chicago outfit attracted the interest of a major label but failed to break through commercially. Their first single, *Leave Me Alone* is an up-tempo rocker with lots of mouth organ and great lyrics - now regarded as among the finest U.S. sixties garage singles. The flip, *The Girl I Threw Away*, is a brooding pop-punk ballad.

The band evolved out of The Jesters in the fall of 1964 and lasted through to 1967. Based in the northern suburbs of Chicago, they were neighbours (and friendly competitors) with **The Flock**, although rumours that they escaped a freezing northern winter by touring California with them are false.

Gene Lubin: - "Both groups played the teen clubs around the suburbs and the so-called 'Old Town' district, a re-gentrified sort of Soho area near downtown Chicago... teen clubs, head shops, etc. Except **The Knaves** had started out in '64-65 playing go-go places on Rush Street and other tough joints on the city's mean streets, i.e. neighbourhood bars. Clientele at the time were mostly still into **Beach Boys** and we were doing British Invasion stuff. In '64-65 there were not too many groups playing in an early punk style as we were... They were mostly **Beach Boy** clones like **The Flock** or Holiday Inn types, pseudo-Beatles, and maybe some Troggs like stuff. We emulated a Pretty Things demeanour and got our pictures in the newspapers a lot for looking outrageous. We wore undertaker frock coats and bell bottoms we bought at the army navy store before the love-ins began."

They also recorded a second single for Dunwich, which apparently owed more to the sexual suggestiveness of The Troggs than any other influences. Perhaps this is why Dunwich withdrew it.

In 1966, Neal Pollack was drafted and the band called it quits the following year.

Howard Berkman and Neal Pollack were later in Euphoria Blimp Works, an early seventies Chicago act which did not record, as well as in a related project **Yama And The Karma Dusters**, who cut an album in 1970. Gene Lubin has also released a CD *End Of The Spectrum* (Cardboard Records) 2001, of vintage post-**Knaves** stuff recorded in 1974. He is now a personnel manager for local government in Chicago, and is still writing songs. Howard Berkman is still a full-time musician.

LEAVE ME ALONE!
The Knaves
Knaves

THE KNAVES - Leave Me Alone! 10" EP.

Gene: - "This past year with the release of *Leave Me Alone* (35 years late) we've gotten a nice bit of coverage on the Web and some radio. Most of our studio/original stuff is now being labelled as vintage "folk-punk" by some; however, *Leave Me Alone* has already won us some "early punk-rock" acclaim from other quarters. So go figure."

Compilation appearances include: *The Girl I Threw Away* on *Mindrocker, Vol. 2* (LP), *Pebbles, Vol. 9* (LP) and *Pebbles, Vol. 1 (ESD)* (CD); *The Girl I Threw Away, Tease Me, Leave Me Alone, Inside Outside* and *Your Stuff* on *Oh Yeah! The Best Of Dunwich Records* (CD); *Leave Me Alone* on *Pebbles, Vol. 3 (ESD)* (CD) and *What A Way To Die* (LP); *Tease Me, Away* and *Leave Me Alone* on *The Dunwich Records Story* (LP); and *Away* on *If You're Ready - The Best Of Dunwich... Vol. 2* (CD). Two of these tracks: *Away* and *Tease Me* were previously unreleased. (VJ/MW/GLn/CF)

The Knickerbockers (NJ>CA)

Personnel:			
	BEAU CHARLES	gtr	A
	JOHN CHARLES	bs	A
	BUDDY RANDELL	sax	A
	JIMMY WALKER	drms	A

				HCP	
ALBUMS:	1(A)	LLOYD THAXTON PRESENTS....	(Challenge 12-6-64) 1965	-	SC
	2(A)	JERK AND TWINE TIME	(Challenge 621) 1966	-	SC
	3(A)	LIES	(Challenge 622) 1966	134	SC

NB: (3) issued as London 8924 in the UK. (2) and (3) have been issued on CD by Sundazed with many bonus tracks (SC 6010) 1993 and (SC 6011) 1993 respectively. (2) has been reissued in Germany. (3) reissued on vinyl (Line LLP 5056 AP) 1980. (3) reissued as *Lies: A Golden Classics Edition* (Collectables COL-0531) 1993.

Compilations include: *Stay With Us* (Line LLP 5155 AS) 1982; *The Fabulous Knickerbockers* (See For Miles SEE 208) 1987, a compilation comprised of the best of (3) and some non-LP gems; *The Fabulous Knickerbockers* (Sundazed SC 11002) 1989; *20 Classic Tracks!* (Sundazed SC 11002) 1992 and *Great Lost Album* (Sundazed SC 11012) 1992 on CD. The latter was also issued on coloured vinyl in 1989 (5,000) and contains 14 rare and unreleased tracks, 'B' sides and demos. 1997 saw the release of *Knickerbockerism!*, a 2-CD set (Sundazed SC 11040) 1997 containing 36 tracks including many previously unissued versions. More recently *A Rave-Up With The Knickerbockers* (Big Beat CDWIKD 122) 1995 combines the best of the band's original releases with the better cuts from Sundazed's recent rarities set, *The Great Lost Knickerbockers Album*. There's also a 20-track CD with rare and unreleased recordings and a book, *Presents The Fabulous Knickerbockers*. Finally, check out *Rockin' With The Knickerbockers* (Sundazed LP 5154) 2006. It is also on CD (Sundazed SC 6216) 2003.

			HCP
45s:	All I Need Is You/ Bite Bite Barracuda	(Challenge 59268) 1965	-
	Jerktown/Room For One More	(Challenge 59293) 1965	-
	Lies/The Coming Generation	(Challenge 59321) 1965	20
	One Track Mind/ I Must Be Doing Something Right	(Challenge 59326) 1966	46
	High On Love/Stick With Me	(Challenge 59332) 1966	94
	Chapel In The Fields/ Just One Girl	(Challenge 59335) 1966	106
	Love Is A Bird/ Rumors, Gossip, Words Untrue	(Challenge 59341) 1966	133
	Please Don't Love Him/ Can You Help Me	(Challenge 59348) 1966	-
	What Does That MakeYou/ Sweet Green Fields	(Challenge 59359) 1967	-
	Come And Get It/Wishful Thinking	(Challenge 59366) 1967	-
	I Can Do It Better/ You'll Never Walk Alone	(Challenge 59380) 1967	-
	A Matter Of Fact/ They Ran For Their Lives	(Challenge 59384) 1968	-

NB: In 1992 Sundazed reissued the first two Challenge 'A' sides on one 7" *All I Need Is You/Jerktown* (Sundazed S 101). There's also a rare French EP with picture sleeves: *Lies/The Coming Generation/One Track Mind/I Must Be Doing Something Right* (London 10178) 1966.

The Knickerbockers took their name from Knickerbocker Avenue in Bergenfield, New Jersey where they came from, but they moved to Los Angeles in 1965, where they recorded for Challenge Records. They followed the initial success of their Beatlesque rock number *Lies* with a succession of excellent pop-rock singles. *One Track Mind*, which was also covered by **The Gants** was a bit more punkish... whilst another of their finer moments, *High On Love*, was an energetic pop-rock single.

Jimmy Walker later joined The Righteous Brothers.

Compilation coverage has so far included: *One Track Mind* on *Mindrocker, Vol. 1* (LP), *Nuggets, Vol. 4: Pop Part Two* (LP) and *Sundazed Sampler, Vol. 1* (CD); *Lies* and *One Track Mind* on *Nuggets Box* (4-CD); *High On Love* on *Nuggets, Vol. 5: Pop Part 111* (LP) and *Where The Action Is! L.A. 1965-68* (4-CD book); *Lies* on *Highs Of The Sixties* (LP), *Tough Rock* (LP), *Wild Thing* (2-LP), *We Have Come For Your Children* (LP & cassette), *Nuggets - Original Artyfacts From The First Psychedelic Era 1965-1968* (2-LP), *Nuggets* (CD), *Nuggets From Nuggets* (CD), *Nuggets, Vol. 3: Pop* (LP), *Battle Of The Bands* (CD) and *Excerpts From Nuggets* (CD); *It's Not Unusual* on *Out Of Sight* (LP); *I Can Do It Better* on *Psychedelic Archives Vol. 7* (double cassette box) and *Lies (Demo)*; and *My Feet Are Off The Ground (Demo)* on *I Turned Into A Helium Balloon* (CD). (VJ/SR)

Terry Knight and The Pack (MI)

Personnel incl:			
	DON BREWER	drms	AB
	BOB CALDWELL	keyb'ds	A
	MARK FARNER	bs	AB
	CURT JOHNSON	gtr	A
	RICHARD TERRANCE KNAPP (TERRY)	vcls, keyb'ds	AB

			HCP
ALBUMS: 1(A)	TERRY KNIGHT AND THE PACK (mono/stereo)	(Lucky Eleven LE(S)-8000) 1966	127 SC
2(A)	REFLECTIONS (mono/stereo)	(Lucky Eleven LE(S)-8001) 1966	- SC
3( )	TRACK ON! THE BEST OF MARK FARNER, TERRY KNIGHT AND DONNIE BREWER	(Lucky Eleven LE 8001) 1969	- SC
4( )	MARK, DON AND TERRY 1966-67 (2-LP)	(Abkco AB 4217) 1972	192 SC

NB: (2) also issued as Cameo C(S)-2007 in 1967. (3) was released after the formation of Grand Funk Railroad and contains some of their 45 cuts plus some previously unreleased material. It appears to have the same catalogue number as (2), but only one title is duplicated. (4) is a compilation, also seen as *Funk-Off 1966-1967* (2-LP) (Abkco AB 4217) SC.

				HCP
45s:		I've Been Told/How Much More?	(Lucky Eleven 225) 1966	-
		Better Man Than I/I Got Love	(Lucky Eleven 226) 1966	125
		Lady Jane/Lovin' Kind	(Lucky Eleven 228) 1966	-
		A Change On The Way/ What's On Your Mind?	(Lucky Eleven 229) 1966	111
		I (Who Have Nothing)/Numbers	(Lucky Eleven 230) 1966	46
		This Precious Time/ Love Love Love Love Love	(Lucky Eleven 235) 1967	120/117
		One Monkey Don't Stop No Show/ The Train	(Lucky Eleven 236) 1967	-
	β	Harlem Shuffle/ I've Got News For You	(Lucky Eleven 003) 1967	-
	χ	Wide Trackin'/ Does It Matter To You Girl	(Lucky Eleven 007) 1968	-
	χ	Let Me Stand Next To Your Fire/ Without A Woman	(Capitol 2174) 1968	-
	β	Tears Come Rollin'/The Color Of Our Love	(Wingate 007) 1968	-
	δ	I (Who Have Nothing) / Lizbeth Peach	(Abkco 4005) 1975	-

NB: β shown as by The Pack without Terry. χ shown as by The Fabulous Pack. δ reissue. There's also a rare French EP with picture sleeve *I (Who Have Nothing)/Numbers/This Precious Time/Love Love Love Love Love* (Stateside FSE 1002) 1967.

Terry Knight Solo:

			HCP
45s:	Lizbeth Peach/Forever And A Day	(Cameo 482) 1967	-
	Come Home Baby/Dirty Lady	(Cameo 495) 1967	-

The Knickerbockers

THE KNICKERBOCKERS - Knickerbockerism! 2-CD.

Lullaby/Such A Lonely Life	(Capitol 2409) 1969	-
Saint Paul/William And Mary	(Capitol 2506) 1969	114
Lullaby/I'll Keep Waiting Patiently	(Capitol 2737) 1970	-

This garage-rock quintet from Flint, Michigan is probably most significant for containing DJ Terry Knapp, who formed, managed and produced Grand Funk Railroad, which also included Pack members, Don Brewer and Mark Farner. In the early sixties, Terry was a DJ in Detroit who played Pretty Things, Them, Zombies, Kinks, etc long before any other radio station in the area had picked up on the U.K. bands, introducing The Rolling Stones on stage at their first New York gig and interviewing them during their first U.S. tour.

With the Pack, Terry had a few minor hits and their first two albums are now minor collectables. Prior to becoming Grand Funk Railroad and without Terry, the group also recorded two singles as The Pack and The Fabulous Pack. There is a picture sleeve for one of these singles, *Wide Trackin'*, that clearly shows a five-piece with him on keyboards. Whether it was a contemporary photo is another matter, of course. Another of their tracks (*I Got News For You*) was penned by Dick Wagner (of **Frost**), whilst *Love, Love, Love, Love, Love* was covered by **The Music Explosion** and later in 1973 by Brownsville Station.

In 1975, Terry left the music business.

Compilation appearances have included: *How Much More?* on *Michigan Mayhem, Vol. 1* (CD), *Pebbles, Vol. 3 (ESD)* (CD), *The Chosen Few, Vol. 2* (LP) and *Chosen Few, Vol's 1 & 2* (CD); *What's On Your Mind?* on *Michigan Brand Nuggets* (LP) and *Michigan Nuggets* (CD); *Harlem Shuffle* and *Wide Trackin'* on *Mindrocker, Vol. 11* (LP); *Numbers* on *Turds On A Bum Ride, Vol. 1 & 2* (2-CD) and *Turds On A Bum Ride, Vol. 1* (2-LP); and *The Color Of Love* on *Relics Vol. 1* (LP), *Relics, Vol's 1 & 2* and *Sixties Archive, Vol. 7* (CD). (VJ/MW/OR/SR/EW)

Knight Riders (CA)

Personnel:			
	RYAN CLARK	ld gtr	A
	VIRGIL "BUTCH" DANIELS	gtr	A
	MIKE "MAD DOG" LENTOS	drms	A
	JAY MIERLY	vcls	A
	RODNEY PEARCE	bs	A

From Belmont, California this band became better known due to the issue of their one unreleased June 1965 track *I* on *San Francisco Roots* (LP) in 1968 (the compilation was also reissued in 1975 on JAS). Clearly a popular number - it's appeared more recently on *The Autumn Records Story* (LP), *Pebbles, Vol. 13* (LP), *We Have Come For Your Children* (LP & cassette) and *Mindrocker, Vol. 10* (2-LP). Basically, it's an infectiously catchy punker with a bit of extended guitar work in the middle.

More recently, *I* and the previously unreleased *I Don't Know* have also resurfaced on *Psychedelic Microdots Of The Sixties, Vol. 3* (CD), whilst Big

Beats' *Dance With Me* (CD) (part of the *Nuggets From The Golden State* series) features *I* plus three unreleased tracks from 1965 - *Where Did I Fail*, *Torture And Pain* and *Won't You Be My Baby*. (MW/VJ)

The Knights (aka The Hermon Knights) (MA)

Personnel:			
	GRADY BENN	vcls, piano	X
	VARNEY HINTLIAN	bs	X
	DOUG HOUSTON	vcls	X
	CRAIG ROCHE	gtr	X
	MARC SOLOMON	drms	X
	BRAD WATERMAN	keyb'ds	X

ALBUMS: 1( ) 1958 HERMON KNIGHTS (Trans Radio TR 855) 1958 SC
2( ) KNIGHTS ON THE ROAD, VOL. 2 (HK 1) 1962 R1/R2
3( ) COLD DAYS - HOT KNIGHTS (Ace 4763) 1963 R1/R2
4( ) EXPRESSIONS (Ace Recording Studio MG-79867/8) 1964 R1/R2
5( ) OFF CAMPUS (Co 1269) 1965 R1/R2
6( ) ACROSS THE BOARD (Ace Recording Studio MG-200854) 1966 R1/R2
7(X) THE KNIGHTS 1967 (Ace Recording Studio MG-201302/3) 1967 R1/R2
8( ) HERMON KNIGHTS (Ace Recording Studio CO-2323) 1968 R1/R2

NB: (7) counterfeited on CD (Flash 66) 1998.

This was a prep-rock outfit from Mount Hermon School, a boarding school in Northfield, Massachusetts. Because the band was made up of students, each "annual" album has a different personnel line-up. The earliest known album to emerge from the school is from 1958, and there may be even earlier issues.

Musically these range from early instrumental sounds to big-band jazz and by the mid-sixties, garage band covers. *The Knights 1967*, for example, reveals a collection of soul, R&B, beat and ballad covers ranging from sappy (*Unchained Melody*, *Under The Boardwalk*) to rockin' (*Bring It On Home*, *I'm Crying*, *Gimme Some Lovin'*), all done competently but rather uninspired.

Two of the members, Dan and John Cole of the 1964-5 line-up, later turned up in **Quill** (thereby applying what they learned in college on a professional level! No doubt their parents were thrilled.)

Brad Waterman recalls: "Students at the school were known as 'Hermonites' and the name **Hermon Knights** was a play on this. We dropped 'Hermon' in the 1966-1967 school years, and thus were known as **The Knights**. The first version of **The Knights** played long before 1961; I recall that the group started in the 1930s. The group was similar to other student groups like sports teams, yearbook, etc. in that new kids were added each fall to replace seniors who graduated the previous spring. The personnel listed above were the 1966 - 1967 members of the group."

"Mount Hermon had a sister school, the Northfield School, in Northfield, Massachusetts. (Both were combined into a single school, Northfield Mount Hermon, in the early seventies.) There were social events on the two campuses on most Saturday nights. **The Knights** were the school's dance band and we played dances, mixers, etc. On off weekends, we sometimes played at other schools. We always had a great time playing, boarding school was more than a little weird in those days and through our music, we were a link to the 'real' world."

"During my four years, and for at least a couple prior and subsequent years, the group made an album each spring at Ace Recording Studios, Boston. We sold subscriptions during the winter, used the subscription proceeds to make a down payment to Ace, practiced at a band member's home for the first several days of spring vacation, cut the album in a day (that's one day), distributed the records when they arrived in May, and paid off Ace with the balance of the sales proceeds...."

"The group underwent a significant transition during my four-year tenure. That transition mirrored the development of rock in those years. In my freshman year, we had only one electric instrument (a guitar) and we played a mix of rock, jazz, big band, etc. By my senior year, we were fully electric, and we were a pure garage band. The jazz sound is in evidence on the 1964, 1965 and 1966 albums."

"Mount Hermon and Northfield produced some well-known musicians, including Will Ackerman (founder of Windham Hill) and Natalie Cole. As I recall, Ackerman was into folk, not rock. Natalie sang with us once or twice - if only I knew then what I know now! I do not believe that any of the Knights with whom I played became professional musicians."

"Marc Solomon, the drummer, and I played together in college, where we were into the Memphis/Stax - Volt sound of Booker T. and MGs, Otis Redding, Sam and Dave, etc."

Brad Waterman later became a tax lawyer working with Don Arden, Black Sabbath, Wayne Newton and briefly Jim Stewart (the co-founder of Stax/Volt!).

Compilation appearances have included their cover of Goffin/King's *Don't Bring Me Down* on *Oil Stains* (LP); and *You're Not Mine* from the *Off Campus* album can be heard on *Hipsville, Vol. 2* (LP). (VJ/MW/CF/BWn)

Knight's Bridge (TX)

45: C.J. Smith/Make Me Some Love (Sea Ell 105) 1968

This band came from Odessa in West Texas, although their single was recorded at Robin Hood Brians Studio in Tyler, Texas. *C.J. Smith*, recorded in February 1968, is pretty psychedelic, as is the flip which is much more keyboard orientated.

Compilation appearances have included: *C.J. Smith* and *Make Me Some Love* on *Texas Flashbacks, Vol. 2* (LP), *Flashback, Vol. 2* (LP), *Texas Flashback (The Best Of)* (CD) and *Green Crystal Ties, Vol. 4* (CD); *Make Me Some Love*, *C.J. Smith*, *C.J. Smith* (demo) and *I Need Your Love* (previously unreleased) on *The History Of Texas Garage Bands, Vol. 1* (2-CD); and *Make Me Some Love* on *Garage Beat '66 5* (CD). (VJ/MW)

Knights Bridge Quintet (TX)

Personnel incl: HAROLD HUTCHINSON A

45s: Sorrow In C Minor/Hits Don't Come Easy (K 101) 1967
Sorrow In C Minor/Hits Don't Come Easy (TRC 2072) 1967
Sorrow In C Minor/
Love Of A Different Flavor (Mark VII 101 9) 1967

This psychedelic outfit hailed from Waco, Texas. Hutchinson was later involved in the classic sixties musical 'Hair'.

Compilation appearances have included: *Sorrow In C Major* on *Psychedelic Experience, Vol. 2* (CD), *The Psychedelic Sixties, Vol. 1* (LP) and *The Cicadelic 60's, Vol. 4* (CD); and *Sorrow In C Major* and *Love Of A Different Flavor* on *Texas Punk, Vol. 10* (LP). (VJ)

Knights 5 +1
on the move
Collectables

THE KNIGHTS 5 + 1 - On The Move CD.

The Knights 5 + 1 (?)

Personnel incl:	RONNIE COOK	ld gtr	A
	BING McCOY	organ	A
	WILFRED WILSON	sax	A

ALBUM: 1(A) ON THE MOVE (Justice JL-156) 1967 R2

NB: (1) reissued on CD (Collectables COL-0604) 1995.

Another obscure album on the rare Justice label, with mostly soul-style covers of *Knock On Wood*, *Mustang Sally*, *In The Midnight Hour*, *Barefootin'*, *When A Man Loves A Woman*, *Land Of A 1,000 Dances*, *On The Move*, *Try Me*, *Don't Lose Your Cool* and *Ninety Nine And A Half (Won't Do)*. Tucked away among the covers are a couple of Bing McCoy originals: *West Sun* (with some gorgeous sax from Wilfred Wilson) and *Tomatoes* (a jazzy organ-led number with more nice sax). The singer and sax player in this sextet were black but the rest of the band was white. This was very unusual at the time. This was one of the better Justice releases. (SR/VJ)

The Knightsmen (IN)

Personnel:	DARRELL BALL	vcls	A
	KARL HINKLE	vcls	A
	GARY IRWIN	drms	A
	DAVID LEE	keyb'ds	A
	DON LEE	gtr	A
	ROB McCOY	vcls	A
	TOM REA	bs	A
	MARK TRIBBY	ld gtr	A

45: Let Love Come Between Us/
Gimm'e Little Sign (Irwin Productions #135) 1966

Originally known as The Demensions, this Kokomo, Indiana band released only one single comprising two cover versions: James and Bobby Purify's *Let Love Come Between Us* and Brenton Wood's *Gimme A Little Sign*. Winners of the 'Pendleton Pike Drive-In Battle Of The Bands', **The Knightsmen** became very popular locally, and appeared on 'Bandstand 13', a local television program. Their popularity led to their opening for Kenny Rogers and the **First Edition** and **Tommy Roe**, among others.

The band has since reformed, and has released a reunion CD. (MDo/KH/MW)

The Knights Of Darkness (GA)

Personnel:	MAC GREGORY	vcls	A
	KEITH HANSON	organ	A
	GRIFFIN LOVETT	drms	A
	TOM SIMMONS	bs	A
	JOEY WILLIAMS	ld gtr	A

45: I Can't Look Down/Andromeda (Key Recordings no #) 1968

Members of this Dublin, Georgia band had come via numerous other high school bands, including The Beachcombers, Confederates, Four Digits, Mineral Spirits and Sultans. Drummer Griffin Lovett's brother Billy ran the Lovett label with several artists on his books, including **The Solid Soul**. Although arrangements were made for the recordings via the label, it ended up being issued on a private imprint in 1968.

I Can't Look Down is one of those 'serious' and soulful 1968 pop extravaganzas with big beefy arrangements, brass and piano passages... a sound that would come to be personified by **Blood, Sweat and Tears** - not what most would ever call garage or psych. You will find it on *Psychedelic States: Georgia Vol. 1* (CD). (MW/RM)

Knights Of Day (NE)

Personnel:	RICK COWLING	ld gtr
	JOE GRAY	bs
	BRUCE PURSLEY	drms
	GARY SLACK	keyb'ds

THE KNOWBODY ELSE - Self Titled LP.

45: Then There's You/Mr. Pitiful (Tee Pee 55/6) 1968

These **Knights Of Day** were not from Wisconsin despite their single appearing on the Tee Pee label. Home was in fact Lincoln, Nebraska although they toured widely - including several months way down yonder in New Orleans - as recounted in Gary Myers' book 'On That Wisconsin Beat'. (GM/MW)

Knights Of Day (CA)

45s: Hey Gyp/Distinguished Metal Salesman (CMC 1,000,000) 196?
Everybody Needs Somebody To Love/
Why Did You Treat Me So Bad? (Tower 245) 1966

This band was from Orange County, California and one member went on to Adrian and The Sunsets. *Hey Gyp* was produced by Mike Curb.

Compilation appearances include: *Everybody Needs Somebody To Love* on *Of Hopes And Dreams & Tombstones* (LP) and *Psychedelic Unknowns, Vol. 7* (LP & CD); and *Hey Gyp* on *Follow That Munster, Vol. 2* (LP) (MW/GM)

The Knowbody Else (AR)

Personnel:	PAT DAUGHERTY	bs	A
	WAYNE EVANS	drms	A
	HARVEY JETT	gtr	A
	STANLEY KNIGHT	gtr	A
	JIM 'DANDY' MANGRUM	vcls	A
	RICKIE REYNOLDS	gtr	A

ALBUM: 1 THE KNOWBODY ELSE (Hip Records HIS 7003) 1969 SC

NB: (1) reissued on CD as *The Knowbody Else: Black Oak Arkansas* (Cleopatra 2138) 2008.

45: Let Us Pray/Someone Something (Hip HIA 8020) 1969

This group formed in Black Oak, Arkansas in 1965. They moved to Memphis, Tennessee in 1969 and signed a record deal with Stax Records. During this time they developed an interest in psychedelia and Eastern spiritualism which, combined with their southern Baptist upbringing, contributed to their sound. Their album came out on Hip Records, which was a short-lived subsidiary label of Stax (two of their few other releases were **Southwest FOB** and **Paris Pilot**). Their eponymous album is a mix of heavy psych and hippie-rock, with fluid guitar and some good tracks: *After I Smoke I Like To Go To Sleep*, *Flying Horse Of Louisiana* and *No One And The Sun*.

In 1971, **Knowbody Else** became Black Oak Arkansas. (SR/VJ)

The Koala (NY)

Personnel:	JOE ALEXANDER		A
	LOUIS CAINE	gtr	A
	JOEY GUIDO		A
	JOSE MALA		A
	ANTHONY WESLEY		A

ALBUM: 1(A) THE KOALA (Capitol SKAO-176) 1968 R2

NB: (1) also issued in Canada on Capitol with the same catalogue number. (1) reissued on CD (Fallout FOCD2024) 2006.

45: Don't You Know What I Mean?/
Scattered Children's Toys (Capitol 2365) 1968

The liner notes to this album suggest that this band was from Australia, a curious marketing ploy by Capitol that neither helped sell the record or impress the band (they didn't know a thing about being from 'Down under' until they saw the record in the stores!). Actually, they were a New York garage punk band, and sound like one.

The band has a sound similar to **Druids Of Stonehenge** and **Autosalvage**. The record was produced by Bob Wyld and Art Polhemus (better known for discovering **The Blues Magoos**). Both sides of the single are taken from the album, which is made up of 13 raw, punky cuts. Not all the tracks are great, but more than half of the album will appeal to sixties enthusiasts. Titles include *She's A Lady*, *Colours Of Our Rainbow*, the rocker *You Say*, the frantic *Strange Feelings*, *Scattered Children's Toys*, and *Poor Discarded Baby*. Their bubblegum-ish single *Don't You Know What I Mean*? captures the band at its best. The album contains some guitar wizardry from Louis Caine, (aka Louis Dambra) who later contributed his furious guitar to **Sir Lord Baltimore**.

A track from the album, *Poor Discarded Baby*, has resurfaced on *Turds On A Bum Ride, Vol. 1 & 2* (2-CD) and *Turds On A Bum Ride, Vol. 2* (2-LP); and you'll also find *Strange Feelings* on *Electric Psychedelic Sitar Headswirlers 8* (CD). (CF/MW/VJ)

The Koffee Beans (MD)

Personnel incl:	HARVEY AVILES	gtr	A
	LOU CAMPAGNOLI	vcls	AB
	FRANK De ANGELO	keyb'ds	AB
	BILL HIGGINS	gtr	A
	WARREN RAYMOND	drms	AB
	MARC LATHAM	ld gtr	B
	JIM MAYS	gtr	B

45s: Been A Long Time/All My Life (Format 45-1001) 1970
Orange Colored Penguin/Ad Man (Format #45-1002) 1970

A Baltimore, Maryland band formed in 1967 by most of the final line-up of **The Henchmen** plus Jim Mays of The Ebb Tides (*Come On And Cry/Straightaway* on Monumental M-520). In 1970 they released only two very obscure singles, which sound more like 1967-8. The first is the stronger - good garagy pop-rock. On the second, *Orange Colored Penguin* has a country-rock twang whereas *Ad Man* is crisp, mid-sixties harmony-pop. (MW/JV)

Dean Kohler (VA)

Personnel:	ROBERT CRAIG	organ	A
	JOHNNY JOHNSTON	drms	A
	DEAN KOHLER	vcls, gtr	A
	GEORGE NEWSOME	bs	A

45: Gooseberry Pie/The Next Boy (Elko 3001) 1968

Dean Kohler started out playing instrumentals in his hometown of Portsmouth, Virginia with **The Satellites**. The group's orbit was halted by his call-up from Uncle Sam in 1966. Undeterred, Dean formed **The Electrical Banana** whilst on tour in Vietnam to entertain his comrades. In 1967 they recorded two folk-rockers live in an army tent and pressed up ten custom acetates.

Shortly after his safe return to Portsmouth, in time for Christmas 1967, he was back in the studio recording *Gooseberry Pie* - a catchy slice of fuzz-pop about "a trip to the drive-in with a girl". Success was elusive despite a lip-synched appearance on local TV show 'Disco Ten' although it gave him the opportunity to form the show's house band (Soft Light) for the following season.

Gooseberry Pie has been served up again on *The Essential Pebbles Collection, Vol. 2* (2-CD), *You're So Square* (LP) and on the excellent Virginia compilation *Aliens, Psychos And Wild Things* (CD). The latter includes his earlier waxings with **The Satellites** and **Electrical Banana**. (BHr/ST/MW)

Kollektion (FL)

Personnel incl:	RICHARD 'RICHIE' BORKAN	organ	A
	BOB JABO	gtr	A
	ANGELA RISOFF	vcls	A
	GREGG SHAW	drms	A

45: Savage Lost/
My World Is Empty Without You (Heads-Up W 101) 1967

This classic slice of early 'heavy psych' can also now be heard by a wider audience via the excellent compilation *An Overdose Of Heavy Psych* (CD) and *Psychedelic Experience* (CD). *Savage Lost* is a great title too and Jeff Lemlich used it for his fascinating and worthy Florida Discography. The flip is not up to the same standard but a **Vanilla Fudge** type rework.

From Miami, Gregg Shaw had previously played with **The Shaggs** and when he joined **Kollektion** the prior drummer swapped drum roles (sic) and took his place in **The Shaggs**. Bob Jabo had been with **Dr. T and The Undertakers**. He would later play in **Katmandu**, whilst vocalist Angela Risoff split in '68 to tour with **Blues Image**. Richard Borkan also played with **Sounds Unlimited**. (MW/JBn/MA)

The Kolor Korporation (FL)

Personnel incl:	BERRY FERGUSON	drms
	BOB PENNINGTON	

45: Love That Drives Me Crazy/
Sunshine On Our Love (Hype #T1015) 1967

A Leesburg, Florida band which at some point included Berry Ferguson, whose brother Lee was in **We The People**. The **We The People** connection goes further - Wayne Proctor wrote and produced both sides of this single as well as contributing guitar. *Love That Drives Me Crazy* is an energetic garage-rocker with a frat/party vibe; the flip is a very slow, baleful ballad. (MW)

THE KOALA - Self Titled LP.

The Kommotions (TX)

45: She Won't See Me/It's Over (Sams 101) 196?

This outfit came from Garland in Texas. There's a version of *Little Black Egg* on the *Ear-Piercing Punk* (LP & CD) compilation credited to **The Kommotions**, but this may be a mix up between **Kenny Wayne and The Kamotions**, who did not record this track, and **Wayne Lacadisi** who did.

The Kommotions, whose 1965 cover of the **Nightcrawlers'** *Little Black Egg* is on *Ear-Piercing Punk* (LP and CD), was a different, R'n'B band from Atlanta, Georgia (aka Wayne Logiudice & The Kommotions) although their single is listed on Bell label discographies as by "Wayne Lacadisi" (#630, flip title *Broken Hearts).* (VJ/MW)

The Koo Krew (?TN)

45: Wet And Wild/Down To Earth (Ascot 2225) 1967

A rare garage-rock group, *Wet And Wild* was written by M. Rubenstein. They were possibly from the Nashville area, as their producer was Wayne Moss, a local musician. (SR)

Al Kooper (NY)

				HCP
ALBUMS:	1	SUPER SESSION	(Columbia CS 9701) 1968	12
(selected)	2	THE LIVE ADVENTURES OF MIKE BLOOMFIELD AND AL KOOPER	(Columbia KGP-6) 1969	18

NB: (1) by Bloomfield/Kooper/Stills. ***Al Kooper & Mike Bloomfield*** *- Live At The Fillmore East 1968* (CD) (Legacy 5060342) 2003 features a young Johnny Winter on top form jamming with Bloomfield on BB King's *It's My Own Fault.* There's also a superb version of the *59th Street Bridge Song* on this CD.

Singer, guitarist, organist, arranger, producer, **Al Kooper** was an essential figure of the rock scene between 1965 and 1970. He formed the **Blues Project** in 1965 and **Blood, Sweat and Tears** in 1968. As an organist, he played on Bob Dylan's *Highway 61 Revisited* and *Blonde On Blonde*, helping to create a sound which was influential on groups like The Band or Procol Harum.

Kooper was also an active session man playing with **Tom Rush**, **Jim and Jean**, Jimi Hendrix, the Paupers and **Moby Grape**. He was also one of the first musicians to record a session of rock jams with the commercially successful *Super Session* with **Mike Bloomfield** and Steve Stills in 1968. Although this was common with jazz or blues, the 'jam' album hadn't yet set root in the rock genre. This was followed in 1969 by *The Live Adventures* with **Bloomfield**, John Kahn, Skip Prokop, Carlos Santana and Elvin Bishop. In 1972, he formed his own label, Sounds Of The South, and produced the first three Lynyrd Skynyrd albums, one of the best southern rock acts. He also produced several other rock and soul groups.

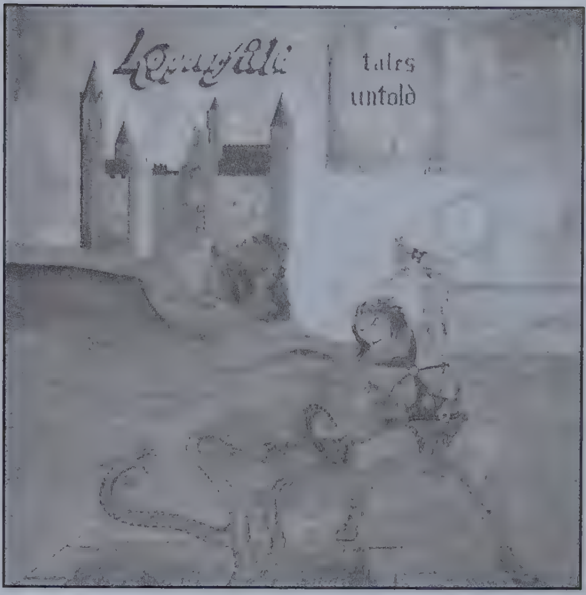
Between 1968 and 1978, **Al Kooper** recorded several solo albums which are mainly pop-oriented, generally weak and beyond the scope of this book. After a long legal procedure with Columbia, he came back in 1995 with a new album which failed to chart.

You'll also find *I Stand Alone* on *Pop Revolution From The Underground* (LP). (SR)

Kopperfield (MI)

Personnel:			
	TOM CURTIS	drms, perc	A
	PAUL DECKER	vcls, perc	A
	CHUCK EAGAN	gtr, vcls, ld vcls	A
	JERRY OPDYCKE	bs, vcls	A
	JIMMY ROBINSON	ld vcls	A
	KEITH ROBINSON	keyb'ds, vcls	A

ALBUM: 1(A) TALES UNTOLD (w/lyric insert) (Kopperdisc 5014-N5) 1974 R3



KOPPERFIELD - Tales Untold LP.

NB: (1) counterfeited on vinyl (Kopperdisc) 198? and reissued on CD during the nineties. (1) reissued on CD with nine unreleased cuts, recorded between 1972 and 1975 (Gear Fab GF-164) 2001. (1) also reissued as a 2-LP set including the same bonus cuts (Gear Fab Comet GFC 412/2) 2001.

From Edwardsberg and Ann Arbor, Michigan **Kopperfield** formed in 1971 from the ashes of Touch Of Blue, a local trio that released two singles in 1969/70. The line-up above that recorded the album was established by 1972, and they were a popular live attraction for several years before recording, opening for The James Gang, Foghat and Kansas, among others. By 1974 they had become a full-blown progressive rock band.

Most of the tracks are fronted by Robinson's distorted organ, which calls to mind early seventies European progressive rock bands like Brainticket or Virus. Typical of the progressive keyboard/guitar driven genre, it is held in high regard by some collectors, but unless skilled musicianship is your bag, it is best avoided.

The Gear Fab reissues contain an unreleased second album to be called *Back To Bitchin'*, utilising synthesisers and funkier rhythms. Some find the unreleased album is better than their original one. The group broke up in late 1975 with this album still unfinished. (VJ/SR/MW/CF)

The Kords (?FL)

45: Boris The Spider/It's All In My Mind (Laurie 3403) 1967

A one-off venture on Laurie who came up with an interesting cover of *Boris The Spider*, which can also be heard on *Mindrocker, Vol. 3* (LP). They are thought to have come from Florida. (VJ)

The Artie Kornfeld Tree (NY)

Personnel incl:			
	FRANK HARRIS	keyb'ds	A
	ARTIE KORNFELD		A
	TONY LEVIN	bs	A
	HUGH McCRACKEN	gtr	A
	DONALD McDONALD	drms	A

ALBUM: 1(A) A TIME TO REMEMBER (Dunhill DS-50092) 1970

NB: (1) also released in the U.K. (Probe SPB 1022) 1970.

45: Country Morning In 56th Street/
Rock'n'Roll Babies (Dunhill D-4259) 1970

From the New York scene, this was a short-lived project led by Artie Kornfeld, also a member of the **Changin' Times** and a renowned songwriter and producer. The album is mainly composed of original material penned by Kornfeld and played by a group of outstanding musicians: McDonald was in **Jeremy and The Satyrs** and played with both **Joe Beck** and **Tim Hardin**. Hugh McCracken (who was an in-demand session man on the New York scene then) filled the guitar parts with ease and bassist Tony Levin went on to King Crimson in the early eighties.

Artie Kornfeld production credits include singles by the **Bassetts**, Carnival Connection, Guild Light Gauge, Tuneful Trolley and the Unclaimed (with **Milan**), **Bert Sommer**'s eponymous album on Kama Sutra in 1971, the **Wind In The Willows** and **Swampgas**. He also went on to be one of the quartet that created and organised Woodstock - with Joel Rosenman, John Roberts and Michael Lang. (SR/MW)

K-otics (AL)

Personnel:	MIKE JOHNSON	ld gtr, ld vcls	A
	TOMMY MANN	ld vcls	ABC
	WARREN MUNDY	drms	A
	BARNEY PARKER	bs	A
	JOE TORRILLO	gtr, vcls	A
	RAY GOSS	bs, vcls	BC
	MARVIN TAYLOR	ld gtr, vcls	BC
	KIM VENABLE	dr	BC
	ED SANFORD	keyb'ds	B
	GLENN GRIFFIN	keyb'ds	C

45s:	Charlena/They Don't Know	(Sea Cap 1000) 1966
	Charlena/Ooh-Wee	(Rick 10276) 1966
	I'm Leaving Here/ Double Shot (Of My Baby's Love)	(Fortune 1000) 1966
	I'm Leaving Here/ Double Shot (Of My Baby's Love)	(Bang 521) 1966

From Alabama, **The K-Otics** were formed at Troy State University in Troy, Alabama in 1962. After all but one of the original members left college, the remaining member recruited players from around his hometown. Tommy Mann, Ray Goss and Marvin Taylor were from around Tallassee, Alabama and Tuskegee, Alabama.

I'm Leaving Here is a cool punker that wears its influences on its sleeve. Built around the Kinks' *All Day And All Of The Night* riff, the break also features the *Louie Louie* signature prominently on keyboards. Their cover of Dick Holler & The Holidays' *Double Shot* came out around the same time as, but lost out to, the **Swingin' Medallions**' version, which went on to achieve national success.

Kim Venable went on to play with Dennis Yost and the Classics 1V. Keyboard player Ed Sanford was later in The Rockin' Gibralters.

I'm Leaving Here has been compiled on *Everywhere Chainsaw Sound* (LP) and *Psychedelic States: Alabama Vol. 1* (CD); whilst *Double Shot* features on *Psychedelic States: Alabama Vol. 2* (CD). (MW)

Louie Kotva (IL)

ALBUM: 1 IT USED TO BE THAT NOT EVERYBODY WAS A LIGHTHOUSE (w/lyric insert) (Prism LP 1-13-70) 1970 R3

This singer/songwriter hailed from Champaign, Illinois. **Kotva** spent quite a lot of time in Europe and the influence of the likes of Donovan, Cat Stevens and Ralph McTell is there for all to hear. Views differ about the merits of this album, which is hard to track down. (VJ)

The K-pers (AL)

Personnel incl?:	RICHARD CALHOUN	A
	MITCH GOODSON	A

45: The Red Invasion/Sweet Girl (Tiki 101) 1968

NB: There was also a second 45 from 1968 - details unknown.

The K-pers were from Dothan, Alabama and released two singles. Their anthemic fuzz-punker *The Red Invasion*, written by (group members?) Goodson and Calhoun can also be heard on *Yeah Yeah Yeah* (CD) and *Psychedelic States: Alabama Vol. 1* (CD). (MW)

Kracker-Barrel Komplex (IL)

Personnel:	DENNIS CIESIELSKI	ld gtr	A
	TERRY GHIGHI	vcls	A
	MICHAEL MENTE	keyb'ds	A
	JACK SCMITZ	gtr	A
	DAVID URBANOWSKI	drms	A
	MARK URBANOWSKI	bs	A

45: · My World/Different Than Me (Page 843) 1968

A short-lived sextet from Peru and Oglesby, Illinois - they just had time to put out one single on a Wisconsin label before the draft claimed both the drummer and their manager. *Different Than Me*, notable for its **Cryan' Shames**-like harmonies, is also on *Psychedelic Crown Jewels, Vol. 2* (2-LP & CD). (MW/RM)

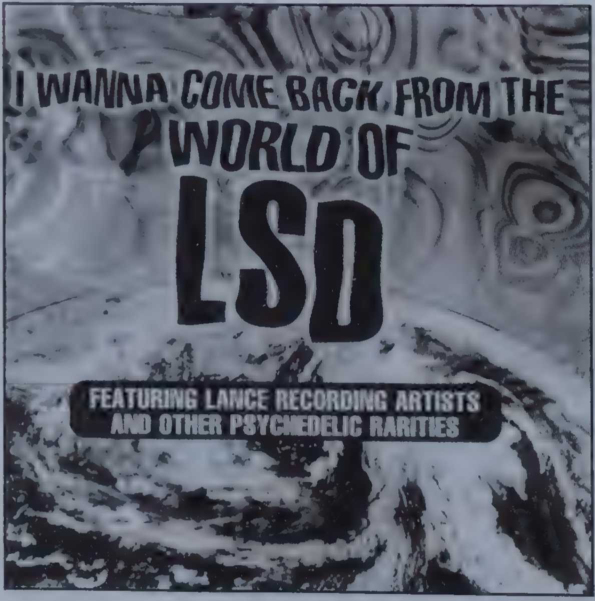
Kreed (MN)

Personnel:	REED BOYD	ld gtr	A
	DAVID CANNON	vcls	A
	NIGEL COFF	gtr	A
	JOHN DIDIER	organ	A
	DOUG PARENT	bs	A
	DEAN SACK	drms	A

ALBUM: 1(A) KREED! (Vision Of Sound 71-56) 1971 R4

NB: (1) was counterfeited on vinyl.

This album was recorded by six 12-14 year olds whilst they were at St. James School, a military training school in Fairbault, 50 miles south of Minneapolis in Minnesota. Although it was recorded in the early seventies with the band being so young it sounds more like a mid-sixties effort. They chose the name because they were all going to an Episcopalian School - they took the word creed and replaced the 'C' with a 'K'. David Cannon wrote all the songs on the album (except for a cover of *In-A-Gadda-Da-Vida*) and he was clearly a talent. Between 1976-1982, he fronted No Cheese Please, Balderdash and The Fabulous Toasters. **Kreed** were together for just eight months from September 1970 until the summer of 1971. Not many bands have produced an album of songs from such a brief association! (VJ)


I WANNA COME BACK FROM THE WORLD OF LSD
FEATURING LANCE RECORDING ARTISTS AND OTHER PSYCHEDELIC RARITIES

I WANNA COME BACK FROM THE WORLD OF LSD (Comp CD) including The Kreeg.

The Kreeg (NM)

Personnel:			
	HAP BLACKSTOCK	bs, vcls	A
	LARRY INKS	ld gtr	A
	ROBERT STURTCMAN	gtr, vcls	A
	RUSS STURTCMAN	drms	A
	RAY TRUJILLO	bs	A

CD: 1(A) IMPRESSIN' (1966-1973) (Collectables COL-0689) 1995

45: How Can I/Impressin' (Lance 2229/7094) 1966

The flip to their sole single has some good guitar leads. Both sides were written by Bob Sturtcman and produced by Dick Stewart of **King Richard and The Knights**.

The retrospective CD is most impressive. With an informative CD booklet with pictures, notes by Bob Sturtcman, a full track listing and personnel details, this is essential for anyone enchanted by this Albuquerque outfit's previously compiled single. Superb folk-rock, garage and psychedelic sounds are to be enjoyed herein - 15 quality tracks in all with just four covers (*Soul Kitchen, For Your Love, Better Man Than I, Hey Joe*). They went through several identities - Goldenaires, **Kreeg**, Mother Sturtcman's Jam And Jellies, and finally Albatross. To find out more, get this CD - you will not be disappointed.

Other compilation appearances have included: *Impressin'* on *King Richard And The Knights - Precision!* (CD), *I Wanna Come Back From The World Of LSD* (CD) and *Garage Beat '66 1* (CD); *How Can I* and *Impressin'* on *New Mexico Punk From The Sixties* (LP) and *Sixties Archive, Vol. 4* (CD); *How Can I, Impressin'* and *Jams And Jellies* on *Bands On Lance* (LP); and *For Your Love* and *I'm Over You* on *Green Crystal Ties, Vol. 9* (CD). (MW)

Kristyl (KY)

Personnel:			
	DAVID ATHERTON	bs	A
	SONNY DE VORE	ld gtr	A
	BOB TERRELL	gtr	A
	BRUCE WHITESIDE	drms	A

ALBUM: 1(A) KRISTYL (No label) 1975 R3

NB: Only 200 copies of (1) were pressed originally. (1) reissued on vinyl (Hype 01) 1986 and on CD (Titanic 001) 199? (1) reissued on CD (Erebus 017CD) 2009.

This album is home-made guitar psychedelia from Louisville, Kentucky. It's a nice mixture of gentle dreamy passages, heavier acid guitar and wah-wah fuzz along with charmingly teenage vocals. The material is strong and its delivery melodic. All seven cuts were penned by De Vore and Terrell. The highlights include *Together, Valley Of Life, Deceptions Of The Mind* and the finale, the beautiful *Morning Glory.* Sometimes described as a Christian band, they were really a rock band that happened to have a Christian (Sonny De Vore) in them and this is evident from a few lyrics. The album had a limited repress in 1986 and then came out on CD in the nineties and again in 2009. So if you can buy a copy cheaply do so. It's a really enjoyable spin. (VJ)

The Krums (IL)

Personnel incl:			
	BRUCE BERNSTEIN	ld gtr	A

45: LSD/To A Blonde Girl (Airplay 102) 196?

A late sixties Chicago outfit we'd like to know more about. Their lead guitarist also played in **The Underprivileged**.

You can also check out *LSD* on *Wyld Sydes Volume 1* (CD). (VJ/MW)

The Krystal Tones (IL)

45: Carol/Don't Cry (Han-Di 7008) 1967

From Schiller Park, Illinois this is a rare garage single. *Carol* is not the Chuck Berry song. (SR)

KRISTYL - Self Titled LP.

The Bob Kuban Explosion (MO)

Personnel:			
	PATRICK HIXON	tenor, sax, trumpet	A
	GREGORY HOELZEL (aka GREG ROLAND)	organ	A
	JOHN MICHAEL KRENSKI (aka MICHAEL EVANS)	bs	AB
	BOB KUBAN	drms	AB
	SIR WALTER SCOTT		AB
	HARRY SIMON	sax	AB
	KEN SMITH	ld get	A
	PAUL SKIP WEISSER	trombone	AB
	EMIL RAY SCHULTE		B

HCP

ALBUMS: 1(A) LOOK OUT FOR THE CHEATER (mono/stereo) (Musicland USA 3500/SLP3500) 1966 129

2( ) THE BOB KUBAN EXPLOSION (mono/stereo) (Musicland USA 3501/SLP3501) 1966/7 -

NB: (1) shown as by Bob Kuban & The In-Men. (1) reissued on CD (Collectables COL-5688) 1996.

HCP

45s: α I Don't Want To Know/(You Gotta) Dance With Me (Norman N-553) 1965 -
α Jerkin' Time/Turn On Your Lovelight (Noman N-558) 1965 -
α Little Girl (Don't You Feel So Sad)/I Don't Want To Know (Norman N-567) 1966 -
β The Cheater/Try Me Baby (Musicland 20001) 1966 12
β Pretzel Baby/Pretzel (Baby) (Musicland 20003) 1966 -
β The Teaser/All I Want (Musicland 20006) 1967 70
β Drive My Car/The Pretzel (Musicland 20007) 1967 93
β Harlem Shuffle/Theme From Virginia Woolf (Musicland 20013) 1967 -
β Batman Theme/You Better Run, You Better Hide (Musicland 20017) 1967 -
Soul Man/Hard To Handle (Reprise 0937) 1970 -

NB: α shown as by Bob Kuban Band. β shown as by Bob Kuban and his In-Men.

Bob Kuban was born in St Louis, Missouri on 19 August 1942 and had previously played in Ike Turner's Kings Of Rhythm. Sir Walter Scott's real name was Walter S. Notheis and he'd been born on 7 February 1943 and was previously with The Pacemakers. John Krenski was born in St Louis on 18 March 1944 and also known as Mike Evans. He'd previously been with a group called The Mellowtones. Gregory Hoeltzel was also known as Greg Roland and Ken Smith was replaced on lead guitar by Emil Ray Schulte on 29 May 1966.

They recorded several singles and at least two albums containing mostly covers of garage, pop and white soul covers, like *You Better Run, Little*

Girl, Drive My Car, Turn On Your Lovelight, Batman Theme, In The Midnight Hour, These Boots Are Made For Walking... The singles are quite rare but not essential. The first album sold quite well, climbing to No. 129 during a five week chart stint. They also enjoyed three hit singles. The biggest *The Cheater* spent 11 weeks in the charts. Their third and final hit single was a cover of Lennon-McCartney's *Drive My Car.*

Three of the In-Men (Greg Hoeltzel, Mike Krenski, and Ray Schulte) broke away to create **The Guise;** and Schulte moved on again in 1968 and formed **Touch.** (SR/VJ/MW)

Kubla Khan (TX)

Personnel:	JEFF BURKE	ld gtr	A
	TOM ENGLE	bs	A
	CHRIS GERNIOTTIS	vcls, gtr	A
	MIKE GERSMANN	drms	A
	MIKE GREGORY	organ	A

CD: 1(A) MYSTICAL CRYSTAL REVOLUTION
(Collectables COL-0654) 1996

45: Bad Side Of The Moon/Out In The Country (Spearway 2) 1970

This short-lived Corpus Christi rock and roll outfit is included here because it was a late outing for Gerniottis who had earlier led **The Liberty Bell** and prior to that **Zakary Thaks**. You can hear their single on *The J-Beck Story, Vol. 3: The Liberty Bell* (Eva 12036) 1984, or check out the Collectables retrospective CD, which includes previously unreleased material.

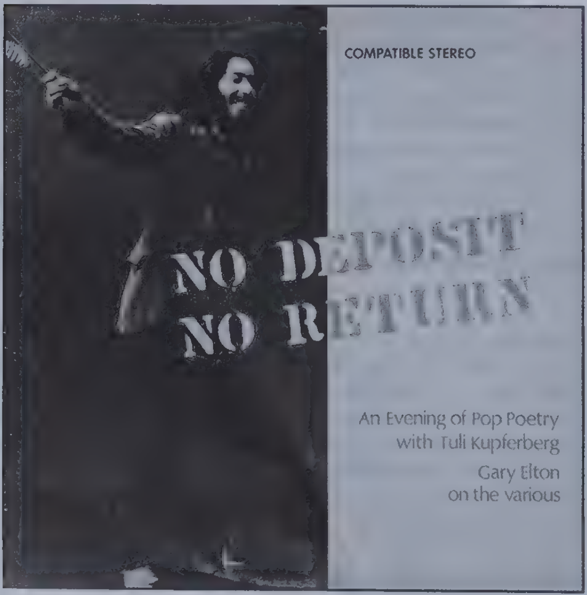
Formed in February 1970 the band only lasted until September that year. They hardly played live at all but mainly spent their time rehearsing and recording at Studio B in Corpus Christi. Their single, *Bad Side Of The Moon* was an early Elton John number while the other tracks on the retrospective CD range in style from the Latin-rock of *Bossa Nova* through the broodingly atmospheric instrumental *Help Yourself* to gruff-voiced hard-rock and gospel. Unfortunately, it's a bit lacklustre compared to Gerniottis's earlier outings with **Zakary Thaks** and **The Liberty Bell**.

Revolution II and *Help Yourself* have been compiled on *Green Crystal Ties, Vol. 1* (CD). (VJ/LP)

Robb Kunkel (CO)

ALBUM: 1 ABYSS (Tumbleweed TWS 111) 1973 R1

Kunkel worked for the Tumbleweed label that was based in Denver, Colorado. Some collectors rate this album which kicks off with two dreamy West Coast psych numbers but is mostly comprised of eclectic melodic rock. *You Were The Morning* is introduced by the sound of breaking waves and seagulls. It oozes lush female harmonies and melodic guitar. Then the breaking waves and seagulls return with some wind chimes added for the hypnotic *Whispermuse.* Not all the album is this good, there are some country numbers, a moody piano-led song *O Light,* a rock'n'roller *Airhammer Eddie* and the album ends with the interesting *Playa de Bagdad* and the complex *Turn of The Century.* A lot of noted session players assisted on this project. It is thought that only a handful were pressed as the label was on the brink of folding so the album was virtually un-promoted. (VJ)



TULI KUPFERBERG - No Deposit No Return LP.

Tuli Kupferberg (NY)

ALBUM: 1 NO DEPOSIT NO RETURN (w/insert)
(ESP 1035) 1967 SC

This rare solo album was recorded by the co-leader of **The Fugs**. It came with an insert and some copies were pressed on gold wax. (SR)

Kusudo & Worth (CA)

Personnel:	KUSUDO	A
	WORTH	A

ALBUM: 1(A) OF SUN AND RAIN
(Custom Fidelity CFS-1881/1882) 1969 R3

This California duo's dark acoustic folk album has beautiful vocals and some evocative songs. Custom Fidelity was a contract service label that also pressed the **Mary Butterworth** and **Sons Of Champlin's** *Minus Seeds And Stems* albums. Some collectors rate this highly. Reissue labels please note! (VJ)

Jim Kweskin Jug Band (MA)

Personnel incl:	JIM KWESKIN	vcls, gtr, comb	AB
	GEOFF MULDAUR	gtr, vcls, washboard, kazoo	AB
	FRITZ RICHMOND	jug, washtub bs	AB
	BOB SIGGINS	banjo, mandolin, steel gtr	A
	BRUNO WOLF	kazoo, hrmnca, vcls	A
	RICHARD GREENE	fiddle	B
	BILL KEITH	banjo, pedal steel, gtr	B
	MEL LYMAN	hrmnca	B
	MARIA D'AMATO (MULDAUR	vcls, violin	B)

Jim Kweskin & The Jug Band
VANGUARD

JIM KWESKIN & THE JUG BAND - See Reverse Side For Title LP.

ALBUMS: 1(A) JIM KWESKIN AND THE JUG BAND
(Vanguard VSD-2158) 1963
2 JUG BAND MUSIC (mono/stereo)
(Vanguard VRS-9163/VSD-79163) 1965
3 RELAX YOUR MIND (mono/stereo)
(Vanguard VRS-9188/VSD-79188) 1966
4 SEE REVERSE SIDE FOR TITLE (mono/stereo)
(Vanguard VRS-9234/VSD 79234) 1966
5 JUMP FOR JOY (mono/stereo)
(Vanguard VRS-9243/VSD-79243) 1967
6 GARDEN OF JOY (Reprise RS-6266) 1967
7 THE BEST OF JIM KWESKIN AND THE JUG BAND
(Vanguard VSD-79270) 1968
8 WHAT EVER HAPPENED TO THOSE
GOOD OLD DAYS (Vanguard VSD 79278) 1968
9 GREATEST HITS (Vanguard VSD 13/14) 1970

NB: (5) recorded with The Neo Pass Jazz Band. *Acoustic Swing & Jug* (CD) (Vanguard VMD-79521) 2006 is a collection taken from a range of their albums.

45s: Minglewood/Sheik Of Araby (Reprise 0624) 1967
I'll Be Your Baby Tonight/Circus Song (Reprise 0675) 1968

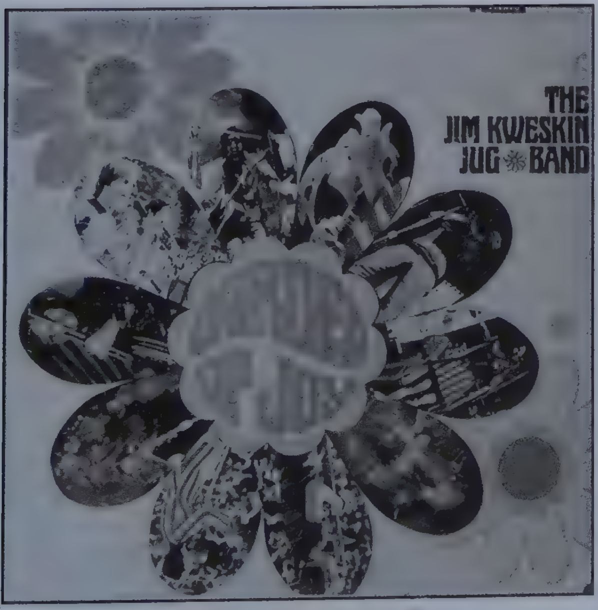
A seminal group from the Boston scene, **Jim Kweskin and his Jug Band** appeared in 1963 and played a happy mix of folk, blues, jug band music, rock and old-timey songs. The personnel was quite unstable, having between four and 11 members, but they had a very good live reputation. Muldaur and Richmond also played with **Eric Von Schmidt** and are both present on the Elektra *Blues Project* album from 1964. Their records may interest fans of the early Nitty Gritty Dirt Band, **Dr. West's Medicine Show and Junk Band** or the **Lovin' Spoonful**.

When the group finally broke up in 1967, its various members kept on playing: Geoff and Maria Muldaur recorded, first as a duo, then with Paul Butterfield's Better Days and finally had solo careers. Fritz Richmond moved to California and become a renowned studio engineer. He also played with **Norman Greenbaum**, Ry Cooder and is still touring with **John Sebastian**. **Jim Kweskin** for many years became a devotee of "guru" Mel Lyman, although recently he has pursued a low-key career in the folk clubs and is now recording once again.

In 1969, Bill Keith and Richard Greene founded the Blue Velvet Band who released a good country-folk album produced by Erik Jacobsen, the producer of **Lovin' Spoonful** and **Norman Greenbaum**. Greene also joined **Seatrain** and took part in several groups and sessions (**Brewer and Shipley**, **William Truckaway**, **Pearls Before Swine**). Prior to joining the '**Jug Band**, Bill Keith had played with Bill Monroe and The Bluegrass Boys. In the early sixties he revolutionised bluegrass banjo with his melodic style, adapted from arranging fiddle tunes for the banjo.

Acoustic Swing & Jug (CD) was a compilation taken from a number of their albums. The strength of this compilation lies in the diversity of material on offer: *My Gal*, *Wild About My Loving* and *Blues In A Bottle* are **Lovin' Spoonful** territory and Maria Muldaur is featured in a vocal role on Leiber and Stoller's *I'm A Woman* and the exquisite *Richland Woman*.

Memphis has been compiled on *Pop Music Super Hebdo* (LP). (SR/JNa/CMn)



THE JIM KWESKIN JUG BAND - Garden Of Joy LP.

Kyks (MO)

Personnel:	MARK GIBSON	vcls	A	B
	DAVE MOORE	drms	A	B
	DAVE RIMMER	bs	A	B
	STEVE RIMMER	ld gtr	A	B
	MIKE WILLIAMS	keyb'ds	A	
	BOB WILLIAMS	keyb'ds		B

45: Where Are You?/When Love Comes Searching
For Me (PS) (RAF Productions 1001) 1966

From Marshall, Missouri and pronouncing their name 'Kicks', this quintet recorded an album in 1967 in Memphis. Titled *Bittersweet*, it was scrapped before release, although Collectables are promising a "reissue" in the near future. Their sole single, which was recorded at Columbia studios in Nashville, came in a picture sleeve which featured a photo of the band in a field surrounded by their Vox Super Beatles, with their name superimposed in blue psychedelic lettering. The contents of the sleeve, a routine garage dirge, did not live up to sleeve's promise.

The group changed its name to Bittersweet some time around '68 or '69 and recorded the unreleased album at a recording studio outside Columbia, Missouri. The group remained the same with the exception of Bob Williams who replaced Mike Williams (no relation).

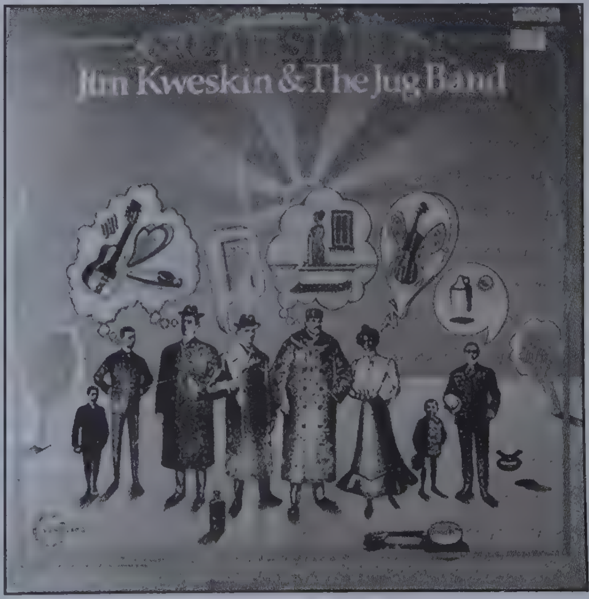
Compilation appearances have included: *Where Are You?* on *Monsters Of The Midwest, Vol. 11* (LP) and *Wyld Sydes Volume 1* (CD); and *Where Are You?* and *When Love Comes Searching For Me* on *The Human Expression And Other Psychedelic Groups - Your Mind Works In Reverse* (CD) and *Storm In The Garage* (3-CD box set). (VJ/MW/MGn)

The Kynd (NJ)

45: Mr. America/Clouds (Kynd Company 103169) 1969

Here's a late sixties heavy-rock single from New Jersey, though *Clouds* demonstrates a lighter more melodic touch.

You can also find *Mr. America* on *Shadows Falling* (CD) and *Clouds* can also be heard on *The Electric Coffee House Volume 2* (CD). (MW)


Jim Kweskin & The Jug Band

JIM KWESKIN & THE JUG BAND - Greatest Hits LP.

Ken LaBrie (?)

ALBUM: 1 LOST & FOUND (American Artists AAS-1171) 197? SC

Here's an obscure Christian folk-psych album on the same Missouri label as **Concrete Rubber Band**. (SR)

Wayne Lacadisi (GA)

45: Little Black Egg/Broken Hearts (Bell 630) 1965

The Kommotions were an R'n'B band from Atlanta, Georgia and were also known as Wayne Logiudice & The Kommotions. However their single is shown on label discographies as by "**Wayne Lacadisi**". Whichever name was used, their cover of the **Nightcrawlers**' *Little Black Egg* is on *Ear-Piercing Punk* (LP and CD). (MW)

Lacewing (OH)

Personnel:	DAVE ANDRESS	keyb'ds	A
	JEFF CURREY	bs	A
	MARK FRAZIER	drms	A
	MARY STEPKA	vcls	A
	BOB WEBB	gtr	A

ALBUM: 1(A) LACEWING (Mainstream S/6132) 1970 R1

45: Paradox/Paradox (Mainstream 731) 1970

NB: promo only release, with same cut on both sides.

From Kent, Ohio this outfit formed out of the ashes of The Measles, who had once included Joe Walsh before his James Gang days and Joe Vitale, who was also in **Chylds** and Joe Walsh's Barnstorm. They reverted their name back to The Measles after the Mainstream album in 1970.

Their album is a West Coast-influenced affair which ranges from folk tracks like *Time To Go* to more atmospheric numbers such as *Rebirth* and on to heavier rock cuts like *Epicycle* and *Play For You*. The single is from the album and is by far the best track.

Paradox can also be heard on *Psychedelic Archives Vol. 6* (double cassette box). (VJ)

Gaylan Ladd (TX)

Personnel: GAYLAN LADD (GAYLAN LATIMER) A

45s:	α	Don't Go In My Room Girl/ It Belongs To You	(Ventural 722) 1965
		Think About Me/Her Loving Way	(MGM 13435) 1965
		Smokey Places/Think About Me	(Ventural 723) 1965
		I Better Go Now/Painted Lady	(Ventural 731) 1966
	β	My Life, My Love/Repulsive Situation	(Pacemaker PM-257) 1966

NB: α recorded with Bob Sharp and shown as by Bob and Gaylan. β shown as by Gaylan Ladd & The East Side Transfer.

This guy came from Waco in Texas and his real name was Gaylan Latimer. He was also based in Houston for a time and had earlier played in other Texas sixties punk outfits like **The Dawgs** (with Bob Sharp) and **The Silvertones**. He recorded the first of these singles with Bob Sharp.

His producer, the infamous, Huey P. Meaux used a fake Gaylan Ladd for extra touring cash.

He later formed **Eastside Transfer** and then went on to **Heather Black**, a hippie-art folk band. His finest moment to readers of this tome will be *Repulsive Situation*, a brooding dynamic punker - his other material tended to be melodramatic ballads and moody folk-rock-cum-beat music.

Today Gaylan works in Austin selling audio and video gear and still plays music. Curiously he doesn't remember *Replusive Situation* but has said it was probably done when he was in high school.

Heather Black later became Christopher Cross.

Compilation appearances have included *Her Loving Way* and *Don't Go In My Room Girl* on *Austin Landing, Vol. 2* (LP); *Her Lovin' Way* on *Garage Punk Unknowns, Vol. 5* (LP) and *Die Today* (CD); *Her Loving Way* and *Repulsive Situation* on *Highs In The Mid-Sixties, Vol. 23* (LP); and *Repulsive Situation* on *Wyld Sydes Volume Six* (CD). (VJ/MW/AB/NL)

The Ladds (WI)

Personnel:	ALEX CAMPBELL	keyb'ds	A
	CHUCK HOLZER	vcls	A
	ERIC MELBY	bs	A
	MARK MELBY	drms	A
	RALPH RUSSELL	gtr	A
	RANDY TAYLOR	bs	
	CLARE TROYANEK	bs	

45s:		Keep On Running/ Wild Angels Theme (PS)	(Transaction 703) 1967
		Survival/I Found A Girl	(Universal Audio 706) 1968
		Bring Back The Days/ Goodness Gracious Baby	(Teen Town no#) 1969
	α	The Lone Ranger/No Name Boogie	(Teen Town 115) 1970
	β	Witchi Tai To/Bring Back The Days	(Bang 577) 1970
	β	Wanton Forest/You've Gone Away	(Teen Town 118) 1971
	β	Lifeless/Smile Away	(Teen Town 125) 1972

NB: α shown as by The Silver Bullets, β shown as by Today's Tomorrow.

Led by the talented Campbell, who had earlier recorded with **The Fax**, **The Ladds** came from LaCrosse and were considered to be one of southwest Wisconsin's best sixties groups.

Bring Back The Days did well in their hometown so when they recorded a cover of **Everything Is Everything**'s *Witchi Tai Toi*, it was decided to push it out to a bigger label. It was released as by Today's Tomorrow and topped the WOKY charts in Milwaukee for four weeks. When it failed to pick up airplay outside of the region, the momentum was lost. Meantime they released an instrumental single as The Silver Bullets. They would stick with Today's Tomorrow for two further singles before breaking up.

Campbell went to college, returning to music in the seventies with the Changing Times, before moving into the TV industry. Eric Melby was later with Ice and Flying Free. Later member Clare Troyanek had previously been in **The Unchained Mynds**.

Survival has been compiled on *Psychedelic Unknowns, Vol. 8* (LP & CD). (GM/MW/VJ)

LACEWING - Self Titled LP.

Lady and The Tramps (MN)

45: House Of The Rising Sun/Wearin' That Loved On Look (Universal Audio 547-49580) 1970

Recorded at Universal Audio, Winona, Minnesota this excellent version of *Rising Sun* is a heavy bluesy blast with some burnin' leads but also notable for the forceful female lead vocals. The flip isn't half as good - piano boogie pop.

You'll also find this version of *House Of The Rising Sun* on *Girls In The Garage, Vol. 5* (LP). (MW)

The Ladybugs (VA)

45: How Do You Do It?/Liverpool (Chattahoochee 637) 1964

This Mersey-influenced all girl band has a track called *Fraternity, U.S.A.* on *Girls In The Garage, Vol. 4* (LP). This astonishing slice of wax was conceived and produced in Norfolk, Virginia by none other than Frank Guida, the mastermind who created Gary "U.S." Bonds in 1960. It was recorded in 1964. *Liverpool* was written by **Kim Fowley**.

Their version of Gerry and The Pacemaker's *How Do You Do It?* can also be heard on *Girls In The Garage, Vol. 1* (CD) and *Girls In The Garage, Vol. 2* (LP). (VJ/SR)

Ned Lagin and Phil Lesh (CA)

ALBUM: 1 SEASTONES (Round RX 106) 1975 SC

Ned Lagin was a friend of Phil Lesh, the bassist of the **Grateful Dead**, and they were both into electronic music (they even played some during the **'Dead** shows and, to their amazement, the Dead Heads liked it!). This album is mainly an experimental effort and was recorded with the support of **Jerry Garcia**, David Freiberg, Grace Slick, **David Crosby** and **Mickey Hart**. (SR)

Lamb (CA)

Personnel:	BARBARA MAURITZ	vcls	ABC
	BOB SWANSON	gtr	ABC
	DAVID HAYES	bs	BC
	TOM SALISBURY	keyb'ds	C
	RICK SCHLOSSER	drms	C
	(ED BOGAS	violin	ABC)
	(BILL DOUGLAS	bs	AB)
	(JOHN McFEE	steel gtr	C)

ALBUMS:	1(A)	A SIGN OF CHANGE	(Fillmore 30003) 1970
	2(B)	CROSS BETWEEN (w/insert)	(Warner Bros. WS-1920) 1971
	3(C)	BRING OUT THE SUN	(Warner Bros. WS-1952) 1971

NB: (1) was also released by CBS (S 63954) 1973 in Holland. (2) with lyric insert. (3) shown as by Barbara Mauritz Lamb. Barbara Mauritz had a later solo album *Music Box* (Columbia KC 31749) 1973, also issued in Holland (CBS S 65632) 1973.

45: Isn't It Just A Beautiful Day/ Winter In The Valley (Warner Bros. WB 7562) 1973

NB: mono/stereo promo copies exist.

From San Francisco, **Lamb** was primarily a hippie duo formed by Barbara Mauritz and Bob Swanson. The band appeared at several concerts in the Bay Area. By the time of their third album, they were a quintet with a strong rhythm section that backed Barbara Mauritz' powerful voice. Their music is a mix of West Coast and soul with some oriental and jazzy influences.

From Beaumont, Texas originally, Barbara Mauritz was born into a very musical family that claims Gypsy blood. At the age of four she began playing piano and at 15 she started playing in the local clubs. There she met artists like Edgar and **Johnny Winter** and Janis Joplin, the latter being a close friend of Barbara's sister.

A year later, Barbara moved first to Houston, where she opened for Lightning Hopkins and **The American Blues**, and then New Orleans. Around this time she started playing guitar and composing songs, but it wasn't long before the attractive "new sounds" coming out from California led her to settle in San Francisco.

There she formed **Lamb** with Bob Swanson and after being spotted by producer David Rubinson, got to open for Crosby Stills Nash & Young at Winterland for four nights. Suitably impressed, Bill Graham took **Lamb** under his wing. In 1969 their first album for the Fillmore label, *A Sign Of Change* was released. Still today it has a unique and very distinctive sound, enhanced by the unusual instrumentation: classical guitars, upright bass, cello, flute, oboe and Barbara's beautiful voice. *Traveler's Observation*, *In My Dreams* and *The Odyssey of Ehram Spickor* are real gems of acoustic psych-rock.

After recording *Hello Friends* for the famous *Last Days Of The Fillmore* set, **Lamb** switched to Warner Bros., and produced two further albums. Both *A Cross Between* and *Bring Out The Sun* offered more haunting songs composed by both Barbara and Swanson, but with a fuller and sometimes elaborated sound due to the participation of many more talented musicians. These included **Jerry Garcia**, Ed Bogas, Bill Attwood, Mark Springer, John McFee and Tom Salisbury, to name a few. The best tracks probably remain the more acoustic numbers like *Sleepwalkers*, *While Waiting*, *The Vine*; or the lively *Ku*, *Milo And The Travelers* and *Live To Your Heart*.

In 1973, Barbara Mauritz became a solo artist and completed *Music Box*, a good - even if a little more mainstream - offering. Particularly noteworthy are two beautiful ballads, *Winter In The Valley* and the title track. The same year The Pointer Sisters went platinum with a cover of Barbara's *River Boulevard* (originally on *Bring Out The Sun*). In 1974 she wrote a music score for the movie "Where The Lilies Bloom", sharing the musical space with Earl Scruggs. The soundtrack was issued by Columbia (KC-32806).

In 1976, a bad road accident interrupted her live performances, major label recording deals and an eight-year management contract with Bill Graham's Fillmore Management. Still in 1977 and 1978 Barbara collaborated with artists like Tom Salisbury and Chris Michie, but only in 1983 resumed writing again. More recently she has composed more than 150 commercials, including a Levi-Strauss one and you can hear her sing on albums by **Link Wray** (1973), Steve Douglas (1983) and Vince Welnick (1998). Today she has plenty of new songs, runs an independent label called Citylife Records and a publishing company.

A new CD *Give Me Half A Chance* and a compilation of **Lamb** material are expected to be out soon.

David Hayes went on to work with **Jesse Colin Young** and Terry and The Pirates. (SR/GBi)

Lamb (?)

Personnel:	JOEL CHERNOFF	A
	RICK "LEVI" COGHILL	A

ALBUMS:	1	LAMB	(Messianic LBA-1001) 1973
	2	LAMB II	(Messianic LBA-1002) 1974
	3	LAMB III	(Messianic LBA-1003) 1976
	4	SONGS FOR THE FLOCK	(Messianic LBA-1500) 1978

A Christian duo, unrelated to the other **Lamb** with Barbara Mauritz, this outfit integrated rock with folk-rock, Jewish folk, pop, lamentations and even occasional hard-rock to produce a rather unique sound, with vocals in English and sometimes in Hebrew! (SR/KSt)

Dave Lamb and Gye Whiz (CA)

ALBUM: 1 I'LL BE ALRIGHT (S.Y.M.A. AD-1000) 1971 R3

NB: (1) reissued on vinyl (Fanny 010997) 1997.

An obscure hippie folk-rock album from California. The best track is usually reported to be *Shine On Me*. It has an amateurish quality but it's not a bad album overall. (SR/VJ)

Lambert & Nuttycombe (CA)

Personnel:	DENNIS LAMBERT	A
	CRAIG NUTTYCOMBE	A

ALBUMS:	1(A)	AT HOME	(A&M SP-4250) 1970
	2(A)	AS YOU WILL	(20th Century T-415) 1973

NB: (1) reissued on CD (Fallout FRCX 2058) 2007.

Old Friends (CD) (Airmail Archive) 2001 contains previously unreleased early seventies recordings. *Days Gone By* (CD) (Airmail Archive) 2001 contains previously unreleased early seventies recordings.

Dennis Lambert and Craig Nuttycombe had spells with **The East Side Kids** and **The West Coast Pop Art Experimental Band** prior to forming this duo. They recorded this album live at the home they shared in Sausalito, California. It's a mellow collection of self-penned ballads with fine vocal harmonies and subtle guitar interplay. They gigged widely in California, but Lambert's heroin addiction made it hard for them to break nationally and they split after recording one further album in 1973. (VJ)

Paul Lamont (CA)

ALBUM:	1	PSYCHEDELIA	(Golden State Records GSR-) 1969 SC

Each side on this highly improvised piano-driven hippie album from San Francisco consists of one track. (VJ)

Lamp Of Childhood (CA)

Personnel:	JAMES HENDRICKS	gtr, vcls	AB
	BILLY MUNDI	drms	A
	FRED OLSEN	gtr	AB
	MIKE TANI	bs	AB
	GABRIEL MEKLER	perc, vcls	B

45s:	Season of The Witch/You Can't Blame Me	(Dunhill D-4051) 1966
	First Time, Last Time/ Two O'Clock In The Morning	(Dunhill D-4063) 1967
	Two O'Clock In The Morning/ No More Running Around	(Dunhill D-4089) 1967

From L.A., this folk-rock group formed in the autumn of 1966 and lasted through to June 1967. Their first single was a cover of the famous Donovan song. James Hendricks was married to Mama Cass from the **The Mamas & The Papas** and had been with her in the **Big Three** and the **Mugwumps**. Billy Mundi (ex-**Mastin and Brewer**) helped record the singles, but left in October 1966 to join the **Mothers Of Invention**. He later played with **Rhinoceros** and on numerous sessions (**Stone Poneys**, **Fred Neil** etc.). A good guitarist, Fred Olsen would later play with **Mike Bloomfield** and **Brewer and Shipley**.

No More Running Around (co-written by Hendricks and Gabriel Mekler, the future **Steppenwolf** producer) has been compiled on *Penny Arcade, Dunhill Folk Rock, Vol. 2.* (LP) and *Where The Action Is! L.A. 1965-68* (4-CD book). It's not certain if Gabriel Mekler was actually a band member, but he certainly helped out with the recordings and used the group's equipment to help start up **Steppenwolf**.

First Time, Last Time has been compiled on *Fading Yellow, Vol 3* (CD).

An unreleased **Lamp Of Childhood** track, *You're Gonna Get It In The End* was later covered by The Nitty Gritty Dirt Band. (SR/NW/MW)

J.J. Lancaster (OK)

45:	Parade Has Passed Me By/So Unkind	(Date 1564) 1967

From Tulsa, Oklahoma his *So Unkind* can also be heard on *Open Up Yer Door! Vol. 1* (LP), whilst *Parade* is on the double cassette *Psychedelic Archives, Vol. 7: USA Garage.* (double cassette box) (VJ)

Lance Romance (CA)

45:	California Summertime/Hollywood Nights	(Now 8) 1974

This single was one of **Kim Fowley**'s alter egos - both sides can also be found on his *Living In The Streets* retrospective album. (WHn)

The Lancers (Panama)

Personnel incl:	ED IDOL		A
	GENE LINDORS	sax, clarinet, flute	A
	BUDDY MORGAN	gtr	A
	RALPH SMITH	drms	A
	BOB TAYLOR	gtr, bs, piano, vcls	A

ALBUM:	1(A)	THE LANCERS	(Earsa 1003) 196? R1

All the members of this band were Americans living in the Panama Canal Zone. Their rare album consists of instrumental tracks: *Hypo, Little Rockin' Greenie, Torture, Jack Rabbit, Ghost Freight*, combining covers and original material. The album was recorded in Panama but custom pressed by Capitol in New York. (SR)

The Landlords (MA)

45:	I'll Return/I'm Through With You	(Reed 1069) 1967

From Boston, you'll find *I'll Return* on *New England Teen Scene, Vol. 2* (LP) and *New England Teen Scene* (CD). *I'm Through With You*, a diffident (despite the title) but affecting teen ballad, can also be found on Arf! Arf!'s *No No No* (CD) compilation. (MW/LP)

Landslide (NY)

Personnel:	TOMMY CAGLIOTTI	drms	A
	ED CASS	vcls, perc	A
	BOBBY SALLUSTIO	bs	A
	BILLY SAVOCA	ld gtr	A

ALBUM:	1(A)	TWO SIDED FANTASY	(Capitol ST-11006) 1972 R2

NB: (1) reissued on vinyl and CD (Akarma AK 238) 2002.

A New York City band, they don't appear to have released any singles for Capitol, but their album is an undiscovered gem. Kicking off with *Doin' What I Want* which featured slick rhythms and fine guitar, a high standard is set and equalled by *Creepy Feelin'* and the **Johnny Winter**-influenced

LANDSLIDE - Two Sided Fantasy LP.

Everybody Knowns (Slippin'), with its gruff vocals and fine guitar interplay. *Dream Traveler* rounds off side one with some simply exquisite guitar work. Perhaps the album's finest moment is *Happy*, the closing track, which builds into an amazing climax. Recommended.

You can check out *Sad And Lonely* on *Up All Night* (CD). (VJ)

Tony Lane & The Fabulous Spades (?)

Personnel:	DONY FISHER	gtr, background vcls	A
	TONY LANE HANCOCK	vcls	A
	FRED HICKS	drms	A
	STEVE MISENHEIMER	bs	A
	NELSON 'LARD' MOSS		A
	JIMMY STEELE	organ	A
	TERRY 'GOPHER' WAGONER	tamb, background vcls	A
	WAYNE YOW	gtr	A

ALBUM:	1(A)	INTRODUCING BABY PLEASE DON'T GO	(Justice JLP-133) 1966

NB: (1) reissued on CD (Collectables COLS-616) 1996.

Like many Justice releases this is hampered by a lack of original material, but so far as covers go it's one of the better records on this label with decent vocals and a classic mid-sixties sound based around organ, sax and tambourine. The versions of *Long Tall Sally* and *See See Rider* are very highly rated by some.

You can also find *Baby Please Don't Go* and *Baby, What You Want Me To Do* on *Green Crystal Ties, Vol. 7* (CD). (SR/VJ)

David Lannan (CA)

ALBUM:	1	STREET SINGER	(San Francisco SD 202) 1970

A hippie folksinger recorded in the streets, with cuts like *Hare Khrisna*. A kind of David Peel clone, but much weaker and best avoided.

Wait For The Light/Hare Khrisna and *Patterson's Song* also appear on a San Francisco label Various Artists album, *San Francisco Sampler - Fall 1970*. (SR)

Laramie (?)

Personnel:	THOMAS JEFFERSON KAYE	piano	A
	DAVE LAWSON	gtr, fiddle	A
	DON MASON	mandolin	A
	LUTHE RIX	drms	A
	BOB SMITH	gtr, banjo	A
	JOHN WARNOCK	bs	A

ALBUM:	1(A)	LARAMIE	(Mercury SR-61292) 1970

This obscure rural-rock group use banjo and fiddle on their eponymous album. They covered *Ruby Tuesday* and **Tommy James**' *Crimson And Clover*. (SR)

Larry and The Blue Notes (TX)

Personnel:	BUDDY BATES	gtr	A
	DAN FLETCHER	bs	A
	MIKE GRIFFIN	drms	AB
	LARRY ROQUEMORE	vcls	AB
	LARRY SLATER	gtr	AB
	RANDY CATES	bs	B
	JACK HAMMONDS	keyb'ds	B

ALBUM:	1(A/B)	THE MAJOR BILL TAPES, VOL 1 - LARRY AND THE BLUE NOTES	(Big Beat WIKM-33) 1985 UK

45s:		All My Own/Night Of The Phantom	(Tiris 101) 1965
		All My Own/ Night Of The Phantom	(20th Century Fox 573) 1965
	α	The Phantom/She'll Love Me	(Charay 20) 1965
		Everybody Needs Somebody/She'll Love Me	(Charay 20) 1966
	β	Everybody Needs Somebody To Love/ She'll Love Me	(Epic 9871) 1966
		Love Is A Beautiful Thing/In And Out	(Charay 44) 1966
		I'll Be True To You/In And Out	(Charay 44) 1966

NB: α shown as by The Mark Five. β shown as by The Bad.

This was the first and one of the best garage bands to come out of Fort Worth, Texas in the sixties. Slater and Roquemore put the band together to play at a Halloween gig. Line-up 'A' dates from 1963, but line-up 'B' was the one that played on their singles. Hammond had earlier played for Jack And The Rippers, a sixties Texan outfit that did not make it onto vinyl. Their first song was *Night Of The Sadist*, a spine-chilling recital of an attack by the Lake Worth Goat Monster whose legend the band fuelled. They took it to local entrepreneur Major Bill Smith, who feeling he had a hit on his hands, removed the word 'sadist' from the title and renamed the record *Night Of The Phantom*. It was soon leased to 20th Century Fox and gave the band a local hit. The group developed a penchant for recording under pseudonyms and later that year cut an inferior rehash of the song for a single released as by The Mark Five. For a latter single they used the pseudonym The Bad, and also toured as a bogus **Sir Douglas Quintet**.

In 1968 the band split when Slater and Roquemore went on to form a new outfit, Soul Purpose and Randy Cates joined **Gypsy**. Roquemore also had a solo single, *Mrs Brown You've Got A Lovely Daughter/Just Stay* (Guyden 2124). *Mrs Brown You've Got A Lovely Daughter* was a U.S. No. 1 back in 1965 for Herman's Hermits.

Understandably, the band have been heavily compiled including: *Night Of The Sadist* on *Acid Dreams - The Complete Set* (3-LP), *Acid Dreams Epitaph* (CD), *Back From The Grave, Vol. 4* (LP) and *Fort Worth Teen Scene! Volume Two* (CD); *In And Out* on *Texas Flashbacks, Vol. 5* (LP), *Teenage Shutdown, Vol. 10* (LP & CD), *Flashback, Vol. 5* (LP), *Gathering Of The Tribe* (LP), *Highs In The Mid-Sixties, Vol. 11* (LP) and *Fort Worth Teen Scene Volume Three* (CD) and there's a previously unreleased version of the song on *Volume One* (CD); *Night Of The Phantom* on *Back From The Grave, Vol. 1* (LP), *The Fort Worth Teen Scene - The Major Bill Tapes Vol. 2* (LP & CD) and *Garage Kings* (2-LP); *Everybody Needs Somebody* on *Fort Worth Teen Scene! Volume Two* (CD) and a previously unreleased acetate of *Train Kept A Rollin'* on *Fort Worth Teen Scene! Volume Three* (CD). (VJ)

Larry and The Loafers (AL)

Personnel incl:	CHARLES GIAMBRONE	bs
	WAYNE GROSS	gtr
	LARRY PARKER	vcls
	DALE SERRANO	drms

45s: (partial list)		Panama City Blues/Til The End	(Reed 1061) 1961
		I Want You To Know / Panama City Blues	(Heart HRC-344) 1962
		Let's Go To The Beach/Who	(Shurfine 017) 1966
	α	Panama City Blues/??	(Rock'n'roll Reunion 31041) 1980s

NB: α reissue 45.

Larry and The Loafers was from Birmingham, Alabama. Leader Larry Parker attended Woodlawn High School, whose website carries a photo of him loafing about in his best striped showband trousers. *Let's Go To The Beach* is a punk/surf number.

Compilation appearances have included *Let's Go To The Beach* on *Victims Of Circumstance, Vol. 2* (LP), *Victims Of Circumstance, Vol. 2* (CD), *What A Way To Die* (LP) and *Hang It Out To Dry* (CD); *Panama City Blues '61* on *The Big Itch*; and the retake *Panama City Blues '62* on *The Big Itch, Vol. 2*. (VJ/MW)

Larry & Myra (?) - see **Alien Nation (Larry And Myra) (?)**.

HIGHS IN THE MID-SIXTIES
VOLUME ELEVEN
TEXAS
PART ONE

HIGHS IN THE MID-SIXTIES Vol. 11 (Comp LP) including Larry and The Blue Notes.

Larry and The Paper Prophets (?NY)

45: Can't Sit Around/Only One Thing (Epic 10186) 1967

This crackin' folk-rock-punk double-sider is most likely from, or at least recorded in, New York. The band has proved totally elusive but the ubiquitous Hugh McCracken (of Hugh McCracken & Funatics, **Powers Of Blue**, and countless production and arranging credits) is arranger here. Both sides were produced by Al Lawrence, of **Teddy & The Pandas**, who also co-wrote *Can't Sit Around* with J. Keller and *The Only Thing* with M. Simon.

Now, McCracken was working at the time with **Teddy & The Pandas** on their singles - makes one wonder whether this was a bit of moonlighting on his part with Lawrence, maybe with other Pandas involved, and that this single was put out under a pseudonym due to contractual issues and/or an overbearing manager. After all, Larry is short for Lawrence.

Can't Sit Around has resurfaced on *Glimpses, Vol. 5* (LP). (MW/WJ)

Lyn La Salle (MN)

45s: Takin' Life Easy/Randee Ram Jet (Hi Noble 9247) c1967
Takin' Life Easy/Randee Ram Jet (A&M 889) 1967

A male singer, despite the name. *Randee Ram Jet* is a decent garage-punker with pounding drums and an interesting acid guitar; the flip is in **The Turtles** vein. Interesting but the single suffers from overproduction.

La Salle was from Duluth, Minnesota and would go on to form Daybreak who released at least one single - *She's An Illusion/Evil Eyed Woman* (Westchester LA-424-4274). (SR/HW/MW)

Laser Pace (CA)

Personnel:	GEORGE BELL	perc	A
	W. G. CHRISTENSEN	drms, perc, vcls	A
	JIMBO DEE	synth	A
	G. DISTORTO		
	DOUG DECKER	bs, mellotron	A
	MAUREEN O'CONNOR	gtr, vcls, mellotron	A
	LARRY PARSONS	keyb'ds	A
	CARL VANYOUNG	clarinet	A
	LARRY WOLF	soprano sax	A

ALBUM: 1(A) GRANFALLOON (Tacome P-8027) 1973 SC

NB: (1) reissued on CD (OP) 2008.

An experimental, avant-garde, progressive album also characterised by Maureen O'Connor's distinctive vocal style. Some of you could find this album 'psychedelic', but it's certainly not for garage fans. If progressive rock is your niche you could find this interesting and it's becoming rare. Lots of complex keys, mellotron and guitar and Maureen O'Connor's vocals are haunting.

The album cover is somewhat misleading, listing the band name and the album title in such a way that it's impossible to tell which is which. Consequently many dealers list the band as Granfalloon and title as *Laser Pace*. Chris Christensen (who is listed as W. G. Christensen on the cover), has however confirmed that **Laser Pace** was the band's name.

Christensen, who was married to Maureen O'Connor, had earlier played in **Opus 1** with Doug Decker. (VJ/AM)

Last Call Of Shiloh (ID)

Personnel incl:	DIANNE MURRAY	A
	JOHN MURRAY	A
	JOHN ROSENBERRY	A

ALBUM: 1(A) LAST CALL OF SHILOH (Last Call Records SRC-5136) 197? R2

A super rare local Sandpoint, Idaho religious guitar-rock album with male and female vocals and several long tracks (*Marriage Supper Of The Lamb*, *Great Day Of The Lord*). A number of copies turned up with no covers, the few others being housed in a black & white jacket featuring a pencil drawing of the face of Jesus.

The Murrays and Rosenberry went on to form **Living Sacrifice**, another Christian rock group. (CF/SR)

The Last Days (TX)

ALBUM: 1 THE LAST DAYS (No label #LP 487) 197? R3

Christian folk-rock group **The Last Days** from Texas, display some ultra-frail male/female vocals and decent songs some with guitars, flute and piano on this album. Most tracks are acoustic, but there are also some hard-rock moments too. The album was pressed by Crusade Enterprises in Illinois and was issued with a printed inner sleeve. (SR/KSt)

The Last Draft (WI)

45: It's Been A Long, Long Time/
Lovely To See You (PS) (Trans-Action 711) 1970

Here's some late sixties 'soft-rock' from LaCrosse, Wisconsin with a faithful cover of the Moody Blues on the flip that could do with just a bit more oomph.

You can also find *It's Been A Long, Long Time* on *The Electric Coffee House Volume 2* (CD). (MW)

The Last Five (?)

45: Kicking You/Weatherman (Wand WND 1122) 1966

Cool garage-beat from a Pacific Northwest outfit with a snappy and swingin' rhythm section. (MW)

Last Friday's Fire (AZ) - See (Mike) Condello (AZ).

Last Friday's Fire (AZ) - See Lynn Castle with Last Friday's Fire (AZ).

Last Knight (IL)

45:	Shadow Of Fear/ Come On Up	(Orlyn No # (RCA matrix #3520/1)) 1968

A Chicago garage band, *Shadow Of Fear* features a fine fuzztone break and great drumming. Although the single had no Orlyn cat number, its RCA matrix dates it as 1968.

Shadow Of Fear has been compiled on *Pebbles Vol. 6: Chicago 1* (CD) and *Psychedelic Disaster Whirl* (LP). (VJ/MW)

Last Nikle (?)

Personnel:	ROGER BERTRAND	gtr	A
	LENNY McDANIEL	bs, vcls	A
	WALLY McDANIEL	keyb'ds	A
	CLAY MUSACCHIA	trombone	A
	JERRY ROUSELLE	drms	A
	GORDON SCHUMERT	trumpet	A
	MIKE SCORSONE	sax	A

ALBUM:	1(A)	THE LAST NIKLE	(Mainstream S/6122) 1969

45s:		She's The One/?	(Mainstream 706) 1969
		Save Your Love For Me/?	(Mainstream 708) 1969
		Got To Be Somebody/	
	α	I've Been Trying To Love You	(Mainstream 712) 1969
	α	Confusion Road/	
		Groove On What You're Doin'	(Mainstream 715) 1969

NB: α shown as by Lenny McDaniel And The Last Nikle.

Beware! **The Last Nikle** was responsible for this horrid brass-rock album, which is just about the worst album on this interesting label. Collectors of psych and garage music steer clear. You have been warned! (VJ)

The Last Ritual (?)

Personnel:	MICKEY DAVIS	piano, organ, harpsichord	A
	CHRIS EFTHIMIAN	drms	A
	GABRIEL	gtr	A
	KENNETH LEHMAN	alto sax, clarinet	A
	ROBERT LIGHTIG	bs	A
	SHARON MOE	french horn	A
	TONY SALVATORE	trombone	A
	JOHN SCARZELLO	trumpet, fluegel horn	A
	ALLAN SPRINGFIELD	vcls	A

ALBUM:	1(A)	THE LAST RITUAL	(Capitol SKAO-206) 1969

45s:	Delighted, Strung Out And 25/ Talk About Time We're Wasting	(Capitol 2495) 1969

NB: Both 45 cuts also appear on the album.

I've seen this minor collectable described as 'psychedelic' but it's really an experimental horn-rock album, with psychedelic influenced lyrics from Alan Springfield. It has a rather messy production, by **Tom Wilson** and unless you're a jazz or horn-rock connoisseur steer clear.

Springfield, Efthimian, Lehman and Scarzello ended up in a group called **Chelsea Beige**, who recorded a remake of **Last Ritual**'s *Heritage*. (VJ/LL/SR)

Last Times (OH)

45:	Don't Tell Me/I Need Your Love	(Togy 52866) 1966

From Marion, Ohio their garage ballad *Don't Tell Me* is on *Love Is A Sad Song, Vol. 1* (LP) and *Psychedelic States: Ohio Vol. 3* (CD); and *I Need Your Love* has resurfaced on *Psychedelic States: Ohio Vol. 2* (CD). (MW/GGI)

The Last Word (NV)

Personnel:	BERRY ABERNATHY	bs, vcls	A
	LEE HUGHES	gtr	A
	JERRY RUE	drms	A
	JOHNNY VASQUEZ	organ	A

45:	Sleepy Hollow/Jump, Point, Shout	(Downey 137) 1966

This classic record has now been revealed as the work of a studio group, comprising of players from Las Vegas, Nevada. Abernathy and Rue had previously recorded for Downey as Sir Frog and The Toads. *Sleepy Hollow* is a spine-chilling punker, with snarling vocals telling of the singer's encounter with the headless horseman and a slow pulverising organ riff. You can find it, along with a great unissued punker, *Don't Call Me I'll Call You* on Big Beat's *Scarey Business* (CD).

Other compilation appearances have included: *Sleepy Hollow* on *Pebbles Vol. 8: Southern California 1* (CD), *Best of Pebbles, Vol. 2* (LP & CD) and *Highs In The Mid-Sixties, Vol. 20* (LP); *Sleepy Hollow, Jump Point And Shout* and a previously unreleased version of *Don't Call Me I'll Call You* on *It Came From The Garage* (CD); and *Sleepy Hollow* and a previously unreleased version of *Don't Call Me I'll Call You* on *Nuggets From The Golden State: Scarey Business* (CD). (VJ/RSe)

Last Words (NYC>FL)

Personnel:	MIKE BYRNES	ld gtr	A
	RICKY COOK	drms	A
	JOHNNY LOMBARDO	ld vcls, tambourine	A
	STEVE (SHROEDER) SECHAK	organ	A

ALBUM:	1(A)	LAST WORDS	(Atco SD 33-235) 1968

			HCP
45s:	Hot Summer Days/Bidin' My Time	(Boom BM 60014) 1966	-
	Can't Stop Loving You/Don't Fight It	(Atco 6498) 1967	78
	I Wish I Had Time/One More Time	(Atco 6542) 1967	105
	Mo'reen/Runnin' And Hidin'	(Atco 6579) 1968	-

This frustrating band embraced many styles. Their debut single is moody beat-punk. Subsequently they'd vary from strident garage beat with some wicked guitar outbursts, to straight pop and brassy soul-tinged bombast. Their slightly fuzzy cover of **Paul Revere and The Raiders**' *Mo'reen* is O.K. but lacks conviction, whereas the flip is a much livelier affair with some excellent scorching guitar runs - the pick of the crop. Produced by Brad Shapiro and Steve Alaimo, the album is similarly patchy despite occasional fuzz outbursts. It features four originals and six covers: - Phil Spectors' *Be My Baby* (Ronettes) and *You've Lost That Lovin' Feelin'* (Righteous Bros) - the latter in overblown **Vanilla Fudge** style; the Beatles' *No Reply* is also ala **Fudge**; *The Kids Are Alright* (The Who); *Mo'reen* (**Raiders**); and an awkwardly beefed-up version of *A Basket Of Flowers* (by Florida folk-rockers **The Nightcrawlers**). They come across as a club/cabaret covers band with an interesting choice of material but some clumsy re-arrangements. Two members were from Jersey City and other two from New York, where the band was based before relocating to Florida.

Compilation appearances include: *Bidin' My Time* on *Acid and Flowers* (CD) and *Byrds Won't Fly Today* (LP); and *I Wish I Had Time* on *Psychedelic Archives Vol. 6* (double cassette box). (MW/SR)

James Late (NY)

Personnel:	JAMES LATE	vcls, acoustic gtr, hmca	A
	WOODY LEWIS	bs	A
	ALLAN NICHOLS	acoustic gtr	A
	BILLY SCHWARTZ	gtr	A
	JOHN SIOMOS	drms	A
	(EDDIE WILLIAMS	mellophonium	A)

ALBUM:	1(A)	FULTON FISH MARKET	(Metromedia MD 1043) 1971

Produced by Allan Nichols (who also worked with **Morganmasondowns**), this album is housed in a gimmick gatefold cover with a fish hook (!), as its songs are mainly centred around the New York Fulton Fish Market. **James**

Late (real name Lategano) introduces his songs with some talking before every track and, if that was probably an original idea then, it makes the album quite difficult to listen to now. It's unfortunate as it contains some good folk-rock songs with acoustic guitars and harmonica plus some brilliant electric guitar parts played by Bill Schwartz (**Chelsea Beige**, Tom Fogerty). John Siomos was previously with **Chicago Loop** and **Buzzy Linhart**. (SR)

L.A. Teens (CA)

45s:	I'm Gonna Get You/ You'll Come Running Back	(Decca 31763) 1965
	All I Really Want To Do/Saturday's Child	(Decca 31813) 1965

Produced by Gary Usher, an L.A. outfit with a mixture of pop, beat and jangly folk-rock sounds hot on the trail of **The Byrds**' success.

Compilation appearances have included: *All I Really Want To Do* on *Leaving It All Behind* (LP); *I'm Gonna Get You* and *You'll Come Running Back* on *Bad Vibrations, Vol. 2* (LP); *I'm Gonna Get You* on *Trip In Tyme Volume 3* (CD) and *Wyld Sydes Volume Seven* (CD); and *You'll Come Running Back* on *Quagmire Volume 6* (CD). (MW)

Latter Rain (?)

ALBUM:	1	LATTER RAIN	(New Life Music 610203) 1976 R1

Issued on a Kentucky label, this rural progressive hard-rock group used a lot of wah-wah guitar and organ. Their album is comprised of eight original compositions with long guitar solos. The album came housed in a nice red cover that has the album name printed in white along with white drops of rain. (SR/KSt)

The Laughing Kind (TX)

Personnel:	SOL CASSEB	drms	A
	BOB GEISSLER	bs, vcls	A
	KENT LIMING	gtr, vcls	A
	ABEL ORNELAS	keyb'ds, vcls	A
	JOHNNY SCHWERTNER	keyb'ds, vcls	A
	TOMMY SMITH	drms	A

45s:	Empty Heart/ I Could Have Showed You The Way	(Heat Wave 102) 1967
α	Empty Heart/ I Could Have Showed You The Way	(Orbit 1128) 1967
	I Who Have Nothing/Show Me	(Jox 066) 1967
	Shotgun/Sad Memories	(Jox 072) 1968

NB: α shown as by Tommy Smith.

This Texas outfit is most significant for including Tommy Smith later of **Red Crayola** and Johnny Schwertner of **Lavender Hill Express**. **The Laughing Kind** also made a single with Al Davis *Jeannie/Edge Of Love* (Dynamic 117).

Schwertner also played with **The Reasons Why** whilst both Bob Geissler and Kent Liming played with The Speidels and **The Swiss Movement**.

Compilation appearances include: *Empty Heart* on *The Cicadelic 60's, Vol. 4* (CD), *The Cicadelic 60's, Vol. 2* (LP) and *I Wanna Come Back From The World Of LSD* (CD). (VJ)

Laughing Wind (CA)

Personnel incl:	DAN HARRIS
	SHAUN HARRIS
	MICHAEL LLOYD

45s:	Don't Take Very Much To See Tomorrow/ Good To Be Around	(Tower 266) 1966
	The Bells/John Works Hard	(Tower 315) 1967

A mysterious outfit in the sense that they may have existed in the studio as a side-project only but, at some point, are said to have included Michael Lloyd and the Harris brothers around the same time they came together as **West Coast Pop Art Experimental Band**. Certainly they were produced by Lloyd for man-behind-the-scenes **Kim Fowley**.

You'll also find *Don't Take Very Much To See Tomorrow* on *Soft Sounds For Gentle People 4* (CD). (MW)

Andy Lauren (OH)

45: (selected)	I'm Too Big To Cry/ I Never Knew Such Happiness	(Kasper 105) 196?

A loungey singer from Cleveland, Ohio, **Andy Lauren** released several singles. The one above was recorded with the Persuaders and has been described by dealers as 'garage' but is included here more as a warning - musically it's very borderline to our territory, being MOR-pop with a combo backing. (GGI/MW)

Lavender Country (WA)

Personnel:	MICHAEL CARR	keyb'ds
	PATRICK HAGGERTY	vcls
	ROBERT HAMMERSTROM	gtr
	EVE MORRIS	violin, vcls

ALBUM:	1	LAVENDER COUNTRY	(No label #PC-160) 197?

NB: (1) reissued on CD (Gay Comm 0660355611629) 1999.

Released by a gay community centre in Seattle, this album contains mostly country and country-rock sung by a guy with a really nasal voice, with very radical and militant lyrics. The exception is a folk-psych lesbian love song. Musically quite good and it's fairly easy to find. For curious collectors! (SR/JPn)

Lavender Hill Express (TX)

Personnel:	LEONARD ARNOLD	gtr	A
	LAYTON DE PENNING	gtr	A
	JOHN SCHWERTNER	keyb'ds	A
	RUSTY WIER	drms	A
	JESS YARYAN	bs	A

45s:	Visions/Trying To Live A Life (PS)	(Sonobeat R-S-102) 1967
	Watch Out/ Country Music's Here To Stay (PS)	(Sonobeat R-S-105) 1968
	Outside My Window/Silly Rhymes	(Sonobeat 110) 1968
	Mr. Peabody/Goin Back To Mexico	(MVL 101) c1969

One of Austin's most durable sixties outfits, **Lavender Hill Express** was formed in 1966 by Leonard Arnold and Layton DePenning from Baby Cakes, who had approached Rusty Wier and Jess Yaryan of **The Wig** and Johnny Schwertner from **The Reasons Why** to form a new band. Baby Cakes manager, booking agent and local D.J. Mike Lucas was chosen to be their manager.

The Sonobeat singles were actually recorded in a 'studio' set up at the famous Vulcan Gas Company club. Musically after an initial pop single, they experimented in a country direction. Indeed when they split, Rusty Wier became an important figure in the local country and western scene and enjoyed a solo career. Schwertner was involved with **Plymouth Rock** who issued a single on Sonobeat and with the **Laughing Kind**. The remaining members went on to play in Genesee, a later Austin band. Most of them later achieved commercial success in other bands.

John Schwertner also played in **The Laughing Kind**. (VJ/MLs/JYn)

The Lavender Hour (TX)

Personnel:	JERRY COPE	drms	AB
	STEVE HEADLEY	ld gtr	A
	TOM PENA	bs	AB

MIKE TEAQUE	vcls	AB
SID TEMPLETON	gtr, keyb'ds	AB
RONNIE SWONKE	ld gtr	B

45s:		I'm Sorry/Hang Loose	(Steffek 619) 1967
		I'm Sorry/Hang Loose	(Tribe 8323) 1967
		So Sophisticated/I've Gotta Way With Girls	(Steffek 1929) 1967
	α	Ain't Too Proud To Beg/ Harry's Drive-In Church	(Steffek 1969) 1969

NB: α the final pairing may also have been put out as a solo Mike Teague single (Steffek 860).

This outfit, which dates from December 1966, features among Houston's finest punk bands. Their first single was picked up by Huey P. Meaux's Tribe label and made No 65 on Billboard, but their finest moment was *So Sophisticated*. The flip to this single was later covered by The Chesterfield Kings. Their third and final effort was the work of line-up 'B'. Swonke had previously played with Pena in The Coachmen, an earlier Houston act that did not record.

They disintegrated in 1969 and all except Swonke were invited to join **The Clique** although Teaque and Headley remained with them only briefly. They went on to record material for International Artists which remains unreleased and Teaque also played with an outfit called Just Us who made a single on Mod International. In 1982 Tom, Mike and Steve built their own recording studio. They record progressive rock under the name Tiger's Claws and run Adonis Records.

Compilation appearances have included: *I've Gotta Way With Girls* on *Sixties Rebellion, Vol. 6: The Biker* (LP & CD) and *Teenage Shutdown, Vol. 15* (LP & CD); *So Sophisticated* on *Acid Visions - The Complete Collection Vol. 1* (3-CD), *Texas Flashback (The Best Of)* (CD), *Texas Flashbacks, Vol. 5* (LP) and *Flashback, Vol. 5* (LP); and *Hang Loose* on *Destination Frantic Volume 3* (CD). (VJ/MW)

Arnie Lawrence and The Children of All Ages (NY)

ALBUM:	1	INSIDE AN HOUR GLASS	(Embryo SD-525) 1970

Here's an extremely strange album by a four-piece group plus a couple of small children, improvising on two side-long tracks for a mix of rock, jazz and pure weirdness. **Arnie Lawrence** would later become a session man, playing with Ian Hunter and **Blood, Sweat and Tears**.

Lawrence also played with Larry Coryell in the late sixties and recorded some other albums, between jazz and rock. He passed away in 2005. (SR)

Lawson and Four More (TN)

Personnel:	BILL DONATI	drms	A
	JOE GASTON	bs	A
	BOB LAWSON	gtr, vcls	A
	JOE LEE	ld gtr	A
	TERRY MANNING	keyb'ds	A

45s:	If You Want Me You Can Find Me/ Back For More (PS)	(Ardent 105) 1966
	Half Way Down The Stairs/Relax Your Mind	(Ardent 107) 1967

Here's a cool quintet from Memphis, Tennessee. Their first single, *If You Want Me...*, is a fine Stones - cum - Pretty Things style shuffle-punker, whilst their second, *Half Way Down The Stairs* is a superb droning pop-punker.

After their first single they recorded a Batman cash-in single with Jim Dickinson as **The Avengers**.

Terry Manning had previously been briefly in the **Bobby Fuller Four** and stayed in Memphis where he became a respected sound engineer and producer for the Staples Singers, **Cargoe**, Isaac Hayes and ZZ Top. He also released a solo album.

Both tracks on the first single were written and produced by Jim Dickinson (it's the first record he ever produced), who was then working with several Memphis groups including: **The Jesters** and **Flash and The Casuals**.

After Lawson left the group the others carried on as the Goat Dancers and were involved in studio/session work (Lee, Gaston and Donati with **Honey Jug**) and several other groups.

Ardent was a short-lived local label managed by John Fry, the owner of the Ardent Studios, one of the more active Memphis studios. Fry later re-launched the label in the early seventies and signed a distribution deal with Stax. The best group of this second Ardent era would be **Big Star**.

Compilation appearances have included: *If You Want Me You Can Find Me* on *Lost Generation, Vol. 1* (LP), *The Essential Pebbles Collection, Vol. 2* (2-CD), *Storm In The Garage* (3-CD box) and *Thank You Friends: The Ardent Story* (2-CD); *Halfway Down The Stairs* (only partly featured - track cuts abruptly) on *Punk Classics, Vol. 3* (7" EP) and *Punk Classics* (CD); and *Halfway Down The Stairs* (in it's full glory) on *Psychedelic Experience, Vol. 3* (CD), *Electric Psychedelic Sitar Headswirlers, Vol. 7* (CD) and *Thank You Friends: The Ardent Story* (2-CD); and *Back For More* on *History Of Garage & Frat Bands In Memphis Vol. 2* (LP & CD) and *Storm In The Garage* (3-CD box). (MW/SR/RHI)

The Laymen (?CA)

45:	Practice What You Preach/Hey Joe	(Rise 101-XX) 1969

Little is known about this obscure band, whose single dates from May 1969, but they may have hailed from California.

Practice What You Preach, has resurfaced on *60's Punk E.P., Vol. 4* (7" EP), *Moxie Punk EP Box Set*, and *Ya Gotta Have Moxie, Vol. 2* (2-CD). (VJ/MW)

The Laymen (FL)

Personnel incl:	NEWMAN GERSEN	bs
	FORREST HIGGINS	gtr
	JOHNNY LOWE	drms
	GUY PINNEY	ld vcls
	TOMMY RATCHFORD	ld vcls
	JIMMY ROARK	keyb'ds
	SUZY STORM	ld vcls

45s:	Time Or The Place/ Searchin' Round The World	(Minaret MI 123) 1966
	Sometimes I Think About/ Sometimes I Think About (instrumental)	(Sumit 3401) 1967

This Pensacola, Florida band featured dual (male and female) lead vocalists. Their first single appeared in the summer of 1966, on the Minaret label. The 1967 follow-up featured vocal and instrumental versions of The **Blues Magoos'** *Sometimes I Think About*. In the same year, they headlined

CORRIDOR OF FACES

LAZY SMOKE - Corridor Of Faces LP.

at the Electric Experience, billed as "The Laymen with Guy Pinney and Suzy Storm", with other local acts **The Dickens** and the Phatons.

Guitarist Forrest Higgins was also in the **13th Hour Glass**, or at least the reformed version of that band, 40 years on, in 2009. (MW)

Lazarus (NY)

Personnel:	GARY DYE	vcls, piano, organ	AB
	BILL HUGHES	vcls, gtr, piano	AB
	CARL KEESEE	vcls, bs	AB
	(NICK JAMESON	drms, perc	B)

ALBUMS:	1(A)	LAZARUS	(Bearsville BR 2044) 1971
	2(B)	A FOOL'S PARADISE	(Bearsville BR 2135) 1973

This trio played soft-rock with vocal harmonies and some prog influences. After a first album, they recorded a final effort produced by Phil Ramone and Peter Yarrow (of Peter, Paul and Mary) recorded in New York and Minneapolis. For this, they were backed up by Nick Jameson (**American Dream**), with orchestrations courtesy of Chris Dedrick (**Free Design**). It has not aged very well, to say the least.

Hughes, Keesee and Dedrick worked together again in 1977/78 for two obscure albums recorded by David Bradstreet. (SR)

Lazy Day (IA)

ALBUM:	1	STRAIGHT 'ATCHA (w/insert)	(Magic) 1973 R1

From Sioux City, Iowa this band sounds influenced by the **Allman Brothers**. Their album is full of guitar jams and bluesy piano. They later became Bonesteel. (VJ)

The Lazy Eggs (MI)

Personnel:	TOM CARSON	ld gtr	AB
	BOB KRAUSE	drms	AB
	SAM MOCERI	(drms) keyb'ds	AB
	TOM POINT	ld gtr	A
	CLEM RICCOBONO	bs	AB
	GARY PRAUGE		B

45s:	I'm Gonna Love You/ As Long As I Have You	(Enterprise 5060) 1966
	I'm A Clown/Poor Boys Always Weep	(Enterprise 5085) 1967

This Detroit area act started life as TC and The Good Guys in 1960 and were managed by Bob Swartz, who also managed **Bob Seger's Last Heard**. Indeed both bands knew each other well, although they never actually gigged together and Swartz failed to break either act... Still, **The Lazy Eggs**' superb blend of Beatlesque garage-beat helped them pack clubs in the Detroit/Michigan area and both singles were local Top 10 hits. In particular *I'm A Clown* is an instantly likeable affair that bounces effortlessly along and oozes pure class - by rights it should have been a massive hit. The flip, *Poor Boys...* is more of a ballad with some simple effective guitar-work.

Sadly, their singles were given little promotional support and in 1968, although still popular on the University circuit, **The Lazy Eggs** split. A contributory reason, no doubt, was the unusual job Sam Moceri held, being a Police Officer by day and rock & roll musician by night could not have been an easy task - given the political turmoil of the time. Moceri and Carson later started a music business in 1970, the "Fiddlers Music Company" that lasted until 1980 and was well known in the Detroit area.

You can also check out *I'm A Clown* on *Wyld Sydes Volume Five* (CD) and *Poor Boys Always Weep* has been compiled on *Fuzz, Flakes & Shakes Vol. 7* (LP & CD). (MW/BMi)

Lazy Nickels (MI)

45:	35 Design/Struggle For Freedom	(Slug WR-5016) 1970

35 Design, which Erik Lindgren describes as a "hard psych thumper with thick flanging and tape regeneration effects", can also be heard on his *A Lethal Dose Of Hard Psych* (CD) and *Seeds Turn To Flowers Turn To Dust* (LP & CD).

The flip is also described - "a lame swing ditty with blaring trumpet lines". The band is thought to have been based in Michigan. (MW/ELn)

Lazy Smoke (MA)

Personnel:	RAY CHARRON	drms	A
	BOB DOOR	bs	A
	RALPH MAZZOTTA	ld gtr, vcls	A
	JOHN POLLANO	ld vcls, gtr	A

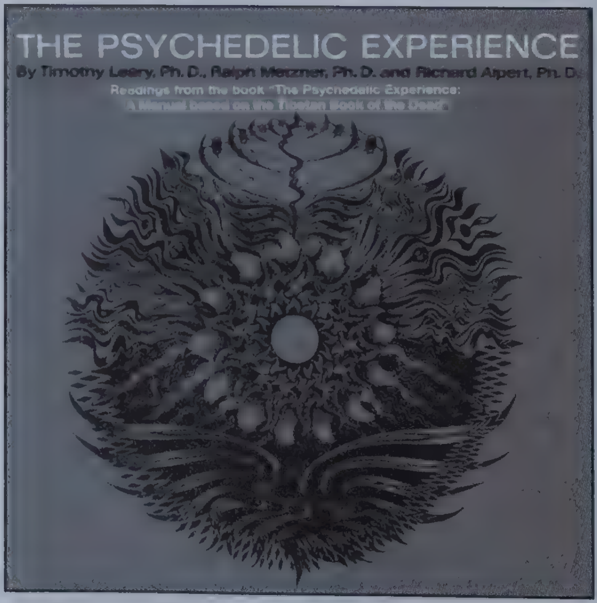
ALBUM:	1(A)	CORRIDOR OF FACES	(Onyx ES 6903) 1969 R5

NB: (1) original issue in plain white jacket with front and rear paste-on slicks. (1) reissued on vinyl (Heyoka HEY 206) 1986 with a different cover design. (1) reissued on vinyl from the master tapes (Onyx ES-6803) 1993 with a different cover design (with booklet and bonus 45 in PS). (1) reissued on CD (Afterglow 003) 1993. (1) reissued on CD (Arf! Arf! AA-065) 1997 with 12 bonus tracks and a detailed booklet.

This outfit came out of northern Massachusetts with what some would argue is the ultimate psychedelic album, full of superb Beatles-like vocals and songs with great guitar work.

All the band's members had previously been in an outfit called The Road Runners, who released an acetate single, *You Don't Understand/One Light* and Charron, Mazzotta, Door and Pollano were helped out on the album by Joe Villanucci, who played electric piano on *Sarah Saturday*. Original copies of *Corridor Of Faces* now change hands for huge sums and are virtually impossible to find in the U.S. let alone elsewhere.

The album was recorded between 22nd June and 13th July 1968 on a budget of $1000 and emphasised the softer, more reflective side of the band, which was apparently a lot heavier live. Although lacking the range of the Beatles, the album perfectly establishes a mood - musing and introspective feel with guileless vocals expressing a rapt, unhurried contentment. While not overtly psychedelic, the atmosphere strongly suggests the drug experience in its basking-in-the moment serenity. At times the band sound almost dead-ringers for Kaleidoscope (UK version) on tracks like *Salty People*, *How Was Your Day Last Night* and *Come With The Day*. *Under Skys* has all the evanescence and permanence of a hazy summer's day, while *Sarah Saturday* and *How Did You Die* sound like parodies of Paul McCartney and John Lennon respectively. This beautiful album keeps on improving with further acquaintance.


THE PSYCHEDELIC EXPERIENCE
By Timothy Leary, Ph. D., Ralph Metzner, Ph. D. and Richard Alpert, Ph. D.
Readings from the book "The Psychedelic Experience:
A Manual based on the Tibetan Book of the Dead"

TIMOTHY LEARY - The Psychedelic Experience LP.

By the time the album was released, the band had split up (Door had left so soon after the album's recording that he wasn't included on the album cover), but Pollano cut one post-album single in a trio called **The Owl**, which is in similar style to the album. The 12 bonus tracks on the excellent Arf! Arf! CD, (which contains a full history of the band including many photos) are mainly acoustic demos recorded in the autumn of 1967, seven of which are early versions of songs from the album.

Pollano also recorded 12 further songs in Boston in the winter of 1969 for an intended second album, but only two of them surfaced on a single, *You Always Seem To Know/It Happened Again* that was included with the vinyl reissue on the Onyx label. Mazzotta later played with **Euclid** and was playing in a country band in Massachusetts in the early nineties.

There Was A Time has been compiled on *Love, Peace And Poetry, Vol. 1* (LP & CD); and *All These Years* is also on the *Arf! Arf! Blitzkrieg 32 Track Sampler* (2-CD). (VJ/LP)

LCS and The Bishops Four (TX)

Personnel incl: R. ENGLAND A
L. STRIPLING A

45: I'm Gonna Show You Mary/
It Doesn't Seem Fair (Sevens International SI-1006) c1966

LCS and The Bishops Four hailed from New Boston in the north-eastern corner of Texas, near Texarkana. *It Doesn't Seem Fair* is a cool minor-mood Searchers-style folk-rocker. The group won through to the nationwide finals of the 1967 'Battle Of The Bands' competition held in Braintree, Massachusetts. They didn't make the Top 3 but their rendition of *Midnight Hour* was captured for posterity on Normandy's compilation album *Battle Of The Bands - Ridge Arena* (the 3-LP version). (MW/AB)

The Leaping Ferns (CA)

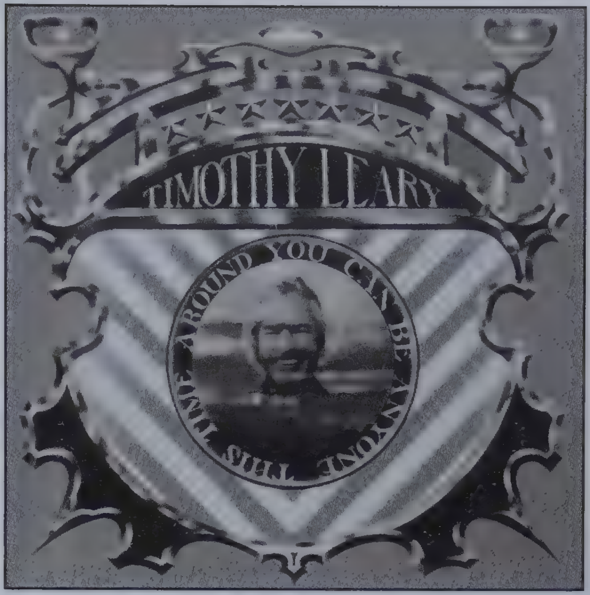
Personnel incl: BRIAN CARMAN
BOB MARSHALL
BOB SPICKARD
WARREN WATERS
BOB WELSH
CAHN

45: It Never Works Out For Me/
Maybe Baby (X-P-A-N-D-E-D Sound X-103) 1965

This was a later incarnation of Santa Ana's Chantays, of *Pipeline* fame. By 1965, the surf bands were being wiped out by Invasion and folk-rock sounds and these beach boys chose to swim with the tide. This was their first breakaway attempt and is a fine cross-over to a garagy folk-rock sound. They'd try again as **The Ill Winds**. (MW)

PERFORMANCE
PRESENTATION

DR. TIMOTHY LEARY - Turn On Tune In Drop Out (Soundtrack) LP.


TIMOTHY LEARY
YOU CAN BE ANYONE THIS TIME AROUND

TIMOTHY LEARY - You Can Be Anyone This Time Around LP.

Timothy Leary (MA/NY)

ALBUMS: 1 THE PSYCHEDELIC EXPERIENCE
(w/booklet) (Broadside BRX 601) 1966 R2
2 L.S.D. (Pixie CA-1069) 1966 R1
3 TURN ON, TUNE IN, DROP OUT (ESP 1027) 1966 R2/3
4 TURN ON,TUNE IN, DROP OUT (soundtrack)
(mono/stereo) (Mercury MG-21131/SR-61131) 1967 SC
5 YOU CAN BE ANYONE THIS TIME AROUND
(Douglas #1) 1970 SC
6 THE JOYFUL WISDOM (7-LP set) (Joy) 1977 SC
7 BEYOND LIFE WITH TIMOTHY LEARY
(Polygram 534216) 1997

NB: (1) was originally issued in a thick leathery sleeve and then there was a second pressing in a thinner sleeve and a third pressing on the Folkways label. (1) and (2) reissued as a 2 on 1 CD (Expansion) 2002. (1) reissued on CD (Smithsonian Folkways Recordings FW9701) 2006. (2) reissued on CD (ESP 1027) 2009 with two bonus tracks. (3) has been reissued both on vinyl and CD, (4) reissued on vinyl and CD (Performance PERF 389) 1995. (5) has also been reissued on CD and vinyl by UFO in the U.K., and again on CD (Rykodisc RCD10249) 1992 in the U.S.A. (5) reissued again on vinyl (Get Back GET423) 200? in a gatefold sleeve. (7) CD issue, vinyl release unconfirmed.

Leary was the 'high priest' of the psychedelic cult. Whilst Professor of Psychology at the University of Harvard he had promoted the potential of psychedelic drugs as a vehicle for expanding the individual consciousness and for favourably modifying social attitudes. He was an extremely energetic writer and in his book, 'The Politics Of Ecstacy' as well as thorough a series of articles, reported speeches and interviews, he explained why he believed people should turn to psychedelic drugs to achieve a more humane and satisfying relationship with the universe and everyone and everything in it. **Leary** used every channel of communication open to him to expound the aims of the psychedelic movement and like his many books, the above four albums, which are all now minor collectables, did just that.

His first album features him and co-author Ralph Metzner reciting sections of his 'Psychedelic Experience' book from 1964. It was issued with a booklet.

There are two versions of *Turn On, Tune In, Drop Out* - the one on ESP was issued first and is the rarer of the two. On the Mercury album **Leary** guides Ralph Metzner through an eventful acid trip with sound effects and improvised music. It was intended to be a soundtrack for a movie that was never released.

His *L.S.D.* album has the feel of a bitter press conference. It was reissued on CD with two bonus tracks added. The first is a revealing recording of **Leary** arguing with Nixon's aide G. Gordon Liddy while the second is **Leary** being interviewed during the height of the US LSD movement in 1967. Needless to say all his efforts to expound the psychedelic movement not only cost him his job but he was also imprisoned for 10 years on the

TIMOTHY LEARY - Beyond Life With... CD.

charge of possessing a very small quantity of 'pot'. The un-credited line-up on *You Can Be Anyone This Time Around* is believed to include Jimi Hendrix, Stephen Stills, **Buddy Miles** and **John Sebastian**.

The Joyful Wisdom is a 7-LP set of interviews along with commercials, news and dramas written and performed by **Leary**. Approximately 100 copies were distributed to radio stations but it was never commercially released.

Leary appeared on other acts albums, including Ash Ra Tempel and Dial-A-Poem Poets. He later escaped from prison, fled to North Africa and then to Switzerland, where his later publications continued to give him considerable influence as a 'high priest' of the psychedelic culture. He was a very important cult figure, indeed martyr, for very many young people. I don't usually cover DVDs in this encyclopaedia but readers may be interested in *Timothy Leary's Last Trip* made shortly before his death. It features appearances from Ken Kesey (who meets up again with **Leary** as he did in the sixties) and Wavy Gravy. The DVD also features music from **The Grateful Dead** recorded live at the Merry Prankster's 'Electric Kool-Aid Acid Tests.

Freakout/Turn On, Tune In, Drop Out has resurfaced on *Electric Psychedelic Sitar Headswirlers 2* (CD).

Timothy Leary died on 31st May, 1996 at the age of 75. (VJ/BK)

The Leather Boy (aka Milan) - see Milan (NY).

The Leathercoated Minds (CA)

Personnel:		
	J.J. CALE	A
	ROGER TILLISON	A
	TERRYE TILLISON	A

ALBUM: 1(A) A TRIP DOWN THE SUNSET STRIP
(mono/stereo) (Viva V-6003/V-36003) 1967 R2

NB: (1) also issued in the UK (Fontana TL-5412) 1967. (1) reissued on CD (Acid Symposium AS 001) 2001. (1) reissued on CD (Sundazed SC 6231) 2006.

This was a Los Angeles-based studio project involving J.J. Cale and the Tillisons, a folky couple who had migrated to L.A. and released one single as **Gypsy Trips** in 1965 which was subsequently covered by **The Electric Prunes** on their debut single. The album, which was released on Amos "Snuff" Garrett's Viva label is notable for being Cale's first album appearance. He wrote the bands' original material and co-produced the album. It consists mainly of covers of the 'in' sounds of the time including *Eight Miles High*, *Psychotic Reaction*, *Over Under Sideways Down*, *Sunshine Superman*, *Kicks* (by **Paul Revere And The Raiders**), *Mr. Tambourine Man* and *Along Comes Mary*.

We previously had the Viva label down as being owned by Leon Russell, however this is incorrect as all the Viva singles we've checked bear a logo and 'Snuff Garrett Productions'. Leon Russell did produce at least one single on the label - **The Shindogs** one on Viva 601- so perhaps he was an in-house producer for the label?

J.J. Cale was originally from Tulsa, Oklahoma and had moved to L.A. in the early sixties with a bunch of fellow Okies, including Leon Russell. It was later when he got to play on the Strip at the likes of Pandora's that he was given the "J.J." tag by a promoter to avoid confusion with the other John Cale.

Roger Tillison later released a good solo album in 1970 *Roger Tillison's Album* with Jesse Ed Davis.

Psychotic Reaction, *Eight Miles High* and *Non-Stop* all got another airing on *Ain't It Hard* (CD). (VJ/RAd/MW/SR)

Leather Pages (LA)

45: Accept Me For What I Am/
The News Is Out (Busy-B ZAP 6) 1968

This New Orleans band's sole single features the writing talents of one Traci Borges. *Accept Me For What I Am* is a catchy punk-popper with atmospheric keyboards and an all-too-brief theremin solo, reaired on *A Deadly Dose Of Wylde Psych* (CD). *The News Is Out* is excellent too and is on *Wyld Sydes Volume 3* (CD). (MW)

The Leaves (CA)

Personnel:			
	JIMMY KERN	drms	A
	JIM PONS	bs	ABCD
	ROBERT LEE REINER	gtr	ABC
	BILL RHINEHART	gtr	AB
	JOHN BECK	sax, hrmnca, vcls	BCD
	TOM RAY	drms	BCD
	BOBBY ARLIN	gtr	CD

HCP

ALBUMS: 1(A) HEY JOE (mono) (Surrey LP-3005) 1966 127 R1
2(C) ALL THE GOOD THAT'S HAPPENING
(Capitol ST-2638) 1967 - SC

NB: Early versions of (1) came in a plain white cover with a promo sticker, whilst later ones were issued with a Surrey label but a Mira cover. (1) also issued on vinyl (mono/stereo) (Mira LP-3005/LPS-3005) 1966 (SC). (1) also issued in France (Festival FLDX 525) 1966 and in Italy with a different cover. (1) and (2) reissued on CD (One Way S21-17632) 1993, with the reissue of (1) including five extra bonus tracks. (2) was counterfeited during the eighties. (2) reissued on CD (Capitol) 2005.

There's a retrospective album *The Leaves 1966* (Panda PA003) 1982 that includes

THE LEAVES
ALL THE GOOD THAT'S
HAPPENING

THE LEAVES - All The Good That's Happening LP.

some of their unreleased and live tracks. This was later reissued as a French CD release *Leaves-1966* that includes some of their best known songs as well as previously unreleased and live material. A more recent retrospective is *The Leaves Are Happening* (Sundazed SC 11058) 2000.

			HCP
45s:	Too Many People/Love Minus Zero	(Mira 202) 1965	-
	Hey Joe/Be With You	(Mira 207) 1965	-
	You'd Better Move On/A Different Story	(Mira 213) 1966	-
	Be With You/Funny Little World	(Mira 220) 1966	-
	Hey Joe/Girl From The East	(Mira 222) 1966	-
	Hey Joe/Funny Little World	(Mira 222) 1966	31
	Too Many People/Love Minus Zero	(Mira 227) 1966	-
	Get Out Of My Life Girl/Girl From The East	(Mira 231) 1966	-
	Lemon Princess/Twilight Sanctuary	(Capitol 5799) 1967	-

NB: There's also a reissue 45 *Hey Joe/Girl From The East* (Lost Nite LN 314) 197? and a French single with a group picture sleeve: *Too Many People/Girl From The East* (Festival SPX 143) 1966.

Beatlemania influenced Jim Pons to put together a band called The Rockwells, in 1964, whilst at San Fernando State College (California), using the $1,000 he was awarded following an automobile lawsuit. The original line-up soon set about performing classics like *Louie, Louie* and *Twist And Shout* at frat parties. The band's quest for self-improvement soon led them to add John Beck and replace Jimmy Kern with Tom Ray.

The band's break came when they got a residency at Ciro's in L.A. They then chose a new name **The Leaves** and had posters designed with pictures of themselves and a marijuana leaf saying 'The Leaves Are Happening'. Pat Boone heard them playing at the club one night and signed them for his Penthouse Production Company. Through this **The Leaves** were first signed to Mira and released their debut single *Too Many People/Love Minus Zero*. The 'A' side was a hit in Los Angeles.

The Leaves were the first band to release *Hey Joe* as a single. They made two previous recordings of *Hey Joe* before the third fuzztone version, which reached No. 31 in the U.S. charts. By now, Bobby Arlin had replaced Bill Rhinehart on guitar. **The Leaves** had now won a residency at the Whisky A Go Go in L.A., where they topped the bill, which on occasions included **The Grateful Dead**, **Big Brother and the Holding Company** and **Quicksilver Messenger Service**. In 1965 when they appeared at the Golden Bear in Huntington Beach, The Rolling Stones opened for them!

However, their follow-up single *Get Out Of My Life Woman* was less successful. 1966 saw Robert Lee Reiner become an acid casualty and he left the band. They continued as a quartet, but they lacked the fullness of sound necessary to make them click.

Their *Hey Joe* album was originally issued as a demo on the Surrey label but was then picked up and issued by Mira. The highlights on this are *Too Many People*, *Dr. Stone* and of course the title track. Much of the remaining material is less impressive beat and folk-rock.

THE LEAVES
1966

THE LEAVES - 1966 CD.

Then they signed for Capitol who issued a second album, augmented by studio musicians and strings. It contained some of their best material including *Lemon Princess* and *Twilight Sanctuary*, (issued on their last single), but it did not sell and Pons left during its recording to join **The Turtles**. Pons later did work with **Frank Zappa**. Beck and Arlin went on to produce a song called *Dead Time Bummer Blues* which was never released. Arlin later formed the power-trio, **The Hook**.

Compilation appearances have included: *Hey Joe* on *Mayhem & Psychosis, Vol. 2* (LP), *Nuggets From Nuggets* (CD), *Nuggets - Original Artyfacts From The First Psychedelic Era 1965-1968* (2-LP), *Nuggets, Vol. 1* (LP), *Excerpts From Nuggets* (CD), *Garage Monsters* (LP), *Tough Rock* and *Wild Thing* (2-LP); *Love Minus Zero* on *Mindrocker, Vol. 5* (LP); *Hey Joe* and *Too Many People* on *Nuggets Box* (4-CD); *Too Many People* on *Nuggets, Vol. 2* (LP); *Lemon Princess* on *Psychedelic Perceptions* (CD); and *Dr. Stone* on *Where The Action Is! L.A. 1965-68* (4-CD plus book). (VJ/SR)

Leaves of Grass (MN)

Personnel:	DAVE EDEL	keyb'ds	AB
	BRADY FLOWERS	bs	ABC
	DON FREID	drms	A
	JERRY KOTEK	ld gtr	AB
	PAUL DURENBERGER	gtr	BC
	SHAG SMITH	drms	BC

45:	Summertime/Crabs	(MAAD 2668) 1968

The origins of this band lie in the Montgomery, Minnesota-based Uni-Qs who'd formed back in September 1965. The name change to **Leaves Of Grass** came in late 1966 and, given its association with marijuana, was well suited to the times. By this time they were based in Mankato. Their sole vinyl offering consisted of a very fast rendition of Gershwin's *Summertime* with a scorching guitar break in the middle backed by *Crabs*, which was penned by the band.

Don Freid got drafted in May 1968 with Jerry Kotek and Dave Edel departing soon after. Shag Smith and Paul Durenberger were recruited from Cambridge Heresy but by then the band was inescapably in the twilight of its career.

Compilation appearances include *Crabs* on *Hipsville, Vol. 3* (LP)..

There was also another **Leaves Of Grass** based in L.A. and featuring Dennis Wilson's friend and collaborator Stephen Kalinich. Their name was a reference to Walt Whitman. (VJ/JFr)

Leaves of Grass (FL)

Personnel incl:	RONNIE CHASSNER	vcls	A
	JERRY COHN	gtr	A
	ALBERTO DeALMAR	ld gtr	AB
	BILL SABELLA	keyb'ds	AB
	DOUG DAMICO	ld vcls	B
	KENNY THOMAS	bs	B
	RICK THOMAS	drms	A? B

45:	All This Is Right/City In The Rain	(Platinum PLP 2001) 1968

A Miami band **Leaves of Grass** was formed by Sabella (ex-**Burgundy Blues**), DeAlmar (ex-**Pods**) plus ex-**Gents Five** members including Cohn and Chassner. Their sole single is bright harmony flower-pop. Sabella and DeAlmar later relocated to Gainesville and formed Celebration. (MW/JLh)

Barry Lee and The Actions (OH)

Personnel incl:	BARRY LEE	A

45s:	Things Gotta Change/Make It	(Redda 13143/4) 1964
	Things Gotta Change/Make It	(Veep 1201) 1964
	Try Me/For Such A Little Wrong	(Wine And Roses 2002) 1966
	Try Me/For Such A Little Wrong	(Ascot 2226) 1966

Hailing from the Cleveland suburb of Euclid, Ohio Barry Lee was head honcho of this teen ensemble. Born Barry Culli, he rounded up a bunch of his mates from St. Joe's High School and started playing around town in 1963. When the British Invasion hit, they hopped on the band-wagon, adding their own blend of psychosis and mayhem to their music. *Things Gotta Change* is a splendid garage tune with cool rapid-fire lyrics. The flip is an entirely forgettable pop tune.

Their catchy Invasion-pop effort *Try Me* features on *Let's Dig 'Em Up!!! Vol. 1* (LP). (MW)

Billy Lee and The Rivieras (MI)

Personnel:	JOHNNY "BEE" BADANJEK	drms	A
	EARL ELLIOTT	bs	A
	JOE KUBERT	gtr	A
	JIM McCARTY	ld gtr	A
	MITCH RYDER (BILLY La VERE)	vcls	A

45: α You Know/Won't You Dance With Me (Hyland 3016) 1964

NB: α reissued by Sundazed (S-117) in 1996 on blue wax with a PS.

The first and very rare single by a quintet from the Detroit suburbs who'd hit bigtime as **Mitch Ryder and The Detroit Wheels**. Available again thanks to Sundazed, *You Know* is a hand-clappin' frat raver whilst the flip's a mid-pace Merseybeat-flavoured mover. (MW)

Frankie Lee (?)

45: Another Love/
I Love The Go Go Girls (International Artists IA-104) 1966

As there's a band called Judas Priest, Bob Dylan will be glad to learn there's a singer **Frankie Lee** too! *Another Love* is a fairly successful pop effort with a slight folk touch. *I Love The Go Go Girls* is stolen from *Watermelon Man*, though not as overtly as **Future Shock**. (MK)

Jefferson Lee (CA)

Personnel incl: JEFF LEE

45s: Book Of Love/Sorcerella (Original Sound OS-88) 1969
Bubblegum Music/Pancake Trees (Original Sound OS-93) 1970

An L.A. act that may have just been a solo artist. *Sorcerella* is heavy melodramatic pop with fuzz and psychy guitar-work, whilst *Book Of Love* is a heavy 'psychedelic-soul' take on a Monotones song. The second single features catchy pop backed by an airy pop-psych ditty with flute and various effects that doesn't quite come off.

Jeff Lee's next project was **Chakra.**

You'll also find *Sorcerella* on *Son Of The Gathering Of The Tribe* (LP), *Psychedelic Archives Vol. 7* (double cassette box) and *Turds On A Bum Ride Vol. 3* (CD). (VJ/MW)

Terry Lee (PA)

ALBUM: 1 MAGIC MUSIC (Stone 10722) 197? R1

45: α Hey Baby, Hey Sugar/Part 3 (Red Fox RF-101) 1965

NB: α shown as by Terry Lee w/The Revelers.

From Pittsburgh, **Terry Lee** was a disc jockey, manager, and producer of local bands including The **Fantastic Dee-Jays**. This album is a sound collage put together like a radio show with dialogue and songs from bands he produced, including **The Swamp Rats**. (SR/MW)

The Left Banke (NY)

Personnel:	MICHAEL BROWN (LOOKOFSKY)	piano	A CDE
	GEORGE CAMERON	drms, (vcls)	ABC EFG
	WARREN DAVID	drms	A
	TOM FINN	bs	ABC EFG
	STEVE MARTIN	vcls, drms	ABC EFG
	JEFF WINFIELD	gtr	B
	RICK BRAND	gtr	C E
	BERT SOMMER	gtr	D
	TOM FEHER	vcls, gtr	G

HCP

ALBUMS: 1(A/B/C) WALK AWAY RENEE/PRETTY BALLERINA (mono/stereo) (Smash MGS-27088/SRS-67088) 1967 67 SC
2(E) THE LEFT BANKE TOO (Smash SRS-67113) 1968 - R1
3(-) AND SUDDENLY IT'S ... THE LEFT BANKE (UK) (Bam-Caruso KIRI 021) 1984 -
4(-) THE HISTORY OF THE LEFT BANKE (Rhino RNLP-123) 1985 -
5(-) VOICES CALLING (UK) (Bam-Caruso KIRI 045) 1986 -
6(-) WALK AWAY RENEE (mini-LP) (UK) (Bam-Caruso PABL 036) 1986 -
7(E) STRANGERS ON A TRAIN (Relic RRLP 2021) 1978 -
8(-) THERE'S GONNA BE A STORM - THE COMPLETE RECORDINGS 1966 - 69 (Mercury 848 095-2) 1992 -

NB: (1) reissued on vinyl (Shasam) 2008. (3) reissued in 1988 with new cover and two additional tracks. (4) reissued (Relic RRLP 2021) 1986. (8) also issued on CD (Mercury 848 095-2) 1992.

There's also a compilation *And Suddenly It's...* (Bam Caruso KIRI 021) 1988.

EP: 1 Adverts: Coca Cola/Hertz/Toni Hair Spray (Winfield) 1990

HCP

45s: Walk Away Renee/
I Haven't Got The Nerve (Smash 2041) 1966 5
Pretty Ballerina/Lazy Day (Smash 2074) 1966 15
Ivy Ivy/And Suddenly (Smash 2089) 1967 119
She May Call You Up Tonight/
Barterers And Their Wives (Smash 2097) 1967 120
Desiree/
I've Got Something On My Mind (PS) (Smash 2119) 1967 98
Dark Is The Bark/My Friend Today (Smash 2165) 1968 -
Goodbye Holly/Sing Little Bird Song (Smash 2198) 1968 -
Bryant Hotel/Give The Man A Hand (Smash 2209) 1969 -
Nice To See You/
There's Gonna Be A Storm (Smash 2226) 1969 -
Myrah/Pedestal (PS) (Smash 2243) 1969 -
Walk Away Renee/Pretty Ballerina (Smash 1416) 1970 -
Queen Of Paradise/And One Day (Camerica CS-005) 1978 -

The brainchild behind this band was Michael Brown, who'd been born in New York as Michael Lookofsky. He'd undergone a classical musical training and his father, Harry, was a respected musician who owned a recording studio and gave his son much encouragement in his career as a producer and pianist. Brown's first disc was a single in 1965, *It's Alright Ma (I'm Only Bleeding)/They Just Don't Care*, which was credited to an outfit called **Christopher and The Chaps**. The 'A' side was a Bob Dylan cover, the flip was written by M. Lookofsky and B. Jerome (whoever he was) and produced by Harry Lookofsky's World United Productions. However, it soon vanished without trace.

Brown resurfaced soon after with line-up 'A' of **The Left Banke**, although on their debut single *Walk Away Renee*, which appeared on Smash in July 1966 and eventually made it into the Top 10 in November that year, Harry Lookofsky made use of session musicians. It seems that the musical abilities of some group members were rather dubious. The song was later covered by The Four Tops giving them a massive U.K. hit. After the follow-up, *Pretty Ballerina*, had also made the Top 20, the band began work on their debut album. Around this time Jeff Winfield was replaced by Rick Brand, a talented guitarist and songwriter. The album was a successful vehicle for Michael Brown's song writing talents, his father's production skills (making use as it did of studio techniques and session musicians) and Steve Martin's haunting vocals. It's a very consistent album and, aside from the first two singles, it featured several other gems notably *Shadows*

Breaking Over My Head, She May Call You Up Tonight and *I've Got Something On My Mind*, it's rather sad, therefore that the group subsequently collapsed when Michael Brown announced he wanted to experiment and compose in the studio and wouldn't tour with the band anymore. Hereafter, the band's history becomes rather complex with both the remaining four members and Brown (who'd put together a new line-up (D)) claiming the name. Brown and Tom Feher (from (C)) penned another lovely song, *Ivy Ivy*, which was released as a follow-up single and later withdrawn when the other four band members demanded that radio stations boycott the disc. *She May Call You Up Tonight* was released instead, but neither single made any commercial impression. An attempted reconciliation took place in September 1967 and another Brown/Feher composition *Desiree* was issued in the hope of relaunching the group. However, radio stations tended to steer clear of it and the anticipated commerical comeback just did not happen. At this point Brown quit the group but the remaining members soldiered on producing a brace of good singles:- *Dark Is The Bark, Goodbye Holly* and *Bryant Hotel* - which came nearer to the 'group' sound as opposed to orchestrated backing that Brand and the other remaining members wanted. They also released a further album, *Too*, which suffered overall from Brown's absence but matched their earlier effort in its finest moments (particularly with *There's A Storm Coming*). It was generally ignored and after just one further single, *Myrah* (which has become the band's rarest single), the band (by now a trio (line-up 'E')) gave up the ghost, shelving plans for a projected third album with just one cut left in the can.

Brown went on to form **Montage** in 1969, which was really another vehicle for his songwriting and production skills and later he formed **Stories** (in 1972) and The Beckies (in 1976). With Brown gone Steve Martin, Tom Finn and George Cameron reunited in 1978 under the auspices of Camerica Productions, and with some session support cut an album, two tracks of which (*Queen Of Paradise* and And *One Day*) were released as a single, but Camerica shelved the album, which did not resurface for eight years, when it was released by the British Bam-Caruso label, which had been reissuing the earlier **Left Banke** tracks. (The UK issue was titled *Voices Calling*, a title which was changed for the US issue on Relic.)

More recently, Brown circa 1998 was responsible for producing/engineering/songwriting and providing keyboards on Yvonne Vitale's *On This Moment* CD. Sadly, the album, on the aptly named "Endangered" record label, was quickly withdrawn and less than 200 copies are thought to have survived. **Bert Sommer** became an actor in the Broadway production of "Hair", had a minor hit single with *We're All Playing In The Same Band* in 1970, and died of liver failure on July 23 1990.

The Bam-Caruso compilation, issued in 1982, rekindled some interest in the band. It was reissued in 1988 with two additional cuts, *Walk Away Renee* and a mono version of *Foggy Waterfall* (the one track in the can for the third and never completed album). *Voices Calling* was taken from the master tapes of a 1978 reunion of line-up 'E'. It's an OK album. This and all the other retrospective compilations except for *There's Gonna Be A Storm - The Complete Recordings 1966-69* (which contains both their original albums, as well as several rare bonus tracks) are now deleted.

The Left Banke
There's Gonna Be A Storm
THE COMPLETE RECORDINGS 1966-1969

THE LEFT BANKE - There's Gonna Be A Storm CD.

With their lavish orchestration and complex arrangements, this baroque-rock outfit is still lovingly remembered by many psychedelic rock fans.

Compilation appearances have included: *Walk Away Renee* on *Highs Of The Sixties* (LP) and the *Bam-Caruso Psych-Out Flexi*; *Desiree* on *More Nuggets* (CD); and *Pretty Ballerina* on *Nuggets, Vol. 11: Pop Part Four* (LP). The band's Coca Cola ad from 1967 can also be heard on *From The New World, Vol. 1* - one of three adverts they which has also featured on a recent bootleg EP. *From The New World Vol.1* (LP) also includes **Christopher and The Chaps**' *They Don't Care*.

Tom Finn had earlier been in **The Magic Plants**. (VJ/MW/LP)

Lefty and Leadsmen (PA)

45: Wildwood Fun/Changing (Co & Ce 103) c1962

This was an obscure Pittsburgh pre-punk era band. The single was released on the Co & Ce label, although some labels had a typo, Go & Ce.

You can also check out *Wildwood Fun* on *Scum Of The Earth* (2-CD) and *Scum Of The Earth, Vol. 2* (LP). (VJ/MW)

Legend (CO/CA)

Personnel:	BARRY DAVIS	drms, backing vcls	A
	JACK DUNCAN	bs	A
	ERNIE McELWAINE	keyb'ds	A
	GERRY JIMERFIELD	gtr, ld vcls	A
	RANDY RUSS	gtr, backing vcls	A

ALBUM: 1(A) LEGEND (mono/stereo)
(Megaphone M-101/S-101) 1968 R1/R2

45s:		The Kids Are Alright/Baby Blue	(Megaphone 701) 1968
		Portrait Of Youth/Enjoy Yourself	(Megaphone 703) 1968
	α	I Love The Little Girls/I Know	(Megaphone 705) 1968
	α	Shirley Temple Curls/ Shirley Temple Curls (instr)	(Megaphone 705) 1968

NB: α shown as by Mike Kelly & Legend, the *Shirley Temple* variation of the 45 may only have been issued as a promo.

Originally from Colorado, this five-piece band relocated to Los Angeles and later became **Dragonfly**, who also recorded for the same label.

The material on this album largely predates the psychedelic era and is full of cover versions (eg. Reg Presley's *With A Girl Like You*, Dylan's *Baby Blue* and Pete Townsend's *The Kids Are Alright*). Some of the band's material like *Zepplin's Good Friday, Yesterday's Child* and *The Sky That Is Blue* has good melodies and Beatlesque harmonies. A few cuts, like *Where Oh Where Is Mother* contain some good guitar playing with psychedelic undertones and the album ends with a little sitar solo.

All but the first single feature non-album tracks. *Enjoy Yourself* is on *A Lethal Dose Of Hard Psych* (CD), whilst *Portrait Of Youth* is also on *Boulders, Vol. 11* (LP) and *Ya Gotta Have Moxie, Vol. 2* (2-CD). It was later re-recorded for their album as **Dragonfly**. (VJ/MW)

The Legends (PA)

Personnel:	DAN HARTMAN	electric piano, organ, gtr	ABCD
	DAVE HARTMAN	gtr	AB
	RALPH SWARTZ	drms	A
	DENNY WOOLRIDGE	bs	AB
	LARRY SADLER	drms	BCDE
	JOE CALEOIERO	bs	CDE
	LARRY SWARTZWELDER	gtr	C E
	DEAN LESCALETTE	gtr	E

ALBUM: 1 HIGH TOWERS (2-CD) (Arf! Arf! AA-086/7) 2001

45s:		Why/Baby Get Your Head Screwed On	(Bridge Society Up 2202-7-13) 1968
		Keep On Running/Cheating	(Bridge Society Up 2204) 1968
		High Towers/Fever Games	(Railroad House 12003) 1969
		Sometimes I Just Can't Help It/ Jefferson Strongbox	(Legends no #) 1970
		Rock And Roll Woman/Problems	(Heart CS 7672) 1972
		Rock And Roll Woman/Problems	(Epic 5-10937) 1972
	α	If I Had A Nickel/ Remember What I Told You	(Frog FR-01) 1992

NB: α is a limited edition 45 of two Hartman-penned tracks from 1969.

Hailing from Harrisburg, Pennsylvania, **The Legends** set out as a soul band but soon got into rock. However, this soon led to the departure of their original drummer, Ralph Swartz, who hated rock, and his replacement by Sadler.

Soon after their debut single was released in early 1968 with the above-mentioned line-up. *Why*, was a mellow, bluesy ballad - an attempt at commercialism and it was a local hit. The flip, *Baby Get Your Head Screwed On*, was an early Cat Stevens' composition, which the band rearranged into a driving rock song.

Their follow-up single did not stray much from the original versions. It featured Larry Swartzwelder on guitar as Dave Hartman was drafted for the Vietnam War. This also was a local hit.

Their third single, *High Towers*, was cut in 1969. Dan Hartman played guitar on this as Swartzwelder had gone into service. Joe Caleoiero had joined the band on bass. This was the band's most stable line-up and they sounded much like The Jimi Hendrix Experience, performing many of his songs in their live shows. *High Towers* included wah-wah effects, electric piano, double tracked vocals and dreamy **Nazz**-like harmonies and was the band's most popular single. The flip side, is equally inspired by Hendrix/Cream.

The band was arguably on the verge of a breakthrough when its leader, Dan Hartman, departed to join The Edgar Winter Group and later embarked on a solo career. However, they soldiered on and were rejoined by Swartzwelder upon his return from service and added Dean Lescalette (rhthm gtr). The 'A' side of their final single, *Rock And Roll Woman* was nonetheless produced and written by Hartman. Initially issued on Heart Records (CS 7672), it was at Hartman's instigation later issued by Epic (5-10937). The band planned a single for Epic, but this did not materialise, although they carried on playing until 1975 before calling it quits: Caleoiero went on to play in a pop R&B band, The Class Act. Sadler became a session musician for Olivia Newton-John and John Miles among others and managed funk band, Positive Force, and co-managed Skyline Records.

The High Towers 2-CD retrospective comes with a lavish 24-page booklet. The first CD includes nine tracks (seven previously unissued) cut in 1969 and two early 1968 singles (including a freakbeat cover of Double Feature's *Baby Get Your Head Screwed On*), a rare promo flexi, a 1972 radio spot and a CD-Rom bonus of a 1973 film short. The second CD mostly comprises 1965-66 demos of British invasion covers.

Compilation appearances have included: *High Towers* on *Psychedelic Patchwork* (LP & CD) and *30 Seconds Before The Calico Wall* (CD); *Cheating* on *Sixties Rebellion, Vol. 15: Apple-Glass Cyndrome* (LP & CD); *Fever Games* on *Brain Shadows, Vol. 11*(LP & CD); and the 45 version of *Rock And Roll Women* is on *The Arf! Arf! (El Cheapo)* (2-CD) sampler. (VJ)

The Legends (MI)

45:	I'm Just A Guy/I'll Come Again	(Fenton 2512) 1967

A different band from Holland, Michigan who formed in 1964 and won the Holland 'Battle Of The Bands' in 1965. Two members later joined The Traffic Jams who used to back **Ray Hummel III** when he couldn't get **The Ju Ju's**.

I'll Come Again has been compiled on *Let 'Em Have It!, Vol. 1* (CD), *Back From The Grave, Vol. 1* (LP), *Chosen Few, Vol's 1 & 2* (CD), *The Chosen Few, Vol. 2* (LP), *Garage Kings* (2-LP), *Highs In The Mid-Sixties, Vol. 5* (LP) and *Scream Loud!! The Fenton Story* (2-CD); while *I'm Just A Guy* resurfaced on *Best Of Michigan Rock Groups 1* (cassette). (VJ)

The Legends
High Towers

THE LEGENDS - High Towers 2-CD.

The Legends (WI)

Personnel incl:	BILLY JOE BURNETTE	vcls
	LARRY FOSTER	rhythm gtr
	SAM McCUE	vcls, ld gtr
	JOHN RONDEL	ld gtr
	JERRY SCHILS	bs
	JIM SESSODY	drms

ALBUMS:	1	LET LOOSE!	(Ermine 101) 1962
	2	RUN TO THE MOVIES	(Capitol Custom No #) 1963

NB: (1) reissued on vinyl (Capitol T-1925) 1963 with a different cover design.

45s:		Lariat/Gail (PS)	(Key 1002) 1961
		Say Mama/My Love For You	(Ermine 39) 1962
		Lariat/Late Train	(Ermine 41) 1962
		Bop-A-Lena/I Wish I Knew (PS)	(Ermine 43) 1962
		Temptation/Marionette (PS)	(Ermine 45) 1962
		Run To The Movies/Summertime Blues	(Capitol 5014) 1963
		Here Comes The Pain/ Don't Be Ashamed	(Warner Bros. 5457) 1964
		Just In Case/If I Only Had Her Back	(Parrot PAR 45010) 1965
		Alright/How Can I Find Her	(Parrot PAR 45011) 1965
		Raining In My Heart/How Can I Find Her	(Thames T-104) 1966
	α	How Can I Find Her/Raining In My Heart	(Date 2-1521) 1966

NB: α shown as The Legend.

Sometimes referred to as Sam McCue's Legends, this Milwaukee group were also known as the Canadian Legends whilst they were in Miami - why 'Canadian' I don't know unless, like the **Five Canadians** from Texas, it was a trick to get more interest as exotic foreigners in the wake of Invasion-mania. They spent considerable time in the mid-sixties down in Florida and continued to release singles whilst there, causing them to be regarded as a Florida band too.

I've yet to hear any of their pre-64 material, but all their singles from 1964 onwards are recommended to fans of pure sixties Invasion-flavoured beat-pop. Their use of melody, three-part harmonies and clear ringing guitars is more reminiscent of the Searchers than the Beatles - particularly *How Can I Find Her*, *If I Only Had Her Back*, *Here Comes The Pain* and their rendition of Buddy's *Raining In My Heart*. Yeah, for the most part they're sultry beat ballads but they can belt it out too - especially on their version of Ross-Vanadore's *Alright*, featured on *Off The Wall, Vol. 1* (LP). This song was previously done by Houston's **Coastliners** and later by Palmyra, Wisconsin's **Madadors**. Sam McCue would later feature in **Crowfoot** in the early seventies.

Jerry Schills also played with Florida's **Birdwatchers**.

For fuller (and doubtless more accurate) details on this band seek out a book on Wisconsin bands 'Do You Hear That Beat' by Gary Myers. (MW)

The Legions (PA)

Personnel:

	WALT BARR	gtr, vcls
	ED BLUMENTAL	keyb'ds
	JEFF CHADROW	ld gtr
	RON GORDON	bs
	MITCH SCHECTER	drms, vcls

45: She's Gone/Happy Together (Impact no #) c1967

A Philadelphia quintet whose locally recorded and pressed single is rarely seen these days. *She's Gone* has been revisited on *Today's Just Tomorrow's Yesterday Vol .2* (CD). It was a band original featuring drummer Schecter, later in **Jellow Buzzard**, on vocals; the flip is a cover of the **Turtles**' hit. (MW)

Jane Leichhardt (?)

ALBUM: 1 A WOMAN LIKE ME (Metromedia MD 1011) 1968 SC

Some collectors like this hippie folk-rock album that is becoming scarce nowadays. (VJ)

The Lemon Drops (IL)

Personnel:

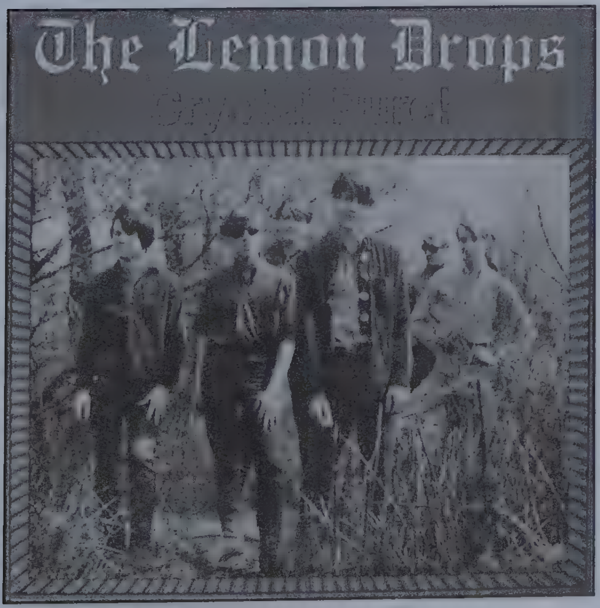
	JEFF BRAND	bs	ABCD
	BOBBY LUNAIK	gtr	ABCD
	DANNY SMOLA	vcls	ABCD
	GEORGE SORENSON	ld gtr	A
	EDDIE WEISS	ld gtr	ABCD
	GARY WEISS	drms	ABCD
	RICKY ERICKSON	ld gtr	BC
	DICK SIDMAN	vcls	CD

ALBUMS: 1(-) CRYSTAL PURE! (Cicadelic CIC-984) 1985
2(-) SECOND ALBUM! (Cicadelic CIC-982) 1987
3(-) CRYSTAL PURE (Collectables COL-CD-0517) 1993

NB: (3) is a 24-track CD compilation. *Sunshower Flower Power* (Cicadelic CIC 9842CD) 2009 includes many previously unreleased recordings (including the two different versions of *I Live In The Springtime*) and a 12-page booklet with extensive liner notes and band memorabilia.

45: I Live In The Springtime/Listen Girl (Rembrandt 5009) 1967

NB: *I Live In The Springtime* was issued on Rembrandt 5009 in two different ways: The more common issue (if a rare single like this could be considered common) is missing the drums and bass. The lesser seen pressing has the exact same label, but it has the drums and bass and the guitar is further down in the mix. We can only surmise that they took the stereo mix and issued the left channel (in mono) on one pressing and the right channel (in mono) on the other pressing. It's not known if the two variations share the same dead wax markings.



THE LEMON DROPS - Crystal Pure! LP.

This band formed in the Chicago, Illinois suburb of McHenry in 1966. Despite its repetitive lyrics the band's only single *I Live In The Springtime*, (which was inspired by a LSD trip) has a strong enough melody to suggest that better things could have laid ahead.... but as it turned out, none of their other 1967-68 recording sessions were released on record until the mid-eighties.

Ricky Erickson (ex-**The Nuchez**) was brought in to do guitar on the single after the band's original guitarist (George Sorenson) had quit prior to the recording and *I Live In The Springtime* did get some airplay in New York. Consequently the **Lemon Drops** recorded a second single, the hard-rockin' *It Happens Everyday* backed by a Ricky Erickson composition *Alone*, at the RCA Studios in Chicago, but it was never released. They then recruited a new 17-year-old singer Dick Sidman and began working on an ambitious new project with tablas, flowery harmonies and numerous special effects and ran up a studio bill of $1,200 that Reggie Weiss, the owner of Rembrandt Records couldn't pay. Only in 1985 were the master tapes from this session released as *Crystal Pure.*

In their quest for major label interest the band proceeded to record a live album over two evenings at Weiss' home. They took the tapes to several Hollywood labels but none were interested and losing heart the band actually split in 1968. However, the following month the Weiss family moved to Phoenix, Arizona and by chance played their tape for Buena Vista Productions who offered to put up $250,000 to promote the group. Obviously they were thrilled and the **Lemon Drops** reformed with just Ricky Erickson missing from the new line-up. They recorded lots of new songs in Chicago's Sound Studios during November and December 1968, but ironically these efforts too proved to be in vain, for the owner of Buena Vista died in his sleep and the deal was cancelled! Devastated the band split up for good.

Gary and Eddie Weiss later formed **Watermelon** and then **Buzzsaw**. In 1972 Reggie Weiss, frustrated by their lack of success issued a stereo mix of *I Live In The Springtime* as **Buzzsaw**.

Compilation appearances include: *I Live In The Springtime* on *Nuggets Box* (4-CD), *Psychedelic Patchwork* (LP & CD), *Pebbles, Vol. 8* (LP) and there's a previously unreleased stereo version on *I Wanna Come Back From The World Of LSD* (CD) and an unreleased version on *Chicago Garage Band Greats*; *Talk To The Animals*, another previously unreleased cut with loads of fuzz guitar is on *Psychedelic Crown Jewels, Vol. 1* (2-LP & CD); *Listen Girl* on *Time Won't Change My Mind* (LP) and *Trip In Tyme Vol. 2* (CD); *Flowers On The Hillside, I Live In The Springtime, Listen Girl, Nobody For Me* on *Chicago Garage Band Greats* (CD); *Sometime Ago, My Friend (Theatre Of Your Eyes), Jennifer Ann, Crystal Pure, Maria* and *(Flower) Dream* (demos) on *The Cicadelic 60's, Vol. 5* (CD); *I Live In The Springtime* (unreleased version culminating in a guitar solo), *Alone* and *Jennifer Ann* on *Chicago Garage Band Greats* (LP); *It Happens Everyday* and *I Live In The Springtime* on *Green Crystal Ties, Vol. 9* (CD); and *It Happens Everyday* is also on *Garage Beat '66 5* (CD). **Buzzsaw**'s version of *I Live In The Springtime* can also be found on *Highs In The Mid-Sixties, Vol. 4* (LP) and *Pebbles, Vol. 6* (CD). (VJ/MW/BM)

Cicadelic LP 982 • Mono/Stereo
The Lemon Drops Second Album!
FEATURING
THE FLOWER POWER SOUND
OF THE PAISLEY UNDERGROUND

THE LEMON DROPS - Second Album! LP.

Lemon Fog (TX)

Personnel:	CHRIS LYONS	vcls, gtr keyb'ds	ABC
	DANNY OGG	gtr, bs,	ABC
	JIMMY SPICHER	keyb'ds	AB
	EDDIE SURA	drms	A
	TIMMY THORPE	bs	AB
	TERRY HORDE	drms	BC
	BILL SIMMONS	keyb'ds	C
	TED EUBANKS	dancer	C

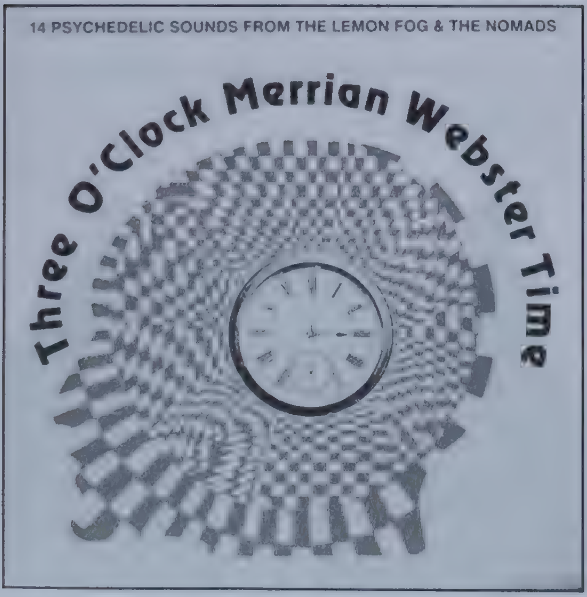
NB: Line-up 'A' The Pla-Boys. Line-up 'B' became **Lemon Fog** shortly after Ted Eubanks took over their management.

45s:	Lemon Fog/Echoes Of Time	(Orbit 1117) 1967
	Summer/Girl From The Wrong Side-Of Town	(Orbit 1123) 1968
	Day By Day/The Prisoner	(Orbit 1127) 1968

In the spring of 1963, The Bar Eights were formed, with Fillmore High School classmates Danny Ogg and Terry Horde on lead guitar and drums, respectively, Timmy Thorpe on bass, and Dale VanDeloo on saxophone and vocals. Essentially, The Bar Eights were a Rip Chords cover band, with a few Lou Christie covers mixed in for variety. Aside from a few coffee bar gigs and a sock hop, The Bar Eights failed to establish themselves even semi-professionally over the next two years. When VanDeloo reportedly attacked Ogg with a mic stand during an argument over who would get the taller riser, The Bar Eights were no more.

Then, one sweltering afternoon in the summer of 1965 at Clem's Music in downtown Houston, it happened. Chris Lyons was hanging around the store recruiting talent for a new band he was forming. He had already earmarked drummer Eddie Sura and keyboardist Jimmy Spicher and was looking for a guitarist and bassist. Danny Ogg entered the store with hopes of trying out the new Danelectro that Clem had in. When Chris asked him to join, he agreed, but only under the condition that his friend Timmy Thorpe, who had just gotten laid off from his job at the glass factory and was bored out of his mind, play bass for them. Lyons agreed, taking on Thorpe sight-unseen. After a few rehearsals, it became painfully obvious that Sura was not working out. According to Ogg, "Eddie kept yelling at everybody, particularly Timmy, 'cause he couldn't keep good time." When Ogg ran into former Bar Eight bandmate Terry Horde at Clem's the following week, Ogg offered him the drummer spot in the band. Horde agreed. By that weekend, The Pla-Boys were playing their first gig, at St. Regis College for the Arts. In the audience that night was a man who would change their lives...

Ted Eubanks, an avant-garde composer and fixture of Houston's mod scene, caught The Pla-Boys' act. Their set consisted mostly of covers of such garage greats as **Sam the Sham and the Pharaohs** and **? and the Mysterians**. As Eubanks puts it, "They were playing this garage crap! It was horrible. But something about them struck me... I think it was their chemistry". Eubanks immediately approached the band after the show and offered to take them over. They agreed. But Eubanks decided that before anything was to become of them, a few changes would need to be made. First, he addressed the music. Eubanks immediately began injecting original numbers into the group's repertoire and dissuaded them from the typical garage fare they had been playing. Secondly, he sorted their image. The Pla-Boys basically looked like something right out of a Frankie and Annette movie, with matching grey sport suits. But Eubanks got them good and "psychedelicised", dressing them in beads, mod suits, and the like. Finally, there was the name. From this moment forth, The Pla-Boys would be known as **The Lemon Fog**.


14 PSYCHEDELIC SOUNDS FROM THE LEMON FOG & THE NOMADS
Three O'Clock Merrian Webster Time

LEMON FOG/NOMADS - Three O'Clock Merrian Webster Time LP.

In short order, **The Lemon Fog** established themselves as one of the area's two premier bands, along with the well-established **Nomads**. The "all thumbs" Jimmy Spicher was substituted for fellow Fillmore High classmate Bill Simmons. At this point, Eubanks decided to also drop Timmy Thorpe, whom Ted felt was "an incompetent", and switch Danny Ogg to bass, while Chris Lyons assumed guitar duties. This line-up gained local celebrity status, and soon, **The Lemon Fog** were invited into the studio to cut a single.

Under Eubanks' guidance, **The Lemon Fog** entered the studio to create some of the most experimental recordings of the 1960's. Eubanks' ongoing experimentation with new electronic sounds became a hallmark of **The Lemon Fog** recorded legacy. From July of 1966 to February 1968, they recorded several albums worth of material. Little of this material was ever released, however, most of it having been stolen when Liquid Stereo Studios' vaults were raided in 1968. But three singles were released. *The Living Eye Theme*, also known as *The Lemon Fog*, was their biggest success, reaching the Top 8 regionally. The song's composer, Ted Eubanks explains, "The Living Eye was a huge club in Houston where we were the house band. I vaguely remember one night staring at the huge pulsating eye which sits in front of the door. As I sat there, suddenly the words and images of the song just started dancing around in my head. It's not the kind of thing one forgets". Aside from their studio work, **The Lemon Fog** enjoyed being one of the top club draws in the area. Besides the music, the Fog benefited from a spectacular stage presence. This was attributed largely to Chris Lyons' charisma and good looks. Also adding to the spectacle was Ted Eubanks, dancing on stage wearing a long, flowing, sequined cape, and occasionally chiming in a harmony or two, described by Ogg as "Chinese sounding." Off-kilter harmonies aside, Ted assumed the role of group leader, despite the fact that he himself played no instruments. Ted felt his presence was enough. In addition to live performances, **The Lemon Fog** also made television appearances on 'Sump 'n' Else' and 'The Larry Kane Show', where they performed *Echoes Of Time* and *The Living Eye Theme*.

At the height of the Fog's heyday, problems began to arise. Eubanks was becoming increasingly demanding of the others, insisting that they practice every day they are not performing. In particular, the slothful Horde took exception to this. Furthermore, Eubanks' compositions began to become more and more self-indulgent and less accessible. The others tried to turn down his latest inclusions and attempted to inject some covers back into their repertoire to give their show more appeal. But Ted would have none of it. He insisted that his new material be considered. A power clash began to develop. At one point, Eubanks threatened to walk out on the group and leave them holding the bag for four gigs they had lined up that month. When the group proceeded with those engagements without him, Eubanks reluctantly grovelled back. Adding to this, acid casualty Bill Simmons began making himself scarce, sometimes for as long as a month, causing further tension in the group. Eubanks refused to substitute for Simmons, insisting that his on-stage role was too important to compromise. As a result, Chris Lyons was left to take up a "lyon's" share (pun intended) of the keyboard duties, in addition to guitar and vocals.

By 1970, the group was in disarray. A break-up seemed inevitable at this point. When Eubanks met with the others for rehearsal, planning to propose his latest composition, *Internal Combustion* (later titled *Bedroom War* and released by Eubanks as a solo single), he found the equipment packed away, and grim faces on his band mates. They told him it was over. The four left the practice space that day, and each went their separate ways.

Cicadelic's first collectors' album in 1982 *Three O'Clock Merrian Webster Time* has one side devoted to them, which compiles all seven of their surviving tracks (*Summer, Echoes Of Time, Day By Day, The Prisoner, Yes I Cry, Girl From The Wrong Side Of Town* and *Lemon Fog*) - the same material has also been reissued on CD by Collectables as *Acid Visions - Complete Collection, Vol. 3* (3-CD), and *The History Of Texas Garage Bands, Vol. 2* (CD) - the latter featuring two additional takes of *Summer*.

Other compilation coverage has included: *Lemon Fog* and *Summer* on *The Cicadelic 60's, Vol. 2* (CD) and *Green Crystal Ties, Vol. 9* (CD); *Summer* and *Yes I Cry* on *Gathering Of The Tribe* (CD); *Summer* on *Acid Dreams Epitaph* (CD) and *Acid Dreams - The Complete Collection* (3-LP); *The Living Eye Theme* and *The Prisoner* on *Acid Visions - The Complete Collection Vol. 1* (CD); and *Yes I Cry* on *Wyld Sydes Volume Seven* (CD). (VJ/MW)

The Lemon Pipers (OH)

Personnel:	BILL ALBAUGH	drms	A
	IVAN BROWNE	ld vcls, gtr	A
	BILL BARTLETT	gtr	A
	R.G. "REG" NAVE	bs	A
	STEVE WALMSLEY	keyb'ds	A

			HCP
ALBUMS: 1(A)	GREEN TAMBOURINE	(Buddah BDS 5009) 1968	90
2(A)	JUNGLE MARMALADE	(Buddah BDS 5016) 1969	-
3(A)	CHECKMATE	(Buddah BDS-5015) 1968	-

NB: (3) is a split album with **1910 Fruitgum Co.**.

Four CDs which may interest collectors are *Lemon Pipers*, a 20-track 'Best Of' CD (Sequel NEX CD 131) 1990, Collectables' *Golden Classics* (COL-CD-0533) 1994, *Green Tambourine*, an 11-cut European release and *Green Tambourine: The Best Of The Lemon Pipers* (Buddah) 2001. *Love, Beads & Meditation* (Rev-Ola CRREV264) 2008 comprises (1) and (2) above in their entirety.

				HCP
45s:		Monaural 78/Quiet, Please!	(Dana Lynn 70610) 1967	-
	α	Turn Around And Take A Look/Danger	(Buddah 11) 1967	132
		Green Tambourine/No Help From Me	(Buddah 23) 1967	1
		Quiet Please/Monaural 78	(Carol 107) 1968	-
		Rice Is Nice/Blueberry Blue	(Buddah 31) 1968	46
		Jelly Jungle (Of Orange Marmalade)/ Shoe Shine Boy	(Buddah 41) 1968	51
		Lovely Atmosphere/Wine And Violet	(Buddah 63) 1968	-
		I Was Not Born To Follow/Rainbow Tree	(Buddah 136) 1969	-

NB: α also released in France shown as by Citron Pressés with a PS.

Ivan Browne had been in **Ivan & The Sabers,** a Centerville, Ohio band. The rest were in Cincinnati/Oxford band **Tony & The Bandits** and teamed up with Browne after their leader, Tony Brazis, had left to form **The Chosen Lot.** (Two of the Bandits were not local lads: Bartlett was a Brit, originally from South Harrow in Middlesex; and Walmsley was from even further afield, New Zealand).

In 1967, they were picked up by bubblegum maestros **Kasenetz-Katz**, relocated to Cincinnati, and transformed into psychedelic bubblegum act **The Lemon Pipers**. They are best remembered for their single *Green Tambourine*, which topped the U.S. charts and reached No. 7 in the U.K. in early 1968. Ironically, this was one of the earliest drug songs to achieve chart success. Although the follow-up *Rice Is Nice* also made the U.S. Top 50 and No. 41 in the UK, like most other bubblegum bands they were not equipped to live up to their original promise and split after further single failures. Their singles were released by Pye International in the UK.

THE LEMON PIPERS.

Thru' With You on their first album *Green Tambourine* contrasts starkly with their bubblegum repertoire - being an awesome psychedelic guitar, extended freak-out. There's also some sublime summer pop on this album in the form of tracks like *Ask Me If I Care* and *Rainbow Tree*. This album was later reissued by Buddah. It made No. 90 in the charts.

Their second album *Jungle Marmalade* wasn't quite as good as their debut. They appear to have led a double life, with singles by **Ivan and The Sabers** continuing to appear during and after their time as **The Lemon Pipers**. Bill Bartlett went on to form Ram Jam, whose 1977 smash hit *Black Betty* was produced by **Kasenetz-Katz**.

Compilation appearances have included: *We Can Be Together* on *Pop Explosion* (Buddah 643 312) (LP) 1968; *Green Tambourine* on *Psychedelic Visions* (CD) and *Best Of '60s Psychedelic Rock* (CD); *Quiet Please* on *Echoes In Time, Vol. 1* (LP) and *Echoes In Time, Vol's 1 & 2* (CD); *Green Tamourine, Jelly Jungle* and *Rice Is Nice* on *Bubble Gum Music Is... The Naked Truth* (LP); and *The Shoemaker Of Leatherwear Square* on *Electric Psychedelic Sitar Headswirlers, Vol. 4* (CD). (VJ/MW/GG)

Lemon Sandwich (NY)

45:	I Must Be Dreaming/Give Me Love	(La Salle L-371) 1967

A Long Island, New York group who were spotted by local talent scout and producer Carl Edelson (also responsible for releases by **The Shandels** and **The Taboos**). Their sole release appeared on his La Salle label in late 1967.

The poppy *I Must Be Dreaming* was picked as the top side. 35 years later it's the resoundingly moody flip *Give Me Love* that's the chosen cut for *Psychedelic States: New York Vol. 1* (CD). (MW)

Lenny & The Thundertones (MI)

Personnel incl:	LENNY DRAKE	ld gtr
	AL JOHNSON	bs
	PETER WEISS	gtr
	DAVID ASHBOT	drms

45s:	α	Jungle Fever/Hot Ice	(Dot 16137)1960
		Street Beat/Happy Little Jug	(Dot 16177) 1961
		Thunder Express/Alabamy Bound	(Comma 444) 1961
		The Social/On The Loose	(Comma 4463) 1961
		Homicidal/The Moon Of Manakoora	(Astra 2002) 1962
	β	Mr. Big/Interstate 45	(Astro 3008) 1963
	x	Hot Ice/Interstate 45	(Norton 860) 2002

NB: α shown as by The Thundertones. β shown as by Dwight Douglas & The Jayhawkers. χ flip side shown as by Dwight Douglas & The Jayhawkers.

Lenny & The Thundertones was a rocket-fuelled instrumental combo from Detroit formed in 1959. Although outside the stated time zone of this project, their sonic assaults should appeal to garage fans.

They added vocals for their final single in 1963, credited to Dwight Douglas & The Jayhawkers (no known connection to the similarly-named **Jay Hawkers** from the Detroit area, who released a quartet of singles in 1965-6). Interest in *Interstate 45* was revived when it appeared on *Scum Of The Earth Vol.1* (LP, reissued on CD) and Norton reissued it on 45 format in 2002.

In 1963 the band backed Preston Carnes on *Someone/Romancing Barbara* (Astro 3006) - see **Chris Carpenter** or **Preston** entries. Drake went on to work with **Doug Brown** (& The Omens). (MW)

Leo and The Prophets (TX)

45: Tilt-A-Whirl/The Parking Meter (Totem 105) 1967

A great Ronnie Weiss-inspired punk outfit **Leo and The Prophets** hailed from Austin, Texas. Their single is well covered on compilations. Check out *Tilt-A-Whirl*, whose wacky lyrics deal with banana peelings and living in technicolour cinematic style, and the flip, which is equally bizarre and nonsensical.

Compilation appearances include: *Tilt-A-Whirl* on *Pebbles, Vol. 10* (LP), *Pebbles, Vol. 3 (ESD)* (CD), *Texas Flashbacks, Vol. 4* (LP & CD) and *Flashback, Vol. 4* (LP); and *Parking Meter* on *Highs In The Mid-Sixties, Vol. 12* (LP) and *Wyld Sydes Volume Five* (CD). (VJ/MW)

Lend A Hand (FL)

ALBUM: 1 LEND A HAND (Lenihan LR101) 197?

This is a mostly Christian folk and soft-rock album. It features piano, flute and female vocals. It was presented in a generic sunset sleeve and the group came from Florida. (VJ)

Leon & Malia (HI)

ALBUM: 1 LEON AND MALIA (Quadrum QSE-2004) 197? SC

NB: Other albums exist by this duo.

A mellow male/female duo with mainly acoustic guitars plus some hand drums, electric guitar, bass and drums. Songs on their album which is thought to date from the early seventies include *Funny Ways*, *Looking At The Sky*, *Sea Splashing Sadly*, *Stone Shepherds* and a cover of Donovan's *Hurdy Gurdy Man.* (SR)

Leonda (?)

ALBUM: 1 WOMAN IN THE SUN (Epic BN 26383) 1968 SC

Here's a totally forgotten album of bluesy-rock, with some acid-folk tracks. *Blue Diamond To A Platinum Setting* was compiled on the Epic catalogue sampler *Rockbusters* (LP). Curiously, two different cover designs exist. (SR)

Leopards (KS)

ALBUM: 1 KANSAS CITY SLICKERS (Moon MLP-300) 1977 R1

45s: The Only Girl For Me/Don't Go Away (Moon 100) 197?
They All Play Loud/I'm Living In A Jungle (Moon 101) 197?

This Kansas City act performs a tribute to the Village Green Preservation Society era Kinks on this album which is consequently full of good sixties pop. Two different cover designs exist. The singles both contain non-album tracks. (VJ)

WOMAN IN THE SUN
LEONDA

LEONDA - Woman In The Sun LP.

Perry Leopold (PA)

ALBUM: 1 EXPERIMENT IN METAPHYSICS (No label) 1970 R5

NB: (1) issued in plain gold textured sleeve with small sticker on the front. (1) reissued in the U.K. on vinyl (w/insert) (Psychedelic Archives AR 305) 1996 (R1), 275 were pressed. (1) reissued on CD (Gear Fab GF-122) 1998 with three bonus tracks, *Jets They Roar*, *The Prophesy* and *The Dawning Of Creation* recorded in the same era. A second (unreleased) album, *Christian Lucifer* (recorded in 1973) has also been released on CD (Gear Fab GF-141) 1999 and vinyl (Gear Fab/Comet GFC 401) 2001 with poster insert.

From Philadelphia, *Experiment In Metaphysics* is probably the most sought-after solo acoustic folk record in the world, with only 300 copies pressed in the summer of 1970. **Leopold** handles the vocals and guitar and a dark atmosphere is obtained by this mysterious troubadour. The album sides are labelled 'Smoke' and 'Drop' with side two being bannered "ACID FOLK". This one delivers!

Perry Leopold later recorded material for two further albums. The Gear Fab CD reissue of *Experiment In Metaphysics* contains three tracks from one of these unreleased albums included as bonus material (fantastic stuff - especially *The Dawning Of Creation*), and have already issued another in its entirety: *Christian Lucifer*, recorded in 1973.

An eponymous 7" EP was from 1978 also exists (No label), but it isn't of the same standard and won't be of interest to readers of this book.

Anyone interested in checking out **Leopold**'s work (without obtaining a second mortgage first) should check out the Gear Fab CDs, which are made from **Leopold**'s tape archives.

The Prophesy has resurfaced on Gear Fab's *Psychedelic Sampler* (CD). (CF/MW)

Leslie's Motel Band (KY)

Personnel:	RICHARD BUSH	keyb'ds, piano	ABC
	MIKE SELBOLD	ld gtr, vcls	ABC
	BILL TULLIS	ld vcls, gtr, tamb	ABC
	RAY BARRICKMAN	bs, vcls	ABC
	PAUL HOERNI	drms	ABC
	ROY BLUMENFELD	drms, congas, hand clapping	C

CD: 1( ) DIRTY SHEETS (Gear Fab GF-235) 2009

Perry
Leopold

PERRY LEOPOLD - Experiment In Metaphysics LP.

Leslie's Motel formed in Louisville, Kentucky during 1971. Richard Bush had been the keyboardist in the blue-eyed soul band Tom Dooley and The Lovelights. Bill Tullis had been in **The Oxfords** and he and Mike Selbold then played together with **Conception**. They disbanded **Conception** when they heard **The Allman Joys** and were so inspired by them that they decided to form their own southern rock band. On the sleevenotes to the Gear Fab CD Bill explains that the newly formed band rehearsed in a garage off of Dixie Highway in Louisville and they named the band after a brothel they passed on route to rehearsal.

Ray Barrickman and Paul Hoerni were also in **The Oxfords** and later became Hank Williams Jr. bassist for almost 30 years. Roy Blumenfeld asked to join the band after they had opened for a reunion tour featuring **The Blues Project**.

So the **Leslie's Motel Band** played an original set that blended rock, blues, jazz and boogie. They opened for the likes of Ted Nugent, Charlie Daniels, John Lee Hooker, Freddie King, Harvey Mandel, **Mike Bloomfield**, **Mitch Ryder** and the **MC5**. They recorded sessions at King Sound Productions in Louisville, Kentucky with Jay Petach handling production. In 2009 Gear Fab have reissued them and they verify what talented musicians they were. (VJ)

Leviathan (TN)

Personnel:	SHOF BEAVERS	A
	WAIN BRADLEY	A
	PETER RICHARDSON	A
	JOHN SADLER	A
	DON SWEARINGEN	A
	GRADY TRIMBLE	A

ALBUM: 1(A) LEVIATHAN (Mach AMA-12501) 1974 SC

NB: (1) reissued on vinyl and CD (Akarma AK-110) 2000.

45: Why Must I Be Like You?/
I'll Get Lost Out There (Mach 12104) 1974

From Memphis, this group played a mixture of progressive and hard-rock. Their album includes tracks like *Seagull*, *Angel Of Death*, *Quicksilver Clay* and *Endless Dream*. Mach was a subsidiary of London Records. (SR/MW)

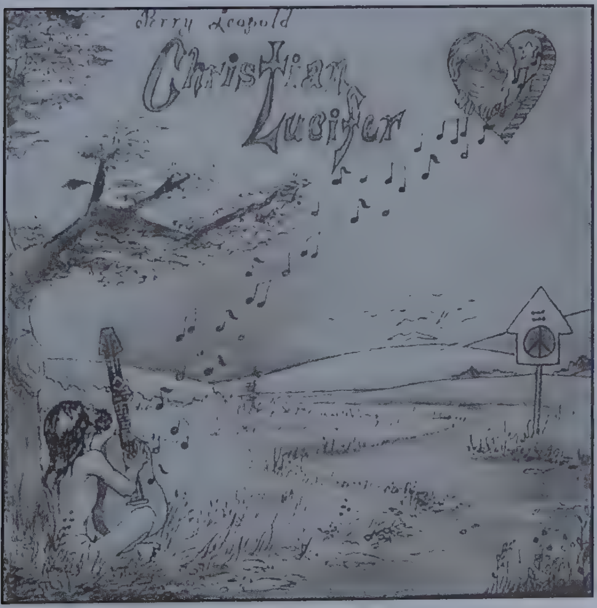
Drake (Levin) (OR>CA)

Personnel: DRAKE LEVINSHEFSKI aka DRAKE LEVIN

45: α On The Road To Mexico/Glory Train (Parrot 315) 1966/7

NB: α shown as by **Drake**.

A rare single by the guitarist of **Paul Revere and The Raiders**, who also played with **Lee Michaels** and formed **Friendsound**, **Brotherhood**, and **The Cosmic Travelers**. (SR/MW)



PERRY LEOPOLD - Christian Lucifer LP.

Mark LeVine (CA)

Personnel:	BEN BENAY	gtr	A
	RY COODER	mandolin	A
	MIKE DEASY	gtr	A
	TOXEY FRENCH	drms	A
	PAUL HUMPHREY	drms	A
	LARRY KNECHTEL	piano	A
	MARK LeVINE	gtr, vcls	A
	JOE OSBORN	bs	A
	JERRY SCHEFF	bs	A

ALBUM: 1(A) PILGRIM'S PROGRESS (HogFat HLP-1) 1968 SC

This album is an interesting example of West Coast rock with nice guitars, although the vocals could have been better. It is also a pretty rare private pressing, with Hogfat being "a Division of the Society for the Naturalization of Animals". Scheff, French and Benay were previously in **Goldenrod**, Cooder in the **Rising Sons, The Ceyleib People** and **Captain Beefheart's Magic Band**.

The album is one of the first examples of artists "going (back) to the country". The liner notes are explicit: "So I'm off to the mountains, the sea, the earth of nature. I leave you my songs and my wealth of insights of THE SCENE. They are of some use to the narrow minded youth of tomorrow and some use to the narrow minded aged of yesterday. To me they are of no use any longer... The meaning to my life is to be found other than drugs/words/sex/money. Where? the glimpse I've had tells me to move: physically. So my move: where words are few, where money is not important, where drugs are surpassed by environment, where sex is children and love".

On offer is folk-rock with a bluesy edge. The lyrics are explicitly about sex and drugs. The lyrics definitely make you sit up and listen and that's what makes this appealing particularly to singer/songwriter fans.

LeVine would inspire the lyrics of the **Floating House Band**'s *Shep's Goin To The Country*. (SR/VJ)

Paul Levinson (NY)

Personnel:	ED FOX	keyb'ds, vcls	A
	PAUL LEVINSON	keyb'ds, perc, vcls	A
	PETER ROSENTHAL	gtr	A

NB: Plus at least 19 guests!

LESLIE'S MOTEL
Dirty Sheets

LESLIE'S MOTEL - Dirty Sheets CD.

ALBUM: 1(A) TWICE UPON A RHYME
(Happysad Records HS M 3000) 1972 R2

NB: (1) in mono!

A local New York private pressing recorded between July 1969 and October 1971. At their best, **Levinson** and his crew produce dark, druggy pop music remindful of neighbours **The Patron Saints** or bayou obscuros **Feather Da Gamba**. *Forever Friday, Looking For Sunsets* and *You Are Everywhere* fit this profile. *The Lama Will Be Late This Year* is probably the most intriguing cut on the album, having as it does an oddly Syd Barrett-like delivery of the lyrics and some pretty unorthodox music with fuzz guitar leads. If the other two-thirds of the album were on par with the aforementioned tracks, several labels would be arm wrestling for reissue rights.

The album contains over 50 minutes of music, so beware of high prices on less-than mint copies, these will likely be noisy! (CF)

The Levis (MA)

45: Hear What I Say/That's Not The Way (Fleetwood 4563) 1966

From Lynn, Massachussetts **The Levis**' single is on the sought-after Fleetwood label, although it is a pretty average effort.

Compilation appearances have included: *That's Not The Way* on *New England Teen Scene, Vol. 3* (LP) and *Teenage Shutdown, Vol. 8* (LP & CD); and *Hear What You Say* on *Garage Punk Unknowns, Vol. 5* (LP). (VJ/MW/GGI)

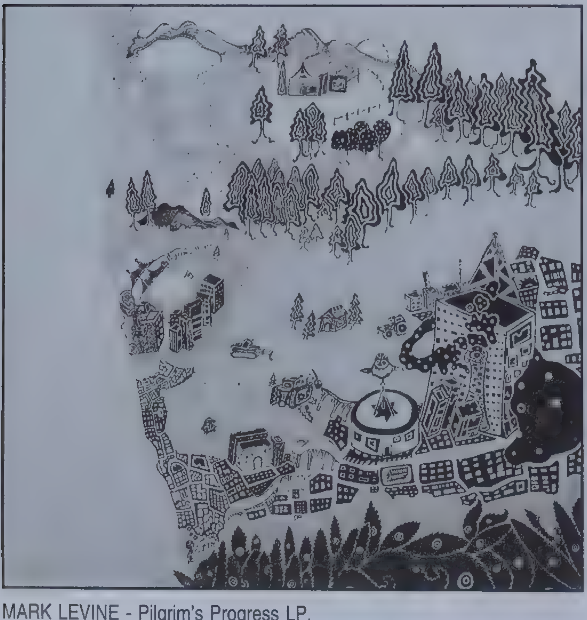
Levitt and McClure (CA)

Personnel:	DAN LEVITT	gtr, banjo	A
	MARC McCLURE	gtr	A

ALBUM: 1(A) LIVING IN THE COUNTRY (Warner Bros. WS-1807) 1969

Definitely not for garage fans, but it should interest **Beau Brummels** fans due to the involvement of **Ron Elliott**, who produced the album and provided three songs:- *Empty Boxes, Farewell To Sally Brown* and *Paradise* (co-written by Butch Engle, from **Butch Engle and the Styx**). Recorded at Sunwest Studios in Hollywood in August 1969, the album is a good mix of folk, country and West Coast sound with duet vocals, the liner notes indicating Flatts and Scruggs and **Buffalo Springfield** as their main influences.

Marc McClure co-wrote *Mercedes Blues* with Janis Joplin and went on to form **Joyous Noise**. Both worked again with **Ron Elliott** for his *Candlestickmaker* solo album, Levitt also working on the **Beau Brummels** 1975 album. (SR)



MARK LEVINE - Pilgrim's Progress LP.

twice upon a rhyme
Paul Levinson — with Ed Fox & Peter Rosenthal

PAUL LEVINSON - Twice Upon A Rhyme LP.

The Lewallen Brothers (AZ)

Personnel:	DENNIS GAMBLE	drms	A
	BOBBY LEWALLEN	organ, vcls	A
	CARL LEWALLEN	bs, vcls	A
	KEITH LEWALLEN	ld gtr, vcls	A
	TIM LEWALLEN	gtr	A

CD: 1(A) HITCH-HIKE! (1964-1968)
(Collectables COL-CD-0661) 1995

45s: Tough He Was/That's All (Mustang 3009) 1965
α It Must Be Love/I Think I'm Glad (Splitsound SSDG 1-1/1-2) 1967
Only A Dream/
Somethin' On My Mind (Splitsound SSDG 6-1/6-2) 1968
It Must Be Love/I Think I'm Glad (RPR R-109) 1969

NB: α recorded Dec. 1966.

Originally called the Cokats, from Mt. Lemon, Arizona their story is told on *Hitch-Hike!* a 14-track CD retrospective. Comfortable and competent in adopting the Invasion sounds, with some fine Beatlesque poppy numbers and Zombie-inspired minor-moodies, the CD features generally cool pop-beat fodder with excellent harmonies. The stand-out track is *It Must Be Love*, a reedy upbeat number with an unexpected edge due to an outburst of mean 'n' moody guitar. This is used similarly on an alternate version of *If I Was You* to end the collection with a buzz.

The band toured incessantly in the southwest, opening shows for **The Beau Brummels**, **Paul Revere and the Raiders**, **The Turtles**, and backing performers such as the Rip Chords, Donna Lauren, Bobby Sherman, and Chris Montez. Their biggest commercial triumph came with their final single of the sixties, *Only A Dream/Something On My Mind*, which they mimed on the Dick Clark showcase, 'Happening '68'. They continued to perform well into the nineties, despite the death of Bobby Lewallen in 1981, and retain a strong following in the Southwest with their brand of late-fifties and mid-sixties style rock & roll.

Other compilation coverage has included: *It Must Be Love* on *The Tucson Sound 1960-68* (LP); *'Cause You Want Me To, Don't Say Why, Dream, I'm Normal, Wine, Wine, Wine* and *You're Gonna Leave Me* (four unreleased and two live tracks) on *The Cicadelic '60s - Vol. 7* (CD); *Only A Dream* and *Tough He Was* on *Green Crystal Ties, Vol. 3* (CD); *Wine, Wine, Wine* on *Green Crystal Ties, Vol. 7* (LP); a previously unreleased version of *Don't Say Why* on *Quagmire Vol. 5* (CD); and *If I Were You* on *Wyld Sydes Volume 4* (CD). (MW/BTs)

The Lewis and Clarke Expedition (TX)

Personnel:	KEN BLOOM	ld gtr, autoharp, clarinet, sax, flute, organ	A

BOOMER CLARKE (OWEN CASTLEMAN)	gtr, perc	A
TRAVIS LEWIS (MICHAEL MARTIN MURPHY)	gtr, hrmnca	A
JOHN LONDON	gtr, bs, perc	A
JOHNNY RAINES	drums, perc	A

NB: Line-up 'A' 1966 - 1968.

ALBUM: 1(A) THE LEWIS AND CLARKE EXPEDITION
(mono/stereo) (Colgems COM-105/COS-105) 1967

45s:			HCP
	Expedition West/ For Your Freedom Tonight	(Chartmaker C-402) 1966	-
	Blue Revelations/ I Feel Good (I Feel Bad) (PS)	(Colgems 66-1006) 1967	64
	Freedom Bird/ Destination Unknown (PS)	(Colgems 66-1011) 1967	-
	Chain Around The Flowers/ Why Need They Pretend?	(Colgems 66-1022) 1968	131
	Daddy's Plastic Child/ Gypsy Song Man	(Colgems 66-1028) 1968	-

Having enjoyed mammoth profits with their pre-packaged Beatles-clones **The Monkees**, it only made sense that Colgems (co-owned by RCA and Columbia) would attempt to manufacture a second corporate super group. That said, how many of you remember **The Lewis and Clarke Expedition**? Well, probably very few of you. That's unfortunate since the band's sole album is nothing short of wonderful.

1966 found Travis Lewis (aka Michael Martin Murphey) and Boomer Clarke (aka Owen Castleman) paying their bills as songwriters for Screen Gems. Originally from Dallas, Texas Lewis/Murphey was a passing acquaintance of Mike Nesmith. The connection helped the pair place one of their compositions *Hangin' Round* with **The Monkees**, in the process bringing them to the attention of Colgems which quickly recognised their potential and signed them to a recording contract. Produced by Jack Keller and built around the talent of Lewis and Clarke (the line-up rounded out by multi-instrumentalist Ken Bloom, guitarist John London and drummer Johnny Raines) actually debuted with an instantly obscure 1966 single for the small Chartmaker label. While parallels to **The Monkees** were apparent, there were also some major differences; notably the fact the band were all capable musicians and namesakes Lewis and Clarke were responsible for the majority of material. That said, their debut was easily as good as anything in **The Monkees** catalogue. Musically varied, the set included stabs at shimmering Top 40 pop (*I Feel Good (I Feel Bad)*), folk-rock (*This Town Ain't The Same Anymore*), vaudeville (*Everybody Loves A Fire*), psych (*House Of My Sorrow*), an ecological message (*Chain Of Flowers*) and **Byrds**-styled jangle-rock (*Blue Revelation*). Rounded out by strong melodies and tight harmonies, mid-sixties pop simply didn't get much better. Highlights included the goofy *Spirit Of Argyle High* and the extended suite *Memorial To The American Indian* which included one of the first covers of **J.D. Loudermilk**'s *(The Lament Of) The Cherokee Reservation Indian* we've ever heard (coming a full three years before **Paul Revere and The Raiders**' hit). Unfortunately, with Colgems devoting most of its energy to marketing **The Monkees**, neither the band nor the album got much in the way of promotional support. Needless to say, it failed to chart.

LEWIS and CLARKE EXPEDITION

THE LEWIS AND CLARK EXPEDITION - Self Titled LP.

I Feel Good (I Feel Bad) has resurfaced on *Nuggets, Vol. 3: Pop* (LP); *Blue Revelation* can also be heard on *Psychedelic Voyage* (LP), *Incredible Sound Show Stories 6* (LP) and *Soft Sounds For Gentle People* (CD); and *Soft Sounds For Gentle People* 2 (CD) features *Why Need They Pretend.* (SB/SR/MMs/VJ/MW)

David Lewis (?)

ALBUM: 1 JUST MOLLY AND ME (Tiger Lily 14011) 1976 SC

This album blends power-pop, fast-paced acoustic folk and some hard-rock passages quite effectively. Lewis bizarrely deploys different vocal styles to suit the material. So there's a high-pitched pop voice and a lower, more serious voice. There are also a few acoustic solo songs. (VJ)

Roger Lewis and The Moondawgs (NY)

Personnel incl: ROGER ("LEWIS") MICHAUD
DAVE BRISSET
BOB ROY

45s:		
	Harriet/Don't Let Him	(Pal 888) 1965
	Harriet/Don't Let Him	(Karate 517) 1965
	Wild About You/Pretty Little Ramblin' Rose	(Pal 889) 1965

Roger "Lewis" and his Moondawgs were from Lewiston, Maine (geddit?) and recorded a couple of singles in 1965, one of which was picked up by Karate. The following year Michaud enrolled at St. Michael's College in Vermont and joined encumbent student band The Chosen Few. In 1967 they released a single in a picture sleeve as The Chosen Few From St. Michaels - *JTB/Get In On Life* (Take Over L-151-1/2). This was much sought-after even before *Get In On Life* was re-aired on several compilations: - *Gravel Volume 3* (CD), *Diggin' For Gold Volume 10* (LP), *Cry Of Atlantis: North Country Scene 2* (LP) and *Today's Just Tomorrow's Yesterday Vol. 4* (CD). (MW/SR)

The Lexington Project (MI)

Personnel incl:		
	JIM HERIC	keyb'ds
	JOHN HERIC	bs
	JIM LEWIS	drms
	BILL MORRISON	ld gtr

45: She Looks Much Older/
It Looks A Lot Like Rain (Sonic no #) 1968

Decent late sixties rock with a smattering of brass. Recorded and released in Rhinelander, Wisconsin this was the sole single by an outfit from Kingsford, on Michigan's Upper Peninsula.

Jim Lewis had previously been in Beat Inc. Morrison had played with **Joey Gee & The Bluetones.** (MW/GM)

Liberation News Service (PA)

Personnel incl: ED ESKO
JEFF ESKO

45: Mid-winter's Afternoon/
You're The Kind Of Girl (Esko ES-100) 1967

Philadelphia's **Liberation News Service** was formed by the enterprising Esko brothers who, in addition to writing their own material, released their debut on their own label. *Mid-winter's Afternoon* is a dramatic psych-popper with heavy fuzz chops. Check it out on *Psychedelic Unknowns Vol. 5* (LP), or *A Deadly Dose Of Wylde Psych* (CD).

Augmented by vocalist Al Waldman, they won a contract with Mercury and, in case anyone still doubted who was in charge, changed their name to **The Esko Affair**. (MW)

Jeff Liberman (IL)

Personnel:	JEFFERY LIBERMAN	vcls, gtr, keyb'ds	ABCD
	TOM RADLOCK	drms	ABC
	PHIL UPTEMPLE	bs	ABC
	DAN LOMAS	moog, bs, gtr	BC
	BYRON K BOWIE	horns, flute	D
	BYRON GREGORY	rhythm gtr	D
	MORRIS JENNINGS	perc	D
	SOLOMON (KING) JOHNSON	vcl	D
	KOCO	keyb'ds	D
	PAUL RICHMOND	bs	D

NB: Line-up 'C' also includes Uncle Tom Cobbly 'n' all!

ALBUMS: 1(A)	JEFF LIBERMAN	(Librah 1545) 1975	R2
2(B)	SOLITUDE WITHIN	(Librah JL 6969) 1975	R2
3(C)	SYNERGY	(Librah 12157) 1978	R1
4(D)	INTO THE COMFORT ZONE	(Tasty Music?) 1989	-

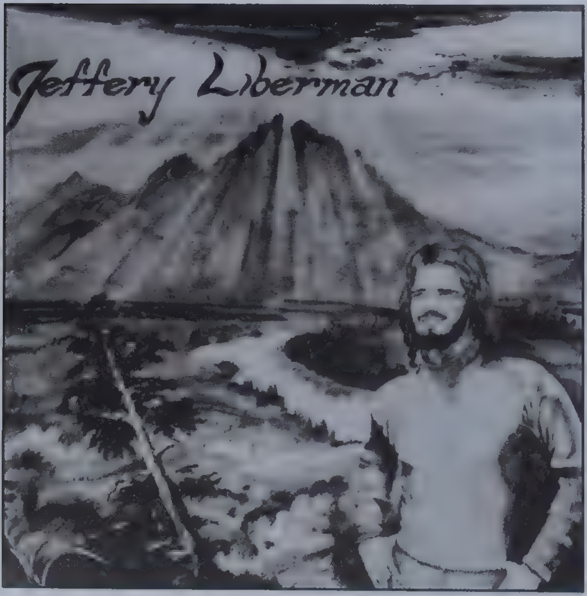
NB: (1) counterfeited on vinyl (Librah) 199? (2) counterfeited on vinyl (Librah) 199?, (3) counterfeited on vinyl (Librah) 199? All four albums have also been released as a 2-CD set *Then And Now* (Second Battle SB 034) 1996.

Liberman is Flossmoor, Illinois' favourite son. All four albums are brimmed full of guitar-based heavy psychedelia. *Solitude Within* is generally thought to be the best. He's equally comfortable playing blues, jazz-rock, hard-rock and more experimental material. *Synergy* does not have the reputation of the first two. His seventies albums are now important minor collectors' items and all have seen limited reissues.

Compilation coverage has included: *Woman* on *Valley Of The Son Of The Gathering Of The Tribe* (LP); *I Can't Change*, *Rock Or Roll Me*, *Life Is Just A Show*, *Woman's Need* and *Boogie Blues* on *Gathering Of The Tribe, Vol. 4* (LP); and *Woman's Needs* on *Reverberation IV* (CD). (VJ)

The Liberty Bell (TX)

Personnel:	CARL AEBY	drms	AB
	WAYNE HARRISON	bs	AB
	AL HUNT	ld gtr	AB
	RICHARD PAINTER	gtr	AB
	RONNIE TANNER	vcls	A
	CHRIS GERNIOTTIS	vcls	B



JEFFERY LIBERMAN - Then And Now CD.

ALBUMS: 1(A/B)	THE LIBERTY BELL	(Eva 12033) 1984
2(A/B)	THE J-BECK STORY, VOL 3 - THE LIBERTY BELL	(Eva 12036) 1984
3(A/B)	REALITY IS THE ONLY ANSWER (CD)	(Collectables COL-CD-0651) 1995

45s:	The Nazz Are Blue/Big Boss Man	(Cee-Bee 1001) 1967
	For What You Lack/That's How It Will Be	(Cee-Bee 1002) 1967
	Al's Blues/Something For Me	(Cee-Bee 1003) 1967
	Thoughts And Visions/ Look For Tommorow	(Back Beat 595) 1969
	Naw, Naw, Naw/Recognition	(Back Beat 600) 1969

This Corpus Christi outfit was originally called The Zulus but when Carl Becker, who ran the J-Beck/Cee-Bee record labels, became their manager circa 1966/67 he persuaded vocalist Ronnie Tanner to join the band and changed their name to **Liberty Bell**. They quickly recorded a Yardbirds cover as their first single and with this line-up released two other singles. They also recorded two versions of an Al Hunt composition entitied *I Can See* which was never released but was to have been Cee-Bee 1004. Chris Gerniottis came in from **Zakary Thaks** to replace Ronnie Tanner on vocals on their last two singles. The band disintegrated whilst recording these, but the owner of the Back Beat label which concentrated on black artistes considered Chris one of the best vocalists he'd heard.

Eva's retrospective albums and the equivalent Collectables CD includes all the band's singles (including the unissued one), *Eveline Kaye* an Al Hunt number and *Reality Is The Only Answer*, a superb psychedelic-punk song written by Chris. It also includes both sides of Gerniottis' next band's single. They were later called **Kubla Khan**.

The Lime Spiders later covered *That's How It Will Be* on *Slave Girl*.

Compilation appearances have included: *That's How It Will Be* on *Psychedelic Crown Jewels, Vol. 1* (2-LP & CD) and *Garage Beat ' 66 7* (CD); *For What You Lack*, *I Can See*, *Reality Is The Only Answer* and *Eveline Kaye* on *Texas Reverberations* (LP); *Something For Me* and *Reality Is The Only Answer* on *Green Crystal Ties, Vol. 1* (CD); *I Can See* and *Reality Is The Only Answer* on *The History Of Texas Garage Bands, Vol. 5* (CD); there's a previously unreleased version of *I Can See* on *Garage Beat '66 5* (CD); and *Recognition* appears on *Who Needs Tomorrow?* (CD). (VJ)

Liberty Lads (CA)

Personnel:	ANDY ARGUELLO		A
	JOHN LUJAN	drms	A
	MIKE MENDOZA		A
	GEORGE TOMELLOSO	vcls, gtr	A
	EDDIE WILLIAMS	bs	A

45:	Too Much Lovin'/I Need Believin'	(Dixon 111/112) 1965

A late sixties band **Liberty Lads** came from Liberty Island, California. Dixon was an Esar subsidiary. Williams was later in The Tears.

Compilation appearances include *Too Much Lovin'* on *The Sound Of Young Sacramento* (CD) and *Hipsville, Vol. 2* (LP). (MW/AP)

The Liberty Party (WA)

Personnel incl:	JERRY HAWKES	gtr, vcls	A
	GORDON "FLASH" KJELLBERG	gtr, vcls	A
	AL MALOSKY	drms	A
	BILL RIEBEN	bs	A
	MIKE ROBBINS	keyb'ds, vcls	A

45s:		Weep On/Get Yourself Home	(Jerden 787) 1966
	α	Greensleeves/Send For Me	(Piccadilly 234) 1967
	α	Greensleeves/Send For Me	(Uptown 750) 1967

NB: α shown as by **Gordon**.

A Seattle five-piece, **The Liberty Party** were originally known as The Enchanters, with Vern Kjellberg (aka Joey Newman), Gordon Kjellberg, Ed

CORPUS
The Liberty Bell
Collectables
COL-0651
Reality Is The Only Answer

THE LIBERTY BELL - Reality Is The Only Answer CD.

Leckenby, Mike Robbins, Jerry Hawkes, Bill Rieben, and Al Malosky all playing in the final version of The Enchanters. When Ed Leckenby left to play drums for **Merrilee Rush** and the Turnabouts, and Vern Kjellberg left to play with **The Kingsmen**, the remaining members became **The Liberty Party**.

Their two singles were recorded at Audio Recording studio in Seattle and Mike Robbins recalls that the band recorded *Get Yourself Home* and *Send For Me* under pressure from the label owner Jerry Dennon, as he liked those particular tunes although the band felt that they had much "rockier" material available...

Gordon was drafted to the National Guard and when he returned from the Army, although the group were sounding great with Mike Robbins standing in on vocals in his absence, something had been lost and the magic was never quite there again. Mike left to attend college, as did Bill Rieben and Jerry Hawkes whilst Al Malosky moved to L.A. and was in and out of the music scene for awhile. Gordon Kjellberg later played with **The Feelies** and Vern Kjellberg went on to **Don & The Goodtimes** and **Touch**. Sadly Jerry Hawkes had a very serious car accident many years ago and has never been able to play the guitar or sing again. Bill Rieben meanwhile has had a very successful career in finance and accounting, Al Malosky played with several successful bands after the **Liberty Party** including the **Emergency Exit** and **Easy Chair**, and today spends his time working in construction and helping troubled kids. Mike Robbins went on to become a Dr. of Clinical Psychology and a B&B owner in the Kitsap/Hood Canal area.

Mike Robbins also played in Jimmy Hanna and the Dynamics, **The Kingsmen**, **Merrilee Rush** and the Turnabouts and had one brief West Coast tour with Sonny and Cher.

Compilation appearances include: *Get Yourself Home* on *Northwest Battle Of The Bands, Vol. 2 - Knock You Flat!* (LP & CD); *Goodbye* (previously unreleased) on *Northwest Battle Of The Bands, Vol. 1* (CD); *Send For Me* on *Battle Of The Bands, Vol. 1* (LP) and *The History Of Northwest Rock, Vol. 4* (LP); *Weep On* on *The History of Northwest Rock, Vol. 6* (cassette); *Please Help The Man* (previously unreleased) on *Northwest Battle Of The Bands, Vol. 2* (CD); *Jim's Milk Song* on *Northwest Battle Of The Bands Vol. 3* (CD); and *It's Not Too Late* on *Northwest Battle Of The Bands Vol. 4* (CD). (VJ/DR/MW/MR)

The Liberty Street Ferry (?)

Personnel incl:	KEN FREY	vcls	A

45: Gloria/Baris Blues (IGL Records 184) 1970

A good garage cover of the all-time classic, complete with gritty vocals and grungy guitar. *Baris Blues* is a cool, bluesy vocal tune also with good guitar. (SR/MW)

Licorice Schtik (NY)

45: Flowers, Flowers/The Kissin' Game (Dot 17131) 1968

This was a bubblegum project by New York's mystery-man **Milan**. Other projects masterminded by **Milan** include **Household Sponge** who some sources maintain became **The Head Shop**.

You'll also find both sides on *Milan (Retro LP): Hell Bent For Leather* (LP) and on the Synton CD reissue of *The Head Shop* album, which dates from 1998. (SR/VJ/MW)

The Lidos (CO)

45: Since I Last Saw You/Trudi (Bandbox 359) 1964

This Colorado band's *Since I Last Saw You* really pre-dates this book. It's a primitive dance hall thrash that even predated the British Invasion sound. It's eminently forgettable, but should you want to hear it, you'll find it on *Highs In The Mid-Sixties, Vol. 18* (LP) and on *Open Up Yer Door, Vol. 2* (LP) and *Mondo Frat Dance Bash A Go Go* (CD). (VJ/MW)

Lt. Garcia's Magic Music Box (NY)

Personnel:	HARRY J. BOYLE	ld vcls, ld gtr, keyb'ds	A
	RALPH DePALMA	vcls, drms	A
	TOM MORRISSEY	ld vcls, gtr, keyb'ds	A
	JAMES TRAGAS	ld vcls, bs	A

ALBUM: 1(A) CROSS THE BORDER (Kama Sutra KLPS-8071) 1968

45: Latin Shake/Me Amor Es Verdadero (Kama Sutra 246) 1968

Unlike many bands on the **Kasenetz-Katz** production line, this was a real band from Brooklyn, New York with several years' experience behind them. Boyle and Morrissey had been in doo-wop group The Echoes when they had a hit in 1961 with *Baby Blue*. In the mid-sixties they broke away and formed **The Scoundrels,** who released three cool garagy-beat singles in 1966. Changing their name to a toy town epithet was presumably deemed necessary to keep "in" with the latest trend, bubblegum pop. With the exception of *Latin Shake* (by Art Resnick and Joey Levine), all songs on the album were composed by band members. (SR/ET/HB/MW)

Lift (LA)

Personnel:	CHIP GREMILLION	keyb'ds	A
	CHIP GREVEMBERG	drms	A
	COURTENAY HILTON-GREEN	flute, vcls	A
	RICHARD HUXEN	gtr	A
	CODY KELLEHER	bs	A

ALBUM: 1(A) CAVERNS OF YOUR BRAIN
(Guinness GNS-36021) 1977 R1

NB: (1) reissued on vinyl (Guinness GNS-36021) 199?. (1) reissued on CD as *The Moment Of Hearing* (Syn-phonic SYNCND 19) 2002 with a number of bonus tracks recorded a few years later with a female vocalist.

This is an acclaimed heavy prog-rock album and one of the most collectable on the label. The album features lots of keyboards and melodic vocals on its four tracks. It's presented in a red cover with a human eye on the front and the album title in white lettering. The band was from New Orleans. (VJ)

Light (CA)

Personnel incl:	GREG ECKLER	drms	A

CD: 1 TURN ON? THE LIGHT
(UGLY THINGS UTCD-2205) 2007

45: Back Up/Music Box (A&M 873) 1967

Light came from the San Bernardino/Riverside area of California. *Back Up* is a hard up-tempo pop-rocker with occasional outbreaks of screeching guitar - planets away from the usual fare associated with A&M. The fact that the single was produced and arranged by Brian Ross, the man behind many Original Sound productions (**Mad Andy's Twist Combo**, **Music Machine**) has probably a lot to do with its unusual sound. *Music Box* is so different you wonder if it's the same outfit - an awful Seekers-type folk-ballad with female vocals, flute and soppy aura.

Greg Eckler had earlier played in **The Bush**, and later was found keeping the beat for eighties surf-instrumental outfit Jon & The Nightriders.

Turn On The Light is a compilation of some of their previously unreleased material and their single.

Back Up can also be found on *A Lethal Dose Of Hard Psych* (CD) and on *Where The Action Is! L.A. 1965-68* (4-CD plus book). (MW/SR)

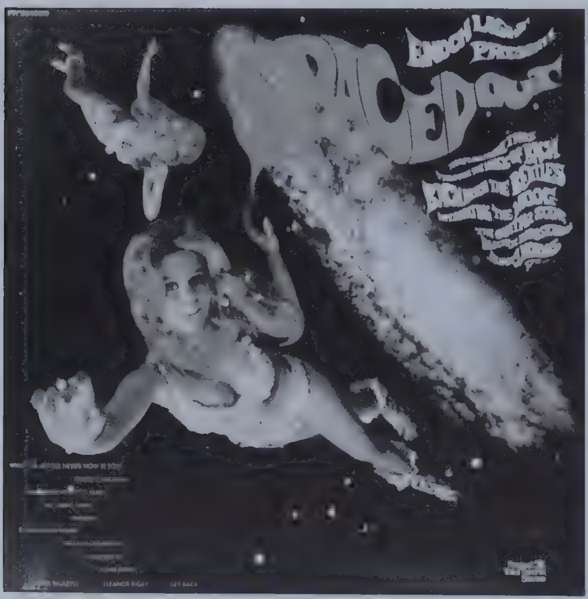
Enoch Light (?)

ALBUM: (selected) 1 ENOCH LIGHT PRESENTS SPACED OUT EXPLORATORY TRIPS THROUGH THE MUSIC OF BACH, BACHARACH AND THE BEATLES (Project 3 PR 5042SD) 1969

NB: (1) counterfeited on vinyl 2001.

Though largely forgotten today, **Enoch Light** was quite a talented guy. He started out in the mid-thirties as a band leader, recording and touring the States and Europe as Enoch Light and the Light Brigade. By the mid-fifties **Light**'s interests had migrated to the production and business sides of the house. He formed Command Records and leaping at the opportunities provided by the advent of stereo technology, recorded a string of big selling instrumental 'cash-in' albums. He also formed the Project 3 label, using it as a base for less commercial experiments such as **The Free Design**.

Obviously most of his material isn't going to appeal to psych fans, but there's at least one exception. Released by **Light**'s Project 3 label, the cover notes were pretty accurate. "Enoch Light Presents Spaced Out Innovations in Stereo Sound" offered up a fascinating set of Bacharach and David, Beatles and Bach covers. Largely instrumental, the 12 selections were accompanied by occasional snippets of Up with People-styled smiley face vocals (check out *A Little Fugue For You And Me*). For his part, producer **Light** didn't really tamper with the original melodies. What actually makes this such a timepiece classic are the bizarre arrangements. Almost impossible to accurately describe, material such as *Norwegian Wood*, *Ob-La-Di, Ob-La-Da* and *What The World Needs Now Is Love* found **Light** mixing in equal parts of MOR/muzak moves and cutting edge (remember this was 1969), sounds (moogs, heavy fuzz guitar and some weird channel hopping effects - great headphone album). Anyone into **The Free Design** (one of **Light**'s side projects), or the recent Lounge revival is bound to find this a blast !!! (SB)



ENOCH LIGHT - Enoch Light Presents Spaced Out... LP.

J.J. LIGHT HEYA!

J.J. LIGHTS - Heya! LP.

J.J. Light (CA)

ALBUM: 1 HEYA! (Liberty C062-91008) 1969 SC

NB: (1) German only release. (1) reissued on CD (Sunbeam SBRCD5042) 2007 supplemented by 13 bonus tracks comprised of various flip sides and an unreleased album with liner notes by **West Coast Pop Art Experimental Band** authority Tim Forster. (1) reissued on vinyl as a 2-LP set (Sunbeam SBR2LP5042) 2007 with the bonus disc featuring his second album.

45s: α Heya/On The Road Now (Liberty 56111) 1969
β Na-Ru-Ka/Follow Me Girl (Liberty 2C00690888M) 1969
Baby Let's Go To Mexico/It's A Sunshine Day (PBR 502) 1976

NB: α issued in Italy, Germany, and the U.K. (Liberty LBF 15228) 1969, and in France with an art sleeve showing a drawing of the statue of liberty (Liberty 2C00690272M) 1969. β French release.

While in Los Angeles, **J.J. Light** (better known as Jim Stallings, once a bassist with the **Sir Douglas Quintet**) met **Bob Markley** of the **West Coast Pop Art Experimental Band (WCPAEB)**, who produced his album, which was recorded with other **WCPAEB** members. It's a superb record of tribal rock, mixing psych, rock and Navajo roots, with splendid guitar parts on several tracks. Yet despite Stallings being an American and living in Los Angeles neither the album nor his hypnotic *Heya* single were ever released in the US.

The *Heya* single sold well in Europe, especially in France, Germany and Italy, precipitating a further single there, *Na-Ru-Ka*. *Heya* was covered in 1970 by the German group Jeronimo and in New Zealand by Zonk (this version was also released in the US by United Artists). In the eighties, Marc Tobaly (ex-Variations) released another version in France.

Circa 1970, Stallings and **Markley** recorded another album but it was shelved when Liberty went bankrupt. The Sunbeam reissues in both CD and vinyl format include this unreleased album and the CD also includes other bonus tracks, including some foreign flip sides. These both come with detailed liner notes and rare photos all packaged to the label's usual high quality.

Their third single, produced by Jim Stallings and P. Boyde is weak pop and best avoided. (MW/SR/VJ)

Aaron Lightman (PA)

ALBUM: 1 AARON LIGHTMAN (Poppy PYS-40,100) 1970

NB: (1) reissued on CD (Fallout FOCD2079) 2008.

45: Down to the Sea/Now Is the Time (Poppy) 1970

Aaron Lightman from Philadelphia made these heavily orchestrated recordings that were influenced by sixties psychedelia in the melodic pop style of The Beatles and The Moody Blues. The album and his single passed largely unnoticed at the time. Its reissue and the emergence of his niece Toby Lightman as a pop star (she dedicated her second album *Bird On A Wire* to him) has raised his profile a little of late. He's supported on the album by string players Gene Bianco, George Ricci, and Gene Orloff; Al Rogers (drms); Romeo Penque (flute); and Phil Bodner, an acclaimed jazz woodwind player.

He also co-wrote songs with Dean Christopher and with producer Ron Frangipane. (VJ)

Lightmyth (CA)

45: Across The Universe/
Quest Of The Golden Hord (RCA 74-0361) 1970

Here's a cover of the Beatles song by an obscure group. It was produced by Bill Cowsill (ex-**Cowsills**), who was working for RCA as an in-house producer in Los Angeles at the time. (SR/MW)

Lightnin' (MI)

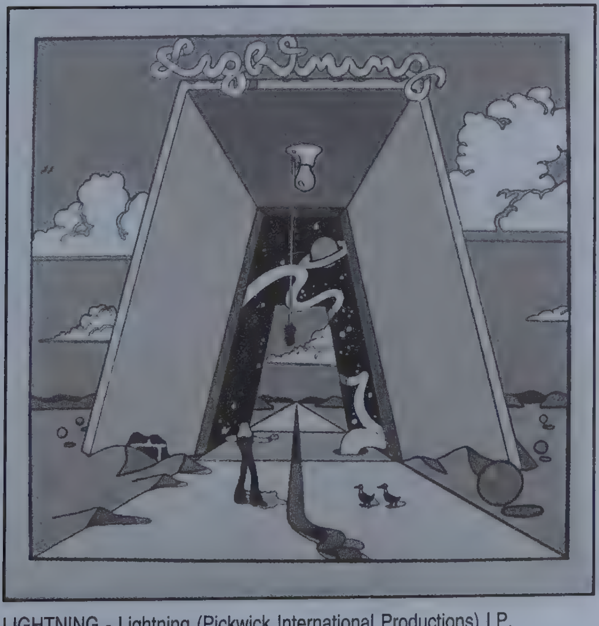
Personnel incl:	TEX GABRIEL	gtr
	AL JACQUEZ	vcls
	JEFF JONES	gtr
	DAVE MORGAN	drms
	SCOTT MORGAN	gtr, vcls
	TERRY TRABANDT	bs

ALBUMS: 1 MASTER DUB 1973 (HDH Sound Studios) 1973
2 LIGHTNIN' (Jojacq) 1975

NB: (1) was a one-sided 12" acetate with five tracks, issued in a plain cover with the title handwritten on the front. (2) is a full-length 12" album, but it has the same four tracks on both sides.

45: Hi-jackin' Love/
First Time I Saw You Baby (Rainbow Records RR-2) 1972

This Ann Arbor, Michigan outfit rose from the ashes of **The Rationals** and **Savage Grace,** and was a precursor to Sonic's Rendezvous Band. They played hard-rock with some soul and funk overtones. (VJ/CF)



LIGHTNING - Lightning (Pickwick International Productions) LP.

LIGHTNIN' (MI).

Lightning/White Lightning (MN)

Personnel:	TOM 'ZIP' CAPLAN	gtr	A
	BERNIE PERSHEY	perc	A
	RONN ROBERTS	gtr, vcls	A
	MICK STANHOPE	vcls, perc	A
	WOODY WOODRICH	bs	A

ALBUM: 1(A) LIGHTNING
(Pickwick International Productions PIP 6807) 1970 SC

NB: (1) reissued on CD (Anthology ANT 38.11) 1996. *Lightning* (CD) (Arf Arf AA-100) 2007 reissues (1) with the original mix intact (the liners reveal that the PIP label had made a right mess of it) plus bonus tracks.

There's also *The Lost Studio Album* (American Sound Records AS-1003) 1996, an album of previously unreleased recordings. *Severe Stoner Hard Rock Thunder* (CD) (Arf Arf) 2008 includes their entire album, their single and six additional bonus tracks (including edited single mixes of two album tracks) all wrapped in an archival 12-page booklet with lots of photos and liner notes by Doug Sheppard.

45: Freedom/Hideaway (P. I. P. 8923) 1970

NB: contains edited versions of tracks taken from the P.I.P. album.

Originally known as **White Lightning** the group was formed by Tom Caplan in Minneapolis, Minnesota upon leaving **The Litter**. Musically their recorded output was decent hard-rock, not dissimilar from the Caplan-less **Litter**'s third album.

The *Lost Studio Album* contains two tracks by **White Lightning**, *Only Love* and *William Tell*, taken from an acetate and digitally cleaned, along with recordings made by **Lightning** in 1969, prior to the release of the P.I.P. album. Three of the songs featured are also on the P.I.P. album, but they are in a very different form on this limited edition release, which features some good guitar work and is well worth investigation.

Severe Stoner Hard Rock Thunder (CD) includes their entire album, their single and six additional bonus tracks (including edited single mixes of two album tracks) all wrapped in an archival 12-page booklet with lots of photos and liner notes by Doug Sheppard.

Bernie Pershey had previously played in **Trilogy**.

In 2001, Zip Caplan released a new CD *Monsters And Heroes* as **Zip Caplan and Cast of Thousands**. Mostly instrumental it comprises 21 tracks of classic Horror movies, old Serials and fifties T.V. Series Soundtracks but recorded with 'rock' instruments. 48 different musicians are featured, with a different set of players backing Zip on each track. Some of the guests include Jim McCarty (The Yardbirds), Joey Molland (Badfinger), Nokie Edwards (The Ventures), Bobby Torres (Joe Cocker and Tom Jones), Doug Nelson (Jonny Lang Band), Bruce "Creeper" Kurnow (**Mason Proffitt**), Denny Libby (**The Castaways**) plus guys from Edgar Winter, **Gypsy**, **The Litter**, **Stillroven**, **Underbeats**, **White Lightning** and **Crow**.

The Arf Arf *Lightning* CD reissues the album with the original mix intact (the liners reveal that the Pip label had made a right mess of it). It's accompanied by the 45 edits, both sides of the **White Lightning** single, and four unreleased cuts. With contributions from Zippy Caplan and Warren Kendrick, plus liners by Doug Sheppard, this is a worthy re-examination of a great hard-rockin' band, and a fine tribute to Woody Woodrich. (VJ/ZC/MW)

The Light Nites (IL)

Personnel:			
	AL CINER	ld gtr	A
	CHUCK COLBERT	bs	A
	LEE GRAZIANO	drms, trumpet	A
	GARY LOIZZO	vcls	A

45: One, Two Boogaloo/Same Old Thing (Dunwich 149) 1967

This outfit formed in 1965 and were originally known as **Gary And The Night Lights**, and also worked as **The Knight Lites**. Like **The Del-Vetts**, they had previously worked with Bill Traut cutting two low-budget jukebox singles for Seeburg. After a brief move to U.S.A. where they released an underrated soulful ballad, *I Don't Need Your Help* in late 1965, they appeared under dubious arrangement on Dunwich. After recording one single as **The Light Nites** they signed to Acta and changed their name to **The American Breed**.

The entire band came from Chicago except for Al Ciner who was from Brookfield, Illinois.

Compilation appearances have included: *Take Me Back* (originally released as **Gary & The Knight Lites** on Kedlen (2002) 1965) on *Pebbles, Vol. 7* (CD); *Same Old Thing* on *The Dunwich Records Story* (LP); and *If You're Ready - The Best Of Dunwich... Vol. 2* (CD). (VJ)

Light Rain (CA) - see Douglas Adams (CA).

Lil' Boys Blue (aka Little Boys Blue) (CA)

Personnel incl:			
	LARRY DIEHL		A
	DAVE WESTBERRY	gtr	A

45: Take You Away/I'm Not There (Batwing 2003) 1966

This outfit operated out of Sunnyvale, California in the mid-sixties. The pounding *I'm Not There* appears on *Back From The Grave, Vol. 3* (LP) and *Boulders, Vol. 11* (LP). The song was a hit in Monterey and was also very popular in San Jose. Dave and Larry had originally come together in the early sixties as The Ritones, an instrumental and hits covers band. They changed name to The Conquests in 1964 and became **Lil' Boys Blue** in 1965. (VJ)

Lily and Maria (NY)

Personnel:		
	LILY FISZMAN	A
	MARIA NEUMANN	A

ALBUM: 1(A) LILY AND MARIA (Columbia CS-9707) 1968 SC

NB: (1) reissued on vinyl (Columbia) 2005. (1) reissued on vinyl (Sunbeam SBRLP5050) 2008. (1) reissued on CD (Sunbeam SBRCD5050) 2008.

Fiszman and Neumann met in New York in 1965 and developed their distinctive and highly original vocal style over the next couple of years. Their album was almost totally unnoticed at the time, but more recently it has developed a cult status and attracted the attention of some collectors. The album includes stark folk, pop and acid-rock and contains several long cuts like *There'll Be No Clowns Tonight*, *Subway Thoughts* or *Melt Me*, all done in a very spooky and mellow way.

Thanks to Sunbeam many more of you can hear it again. Their CD reissue features a 12-page booklet with both artists telling their story and lots of rare photos. The vinyl reissue is presented in a gatefold sleeve with liner notes by the duo and lots of rare photos. (SR/VJ)

Lime (OH)

Personnel incl:			
	LARRY SANDERS	ld vcls	A
	RUSSELL SANDERS		A
	STEVEN SANDERS		A

45s: Soul Kitchen/Love A Go-Go (Westwood 12367) 1967
Hey Girl/Love A Go-Go (Chess 2045) 1967
Beautiful Day/Satisfied (Interpolation RPL 6569) 1969
Satisfied/Beautiful Day (Dot 17298) 1969

This outfit included three brothers from Akron, Ohio. Their singles are upbeat pop, some of which border on garage. Both *Hey Girl* and *Beautiful Day* were written by local teen idol and lead singer Larry Sanders (not to be confused with the spoof TV talk show host). He had a charismatic stage presence and was just 15-years-old when they recorded the first single.

Soul Kitchen was a fabulous cool dark, garagy version of **The Doors** classic with some great organ and guitar work. On it, they changed the lyrics, saying "Let me sleep all night in your soul kitchen, we can work on GETTING STONED!"

Love A Go-Go also turns up on *Every Groovy Day* (LP), *Gravel Volume 2* (CD) and *Storm In The Garage* (3-CD box), which also features *Soul Kitchen*. *Hey Girl* can also be found on *Quagmire Volume 8* (CD). (MW/RL/KSI/JKy)

Lime Frost (MI)

45: Post Bellum Blues/Pi O Ti (Coconut Groove 2036) 1968

Recorded in Mount Morris, Michigan this outfit is believed to have come from nearby Flint. *Post Bellum Blues* is atmospheric psych with typically colourful lyrics, although references to "purple summers" and "rowing my silver boat down a marshmallow stream" will probably only evoke a smirk in the cynical 21st century; it can be revisited on *A Deadly Dose Of Wylde Psych* (CD). (MW)

Limey and The Yanks (CA)

Personnel:		
	BOB BATMAN	bs
	STEVE "LIMEY" COOK	ld vcls
	WALLY DOWNING	ld gtr
	BOBBY GAY	keyb'ds
	WES HUNSINGER	drms

45s: Guaranteed Love/
Love Can't Be A One Way Deal (Star-burst SB-127) 1965
Out Of Sight, Out Of Mind/
Gather My Things And Go (Loma 2059) 1966
Out Of Sight, Out Of Mind/
Gather My Things And Go (Laurie 3356) 1966

This Buena Park, California band's first single, *Guaranteed Love*, is a Stones/Bo Diddley styled rocker, with some fine lead guitar. *Out Of Sight, Out Of Mind* was a softer cover version of **The Marauders**' obscurity, complete with harpsichord.

Compilation coverage has included: *Guaranteed Love* and *Out Of Sight, Out Of Mind* on *Pebbles, Vol. 8: Southern California 1* (CD); *Guaranteed Love* on *Highs In The Mid-Sixties, Vol. 1*(LP), *Teenage Shutdown, Vol. 14* (LP & CD) and *Where The Action Is! L.A. 1965-68* (4-CD book); *Out Of Sight, Out Of Mind* on *Highs In The Mid-Sixties, Vol. 3* (LP); and *Gather My Things And Go* on *Psychedelic Unknowns, Vol. 8* (LP & CD), *Ya Gotta Have Moxie, Vol. 2* (2-CD) and *Boulders, Vol. 11* (LP). (VJ/MW)

The Limits (PA)

Personnel:		
	NED EARLEY	drms
	IRWIN GOLDBERG	keyb'ds, vcls
	BEAU JONES	bs, vcls
	CHRIS JONES	gtr
	ROOK JONES	ld gtr, vcls
	RICK LEVY	gtr, vcls
	PAT McGINLEY	
	DAVID PURCELL	
	JACK SCHAEFFER	

CD: 1 THE EARLEY DAZE 1965-1968 (Luxury no #) 2004

Acetates: Free As The Wind/He'll Make You Cry
The Key/I Lost What I Need

Inspired by the mop-top Invasion, **The Limits** came together in late 1964 in Allentown, Pennsylvania. Drummer Ned Earley had previously played in the original line-up of local rivals **The Shillings**.

Despite several years' success on the local club circuit the band never released any records. Surprisingly, a significant recorded legacy had survived and 40 years on, Rick Levy put together the 22-track CD retrospective from "Garage, Basement, Mobile, and Live recordings". These reveal several fine originals amongst a wide selection of covers - surf and soul/club fodder, English Invasion beat (Beatles, Stones, and Hollies) and a brace of interesting US covers - *He'll Make You Cry* (**Critters**) and *Free As The Wind* (**Myddle Class**).

Free As The Wind has been compiled on *Sigh Cry Die* (CD); *He'll Make You Cry, The Key, I Lost What I Need* on *Allentown Anglophile* (CD); and *Come Tomorrow It's A New Day* on *Today's Just Tomorrow's Yesterday Vol. 2* (CD). (MW)

Lincoln Park Zoo (IL)

Personnel incl: TOM MURRAY A

ALBUM: 1 THE COWSILLS PLUS THE LINCOLN PARK ZOO (Mercury-Wing SRW-16354) 1968

45s:
If You Gotta Go, Go Now/
Love Theme - Haight St. (Mercury 72708) 1967
Zoo's Blues/Woman, Don't Let Me Down (Fona 317) 1968
Greatest Moments/Symphony Of My Soul (USA 912) 1968
Kissy Face/My Baby Can Do It (Twinight 127) 1969

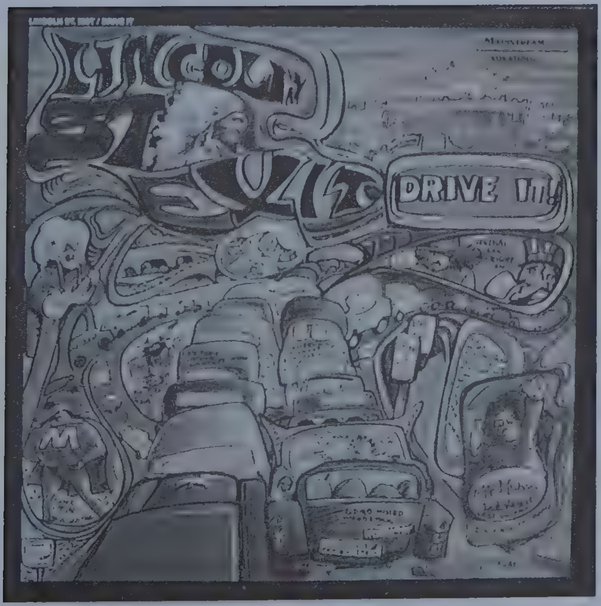
This Chicago late sixties band is most notable for the inclusion of Murray, who was later in **Litter** and Straight Up. **The Lincoln Park Zoo** also provides the final two tracks on the **Cowsills** album above; both had appeared earlier on the Mercury single. (VJ/MW/JV)

The Lincolns (WA)

Personnel:		
	LONNIE ANDERSON	A
	ROBERT "BOBBY" BAXTER	A
	MICHAEL BRUMMEL	A
	BERNIE GRIFFITHS	A
	RICHARD S. KNIGHT	A
	DEAN NYGAARD	A

45s:
I Don't Understand/In The Back Of My Mind (Topaz 1303) 196?
We Got Some/Pop Kat (Dot 16958) 1966
α Girl/Listen (Ripchord 45-0001) 1967
Humpty Dumpty/Painted Picture (Ripchord 0003) 196?
Smile Baby Smile/Come Along And Dream (Tripp 1000) 1969
Summer Winds/In The Back Of My Mind (Tripp 1002) 1970

NB: α shown as by The Lincoln's.



LINCOLN ST. EXIT - Drive It! LP.

This quintet hailed from Bonneville, Washington. *Come Along And Dream* which is very punkish with lots of fuzz, sounds straight out of 1966 but was actually one of their last recordings released in early 1969. *Girl* is a strong fuzz-popper with a screeching solo. *Listen* is dreamy **Association**-style harmony-pop with cooing female backing.

Compilation appearances have included: *Pop Kat* on *Riot City!* (LP); *We Got Some* and *Pop Kat* on *Vile Vinyl, Vol. 1* (LP) and *Vile Vinyl* (CD); *We Got Some* on *Garage Punk Unknowns, Vol. 1* (LP); and *Come Along And Dream* on *Highs In The Mid-Sixties, Vol. 7* (LP). (VJ/MW/DR)

Lincoln St. Exit (NM)

Personnel:			
	LEE HERRERA	drms	A
	R.C. GARISS	ld gtr	A
	MICHAEL MARTIN	ld gtr, vcls	A
	MAC SUAZO	bs	A

ALBUM: 1(A) DRIVE IT! (Mainstream S/6126) 1970 R2/R3

NB: (1) also issued in Germany with a laminated cover (London SHA-U 122) 1970. (1) reissued on vinyl (Mainstream S 6126) 198? in a thinner cover than the original. (1) reissued on CD (TRC 044) 1994, with both sides of the Ecco 45 as bonus tracks. (1) reissued on vinyl (Tapestry TPT 214) 2007.

EPs:
1 Half A Dream/Sunny Sunday/Whatever Happened To Baby Jesus (PS) (Psych-Out 101) 1983
2 I Wanna Come Back (From The World Of LSD)/ Double Crossin' Girl/Who's Been Driving My Little Yellow Taxi Cab/Paper Place (Lance/Bacchus) 2000

NB: (2) first two songs by **Fe Fi Four Plus 2**.

45s:
Who's Been Driving My Little Yellow Taxi Cab/
Paper Lace (Lance 109/110) 1967
The Bummer/Sunny Sunday Dream (Ecco ER 1001) 1967
Mississippi Riverboat Gamblin' Man/
St. Louis Mama (Souled Out 104) 196?
Soulful Drifter/
Time Has Come, Gonna Die (Mainstream 722) 1969

Acetate: Open Doorway/Orange Benevolent (Audio Recording) 196?

A Sioux Indian band **Lincoln St. Exit** was based in Albuquerque, New Mexico. *The Bummer* is a fine upbeat rocker, whilst *Sunny Sunday Dream* is much trippier with lots of keyboards. Changing their name to **Xit** the band made several albums in support of the cause of the American Indian during the 1970's. The **Lincoln St. Exit** album is essentially blues-based hard-rock and does not include their non-Mainstream singles. It is now a very sought-after collectors' item and has been counterfeited. Much of their earlier material was officially reissued on the **Xit** album *Entrance* (Canyon 7114) 1974, which has also become rare.

Compilation coverage has so far included: *The Bummer* and *Sunny Sunday Dream* on *New Mexico Punk From The Sixties* (LP) and *Sixties Archive, Vol. 4* (CD); *The Bummer, Sunny Sunday Dream* and *Whatever Happened To Baby Jesus, Part 1 & 2* on *Filling The Gap* (4-LP); *Sunny Sunday Dream* and *Whatever Happened To Baby Jesus* on *Gathering Of The Tribe* (CD); *Sunny Sunday Dream* on *Garage Zone, Vol. 1* (LP) and *Garage Zone Box Set* (4-LP); *The Bummer* on *Everywhere Chainsaw Sound* (LP), *The Midwest Vs. The Rest* (LP) and *Garage Music For Psych-Heads Vol. 1* (LP); *Who's Been Driving...* on *Diana's Rootin' Tootin' Party* (LP); *Paper Place* and *Who's Been Driving My Little Yellow Taxi Cab* on *Bands On Lance* (LP) and *I Wanna Come Back From The World Of LSD* (CD); *Who's Been Driving My Little Yellow Taxi Cab* on *Diana's Rootin' Tootin' Wild Teenage Rock 'N' Roll Party!* (LP); and *Time Has Come, Gonna Die* on *White Lace & Strange* (CD). (VJ/MW)

Bob Lind (CO>CA)

HCP

ALBUMS: 1 DON'T BE CONCERNED (World Pacific WPS 21841) 1966 148
2 THE ELUSIVE BOB LIND (Verve Forecast FTS-3005) 1966 -
3 PHOTOGRAPHS OF FEELING (World Pacific WPS 21851) 1966 -
4 SINCE THERE WERE CIRCLES (Capitol ST-780) 1971 -

NB: *Elusive Butterfly: The Complete Jack Nietzsche Sessions* (CD) (Big Beat CDWIKD 265) 2006 compiles two of his albums produced and arranged by Nietzsche and supplemented by a selection of previously unissued vocal and guitar demos.

HCP

45s: Roads of Anger/To My Elders With Respect (Aura 88123) 1965 -
Elusive Butterfly/Cheryl's Going Home (World Pacific 77808) 1965 5
Remember The Rain/Truly Julie's Blues (I'll Be There) (World Pacific 77822) 1966 64/65
Wandering/Hey Nellie, Nellie (Verve Folkways 5018) 1966 -
I Just Let It Take Me/We've Never Spoken (World Pacific 77830) 1966 123
San Francisco Woman/Oh Babe Take Me Home (World Pacific 77839) 1966 135
White Snow/Black Night (Verve Folkways KF 5029) 1966 -
It's Just My Love/Goodtime Special (World Pacific 77865) 1967 -
Goodbye Neon Lies/We May Have Touched (World Pacific 77879) 1968 -
She Can Get Along/Theme From The Music Box (Capitol 3169) 1971 -
Elusive Butterfly/Truly Julie's Blues (United Artist XW032) 1972 -

This introspective folk-singer/songwriter was born in Baltimore on 25 November 1942. He began performing in Denver, Colorado after moving there with his family, but moved to Los Angeles in the sixties in an attempt to break into the music business. The success of his song *Elusive Butterfly* in March 1966 opened up a space in the charts for a new kind of song, breathy and wispy, previously thought to be too slow to be commercial. Other folk singers, like **Tim Buckley** or **Tim Hardin**, benefited from this breakthrough, but **Lind** only charted again with his follow-up single *Remember The Rain.*

After two albums for World Pacific (both produced by Jack Nitzsche and the second engineered by Dave Hassinger), he retired temporarily from the music business, suffering from alcohol and drug abuse and moved to Santa Fe, New Mexico.

The Verve Forecast album was released to cash-in on **Lind**'s success. They bought an acoustic tape of **Lind** from his Denver days, overdubbed instruments and released it as an authentic album.

When **Lind** returned to L.A. in early 1971, Capitol Records signed him and he recorded a sombre, warts-and-all album, *Since There Were Circles*, backed by Doug Dillard, Gene Clark, Bernie Leadon and David Jackson plus **John Buck Wilkin**, Michael Lang, Ralph Grierson, Carol Kaye and Paul Humphrey. After that, he soon retired permanently, giving up music for a literary career.

Lind was managed by Charles Green and Brian Stone, who later worked with **Buffalo Springfield**, **Iron Butterfly** and **Dr. John**.

His song *Cheryl's Going Home* was covered by the **Blues Project** on their *Projections* album and by Switzerland's Les Sauterelles on their debut album. **The Turtles** also recorded his *Down In Suburbia* on their *You Baby* album, whilst The Yardbirds' Keith Relf recorded *Mr Zero.*

Elusive Butterfly: The Complete Jack Nietzsche Sessions (CD) compiles two of his albums produced and arranged by Nietzsche and supplemented by a selection of previously unissued vocal and guitar demos. *Elinor* has been compiled on *Mystic Males* (CD). (SR/LP/VJ)

Dennis Linde (?)

ALBUMS: 1 LINDE MANOR (Intrepid IT-74004) 1969 SC
2 DENNIS LINDE (Elektra K42149) 1973

Released on the same short-lived label as **Underground Sunshine**, *Linde Manor* combines tracks with fuzz guitar (*The Fat Of The Land*) and psychedelic folk tunes (*Stormy Weather*) and may interest some readers.

In 1972, **Dennis Linde** would form Jubal, a boring country-rock group and later released several solo albums, mostly out of scope and time-frame of this book. He is mostly remembered for having penned *Burning Love*, the last rock hit for Elvis Presley. (SR)

James Calhoun Lindsay Band (?)

ALBUM: 1 KINKY MERSEY (Tiger Lily TL-14043) 1976 SC

This is an album of British Invasion covers most of which are little changed from the originals. There are errors to the song titles and credits on the sleeve.

James Calhoun Lindsay was previously in **Goodthunder** and later joined L.A. Jets. (VJ)

Mark Lindsay (OR)

45s: First Hymn From Grand Terrace/Old Man At The Fair (Columbia 4-44875) 1969
(up to 1969) Arizona/Man From Houston (Columbia 4-45037) 1969

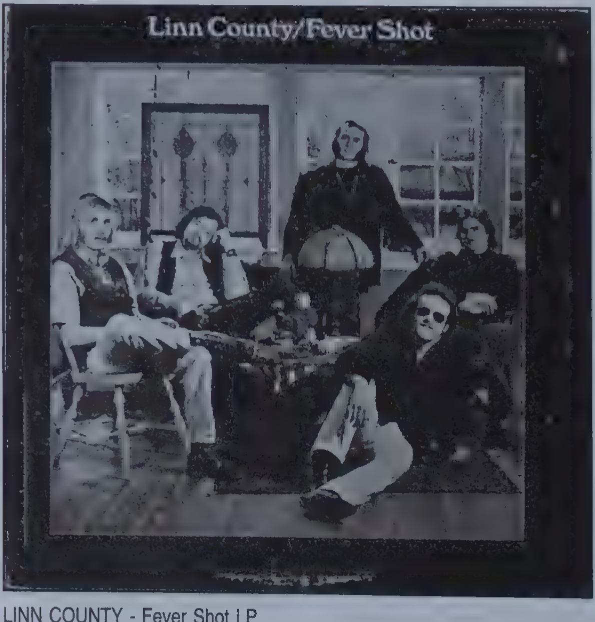
The lead singer and co-leader of **Paul Revere and The Raiders** went solo in 1969 and met with some success, releasing 15 singles in seven years, mostly aimed at the pop and teen market. The first single, however, contains two Jim Webb songs.

Lindsay also recorded with **The Unknowns**. (SR)

Lines End (WI)

45: Hey Little Girl/Miss-Illusion (Lompri 90599) 1969

Recorded at Natural Sound, Racine, Wisconsin *Hey Little Girl* is a bouncy but wimpy garage-beat effort that sounds more like 1965 or 1966. *Misillusion* also sounds a little out of its time but is a haunting garage-folk ballad - with tearful guitars and subdued keyboards. (MW)



LINN COUNTY - Fever Shot LP.

Buzzy Linhart (NY)

Personnel:			
	EYES OF BLUE		A
	BUZZY LINHART	vcls, gtr, vibes	ABCD
	KESHAV SATHE	tabla	A
	BIG JIM SULLIVAN	sitar	A
	LUTHER RIX	drms, vcls	BC
	BILL TAKAS	bs, vcls	B
	MARK KLINGMAN	keyb'ds	C
	PETER PLANSKY		C
	PETER PONZOL		C

ALBUMS: (selected)			
1(A)	BUZZY	(Philips PHS 600-291)	1968
2(B)	THE TIME TO LIVE IS NOW	(Kama Sutra KBS 2037)	1971
3(C)	BUZZY	(Kama Sutra KBS 2053)	1972
4(D)	PUSSYCATS CAN GO FAR	(Atlantic 50046)	1974
(-)	THE BEST OF (2-LP)	(Kama Sutra KSBS 2615-2)	1976

NB: (1) (2) (3) and (4) were also issued in England. (1) reissued on CD (Fallout FOCD2045) 200?.

There's also a later compilation *Tornado* (Accord SN 7130) 1981.

45s:		
End Song/Yellow Cab	(Philips 40599)	1969
Friends/?	(Kama Sutra 538)	1970
You Got What It Takes/?	(Kama Sutra 548)	1971
If You Gotta Break Another Heart/?	(Kama Sutra 561)	1972
You Don't Have to Tell Me Goodbye/ A Tear Outweighs A Smile	(Atco 45-6959)	1974

Originally from Cleveland, Ohio the singer and songwriter **Buzzy Linhart** was a veteran of the East Coast coffee house scene and formed the **Seventh Sons** in 1967. Between 1968 and 1974, he also released several interesting solo albums as well as forming **Music**.

His first album *Buzzy* was recorded in England in October 1968. On the first side he is backed by the Welsh group Eyes of Blue and performs his own songs (*Willie Jean*, *Step Into My Wildest Dreams*) and a fast cover of **Tim Hardin**'s *Yellow Cab*. The second side features *Sing Joy*, a long (18'45") raga with only Big Jim Sullivan on sitar and Keshav Sathe on tabla. A really interesting album, it deserves to be heard.

In 1971, after **Music**, *The Time To Live Is Now* was recorded in New York. Reduced to a trio, the group provide a solid album with a cover of *Get Together* plus several original songs. Rix was previously in **Group Image** and briefly with **Ten Wheel Drive** with Bill Takas.

The later albums are unfortunately not as interesting.

In addition to his solo career, **Linhart** was very active in the late sixties/early seventies, playing guitar or vibes with Jimi Hendrix (*Cry Of Love*), **Cat Mother**, **Jake and The Family Jewels**, Montreal and **Zephyr**. (SR)

Bob Linkletter (CA)

45: The Out Crowd/The Final Season (Chattahoochee 702) 1965

On the Los Angeles label managed by **Kim Fowley**, an "answer" to the success of "The In Crowd" song. (SR)

Links (NV)

ALBUMS:			
1	PRESENTING THE LINKS	(Link 501)	1967
2	ONCE AGAIN AND AGAIN	(Link 503)	1967

These albums by a Las Vegas outfit have been hyped as 'garage and folk-rock' by some dealers. We have not been able to verify the second one but the first one comprises poor lounge rock covers. (VJ)

Linn County (IA>IL>CA)

Personnel:			
	LARRY EASTER	wind	ABC
	DINO LONG	bs	ABC
	RAY 'SNAKE' MCANDREW	drms	A
	STEPHEN MILLER	vcls, keyb'ds	ABC
	FRED WALK	sitar, gtr	ABC
	CLARK PIERSON	drms	BC

ALBUMS:			
1(A)	PROUD FLESH SOOTHSEER	(Mercury SR-61181)	1968
2(A)	FEVER SHOT	(Mercury SR-61218)	1969
3(B)	TILL THE BREAK OF DAWN	(Philips 600326)	1970

NB: (1) reissued on CD (Footprint FPR29000) 2000.

45s:			
	Cave Songr/Think	(Mercury 72852)	1969
	Lower Lemons/Fast Days	(Mercury 72882)	1969
α	Girl Can't Help It/Fever Shot	(Mercury 72907)	1969
	Let The Music Begin/Wine Take Me Away	(Philips 40644)	1970
β	Sea Cruise/It's A Fact Of Life	(Philips 40669)	1970

NB: α shown as by Linn County Blues Band. β shown as by Stephen Miller.

Originally from Cedar Rapids, Iowa they moved to Chicago and then, like many others, they migrated to San Francisco during the flower-power era. Musically they played a mixture of blues, rock and jazz, a bit like **A.B. Skhy** or **The Serfs** with psych influences. All three albums are now very minor collectables. The most interesting is maybe the first, which is housed in a very strange gatefold cover showing the group on the moon (!) with Rick Griffin lettering.

They disbanded when **Stephen Miller** left to do a solo album, although most of them backed him on it. He later joined Elvin Bishop's band and from there went on to Grinderswitch. Clark Pierson joined Janis Joplin's Full Tilt Boogie Band and Ray McAndrew was involved with Gainsborough Gallery.

They have a cut called *Moon Food* on *Psychedelic Archives Vol. 6* (cassette) and *Electric Psychedelic Sitar Headswirlers 1* (CD). (VJ/GH/SR)

Lion and The Leprechauns (WI/IL)

45: MouseTrap/
2 Miles Over And 2 Miles Back (Little Fort 8846) 196?

The Madness Invasion, Vol. 3 (LP) features *Mouse Trap*. The band spent time in Wisconsin and Illinois. (VJ)

Lionhart (TX)

ALBUM: 1 LIONHART (Hutch HP-2101-0676) 1977 R2

NB: (1) originally issued in a plain cover. There is also a second press in a red cover (R2).

LISTENING - Self Titled LP.

45:	There's A Way/ Find Your Own Way Home	(PS) (Hutch 1101) 197?

This is an album of guitar-driven hard-rock/AOR from a Texas band. The single came in an art sleeve and contains non-album tracks. (VJ)

Liquid Blue (TX)

45:	Henry Can't Drive/A Pretty Good Day	(Texas Revolution 3) 1969

This rare single was recorded by an obscure Texas group, possibly from Houston. It was released on the same label as **Glory** and it's rumoured that both groups shared some members.

Henry Can't Drive has resurfaced on *'69 Love-In* (CD) along with *A Pretty Good Day*, which can also be heard on *Acid Visions Vol. 9: Child Of Evil* (CD). (SR)

Liquid Smoke (NY)

Personnel incl:	MIKE ARCHELETA	bs	A
	VINCE FERSAK	gtr	A
	CHAS KIMBRELL	drms	A
	BENNY NINMANN	keyb'ds	A
	SANDY PANTALEO	ld vcls	A

ALBUM:	1(A)	LIQUID SMOKE	(Avco Embassy AVE-33005) 1970 SC

			HCP
45s:	I Who Have Nothing/ Warm Touch	(Avco Embassy 4522) 1970	82
	Shelter Of Your Arms/ Let Me Down Easy	(Avco Embassy 4532) 1970	-
	Hard To Handle/?	(Avco Embassy 4546) 1970	-

The New York band's album of doom-laden heavy guitar/organ underground psychedelic rock is now a minor collectable. Consisting of original material written by Vince Fersak and some covers (*Hard To Handle*, *It's A Man's Man's World*), the album was produced by Vinnie Testa, who was then also working with **Frijid Pink**, to whom they can be compared.

The quintet also made No. 82 in the U.S. with *I Who Have Nothing*. Their *Lookin' For Tomorrow* was also covered by Peruvian band Gerardo Manuel and Humo on their debut 1970 album, *Apocallypsis*.

Warm Touch has resurfaced on *Up All Night* (CD). (VJ/SR/CF)

Listening (MA)

Personnel:	ERNIE KAMANIS	drms, vcls	A
	PETER MALICK	gtr	A
	WALTER POWERS	bs	A
	MICHAEL TSCHUDIN	organ, keyb'ds, vcls	A

ALBUM:	1(A)	LISTENING	(Vanguard 6504) 1968 R1

NB: (1) reissued on CD and LP (Akarma AK 050) 1999.

45s:		I Can Teach You/Cuando	(Vanguard 35077) 1968
	α	Life Stories/Hello You	(Vanguard 35094) 1968

NB: α both sides non-LP.

From Cambridge, Massachusetts and rated highly by some, this hard-rock/psych album that also draws on jazz and blues in places includes some fine guitar and organ work on cuts like *Baby: Where Are You?* Most of the vocals were performed by drummer Ernie Kamanis, and Peter Malick who was 16 at the time the album was recorded. Walter Powers had previously been in the famed punk band **The Lost**.

A reworked version of the album's opener, Michael Tschudin's *You're Not There*, appears on the highly-touted album *...Setting Forth... Improvising Against The Future!* by **Odyssey**.

DISTORTIONS
The LITTER

THE LITTER - Distortions LP.

Ernie Kamanis was previously in a band called Just Old Friends. Leader Michael Tschudin was a classically-trained musician and Harvard Graduate. Michael Tschudin later played with **Cynara** and produced the **Fort Mudge Memorial Dump** album. **Cynara** recorded another version of *Stoned Is* on their eponymous album. Tschudin became a session man and producer during the seventies, notably working with Tim Curry. Peter Malick played with the James Montgomery Band and is still active, fronting his own Peter Malick Band playing blues/R&B influenced music in/around Boston. Walter Powers teamed up with his old **Lost** companion Willie "Loco" Alexander in the final incarnation of **The Velvet Underground**.

The uplifting baroque-pop of *Hello You* can also be found on *Bring Flowers To U.S.* (LP), whilst one track from the album, *Stoned Is* has also resurfaced on *Marijuana Unknowns* (LP & CD). (VJ/MW/SR/PMk)

Lite Storm (CA)

Personnel incl:	JOHNIMA P. BAHLU	A
	KALI BAHLU	A

ALBUMS:	1	WARNING	(Beverly Hills BHS-1 135) 1973 SC
	2	GOD IS LOVE	(Beverly Hills BHS-1136) 1973 R2
	3	GOD IS TRUTH	(Sai Sound Sumitee) 1974 SC

The five-piece (three lads and two lasses) L.A. band was led by Johnima, who takes all the credits on the first album - the others don't get a jot. An early seventies 'beautiful people' act, *Warning* is soft hippie-rock. *Hanana*, is probably the only 'psychedelic' track on the album. **Kali Bahlu** (Johnima's wife? Sister?) in her persona of 'Gypsy Star Child', released an album entitled *Cosmic Remembrance* in 1967. **Johnimah Bahlu** had released a solo hippie-pop single back in November 1967.

God Is Love and *God Is Truth* are more mystical albums. They have male and female vocals and Indian instruments.

Hanana has been compiled on *Lycergic Soap* (LP), *Turds On A Bum Ride, Vol. 1 & 2* (2-CD) and *Turds On A Bum Ride, Vol. 1* (2-LP). (MW)

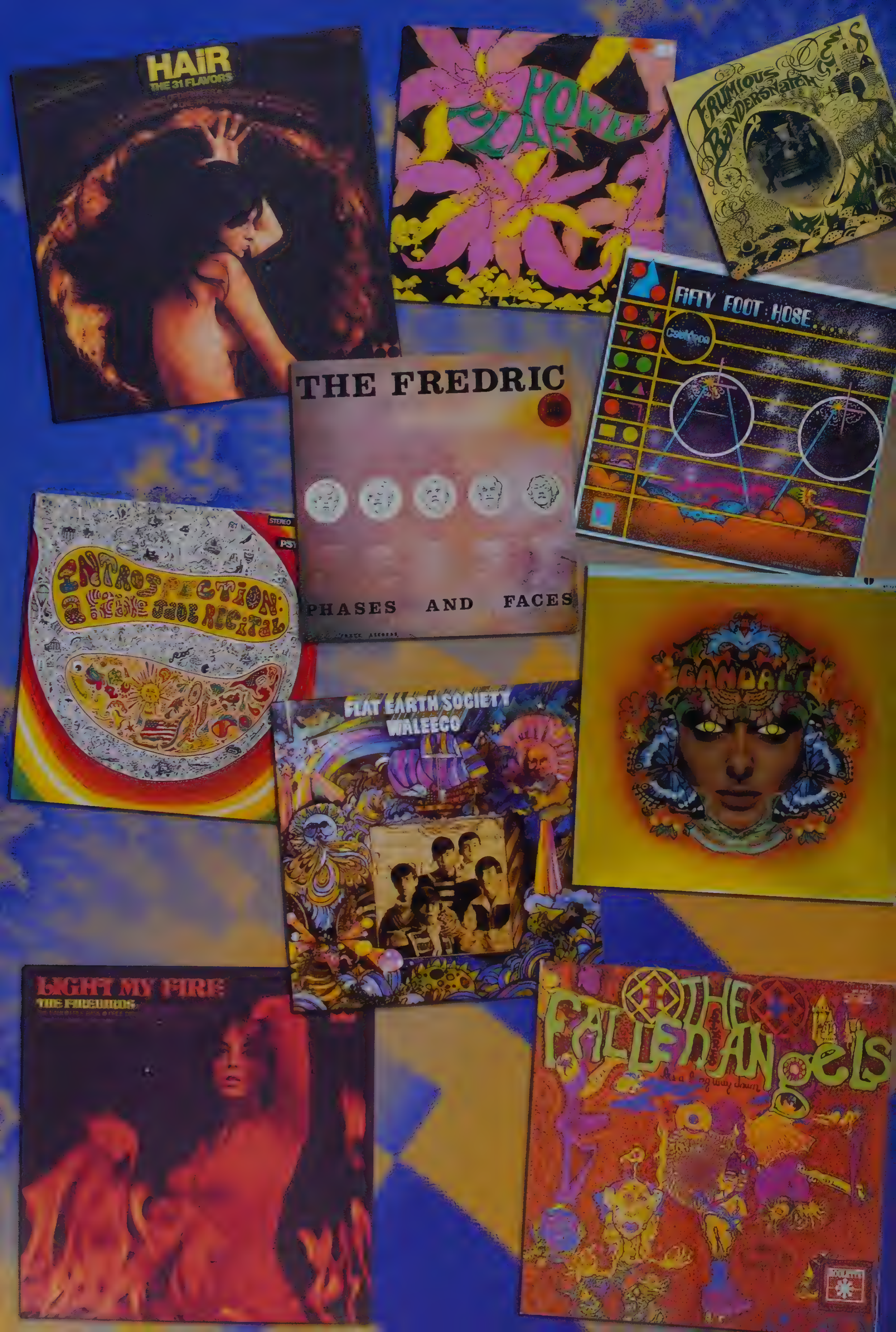
The Litter (MN)

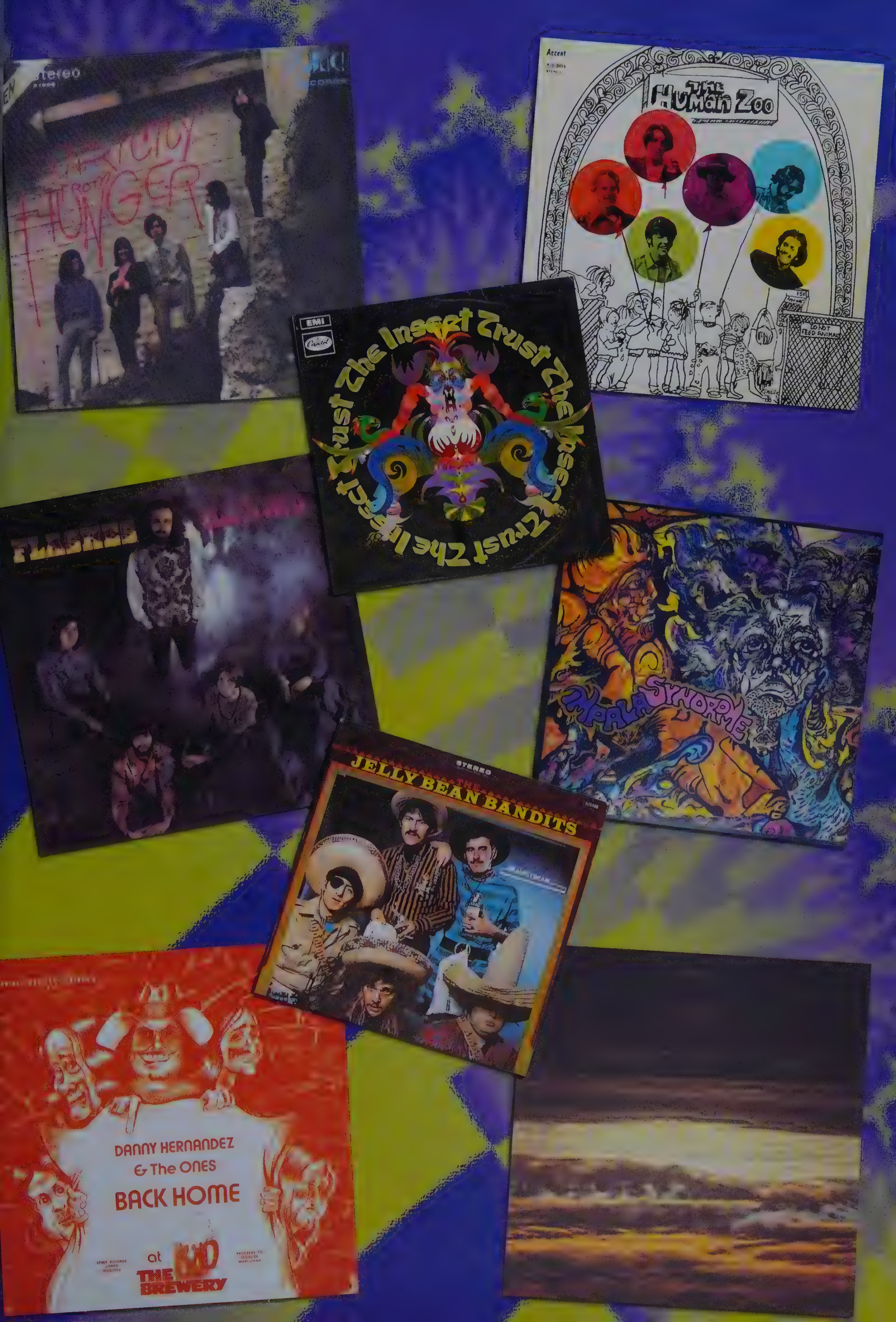
Personnel:	JIM KANE	bs, moog	ABCDE H
	TOM MURRAY	drms	ABCDEFG H I
	DAN RINALDI	gtr, vcls	ABCDEFG H I
	BILL STRANDLOF	ld gtr	A
	DENNY WAITE	vcls, organ	AB H I
	TOM 'ZIPPY' CAPLAN	ld gtr	B H I
	LONNIE KNIGHT	ld gtr, vcls	C
	MARK GALLAGHER	vcls	DEF I
	RAY MELINA	ld gtr	D

FLY
THE BYRDS
STEREO
The Aggregation
MIND ODISSEY
STEREO
THE ELECTRONIC HOLE
I Ain't Searchin'
Good News
AMPEX
THE BYRDS
EIGHT MILES HIGH
BLISS
STEREO
OUT OF THE BACHS
The BACHS
Kind of a Drag
THE BUCKINGHAMS
RCA
The Dance At St. Francis
the BARRACUDA
THE BANNED
"IT COULDN'T HAPPEN HERE"
STEREO
ASYLUM
"FIRST AND LAST"
EXTRA GIRL
THE BAROQUES
INCLUDES TWO EXTRA

ONE STEP BEYOND
THE CHOCOLATE WATCHBAND
COUNTRY JOE & THE FISH
Electric Music for the Mind
TANYET
TRIBUTE TO JIMI HENDR
THE CRITTERS
MR DIEINGLY SAD
Chocolate Watch Band
No Way Out
The Inner Mystique Chocolate Watch Band

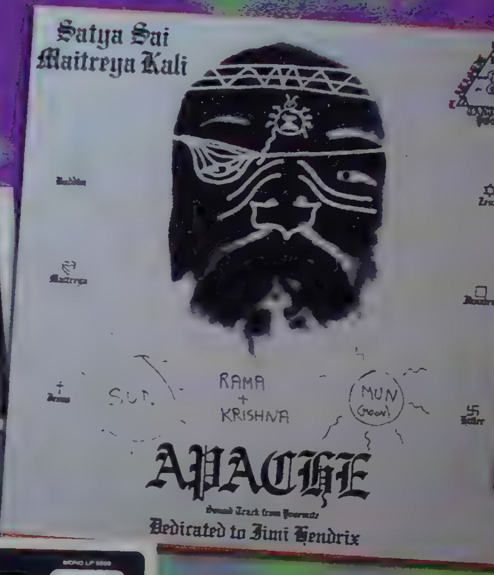
STEREO SP-7051
PSYCHEDELIC MOODS
A MIND EXPANDING PHENOMENA
SHADOWS ON THE WALL
YOUR CHOICE TO CHOOSE
WHEN RAIN IS BLACK
TRIP NO. 76
TURNED ON
IT'S ALL A PART OF ME
COLOR DREAMS
ON-OFF
PINK ETHER
PSYCHEDELIC MOON
CRYSTAL NIGHT
WAKE UP AND FIND ME
I'M A FOOL · SO MANY WAYS
DINO, DESI & BILLY
DINO, DESI & BILLY
The Rebel Kind
Don't Fight It
Straight Or Lame
UNITED INTERNATIONAL
THE DAISY CHAIN
MONO
BREAK ON THROUGH
B/W END OF THE NIGHT
the doors
the doors
THE UNKNOWN SOLDIER
PEOPLE ARE STRANGE
B/W UNHAPPY GIRL
the doors
ROCK 'N' ROLL MASS
THE FOREST OF BLACK
Worex Records
HARD ROCK
EARTH OPERA
THE DAVID
I Call My Baby STP
The Del-Vetts
A LITTLE RAIN MUST FALL
DON ... THE GOODTIMES
"I Could Be So Good To You"
DIRTY JOHN'S HOT DOG STAND
WITH KENNY PAULSON
RETURN FROM THE DEAD
A Gift From Euphoria
MIDNIGHT CONFESSIONS
THE EVER-GREEN BLUES
HAIR

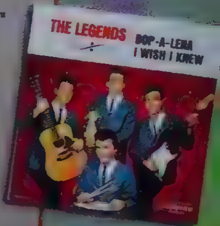

HAIR
THE 31 FLAVORS
POWER
FRUMIOUS BANDERSNATCH
FIFTY FOOT HOSE
Cauldron
THE FREDRIC
PHASES AND FACES
STEREO
PSY
INTROSPECTION: A FAINE JADE RECITAL
FLAT EARTH SOCIETY
WALEECO
GANDALF
LIGHT MY FIRE
THE FIREBIRDS
THE FALLEN ANGELS
It's a long way down


Stereo
Hunger
Accent
The Human Zoo
Do Not Feed Animals
EMI
Capitol
The Insect Trust The Insect Trust The Insect Trust
Impala Syndrome
Stereo
The Jelly Bean Bandits
Danny Hernandez & The Ones
Back Home
at The Brewery

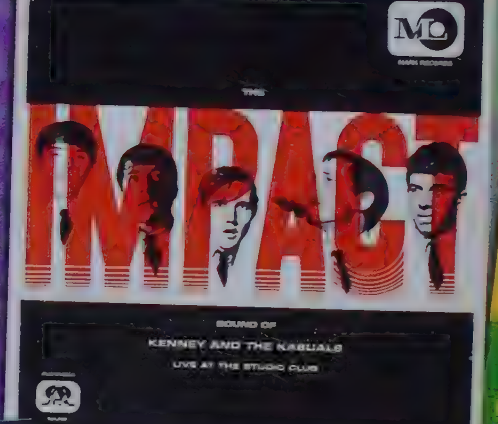
KAK

SMASH
THE LEFT BANKE
DESIREE

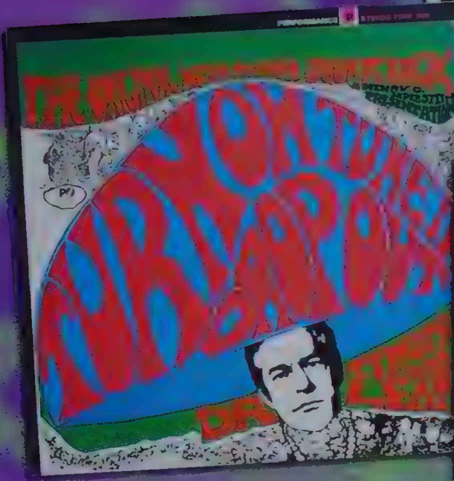

Satya Sai
Maitreya Kali
Buddha
Maitreya
Jesus
Zeus
Kalki
S.U.N.
RAMA
+
KRISHNA
MUN
(moon)
APACHE
Dedicated to Jimi Hendrix


THE LEGENDS
BOP-A-LENA
I WISH I KNEW

rice is nice
blueberry blue
THE LEMON PIPERS

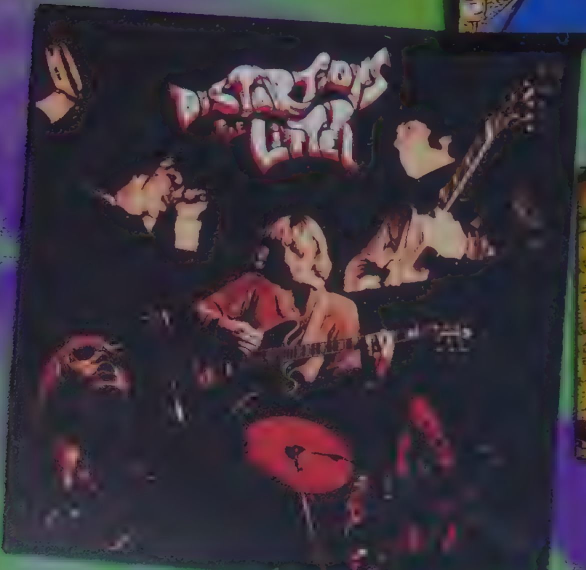

MONO LP 5000
ML
THE
IMPACT
SOUND OF
KENNEY AND THE KASUALS
LIVE AT THE STUDIO CLUB

INCA

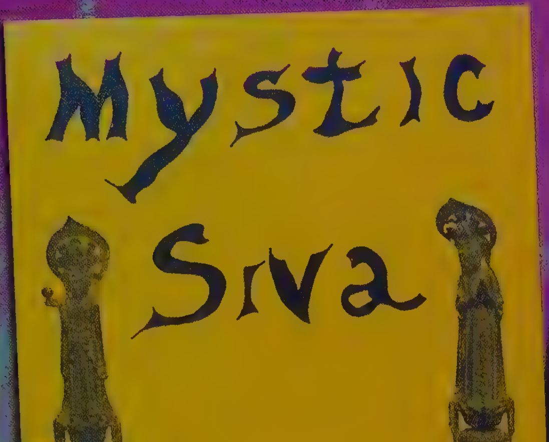

PERFORMANCE

LINCOLN ST EXIT
DRIVE IT!

KINGDOM

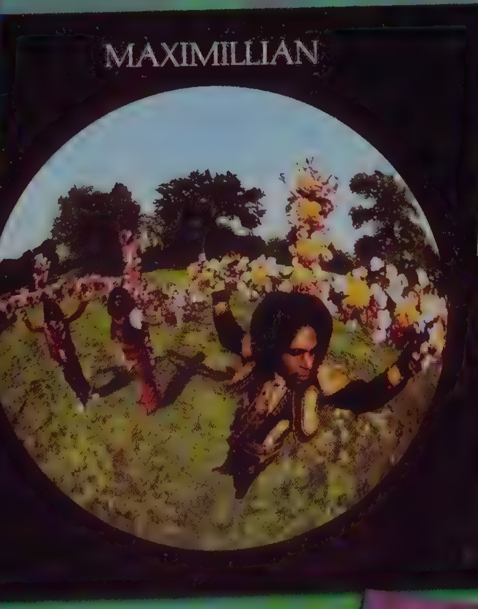

DISTORTIONS
THE LITTER

SITTING BY THE WINDOW
INDIFFERENCE


Mystic
Siva
REO
WORLD IN SOUND
RECORDS
RFR-002

MAGIC
enclosed

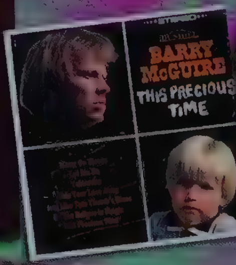
Neighb'rhood
Childr'n
MONAURAL


MAXIMILLIAN

Love Special Delivery
Don't Go Away

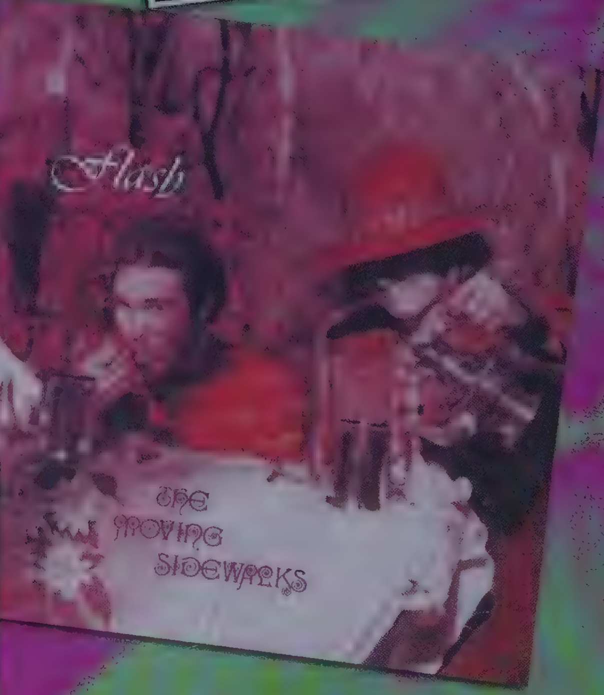
"Sometimes You Just Can't Win"
"Mouse and the Traps"

BARRY McGUIRE
UPON A PAINTED OCEAN
DUNHILL


STEREO
DUNHILL
BARRY McGUIRE
THIS PRECIOUS TIME

CAN'T YOU SEE ME CRY
B/W SUMMERTIME'S ANOTHER NAME FOR LOVE

MAGIC FERN


Flash
THE
MOVING
SIDEWALKS

Something In The Air
Mandrake Memorial

Merryjuana
PH Factor
THE ORIENT EXPRESS
STEREO
acta
The Other Half
COLUMBIA RECORDS INTRODUCES
THE PEANUT BUTTER CONSPIRACY
IT'S A HAPPENING THING
TWICE IS LIFE
PAPER GARDEN
Quicksilver
Messenger Service
Capitol
THE OUTSIDERS
Capitol
GIRL IN LOVE
WHAT MAKES YOU SO BAD YOU WEREN'T BROUGHT UP THAT WAY
QUICKSILVER
QUICKSILVER
COMIN' THRU

THAT ACAPULCO GOLD
RESPECT
SHAKE
THE RAINY DAZE
DISCOUNT CITY
FOR WHAT IT'S WORTH
THE ELECTRIC PRUNES
reprise
Relatively Clean Rivers
"RELATIVELY CLEAN RIVERS"
Mr Lee's SWING... Presents
ROCK SHOP
THE DAYTONAS
ALL AMERICAN
RATIONALS
OPEN UP YOUR DOOR
RICHARD AND THE YOUNG LIONS
EP COLLECTION
Original versions
www.magic-records.com
PAUL REVERE
and THE RAIDERS
the rising storm
calm before ...
No. 351
Who is MRS. GRIFFITH
Ask THE RUBBER MAZE
TNT

THE STANDELLS
SUNSET
POSTCARD FROM JAMAICA
THE SOPWITH "CAMEL"
THE SOPWITH CAMEL
SAGA OF THE LOW DOWN LET DOWN
STEREO
THE SMOKE
The Smoke
The Smoke
The Smoke
Pushin' Too Hard
Can't Seem To Make You Mine
THE SEEDS
HIP-POCKET
SEEDS
CAN'T SEEM TO MAKE YOU MINE
& I TELL MYSELF
Summer '68
BORN TO LOVE/SRC
Big Casino Records
SPINDRIFT
LIBERATE
The Pirates of Penzance
IN THE NEW POP-ROCK SOUND
OF AN OPERETTA BY
GILBERT AND SULLIVAN
THE SONS OF CHAMPLIN LOOSEN UP NATURALLY
THE SONS OF CHAMPLIN LOOSEN UP NATURALLY
THE SONS OF CHAMPLIN LOOSEN UP NATURALLY
THE SEEDS
A THOUSAND SHADOWS
the soothsayers
I DON'T KNOW
PLEASE DON'T BE MAD
The Sneekers
Soul Sneaker
Sneaker Talk
THE STANDELLS
Can't Help But Love You
Ninety Nine And A Half

THE TRAVEL AGENCY
surfin' bird
by the trashmen
DANCIN' SANTA
Merry Christmas! The Trashmen
The Trashmen
Garrett
TRIPSICHORD
WHOA DAD!
The Trashmen
and WALKIN' MY BABY Garrett 4012
T.I.M.E.
TRUST IN MEN EVERYWHERE
THE TURTLES
HAPPY TOGETHER
B/W LIKE THE SEASONS WW244
THE 13TH FLOOR ELEVATORS
THE TURTLES
SOUND ASLEEP
YOU SHOWED ME
OUTSIDE LOOKING IN
THE TANGERINE ZOO
STEREO
MAINSTREAM
THE TURTLES
SHE'S MY GIRL!
COME AND HAVE SOME TEA WITH THE TEA COMPANY
STEREO
TEA CO.

ZIPPER
AUDIO FIDELITY
STEREODISC
HOW TO
BLOW YOUR MIND
AND HAVE
FREAK-OUT PA
ELECTRIC
Ya Ho Wa 13
Presents
Savage Sons of Ya Ho Wa
EUPHORIA BLIMP WORK
PRESENTS
YAMA
KARMA
DUSTERS
UP FROM THE SEWERS
XIT
PLIGHT OF THE REDMAN
YESTERDAY'S CHILDREN
EP. 4527
ATCO PROMOTIONAL EP
45 RPM
MONAURAL
RENAISSANCE
VANILLA FUDGE
ATCO
STEREO
ZERFAS
STEREO
THE WEST COAST POP ART EXPERIMENTAL BAND
PART ONE

SEAN JONES	ld gtr	EF
JOHN SUTFON	bs	F
CASEY McPHEARSON	vcls	G
JOHN KING	ld gtr	G
?? ??		G
WOODY WOODRICH	bs	H
MICK STANHOPE	vcls	I
BOB HOOD		I
RICK OTTUM		I

NB: Line-up (A) 1966-67, (B) 1967-68, (C) 1968, (D) 1968-70, (E) 1970, (F) late-1970, (G) 1971-72,(H) 1990, (I) 1992.

				HCP	
ALBUMS:	1(A/B)	DISTORTIONS	(Warick WM-671-A) 1967	-	R3
	2(B)	$100 FINE	(Hexagon 681(S)) 1968	-	R3
	3(D)	EMERGE	(Probe 4504 S) 1969	175	SC
	4(H)	LIVE AT MIRAGE 1990	(Arf! Arf! AA-079) 1998	-	
	5(I)	RE-EMERGE	(Arf! Arf! AA-080) 1998	-	

NB: (1) counterfeited on vinyl (No label) 1981. (1) reissued on vinyl (Eva 12038) 1983 (1) reissued on vinyl (K-Tel 835-1) 1990 with two bonus tracks. (1) reissued on CD (K-Tel 835-2) 1990 remastered and with two bonus tracks, *The Egyptian* and *Blues One*. (1) reissued on CD (Taxim TX-2003) 1995. (1) reissued on CD (Get Hip GHAS-5020) 1999. (1) reissued on CD (Arf! Arf! AA-077) 1999 with nine bonus tracks; the previously reissued *Confessions* and *Blues One*; two unreleased cuts - *Hey Joe* and *Harpsichord Sonata #1*; plus five cuts recorded live at the Electric Theatre on 18th June 1968. (1) reissued on vinyl (Get Hip GHAS-5020) 1999. (2) reissued on vinyl (Hick-up) 1976. (2) counterfeited on vinyl (Hexagon HX 680) 1978 (2) reissued on vinyl (K-Tel) 1991 with one extra track, *Confessions (Of A Traveler Through Time)*. (1) and (2) reissued as a 2 on 1 set on CD (Eva B-04) 1990. (2) reissued on CD (Era 10002) 1993. (2) reissued on CD (Taxim TX-2004) 1995. (2) reissued (Get Hip Recordings GHAS-5017) 1999. (2) reissued on CD (Arf! Arf! AA-078) 1999, with 19 bonus tracks; *Angelica* (with J.Frank Wilson) plus 18 Zippy Caplan/Larry Loofbourrow demos from 1965 through 1968. (2) reissued on vinyl (Get Hip Archive Series GHAS-5017). (3) also issued as an 8-track cartridge (Columbia House 4504) and on cassette (Probe X-54504). (3) reissued on vinyl (Big Beat WIK 68) 1988 and on CD (One Way) (CD) 1995.

Rare Tracks (Eva 12013) 1983 was a sampler of tracks by **Litter**, **White Lightning** and **Electras**. *Live At Mirage* (CD) (Arf! Arf! 079) 1998 and *Re-Emerge* (Arf! Arf! 079) 1998 both feature more recent recordings.

45s:	Action Woman/Legal Matter	(Scotty 803G-6710) 1967
	Somebody Help Me/I'm A Man	(Warick 9445-6711) 1967
	Action Woman/ Whatcha Gonna Do About It?	(Warwick 6712) 1968
	Silly People/Feeling	(Probe 461) 1969
	Blue Ice/On Our Minds	(Probe 467) 1970

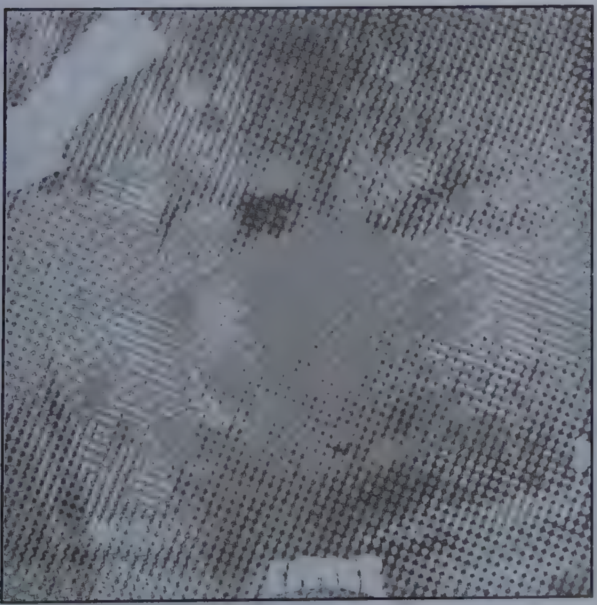
The Litter came from Minneapolis, Minnesota and recorded two of America's finest psychedelic punk albums. *Distortions* and *$100 Fine* are both strongly recommended. *Distortions* contained high energy psychedelic rock versions of many classic songs, including *Action Woman* and their amazing (if over the top) psychedelic rework of *I'm A Man*. Play it Loud! Feedback appears to have been one of the main weapons in their repertoire and it is seldom used more effectively than on the aforementioned track. Also on the album are fine versions of Cream's *I'm So Glad*, The Small Faces' classic *Whatcha Gonna Do 'Bout It*, The Who's *Substitute* and *A Legal Matter*, Spencer Davis' *Somebody Help Me*, The Yardbirds' *Wrack My Mind*, Warren Kendrick's *Soul Searchin'* and **Buffy St. Marie**'s much recorded *Codine*. Strandlof played lead on *Action Woman*, *A Legal Matter*, and *Soul Searchin'* but his attempts to steer the band in a folk-rock direction caused friction with Kane who wanted the band to become heavier. In the spring of 1967, he was replaced by Zippy Caplan, freshly back from a sojourn in California.

By their next effort *$100 Fine* the group was writing much of their own material. For this reason *$100 Fine* is probably the better album. Opening track *Mindbreaker* features fine fuzztone guitar work and culminates in a psychedelic haze. Their driving electric guitar work is well represented in tracks like *Tallyman* and *Here I Go Again* which has a catchy guitar riff intro. More vintage psychedelic guitar work is evident on *Morning Sun* and *(Under The Screaming Double) Eagle*. The side culminates with a piece of psychedelic nonsense *Apologies To 2069*, which ends with the intro to *Action Woman* - a track on their first album. However, the stand-out track is their cover of Procol Harum's *Kaleidoscope* on side two, featuring an early use of 'phasing'. The remainder of this side is comprised of an impressive extended version of The Zombies' *She's Not There* and the self-explanatory *Blues One*. If you ever get the chance to hear either of these two albums, take it!

Bad management decisions hampered the band's progress during 1968. Both Elektra and Columbia made offers to the band but were knocked back because of heavy touring commitments. In August 1968 they recorded numbers for the film 'Medium Cool' but only made about 20 seconds of the final cut with the **Mothers Of Invention** dubbed over them. Soon after, Waite (who was burnt-out) and Caplan (who formed **White Lightning** and then **Lightning**) dropped out of the band.

1969 saw the group sign to a major record company (ABC) for a third album - a good hard-rock effort that suffers only by comparison to the first two. Denny Waite had also departed and his place was taken by Mark Gallagher who'd previously been with **The Troys**.

Despite the band's legendary status there has often been confusion and mis-speculation surrounding them and the other artistes under Warren Kendrick's guidance. **The Electras/Twas Brillig** outfit must be fed up by the constant claims that they were a **Litter** offshoot since they'd been around for some years beforehand - see their entry for details. This confusion was due to them also being under Warren Kendrick's wing apart from the fact they also recorded Kendrick's *Action Woman* and *Soul Searchin'*. No wonder the two outfits sounded similar. The confusion was aggravated by Eva's compilation, *Litter - Rare Tracks* (LP), which would have better been entitled 'The Best Of The Rest Of Warren Kendrick'. It features **Litter**'s *She's Not There* (short version), *On Our Minds*, *Little Red Book*, *Ungrateful Pig* and *Substitute*; **Electras/Twas Brillig**'s *Dirty Old Man*,



THE LITTER - $100 Fine LP.

probe
EMERGE
THE
LITTER

THE LITTER - Emerge LP.

You Love, This Week's Children and *Soul Searchin'*; **White Lightning**'s *William* and *Of Paupers And Poets*; **Zoser**'s *Together* and *Dark Of The Morning* and **Second Edition**'s *To Keep You.*

Denny Waite and Jim Kane had been in another Kendrick-produced group, **The Victors**, prior to **The Litter**. Five unreleased **The Victors** tracks have been aired on the Get Hip album *Electras vs. Scotsmen/Victors*, which was released in 1993, and repeated on *The Scotty Story* CD.

Before they called it a day **Litter** came together with other Minneapolis acts on the *Gathering At The Depot* (LP) compilation (Beta 580 47-14145) 1970, which features a live *Ungrateful Pig* (misspelled *Ungrateful Peg* on the LP!). After that Tom Murray went on to Straight Up who issued one single *Fire/So Blind* (Straight Up 1001).

Fans of the band should look out for no less than four new CD's on Arf! Arf! - the definitive versions of *Distortions* and *$100 Fine*, plus the storming *The Litter - Live At The Mirage 1990*, which captures the band on top form and a previously unreleased studio album from 1992, entitled, *Re-Emerge*. The Arf! Arf! *Distortions* CD adds much to the original album cuts: the previously reissued *Confessions* and *Blues One*; two unreleased cuts - *Hey Joe* and *Harpsichord Sonata #1*; and five cuts recorded live at the Electric Theatre on 18th June 1968. The bonus cuts on the Arf! Arf! *$100 Fine* CD comprise 19 unreleased tracks - *Angelica* (with J. Frank Wilson) plus 18 Larry Loofbourrow demos from 1965 through 1968.

The *Live At The Mirage* CD is highly recommended to all **Litter** fans. From a 20-year reunion concert in Minneapolis on September 19th 1990, it features the classic 'B' line-up, though Kane guests on just three tracks, plus bassist Woody Woodrich. They run through much of the material from the first two albums plus an excellent cover of the **Music Machine**'s *Talk Talk*. The years just roll back - if it weren't for the modern sound quality this could've been circa 1970. Zippy Caplan's lost none of his dexterous zip; Denny Waite's vocals may have lost their adolescent timbre but are still in fine form, and Tom Murray's drumming is just awesome. Sounding like a classic car that's been lovingly preserved in a garage just waiting for the right time to be taken out again for a drive - all parts are still tight but well-oiled and as they warm up the throttle pedal goes down... and so the concert builds to a glorious climax - a stunningly powerful *Train Kept A-Rollin'* that can only be topped by the frenzied finale of *I'm A Man*.

The *Re-Emerge* CD is all new recordings including a reworking of *Action Woman* plus 16 new numbers by the latest line-up and features guest appearances by Joey Molland (gtr, b.vcls, ex-Badfinger), James "Owl" Walsh (keyb'ds, ex-**Gypsy**), Larry Wiegand (bass gtr, ex-**Crow**) and Andy Bailey (keyb'ds).

In 2001, Zip Caplan released a new CD *Monsters And Heroes* as Zip Caplan and Cast of Thousands. Mostly instrumental it comprises 21 tracks of classic Horror movie, old Serials and fifties T.V. Series soundtracks but recorded with 'rock' instruments. 48 different musicians are featured, with a different set of players backing Zip on each track. Some of the guests include Jim McCarty (The Yardbirds), Joey Molland (Badfinger), Nokie Edwards (The Ventures), Bobby Torres (Joe Cocker and Tom Jones), Doug Nelson (Jonny Lang Band), Bruce "Creeper" Kurnow (**Mason Proffit**), Denny Libby (**The Castaways**) plus guys from Edgar Winter, **Gypsy**, **The Litter**, **Stillroven**, **Underbeats**, **White Lightning** and **Crow**.

LITTER
LITTER
RARE TRACKS
THE LITTER - Rare Tracks Compilation LP.

GATHERING AT THE DEPOT
FEATURING: THE LITTER
DANNY'S REASONS
PEPPER FOG
GRIZZLY
CHESTERFIELD GATHERING
THUNDERTREE
CRICKETT
DEADEYE
FREE AND EASY
beta
GATHERING AT THE DEPOT (Comp LP) including The Litter.

Bill Strandlof who played the electrifying solo on *Action Woman* died of leukaemia on 4 March 1995. Mark Patrick Gallagher who was born on 17 March 1948 died on 24 February 2009.

Retrospective compilation appearances have included: *Action Woman* on *Nuggets Box* (4-CD), *Pebbles, Vol. 1* (CD), *Pebbles Box* (5-LP), *Pebbles, Vol. 1* (LP), *Songs We Taught The Fuzztones* (2-LP & 2-CD), *Trash Box* (5-CD), *Excerpts From Nuggets* (CD), *Great Pebbles* (CD), *Uptight Tonight* (CD) and there's an alternative unreleased version on *The Arf! Arf! (El Cheapo)* (2-CD) sampler; *I'm A Man* on *Pebbles, Vol. 2* (LP) and *Pebbles, Vol. 3 (ESD)* (CD); *Hey Joe* and *7 Up Commercial* on *The Scotty Story* (CD); *Tallyman* on *The Arf! Arf! (El Cheapo)* (2-CD) sampler; *Journeys* on *Up All Night* (CD); and *Whatcha Gonna Do About It* on *Garage Beat '66 2* (CD). (VJ/MW/LP/ZC)

Ken Little (IL)

Personnel:	JOHN CAMELOT	keyb'ds	A
	SUGARCANE HARRIS	violin, backing vcls	A
	KEN LITTLE	vcls	A
	RICK MACOWSKI	drms	A
	FRANK MUSTARI	gtr	A
	NORMA WAGNER	gtr	A

ALBUMS:	1(A)	SOLO	(Dharma D-801) 1972
	2(-)	LEANIN' ON THE BAR	(Dharma D-805) 1976

NB: (1) reissued on vinyl (Breeder RPR 006-2C-566) 1986.

Ken Little was a Chicago singer and a friend of **Harvey Mandel**. In 1972, he appeared on **Mandel**'s bluesy project *Get Off In Chicago* with two songs co-written with Norm Wagner, *High Test Fish Line* and *Springfield Station Theme*. The same year, **Mandel** co-produced **Little**'s *Solo* album. This is basically mainstream heavyish progressive rock with strong blues influences (Hubert Sumlin of Howlin' Wolf's band plays on one track and Sugarcane Harris on five). If that's your bag, it's not bad but don't be misled by dealers with limited descriptive abilities who describe it as 'psychedelic'.

Ken Little returned in 1976 with *Leanin' On The Bar*. In a totally different style, the music is a consistent mix of country and bar rock. (VJ/SR)

(A) Little Bit of Sound (CA)

45:	Incense And Peppermints/ I Want You To Know	(Carole 1002) 1967

NB: also released in France (Vogue Int. 80112).

This cover of the **Strawberry Alarm Clock**'s classic was recorded here by an unknown Los Angeles area act on GNP Crescendo's sister label in October 1967.

Incense And Peppermints has been compiled on *Psychedelic Unknowns, Vol. 5* (LP), *Acid Dreams Volume Three* (LP) and *Electric Psychedelic Sitar Headswirlers 4* (CD). (VJ/MW/GT)

The Little Bits (LA)

45:	Girl Give Me Love/Spoofin'	(Tiger-Eye TE-101) 1967

This record was made by eight or nine-year-old kids from Jennings, Louisiana. The lyrics mostly consist of them screaming or singing *Girl Give Me Love*. This makes it a unique novelty.

Girl Give Me Love has been compiled on *Louisiana Punk From The Sixties* (LP), *Sixties Archive, Vol. 3* (CD) and *Yeah Yeah Yeah* (CD); and *Spoofin* on *Acid Dreams, Vol. 2* (LP). (VJ)

Little Bits of Sound (NY)

Personnel:	JEFF EVANS	drms	A
	BOB GREENSTONE	ld gtr, vcls	A
	LARRY JACK	bs	A
	JEFF MORRIS	keyb'ds	A
	JERRY PRIESER	gtr	A

45:	What's Life About/Girls Who Paint Designs	(Roulette 4744) 1967

Often confused with **(A) Little Bit Of Sound**, *Girls Who Paint Designs* can also be heard on *Of Hopes And Dreams & Tombstones* (LP) and *Psychedelic Unknowns, Vol. 7* (LP & CD). Interestingly, the cut was mastered to the single faster than the original recording and can be heard changing keys after the first four bars.

The band came from Franklin Square, Long Island, New York. Their single came about via Koppelman & Rubin Associates Chardon Music, Inc. where their manager (Stu Antzis)'s wife worked. It was never promoted though and the band played only small local venues and school functions.

Larry Jack left the band after James Foley, from Koppelman & Rubin approached him with a song by Richard Fishbaugh called *A Little Rain Must Fall* asking him if he could get a band together to record it. Jack joined forces with a local group The Entire Thing, who in turn were renamed by the record company as **Epic Splendor** and *A Little Rain Must Fall* became a Top 30 hit in the region. (MW/MM/RJ)

THE LITTLE BOY BLUES
In the Woodland of Weir

THE LITTLE BOY BLUES - In The Woodland Of Weir CD.

The Little Boy Blues (IL)

Personnel:	JAMES BOYCE	drms, vcls	ABC
	RAY LEVIN	bs, piano, organ, flute	ABCD
	PAUL OSTROFF	ld gtr	ABC
	LOWELL SHYETTE	gtr, hrmnca, vcls	AB
	BILLY McCOLL	vcls	B
	FRANK BINER	vcls, gtr	C
	MARK COPLON	vcls	D
	BILL MOONEY	drms	D
	PETER POLLACK	gtr	D

ALBUM: 1(D) IN THE WOODLAND OF WEIR (mono/stereo)
(Fontana MGF-27578/SRF-67578) 1968

NB: (1) reissued on CD (Acid Symposium AS 002) 2001 with their 1971 single *Ain't Too Proud To Beg*.

45s:		Look At The Sun/Love For A Day	(IRC 6929) 1965
		I'm Ready/Little Boy Blues Blues	(IRC 6936) 1966
	α	I Can Only Give You Everything/ You Don't Love Me (PS)	(IRC 6939) 1966
		Great Train Robbery/Season Of The Witch	(Ronko 6996) 1967
		It's Only You/Is Love	(Fontana 1623) 1968

NB: α Issued in a limited edition with picture sleeve.

The singles this Chicago punk outfit produced will be of more interest than their album. Of particular note were their interpretation of Donovan's *Season Of The Witch* and two fine fuzz punkers *Great Train Robbery* and *I Can Only Give You Everything*, which was recorded by several other bands in this era. The best source of these singles is the compilation *Chicago 60's Punk Vs. New Mexico 60's Pop* (LP), which contains both sides of their first four singles.

The album is a real hodgepodge of styles that doesn't hang together well. Most cuts feature orchestration and range from light *Sgt Pepper* chamber-pop through brassy R&B workouts to heavier fuzzed moments and pedestrian Fudge-like pomp... seriously arty and very '68. Two of the stronger album cuts were put out on the Fontana single, which states that they are "from Fontana's album *Can You Dig It* (SRF-67578)" - presumably the original title for *Woodland Of Weir. Is Love?* is a punchy **Left Banke**-ish ditty except for a mid-point crescendo of noise, with gut-wrenching guitar. *It's Only You* is fuzzy acid-rock.

Original guitarist Lowell Shyette was drafted in September '66 shortly after the band appeared on Dick Clark's 'Where The Action Is'. He later worked as a sales rep for Fender and is still active musically. Frank Biner later played for a California outfit called Kingsnake.

Line-up 'C' also have a rock/soul effort *Ain't Too Proud To Beg*, from April 1967, on which they are assisted by a horn section of studio musicians, on the compilation *Early Chicago* (Happy Tiger HT-10107) in 1972.

The Greek CD reissue of the album collects their entire recorded output by adding the three IRC singles, the Ronko single, and *Ain't Too Proud To Beg* (from the *Early Chicago* compilation).

Retrospective compilation appearances have included: *Great Train Robbery* on *Mayhem & Psychosis, Vol. 2* (LP), *Mayhem & Psychosis, Vol. 1* (CD) and *Highs In The Mid-Sixties, Vol. 4* (LP); *The Great Train Robbery* and *I'm Ready* on *Off The Wall, Vol. 11* (LP); *It's Only You* on *Boulders, Vol. 11* (LP) and *Ya Gotta Have Moxie, Vol. 2* (2-CD); *You Don't Love Me* on *Pebbles, Vol. 6: Chicago 1* (CD), *Garage Punk Unknowns, Vol. 5* (LP) and *Storm In The Garage* (3-CD box); *Cathedral* on *Songs Of Faith And Inspiration* (CD); *I Can Only Give You Everything* on *Pebbles, Vol. 2* (CD), *Pebbles Box* (5-LP), *Pebbles, Vol. 2* (LP), *Trash Box* (5-CD), *Great Pebbles* (CD) and *Storm In The Garage* (3-CD box); *The Great Train Robbery* and *You Dove Deep In My Soul*, a previously unreleased track on *Oh Yeah! The Best Of Dunwich Records* (CD); *Love For A Day, Look At The Sun, I'm Ready, Little Boy Blue's Blues, I Can Only Give You Everything, You Don't Love Me, The Great Train Robbery* and *The Season Of The Witch* on *Chicago 60's Punk Vs. New Mexico 60's Pop* (LP); there's an unreleased version of *Ain't Too Proud To Beg* on *Early Chicago* (cassette) and *Mr. Tripp Wouldn't Listen* on *Realistic Patterns* (CD). (VJ/MW)

Little Caesar and The Conspirators (MN)

Personnel:	JIM 'LITTLE CAESAR' BARNHOLDT	drms	AB
	MARV HUNTINGTON	bs	AB
	BILL KLINKHAMMER	gtr	A
	GARY SORENSON	ld gtr	AB
	JOHN PUTNAM	gtr	B

45:	New Orleans/It Must Be Love	(Studio City 1023) 1965

This Owatonna, Minnesota-based group formed out of the ashes of another Owatonna band The Henchmen, who included Marv Huntington and Gary Sorenson and the Fairmont-based Reconstituted Lemons, whose leader had been Jim Barnholdt. Local dee-jay Bill Diehl took them under his wing and got them appearing on stage in Roman Style dress for what was reputed to have been a wild act. They financed a single on the Minneapolis-based Studio City label and their finest moment, *It Must Be Love*, got lots of airplay around southern Minnesota at the time. In May 1965, a rift developed between Barnholdt and the rest of the band, so he left to join a Minneapolis-based folk-rock group called Id. The three remaining members went on to play for the Rochester-based Furys.

You can also check out *New Orleans* on *Grab This And Dance!!!* (LP) and *It Must Be Love* on *Hipsville, Vol. 3* (LP). (VJ)

Little John and The Monks (OR)

45:	Needles And Pins/Black Winds	(Jerden 775) 1965

This Blue River, Oregon group was originally known as The Nomads. Their cover of The Searchers' classic *Needles And Pins* can also be found on *The History Of Northwest Rock, Vol. 5* (cassette). More recently *Black Winds*, a gentle folk-rock ballad has resurfaced on *Relics, Vol. 2* (LP), *Relics, Vol's 1 & 2* (CD), *Northwest Battle Of The Bands, Vol. 1* (CD), *Northwest Battle Of The Bands 3: I'm Walkin' Babe* (LP) and *Tymes Gone By* (LP); and *Too Many People* got another airing on *Northwest Battle Of The Bands Vol. 3* (CD). (VJ/MW)

Little John And The Sherwoods (MA)

45:	Rag Bag/Long Hair	(Fleetwood FL 001) 1965

This band of merry men from Lowell, Massachusetts was known to dress up in Robin Hood attire. Their catchy if somewhat screwball ditty from November 1965 is nearer to novelty than garage-punk.

Long Hair is also on *Teenage Shutdown 2* (LP/CD). (MW)

Little John and Tony (MI)

45:	The Beginning Of The End/All I Ask	(Volkano V-5001) 1965

Detroit-area duo **Little John and Tony** was produced by **Dennis Coffey**. *The Beginning Of The End* is a fine tribute to **Barry McGuire**'s *Eve Of Destruction* - apocalyptic theme, even the gravelley vocals, over the classic Dunhill folk-rock sound (dramatic Spectoresque production wrapped around **Beau Brummels**' jangle).

It's been revitalised on the Misty Lane folk-flower-pop compilation *Every Groovy Day*. (MD)

Little Phil and The Night Shadows (GA) - see The Night Shadow(s) (GA).

Little Rock Coachmen (AR) - see Coachmen (AR).

Little Willie and The Adolescents (FL)

Personnel:	TOM McLAUGHLIN	keyb'ds, vcls	A
	ERIC SCHABACKER	gtr, vcls	A
	BERRY VAUGHT	drms, vcls	A

45s:	α	Get Out Of My Life/Stop It	(Tener 1009) 1966
		Looking For Love/Push Song	(Tener 1013) 1967

NB: α 'B' side shown as by The Starfires.

Starting out in a basement in Buffalo, New York in 1963 as **The Starfires**, the following year they put out an album *Play* on the O.R.S. (Ohio Recording Service) label, whose cover features several photos of the band, including one with the Isley Brothers.

The band then relocated to Orlando where they changed their name to **Little Willie and The Adolescents** with the above line-up. None of them was called Willie but they used to set up a small fluorescent-green metal man in front of the drums that they told people was Little Willie when they asked. Berry Vaught is remembered as a stand-up drummer and a renowned part of the band's repertoire was to stand on their heads whilst playing the instrumental *David's Mood* - don't ask why.

Get Out Of My Life, a really nasty punky song with snotty vocals and catchy keyboards, was good enough to make it onto *Back From The Grave, Vol. 3* (LP). *Looking For Love*, a frantic keyboard-led romp, first reappeared on the hellishly rare 1967 *Bee Jay Demo, Vol. 2* (LP) compilation. Thankfully it is available again on *Psychedelic States - Florida Vol. 2* (CD). *Stop It* has resurfaced on *Total Raunch* (CD).

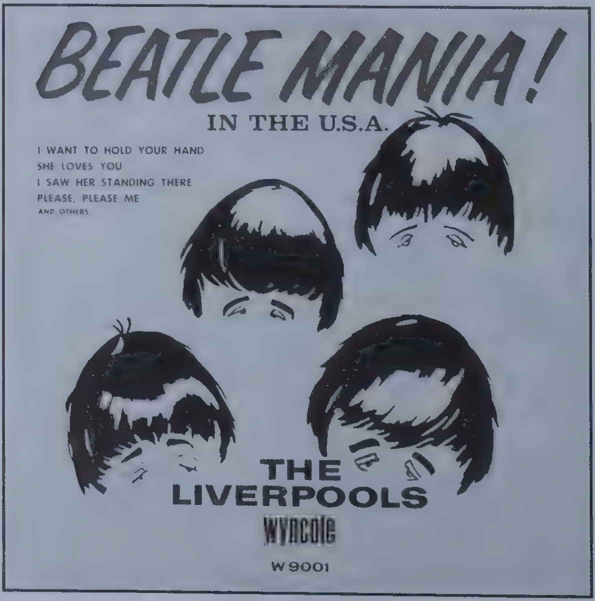
It was the enterprising Eric Schabacker himself who founded the Bee Jay booking agency and recording studios, and the associated record labels - Tener, Hype and Immunity. (MW/JLh/MM/RM)

The Live Five (OR)

Personnel:	CRAIG MARTELL	drms	A
	JERRY MEIER	ld gtr	A
	BILL O'BRIEN	vcls	A
	JOE SMITH	bs	A
	STAN STEINER	keyb'ds	A

45s:	Shake A Tail Feather/Yes You're Mine	(Panorama 31) 1966
	Shake A Tail Feather/Yes You're Mine	(Jerden 797) 1966
	Hunose/Let's Go, Let's Go, Let's Go	(Panorama 46) 1966
	Move Over And Let Me Fly/ Been Nice Knowin' You Baby	(Piccadilly 233) 1967
	I Must Move/I Must Move	(Piccadilly 236) 1967
	Take The Good And The Bad/Who Knows	(Piccadilly 248) 1967

The Live Five formed in Salem, Oregon in 1965. Steiner, O'Brien and Smith had all previously played in an outfit called The Che-vels. Managed by dance promoter and radio station operator Ed Dougherty they got plenty of good live bookings appearing on bills with all the top acts that came to Salem. They also appeared with **The Knickerbockers** at the Seattle Teen Fair and with The Rolling Stones in Portland, Oregon in July 1966. They



THE LIVERPOOLS - Beatle Mania! In The U.S.A. LP.

appeared in candy-striped trousers and played a blend of Northwest rock and Merseybeat. *Yes You're Mine* and *Hunose* were both big regional hits. *Move Over And Let Me Fly* is an irresistible jerker with 'call and response' style vocals which ought to have been a big hit.

They broke up in late 1967, although Joe Smith carried on with four new members for a further six months.

Compilation appearances have included: *Let's Go, Let's Go, Let's Go* on *Battle Of The Bands, Vol. 1* (LP), *Northwest Battle Of The Bands, Vol. 1 - Flash And Crash* (CD) and *The History Of Northwest Rock, Vol. 4* (LP); *Move Over And Let Me Fly* on *Battle Of The Bands, Vol. 2* (LP), *Northwest Battle Of The Bands, Vol. 2 - Knock You Flat!* (LP & CD), *The History Of Northwest Rock, Vol. 3* (CD) *Highs In The Mid Sixties, Vol. 16* (LP), *The History Of Northwest Rock, Vol. 3* (LP) and *Northwest Battle Of The Bands, Vol. 2* (CD); *Yes You're Mine* and *Let's Go, Let's Go, Let's Go* on *Northwest Battle Of The Bands, Vol. 1* (CD); *Hunose* on *Sixties Rebellion Vol. 16* (LP & CD) and *History Of Northwest Rock, Vol. 2* (CD); *Shake A Tail Feather* and *Yes You're Mine* on *The Northwest Battle Of The Bands 3: I'm Walkin' Babe* (LP); an unreleased version of *Anyway, Anyhow, Anywhere* on *Northwest Battle Of The Bands 4* (CD); and *Who Knows* on *Sixties Rebellion 16* (LP). (VJ/MW)

Liverpool Five (UK>WA)

Personnel:	DAVE BURGESS	bs	A
	KEN COX	gtr	ABCD
	RON HENLEY	keyb'ds	AB
	STEVE LAINE	vcls	ABCD
	JIMMY MAY	drms, vcls	ABCD
	FREDDIE DENNIS	bs, vcls	BCD
	MARK GAGE	keyb'ds	C
	GARY MILKIE	keyb'ds	D

ALBUMS: 1(A) TOKIO INTERNATIONAL (CBS 62 460) 1965 R2
2(A) THE LIVERPOOL FIVE ARRIVE (mono/stereo) (RCA Victor LPM/LSP-3583) 1966
3(A) OUT OF SIGHT (RCA Victor LSP-3682) 1967
4(A) EXCITEMENT IN STEREO SOUND (RCA PRS 250) 1967
5(A) STEREO FESTIVAL (also featuring The Astronauts) (RCA PRS 251) 1967

NB: (1) German only release shown as by The 5 Liverpools. (1) reissued on CD (Ultravybe UVB 10042) 2001. (4) and (5) were promotional only releases. *The Best Of* (Sundazed SC 11158) 2008 rounds up their covers of mostly lesser-known hits.

EP: 1 OUT OF SIGHT (TK 151) 1967

NB: There's also a French EP with picture sleeve: *If You Gotta Go, Go Now/Too Far Out/Heart/I Just Can't Believe It* (RCA 86493) 1967.

HCP

45s: α L'um D'Lum D'Lum High/ Good Golly Miss Molly (Picadilly 1255 (UK)) 1964? -
That's What I Want/ Everything's Al' Right (RCA Victor 47-3578) 1965 -
If You Gotta Go, Go Now/ Too Far Out (RCA Victor 47-8660) 1965 -
Heart/I Just Can't Belive It (RCA Victor 47-8725) 1966 -
Sister Love/She's Mine (RCA Victor 47-8816) 1966 -
New Directions/What A Crazy World (We're Living In) (RCA Victor 47-8906) 1966 -
Anyway That You Want Me/ The Snake (RCA Victor 47-8968) 1966 98
β Cloudy/She's Got Plenty Of Love (RCA Victor 47-9158) 1967 -

NB: α was a U.K. only 45 shown as by Liverpool 5. β some promo copies with 'A' side on both sides of disc, and same catalogue no.

Originally from the U.K. their German manager arranged for them to tour Europe and Asia, including a gig at the 1964 Olympic Games in Tokyo. On their return to Germany they recorded a single and an album as the 5 Liverpools then relocated to the States (Spokane, Washington) where they signed with RCA in 1965. Paul Handler became their new manager. When Dave Burgess left to get married in 1967 he was replaced by Freddie Dennis who had played in several Spokane groups. They played a mixture of folk-rock, beat, R'n'B and ballads as well as punk. They could imitate the best U.S. bands (**Remains**, **Standells**) but also retained their Englishness. *Broken Dreams, Vol. 4* (Line OLLP 5395 AS) 198? includes *She's Mine* and *Piccadilly Line*. *New Directions*, which contains some infectious guitar work, is included on *Mindrocker, Vol. 9* (LP). *Everything's Allright*, meanwhile, has resurfaced on *Hide & Seek, Vol. 1* (LP). They even had a very minor hit with *Any Way That You Want Me.*

Later in 1969 they changed keyboard players twice before finally quitting in 1970. Freddie Dennis later joined the reformed **Kingsmen**. Only Jim May returned to the UK, all the other four original members remained in northern California.

The Best Of rounds up their covers of mostly lesser-known hits and three originals of which *She's Mine* is definitely the best.

Other compilation appearances include: *I'm Not Your Stepping Stone* on *Breaking Point* (CD); *Gotta Get A Move On* on *Incredible Sound Show Stories Vol. 1* (LP), *Only For Real Losers* (LP) and *Wyld Sydes Volume Six* (CD); *Piccadilly Line* on *Beat Us If You Can Vol. 1* (LP); and *I Can Only Give You Everything* on *Basement Beat Vol 1: Nothing Comes Easy* (CD). One track from their privately pressed *Out Of Sight* (EP) entitled *Gotta Get A Move On* has also resurfaced on *The Technicolour Milkshake* (LP) compilation. (VJ/HI/MW)

The Liverpools (?TX)

This outfit was probably from Dallas, Texas. *Soho* a Radio Spot ad originally aired on KLIF-AM, can be found on *Acid Visions - Complete Collection, Vol. 3* (3-CD) and on *Texas Punk, Vol. 9* (LP). (VJ)

The Liverpools (PA)

Personnel incl:	BADERAK?	A
	KAL MANN	A
	RICHARDS?	A
	ROY STRAIGIS	A

ALBUMS: 1 BEATLE MANIA! IN THE U.S.A. (mono/stereo) (Wyncote W/SW-9001) 1964
2 THE HIT SOUNDS FROM ENGLAND (Wyncote W/SW-9061) 1964

A Philadelphia studio-only outfit, according to Mike Kuzmin in his Pennsylvania book 'Sounds From The Woods', they also recorded as **The Emblems** and **The Haircuts**. No guesses as to influences and style - both albums unashamedly cashed in on the first wave of Beatlemania. The first album includes four Beatles covers - *She Loves You, I Want To Hold Your Hand, I Saw Her Standing There* and *Please, Please Me.* The remaining tracks are good beat fodder mainly composed or co-composed by Straigis, including *Whenever I'm Feeling Low* previously aired on the **Emblems**' 1963 single. (MW)

The Livers (IL)

45s: Beatle Time/This Is The Night (Constellation 118) 1964
Swinging Livers/I Found My Girl (USA 797) 1965

Here are more cash-ins on Beatlemania and Liverpool, in far away Chicago. The Constellation single features instrumentals which, when you think about it, are a real cop-out. Buyers would've expected fake English accents at the very least. (MW/SR)

Live Wires (NY)

45: Keep It To Yourself/The Mask (Boom 60,015) 1966

The above recording was produced by Richard Gottehrer of **Strangeloves** fame placing this as a New York outfit.

The Mask has resurfaced on *Die Today* (CD). (VJ)

The Live Wires (PA)

45s:	Bona Vista Twist/Kickoff	(R.E.F. 110) 196?
	One Cycle Venture/A Rovin'	(R.E.F. 300) 196?
	Love/Being Alone	(R.E.F. 301) 1966

The first two singles contain instrumentals and may predate the third by some time. A different outfit to that on Boom and thought to be from Pennsylvania - this has been confirmed by Mike Kuzmin's Pennsylvania sixties book 'Sounds From The Woods' which places them in Dubois.

Love, which illustrates the Anglophile influence on American garage bands, can also be found on *The Essential Pebbles Collection, Vol. 2* (2-CD) and *Pebbles, Vol. 7* (LP). (MW/VJ)

The Living Children (CA)

Personnel:	DAVID GREEN	gtr, vcls
	DAVID PONTS	drms
	CLIFF WALKER	bs

45:	Crystalize Your Mind/Now It's Over	(MTA 140) 1967

Evolving out of KW & the Evils, a surf band from Fort Bragg, California **The Living Children** went through several line-up changes before settling on the personnel above. They took their name from the song *Living Child*, recorded by their close friends, Yuba City's **The Boy Blues**. In March 1967 their lone single was released; the Stones-influenced *Crystalize Your Mind* eulogised life in drugged out Haight Ashbury, in contrast to a wistful, melancholic lament on the flip that is very reminiscent of **Love**. After being busted for possession of marijuana Walker left, his replacement was former **Transatlantic Winkham Chiken No. 5** bassist Reed Stubbs. Ponts left soon after and Armondo "Moon" Quevedo was drafted in as drummer, at which point they became Truman Coyote. Unfortunately the early promise shown on the single was never allowed to develop, due to David Green's drug problems and the band eventually fizzled out. Green died tragically in the early eighties, shot dead by a drug dealer.

On a more positive note, their legacy lives on with a new generation - in 2008 UK folk-psych band The Left Outsides, from Camberwell, performed *Now It's Over* live (to Gray Newell's and Max Waller's delight) and it is on their CD, *And Colours In Between.*

Crystalize Your Mind first resurfaced on *Sixties Rebellion Vol. 3* (LP/CD); since then both sides have been featured on *Crystalize Your Mind* (CD) and *Garage Beat '66 3* (CD). (GN/ES/MW/VJ)

The Livin' End (TX, Burkburnett)

45s:	Society/The World's Goin' Round	(Soft 1012) 1968
	Society/I Got To Have It Girl	(Soft 1012) 1968
	Gotta Get Back To My Baby/ I Got To Have It Girl	(Soft 1012) 1968
	Your Kind Of Love/You Make Me Feel	(Soft 1031) 1968
	Today/You Don't Want Me	(Soft 1033) 1968
	Foolish People/Life Is A Search	(Shalimar 303) 1969

Although they formed in Wichita Falls this band moved to Burkburnett, Texas and recorded in Dallas. *Society*, which features some catchy organ and drumming and good fuzz guitar, probably captures them at their best.

Compilation appearances have included: *Society* on *Punk Classics* (CD) and *Flashback, Vol. 6* (LP); and *Your Kind Of Love* on *The Fort Worth Teen Scene - The Major Bill Tapes Vol. 2* (LP). (VJ/MM/MW)

The Livin' End (TX, Abilene)

Personnel:	WAYLAND HUEY	gtr	AB
	BILL LEITER	ld vcls	A
	ROBERT OLIVERA	gtr	AB
	BARRY ROBERTSON	bs	AB
	CAL STANTON	drums	A
	JOE MARTIN	drums	B
	LEE PENCE	keyb'ds, vcls	B
	TOMMY MARLIN	ld vcls	C

The Livin' End
Unreleased Texas Garage Sounds

THE LIVIN' END - Unreleased Texas Garage Sounds CD.

CD:	1	UNRELEASED TEXAS GARAGE SOUNDS	(Collectables COL-0715) 1998

Previously assumed to be the other Texas **Livin' End**, thanks and kudos goes to Collectables for straightening out the facts and history behind this particular bunch. They were formed by Wayland Huey in Abilene, Texas after his previous outfit **The Coachmen** split in 1964 after issuing just one single, also included on the CD. Though **Livin' End** never got to release a single during their life-span, they would last until 1968 and recorded many unreleased nuggets between 1965 (*Get Off Of My Cloud*, *Friends*, *All Alone*) and 1967 (covers of *Baby Please Don't Go* and **The Doors**' *Love Me Two Times*).

The CD contains a further 12 **Livin' End** tracks including some live performances from a seventies reunion and the full low-down on this band's story. Kicking off with an original garage-fuzz-punker *Pine Street Boys*, one of the highlights of this collection, there's a smattering of the usual covers (*Roadrunner*, *Talkin' About You*, *Empty Heart*, *Makin' Time* - this last probably their best cover) - all are competent if uninspiring. It's the originals that are more interesting even though very derivative - *All Alone* borrows the *I'm A Man* riff; *Friends* is Dylan via **The Byrds** ala *Chimes Of Freedom*; *My Destination* borrows a Beatles riff but transforms it into a tough garage-punker with a *Psychotic Reaction*-style rave-up break - most excellent indeed.

The band have also appeared on a number of other compilations, including: *Makin' Time*, *Captain Soul*, *Talkin' About You*, *Empty Heart* and *Unknown Destination* on *Texas Flashbacks Vol.1: Dallas* (LP); the previously unreleased *All Alone*, and *Get Off Of My Cloud* on *Texas Punk: 1966, Vol. 1* (LP); the previously unreleased *Roadrunner* and *Your Enemies* on *Texas Punk, Vol. 3* (LP); *All Alone*, *Get Off Of My Cloud*, *Roadrunner* and *Your Enemies* on *Acid Visions - The Complete Collection Vol. 2* (3-CD); *Makin' Time*, *Empty Heart* and *Captain Soul* on *Psychedelic Microdots Vol. 2* (CD); and *Making Times* on *Garage Beat '66 7* (CD).

Barry Robertson is still active in the music business, playing with Slim Chance and The Survivors. (MW)

The Livin' End (IL)

45:	But I'll Live/ Don't Let Me Be Misunderstood (PS)	(KB 3008) 1968

This **Livin' End** was from Centralia, Illinois. *But I'll Live*, a slightly psychedelic guitar-driven disc is to be found on *Monsters Of The Midwest, Vol. III* (LP). (VJ/MW/MM)

The Livin' End (OH)

Personnel:
DOUG DEHART
JIM FRIZELL
DON JONES
RAY READE
RON RIDDLE

45: You're My Woman/
Our Love Was Strong (No label 1190, Rite #20211/2) 1967

A Dayton, Ohio band whose raw punker *You're My Woman* has reappeared on *Boulders, Vol. 11* (LP), *Ya Gotta Have Moxie, Vol. 2* (2-CD), *Sick And Tired* (LP) and *Trip In Tyme Vol. 2* (CD). (MW/GGI/MM)

Liv'in End (?)

45: She's A Teaser/
The Orange Rooftop Of My Baby's Mind (Rickin 007) 196?

A West Coast outfit who have two cuts: - *Orange Rooftop Of My Baby's Mind* and *She's A Teaser* on *Boulders, Vol. 11* (LP) and *Ya Gotta Have Moxie, Vol. 2* (2-CD). (MW/MM)

Livin End (LA)

45: Move Me/Time To Leave (Murco No. 1054) 1969

The above single - on a Shreveport, Louisiana label - is a stately rock-ballad with vibrant bluesy vocals ala John Fogerty (**Creedence Clearwater Revival**) and some fluid fuzzwork, that sounds circa '67 or '68. The flip is okay pop-rock. (MW)

Livin' End (NJ)

45: The Right Girl/You Cheatin' Heart (Spontaneous 1001) 1967

From Camden, New Jersey the **Livin' End** responsible for this soul-garage single achieved fame when they changed their name to **Crazy Elephant.** (MW/MM)

Livin' End (NY, Rochester)

45: Round, Round (I'm Your Clown)/La-La (Eceip PS 1005/6) c1970

An unheard Rochester, New York outfit on **Ron Wray**'s Eceip label. (MW)

Livin' End (OH, Columbus)

45: What Now My Love/Hey, Come Here (Domino D-101) 196?

Here are some MOR harmony-pop ballads from Columbus, Ohio. (MW)

Livin' Ends (CO)

Personnel:		
	IRVING ANDREWS	ld vcls
	ART COLYER	gtr
	BOB MILLER	keyb'ds
	DAVIS SONDRUP	drms
	GREG THARP	bs
	CRAIG VOLLMER	gtr

45: I Love You More Than You'll Ever Know/
Jolyn (Atlantic 2622) 1969

This soulful sextet came from Denver, Colorado. Like several other Colorado acts (**Beast, White Lightnin', Trolls**), they recorded at Norman Petty's studios in Clovis, New Mexico. Read all about them on Alec Palao's *Get Ready To Fly* (CD), which features *Jolyn.* (MW)

Livin' Ends (NY)

45: Hey Everybody/
Please Don't Hurt Me (Anymore) (Patty 1347) 196?

Recorded on a subsidiary label of New York's Holton Records, *Please Don't Hurt Me* was written by Vincent Sanpierto and Benjamin Galiani. (DJe/MW)

Livin(') Ennd (NY)

Personnel:			
	SANDY BIGTREE	vcls	A
	JAN FETTERLY	drms	AB
	MICKEY PALUMBO	keyb'ds, gtr	AB
	DAVE PASTERNAK	gtr	A
	AL WOLF	bs, vcls	AB
	BILL COOPER	elec's, perc	B
	FRED SWEET	gtr, piano, vcls	B

45s: Come To Me/Stop And Go (M-6 Mark-VI-69-1) 1969
White Horses/Remember When (Sunday 1005) 1974

Sam & The Twisters had been popular on the Syracuse, New York scene since the late fifties but, after nearly a decade, the name and format had become decidedly dated. When leader Sam Amato stepped down, the remaining Twisters (Fetterly, Palumbo, and Wolf) decided to carry on.

The hip moniker they chose for their 1968 relaunch (line-up 'A') was **Livin Ennd.** Their 1969 debut is hard, psychy rock with strident vocals from Sandy Bigtree; the flip is lighter, bouncey pop. The band went through several changes over the next few years and released one more single in 1974 (with line-up' 'B) shortly before their dissolution. (MW)

The Living End (NY, Brooklyn)

45: I Need A Lot Of Lovin'/Turkey Stomp (Mira 215) 1965

A Journey To Tyme, Vol. 5 (LP) includes both sides of this frat-beat stomper. The band was from Brooklyn, New York. (MiW/MM)

Living End (CA, Sacramento)

Personnel:			
	SCOTT LYMAN	bs	A
	JOE MEYER	vcls, drms	A
	JEFF RUNYON	organ	A
	RAY WILKINS	gtr	A

45: A Night Like This/Brigitta (Court ES 127/8) 1966

From Sacramento, California 'Court' was a personalised label on the Esar imprint.

Both sides of the single also appear on *The Sound Of Young Sacramento* (CD). (MW/MM/AP)

Living End (?)

45: Skyride/Jumpin' At The Lion's Gate (Bolo 757) 1965

This **Living End** came from the Pacific Northwest. (MW)

The Living End (?)

45: Sheep/You Ain't No Friend Of Mine (Di Venus DV-104) 1965

Another mystery **Living End**. *Sheep* has been compiled on *World Of Acid* (LP) and *For A Few Fuzz Guitars More* (CD). (MW/MM)

Living End (CA, Los Angeles)

Personnel:	JOHN	A
	LES	A
	MIKE	A
	MIKE	A
	STEVE	A

ALBUM: 1(A) POW (GGM 001) 1999

This album contains 14 demos recorded in L.A. in November 1966. It opens with a fine raw garage instrumental *The Street*, and a further highlight is the promising folk-punker *Baby I Love You*. However, only a handful of tracks feature the rhythm section. The majority are intimate folk ballads - just vocal(s) and acoustic guitar(s), more likely to appeal to followers of Bryan MacLean or **Bob Lind**. These are originals bar *Hey Joe* and *Wild Mountain Thyme*.

Whether this group is the same **Living End** who released the single on Mira is not known. (MW)

The Living Ends (NJ, Patterson)

45: I Don't Mind/Self Centered Girl (Hudson 707) 1966

A Patterson, New Jersey group who were known as The Flames until late 1965. One of them later formed the Looking Glass who had success on Epic in the early seventies.

Compilation appearances have included: *Self-Centered Girl* on *Teenage Shutdown, Vol. 15* (LP & CD); and *I Don't Mind* on *The Cicadelic 60's, Vol. 4* (CD), *The Cicadelic 60's, Vol. 5* (LP) and *Hang It Out To Dry* (LP & CD). (MM/MW)

The Living Example (?AL)

45: Jet Plane/Outside Window (Atlantic 2541) 1968

A long forgotten mellow pop group. As this features Eddie Hinton on vocals it's probably a Muscle Shoals, Alabama studio project. (SR/MW)

The Living Legends (?)

45: Monkey Don't Care/Soul Supper (RCA 8782) 1966

This flower-pop single has a lethargic instrumental on flip. (SR)

Living Sacrifice (WA)

Personnel incl:	DIANNE MURRAY	A
	JOHN MURRAY	A
	JOHN ROSENBERRY	A

ALBUM: 1(A) LIVING SACRIFICE (LS 770816) 1977 R2

Formed by at least three members of **Last Call Of Shiloh**, the Spokane-based **Living Sacrifice** released only 200 copies of their debut album. It's comprised of gentle acoustic ballads alongside some fine samplings of West Coast guitar psych in the style of **Azitis** or **Wilson McKinley**, with male/female harmonies. The lyrics are mainly about religious themes, notably the apocalypse and the prophecies.

In 1979/80, a renewed line-up called The Living Sacrifice Band, now established in New Jersey, released two other albums, *Beauty For Ashes* (Praise Jesus EARS-36) 1979 R2 and *A Call To Brokeness* (Shekinah SHM-3019) 1982 R2. (SR/KSt)

Load (OH)

Personnel:	DAVE HESSLER	gtr, bs (doubleneck gtr)	A
	STERLING SMITH	keyb'ds, moog bs	A
	TOM SMITH	drms, perc	A

ALBUM: 1(A) PRAISE THE LOAD (Owl Intermedia ST-2557) 1977 R1

NB: (1) reissued on CD (Lasers Edge LE-1009) 1991. Also of interest is a second album recorded in 1977 that was unissued at the time but is now on CD, *Load Have Mercy* (Laser's Edge LE-1023) 1998.

The Load started in March 1973 in Columbus, Ohio. Sterling had previously played in **The Grayps**, **J.D. Blackfoot**, and **Osiris**; Dave Hessler in The Esquires and **Osiris**; and Tom Smith had been playing with The Bob Paas Blues Band who were schoolmates of **Raven**. Originally a trio with keyboards as the lead instruments, Dave built a double neck guitar in 1974 and Sterling added a mini-moog synthesizer, enabling the band to play with different combinations of sound, switching at will between synthesized bass and bass guitar.

The Load played concerts around Ohio, and opened for **Bob Seger**, Brian Auger, The Michael Stanley Band, and Rick Derringer. **The Load** also shared a bill with Strongbow and Joy Token at the Ohio Theater in 1976. They moved to Los Angeles in 1977 and worked briefly with singer Meatloaf that summer.

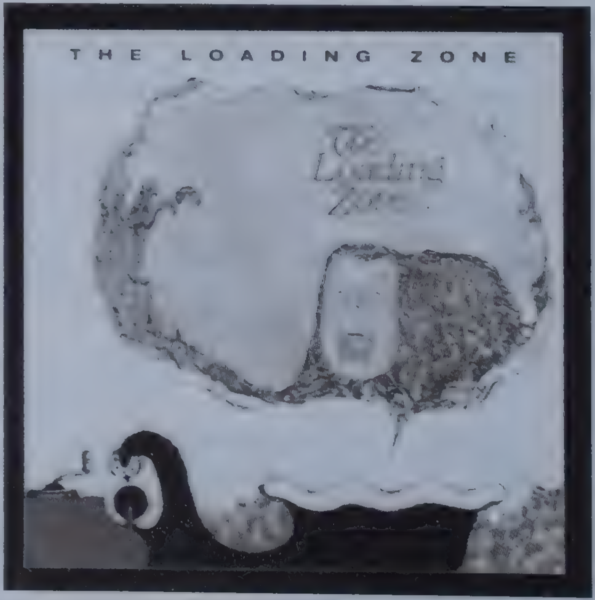
Returning to Los Angeles, the **Load** played gigs at The Troubador and the Fox Venice Theater and recorded with Dennis Wilson, **The Beach Boys** and Terry Reid. They also backed singer Baron Keith Stewart on an MCA album.

Unable to find a market for their "progressive rock," the band eventually split-up, though they continue to collaborate and are planning a new CD sometime in the 21st century. Sterling is still a musician in Los Angeles, and Tom and Dave have a very successful band in Columbus, Ohio called, The Danger Brothers.

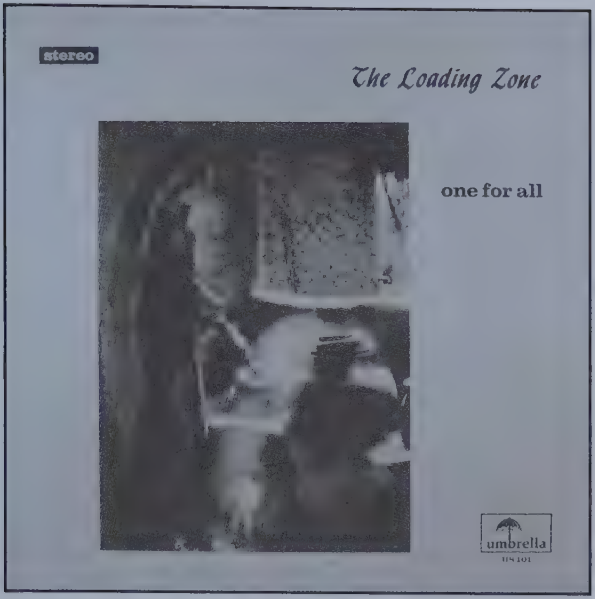
As part of the partnership that built and ran Owl Recording Studios, **The Load** recorded two albums. Only one was released on vinyl, but both are now out on CD. Other Owl releases included albums by **Raven** and **Tom Wachunas**. (SR/SGgS)

The Loading Zone (CA)

Personnel:	PAUL FAUERSO	vcls, keyb'ds	ABCD
	BOB KRIDLE	bs	ABC
	GEORGE NEWCOM	drms	ABC
	PETER SHAPIRO	gtr	ABC
	STEVE DOWLER	gtr	BC
	LINDA TILLERY	vcls	CD
	STEVE BUSFIELD	ld gtr	D
	MIKE EGGLESTON	bs	D
	GEORGE MARSH	drms	D
	(TODD ANDERSON	woodwind, keyb'ds	C)
	(PATRICK O'HARA	trombone	CD)
	(PAUL TAORMINA	hrns	D)
	(STEVE KUPKA	hrns	)



THE LOADING ZONE - Self Titled CD.



THE LOADING ZONE - One For All LP.

ALBUMS: 1(C) THE LOADING ZONE (RCA LSP-3959) 1968
2(D) ONE FOR ALL (Umbrella US-101) 1970 R1

NB: (1) reissued on CD (Acadia ACA 0008012GEL) 2001.

45s: Don't Lose Control/Danger Heartbreak Ahead (RCA 9538) 1968
α No More Tears/Can I Dedicate (RCA 9620) 1968
One For All/Time Stops (Umbrella 1001) 1970

NB: α shown as by Linda Tillery and The Loading Zone.

Really an R&B outfit, based in Oakland, California their two mediocre jazz-blues albums are now of minor interest to 'psych' collectors. The band was formed by Paul Fauerso, after his jazz group The Tom Paul Trio had broken up and he soon recruited Pete Shapiro and Steve Dowler from **The Marbles**. Line-up 'B' remained stable for a long time, with the band playing around the Bay Area and as far away as Vancouver but gigging mostly in gyms and clubs in Berkeley, Oakland and San Francisco. They also played the Fillmore a number of times, thanks to their manager Ron Barnett's good connections with Bill Graham.

Gigs in San Francisco were slim except for the Fillmore because the other halls such as the Avalon and the California Ballroom were under control of the Family Dog and others that were more interested in the psychedelic sound than R&B stuff. Still, they did get to share the bill with Cream and **Big Brother** amongst others.

Linda Tillery joined after they ran an ad in the Chronicle looking for a lead singer. Steve Dowler:- "Bob and I drove to San Francisco one day to meet her and bring her back to our practice room which was the living room of the house we rented in Oakland on 14th street. After the first album came out we toured back East on Columbia's ticket, starting in Cleveland, going to Chicago and ending in New York City at the Fillmore East with **Vanilla Fudge**".

After the band went their different ways in late 1968, Paul Fauerso and Linda Tillery put together a new line-up ('D'). They had a much more 'hip' tighter and sometimes more jazzy sound than the original '**Zone** but they kept the R&B roots solidly in place too.

Steve: - "Pat O'Hara played with the '**Zone** for a number of gigs along with the rest of the horns, Todd Anderson and Steve Kupka when we could get them to join us and when there was room on the stage. Steve was in the band at Berkeley High playing baritone. The sound guy, Mike Ritter's sister Nancy and her friend Mary Hawkes knew him from Berkeley High and we eventually asked him to sit in on some gigs."

"Kup later played with the Motowns which evolved into the Tower of Power as you probably know. He was really good with tight horn section charts and along with Todd and Paul put together many of the fine horn sounds. We didn't use Steve as much as Todd and Pat, if I remember correctly but the combination of them with Paul on the B3 was dynamite."

Linda Tillery later played for Cesar 830 (a short-lived San Francisco-based jazz fusion outfit from 1975) and had a solo career, whilst Patrick O'Hara later played with Boz Scaggs.

Loading Zone are still remembered fondly by fans of soulful R&B and one of their songs *The Bells* can now be heard on *Love Is The Song We Sing* (4-CD & book). (VJ/SDr)

Loading Zone (OH)

45: Times Are Gonna Be Different/
I Couldn't Care Less (Columbia 43938) 1967

This was a different band from Youngstown, Ohio. This **Loading Zone** only used the name for this particular record - they were in fact a popular local band called The Hi-Guys. Both songs, which contain good organ driven pop-psych, were written by P. Pylypiw and arranged/produced by Charlie Calello. (GGI/SR)

Loadstone (NV)

Personnel:	BARRY ABERNATHY	bs	A
	SAM CERNUTO	trombone	A
	LARRY DEVERS	drms	A
	STEVE DOUGLAS (aka HUSCZKA)	trumpet, fluegel horn	A
	JOHN PHILLIPS	tenor sax, flutes, oboe, bassoon	A
	TERRY RYAN	keyb'ds	A
	JOHN STERLING	gtr	A

ALBUM: 1(A) LOADSTONE (Barnaby Records 21235004) 1969 SC

NB: (1) reissued on vinyl (Barnaby Records 35004) 2004.

This album is of interest for *Flower Pot*, a long 15-minute psychedelic suite which takes up the whole of side two. Complete with sound effects, phasing, screams, echo loops and bird noises, the track was recorded in one take, with the voices overdubbed later.

The group formed in Las Vegas, Nevada. Devers, Abernathy and Phillips were backing Bobby Darin at the time when he went on his hiatus to find himself, leaving them looking for a gig. Ryan, Douglas, Sterling and Cernuto were freelance musicians in Vegas looking for work. Thanks to a guitar player by the name of Mike Richards, who originally was in the group, they got together and formed a cover band to make some cash. The band worked a club in Vegas called 'The Pussycat A Go Go' where Andy Williams used to hang out. He signed the band to his label, Barnaby Records, because of the big following the band attracted to its live performances. Andy also got Dave Grusin to produce the album as well as

LOADSTONE - Self Titled LP.

play piano on one track, *Dayshine*. The album was recorded in a two week period in the summer of 1969 and other than record promotion concerts and a few club gigs in L.A., the band never toured.

The album's lack of sales caused the group to slowly dissolve to working lounge gigs in Vegas. When that was over the band members went on to other groups. All the members continued working as musicians in one capacity or another for several years, except for Douglas, who passed on in 1991.

The group's energy in live performance could never really be captured on record. The horn sound created by the trumpet, trombone and sax with the funky rhythm section was truly incredible.

Barnaby Records still owns the masters, with a few tracks never released. Dave Grusin is mostly known as a jazzman and soundtrack composer. (VJ/SR/SCo)

Locksley Hall (?WA)

ALBUM: 1 LOCKSLEY HALL (Or Records OR13) 1996

NB: (1) Limited edition of 500 copies.

Locksley Hall was one of the better known psychedelic bands in the Pacific Northwest during their existence from 1967 until 1970. The album was recorded in 1969 at the legendary Audio Recorders in Seattle with long-time Northwest guitarist Ned Neltner (**Mark Five**, **Gas Company**, Junior Cadillac) producing and **Sonics** engineer Kearny Barton at the console. It remained unreleased until the limited vinyl edition appeared in 1996. The album reminds us of every band who ever played the Fillmore West in the late sixties and blends together elements of **It's A Beautiful Day**, **Jefferson Airplane** and **Big Brother and The Holding Co**. Recommended. (VJ)

Locomotive (WA)

Personnel:	RUSS KAMMERER	drms	A
	SKIP MOREHOUSE	keyb'ds	A
	BILL STROUM	bs	A
	JOHN USSERY	ld vcl, ld gtr	A

ALBUM: 1(A) LOCOMOTIVE (MGM SE-4653) 1969/70

45s: Roberta/Big City Car (MGM 14102) 1969

Locomotive came from Seattle/Mercer Island, and recorded an album for MGM in late 1968, but because of management reshuffles at MGM, the release of the album was considerably delayed. **John Ussery** later made at least one solo album.

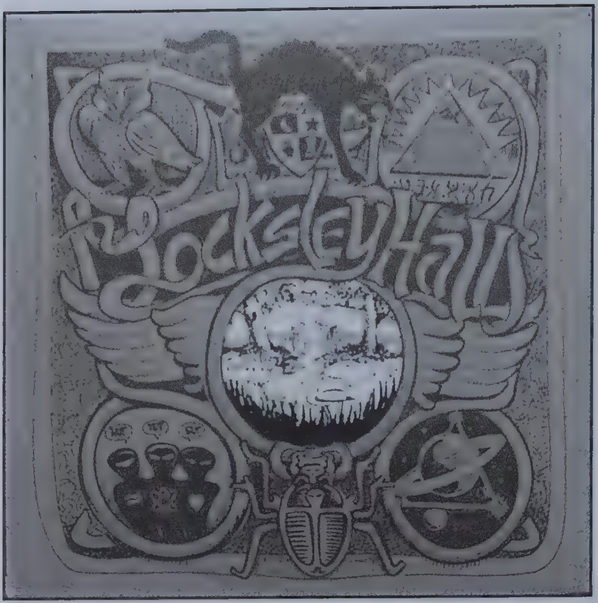
They contributed one cut, *Get On Away* to *White Lace & Strange Volume 2* (CD). (CBn/DR/MW)

Lode Star (TX)

Personnel:	MIKE BALLARD	bs	A
	PAT BLANKS	ld gtr, vcls	A
	ANDRE BONAGUIDI	drms, vcls	A
	FRANK SOTELO	ld gtr, vcls	A

Lode Star hailed from El Paso, Texas. When Suemi got a contract with Hi Records at the start of the seventies, owner-producers Kenny Smith and Bill Taylor relocated to Memphis and took several acts from their stable with them, including **Lode Star** and **Iota** (who would later cover *Glympses*). By the time **Lode Star** released their *Coming Down* album in 1971, they'd been joined by Paul West from label-mates **The Intruders** and had changed their name to **Swift Rain**.

Lode Star had four tracks: *Glympses*, *Raga*, *Bottom Of The Hill* and *It's Gonna Be There* on the *I Love You Gorgo* (LP) 1969 compilation, which had a limited vinyl reissue in 1997. Frank Sotelo also plays the acoustic snippet that closes the album.



LOCKSLEY HALL - Self Titled LP.

This outfit is totally unrelated to Lodestar, a hard-rock/metal group from Ohio whose privately pressed album was released in 1979. (VJ/SR/MW)

Logos (KS)

Personnel incl:	STEVE EPLEY	vcls, gtr	A
	CINDY WILLIAMS	vcls, piano	A

ALBUM: 1(A) FIRESIDES AND GUITARS
(Audio House AHSPL 113L74) 1974 R2

This was an early seventies folk album from the Kansas studio/label. Several of these cuts have an engaging pop feel, perhaps like acoustic demos of unreleased Badfinger songs. Two tracks are written and sung by Williams, the other ten by Epley. The album is presented in a very simple silk-screened cover. (CF)

The Lollipop Fantasy (?)

45: Waiting For A Dream/It's A Groovy World (ERA 3193) 1968

An obscure "groovy" pop-rock group. (SR)

The Lollipop Shoppe (NV>OR)

Personnel:	BOB ATKINS	bs	A
	ED BOWEN	gtr	A
	RON BUZZELL	gtr	A
	FRED COLE	vcls	A
	CARL FORTINA	accordian	A
	JOHN THE GREEK	keyb'ds	A
	TIM ROCKSON	drms	A

ALBUM: 1(A) JUST COLOUR (Uni 73019) 1968 R2

NB: (1) reissued on vinyl (Edsel) 199? with two bonus tracks. (1) reissued on vinyl (Tapestry Records TPT209) 2007. (1) reissued on CD (Flash) 199?. (1) reissued on CD (Walhalla WH90370) 200?. (1) reissued on CD (Rev-Ola CRREV256) 2008.

There's also *The Weeds AKA The Lollipop Shoppe* (LP) (Way Back-Music Maniac MMLP 66026) 2007 which includes the entire **Lollipop Shoppe** album plus six bonus tracks by **The Weeds.** This is also available on CD (Way Back-Music Maniac MMCD 66026) 2007.

45s: You Must Be A Witch/
Don't Close The Door On Me (PS) (UNI 55050) 1967
Someone I Know/Through My Window (Shamley 44005) 1969

Originally from Las Vegas, where they were known as **The Weeds** they migrated to Portland, Oregon and changed their name when **The Seeds**' manager Lord Tim took them on. Cole's vocals are very distinctive and your reaction to the album will largely be determined by how you respond to them. The opening cut *You Must Be A Witch* is reminiscent of **Love** at their most frantic. Other strong tracks on the album are the slower sensitive punk ballad *Underground Railroad, Don't Close The Door On Me* and the more commercial *It's Only A Reflection.* The album has been extensively reissued. See **The Weeds** entry also for details of some of these releases.

They also had two tracks featured on the *Angels From Hell* soundtrack album (Tower 5128) - *Mr. Madison Avenue* and *Who's It Gonna Be.* The non-album Shamley single is a disappointing 'downer'.

Band leader Fred Cole later fronted the seventies heavy rock band **Zipper**. He then continued in the music scene with the highly regarded cult act Dead Moon.

Compilation appearances have included: *You Must Be A Witch* on *Nuggets, Vol. 12: Punk Part Three* (LP), *Nuggets Box* (4-CD), *Psychedelic Visions* (CD), *Pebbles, Vol. 8* (LP), *Baubles - Down To Middle Earth* (LP), *Excerpts From Nuggets* (CD), *Garage Monsters* (LP) and *We Have Come For Your Children* (cassette and LP); *Mr. Madison Avenue* on *Turds On A Bum Ride Vol. 1 & 2* (2-CD) and *Turds On A Bum Ride, Vol. 2* (2-LP); *Who's It Gonna Be* on *Turds On A Bum Ride Vol. 4* (CD); and both *Mr. Maison Avenue* and *Who's It Gonna Be* on *Filling The Gap* (4-LP box set). (VJ)

The Lollipop Tree (?NY)

45:	Hey Jude/Peace	(B.T. Puppy 546) 1968

On the label managed by The Tokens, **The Lollipop Tree** was a forgotten pop-rock group probably from the New York area. (SR)

Robb London (and The Rogues) (TX)

45s:	α	Bitter Tears/Standing Under Big Ben	(Beckingham 1083) 1965
	α	Who'll Be The One/ It Should've Been Me	(Beckingham 1085) 1965
		Crazy Baby/Mary Jane	(Beckingham 1086) 196?
	χ	Funny Situation/Gloria	(Suzuki 1000) 1967
	β	Good Natured Emma/The Children	(AV International 1065) 1971

NB: α backed by The Rogues. β shown as by The Robb London Company. χ shown as by 'Robb London & Soul Unlimited'.

London recorded for quite a few San Antonio labels from 1965 onwards, with and without The Rogues, so the above discography is not complete. His best effort is usually considered to be his cover of Van Morrison's *Gloria* (recorded with Soul Unlimited) which can be heard on *Highs In The Mid-Sixties, Vol. 13* (LP). In fact his moody, bluesy voice sounds out of place on this punk single which is unrecognisable from the original. *Who'll Be The One* (on which he's backed by **The Rogues**) can also be found on *Gravel Volume 5* (CD) and *Yesterday's Dawn* (LP). **London** also wrote and produced records for other Texas bands in this era. (VJ)

London and The Bridges (NY)

Personnel:	MARC FREEMAN	organ	AB
	MIKE LEVY	bs	A
	JON SHOLLE	ld gtr	AB
	JOHN WAXMAN	drms	AB
	RICHARD WEINTRAUB	gtr, vcls	AB
	JOHNNY MILLER	bs	B

45s:	α	It Just Ain't Right/Leave Her Alone	(Date 1502) 1966
		City I Was Born In/Tell It To The Preachers	(Date 1517) 1966
		I'll Probably Understand It When I'm Older/ Keep Him	(Date 1535) 1966

NB: α also issued in the UK (CBS 202056) 1966.

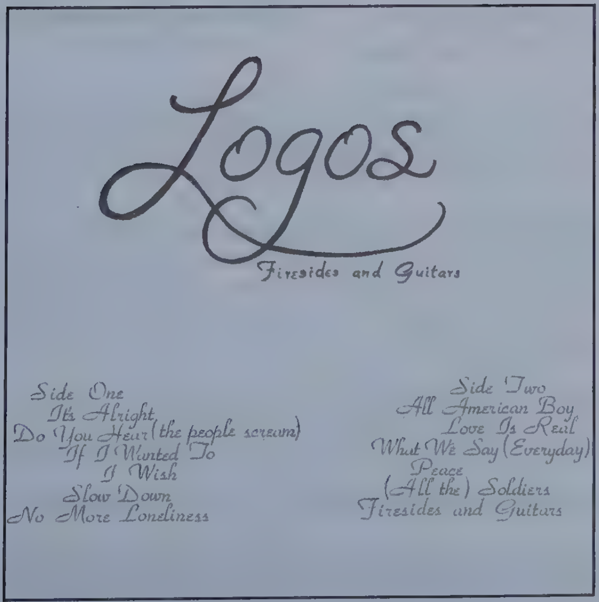
From Great Neck, New York on the northern end of Long Island. All of the guys went to school together and subsequently formed a group. Noted New York City producer Al Harvey got them a deal with Columbia records in early 1966, which resulted in the three singles on the subsidiary Date label. Many of their gigs were teen parties, and several were performances for rich and famous folks, taking the group from Boston to Washington D.C.

All three singles were produced by Al Harvey and Steven Scott. Five of the six sides were written by Richard Weintraub and Jon Scholle. The overriding style is slick accomplished upbeat or frantic pop-punk with an attitude and edge that retains some garage cred but is also very commercial - similar to **Paul Revere & The Raiders** perhaps. The one slower effort is a mid-tempo baroque-popper with shades of Dylanesque folk-rock. All good stuff!

When Richard Weintraub got married, the group split, with Jon Sholle and Johnny Miller merging with **The Savages** to form **Today's Special**. They then cut a few songs written by Johnny Miller and Richard Weintraub (who also sang background on some of the recordings but never really joined the band).

Jon Sholle went on to become a bluegrass performer of some note with records such as *Catfish For Supper* and *Out Of The Frying Pan.* He later played with acts like Melissa Manchester and Meatloaf, performed with Bette Midler in the movie "The Rose" and is still doing his own thing, a combo of bluegrass and jazz, regularly in New York City.

Richard Weintraub moved to Hong Kong where he played with a band called AWOL that did lots of acid-rock and hard-rock (Hendrix, Cream, The Who, Deep Purple, etc).



LOGOS - Firesides And Guitars LP.

The Lollipop Shoppe

THE LOLLIPOP SHOPPE - Just Colour LP.

Compilation appearances have included: *It Just Ain't Right* on *Sixties Choice, Vol. 1* (LP) and *60's Choice Collection Vol's 1 & 2* (CD); *City I Was Born In* and *Tell It To The Preachers* on *Psychedelic Archives Vol. 7* (double cassette box); *Tell It To The Preacher* on *Sixties Rebellion Vol. 16* (LP & CD) and *Victims Of Circumstances, Vol. 1* (LP). (MW/MM/RW)

London Fog (IA)

45: Mr Baldi/Maudie (Coulee 118) 1967

From Audubon, Iowa **London Fog** recorded this fine piece of keyboard-led psychedelia that builds into a frantic climax. Check it out on *The Midwest Vs. The Rest* (LP) or *Son Of The Gathering Of The Tribe* (LP). (VJ)

The London Knights (CA)

45: Go To Him/Dum Diddlee Dee (Mike MK 4200) 1965

Go To Him is a dramatic and melodic beat ballad reminiscent of The Cascades. It appears that *Go To Him* was an unreleased demo by an English band. The "producer", Bess Coleman, was PA to Brian Epstein and a Beatles press secretary. Her brother Bill was in Leicester's Foursights and she was apparently hawking their demos around through her connections. Maybe this was a re-recording of it by persons unknown under the direction of Art Wayne, who grabbed a 50% cut of the composer credits. Whatever the case, members of the Foursights remained blissfully unaware of the existence of the Mike single for the next 40 years.

Soon after its spring 1965 release, it was covered by Aussies Ray Brown & The Whispers and a year later by Oregon's **Tymes Children**.

You'll also find *Go To Him* on *The Cicadelic 60's, Vol. 3* (CD) and *The Cicadelic 60's, Vol. 5* (LP). (MW)

London Phogg (NV)

Personnel incl: GEORGY ROCK

45: The Times To Come/Takin' It Easy (A&M 1010) 1968

Las Vegas, Nevada was home turf for this folk-rock group. Their sole California-pressed single was produced by artist-turned-writer-producer Keith Colley (who came from the Pacific Northwest but who also operated in L.A.) and arranged by Al Capps.

Takin' It Easy, possibly a group original (composed by J. Spitale, J. Painter, N. Corro and B. Luther), is laid-back sunshine harmony-pop. Described by Ben Chaput as **"The Mamas & The Papas** on acid", the Keith Colley-Knox Henderson-composed flip is a paean to world peace - galloping harmony folk-pop with sustained fuzz guitar and female vocals.

Takin' It Easy can also be heard on *Bring Flowers To U.S.* (LP) and *The Times To Come* has resurfaced on *Fading Yellow Vol. 3* (CD), *Soft Sounds For Gentle People: The Sounds Of She* (CD) and *Where The Action Is! L.A. 1965-68* (4-CD book). (MW)

Londons (NC)

45: You're The One/
Old Man - A Thing Of Age (Pyramid 6-7211) 1966

A Greensboro, North Carolina band you'll also hear *Old Man-A Thing Of Age* on *Garage Punk Unknowns, Vol. 7* (LP) and *Tobacco A-Go-Go, Vol. II (LP).* (LP). (VJ/MW)

London Taxi (WA)

Personnel incl:	RICHARD CORRIN	clarinet, sax
	GARY McLAUGHLIN	gtr
	JOEL NYE	bs

45: Feelin' Down/Last Step (Picc-A-dilly 239) 1966

From Spokane, Washington they were earlier known as The Runabouts. You'll also find *Feelin' Down*, their finest moment on *Battle Of The Bands, Vol. 2* (LP), *The History Of Northwest Rock, Vol. 3* (LP) and *Northwest Battle Of The Bands, Vol. 2* (CD). (VJ/MW/DR)

The London Teens (LA)

45: Little Suzy/Breaking My Heart (Pic 1 112) 1965

This Shreveport, Louisiana band put out other singles as The Alley Cats, **Bad Habits**, and Terrible Teens. See the **Bad Habits** entry for more details. (MW)

Long Island Sound (NY)

45: 1, 2, 3 And I Fell/Skid Row (Dynovoice DY-903) 1968

Richie Cordell was the man behind this New York studio project.

You can also hear *1,2,3..* on *Nuggets Vol. 4: Pop Part 2* (LP); and *Skid Row* has resurfaced on *Diggin' For Gold Volume 10* (LP). (VJ/MW)

Long Island Sounds (CT)

Personnel:	ANGELO FRISKETTI	ld gtr
	TOM HANLON	gtr
	FRED O'BRIEN	bs
	BOB PASTERNAK	keyb'ds
	TONY PRAGANO	vcls
	JACK RUSSELL	drms

45s: Lucky Guy/Tiger (Wonder 165) 1965
Don't Cry Linda/
(The Ballad Of) Marvin Crump (Wonder 166) 1965

Paul Bezanker's excellent 'Connecticut Rocks' confirmed that this outfit is not connected to the one above, as had been reported here due to the *Nuggets 4* liners. This rockin' New Haven surf band switched to folk-rock and released two singles before splitting in 1966. O'Brien joined The Creations, who evolved into **Bone**.

Lucky Guy has reappeared on *Wyld Sydes Volume 4* (CD). (MW/VJ)

Long John and The Silvermen (IL)

Personnel incl: RANDY ECKART

45s: Remember/I'll Come Back (Wanted S-4581) 1965
Heart Filled With Love/Wind In The Sky (Wanted 001) 1966
Cathy's Clown/
One Time Loser (MBS Recording Studios Acetate) 1966
α Somebody/Remember (MBS Recording Studios Acetate) 1965

NB: α shown as by **Randy Eckart**.

This Chicago trio's highly-rated garage single, *Heart Filled With Love*, is a song about searching for love. It was recorded at MBS Recording Studios and released on the band's own label.

Heart Filled With Love has been compiled on *Back From The Grave, Vol. 6* (LP). (VJ/MW)

Long Time Comin' (IN)

Personnel:	DEL BAILEY	bs, vcls	A
	JIMMY BOWERS	gtr, vcls	A
	AL NOYD	drms	A

ALBUM: 1(A) LONG TIME COMIN' (No label) 1974 SC

This is a no label private pressing by an Indiana band. It included covers of *Turn On Your Lovelight, Midnight Rider* and *You've Lost That Lovin' Feeling.* It's an obscure and not very memorable country-rock item. (VJ)

Lonnie and The Legends (CA)

Personnel incl:	G. GRAH	A
	LONNIE GRAH	A

45:	I Cried/Baby Without You	(Impression 109) 1966

From Sylmar, California **Lonnie and The Legends** specialised in snappy garage-beat British invasion sounds, from the label also graced by the **Grodes**, **Dirty Shames**, **Tangents** and **Mark Five** (pre-**Peppermint Trolley Co.**).

Both sides have been compiled - *I Cried* is on *Fuzz, Flaykes and Shakes, Vol. 3* (LP & CD) and *Baby, Without You* is on *Basementsville! U.S.A.*.(LP). According to the latter their lead guitarist (Steve Rabe perhaps?) went on to form **Thee Sixpence**. (MW)

The Looking Glass (CA)

Personnel incl:	JERRY BERKE	A
	L. NAKTIN	A

45s:	α	Kathy's Dream/?Migada Bus? (promo only)	(Media 414) 1967
	χ	Visions/Migada Bus	(Media 414) 1967
	β	Visions/Migada Bus	(Independence 82) 1967

NB: α promo-only release, 'B' side unconfirmed. χ shown as by The Looking Glasses. β shown as by The Clouds.

From the environs of Los Angeles, this band's superb spacey acid-punker *Visions* comes in three forms; the original version was entitled *Kathy's Dream*, before *Visions* appeared on the same label, then was picked up by Independence whereupon the band was re-billed as **The Clouds**. *Fuzz, Flaykes And Shakes, Vol. 1* (LP & CD) revealed that members from this band and the **Just Too Much** teamed up to become the **Odyssey** who put out the excellent *Little Girl, Little Boy* single on White Whale in December 1967.

Bliss out to *Visions* on *Psychedelic Unknowns, Vol. 6* (as by **The Clouds**), *Pebbles, Vol. 11* (LP) and *30 Seconds Before The Calico Wall* (CD). *Migada Bus*, a swingin' baroque-flavoured instrumental (with an occasional fuzzy flourish) can be sampled on *Buzz Buzz Buzzzzzz, Vol. 2* (CD). (VJ/MW/MM/TSz)

The Loose Ends (TX)

Personnel incl:	T-BONE BURNETT	A

45s:	He's A Nobody/A Free Soul	(Decade 6601) 1966
	He's A Nobody/A Free Soul	(Mala 538) 1966
	Dead End Kid/Verses	(Bell 671) 1967

This Fort Worth-based band was most significant for including T-Bone Burnett who wrote both of these Kinks imitation songs on their first single. The second single is mellow Beatlesque pop with *Verses* being the better side.

Compilation appearances have included: *He's A Nobody* and *A Free Soul* on *Texas Punk, Vol. 9* (LP) and *Acid Visions - Complete Collection, Vol. 3* (3-CD); He's *A Nobody* on *Texas Music, Vol. 3* (CD); and *Free Soul* on *Fort Worth Teen Scene! Volume Three* (CD). (VJ/MW)

The Loose Ends (CT)

45:	Hey Sweet Baby/I Love You, Baby	(Meadowbrook 25069) 1969

From Nichols, Connecticut *Hey Sweet Baby* is a frantic rocker with plenty of fuzz. It also resurfaced on *Sixties Rebellion, Vol. 3: The Auditorium* (LP & CD). (VJ)

Loose Enz (PA)

45s:	A World Outside/	
	Mister You're A Better Man Than I	(DB 47667) 1967
	The Black Door/Easy Rider	(Virtue 2502) 1968

Hailing from York County in Pennsylvania this punk quartet recorded during the mid-sixties. Some of their songs were obviously influenced by British bands like the Yardbirds and the Pretty Things. *You're A Better Man Than I* is a decent cover version with a pretty good guitar solo.

Compilation appearances have included: *The Black Door* on *The Psychedelic Experience, Vol. 1* (LP) and *30 Seconds Before The Calico Wall* (CD); *A World Outside, The Black Door* and *Easy Rider* on *Pennsylvania Unknowns* (LP); *Mister You're A Better Man Than I* on *Return Of The Young Pennsylvanians* (LP); *Mister You're A Better Man Than I* and *A World Outside* on *Stompin' Time Again!* (CD); *Easy Rider* on *An Overdose Of Heavy Psych* (CD); and *A World Outside* on *Crude PA Vol. 2* (LP) and *Destination Frantic Volume 3* (CD). (VJ)

Alan Lorber Orchestra (MA)

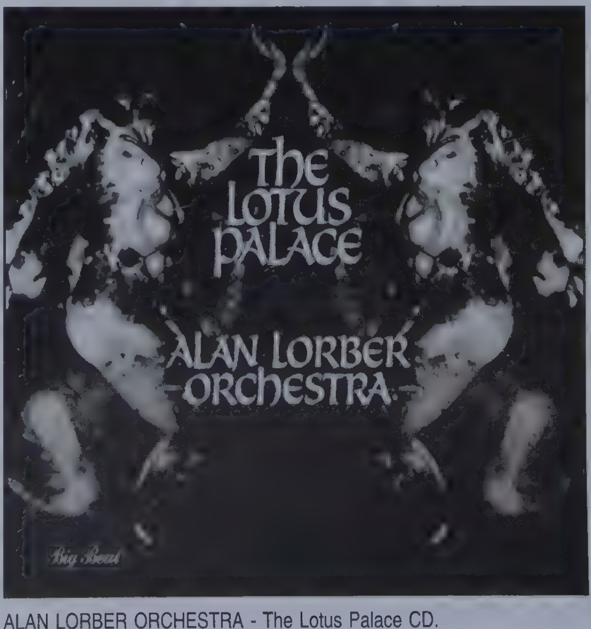
Personnel:	SEYMOUR BARAB	cello	A
	VINCENT BELL	gtr, sitar	A
	HOWARD HIRSCH	eastern & western perc	A
	HUGH McCRACKEN	gtr	A
	JEROME RICHARDSON	flute, bass clarinet, tenor sax	A
	DONALD ROBERTSON	tambura	A
	COLLIN WALCOTT	sitar, tabla	A
	Plus viola and violins		A

ALBUM:	1(A)	THE LOTUS PALACE	(Verve V6-8711) 1969

NB: (1) reissued on CD (Big Beat CDWIKD 172) 1997.

During the late sixties on the East Coast, **Alan Lorber** was a very active producer and the man behind the "Boss-Town Sound" hype (**Ultimate Spinach**, **Puff**, **Orpheus**, **Chamaleon Church**) as well as records by **Bobby Callender** and **The Groupies**. He also released this instrumental album to "play a subtle fusion of raga and pop". For it he recruited some excellent musicians (Hugh McCracken, Colin Walcott (later with **Oregon**), Vincent "Vinnie" Bell) and asked them to play two Beatles songs *Within You Without You* and *Lucy In The Sky With Diamonds*, the **Blues Project**'s *The Flute Thing*, **Tim Hardin**'s *Hang On To A Dream*, Jimmy Webb's *Up-Up And Away*, Burt Bacharach and Hal David's *The Look Of Love* and various other "groovy" tunes with lots of sitar, tamboura and percussion.

The album's best feature is probably the liner notes, which warn you that "what you are going to hear on this record, the sounds that will be produced, are akin only to the sounds you may have heard inside the expanded consciousness of your own mind", but it's quite an interesting listen all the same. (SR/VJ)



ALAN LORBER ORCHESTRA - The Lotus Palace CD.

Lord & The Flies (IL)

Personnel incl?: STEVE NORTH

45s:	You Made A Fool Of Me/Come What May	(USA 828) 1965
	Echoes/Come What May	(USA 857) 1966

This outfit spent time in both Chicago and Indiana, but their hometown was Winnetka in Ilinois.

Their finest moment, *Echoes* is also captured on *Mindrocker, Vol. 5* (LP), *Pebbles Vol. 7: Chicago 2* (CD) and *2131 South Michigan Avenue* (2-CD). You can also check out *You Made A Fool Of Me* on *Psychedelic States: Indiana Vol. 1* (CD) and *2131 South Michigan Avenue* (2-CD). (VJ/MW)

Lord August and The Visions of Life (TX)

Personnel incl: AUGIE MEYER vcls, keyb'ds

45s:		Mod Fashions/ Everybody's Always Putting Me Down	(AOK 1013/14) c1966
		Found Me A New Love/Gigolo	(Visions Of Life 132) 1967
		Let Me Be Me/Get On Home	(SSS International 739) 1968
	α	Let Me Be Me	(SSS International 739) 1968

NB: α promo only.

This was Texan Augie Meyer's outfit after Rocky and The Border Lords and prior to the **Sir Douglas Quintet**. *Let Me Be Me* is a fair psychedelic punker. (VJ/MW)

Lord Beverley Moss and The Moss Men (WI)

Personnel incl:	LORD BEVERLEY MOSS	vcls	A
	TOM GEBHEIM	gtr	A
	BOB TIMMERS	ld gtr, bs	A
	VIC WENDT	keyb'ds, bs	A

45:	The Kids Are Alright/ Please Please What's The Matter	(Target 107/8) 1967

Whilst the band hailed from Appleton, Wisconsin **Lord Beverley** was British-born and apparently recruited by placing ads in the U.K. music press - such was the power of Limey connections in that era! Their cover of *The Kids Are Alright* is disappointing, but *Please Please What's The Matter* is a good blues-punker and culminates in quite a memorable solo guitar freak-out. You can also hear it on *Highs In The Mid-Sixties, Vol. 10* (LP) and *Wyld Sydes Volume Seven* (CD).

Moss departed soon after but the remaining members continued to play in local outfits. Tom Gebheim sat in on the Target/Tee Pee project and would also find employment there as an engineer and producer. (VJ/MW/RNo/GM)

Lord Led (CA)

ALBUM:	1	LORD LED	(Dean Brown Productions) c1971 ?

From Artesia, California **Lord Led** was a Christian trio with 12-string acoustic guitar, electric bass and drums, and occasional piano. They played a mix of folk-rock and lounge music. (SR)

Lord Sitar (?)

ALBUM:	1	LORD SITAR	(Capitol ST-3916) 1968 R1

NB: (1) reissued on CD (EMI Gold 4936162) 1999.

This session project featured Big Jim Sullivan who originated from the UK and comprised instrumental covers of popular songs of the era with lead sitar, organ and some fuzz. If you have an appreciation for exploitation records, it's worth a spin.

Their version of *Have You Seen Your Mother Baby* is also on *Mindexpanders* (LP) and their treatment of *I Am The Walrus* has been featured on both *Electric Psychedelic Sitar Headswirlers 1* (LP & CD) and *A Monstrous Psychedelic Bubble* (2-CD). (VJ)

Los Perdidos (PA)

Personnel incl: CRAIG LaFORCE

ALBUM:	1	LOS PERDIDOS	(No label #LP 101) 1963 R2

This Philadelphia band played surf, frat-rock and instrumentals on this album. It contained one original, *Race Riot* amongst a collection of cover versions. (VJ)

Lords (NJ)

Personnel incl: DAVE JOHNSON
WARREN MILLER

45:	Light Rain/Death Bells At Dawn	(Aldrich ALD 1001) 1966

A fabulous single from New Jersey, *Light Rain* is a sublime garage ballad with reedy keyboards and clean guitar - sort of slow folk-rock-beat. The flip, *Death Bells At Dawn*, is a doomy lament with atmospheric Eastern-influenced keyboard doodlings. No frantic fuzz thrash this - one to float away on.

You'll also find *Death Bells At Dawn* on *Sixties Rebellion, Vol. 11: Hydrogen Atom* (LP & CD), *Acid and Flowers* (CD), *30 Seconds Before The Calico Wall* (CD) and *Brain Shadows, Vol. 1* (LP & CD). (MW)

Lords (CA)

45:	She Belongs To Me/On The Road Again	(Valiant V-725) 1965

Decent Los Angeles area beat with harmonica. Both sides are Dylan covers - presumably in an attempt to emulate **The Byrds**' success. (MW)

Lords (PA)

Personnel:	JOHN BLUE	bs	AB
	DANNY BORZELLINO	vcls	AB
	DENNIS MESSNER	drums	A
	TERRY PETERS	gtr	AB
	DEWEY WAHL	gtr	AB
	JIM PATTI	drums	B

45:	Young Sweetheart/Sweet Words	(Barclay 19679/10) 1967

Here's aristocracy from the Shillington area of Reading, Pennsylvania from 1966 until 1968. Their legacy has been preserved on Arf! Arf!'s *Eastern PA Rock Part Two* (CD), which contains their story plus their single and two unreleased 1967 tracks *What Went Wrong* and *Tell Me*. An unreleased instrumental version of *Young Sweetheart* can also be heard on *30 Seconds Before The Calico Wall* (CD). (MW/ELn)

The Lorey's (OH)

45:	Goin' Downtown/Ready To Go	(Cathay 1202) 196?

The Lorey's were out of Sparta, Ohio which is 30 miles northeast of Columbus. They took part in the 'Third Annual Battle of the Bands' at the Northland Shopping Center in Columbus in 1967, which was won by the **Four O'Clock Balloon**. **The Lorey's** didn't come in the Top 5 but their own contribution *Don't You Care* was captured on the resultant album (see the **Four O'Clock Balloon** entry for more details). More recently *Goin' Downtown* has been compiled on *Come Fly With Us* (LP). (GGI/MW)

Los Angeles Smog Division (TN)

Personnel:		
	GREG HUESTED	keyb'ds
	ROBERT JOHNSON	ld gtr
	MELVIN LEWIS	vcls
	KENNY PRUITT	drms
	JOHN STETZ	harmonica
	DON THORNTON	bs

The unreleased *Blue Green*, a heavy psychedelic pounder from 1968, was unearthed in 2002 on *A History Of Garage & Frat Bands In Memphis Vol. 2* (CD). Compiler Ron Hall revealed the personnel above, who were from the Frayser and Millington areas of Tennessee. No records were released at the time. Pruitt and Stetz would form a band called Snake. (MW/RH)

The Lost (VT>MA)

Personnel:			
	WILLIE 'LOCO' ALEXANDER	electric piano, perc, vcls	A
	KYLE GARRAHAN	ld gtr, vcls	A
	LEE MASON	drms	A
	TED MYERS	gtr, vcls	A
	WALTER POWERS	bs, organ, vcls	A

CDs:			
	1	EARLY RECORDINGS	(Arf! Arf! AA-059) 1996
	2	THE LOST LOST TAPES	(Arf! Arf! AA-081) 1999

NB: Other relevant CDs include: *Flat Earth Society 'Waleeco'/The Lost 'Space Kids'* (Arf! Arf! AA-063) 1993; and *Family Circle - Family Tree* (Big Beat CDWIKD 146)1996, which contains **Lost** and offshoot bands.

45s:			
		Maybe More Than You/Back Door Blues	(Capitol 5519) 1965
	α	Violet Gown/Mean Motorcycle	(Capitol 5708) 1966
	α	Violet Gown/No Reason Why	(Capitol 5725) 1966
	β	Who Do You Love/It Is I (PS)	(Stanton Park SRE 004) 1996

NB: α contain different versions of *Violet Gown*. β comprises 2 unreleased tracks circa 1966.

Related:

45s:			
	α	I Shall Be Released/Shame	(Janus 109) 1970
	β	Kerouac/Mass. Ave	(Garage 505) 1975/6

NB: α Kyle Garrahan solo 45 (as 'Kyle'), β Willie Alexander first solo 45.

Formed in 1964 at Goddard College in Vermont, this band became part of a burgeoning Boston scene (well before the "Bosstown sound" hype). Contemporaries of, and often compared to, **The Remains** who were said to be Boston's answer to the Beatles, the **Lost** assumed the Stones' mantle. Musically however they were much more diverse. Whilst embracing the new Invasion sounds they did not discard their own heritage and influences - elements of rock & roll, folk and jazz were mixed into a dynamic stew by songwriters Ted Myers and Willie Alexander. Their unique strength however was having four vocalists in the band, each capable of taking the lead part. This added a new dimension to set them apart from others with an infusion of **Byrds** or **Beach Boys** influences into the melodies and finely structured vocal arrangements (coincidentally they supported the **Beach Boys** 1966 tour of the region).

THE LOST
EARLY RECORDINGS: DEMOS, ACOUSTIC AND LIVE · 1965-1966
BOSTON'S LEGENDARY SIXTIES GARAGE BAND

THE LOST - Early Recordings CD.

The resultant Capitol singles are great examples of New England's response to Olde England's "Invasion" - classy and timeless sixties beat-pop-rock nuggets. *Maybe More Than You* with Alexander's cutting put-down vocals to the fore, backed by the *Back Door Blues*' snappy rockin' beat. *Mean Motorcycle* continues in up-tempo rockin' vein and backs the track that signposted Myers' future direction - the sublime *Violet Gown* with a haunting melody, ringing guitars and romantic lyrical imagery. This single was quickly followed by an alternate version of *Violet Gown* backed by the frenetic raver *No Reason Why* with screamin' guitars and screechin' harmonica.

No Reason Why was covered by California outfit Mondo Crescendo on the flip of their 1998 single, *A Boy And His Itch* (Train Bridge Records).

The Lost CDs are highly recommended to those who want to investigate this band's legacy. *The Early Recordings* CD contains 26 previously unreleased recordings from 1965-6, and fans should also check out the Stanton Park single. *The Lost Lost Tapes* CD unearths 17 gems from the original Capitol tapes, remixed by Ted Myers and Erik Lindgren. *Family Circle - Family Tree* (CD) is a fascinating collection of **The Lost** and their offshoots:- nine tracks by **The Lost** - *Violet Gown*, *Maybe More Than You*, and seven unreleased/alternate tracks including *Mystic*, *Kaleidoscope* and *Everybody Knows*; 11 cuts by **Chamaeleon Church** (most of their 1968 MGM album plus some alternate and unreleased tracks); *Back Door Blues* and *Happiness Child* by the Myers/Scheuren **Ultimate Spinach**; two more versions of *Everybody Knows* by the post-**Lost** Alexander/Mason outfit the **Bagatelle** and a further 1978 version by Willie Alexander & The Boom-Boom Band. A follow-up *The Best Of Bosstown Sound* (2-CD), includes four **Lost** tracks: *Maybe More Than You*, *Everybody Knows*, *Mystic (Seven Starry Skies)* and *Violet Gown*, duplicating two from the earlier *Family Circle - Family Tree* (CD).

In 1967, **The Lost** was commissioned to provide the soundtrack to a children's sci-fi opera. The resultant albums worth of material can be heard on the Arf! Arf! CD coupled with the **Flat Earth Society** album reissue - three lengthy tracks *Space Kids Part 1*, *Space Kids Part 2* and *Incidental Music To Space Kids*.

By 1967, the band was being pulled in different musical directions - with Alexander, Powers and Mason pushing a move to jammin' jazz/funk climes. The split saw Alexander and Powers initially in the unrecorded Grass Menagerie, before Alexander joined Mason in the nine-piece funk-fusion **Bagatelle**. Powers joined prog-psychers **Listening**. Myers continued to write prodigiously and became a staff songwriter for **Alan "Mr. Bosstown" Lorber**. He formed the psychy soft-rock **Chamaeleon Church** with

THE LOST - The Lost Lost Tapes CD.

Garrahan plus Tony Scheuren and drummer Chevy Chase - the latter of course has achieved fame as a comedian and film star personality.

After one under-rated album and the haunting *Camillia Is Changing* single, Myers and Scheuren were drafted into the post-Bruce-Douglas **Ultimate Spinach** for the third album, which also featured pre-Steely Dan and Doobie Brothers Jeff "Skunk" Baxter.

Kyle Garrahan went solo and released one single on Janus (note that he is not the **Kyle** who had releases on Paramount and Family around the same time) and moved to Europe where he spent much of the seventies living in France.

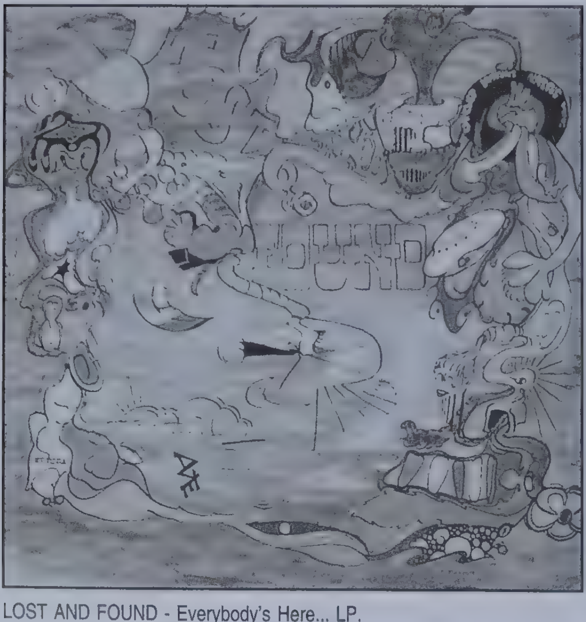
After **Listening**, Powers teamed up again with Alexander in Doug Yules' post-Lou Reed **Velvet Underground** from 1970-1971. This line-up toured and appeared in the U.K. but did not release any new studio recordings. Willie Alexander commented that they've never been allowed to forget this episode in certain cliques.

Alexander continues to record to this day and is regarded as a living legend in New England. After **Velvet Underground** he went solo with the Kerouac single in the mid-seventies - an updated version of this by his next outfit Willie and The Boom Boom Band is featured on the 1979 *Who Put The Bomp?* (LP) compilation. The Boom Boom Band issued two albums on MCA during 1978-'79. In the early eighties Willie Loco Alexander And The Confessions saw him reunited again with bassist Walter Powers. In 1999 he was using the moniker Willie Loco Alexander And The Persistence Of Memory Orchestra.

Ted Myers was A&R Manager for Rhino Records in L.A. until 2000 when he left to "pursue my true passions: record production and artist development. I am currently working with three bands, all based here in the L.A. area, producing one and representing the other two."; Kyle Garrahan is a jazz guitarist living in Astoria, New York; Walter Powers a librarian at M.I.T. and residing in Wellesley, Massachusetts; Lee Mason runs an airline business in Florida and was involved in mercy flights to hurricane-torn Central America in early 1999.

For a few days in March 1999, **The Lost** reunited for the ultimate Boston Tea-Party at the Paradise Club, to complete a dream line-up with **The Rising Storm** and Barry Tashian's **Remains**. Original drummer Lee Mason was unable to attend due to ill health but his stool was superbly filled by Alexander's current Persistence Of Memory Orchestra drummer Jim Doherty. Convening at Erik Lindgren's new Sounds Interesting studios in Middleborough, it was soon obvious to privileged observers that the chemistry still worked and something special was brewing. After their final run-through all were treated to a preview of the *The Lost Lost Tapes*, which Ted Myers and Erik Lindgren had just remixed. Erik's reward would be to augment them on keyboards at the upcoming gig.

On Saturday 20th March, **The Lost** hit the stage after **The Rising Storm** had set the scene and spirit of the occasion, and MC Peter Wolf (J. Geils Band) had paid eloquent homage to **The Lost**'s influence on him. Their stage presence and rapport with the audience was immediate and generated much warmth and humorous repartee.



LOST AND FOUND - Everybody's Here... LP.

Kicking off their 11-song set with *When I Call*, they strode through their repertoire with a vitality, tightness and confidence which belied the 30+ year gap since they'd played together and the mere day-and-a-half they'd had to rebuild their act. All the Capitol single tracks bar *Mean Motorcycle* were revisited with Myers' beautiful *Violet Gown* saved for last, earning them a rapturous response and an encore of *Who Do You Love* featuring stunning vocals from a vibrant Willie Alexander. The only other cover was *A Certain Chick* (aka *A Certain Girl*), featuring "younger than springtime" Kyle Garrahan on lead vocals. A beaming Walter Powers took his turn on lead vocals for the catchy swingin' *(You Send Me Through) Changes*. Original agent "Uncle Fred" Taylor, called onto the stage after **The Lost**'s tribute to him - *(No) Money In My Pocket* - to accept the band's and fans' plaudits, described it as "a great trip".

Other compilation appearances have included: *Back Door Blues* on *Sixties Choice, Vol. 2* (LP) and *60s Choice Collection Vol's 1 & 2* (CD); and *More Incidental Music* and *Everybody Knows* on *The Arf! Arf! Blitzkrieg 32 Track Sampler* (2-CD). (MW/ELn/JFr/GBs/TMs)

The Lost Agency (IL)

45:	One Girl Man/Time To Dream	(USA 881) 1967

This Chicago band's sole stab for stardom was *One Girl Man*, a pounding garage rocker with abrasive vocals and some fine guitar. *Time To Dream*, on the flip, has a raga-esque feel, pulsing bass and relentless drums,

Compilation appearances have included: *One Girl Man* on *Mindrocker, Vol. 2* (LP) and *Essential Pebbles Collection, Vol. 1* (2-CD); *One Girl Man* and *Time To Dream* on *Pebbles Vol. 7: Chicago 2* (CD); and *One Girl Man* and two versions of *Time To Dream* (including one alternate previously unreleased one) feature on *2131 Michigan Avenue* (2-CD). (VJ)

Lost and Found (TX)

Personnel:	PETER BLACK	gtr, vcls	A
	JIMMY FROST	ld gtr	A
	JAMES HARRELL	bs	A
	STEVE WEBB	drms	A

ALBUMS:	1(A)	EVERYBODY'S HERE - FOREVER LASTING PLASTIC WORDS	(International Artists IALP #3) 1967 R1
	2( )	NUMBER 2	(Tempo 7064) 1973

NB: (1) reissued on vinyl as part of an International Artists box set (International Artists 3) (12-LP) 1978. (1) reissued on vinyl (International Artists IALP #3) 1979. (1) reissued on vinyl (Decal LIK 21) 1988. (1) reissued on CD (Collectables COL-CD-0552) 1993. (1) reissued on CD (Sunspot SPOT532) 2003 in a limited edition of 1,500 copies in a mini-gatefold sleeve. (1) reissued on CD (Eva B-42) 199? with an acoustic demo of *25 M.P.H.*. (1) reissued on CD (International Artists/Charly SNAX 608 CD) 2009 with bonus cuts, including both sides of the band's 1968 single. (2) remains unreleased.

45s:	Forever Lasting Plastic Words/ Everybody's Here	(International Artists 120) 1967
	When Will You Come Through/ Professor Black	(International Artists 125) 1968

Originally known as The Misfits, this band came together in Houston in 1965. They changed their name to **Lost And Found** just prior to commencing a six-month residency at Houston's Living Eye club. They became friendly with Roky Erickson, who introduced them to Lelan Rogers of International Artists, who signed them for an album. The result was further evidence of Roky's influence. They covered *Don't Fall Down* from **The Elevators**' first album in an adventurous style and imitated their jug sound on *Let Me Be*. The album also included a couple of instrumentals of note; *Zig Zag Blues* dedicated to the founder of Zig Zag Magazine and *Living Eye* dedicated to Houston's Living Eye Teen Club. Their first single was taken from the album but the second, a non-album release, was much better. Both sides featured good fuzz guitar and the flip was very strange. This second single was intended to form part of a second album which never emerged because the band disintegrated after a 30-day Texas tour with **The Music Machine**. Two tracks also cut for the intended album: *Girl With A One Track Mind* and *25 M. P. H.* were subsequently included on a *Texas Archive Flashback* (LP) compilation. The latter, a bedroom demo, was also included on *Epitaph For A Legend* (2-LP), along with count-ins where the solo was supposed to go. There's also a version of *25 M. P. H.* on *Acid Visions Vol. 11* (CD) (Spalax).

You'll find both sides of their second single on *International Artists Singles Collection* (LP) and the *Austin Landing* (LP) compilation. Their album, which was also included as part of a boxed set of the first 12 International Artists albums, is worth getting now that it's been reissued. *There Would Be No Doubt*, one of its best tracks, also appeared on Radarscope's 1978 promotional EP. (VJ)

Lost Chords (AL)

45: I Won't Have To Worry/
I Want To Be Her Man (Vaughn-Ltd. VA-725) 1966

This sultry garage outfit hailed from the South - Birmingham, Alabama to be precise. *I Won't Have To Worry* is a clumsy steal of **The Byrds**' *You Won't Have To Cry*, re-credited to a J. Whitworth. *I Want To Be Her Man* sounds more like a J.W. original and is a fine, yearning garage-ballad.

Compilation appearances include: *I Want To Be Her Man* on *Leaving It All Behind* (LP) and *Class Of '66!* (LP); and both sides of the single figure on *Psychedelic States: Alabama Vol. 1* (CD). (MW/MM)

The Lost Generation (TX)

45: Night Time (Makes You Lonely)/Baby! (Tear Drop 3195) 1968

This **Lost Generation** was an obscure outfit with an unheard single from Freeport, Texas.

The Lost Generation (FL)

Personnel incl: BRUCE BETTS A

45: I'd Gladly Pay/Milk Cow Blues (Paris Tower PT-109) 1967

Just one cool single was put out by this Clearwater, Florida combo. *I'd Gladly Pay* is a lightweight Stones-like affair until an attack of schizophrenia in the middle-eight - an outburst of fuzz followed by feedback and a frenzied solo in *Psychotic Reaction* tradition - only to return to the original theme as if nothing had happened.

I'd Gladly Pay has been compiled on *Garage Punk Unknowns, Vol. 1* (LP) and *Psychedelic States - Florida Vol. 2* (CD). (VJ/MW)

The Lost Generation (LA)

Personnel incl: JOHN HERRING
? RHODES
? KEATING

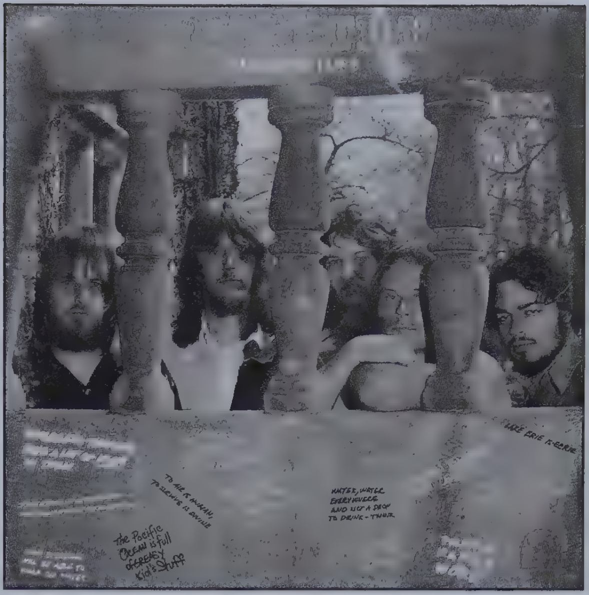
45: Let Me Out/They Tell Me (Bofuz BF-1114) 1966

Here's a different **Lost Generation**; this time from Baton Rouge, Louisiana. This single features two excellent punk ballads.

Compilation appearances include: *They Tell Me* on *Highs In The Mid-Sixties, Vol. 17* (LP); and *Let Me Out* on *Highs In The Mid-Sixties, Vol. 23* (LP). (MW)

The Lost Legend (MA)

Personnel incl?: E. PELLERIM
E. SHISKO
R. VALCOURT
DAVE VOSE


LAKE ERIE IS EERIE
TO AIR IS HUMAN, TO SURVIVE IS DIVINE
WATER, WATER EVERYWHERE AND NOT A DROP TO DRINK - THINK
The Pacific Ocean is full of GREASY Kid's Stuff

LOST NATION - Paradise Lost LP.

45: Love Flight/Yes I'm Ready (Onyx ES 6901) 1969

An obscure New England band, **The Lost Legend** was based in Lowell, Massachusetts. Their *Love Flight*, which got further exposure on *New England Teen Scene, Vol. 3* (LP), is a little gem. Check out the fine upfront drumming and discordant guitar work. Unfortunately the flip is a dire horn-ballad. (VJ/MW)

Lost Nation (MI)

Personnel incl: RON STULTS A
CRAIG WEBB A
L. ZELANKA A

ALBUM: 1(A) PARADISE LOST (Rare Earth RS-518) 1970

Don't let the cover of this obscure Detroit album put you off - it depicts the band behind a balustrade on whose lower wall is graffiti on a predominantly ecological theme, but this is no hippie-rock, or back-to-nature concept album. This is serious progressive rock, sound-wise somewhere between Uriah Heep and Rare Bird - busy keyboards, strong vocals, neo-classical movements and some excellent heavy guitar. This quintet included Ron Stults, formerly of revered heavy garage kings **The Unrelated Segments**. Craig Webb also had a spell in **Frijid Pink**. (MW)

Lost Ones (PA)

45: I Don't Believe You/I Wanna Know (Mersey 002) 1965

An awful effort from a Butler, Pennsylvania band who were previously known as The Kruisers and would later be known as Lite Rain. If you want to hear how bad *I Don't Believe You* actually is, listen for yourself on *Garage Punk Unknowns, Vol. 3* (LP). (VJ)

Lost Souls (AR)

Personnel incl: MIKE PETRAY

45: My Girl/Lost Love (Leopard LS 100) 1966

Just one single yet, 40 years on, this band had a CD named after them. Harold Ott's Arkansas garage/psych compilation *Lost Souls Volume 1* (CD), featuring both sides of this Jacksonville band's booming garage-beat single, had been inspired when he came across their *Lost Love* on the *No No No* (CD). *My Girl* had reappeared earlier, on *Garage PunkUnknowns Vol. 3* (LP). (VJ/MW)

Lost Souls (OH)

Personnel:	DENNY CARLETON	gtr	AB
	ED GAZOSKI	ld gtr	A
	CHUCK McKINLEY	bs	AB
	RICH SCHOENAUR	sax, flute	AB
	LARRY TOMCZACK	drms	AB
	DENNY MAREK	ld gtr	B

Another **Lost Souls** who were active in Euclid, Ohio in the sixties. Although no singles were released at the time, Denny Carleton had enough acetates to compile a retrospective on cassette in the mid-eighties. If his name sounds familiar it's because Denny also served time with sixties mod-supremos **The Choir**. (GGI/MW/MDo)

The Lost Souls (?NY/?NJ)

45: Simple To Say/The Girl I Love (Bang 509) 1965

This was a different outfit from New York City or New Jersey who had one single in 1965. They may be the group who marked the start of Billy Joel's career.

You can also hear *Simple to Say* on *The Lost Generation, Vol. 2* (LP) and *Mindrocker, Vol. 6* (LP). (MW)

The Lost Souls (ND)

Personnel:	JIM BIRDSALL	organ	ABC
	GARY DECKER	gtr	AB
	BOB KARN	vcls	AB
	TED KUDRNA	drms	AB
	MONTY LEE	ld gtr	AB
	RON WHENER	bs	BC
	GLEN ACORN	drms	C
	GREG JORDAHL	gtr	C
	DOUG SCALES	vcls	C

45s: It's Not Fair/Enchanted Sea (Gloria 778) 1966
Artificial Rose/Sad Little Girl (Dawn 808) 1967
Artificial Rose/Sad Little Girl (Liberty 56024) 1968

10" EP: 1 NORTH DAKOTA 60s GARAGE:
THE TRENCHMEN MEET THE LOST SOULS
(Break-A-Way BREAK 009) 2003

Here's more **Lost Souls**, this time from Dickinson, North Dakota. The second single was recorded at Kay Bank Studios in Minneapolis and produced by Dave Hoffman and Bob Eveslage (of **The Unbelievable Uglies**). Their moody version of Ernie Maresca's *Artificial Rose* has a throbbing bass intro reminiscent of the **Electric Prunes**' *Too Much To Dream...* although it quickly veers off into harmony-pop territory. A subdued rendition of the **Beau Brummels**' *Sad Little Girl* features fine harmonies.

Their quartet of releases and full history appear on the Break-A-Way EP. Additionally, *It's Not Fair* is on *The Essential Pebbles Collection Vol. 2* (2-CD); and *Artificial Rose* is on *Every Groovy Day* (LP). (MW)

The Lost Souls (RI)

Personnel:	FRANK DILORENZO	ld gtr, ld vcls	A
	JOE GAMBA	drms	A
	MIKE MacTAVISH	keyb'ds	A
	DENNIS PTAK	gtr	A
	RANDY ROY	bs	A

45: Step Inside/Leaving (Musicor 1436) 1967

Here's another bunch of **Lost Souls**, this time from the village of Darlington in the city of Pawtucket, Rhode Island. They were one of the best and most popular local bands of the era and their garage single is quite highly-rated and commands a price of $100+.

Randy Roy later entered the Navy, being replaced by Gary Graveline. Dennis Ptak and Mike MacTavish also left and Mike was replaced by Steve Lemos.

Frank Dilorenzo and Joe Gamba, who were the driving force behind the band, still live in the same area. Frank is now a CPA, still playing occasionally for his own enjoyment. Joe runs a moving company and was playing in Ladies Choice. Mike died of a drug overdose in 1975 in Indiana and Randy was last reported living in New Hampshire. (MW/AMk)

The Lost Souls (MI)

From Dearborn, Michigan with no known singles, this **Lost Souls** have four unreleased efforts - *Diamond Head, On Broadway, Come Home* and *Don't Let The Sun Catch You Crying* on *History Of Michigan Garage Bands In The '60s* (3-CD). (MW)

Lost Tribe (MD)

Personnel incl:	REED MARTIN	ld vcls
	S. ROUDEBUSH	

45: Walk One Way/Fools Live Alone (United Artists UA 50465) 1969

Here's a double whammy of dynamic garage-rock from Baltimore with fine, fluid leads and the odd dose of fuzz. Better yet if you manage to snag the stereo version (SUA 50465). According to Joe Vaccarino's 'Baltimore Sounds', they included Reed Martin of The Gigs. The only other clue to this lost tribe is that both sides were written by S. Roudebush.

Walk One Way is on *Destination Frantic Volume 2* (CD); *Fools Live Alone* was on the eighties cassette-only compilation *Garage Music For Psych Heads Vol.1* but reappeared more recently on *Trip In Tyme Volume 5* (CD). (VJ/MW)

Lothar and The Hand People (CO>NY)

Personnel:	PAUL CONLY	keyb'ds, moog	A
	JOHN EMELIN	vcls	A
	TOM FLYE	perc	A
	RUSTY FORD	bs	A
	KIM KING	moog, synth, gtr	A

ALBUMS: 1(A) PRESENTING LOTHAR AND THE HAND PEOPLE
(Capitol ST-2997) 1968 SC
2(A) SPACE HYMN (Capitol ST-247) 1969 R1

NB: Both albums have been reissued. (1) was counterfeited in the USA in the late seventies, and was subsequently reissued by Capitol circa 1980, on the yellow Capitol label. The first pressing has the black/rainbow Capitol label. (1) has been reissued on CD (One Way S21-17960) 1994 with six bonus tracks.

Lothar and the Hand People

LOTHAR AND THE HAND PEOPLE - Presenting... LP.

Space Hymn
Lothar and the Hand People
Capitol

LOTHAR AND THE HAND PEOPLE - Space Hymn LP.

There is also a 15-track U.K. vinyl and CD release *This Is It, Machines* (See For Miles SEECD 75), which complies tracks from their two albums. *Space Hymn - The Complete Capitol Recordings* (2-CD) (Capitol) 2003 is a 29-track collection of all their recordings, both albums and their singles and it comes with a booklet with previously unseen photos and band history.

45s:	L-O-V-E/Rose Colored Glasses	(Capitol 5874) 1967
	Every Single Word/Comic Strip	(Capitol 5945) 1967
	Have Mercy/Let The Boy Pretend	(Capitol 2008) 1967
	Machines/Milkweed Love	(Capitol 2376) 1968
	Midnight Ranger/Yes, I Love You	(Capitol 2556) 1969

This was one of the most interesting groups to emerge from America in this era. Originally from Denver, Colorado they moved to New York City to record their two albums. **Lothar** was actually the name they gave to the theremin, which, together with two moog synthesisers, Ampex tape decks, keyboards and a linear controller characterised the group's sound.

Their debut album was reissued in the U.K. and is consequently not difficult to obtain. On most tracks like *This May Be Goodbye* and *That's Another Story*, the theremin's influence is confined to short intros to fairly conventional two or three-minute compositions. However, three exceptions to this are the weird *Machines*, the unusual *Sex And Violence* and final track *It Comes On Anyhow* - which is a foretaste of some of the psychedelic craziness which appeared on their follow-up album.

On *Space Hymn*, the theremin and other electronic gadgetry is generally used to better effect. The album is composed of a mixture of weird material and more commercial numbers, such as *Yes, I Love You*, *Heatwave*, and *Say I Do*. The lyrics are often full of the usual hippie cliches. For example, *What Grows On Your Head?* is, as one might expect, romanticising about the freedom and virtues of long hair, while *Midnight Ranger* sounds like the story of a ranger who has had one trip too many! Some of the other material is particularly weird, notably the keyboard instrumental *Wedding Night For Those Who Love*, *Sdrawkcab* and *Today Is Only Yesterday's Tomorrow.* The title track, however, reaches new heights of craziness when the vocalist sets about hypnotising his audience! Certainly an interesting album, this is recommended. Apart from *Heatwave*, all the material was written by the band and you won't hear many things more unusual from this era than that title track.

Kim King went on to become a producer and sound engineer, notably working with **Steeplechase**, **Holy Moses** and Colin Winski. He also toured with **Zephyr**, being the first replacement for Tommy Bolin, but did not record with the band. It's not clear if Tom Flye is the same Tommy Flye who was recording engineer for, among others, **Zappa**'s *Shut Up And Play Yer Guitar* albums.

There are some compilations that may interest you. *This Is It, Machines* compiles tracks from their two albums. *Space Hymn - The Complete Capitol Recordings* (2-CD) is a 29-track collection of all their recordings, both albums and their singles and it comes with a booklet with previously unseen photos and band history.

You can also check out *Standing On The Moon (Space Hymn)* on *Psychedelic Frequencies* (CD); and *TV Weatherman* on *Psychedelic States: Colorado* (2-CD). (VJ/SR/RDk)

Louie and The Leprechauns (KS)

45:	Let's Move/Your Foolin' Babe	(Music 102) 1965

Here's a highly-regarded garage single from Central Kansas. *Let's Move* has also resurfaced on the *Midwest Garage Band Series - Kansas* (CD). (VJ/MW)

Louie and The Lovers (CA)

Personnel:	LOUIE ORTEGA	vcls, gtr	A
	FRANK PARADES		A
	ALBERT PARRA		A
	STEVE VARGAS A		A

ALBUM:	1(A)	RISE	(Epic E-30026) 1970

NB: (1) reissued on CD (Acadia) c2005. There's also *The Complete Recordings* (CD) (Bear Family) 2009.

45s:	I Know You Know/Driver Go Slow	(Epic 10616) 1970
	Rise/I Don't Want To Be Seen With You	(Epic 10678) 1970
	Little Georgia Baker/ Tomorrows Just Might Change	(Epic 10825) 1972
	My Belief In You/Caribbean	(Atlantic 2972) 1973

Produced by Doug Sahm (**Sir Douglas Quintet**), Louie Ortega and his group came from the Mexican-American community of Salinas, California. With a good singer and brilliant guitar parts, the best tracks are probably *Sittin By Your River*, *Royal Oakie*, *Driver Go Slow*, *Rock Me Baby* and the only cover, **Kaleidoscope**'s *If The Night* (Ortega wrote the 10 other tracks). The rock critic Greil Marcus described them as "clear and sharp, relaxed without being fashionably lethargic, the vocals have feeling without pain".

Ortega would keep on working with Doug Sahm and **Merrell Fankhauser**.

A single by Little Louie & The Lovers - *Nothin' But The Two Step/Someday You'll Pay* (Viscount 102) - is reported to be from the early sixties and so, presumably, unconnected (?). (VJ/MW)

The Lourds (MI)

Personnel incl:	JOHN DRAKE	ld vcls	AB
	JON FINLEY		AB
	TOM NOEL	drms	AB
	TED NUGENT	gtr	A
	PETE PRIMM		AB
	GEORGE COLE	gtr	B

The Lourds was one of Detroit's seminal garage bands and part of the scene around the Hideout club, set up by Dave Leone. They never released a single but three cuts - *Good Lovin'*, *Out A Sight*, *Shake A Tail Feather* - appeared on the rare *Friday At The Cage A Go-Go* showcase (LP), later rechristened (and reissued as) *Long Hot Summer.* Nugent was replaced by George Cole but was soon reunited with Drake in **The Amboy Dukes**. Drummer Jim Butler from The Gang replaced Tom Noel for a couple of months. (MW)

Love (CA)

Personnel:	ARTHUR LEE	vcls, gtr	ABCDEFG
	JOHN ECHOLS	gtr	ABCD
	KEN FORSSI	bs	ABCD
	BRYAN MACLEAN	gtr, vcls	ABCD
	ALBAN 'SNOOPY' PFISTERER	keyb'ds, drms	BC
	DON CONKA	drms	A

MICHAEL STUART	drms	CD
TJAY CANTRELLI	horns	C
JAY DONNELLAN	ld gtr	EF
FRANK FAYAD	bs	EFG
GEORGE SURANOVICH	drms	EFG
DRACHEN THEAKER	drms	E
GARY ROWLES		FG
NOONEY RICKETT	vcls, gtr	G

				HCP
ALBUMS: 1(B)	LOVE	(Elektra EKS-74001)	1966	57
2(C)	DA CAPO	(Elektra EKS-74005)	1967	80
3(D)	FOREVER CHANGES	(Elektra EKS-74013)	1967	154
4(E)	FOUR SAIL	(Elektra EKS-74049)	1969	102
5(F)	OUT HERE (2-LP)	(Blue Thumb BTS-9000)	1969	176
6(-)	REVISITED	(Elektra EKS-74058)	1970	142
7(G)	FALSE START	(Blue Thumb BTS-8822)	1970	184
8(-)	REEL TO REEL	(RSO SO 4804)	1975	-
9(-)	BEST OF ...	(Rhino RNLP 800)	1980	-
10(-)	LOVE LIVE (pic disc)	(Rhino RNDF 251)	1981	-
11(-)	STUDIO/LIVE	(MCA 27025)	1982	-
12(-)	GOLDEN ARCHIVE (BEST OF)	(Rhino RNLP 70175)	1986	-

NB: (1) reissued on vinyl (Edsel ED 218) 1987. (1) reissued on CD (Rhino/Warner Bros 8122 735 672) 2001, with the mono and stereo mixes side by side. (2) and (3) issued in France in 1968 (Vogue/Elektra CLVLXEK 249 and CLVLXEK 218 respectively). (2) reissued on CD (Rhino/Elektra 8122 73604 2) 2002, remastered and featuring both mono and stereo versions. (3) reissued on CD (Elektra/Rhino 8122-73537-2) 2001. (3) reissued as *Forever Changes: Collector's Edition* (Elektra/Rhino 8122 73537 2) 2008 to celebrate their 40th anniversary but the second disc comprises mainly alternate mixes and previously compiled material. (1), (2) and (3) reissued on vinyl (Sundazed/Elektra/Rhino LP 5100-5102) 2001. (4) reissued on vinyl and on CD (Warner/Rhino R 4049) 2002 with three remixed bonus cuts. (6) reissued on vinyl (Sundazed LP 5104) 2001. (7) reissued on vinyl (Tapestry Records TPT 242) 2007. (7) reissued on CD (B.G.O. Records BGOCD127) 1991. The Blue Thumb recordings were released on Harvest in the UK. (10) was also released on Line (625047/5153) in Germany. Two UK-only releases were *Love Masters* (Elektra K 32002) 1973 and *Out There* (Chiswick WIKA 69) 1988. Arthur Lee also had a couple of solo albums: - *Vindicator* (A & M SP-4356) 1972 (reissued on CD (BGOBGOCD 783) in 2008 and *Arthur Lee* (Rhino RNLP 020) 1981 released on (Beggars Banquet BEGA 26) in the UK.

Recent CD issues are: *Love Live* (Rhino RNDF 251) 1982 and (Line LLP 5152 AP) 1983 is a recording of a reunion concert at the Whisky A Go Go in 1978; *Live/Studio* (MCA 27025) 1982 which consists of previously unreleased material live from the Fillmore East in 1970 and eight remastered tracks from the *Out Here* album; *Love Comes In Colours* (Raven RVCD-29) 1993, a 24-track CD compilation with three non-LP tracks and *Love Story: 1966-1972* (Rhino R2 73500) 1995, a 2-CD set with 44 tracks and many non-album sides. It includes most of their early work, all of *Forever Changes*, a selection of their 'A' and 'B' sides and some of their best post-1967 material. *The Forever Changes Concert* (Snapper SMACD868) 2003 captures the reformed "Love with Arthur Lee" performing their classic album live.

Also of interest is *Oncemoreagain* a live CD recorded in London in 1992 and 1994 and Eva's *Black Beauty & Rarities* CD from 1997, which compiles Arthur's pre-**Love** recordings, together with the "Black Beauty" album and a couple of more recent unreleased cuts. *Out There* (CD) (Big Beat CDWIKD 69) 1998 is a compilation of their Blue Thumb material. *Third Coming Of Love* (Gazebo Records GZ010) 2006 is a limited edition vinyl collection of alternate mixes and studio rarities from the 1966-68 line up. *Love Lost* (Sundazed SC 11207) 2009 has been compiled from solo and band recordings for a tentatively titled album *Dear You*.

EPs: 1	My Little Red Book/Message To Pretty/Hey Joe/ Emotions	(Vogue INT 18072)	1967
2	7 And 7 Is/No. Fourteen/And More/ You'll Be Following	(Vogue INT 18095)	1967
3	Feathered Fish/Gethsemene/ It's The Marlin, Baby (PS)	(LSD 1)	1995

NB: (1) and (2) French releases with picture sleeves. There's also a 3 x 10" EP tribute, *We're All Normal And We Want Our Freedom* (Alias A-50) 1994, also on CD by Modern Underground and indie outfits.

				HCP
45s:	My Little Red Book/ Message To Pretty	(Elektra EK 45603)	1966	52
	7 And 7 Is/No. Fourteen	(Elektra EK 45605)	1967	33
	Stephanie Knows Who/Orange Skies	(Elektra EK 45608)	1967	-
	She Comes In Colours/Orange Skies	(Elektra EK 45608)	1967	-
	Que Vida!/Hey Joe	(Elektra EK 45613)	1967	-
	Alone Again Or/ A House Is Not A Motel	(Elektra EK 45629)	1968	99
	Your Mind And We Belong Together/ Laughing Stock	(Elektra EK 45633)	1968	-
	Alone Again Or/Good Times	(Elektra EK 45700)	1970	-
	Alone Again Or/My Little Red Book (Spun Gold Series)	(Elektra EK 45056)	197?	--
	I'll Pray For You/Stand Out	(Blue Thumb 106)	1970	-
	Keep On Shining/ The Everlasting First	(Blue Thumb 7116)	1970	-
	Time Is Like A River/ Time Is Like A River (promo only)	(RSO SO 502)	1974	-
	Time Is Like A River/ With A Little Energy	(RSO SO 502)	1974	-
	You Said You Would/ You Said You Would (promo only)	(RSO SO 506)	1975	-
	You Said You Would/ Good Old Fashioned Dream	(RSO SO 506)	1975	-
α	Girl On Fire/Midnight Sun (PS)	(Distortions DR-1017)	1994	-
β	Stay Away/You I'll Be Following (PS)	(Norton 7N7)	2006	-

NB: α The 'A' side is a newly recorded track, the flip is from the much talked about Arthur Lee and Jimi Hendrix sessions from 1970. There's also a French picture sleeve 45: *Stand Out/Listen To My Song* (Blue Thumb 2C006-91524) 1970. β is unreleased demos from 1965 by Arthur Lee & The American Four and Arthur Lee and The Grass Roots.

LOVE - Self Titled LP.

LOVE - Da Capo LP.

Related:
45s: α The Ninth Wave/Rumble-Still-Skins (Capitol 4980) 1963
β Luci Baines/Soul Food (Selma 2001) 1964
House Of The Rising Sun/
House Of The Rising Sun (instr) (Blue Star 1000) 196?
χ It's The Marlin, Baby/
House Of The Rising Sun (LSD 1001) 1964
Everybody's Gotta Live/
δ Love Jumped Through My Window (A & M 1361) 1972
δ Sad Song/You Want Change
For Your Re-run (promo only) (A & M 1381) 1972

NB: α An instrumental 45 shown as by Arthur Lee and The Lags. Both were Arthur Lee compositions. β shown as by **American Four**. χ This is the interesting one. The 'A' side credits the vocals to Arthur Lee and John Echols and this acid folk adventure extols the virtues of 'The Marlin', an obscure sixties dance. This seems to have been a very early **The American Four** release or possibly even earlier, released on a Texas label, sometime later when **Love** were famous. It can also be heard on *Texas Psychedelia From The Sixties*. The flip side was credited to an outfit called The Hurricanes who also released it on another label. There is some speculation that they may also have been **Love** incognito. δ Arthur Lee solo releases.

Arthur Lee solo:
EP: 1 I Do Wonder/Just Us/Do You Want To Know A Secret?/
Happy You (PS) (Da Capo CAP 1001) 1977 UK

Born in Memphis, Arthur Lee later moved to Los Angeles where he first saw **The Byrds**. The folk-rock act represented a break with the usual rhythm and blues format previously played at the clubs and had an enormous influence upon him. Lee had formed and disbanded a number of groups since moving to L.A., including The VIP's and Arthur Lee and the Lags. After hearing **The Byrds** he formed The Grassroots which included former **Byrds** roadie, Maclean; Forssi (earlier with The Sufaris) and Memphis-born Echols. They began to play around the L.A. clubs, but Lee discovered that another band had got first rights to their name and it was changed to **Love**.

Love made their debut at the Brave New World in spring 1965 and by the early summer of that year, Jac Holzman (head of Elektra records) discovered them playing at the Hollywood club, Bido Lito's. Elektra were looking for one of the new folk-rock acts, and eventually signed them up. They quickly became a cult attraction and by 1966 had a residency at Bido Lito's.

Their debut album **Love** was impressive, containing the drug-oriented *Signed D.C.*, *Hey Joe* and *My Little Red Book*. *Signed D.C.* was dedicated to Don Conka, who would have been in the band but for his drug problem (ironically with most people presuming him dead he did turn up in a late eighties reformation line-up). The list of bands who subsequently recorded *Signed D.C.* included **December's Children**, **Rising Storm**, **Axis Brotherhood**, Jeff Dahl Group, **Fallen Angels**, Sidewinders and Dead Moon. Another of its finer moments was *Softly To Me*, a fine track with haunting vocals and clashing guitars, released briefly as a single.

LOVE - Forever Changes CD.

Before the release of their follow-up album *Da Capo*, Lee bought in Michael Stuart (formally with L.A. band **The Sons Of Adam**) on drums and Tjay Cantrelli on horns. 'Snoopy' Pfisterer was transferred from drums to keyboards. This album contained their second hit single *7 And 7 Is*, *The Castle* and *Stephanie Knows Who*. Whilst *Orange Skies* would set the style for their following album, the whole of side two was taken up by the highly ambitious but only partially successful 20 minutes long *Revelation*. *7 And 7 Is* was perhaps their most influential track. It was later covered by **Alice Cooper**, Billy Bragg, Marshmallow Overcoat, Sidewinders, Fuzztones, Spiral Jetty, Barracudas and The Blues Inc. among others.

Pfisterer and Cantrelli had both departed before the band released the masterful *Forever Changes* as a five-piece. Both Bob Harris and Penny Valentine chose this as their favourite album of all time in Paul Gambaccini's book "Critics Choice: Top 200 Albums". Almost every track was a classic and *Alone Again Or* and *Andmoreagain* were further U.S. hit singles. *Alone Again Or* was later covered by The Damned and UFO. Many of the other songs flowed gently with muted guitar leads, soothing brass, sweeping strings and often nihilistic lyrics. Lee chose haunting surrealistic lyrics, often making play on words. The drug influence which helped inspire this album was also to be the group's undoing. They scarcely left their former horror movie set/house near Hollywood and when they did record another album it was too awful to release.

Lee broke the band up and formed a new one comprising Frank Fayad (bs), George Suranovitch (drms), and Jay Donnellan (gtr) (all from **Nooney Rickett**), although additional musicians were used on recordings. *Four Sail* was their last album for Elektra and subsequent albums were comparatively disappointing. They managed a tour of England in 1970, but after the failure of *False Start*, Lee split the group again and worked on his solo album. Later, he would try unsuccessfully to form another version of **Love**. Somehow Arthur Lee got mixed up with Robert Stigwood and the result was *Reel To Reel*, a disco-influenced album with a female backing group, The Blackberries and a horn section on many tracks. Best avoided!

Lee's first solo album *Vindicator* (which was named after his pet dog) is a competent album which marked a return to a blues-rock base. *Hamburger Breath Stinkfinger* captures him exploring **Captain Beefheart** territory and *You Can Save Up To 50% But You're Still A Long Way From Home* shows that he still possessed some inventiveness.

It is unlikely, however, that the mellow blend of their first three albums will ever be repeated and **Love** are best left alone to be remembered as one of the very best of the L.A. rock bands. Material from their early years is thoughtfully compiled on Rhino's *Best of Love* (RNLP 800), which was repackaged in 1987. *Love Live* (Rhino RNDF 251) 1982 and (Line LLP 5152 AP) 1983 is a recording of a reunion concert at the Whisky A Go Go in 1978. It includes gorgeous versions of *Orange Skies* and *Old Man* but the rest is pretty inept.

Several former **Love** members went on to play with other groups: Tjay Cantrelli joined **Geronimo Black**, Jay Donnellan (aka Jay Lewis) formed **Morning** with Jim Hobson, Gary Rowles formed **Cottonwood** and joined Richard Torrance's Eureka.

LOVE - Out Here CD.

Live/Studio (MCA 27025) 1982 consisted of previously unreleased material live from the Fillmore East in 1970 and eight remastered tracks from the *Out Here* album. The live side is an energetic performance by line-up 'G' and notable for its inclusion of the otherwise unavailable *Product Of The Times*. *Out There* (Big Beat WIKA 69) 1988 includes the best of **Love**'s *Out Here* and *False Start* albums.

In 1987 Lee reformed the band as a four-piece, backed by Berton Averre (ex-The Knack) (ld gtr), Sherwood Akuna (bs) and Joe Blocker (drms), as part of the 'Psychedelic Summer of Love' package. Their short half-hour sets featured mostly material from their Elektra period: - *7 And 7 Is*, *My Little Red Book* and *Andmoreagain*.

George Suranovich died of a heart attack in 1990.

In 1992 and 1994 Lee again played to packed audiences, in one-off London gigs, which were captured for posterity on the *Oncemoreagain* CD. In particular the 1992 set is memorable for the admirable backing by **The High Llamas**, who provided lush orchestral backing on tracks taken from the first three **Love** albums. Arthur Lee subsequently stole the show at Creation Records 10th anniversary bash at the Royal Albert Hall.

Bryan MacLean's profile has been revived of late with Sundazed's 1997 album and CD collection *Ifyoubelievein*. This is highly recommended to those captivated by the wistful romantic side of **Love** - e.g. *Orange Skies*, *Old Man* and *Alone Again Or*. The follow-up collection *Candy's Waltz* (Sundazed SC 10076) 2000 is also of interest. In 1992, New Rose issued a CD of new material *Arthur Lee And Love*, which is not listed in the discography at the start of this entry.

1994 saw the release of a tribute CD to Arthur Lee and Love *We're All Normal And We Want Our Freedom* (Alias A-058) from modern alternative, underground and indie outfits including Hypnolovewheel, H.P.Zinker, Teenage Fanclub and TV Personalities. One interesting **Love** cover of recent years is a dynamic nineties guitar-thrash version of *Alone Again Or* by the Boo Radleys, from a Peel session and featured on their *Learning To Walk* retrospective.

In autumn 1996, Lee was sentenced to 12 years in prison for illegal possession of a firearm. The sentence was harsh because it took account of two previous assault and drug charges in the eighties. Whilst in jail, Lee refused interviews and visitors. Sadly, Bryan MacLean passed away on Christmas Day 1998 at the age of 52 and Ken Forssi also died whilst Lee was incarcerated effectively ending any chance of a band reunion involving many original members. In 2001, drummer Michael Stuart published a book about his time in the band. When Lee eventually got out on appeal in December 2001 (having served five and a half years of his original sentence) he formed a new **Love** line-up and planned a *Forever Changes* 35th anniversary tour to commence at The Royal Festival Hall in London.

In 2001, Rhino co-ordinated the remastered reissue of *Forever Changes* which boasts seven bonus cuts: the unreleased *Hummingbird* and *Wonder People*, the *Your Mind.../Laughing Stock* single, alternate versions of *Alone Again Or* and *You Set The Scene*, and a series of *Your Mind...* studio takes. There is absolutely no excuse for not having this classic album now.

LOVE
False Start

LOVE - False Start CD.

Out There (CD) is a compilation of their Blue Thumb material. Compared to their original *Out Here* album it has extended versions of *Doggone* and *Love Is More Than Words (Or Better Late Than Never)*, which only appeared in edited format in their original album.

Third Coming Of Love is a limited edition vinyl collection of alternate mixes and studio rarities from the 1966-68 line-up. It contained the double tracked alternate vocal arrangement of *Just For You* which became *Your Mind* and *We Belong Together*, a two-track demo version of *Signed DC*, the mono mix of *No.14* and 10 more tracks. It's presented in a full colour sleeve of the (in)famous cigarette shot from the castle.

In 2002, Arthur Lee began touring again using the name "Love with Arthur Lee". The tours were extremely successful and he performed to enthusiastic audiences and critical acclaim throughout Europe, North America and Australia. They regularly performed the *Forever Changes* album in its entirety, often with a string and horn section. A live CD and DVD of this material was released in 2003.

Arthur Lee died at Methodist Hospital in Memphis, Tennessee of leukaemia on 3 August 2006. Steve Weitzman, a New York concert promoter, had heard that Arthur Lee had acute myeloid leukaemia and organised a benefit concert on 23 June 2006 New York's Beacon Theater to help cover his medical expenses. The highly successful concert featured Robert Plant, Ian Hunter, Nils Lofgren, Ryan Adams, Johnny Echols (the band's original lead guitarist), Yo La Tengo and Flashy Python and The Body Snatchers. Robert Plant (backed by Ian Hunter's band) played 12 songs, including five Led Zeppelin songs and five **Love** songs from the sixties (*7 And 7 Is*, *A House Is Not A Motel*, *Bummer In The Summer*, *Old Man* and *Hey Joe*).

The 14-track *Love Lost* Sundazed release draws from solo and full band recordings for an unreleased Columbia album tentatively titled *Dear You*. Some of the tracks that appear on this as solo acoustic demos later appear on Arthur Lee's Vindicator album.

And finally, TV and **Love** trivia buffs: the instrumental section of *The Castle* was the theme tune of the BBC TV 'Holiday' programme in the early seventies, when it was presented by Cliff Michelmore.

As one would expect **Love** have also featured on several compilations including:- *Alone Again Or*, *Andmoreagain*, *Hey Joe*, *My Little Red Book*, *7 And 7 Is*, *She Comes In Colors*, *Signed D.C.* and *Singing Cowboy* on *Elektrock The Sixties* (4-LP); *My Little Red Book* and *7 And 7 Is* on *The Golden Archive Series Sampler* (LP); *My Little Red Book* on *Wild Thing* (2-LP) and *Nuggets, Vol. 2 - Punk* (LP); *7 And 7 Is* on *Highs Of The Sixties* (LP), *Nuggets Box* (4-CD), *Nuggets From Nuggets* (CD), *Nuggets, Vol. 9: Acid Rock* (LP), *Psychedelic Perceptions* (CD) and *Kings Of Pop Music Vol. 1* (LP); *It's The Marlin Baby* on *Sixties Archive, Vol. 6* (CD) and *Texas Psychedelia From The 60s* (LP); *Bummer In The Summer* and *Hey Joe* on *Kings Of Pop Music Vol. 2* (LP); *The Daily Planet* on *Hallucinations*,

ELEKTRA MASTERS
LOVE

LOVE - Elektra Masters LP.

Psychedelic Underground (LP); *And Somebody* on *California New Years* (LP); *If You Wanna Be Free, Stand Out, Andmoreagain* and *Singing Cowboy* from a Fillmore West concert 23/11/70 on *California Easter* (LP); live versions of *If You Wanna Be Free, Stand Out, And More Again* and *Singing Cowboy* (all from 23 November 1970) figure on *California Christmas Vol. 2* (LP); a 1974 version of *Singing Cowboy* is on the RSO 10" sampler *Prime Cuts* (LP); a pre-**Love** *Lucy Baines by* **The American Four** on *California Acid Folk* (LP); and *You I'll Be Following* and *You Set The Scene* on *Where The Action Is! L.A. 1965-68* (4-CD book).

Also of interest is the compilation, *Sixties Rebellion, Vol. 8* (LP & CD) which collects together various sixties garage covers of **Love** classics including the likes of **Soul Benders**, **Flower Power**, **Five By Five**, **Noblemen** and Haunted. (VJ/MW/JFr/SR)

The Love Band (KY)

Personnel incl: MARK ALLEN A

ALBUM: 1 THE ONENESS SPACE (Living Love) 1975

This offering was the work of a hippie commune with Mark Allen. Housed in a stunning gatefold cover, it mainly contains psych-folk tracks. (SR)

Lovechain (OH)

45: Step Out Of Your Window You Can Fly/
Sadness In My Mind (Westwood A-1008) 1969

Here's a rarely-seen single on a Canton, Ohio label. The trippy titled and sounding *Step Out...* features on *A Lethal Dose Of Hard Psych* (CD) which informs us that the band was from Dover and New Philadelphia, Ohio. (ELn/MW)

Love Corporation (OK)

45: Love Corporation/Should I (Pride 673) 1967

Oklahoma band **Love Corporation** recorded an excellent beat-punk single. *Love Corporation* can also be heard on *Monsters Of The Midwest, Vol. IV* (LP). (VJ)

Lovecraft (CA) - see H.P. Lovecraft (IL>CA).

The Loved Ones (TN)

Personnel incl: BARRY BURTON
DOUG GRAHAM
TERRY JOHNSON

bryan maclean
ifyoubelievein

BRYAN MACLEAN - Ifyoubelievein CD.

45s: Surprise, Surprise (For You)/
Another Time Or Place (Ambassador 212) 1966
Do You Wanna Know What I Think/
I Love How (Roulette 7003) 1968

Surprise, Surprise is a breakneck punker with put-down lyrics and snotty vocals.

Newark, New Jersey had been assumed to be this **Loved Ones**' hometown due to their appearance on *Attack Of The New Jersey Teens* (LP), presumably due to the Ambassador single's label address.... however it turns out that they were from Tennessee. The band had started as Terry & The Casuals in Rogersville, Tennessee but they were known as **The Loved Ones** by the time they were based in Knoxville. They were still going circa 1968 and are believed, but not confirmed, to be responsible for the Roulette single.

Guitarist Barry "Byrd" Burton moved on to the Amazing Rhythm Aces in the early seventies and then on to engineering and session work in Nashville, playing for the likes of Dolly Parton, Dan Fogelberg, and Emmylou Harris; he passed away in 2008.

Surprise, Surprise (For You) can also be heard on *Pebbles Vol. 10* (CD), *Sixties Choice, Vol. 1* (LP) and *60's Choice Collection Vol's 1 & 2* (CD). (MW/VJ)

The Loved Ones (?TN)

45: Country Club Life/Together, Together (Brookmont 556) 1968

The excellent *Country Club Life* takes a powerful swipe at "rich swingers" using rasping Eric Burdon-esque vocals and a twee baroquish chorus. It was composed by Bobby Russell and Buzz Cason, who were very active on the Nashville scene, creating and producing countless studio and exploito acts on labels like Spar, Hit and Modern Sound.

The Rabideau/Chalmers-composed flip is a psych-rocker like the lighter side of **Iron Butterfly**.

Not confirmed to be the same as the Knoxville band above, New York had been suggested (but that probably only due to the label distributor - Amy/Bell). There WAS another **Loved Ones**, from West Tennessee, who appear in Ron Hall's 'Memphis Garage Rock Yearbook' but no releases or names to connect them with this.

Together, Together has been compiled on *Sixties Choice, Vol. 2* (LP) and *60's Choice Collection Vol's 1 & 2* (CD). (MW)

The Love Exchange (CA)

Personnel:			
	DAN ALTCHULER	12 string gtr	A
	FRED BARNETT	gtr	A
	JEFF BARNETT	drms	A
	RONNIE BLUNT	vcls	A
	WALTER FLANNERY	organ	A
	MIKE JOYCE	bs	A

ALBUM: 1 THE LOVE EXCHANGE (mono/stereo)
(Tower T-5115/ST-5115) 1968

NB: (1) reissued on CD with six bonus tracks (Sundazed SC 6113) 2001.

45: Mellow Memory/Swallow The Sun (Uptown 755) 1967

A flower-power group from the Los Angeles area who were produced by Larry Goldberg (who'd also worked with **Fire Escape**, **Mesmerizing Eye**, **Neigh'rhood Childr'n**, **Maze** and **The Other Half**). *Swallow The Sun* is actually a cover version of **The Peanut Butter Conspiracy**'s *Dark On You Now* with slightly modified lyrics. Typifying the freshness of L.A. rock in this period it's very listenable. Their album is a very minor collectable.

Most of the band had earlier played in **The Crusaders**. Walter Flannery was later in **Charity**.

Swallow The Sun is also on *Highs In The Mid-Sixties, Vol. 3* (LP), *Nuggets, Vol. 10: Folk Rock* (LP) and *Crystalize Your Mind* (CD). (VJ/MW)

Love Flowers (?TX)

Probably from Texas hence the inclusion of *Peace And Love*, *Near Vanna* and *Who Are You* on *Acid Visions - Complete Collection, Vol. 2* (3-CD). *Peace...* is a slow organ, Procol Harum-influenced melodic tune with flower-power lyrics and some fiery guitar towards the end; *Near Vanna* ('nirvana' geddit?) is similarly a slow-paced ballad, whilst *Who Are You* is a heavier early- Led Zeppelin style rocker...

Other compilation appearances include *Peace And Love* and *Nirvana* (sic) on *Green Crystal Ties Vol. 6* (CD).

The Love Generation (CA)

Personnel:	JOHN BAHLER		A
	TOM BAHLER		A
	MITCH 'THE COUNT' GORDON		A
	MARILYN MILLER		A
	JIM 'LITTLE FLOWER' WASSON	woodwind	A
	ANNIE WHITE	keyb'ds	A

ALBUMS: 1(A) THE LOVE GENERATION (mono/stereo) (Imperial LP-9351/12351) 196?
2(A) A GENERATION OF LOVE (mono/stereo) (Imperial LP-9364/12364) 1968
3(A) MONTAGE (Imperial LP-12408) 1968

NB: (2) reissued on vinyl.

There's also two compilations: *Love And Sunshine: The Best Of The Love Generation* (Sundazed SC 11120) 2002 and *Let The Good Times In (Very Best Of The Love Generation)* (CD) (Rev-Ola CRREV15) 2003 is a 20-track compilation.

			HCP
45s:	Groovy Summertime/ Playin' On The Strings Of The Wind	(Imperial 66243) 1967	74
	Meet Me At The Love In/ She Touched Me	(Imperial 66254) 1967	-
	Mamam/WC Fields	(Imperial 66275) 1968	-
	Love And Sunshine/Magic Land	(Imperial 66289) 1968	-
	Consciousness Expansion/ Montage From How Sweet It Is	(Imperial 66310) 1968	86
	Catching Up On Fun/ Let The Good Times In	(Imperial 66336) 1968	-

NB: There was also a UK 45: *She Touched Me/The Love In Me* (Liberty LBF 15018) 1967.

This harmony-pop act from the Los Angeles area will appeal to lovers of **The Association**, **The Mamas & The Papas** or **Orange Colored Sky**. Prior to their collaboration all six members had kicked around the music scene, working as back-up singers and touring with various acts (White had actually been a member of The New Christy Minstrels).

1969's Tommy Oliver-produced *Montage* saw the crew expanded their heart warming (or mind-numbing) hip platitudes beyond Top 40 pop. Apparently intended to give the group a slightly more controversial edge, tracks such as *The Pill*, *Consciousness Expansion* and *A Touch Of Love* (complete with excerpts from John F. Kennedy speeches) saw them wrapping their ever cheerful tight knit harmonies around socially and politically-relevant themes. Not only that, but the Bahlers and company brought with them a certain cloying enthusiasm; almost evangelical fervour, in the knowledge that their insights could change the world. Highlights include the lead-off song *Montage From How Sweet It Is (I Knew That You Knew)* and the should've-been-a-hit slice of Top 40 pop *Candy*.

Not to be confused with **Montage**.

The Sundazed compilation is a fine 25-track collection, which comes with excellent sleevenotes. Highlights include *The Love In Me*, the original version of Jimmy Webb's *Montage* and two quasi-psychedelic offerings; *Meet Me At The Love-In* and *Consciousness Expansion*. *Let The Good Times In (Very Best Of The Love Generation)* (CD) is a 20-track compilation.

Brothers, John and Tom Bahler later wrote and arranged material for The Partridge Family, for whom they also acted as background vocalists. Tom Bahler also penned *She's Out Of My Life* for Michael Jackson. He and his brother also sang back-up for Elvis Presley and Frank Sinatra! (SR/MMs/SB/VJ)

Love, Inc. (ME)

Personnel incl:	MIKE CORMIER	ld gtr	A
	MARC MAILHOT	drms	ABC
	GREG PETERS	bs	A
	MARK SWETT	gtr	ABC
	BILL GOUZIE	bs	BC
	MIKE GOUZIE	ld gt	BC
	RICK RECORD	keyb'ds	C

45s:		She Don't Care About Me/ Never Never Land	(Musicor New Talent Series NTS 440) 1969
		Jennifer/Loving You	(Pink Dolphin SZB-469/470) 1970
	α	Thank You Mary Beth/ Somewhere Went My Sunshine	(Brownstaff BRST 1878) 1971

NB: α shown as by "Mark Mailhot & Love, Inc.".

THE LOVE EXCHANGE

THE LOVE EXCHANGE - Self Titled LP.

MONO
The Love Generation

THE LOVE GENERATION - Self Titled LP.

This Westbrook, Maine rock band from 1968-1971 opened for the likes of **The Orphans** and **Ultimate Spinach**. After their debut on Musicor's New Talent Series, they landed a deal for an album on Pink Dolphin but although a single appeared, it seems that delays led to inevitable departures and the album was canned.

Marc Mailhot was later in Pegasus. He still performs and teaches music and set up a website with full and detailed histories of his bands.

She Don't Care About Me has reappeared on The *New England Teen Scene Vol. 2* (LP). (MW)

The Love Ins (CA)

Personnel incl: D. DONAGHUE

45: Everything's There/That's All She Wrote (Curtis Bros 101) 1966

There had to be a band which took its name from this late sixties institution. *That's All She Wrote* is a pretty good pop-punk effort. If the titles sound familiar it's because this is **The Hysterics** from San Bernardino, California under a pseudonym; the same coupling was issued on Tottenham (500) shown as by **The Hysterics**.

You can also check out *That's All She Wrote* on *Sixties Choice, Vol. 2* (LP) and *60's Choice Collection Vol's 1 & 2* (CD). (VJ)

The Love Ins (?)

45s: It Was Yesterday/
You're Supposed To Be Mine (Laurie 3415) 1968
Grove Me/Red Light, Green Light (Laurie 3456) 1968
Love / ? (NML 20) 196?

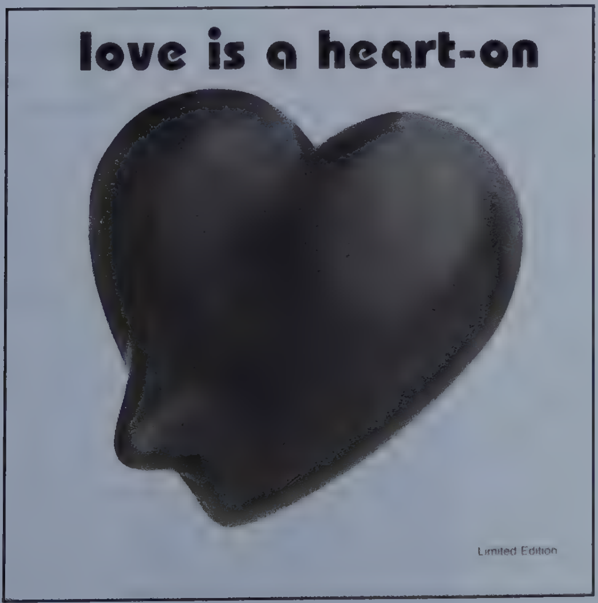
Another **Love Ins**, this bunch specialised in harmony flower-pop. (VJ)

Love Is A Heart-On (NY)

ALBUM: 1 LOVE IS A HEART-ON (w/lyric insert)
(Heavy HS-1111) 197? SC

NB: (1) reissued on CD (Cosmic Daze 102) 1998.

A studio project from the Elephant V team in New York City, **Love Is A Heart-On** was sold only by mail-order with ads placed in the classified pages of men's magazines, as it's an X-rated album with pornographic lyrics (quite dated now). Although some tracks are decent hard-rock slammers, the album is rather boring and best avoided. (SR)



LOVE IS A HEART-ON - Self Titled CD.

Love Machine (?)

ALBUM: 1 ELECTRONIC MUSIC TO BLOW YOUR MIND BY!!!
(Design SDLP-282) 1968 SC

NB: (1) counterfeited on vinyl (Design) 2001.

Here's a budget label's attempt to cash in on psychedelia. Almost certainly this was just a bunch of studio musicians assembled to recycle some instrumentals. The cover is colourful and so are the titles - *Inner Ear Freakout*, *Asbury Tripper*, *Zenquake*, *Bells For Eternal Zoom*, *The Shadows Of Vibrate*, *Mindblower* and so on.

The trouble is... this is tacky intermission muzak with cheesy cinema keyboards, topped off with chimes, oscillators, 'way out' electronic effects, even Klanger-like noises (?!). An artefact of its time, this is more likely to split your sides than blow your mind; whoever thought this was psychedelic had clearly lost theirs. (MW)

Lovers & Friends (MA)

ALBUM: 1 PARASITE - I WANT TO GO HOME WITH YOU
(Aries Recordings A1) 1977 R1

An odd lounge record from Massachusetts with male and female lead vocals. This has a rock and roll medley and covers of *Send In The Clowns* and *Misty*. Some copies have hand-decorated covers. The album is sought-after by collectors of the very strange, which it is. (VJ)

Love Sitars (?)

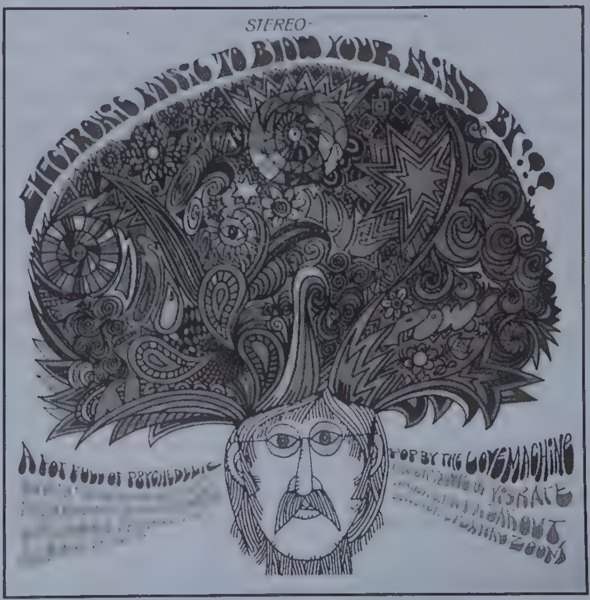
45: Paint It Black/Paint It Black (Soul Galore SG-2603) 1968?

Like **Lord Sitar** this act takes someone else's hit, removes the vocals and heads east. *Paint It Black* lends itself very well to this treatment - if you didn't already know the song you might think it was a rare example of Calcutta garage-psych!! (MW)

The Love Society (WI)

Personnel:	KEITH ABLER	ld vcls, gtr	A C
	MIKE DELLGER	drms, vcls	ABC
	STEVE GILLES	bs	ABC
	MIKE HOLDRIDGE	keyb'ds	ABC
	DAVE STEFFEN	ld gtr, vcls	ABC
	DUANE ABLER	gtr	BC

HCP
45s: Do You Wanna Dance?/Without You (Tee Pee 3878) 1968 -
Do You Wanna Dance?/Without You (Scepter 12223) 1968 108


STEREO
ELECTRONIC MUSIC TO BLOW YOUR MIND BY!!!
A POT FULL OF PSYCHEDELIC
POP BY THE LOVE MACHINE

LOVE MACHINE - Electronic Music To Blow Your Mind By!!! LP.

Tobacco Road/Drops Of Rain (Scepter 12236) 1968 -
Let's Pretend (We're Making Love)/
You Know How I Feel (And Why) (Target T 1006) 1969 -
Don't Worry Baby/
You Know How I Feel (And Why) (RCA Victor 0257) 1969 -
Bang On Your Own Drum/
Candle Waxing (RCA Victor 9821) 1969 -
America/Wanda (Mercury 73130) 1970 -

For the most part this Plymouth, Wisconsin band played cover versions in competent harmony-pop style. Two exceptions to this were *You Know How I Feel (And Why)*, a Dylan imitation, which got a further airing on *Highs In The Mid-Sixties, Vol. 10* (LP) and their cover of *Tobacco Road*, which was a heavier fuzzy effort most likely to be of interest to readers, has been compiled on *Who Needs Tomorrow?* (CD).

Keith Abler left for a while to join **Phase III**, returning in time for their final single on Mercury. He later issued a solo album, *Pilgrim* (Homegrown Records) 1975.

Members from both **Love Society** and **Phase III** would go on to form Sunblind Lion, who released three fine albums of melodic progressive rock in the seventies. (VJ/MW/GM)

Love Song (CA)

Personnel:	TOMMY COOMES	gtrs	ABCD
	FRED FIELD		A
	CHUCK GIRARD	gtr, keyb'ds	ABCD
	JOHN MEHLER	drms	A D
	JAY TRUAX	bs	ABCD
	BOB WALL	ld gtr	BCD
	JOHN RAINES	drms	C

ALBUMS: 1(B) LOVE SONG (Good News GNR-08100) 1972
2( ) FINAL TOUCH (Good News GNR-08101) 1974
3( ) FEEL THE LOVE - LOVE SONG ON TOUR (2-LP) (Good News GNX-8104) 1977

NB: (3) reissued on CD (Ocean/Word 80688-4389-2).

Christian rock outfit **Love Song** came out of Chuck Smith's Calvary Chapel, which started in 1965 in Santa Mesa, California with 25 members and now has over 15,000 throughout the world. The band was founded in 1970 and their eponymous debut is considered by many to be one of the greatest Christian albums of all time.

Its four members were converted to Christianity through attending some of the meetings and studies held in southern California, where the "hippie" culture was prominent. After playing at some of the meetings associated with Calvary Chapel, they became known to many as a group that played Christian songs in a pop music style. This was unique at the time. During 1971, the group went to Freddie Piro, an executive in the record division of National General Pictures who owned the Good News label, to see if he was still interested in them recording an album. He was (as a recently "born again" Christian himself) and when Field and Mehler quit the group in 1971 to move to northern California and form a group called **Noah**, Piro introduced the remaining members to lead guitarist Bob Wall, who joined them. Piro them took them to Gold Star Studios in Hollywood to record an album using drummer John Raines (a few months later John Mehler rejoined the group). The first album was distributed by United Artists Records and was well received. Indeed, CCM Magazine named **Love Song's** debut album as the No. 7 all-time best contemporary Christian recording.

Love Song went on to make two further albums and band member Chuck Girard made several further albums for the Good News label. (SR/VJ)

Colleen Lovett (CA)

Personnel incl:	MAX BENNETT	bs
	PETE CHRISLIEB	sax
	JOE HERRICK	drms
	MITCH HOLDER	gtr
	COLLEEN LOVETT	flute, kbds, vcls
	EARL PALMER	drms
	RAY PUTHMAN	gtr
	MIKE WOLFORD	keyb'ds

ALBUM: 1 BIRDS WITH BROKEN WINGS (Era E-605) 1974 R1

NB: (1) reissued on CD (Fallout FOCD2095) 2008 which includes both sides of her rare 1966 single.

45: Freckle-Faced Soldier/Go-Go Girl (Dot 16832) 1966

NB: also issued in Japan with picture sleeve (Dot Jet-1686) 1966.

This is a rare female soft-rock album, recorded at Gold Star Studios in Hollywood. No less than five cuts were compiled on the *Hippie Goddesses* (CD) compilation. (VJ)

The Lovin' Spoonful (NY)

Personnel:	STEVE BOONE	bs	AB
	JOE BUTLER	drms	AB
	JOHN SEBASTIAN	gtr, vcls	AB
	ZAL YANOVSKY	gtr, vcls	A
	JERRY YESTER	gtr, vcls	B

HCP

ALBUMS: 1(A) DO YOU BELIEVE IN MAGIC? (mono/stereo) (Kama Sutra KLP/KLPS-8050) 1965 32
2(A) DAYDREAM (mono/stereo) (Kama Sutra KLP/KLPS-8051) 1966 10
3(A) WHAT'S UP TIGER LILY? (movie soundtrack) (mono/stereo) (Kama Sutra KLP/KLPS-8053) 1966 126
4(A) HUMS OF THE LOVIN' SPOONFUL (mono/stereo) (Kama Sutra KLP/KLPS-8054) 1966 14
5(A) THE BEST OF THE LOVIN' SPOONFUL (mono/stereo) (Kama Sutra 8056) 1967 3
6(A) YOU'RE A BIG BOY NOW (movie soundtrack) (mono/stereo) (Kama Sutra KLP/KLPS-8058) 1967 160 -
7(B) EVERYTHING PLAYING (mono/stereo) (Kama Sutra KLP/KLPS-8061) 1968 118
8(A) THE BEST OF THE LOVIN' SPOONFUL, VOL 2 (mono/stereo) (Kama Sutra KLP/KLPS-8064) 1968 156
9(A) 24 KARAT HITS (Kama Sutra 750-2) 1968 -
10(B) REVELATION: REVOLUTION' 69 (Kama Sutra KLPS-8073) 1969 -
11(-) THE JOHN SEBASTIAN SONGBOOK (Kama Sutra KSBS-2011) 1970 -
12(A) THE VERY BEST OF ... (Kama Sutra KSBS-2013) 1970 -
13(B) ONCE UPON A TIME (Kama Sutra KSBS-2029) 1971 -
14(B) THE BEST OF THE LOVIN' SPOONFUL (Kama Sutra KSBS-2608(2)) 1976 183
15 (-) THE BEST OF THE LOVIN' SPOONFUL (Buddah 8084) 1977 -

NB: Most of their albums have been reissued and many of them are now available in CD format. (1) reissued on vinyl (Sundazed LP 5159) 2002 with four bonus tracks. (1) reissued on CD (Buddah/BMG 74465-99730-2) 2001 with five bonus tracks. (1) reissued on CD (SPV Yellow SPV-42952) 2008 with four alternate takes. (2) reissued on vinyl (Sundazed LP 5160) 2002 with four bonus tracks. (2) reissued on CD (One Way 22165) 1992. (2) reissued on CD (Buddah/BMG 75517 49508-2) 1996. (4) reissued on vinyl (Sundazed LP 5166) 2003. (4) reissued on CD (Buddha/BMG Heritage 74465-99732 2) 2003 with six bonus tracks. (3) and (6) reissued on one CD (Razor & Tie 21672) 1998. (7) reissued on CD (Buddha/BMG Heritage 74465-99733 2) 2003 with six bonus tracks.

There have been several compilations of their material including: *What's Shakin'* (Elektra EUK-250) 1966; *The Best Of The Lovin' Spoonful* (Deluxe 620007) 1969; *More Golden Spoonful*; *Daydream/What's Up Tiger Lily* (2-LP) (Kama Sutra) 1977; *File* (Pye FILD009) 1977; *Tastes Good* (Scott Distributing 14775) 1978; *The Mellow Magic Of The Lovin' Spoonful* (Hall Of Fame 2000) 1978; *So Nice* (51 West 16023) 1979; *The Great Years* (Mode 9022) 1979; *Pop History* (Polydor 2625010) 197?; *Greatest Hits* (Gusto 0075) 1981; *Distant Echoes* (Accord 7296) 1982; *The Best In The West* (10" LP) (Buddah 9) 1983; *Anthology* (Azzure 5801) 1983; *The Best Of The Lovin' Spoonful - Volume 2* (Rhino RNLP-114) 1984; *The Best Of* (Back-Trac 17892) 1984; *Do You Believe In Magic/Everything Playing* (That's Original) 1988; *Collection: Lovin' Spoonful (20 Hits)* (Castle 187) 1988; *All The Best Of The Lovin'*

Spoonful (Pair 1200) 1988; *Greatest Hits* (Castle CLA 193) 1989 and 1992; *The Very Best Of The Lovin' Spoonful* (Kama Sutra 68002) 1988; *20 Greatest Hits* (Big Time) 1989; *Anthology* (CD) (Rhino RNLP-70944) 1990; *Summer In The City - 19 Great Songs* (Huub 74003) 1991; *A Spoonful Of Soundtracks* (Repertoire REP4115) 1991; *Go To The Movies* (Sequel NEX CD 176) 1991; *Do You Believe In Magic/Everything Playing* (Castle TF012) 1992; Greatest Hits (Hollywood 115) 1994; *Best Of The Lovin Spoonful* (Special Edition series) (Rhino RNCD-70124) 1994; *The Best... Lovin' Spoonful* (Kama Sutra 2608) 1994; *Do You Believe In Magic/Hums* (Replay/Kama Sutra 75517 49500-2) 1995; *The Very Best Of The Lovin' Spoonful* (Music Club 0000258) 1996; *Do You Believe In Magic & Other Hits* (Rhino Flashback 72694) 1997; *Summer In The City* (BMG Direct Marketing 5517 44503-2) 1997; *Do You Believe In Magic And Other Hits* (Flashback 72694) 1997; *Greatest Hits* (Delta) 1998; *The Very Best Of The Lovin' Spoonful* (Camden) 1998; *Best 28* (BMG/RCA) 1998; *Collector's Edition, Volume 1* (Platinum Disc 1471) 1999; *Collector's Edition, Volume 2* (Platinum Disc 1472) 1999; *Collector's Edition, Volume 3* (Platinum Disc 1473) 1999; *Collector's Edition, Volumes 1-3* (3-CD) (Platinum Disc 7422) 2000; *Live At The Hotel Seville* (Varese Vintage 302 065 995 2) 1999; *Greatest Hits* (Buddha 74465 997 162) 2000; *The Best Of The Lovin' Spoonful* (Paradiso) 2001; *Platinum & Gold Collection* (BMG Heritage 6262761) 2003; *The Best Of The Lovin' Spoonful* (BMG International) 2004; *Very Best Of The Lovin' Spoonful* (BMG International) 2004; *Lovin' You* (BCI) 2005 and *Singles A's and B's* (2-CD) (Repertoire REP5055) 2006 includes both sides of all their singles. Recent vinyl releases have included, *Jug Band Music: Great Years* (a French release) and *Good Time Music*, a 24-track compilation including some very rare tracks.

EPs:	1(A)	DID YOU EVER?	(Kama Sutra KEP 300) 1966
	2(A)	JUG BAND MUSIC	(Kama Sutra KEP 301) 1966
	3(A)	DAY BLUES	(Kama Sutra KEP 303) 1967
	4(A)	NASHVILLE CATS	(Kama Sutra KEP 304) 1967
	5(A)	LOVING YOU	(Kama Sutra KEP 305) 1967
	6(A)	SOMETHING IN THE NIGHT	(Kama Sutra KEP 306) 1967

NB: Eight EPs with picture sleeves were also released in France on Kama Sutra. These are compiled on French 60s EP Collection (Magic) 2000. There's also a compilation, *The EP Collection* (See For Miles SEECD 229) 1988.

				HCP
45s:		Do You Believe In Magic?/ On The Road Again	(Kama Sutra KA-201) 1965	9
		You Didn't Have To Be So Nice/ My Gal	(Kama Sutra KA-205) 1965	10
		Daydream/Night Owl Blues	(Kama Sutra KA-208) 1966	2
		Did You Ever Have To Make Up Your Mind?/ Didn't Want To Have To Do It	(Kama Sutra KA-209) 1966	2
		Summer In The City/ Butchie' Tune/Fishing Blues	(Kama Sutra KA-211) 1966	1
		Rain On The Roof/Pow!	(Kama Sutra KA-216) 1966	10
		Nashville Cats/Full Measure	(Kama Sutra KA-219) 1966	8/87
	α	It's Not Time/Nashville Cats/Henry Thomas/ Darlin' Companion	(Kama Sutra EK-1) 1966	
		Darlin' Be Home Soon/ Darlin' Companion	(Kama Sutra KA-220) 1967	15
		Six O'Clock/The Finale	(Kama Sutra KA-225) 1967	18
		You're A Big Boy Now/ Lonely (Amy's Theme)	(Kama Sutra KA-231) 1967	-
	β	She Is Still A Mystery/ Only Pretty, What A Pity	(Kama Sutra KA-239) 1967	27
		Money/Close Your Eyes	(Kama Sutra KA-241) 1967	48
		Never Goin' Back/Forever	(Kama Sutra KA-250) 1968	73
		(Til I) Run With You/ Revelation Revolution '69	(Kama Sutra KA-251) 1968	128
		Me About You/Amazing Air	(Kama Sutra KA-255) 1968	91
		Younger Generation/Boredom	(Kama Sutra KA-505) 1970	-
Reissues:		Summer In The City/You And Me And Rain On The Roof	(Kama Sutra KA-551) 1972	-
		Darlin' Be Home Soon	(Kama Sutra KA-608) 1976	-
		Summer In The City/Daydream	(Buddah 1) 1983	-
		Did You Ever Have To Make Up Your Mind?/ Nashville Cats	(Buddah 2) 1983	-
		Do You Believe In Magic?/ You Didn't Have To Be So Nice	(Buddah 3) 1983	-
		Rain On The Roof/Darlin' Be Home Soon	(Buddah 4) 1983	-
		Do You Believe In Magic?/ Jug Band Music	(Radio Active Gold 33) 1983	-
		You Didn't Have To Be So Nice/ Blue	(Radio Active Gold 34) 1983	-
		She Is Still A Mystery/Boredom	(Radio Active Gold 35) 1983	-
		Six O'Clock/Coconut Grove	(Radio Active Gold 36) 1983	-
		Nashville Cats/Night Owl Blues	(Radio Active Gold 37) 1983	-
		Summer In The City/Younger Girl	(Radio Active Gold 38) 1983	-
		Rain On The Roof/Me About You	(Radio Active Gold 39) 1983	-
		I Didn't Want To Have To Do It/ Revelation Revolution '69	(Radio Active Gold 40) 1983	-
		Daydream/Jug Of Wine	(Radio Active Gold 41) 1983	-
		Did You Ever Have To Make Up Your Mind?/ Never Going Back	(Radio Active Gold 43) 1983	-
		Lonely (Amy's Theme)/ You're A Big Boy Now	(Radio Active Gold 43) 1983	-
		Summer In The City (mono)/ Summer In The City (stereo)	(RCA Victor 09026 63807-2) 1995	-

NB: α Special disc jockey record sent to country radio stations. β also released in France with a picture sleeve (Kama Sutra 718 110) 1968. Radio Active Gold was the reissue label of Buddah.

Daydream
The Lovin' Spoonful

THE LOVIN' SPOONFUL - Daydream LP.

The core of this band were **John Sebastian**, who was born on 17th March 1944 in New York, and Zalman Yanovsky, who was born on 19th December 1944 in Toronto, Ontario, Canada. They'd first met as a number of guests invited to Cass Elliot's house to watch the Beatles' U.S. TV debut on the 'Ed Sullivan Show' in February 1964. They played guitar together through the night and discussed the possibility of forming a rock group. At the time **Sebastian** was a Greenwich Village folkie and sometime member of the **Even Dozen Jug Band** and Yanovsky was guitarist with the Nova Scotia folk group, The Halifax Three. When this outfit disbanded in June 1964 Yanovsky was briefly involved in the **Mugwumps** (with **Denny Doherty**, Cass Elliot and James Hendricks). This was a short-lived and unsuccessful venture, which soon disbanded, and, of course **Doherty** and Elliot went on to form one half of **The Mamas & The Papas**. With Yanovsky at a loose end again the seeds for a rock group with **John Sebastian** (along the lines they'd discussed earlier) were sewn in January 1965. The name **Lovin' Spoonful** was taken from a phrase in Mississippi John Hurt's *Coffee Blues* and Joe Butler (from Glen Cove, Long Island) and Steve Boone, who was born on 23rd September 1943 in North Carolina, were drafted in to be the other members.

They won a residency at the Night Owl in Greenwich Village and their producer Erik Jacobsen got them a deal with the newly formed Kama Sutra label. Playing their own brand of folk-rock/good-time music they enjoyed immediate commercial success. Their first single made No. 9 in the U.S. and their debut album of the same name peaked at No. 32. This contained several tracks that were on a par with their singles in terms of imagination and effort. Follow-up *You Didn't Have To Be So Nice* peaked at No. 10 and *Daydream*, their lazy, laid-back celebration of love on a summer's day, was even bigger, reaching No. 2 in the U.S. and UK, becoming a million seller. Their second album of the same name made No. 10 in the U.S. and No. 8 in the UK. They also had four cuts included on the Elektra compilation *What's Shakin*, including one called *Good Time Music*, for them this is what music was all about.

Their next single, *Did You Ever Have To Make Up Your Mind?* peaked at No. 2, but this was soon surpassed by what was arguably their finest moment, *Summer In The City*. Notable for its atmospheric street noise sound effects this topped the U.S. charts for three weeks and made No. 8 in the UK. It became their second and biggest million seller.

They went on to appear on the soundtrack of the cult movie *What's Up Tiger Lily?* (No. 126 in the US) and their third album of the year *Hums Of The Lovin' Spoonful* peaked at No. 14. *Nashville Cats* would be their last U.S. Top 10 hit (peaking at No. 8) - the flip side also made it to No. 87. In the U.K., it climbed to No. 26. They followed this with the heavily orchestrated *Darlin' Be Home Soon*, which peaked at No. 15 in the U.S. and No. 44 in the UK. (It would be their last U.K. hit.) In March 1967, *The Best Of The Lovin' Spoonful* climbed to No. 3 in the U.S. Album Charts in which it spent a year in all. Their follow-up, *You're A Big Boy Now*, their second soundtrack album, was a minor U.S. Album hit, peaking at No. 160.

After just one further U.S. hit, *Six O'Clock*, Zal Yanovsky left the band, following media coverage of a marijuana bust in San Francisco when he was accused of incriminating others to avoid prosecution under threat of deportation (as he was still technically a Canadian citizen) and the group was ostracised by their rock peers. He was replaced by **Jerry Yester**, who'd played in the **Modern Folk Quartet**. Although they enjoyed further minor single hits in the States with *She's Still A Mystery*, *Money* and *Never Going Back*, they rather lost their way and their next two albums *Everything Playing* and *The Best Of The Lovin' Spoonful, Vol. 2* could only manage No. 118 and 156 respectively. When **John Sebastian** left the group in October 1968 it soon crumbled. He went on to enjoy a reasonably successful solo career and made a memorable appearance at The Woodstock Festival the following year, performing *Younger Generation*, which became a highlight of the movie, and *I Had A Dream*, which opened the *Woodstock* album. The following year he appeared with Zal Yanovsky at the Isle of Wight Rock Festival in the U.K. (Yanovsky was there as part of Kris Kristofferson's band).

Yester too, made solo albums but none rose above cult success. In the eighties he reformed the **Modern Folk Quartet** but became best known as a producer and string arranger. **The Lovin' Spoonful**'s original line-up did reform in October 1980 to appear in Paul Simon's movie 'One Trick Pony'.

The band had two good years and is lovingly remembered by many for their zany image, wild sense of humour and their unique brand of good-time music, which combined traditional folk and blues influences with the rock and roll of their era.

Singles A's and B's (2-CD) includes both sides of all their singles. The 32 tracks on offer include all their hits like *Daydream*, *Do You Believe In Magic*? *Summer In The City* and *You Didn't Have To Be So Nice* and it comes with a booklet that features authoritative and extensive liner notes by respected author and journalist Chris Welch as well as an interview with John Sebastian.

Zal Yanovsky's solo album, *Alive And Well In Argentina* (Buddah BDS-5019) 1968 and (Kama Sutra KSBS-2030) 1971 is worth checking out as a good example of weird, deranged and wonderful sixties extravaganza.

HUMS
OF THE
LOVIN'
SPOONFUL

THE LOVIN' SPOONFUL - Hums Of... LP.

Nowadays, **Zal Yanovsky** operates a successful restaurant in Kingston, Ontario, called 'Chez Piggy'.

There are numerous compilations of their material and many of these are listed in the discography.

She Is Still A Mystery was compiled on *Nuggets Vol. 5: Pop Part III* (LP). (VJ/SR/MJs)

Rob Lowery and The Rock Collection (WA) - see The Rock Collection (WA).

Toby Ray Loyd (NJ)

ALBUM: 1 TOBY RAY LOYD (0 and 9 Records) 197?

A private pressing recorded in Village Sound Studios in Somerville, New Jersey, it's supposedly interesting. (SR)

L.R.Y (NM)

Personnel:	MARC BAILIN	vcls	A
	PAUL FITZGERALD	gtr	A
	GEOFF GROSS	drms	A
	STEVE HARDGROVE	gtr	A
	GORDE MacFARLANE	gtr, harmonica, vcls	A
	MIKE O'CONNOR	keyb'ds	A
	CHRIS RHODES	gtr, vcls	A
	MIKE SMELTZER	vcls	A
	GAYLE STORM	gtr, vcls	A
	BUFFY WOLFE	keyb'ds	A

ALBUM: 1(A) THE L.R.Y. RECORD (Congress Of The Crow) 1968 R1

L.R.Y was short for Liberal Religious Youth. It's a Christian teen-folk collection recorded at one of their conferences. Although it's rather amateurish, some collectors of religious music rate it highly. The group recorded in Santa Fe, New Mexico but the label was out of DeKalb, Illinois. (VJ/CF)

LSD (?)

ALBUMS: 1 LSD (mono/stereo) (Capitol TAO-2574) 1966 R1
2 LSD - EXCLUSIVE OPEN END INTERVIEW
(promo only) (Capitol PRO 4153) 1966

LSD is a spoken word documentary album. The narration was handled by an uncredited Dick Clark and the key advocates like Allen Ginsberg, Ken Kesey, Timothy Leary and Laura Huxley. The record includes an extract of

TED LUCAS - Self Titled LP.

a acid head 'Brian' undergoing a 'bum trip', which to many will be the highlight of this period piece. The promo album is a variant of *LSD* and, whilst side two contains extracts of the original release, side one contains unique material - a series of interviews. (VJ)

LSD (?)

45: The Girl I Once Knew/Mystery Of The Mystical Invasion (Musicor New Talent Series 429) 1968/9

Cool name but surely one guaranteed to get minimal promotion by the business end of the music machine. On the same label as **Love, Inc.,** an unknown New England outfit left one superb psych single, judging by *Mystery*... a totally wigged-out trip of echoey discordance meandering over a slow, hypnotic beat while a disembodied voice repeats "that I once knew". So far out that it has evaded compilers to-date. (MW)

Ted Lucas (MI)

ALBUM: 1 TED LUCAS (w/insert) (Om 5374) 1975 R2

45: Head In California/My Dog (Zonk 1) 197?

Ted Lucas handles the vocals and guitar on this solo album. A local Michigan artist he was previously in the **Spike Drivers** and **The Misty Wizards**. Musically, we're talking underground folk. The album, which came with an insert, sported some stunning cover art by Stanley Mouse. **Lucas** also contributed two tracks to a local sampler, *Detroit Folk* (LP) which pre-dates his album.

Lucas died in 1992. (CF/MW)

Tom Lucas (NY)

ALBUM: 1 RED LETTER DAY (w/lyric insert) (New Fate LP-01-500) 1976 R2

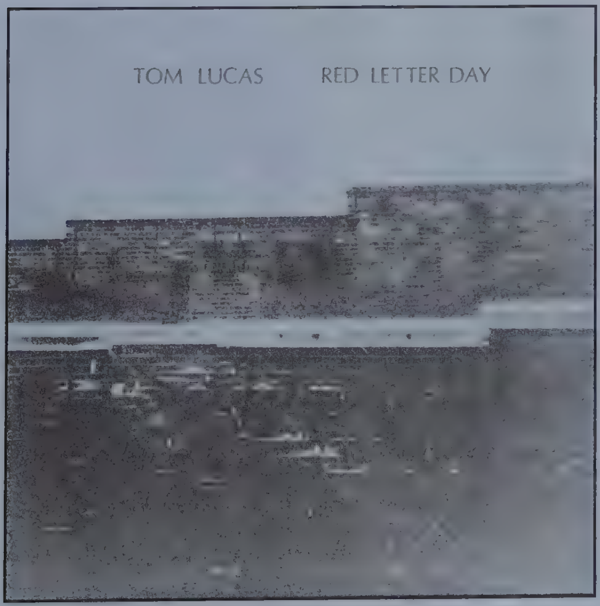
NB: (1) had a pressing of 500. (1) reissued on CD (Radioactive 075) 2004.

New York artist **Tom Lucas'** album consists of strong, well-played, electric folk and rock, and was issued with an insert. (CF)

Chris Lucey (AZ>CA) - see Bobby Jameson (AZ>CA).

Lucifer (NY)

Personnel:			
	JOE BERTOLA	drms	A
	VINCENT "BUTCH" BIOCCA	bs	A
	JOE GALLO	piano	A
	JOE MATTIOLI	ld vcls	A
	PETE SKELTON	ld gtr	A



TOM LUCAS - Red Letter Day LP.

ALBUM: 1 LUCIFER (Gallo Records 2869) 1970 R3/R4

NB: (1) reissued on vinyl (Void VOID 25) 2001. (1) reissued on LP and CD (Akarma AK 044) 2001.

This very rare album was the work of a Rochester, New York band. The album sleeve notes declare that their music is "hard rock in the style of Grand Funk Railroad and Uriah Heep". Overall, the album is nowhere near that heaviness - there's a notable lack of thunderous riffing or screaming solos. Uriah Heep influences are more obvious in the soaring Byron-esque vocals on the dramatic ballads but an underlying soulful vibe and keyboard dominance puts them in the class of those New York City and Long Island Italian-American bands influenced by **Vanilla Fudge** or the **Young Rascals**, rather than the proto heavy-metal set. On their lighter side, they deliver a fine flowing rendition of the **Youngbloods**' version of **Dino Valente**'s hippie anthem *(Let's) Get Together.*

The original is supposedly very rare and has been hyped by specialist dealers with asking prices reaching a dizzyingly silly level - one copy seen going for $900 in 2001 - surely guaranteed to disappoint. So, if this sounds like your bag and you're not stupidly rich, pick up the reissue.

Mattioli, Skelton and Gallo had previously played together in a band called Infirmary and Biocca joined them from Poor Heart. Lou Gramm, later with Foreigner, may have been in the band for a while. (VJ/SR/MW/CF)

Lucifer (?)

ALBUM: 1 BLACK MASS (Uni 73111) 1971

Mort Garson, the mind behind the unusual **Cosmic Sounds** *Zodiac* album, was also responsible for this rather good atmospheric electronic album.

Another **Lucifer** self-titled album (Invictus 7309) is by a different act. (VJ)

Jack Lucking (MN)

ALBUM: 1 LIFE (Artronics 7293) 1972 R1

A local Minnesota folk artist with psychedelic touches, this is a concept album about the life cycle. (SR)

Lumbee (NC)

Personnel incl:			
	CAROL FITZGERALD	vcls	AB
	WILLIE FRENCH LOWERY	ld gtr, vcls	AB

LUCIFER - Self Titled LP.

FORRIS FULFORD	drms, vcls	AB
RONALD SEIGER	bs	A
BOBBY PAUL	bs	B
RICK VANNOY	gtr, vcls	B

ALBUM: 1(B) OVERDOSE (Radnor R-2003) 1970 R1

NB: (1) reissued on CD (Gear Fab GF-166) 2001.

45s: Streets Of Gold/Get Ready (Bond B 104) c1970
Streets Of Gold/Get Ready (Radnor 104) 1970
Henry Bear/Think About It (Minaret 7601) 197?

Originally known as **Plant and See** (line-up 'A'), **Lumbee** was a four-piece from Fayetteville, North Carolina. They were enjoying some success with a single and album under their belt when their label White Whale went under and they were marooned. Determined to continue they got another contract which meant a change of name - so they chose to adopt the name of Lowery's Native American tribe.

A strange album which came with a big cardboard insert for the 'Overdose' game, a kind of 'Monopoly' for stoned people! The lyrics are obviously drug-related (*You Gotta Be Stoned*, *Veronica High*) and the music is rather bluesy with some sound effects. Now rare and sought-after but probably more for the game than for the music itself, this is of minor interest.

Forris Fulford now resides in Long Island, New York but the rest of the band still live in various parts of North Carolina. (SR/MW/VJ)

Lunar Madness (TX)

Personnel incl: I.P. SWEAT
TOM LUNAR

45s: The Exorcism/Msicroxe Eht (Pot Records) 197?

Lunar Madness came from Texas hence the inclusion of *The Exorcism* on *Acid Visions - The Complete Collection Vol. 1.* (3-CD). According to the sleeve notes, "**Lunar Madness** consisted of **Johnny Winter**'s long-time bass player I.P. Sweat and songwriter Tom Lunar. After the movie 'The Exorcist' came out, they teamed up with guitarist David Kealy and made one record, *The Exorcism*, which was heavily influenced by psychedelic sounds and effects, and is thought to date from the mid-seventies. They released the record on their own Pot label, and the flip side, *Msicroxe Eht*, was merely *The Exorcism* played backwards. Eventually Sweat turned to the Texas brand of country music known as 'honky tonk' and scored several big hits, while Lunar still writes songs today." (CV)

Garrett Lund (CA)

Personnel:	GLEN CAMPBELL	steel gtr	A
	DONNIE FERRO	bs	A
	ANGIE GUDINO	keyb'ds	A
	JIMMY JERVISS	gtr	A
	PHIL KELLY	bs	A
	DAVID LAUSER	drms	A
	GARRETT LUND	vcls	A
	MARION McCRARY	trumpet	A
	JEFF NICHOLSON	bs	A
	BILL OVERTURF	gtr	A
	HANK QUINN	perc	A
	PETE THOMPSON	sax	A

ALBUMS: 1(A) ALMOST GROWN (No label #GL 2001) 1975 R4
2(A) ALMOST GROWN (Terra Fertilis TFS 72549) 1976 R4

NB: (1) issued with lyric insert and "planet" label design. (2) issued with lyric insert, different label design shows black script titles on white background - this edition also has a large metallic gold title sticker on the front cover giving release date as 1976 and label name "Terra Fertilis". (1) reissued on vinyl (World In Sound RFR-006) 2001. This deluxe edition is housed in a cloth-effect laminated gatefold and includes a lyric sheet. (1) reissued on CD (World In Sound WIS-1006) 2003 with five bonus tracks.

45: Country Livin' (mono/stereo) (Tralfamadore T-1005) 1973

NB: LP track, but a very different mix.

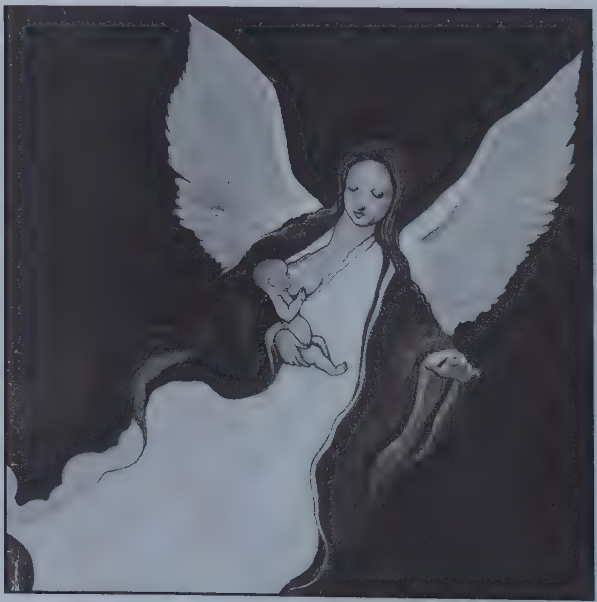
A local southern California guitar-rock album, extremely well-played and produced. Only a handful of each of the two versions have ever surfaced and it's considered one of the lost masterworks of the seventies West Coast scene. The single track also appears on the album with many added overdubs, suggesting that the album sessions took place over several years. Much mystery surrounds this private pressing... it's an unusually extravagant artefact, with a full colour gatefold jacket and labels, top-quality recording, mastering and pressing. It has the look and sound of a withdrawn major-label release. Why is this record so hard to find? It seems unlikely that less than a thousand copies were pressed; what happened to them?

If in fact the mysterious Mr. Lund decided not to market the finished album and the entire pressing languishes in the cellar of some Hollywood mansion, that would be the only mistake he made... and a tragic one! This is a pretty cool album; despite being somewhat "too polished" to appeal to most readers of this book, it has much to recommend it. Most of side one is powerful, ethereal guitar-based rock with **Lund**'s satisfying vocal soaring over the original songs. The album closes with the most resplendent version of Dylan's classic *(It's All Over Now) Baby Blue* ever heard - delicately orchestrated; if it was any prettier it couldn't be classified as rock.

The painting gracing the outside of the gatefold sleeve must be seen to be believed. As originals are very pricey, the World In Sound reissue is recommended. (CF)

OVERDOSE
LUMBEE

LUMBEE - Overdose CD.



GARRETT LUND - Almost Grown LP.

the
LUV'D
ONES
Truth Gotta Stand
SUNDAZED

THE LUV'D ONES - Truth Gotta Stand CD.

Mary Catherine Lunsford (CA)

ALBUM: 1 MARY CATHERINE LUNSFORD (Polydor 24-4051) 1969

A rare and good album in the Joni Mitchell school of folk. Her voice is likeable but the material is not that memorable. The full-band arrangements and the fact some tracks have orchestration sets this apart from Joni Mitchell's early work. (SR)

The Luv Bandits (?NY)

Personnel incl?: SAM ALLEN
JAMES HANNAH

45: Mizzer-Bahd/Blues No. 2 (Parrot 316) 1967

This is generally considered to have been a studio group (possibly from New York City). *Mizzer-Bahd* is a superb amalgam of Middle Eastern sounds, raga rock, psychedelia and garage-pop.

Amazingly there's a French EP in an art sleeve, *The Luv Bandits* (AZ EP 1100) from circa 1967. It features the two Parrot sides plus two otherwise unknown tracks, *The Land Of Ecstasy* and *Why Tell The World.*

Compilation appearances include *Mizzer-Bahd* on *Psychedelic Unknowns, Vol. 3* (LP & CD) and *Pebbles, Vol. 14* (LP). (VJ/MW)

The Luv'd Ones (MI)

Personnel:	MARY GALLAGHER	gtr	A
	FAITH OREM	drms	A
	CHARLOTTE "CHAR" VINNEDGE	gtr, vcls	A
	CHRIS VINNEDGE	bs	A

ALBUM: 1(A) TRUTH GOTTA STAND (Sundazed LP 5033) 1999

NB: (1) also on CD (Sundazed SC 11050) 1999.

45s:	Walkin' The Dog/I'm Leaving You	(Dunwich 121) 1966
	Stand Tall/Come Back	(Dunwich 130) 1966
	Dance, Kid Dance/I'm Leaving You	(Dunwich 136) 1966
	Up Down Sue/Yeah I'm Feeling Fine	(White Oak 759101) 1966

An all-girl band from Niles, Michigan **Luv'd Ones** was previously known as **The Tremolons** who recorded two singles for a tiny local label. The White Oak single (*Up Down Sue*) was recorded while they were down in Dania, Florida for the holiday season. The 'A' side has good vocals and great fuzzy guitar and is worth a listen. The flip is average girlie-garage with more neat licks. Both sides of this single were composed by Charlotte Vinnedge.

In 1971, Char Vinnedge joined up with former Band Of Gypsys bass player Billy Cox in Nitro Function.

Compilation appearances have included: *Up Down Sue* on *Girls In The Garage, Vol. 1* (LP & CD); *I'm Leaving You* and *Yeah, I'm Feelin' Fine* on *Girls In The Garage, Vol. 3* (LP); and *I'm Leaving You, Walkin' The Dog, Dance Kid Dance* and *Stand Tall* on *If You're Ready - The Best Of Dunwich... Vol. 2* (CD). (VJ/MW)

Lyd (?CA)

ACETATE: 1 LYD (Sunwest Recording Studios, Inc. no#) 1970 R5

NB: (1) reissued on vinyl (Fanny 1 00592) 1992 in a limited pressing 400. (1) reissued on 10" vinyl (Akarma AK 2013) 2000. (1) reissued on CD (Thorns S 532) 1997. (1) reissued on CD (Akarma AK 913) 2000.

Here's an interesting find, an unissued acetate with lots of superb psychedelic guitar work. There are a couple of strong tracks; *The Time Of Hate And Struggle* is probably the pick, sounding like a cross between **Music Emporium** and **Peacepipe!** No information about the band has been uncovered, but they recorded at Pat Boone's Sunwest Studio in Hollywood. (VJ)

The Lykes of Us (MI)

45: 7.30 Said/Tell My Why Your Light Shines (Molt 6802) 1968

This band hailed from Dearborn Heights, Michigan.

You'll also find *7:30 Said* and *Tell Me Why Your Light Shines* on *The Cicadelic 60's, Vol. 1* (CD), *The Cicadelic 60's, Vol. 3* (LP) and *History Of Michigan Garage Bands In The 60's* (3-CD); and more recently *Tell Me Why Your Light Shines* has re-emerged on *Garage Beat '66 7* (CD). (VJ/MW)

Mike Lyman and The Little People (CA)

45: A Message To Pretty/I Need You (Emanon 101) 196?

Mike Lyman and The Little People were an obscure group of teenagers possibly from California who played in a garage rock style. The single is thought to date from around 1967.

Message To Pretty has been compiled on *Sixties Rebellion, Vol. 8: Love Covers* (LP & CD). (SR/MW)

LYD - Lyd CD.

Lyme and Cybelle (CA)

Personnel incl:	VIOLET SANTANGELO	vcls	A
	WARREN ZEVON	gtr, vcls	A

CD:	1(A)	WARREN ZEVON: THE FIRST SESSIONS	(Varese Sarabande 3020664382) 2003

			HCP
45s:	Follow Me/Like The Seasons	(White Whale 228) 1966	65
	If You Gotta Go, Go Now/I'll Go On	(White Whale 232) 1966	-
	Song No. Seven/ Write If You Get Work	(White Whale 245) 1967	-

Formed by a young **Warren Zevon** and his schoolmate Violet Santangelo, this short-lived California male-female duo got a contract with White Whale after a producer with the label took notice of their songwriting skills (**The Turtles** would later record their own version of *Like The Seasons* for the flip side of *Happy Together*). They are best remembered for *Follow Me*, a nice harmony folk-pop song which was a minor hit. Their second single was produced by Bones Howe (*If You Gotta Go* is a Dylan cover). The third, produced by **Curt Boettcher**, featured two **Zevon** originals, credited to "J. Glenn" for contractual reasons. The duo split in 1967.

Zevon was later involved with White Whale act **The Brothers**, played with **Smokestack Lightnin'** and went on to achieve some success as an L.A.-based singer/songwriter, often working with Jackson Browne.

Follow Me was later covered by U.K. outfit The Californians (!) and their version can be heard on *Rubble, 11* (LP). You can also find the original on *Nuggets, Vol. 4: Pop Part Two* (LP), *Nuggets Box* (4-CD) and *Mindrocker, Vol. 6* (LP). The White Whale retrospective, *Happy Together - The Very Best Of White Whale Records* (CD) also includes *Follow Me* and *If You Gotta Go, Go Now*. The Varese Sarabande CD contains all three of their singles and some unreleased demos. (VJ/SR/CF)

Lyn And The Invaders (MI)

Personnel:	DAVID BERGSMA	ld gtr	ABC
	DENNY DE COOK	gtr	A
	LYN NOWICKI	ld vcls	ABC
	BOB PHILLIPS	drms	ABC
	RANDY BEAR	bs	B
	FRED MUNCH	keyb'ds	BC
	DOUG POLLAK	bs	C

45s:		Boy Is Gone/Secretly	(Fenton 2040) 1966
	α	Boy Is Gone/This Time	(Prophonics Studios 2028) 196?
	β	Love Of The Common People/ Here, There, And Everywhere	(United Of flbl&g 2318) 1968

NB: α shown as by Incredible Invaders. β shown as by The Common People. This single is unconfirmed.

TEXAS
FLASHBACK
1

TEXAS FLASHBACKS Vol. 1 (Comp CD) including The Lyrics (TX).

From Grand Rapids, Michigan this outfit was fronted by Linda "Lyn" Nowicki. *Scream Loud!! The Fenton Story* (3-LP)/(2-CD) provides the line-up details and reports that they released another single (circa) as The Incredible Invaders before evolving into The Common People.

Boy Is Gone first reappeared on the cassette-only *Best Of Michigan Rock Groups 1* but is more accessible via *Scream Loud!! The Fenton Story* (3-LP)/(2-CD), *Girls In The Garage, Vol. 2* (LP), and *Girls In The Garage, Vol. 1* (CD). (MW/VJ)

Kathy Lynn and The Playboys (NY)

Personnel incl:	KATHY LYNN	A

45s:		Rock City/Rockin' Red River	(Swan 4175) 1964
	α	My Special Boy/I Got A Guy	(Swan 4193) 1964
		Little Baby/He's Gonna Be My Guy	(Swan 4209) 1965

NB: α shown as by **Kathy Lynn**.

An all-girl band from Buffalo, New York whose *Rock City* has resurfaced on *Girls In The Garage, Vol. 2* (LP). (VJ)

The Lynx (TX, Tyler)

45s:	α	Time Grows Short/ She's My Woman	(Rhodes Recording no#) 1966
		You Lie/She's My Woman	(Thunderball 135) 1966
		Something For You/Show Me	(Thunderball 137) 196?

NB: α acetate only.

Hailing from Tyler in Texas, this band's vinyl zenith was *You Lie*, a catchy punk number.

Something For You composed by probable group members Bob Kindel and David Wade is a lighter pop effort backed by a good cover of Joe Tex's classic *Show Me*.

You'll also find *You Lie* on *Flashback, Vol. 1* (LP), *Texas Flashbacks, Vol. 1* (CD), *The Cicadelic 60's, Vol. 2* (CD), *The Cicadelic 60's, Vol. 4* (LP), *Acid Visions Vol. 6* (CD) (Spalax) and *Garage Beat '66 7* (CD). (VJ/MW)

Lynx (TX, Andrews)

Personnel incl: B.CLOUSE
D. NEWELL
T. PACK

45s:	The Gate/Harper Valley P.T.A.	(Hare HA-1015-1/2) 1970
	Just A Friend/Woman Of My Dreams	(Hare HA-001/2) 197?
	Look At Me/Follow The Rain (PS)	(Hare HA-711) 197?
	Follow The Rain/Just A Friend	(Erin 901) 1971
	Look At Me/Lay Down To Rest	(St.Peter SP-102) 197?
	Time And A Word/Keep On Believing	(Hare 2121/2) 1972

This turn-of-the-decade rock band from Andrews in West Texas does not appear to have any connections with **The Lynx** above. Their singles were produced by John Rowe and many were recorded at Norman Petty's studios in Clovis, New Mexico. Most were originals although they tackled Yes's *Time And A Word*. (MW)

Lyonhill (NE)

Personnel:	MILT BAILEY	keyb'ds	X
	JOE CIRCO	drms	X
	MARK GORST	keyb'ds	X

	GARY HILL	gtr, vcls	X
	JEANIE LYON	vcls	X
	JEREMY LYON	gtr, banjo, mandolin, violin, vcls	X
	DARRELL KLEIN	bs	X

ALBUM:	1(X)	LYONHILL	(No label) 1977 SC

This private pressing out of Omaha features mostly mainstream rock and folk-rock. Many collectors like this diverse album that features violin, pleasant shimmering acoustic guitar and male/female harmonies, mandolin, keyboards, synthesizer and drums. It even includes a bluegrass song! (VJ)

Jamie Lyons (OH)

45s:		Little Black Egg/Stay By My Side	(Laurie 3409) 1968
		Soul Struttin'/Flowers To Sunshine	(Laurie 3422) 1968
	α	Gonna Have A Good Time/ Heart Full O'Soul II	(Laurie 3427) 1968
		Stoney/Rhapsody In F Minor	(Laurie 3465) 1969

NB: α shown as by the Jamie Lyons Group.

This was the solo output by the former leader of Cleveland, Ohio's **Music Explosion**.

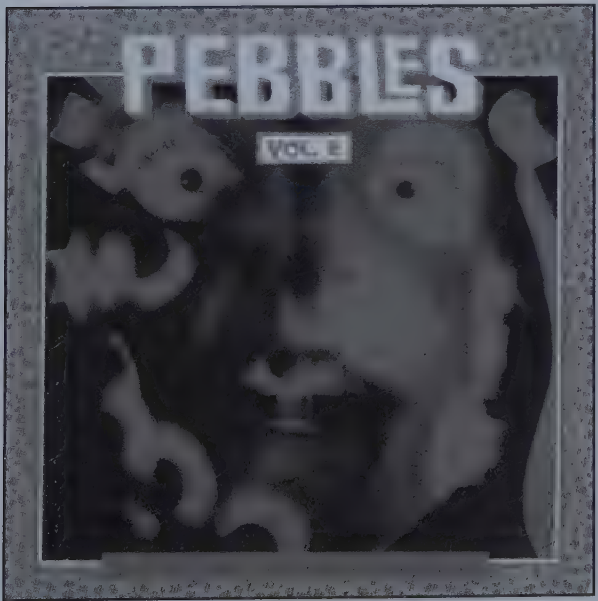
Stay By My Side can also be heard on *Mindrocker, Vol. 6* (LP). (VJ)

The Lyrics (CA)

Personnel:	BILLY GARCIA	ld gtr	ABCDE
	STEVE KHAILER	vcls	ABC
	MICHEAL ALLEN	gtr	BC
	CRAIG CARLL	vcls	BCDE
	DANNY GARCIA	bs	BCDE
	GREG LEINHART	keyb'ds	B
	GARY NEVES	drms	BC
	CHRIS GAYLORD	vcls, harp, keyb'ds	C
	CLAUDE MATHIS	drms	D
	DAVE COMPTON	keyb'ds	E
	JACK FLANARY	drms	E

NB: Line-ups: 'A' original group 1959-64; 'B' 1964-65; 'C' 1965-66; 'D' 1966-67; 'E' 1967-68.

45s:	So What/Why'd He Go	(Feather 101) 1965
	So What!!/They Can't Hurt Me	(Era 3153) 1965
	My Son/So Glad	(GNP Crescendo 381) 1966
	Mr. Man/Wait	(GNP Crescendo 393) 1967
	Wake Up To My Voice/ Can't See You Anymore	(Feather 1968) 1967



PEBBLES Vol. 2 (Comp CD) including The Lyrics (CA).

HIGHS IN THE MID-SIXTIES Vol. 3 (Comp LP) including The Lyrics (CA).

This garage-punk band originated from Carlsbad, California. *So What!!* is an excellent punker with prominent harmonica and raw vocals. By the time of their final release, however, they had discarded their rawness for a more harmonious sound.

In 1966 Allen and Gaylord left the band to join **Magic Mushroom**.

Compilation appearances have included: *So What!!* on *Pebbles, Vol. 2* (LP), *Nuggets Box* (4-CD), *Pebbles, Vol. 2* (CD), *The Essential Pebbles Collection, Vol. 1* (2-CD), *Son Of The Gathering Of The Tribe* (LP) and *Great Pebbles* (CD); *Wait* on *Mindrocker, Vol. 1* (LP) and *Fuzz, Flaykes, And Shakes, Vol. 5* (LP & CD); *Wait* and *Mr. Man* on *Psychotic Reaction Plus Ten* (CD); *Mr. Man* on *Sixties Rebellion, Vol's 1 & 2* (CD), *Sixties Rebellion, Vol. 1: The Garage* (LP), *Victims Of Circumstances, Vol. 1* (LP), *Brain Shadows, Vol. 11* (LP & CD) and *Destination Frantic!* (CD); *They Can't Hurt Me* on *Back From The Grave, Vol. 2* (LP), *Highs In The Mid-Sixties, Vol. 1* (LP) and *Garage Kings* (2-LP); and *Wake Up To My Voice* on *Highs In The Mid-Sixties, Vol. 3* (LP). (VJ/MW/PD)

Lyte (WA)

Personnel incl:	LEE DARK	ld vcls	A
	CLINT DeLONG	gtr	A
	BILL HOAK	bs	A
	CHRIS RAFFLE	drms	A
	DAVE SOWERS	drms	A
	CAROL SUFFRON	vcls	A

45:	It's Gonna Work Out Fine/I Don't Believe You	(Bolo 761) 1968

A five-piece folk-rock outfit from Everett, Washington **Lyte** evolved out of **The Dimensions (Five)**. Their sole single is topped by a heavy version of a tune covered earlier by **The Starfires**. The flip by comparison is kind of **Monkees**-pop-punk punctuated by some fine Eastern fuzzy guitar warbles that are slightly at odds - somehow it works.

In 1968, Lee Dark had been in a bad auto accident and was flat on his back during this time (1968/69). He later became a hairdresser.

The band also recorded a demo in Bill Hoak's basement. Their single was recorded in Vancouver, Washington at Ripcord Studios. (MW/DR/RCn)

Bobby Mabe and The Outcast (TX)

45s:	Tender Lovin'/How Many Times?	(Tab 1012) 1969
	Tender Lovin'/How Many Times	(Audition Master 109) 196?
	Take A Step/I'm Lonely	(RoTab 1013) c1969

This outfit came out of Galveston, Texas.

I'm Lonely, a powerful punk cut can also be found on *Texas Flashback (The Best Of)* (CD), *Texas Flashbacks, Vol. 5* (LP) and *Flashback, Vol. 5* (LP). (VJ/MW)

Macabre (VA)

45:	Be Forewarned/Lazy Lady	(Intermedia 003) 1974

From Arlington, Virginia this outfit would later become **Pentagram**. This sole single under this incarnation has received good compilation coverage. *Be Forewarned* can also be heard on *Pebbles Box* (5-LP), *Acid Dreams - The Complete Set* (3-LP), *Acid Dreams Testament* (CD), *Trash Box* (5-CD) and *Gathering Of The Tribe* (LP). The flip, *Lazy Lady*, has also resurfaced on *Turds On A Bum Ride, Vol. 1 & 2* (2-CD) and *Turds On A Bum Ride, Vol. 1* (2-LP). (VJ/MW)

The Mach V (GA)

Personnel incl:	ROBBIE ANDERSON	gtr, organ, ld vcls	A
	JIM BROOK	drms	A
	MITCH FREEMAN	bs, ld vcls	A
	JOHN TIEDEMANN	ld gtr, bckg vcls	A

45:	If I Could/I Want To Stay	(Associated Artists 102) 1967

This Savannah, Georgia group started circa 1963 as The Fugitives. By 1967 they'd evolved into **The Mach V** with their most stable line-up (above) who recorded their sole single at Decca in Nashville late that year. *If I Could* is a straight-ahead fuzz-punker with pumping bass and keyboards; it would be classic Class Of '66 fare but for the occasional use of wah-wah.

You'll also find *If I Could* on *Pebbles, Vol. 10* (CD), *Scum Of The Earth* (2-CD), *Scum Of The Earth, Vol. 1* (LP) and *Psychedelic States: Georgia Vol. 1* (CD). (MW/RM)

Larry Mack (TX)

45:	Last Day Of The Dragon/ Can't You See Me Crying	(Ty Tex 126) 1966

This artist came from Tyler, Texas. *Last Day Of The Dragon* is an unmemorable garage-folk offering.

Last Day Of The Dragon, a folk-punk number, can also be heard on *Highs In The Mid Sixties, Vol. 23* (LP) and *Quagmire Volume 4* (CD). (VJ)

Bruce MacKay (?)

ALBUM:	1 BRUCE MACKAY	(Oro 1) 1967 SC

NB: (1) reissued on CD as *Midnight Minstrel* (ESP 1069-2).

45:	Feet Of Clay / This Song About A Railroad Shack	(Oro 45-69) 196?

A self-penned singer/songwriter album from **MacKay** who is assisted by his wife Tanya and various ESP label artists, Cyril Castor (lead gtr, piano), Lee Crabtree (organ, piano) (of **Pearls Before Swine**), Chuck Raney (bs), Bob Sanderson (flute, bs, clarinet), Peter Schubert (bs), Warren Smith (drms), and Richard Tyler (electric harpsichord, organ). Tracks like *In the Misty-Eyed Shores Of Morning* and *Geneva Brown* are a bit **Tom Rapp**-ish, but the strongest composition is *Feet Of Clay*. The album is pleasant but unexceptional (like most of these types of albums usually are). (VJ/MW)

Rabbit Mackay and The Somis Rhythm Band (CA)

Personnel:	MIKE FLEMING	gtr, vcls	A
	HARRY HELLINGS	tmpt	A
	WALK KUNNECKE	flute	A
	RABBIT MACKAY	gtr, hmnca, keyb'ds, vcls	A
	REJI PEKAR	gtr	A
	JOHN PILLA	gtr	A
	JOHN RAINES	drms	A
	BILL ST PIERRE	flute	A
	DAVID SUEYEREES	keyb'ds, vcls	A
	BOB THOMPSON	drms	A

ALBUMS: 1(A)	BUGCLOTH	(UNI 73026) 1968
2(-)	PASSING THROUGH	(UNI 73064) 1969

NB: (1) also issued on vinyl (MCA MUPS 351) 1968 in the UK.

45s incl:	Candy/Big Sur Country	(UNI 55074) 1968
	Tendency To Be Free/Somebody Beat Me	(UNI 55112) 1969

NB: There was also a UK 45: *Candy/Hard Time Woman* (MCA MU 1041) 1968.

Rabbit Mackay and The Somis Rhythm Band from Somis, California issued two albums of soft breathy folk with a psychedelic tinge. They achieve rather a primitive amateurish sound very much in the spirit of dope smoking and the glorification of the southern Californian hippie lifestyle. The end result is a blend of quite effective laid-back tunes alternating with light-hearted acoustic sing-along type celebrations. The best of the former style are reminiscent of the second **West** album.

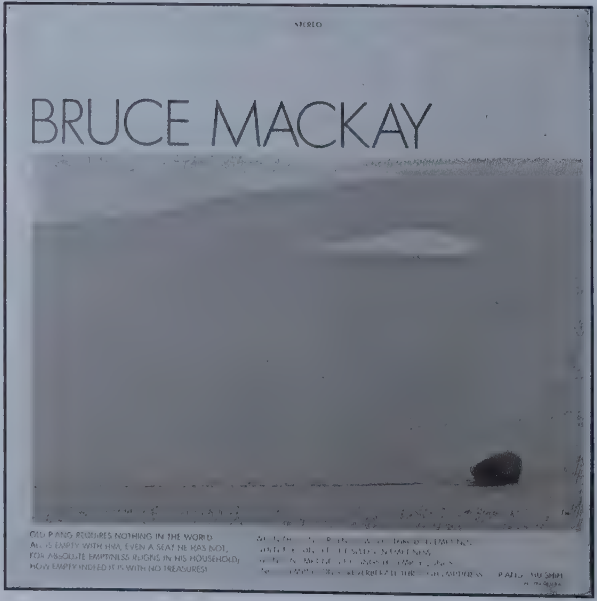
Compilation appearances include: *West Grogan Dormitory Blues* on *Turds On A Bum Ride, Vol. 6* (CD) and *Turds On A Bum Ride, Vol. 2* (2-LP); and *Tendency To Be Free* on *Baubles - Down To Middle Earth* (LP), *Turds On A Bum Ride, Vol. 1 & 2* (2-CD) and *Turds On A Bum Ride, Vol. 1* (2-LP). (VJ)

Raun MacKinnon (PA/NY)

ALBUMS: 1 AMERICAN FOLK SONGS (mono/stereo) (Parkway P-7024/SP-7024) 1965
2 RAUN IS HER NAME! (mono/stereo) (Kapp KL-3556/KS-3556) 1967

45:	Color Wheel/Chicken Little	(Kapp K-888) 1967

A mellow female folk singer **Raun MacKinnon's** Kapp album displayed some psychedelic pop influences on songs like *Color Wheel, Sugar In Your Soul, Sacrifice Of The Goat* and *Nickel And Dime World.* (SR)



BRUCE MACKAY - Self Titled LP.

The Madadors (WI)

Personnel:	JERRY ADAMS	bs	A
	GENE BELL	drms	A
	LARRY BLACK	keyb'ds	AB
	PHIL HOLZBAUER	gtr	AB
	RON BUCHEK	drms	B
	JERRY STEFANI	bs	B

45: Girl Don't Leave Me/Allright (Feature RPS-105) 1966

A quartet from East Troy and Palmyra, Wisconsin **The Madadors** started in the early sixties as The Mad Madadors. *Girl Don't Leave Me* is a melodic garagey ballad that sounds uncannily like the Everly Brothers' *When Will I Be Loved* on occasions. The flip is a brisk version of the Ross-Vanadore song, also covered by **The Coastliners** and **The Legends**.

In 1967, they changed their name to **Easy Street**.

Confusingly there was another single on Feature by **Matadors**, a totally different group from Sheboygan Falls. (MW/MM/GM)

Mad Andy's Twist Combo (CA)

Personnel incl:	JOHN BRANCA		A
	JEFF PASTERNAK		A
	BRIAN ROSS		A
	NEIL SINCLAIR	drms	A

45: X-Tra, X-Tra, Read All About It/
Painted Smile (Original Sound OS-85) 1969

A rather strange, some might say psychedelic, single by a Los Angeles studio group that previously replied to the name of **Pasternak Progress** with the venerable Brian Ross (of **Music Machine** and **Friendly Torpedos** fame) at the controls. It contains plenty of sound effects and an odd feedback intrusion but leans more towards **Zappa**/Bonzos. (MW)

Mad Dog (CA)

ALBUM: 1 MAD DOG (No label #C1-C2) 1969 R5

NB: (1) is a test pressing in plain cover. (1) reissued on vinyl as *C1 C2* (Shadoks 031) 2000. (1) reissued on vinyl as *Dawn Of The Seventh Sun* (w/insert) (RD Records RD12) 2003.

Three of the songs on this previously unreleased album were used in a low-budget biker flick called 'Black Angels'. Just a handful of test pressings were made of this guitar-driven psych-rock album that was recorded at a Hollywood Studio in 1969. Subsequent research has unearthed that the demo was recorded by the L.A. band **The Zoo**, who are featured on *Presents Chocolate Moose* album. Confusingly the band was also known as Joyful Noise for a while. (VJ)

Mad Dog (MI)

ALBUM: 1 617 (Fish Head FH-7701) 1977 R1

This is a borderline case for inclusion as there's a real punk-rock feel to this minimalist hard-rock album although the songs were apparently recorded during 1974-76. The album was presented in an interesting cover which sports a black and white drawing of a collection of headless female bodies in an outer space scene. It's a stark and bleak album with throaty vocals. The band was from Bay City, Michigan. (VJ)

Mad Fables (NJ)

ALBUM: 1 GET OFF (Magic MAD 101-LP-520440) 1977 R1

This is an obscure **Grateful Dead** style private press that was recorded in Bloomfield, New Jersey. It came housed in a cartoon style cover. (VJ)

· GET OFF ·
MAD FABLES

MAD FABLES - Get Off LP.

The Mad Hatters (MD)

Personnel incl:	TOM CURLEY	vcls	A
	ALAN FOWLER	bs	A
	BILLY HANCOCK	bs	A
	RICHARD 'SPIDER' KUMER	drms	A
	DAVE VITTEK	gtr	A

45s: I Need Love/Blowin' In The Wind (Ascot 2197) 1965
This Is How It's Gonna Be/Go Find A Love (Ascot 2220) 1966
I'll Come Running/Hello Girl (Fontana 1582) 1967

Hailing from Annapolis, Maryland this quartet played their interpretation of Bob Dylan - **P.F. Sloan**-influenced folk-rock. They benefited from a strong management-production team of Tom Traynor and Barry Seidel. Their first single is very much in that mould. By 1966 and their second they'd developed a fuller, more mature sound.

Drummer Richard 'Spider' Kumer later teamed up with Jack Bryant (who wrote *Hello Girl* for **The Mad Hatters**) in **The Fallen Angels**.

One side of *Washington D.C. Garage Band Greats!* (LP) is given over to the band. It includes their two singles on Ascot (a previously unreleased alternate take of *Hello Girl* and three previously unreleased tracks: - *Go Fight Alone*, *A Pebble In My Sand* and *Goodbye Babe*). Their finest moment? I guess that was *I'll Come Running*, a fine up-tempo folk-punk number, full of energy, enthusiasm and pulsating organ.

There Goes The Neighborhood, Vol. 3 (CD) also contains four live tracks from 1965 - *Time Is On My Side*, *Satisfaction*, *Mickey's Monkey* and *What's Your Hurry* - plus two radio spots.

Other compilation appearances have included: *I'll Come Running* on *Pebbles, Vol. 12* (LP) and *Garage Beat '66 7* (CD); *I Need Love* on *Signed, D.C.* (LP); and *Go Fight Alone* and *A Pebble In My Sand* on *Green Crystal Ties, Vol. 10* (CD). (MW/BE)

The Madhatters (MN)

Personnel incl:	DALE MENTON	A

45s: The Game Is Done/
You're Not A Big Man Any More (Cardinal 0072) 1965
You May See Me Cry/Chicks Are For Kids (Cardinal 0077) 1966

This is another band from Mankato in Minnesota which involved Dale Menton. He formed them after the break-up of **The Gestures** and they were also known as The Best Thing.

The first single is credited to Tommy Mason and The Madhatters. Mason, an all-American halfback with the Minnesota Vikings, had sung lead vocals on both sides of the disc.

The second single was picked up and released on United Artists 500027 as by The Best Things. The 'A' side, *You May See Me Cry* is a slow melancholy ballad with subdued organ.

Compilation appearances have included: *You May See Me Cry* on *No No No* (CD) and *Sixties Rebellion, Vol. 9: The Nightclub* (LP & CD); and *Chicks Are For Kids* on *Root '66* (LP). (VJ)

Madhouse (?)

ALBUM: 1 SERVE 'EM (Today TLP 1010) 1972 SC

This soul-funk album was influenced by acts like **Sly and The Family Stone** and **Funkadelic**. The album contains a couple of long jams and some freeform instrumentation. The cover was very much of its time - showing President Nixon and the First Lady serving the group tea! (VJ)

The Madison Revue (TX)

Personnel incl: D. FISHER
R. ROUNTREE

45: Sad And Blue/Another Man (Madison 4130) 1967

This band was based in San Antonio, Texas. The flip to their sole vinyl output, *Another Man*, is a pleasant garage number.

Compilation appearances include: *Another Man* on *Texas Flashbacks, Vol. 4* (LP & CD), *Flashback, Vol. 4* (LP) and *Highs In The Mid-Sixties, Vol. 13* (LP). (VJ)

The Mad Lads (?AL)

Personnel incl?:		
	BUTCH ROMANO	A
	LARRY ROSSER	A

45: Come Back To Me/
Tossin' And Turnin' (Prestige Productions PP66-152) 1966

This single was released on a collectable Birmingham, Alabama, label but the band's hometown remains unconfirmed.

The imploring *Come Back To Me* has come back, on *Psychedelic States: Alabama Vol. 1* (CD). (MW)

Mad Mike and The Maniacs (NY)

45s: The Hunch/Quarter To Four (Hunch 345) 1961
The Hunch/Quarter To Four (Leo 504) 196?

Here's an obscure New York single, *The Hunch* can also be heard on *Scum Of The Earth, Vol. 1* (LP) and *Scum Of The Earth* (2-CD). The flip is also on *The Big Itch, Vol. 3*. (VJ/MW)

Madrigal (NJ)

Personnel:			
	WILLIAM BONKOSKI	bs	A
	WILLIAM HORN	gtr, theremin, oscillator	A
	(JOHN ACKERMAN		A)

ALBUM: 1(A) MADRIGAL (No label ARA/B 136) 197? R4

This is an early seventies private press from New Jersey and features experimental rock music with electronic drums (an early drum machine - the Maestro). A very primitive affair; it sounds like it was recorded live in a basement. The record is dominated by an "anything goes" attitude, epitomised by the 14'00" *Stoned Freakout* featuring druggy chatter and distorted screams. An acquired taste, this one. Fans of the long tracks on the first two **Velvet Underground** albums should investigate further.

I'm told that Bill Horn released several later albums of either electronic music or keyboard-based rock, but I don't have details. (CF)

MADRIGAL - Self Titled LP.

Mad River (OH>CA)

Personnel:			
	RICK BOCHNER	gtr	AB
	GREG DEWEY	hrmnca, drms	AB
	LAWRENCE HAMMOND	keyb'ds, bs, vcls	AB
	TOM MANNING	vcls	A
	DAVID ROBINSON	ld gtr	AB
	(BANANA	steel gtr	B)
	(JERRY CORBITT	steel gtr	B)
	(RON WILSON	perc	B)

HCP
ALBUMS: 1(A) MAD RIVER (Capitol ST-2985) 1968 - R1
2(B) PARADISE BAR AND GRILL
(Capitol ST-185) 1969 192 SC

NB: (1) counterfeited on vinyl (Capitol 2985) 198?. (1) reissued on vinyl in Germany as *Masterpiece* (Capitol 038-85-882) 1979 with altered cover art. (1) reissued on vinyl (Edsel ED-140) 1985. (1) reissued on CD (Edsel 651) 199? (2) originally issued on a green label, although a Canadian pressing exists with the earlier rainbow band label. (2) counterfeited on vinyl (Capitol) 198? (2) reissued on vinyl (Edsel ED-188) 1986. (1) and (2) also available on CD (Edsel EDCD 651) 2000 and again on CD (Collector's Choice CCM 172-2) 2001.

EP: 1(A) MAD RIVER (Wee 10021) 1967

NB: (1) 7" 33 rpm disc issued in thick paper picture sleeve. Two original pressings exist; the first has no band name on labels. (1) was counterfeited in the late seventies/early eighties. (1) reissued on CD as part of *The Berkeley EPs* (Big Beat CDWIKD-153) 1995, along with the EPs by **Country Joe and The Fish** (June 1966), **Frumious Bandersnatch** and **Notes From The Underground**.

45s: Amphetamine Gazelle/High All The Time (Capitol 2310) 1968
Copper Plates/Harfy Magnum (Capitol 2559) 1969

This unique band was fronted by Lawrence Hammond, who was born in Berkeley, but spent much of his childhood in Nebraska. Bluegrass music was his main musical influence. The band was formed by Hammond (harp, vcls) and a series of fellow medical students (Robinson (gtr), Manning (bs), and Dewey (drms)), who all attended Antioch College in Yellow Springs, Ohio. They were originally known as The Mad River Blues Band - Mad River being a small tributary of the Ohio. The band, minus Manning, then moved to Washington D.C. for a while. In this period they began to write their own material and secured gigs at very disreputable dives. They then returned to Yellow Springs where Manning rejoined the band and Rick Bochner was added on guitars. In the spring of 1967 the band quit college, headed for San Francisco, and soon became based in Berkeley. Soon afterwards Sam Silver, a friend of Ed Denson, manager of **Country Joe and the Fish**, became their manager. Consequently, they secured a number of gigs with The Fish. The band was befriended by Lonnie Hewitt and in 1967 recorded their legendary EP on his Wee label (10021). It's an interesting record, not easy to obtain, which contains an early version of *Amphetamine Gazelle* (simply called *Gazelle* on the EP), *Wind Chimes* and

Orange Fire. The first two were re-recorded for their album. *Orange Fire* is a non-album track.

By the end of 1967 they had played a number of Fillmore and Avalon gigs and were signed to Capitol along with **The Quicksilver Messenger Service** and **The Steve Miller Band**. Their debut album was issued in 1968. Extremely un-commercial it was particularly noteworthy for Lawrence Hammond's distinctive quavering vocals and some superb interweaving acid guitar work (particularly on *War Goes On* and *Eastern Light*). It has later transpired that during its making the recording and playback speeds were not the same - so everything came out higher and faster than they had played it!

Prior to the recording of their second album, Manning left the band and they got a new manager, Harry Sobol. They also asked **Jerry Corbitt** (of **The Youngbloods**), an acquaintance from their Yellow Springs days, to produce it. The album was an amalgam of different styles - short country-rock tracks like *Paradise Bar and Grill*, *Love's Not The Way To Treat A Friend* and *Cherokee Queen* appear alongside a couple of long acid-influenced tracks, *Leave Me Stay* and *Academy Cemetery*. This album was greeted with more enthusiasm than their debut by the critics, but Capitol did nothing to promote it and did not release it in Britain.

Inevitably, then, **Mad River** split up in 1969. Bochner went to run a homestead in Canada. Dewey worked on **Jerry Corbitt**'s first album and later had a spell with **Country Joe and the Fish**, **Grootna**, Eggs Over Easy and **Bodacious D.F.**. Robinson became a building contractor and Manning did occasional work for him and some session work.

Lawrence Hammond later formed The Whiplash Band, a bluegrass/country music group. Supported by this outfit (Alan Lane (bs), Janet Bryson (vcls), Al McShane (drms), and James Louis Parber (ld gtr)), Hammond recorded a country-rock album *Coyote's Dream* (Takoma C 1047) in 1976. Fellow **Mad River** members Dewey and Robinson also made guest appearances on the album.

As for **Mad River** - their output is essential for any collector of psychedelia.

Compilation appearances have included: *High All The Time* on *Rock A Delics* (LP); *Amphetamine Gazelle*, *Orange Fire* and *Windchimes* on *Nuggets From The Golden State: The Berkeley EPs* (CD); and *Orange Fire* on *Glimpses, Vol. 3* (LP) and *Psychedelic Archives Vol. 6* (double cassette box). *California Easter* (2-LP) contains a live recording of *Wind Chimes* and *War Goes On* from Dr. Sunday's Medicine Show at Fairground Family Park, San Jose on 10th August 1967. You can also check out *Amphetamine Gazelle* on *Love Is The Song We Sing* (4-CD plus book) and *Wind Chimes* on *Ah Feel Like Ahcid* (CD). (VJ/MW/SR)

Madson (IN)

The compiler of the *Gone, Vol. 1* (LP) included *I Saw What You Did* by a band of this name. Max Waller writing in 'Freakbeat' was first to discover that this was actually **The Olivers** track of the same name. See **The Olivers**' entry for details of this superb farfisa'n'fuzz punker which has resurfaced on a number of compilations. So what of **Madson**? Either **The Olivers**' also released the single under this name or, more likely, as Max suggests the compiler of *Gone, Vol. 1* really was totally gone. The band came from Fort Wayne, Indiana. (VJ)

MAD RIVER - Self Titled CD.

PARADISE BAR AND GRILL
MAD RIVER
Capitol

MAD RIVER - Paradise Bar And Grill LP.

Madura (IL)

Personnel incl:	ALAN DE CARLO	gtr, cellos	A
	ROSS SALOMONE	drms	A
	DAVID "HAWK" WOLINSKI	bs, keyb'ds	A

ALBUMS: 1(A)	MADURA (2-LP)	(Columbia G-30794)	1971
2(A)	MADURA II	(Columbia KC-32545)	1972

45s:	Johnny Be Goode Pt.1/Pt.2	(Columbia 4-45483)	1971
	Save The Miracle/Windy One	(Columbia 4-46022)	1974

Here's some meanderin' hippie-rock jamming with jazz and fusion moves by a trio who evolved out of **Bangor Flying Circus**. The band was featured in the concert scene in the cult film 'Electra Glide In Blue', they have two cuts on the soundtrack album (United Artists UA062) 1973. The film also starred **Chicago (Transit Authority)** members Peter Cetera and Terry Kath, who blew away the good cop at the film's denouement. (MW)

Maelstrom (OH)

45:	Organ Player/We Can't Go	(Counterpart C-2635/6)	1968

From Fairfield, Ohio **Maelstrom** was actually **Us Too** under a pseudonym and this particular single was released without the band's knowledge! *Organ Player* is nice slow pop-psych with a somewhat murky production. *We Can't Go* is more up-tempo, a pretty good sound - not punk, more pop-rock.

For more information see the **Us Too** entry. (GGI/MW)

Maffitt/Davies (?)

Personnel incl:	BRIAN DAVIS	vcls, gtr	A
	CLARK MAFFIT	vcls, gtr	A

ALBUM: 1(A)	THE RISE AND FALL OF HONESTY	(Capitol ST-2999)	1967

45:	Kingswood Manor/Forest Lawn	(Capitol P-2311)	196?

A little-known folk-rock duo, their Nik Venet-produced album contains a mix of originals and covers of Dylan and **Hoyt Axton**, some with only acoustic guitars, others with tablas, bass and piano. It starts with what many regard as one of the best versions of Dylan's *Just Like A Woman.* They also cover Dylan's *Just Like Tom Thumb Blues* on the same album. The album spawned a failed single *Forest Lawn* that recalled The Kinks circa *Face To Face*. Other highlights are *Landscape Grown Cold* with dark lyrics, strings, and phasing towards the end, and *Kingswood Manor* is a good folk-rock track featuring tabla and drug references in the lyrics. *City Sidewalks* is a trancey country-rocker that may appeal to **Byrds** fans. (VJ)

Magi (IN)

Personnel:	JOHN GAUT	vcls	A
	TOM STEVENS	bs, vcls	A
	LARRY STUTZMAN	gtr, vcls	A
	STEVE VAN LANINGHAM	gtr	A
	JERRY WIGGINS	drms	A

ALBUM: 1(A) WIN OR LOSE (Uncle Dirty's 6102 N13) 1976 R2

NB: (1) reissued on vinyl (Breeder RPR 001-IC-560) 1986. (1) reissued on CD (Flash 51) 199? (1) reissued on CD (Radioactive RRCD152) 2005.

45: Mama/Win Or Lose (Magi 6093-21) c1976

Drug-oriented high energy rock, **Magi's** album features some excellent guitar work but lacks variety of material. The band recorded at Uncle Dirty's Sound Machine in Kalamazoo, Michigan, but the group was based in Milford, Indiana.

Tom Stevens was later in The Long Ryders. (VJ)

The Magi (FL)

45: You Don't Know Me/Rock And Roll Lady (Farr 71271) 1971

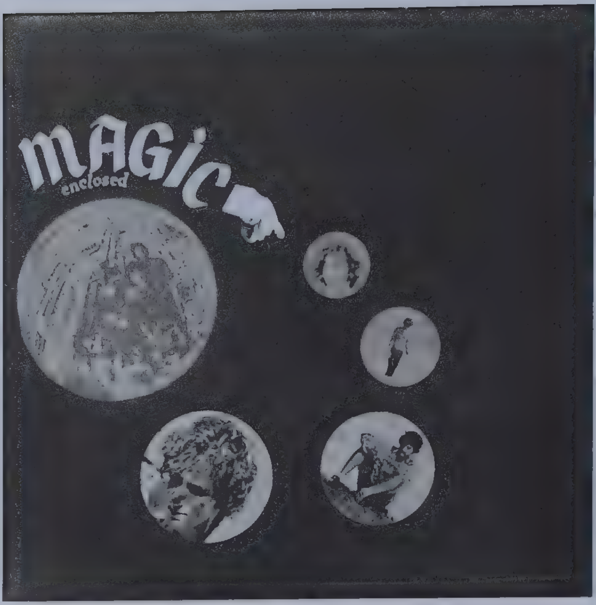
This is a great progressive single by an outfit from Daytona Beach, Florida. They sound like good musicians and you'll also find *You Don't Know Me* on *Pebbles Vol. 5* (CD) and *Pebbles, Vol. 5* (LP). (VJ)

Magic (MI)

Personnel:	CLYDE HAMILTON	organ	A
	GARY HARGER	drms	AB
	DUANE KING	ld vcls, gtr	AB
	NICK KING	bs	AB
	MIKE MOTZ	gtr	A
	JOEY MURCIA	gtr	B

MAGI
WIN OR LOSE

MAGI - Win Or Lose LP.



MAGIC - Enclosed LP.

ALBUMS: 1(B) ENCLOSED (Armadillo 8031) 1969 R4
2(B) MAGIC (Rare Earth 527) 1972

NB: (1) reissued on vinyl (Hyp HYP 02) 1986. (1) reissued on CD (Flash 44) 1997. Better still is the legitimate reissue on Gear Fab - on CD (GF-116) 1998 with eight bonus material, and on vinyl (Gear Fab GF-204) 1998.

45s: I Think I Love You/
That's How Strong My Love Is (Monster 0001) 1968
Keep On Movin' On/One Minus Two (Armadillo 0022) 1969
Sound Of Tears Is Silent/California (Armadillo 0023) 1970

This band spent time in both Michigan and Florida. They were originally called The Next Exit but changed their name to **Magic** shortly before recording their first single, which they released on their own Monster label. In early 1969, Clyde quit the band and Mike Motz was replaced by Joey Murcia on lead guitar.

Their first album, which was recorded in Florida in the summer of 1969, has become a collectors' item and is full of excellent dual guitar work. The highlight is the extended track *I'll Just Play*, which showcases their superb guitar work at its best. The album is certainly worth acquiring, some rate it very highly and at its best some draw comparison with **Kak**.

They relocated to East Lansing, Michigan in 1970. There they met Scott Regan, a producer from Detroit who got them a deal with the Motown-owned Rare Earth label to record their second album and whilst in Michigan they gigged with several local bands like **The Rationals**, **The Woolies** and **Ormandy**. Unfortunately, their second album is not as good as their first. It did feature a young Stevie Wonder on keyboards on several tracks and got favourable reviews in Billboard and Cashbox. Within a few months of the album's release Motown left Detroit and the Rare Earth label was shut down, which scuppered any chance of them making a commercial breakthrough. They did record a few more demos, but eventually split up in frustration at the fate of their Motown deal.

Joey Murcia was previously with the Florida band **The Birdwatchers** and he went on to play in Life. He later became a renowned studio musician, working with Jay Ferguson, Joe Cocker, the Bee Gees and Joe Walsh. He now lives in California. Gary became a successful businessman and now resides in Michigan. Duane King moved to L.A. in 1972 and is still singing and writing songs. His brother Nick sadly died in an automobile accident in 1998.

Keep On Movin' resurfaced on Gear Fab's *Psychedelic Sampler* (CD). (VJ/SR)

The Magic Circle (FL)

Personnel:	STEVE BARLEY	gtr	A
	STEVE CARTER	drms	A
	JIM RAST	gtr, vcls	A

JIM ROOP	bs	A
WINTON NEIL TAYLOR	keyb'ds	A

45: I Put A Spell On You/
She Means All The World To Me (Paris Tower PT-119) 1967

A Florida quartet from the Wildwood/Leesburg area, **The Magic Circle's** sole single features a cover of Screamin' Jay Hawkins, backed by a Jim Roop original. The latter is of more interest - a moody **Byrdsy** folk-punker with *Bells Of Rhymney* chiming, compiled on *Psychedelic States: Florida Vol. 1* (CD). (MW/RM)

Magic Fern (WA)

Personnel:			
	BRIAN CONRAD	drms	AB
	TIM COOLEY	bs	A
	TOM SPARKS	ld gtr, vcls	AB
	MIKE WATERS	gtr, vcls	AB
	MIKE ALLAN	bs	B

ALBUM: 1( ) MAGIC FERN (Piccadilly PIC 3386) 1980 R2

45s: Maggie/I Wonder Why (Jerden 813) 1966
Maggie/I Wonder Why (Piccadilly 235) 1967
Nellie/Cloudy Day (Piccadilly 240) 1967

From Seattle, Washington this mob was a bunch of students at the University of Washington and was very popular on campus. Their best known number, which displays some trappings of the psychedelic era, was *Beneath A Tree*. Their album contains all their single sides, plus unreleased sixties material, the best of which is the 11'00" *Solar Plexis* on which they sound like **Quicksilver** circa '68!

Mike Allan, who replaced Tim Cooley when Tim had an accident and broke his leg, had earlier been in **The Time Machine**.

Compilation appearances have included: *Beneath A Tree* on *Battle Of The Bands, Vol. 2* (LP) and *The History Of Northwest Rock, Vol. 3* (LP); *Maggie, I Wonder Why* and *Beneath A Tree* on *The History Of Northwest Rock, Vol. 3* (CD); and *High Flyer*, a rare early track, appears on *Northwest Battle Of The Bands, Vol. 2* (CD). (MW/DR/TWg)

The Magicians (NY)

Personnel:			
	GARY BONNER	bs	A
	ALAN GORDON	drms	A
	ALLAN JACOBS	gtr	A
	JOHN TOWNLEY	gtr	A

CD: 1 AN INVITATION TO CRY: THE BEST OF THE MAGICIANS (Sundazed SC 6133) 1999

MAGIC FERN - Self Titled LP.

The Magicians
An Invitation To Cry
THE BEST OF THE MAGICIANS
SUNDAZED

THE MAGICIANS - An Invitation To Cry CD.

45s: An Invitation To Cry/
Rain Don't Fall On Me No More (Columbia 4-43435) 1965
Angel On The Corner/About My Love (Columbia 4-43608) 1966
And I'll Tell The World (About You)/
I'd Like To Know (Columbia 4-43725) 1966
Double Good Feeling/Lady Fingers (Columbia 4-44061) 1967

This New York City band is best known for its pop-rock rendition *Invitation To Cry* on Lenny Kaye's *Nuggets* (LP) compilation. They made three other reasonably good singles and an unreleased album, but although they seemed on the verge of success they never actually achieved much. Upon their demise, Allan "Jake" Jacobs went solo then joined someone called Bunky and became... **Bunky and Jake**, who released two albums and some singles. Townley founded the Apostolic Studios in New York and was behind projects such as **Family of Apostolic** and **Gospel**. Bonner and Gordon were the force behind the group **Barracuda**, penning most of that group's output and later became a successful songwriting team, penning **The Turtles**' *She's My Girl*, *Me About You*, *You Know What I Mean*, *She'd Rather Be With Me* and *Happy Together*, among others. They also wrote *Celebrate* for Three Dog Night, *Fancy Dancin' Man* for The Righteous Bros. and *Cat In The Window* for Petula Clark! One of their **Magicians** compositions, *And I'll Tell The World About You* was also covered by Joe Walsh on his *Barnstorm* album, whilst *Me About You* was covered by **The Mojo Men**, **Gandalf** and **Orpheus** amongst others. They also composed a classic pop-punker *Put The Clock Back On The Wall* which was done by the **E-Types** and later the **Parrots**.

Obviously a talented band who deserved bigger success (there was even a TV documentary on the band entitled *Four To Go*), they were also a good live act and are remembered as one of the best bands to play at the Night Owl Cafe in Greenwich Village.

More recently *Invitation* has been re-aired on *Nuggets, Vol. 11: Pop Part Four* (LP) and *Nuggets Box* (4-CD), whilst *Lady Fingers* is on *Psychotic Reactions* (LP). *Lady Fingers*, one of their best psychedelic folk-rock songs, was originally intended for an album of their material which was sadly never released. More recently a CD retrospective *An Invitation To Cry: The Best Of The Magicians* contains their four singles plus five unreleased offerings and comes with a detailed history.

Gary Bonner is currently working with The Plantones, a traditional doo-wop group with Kenny Vance. (VJ/MW)

The Magnificent Men (NY/PA)

ALBUMS: 1 MAGNIFICENT MEN (Capitol ST-2678) 1967
2 THE MAGNIFICENT MEN LIVE! (Capitol ST-2775) 1967
3 WORLD OF SOUL (Capitol ST-2486) 1968
4 BETTER THEN A TEN CENT MOVIE (Mercury SR-61252) 1970

45s:	Peace Of Mind/ All Your Lovin's Gone To My Head	(Capitol 5608) 1966
	I've Got News/Maybe, Maybe, Baby	(Capitol 5732) 1966
	Stormy Weather/ Much, Much More Of Your Love	(Capitol 5812) 1967
	You Changed My Life/I Could Be So Happy	(Capitol 5905) 1967
	Sweet Soul Music Pt. 1/Pt 2	(Capitol 5976) 1967
	Babe, I'm Crazy About You/ Forever Together	(Capitol 2062) 1967
	By The Time I Get To Phoenix/ Tired Of Pushing	(Capitol 2134) 1968
	Almost Persuaded/ I Found What I Wanted In You	(Capitol 2202) 1968
	Save The Country/So Much Move Waiting	(Capitol 2319) 1968
	Lay, Lady, Lay/ Holly, Go Softly-Open Up And Get Richer	(Mercury 72988) 1969

A white septet with a horn section, they played a mix of rock, pop and soul with occasional psychedelic influences. Their last album features covers of the Temptations' *Cloud Nine* and Dylan's *Lay Lady Lay.* (SR)

Magic Mushroom (CA)

Personnel incl:	MICHAEL ALLEN	A
	STEVE BINGHAM	A
	JOHN BUELL	A
	CHRIS GAYLORD	A

45:	Cry Baby/I'm Gone	(Warner Bros. 5846) 1966

From the 'North County' area near San Diego this band was joined by Allen and Gaylord from **The Lyrics**. Just one single was released before they moved to New York in late 1967 where they became known as Love Special Delivery.

I'm Gone, is a fine example of garage punk with snotty vocals and lots of mouth harp.

Compilation appearances have included: *I'm Gone* on *Mayhem & Psychosis, Vol. 1* (LP), *Mayhem & Psychosis, Vol. 1* (CD), *Pebbles Vol. 9: Southern California 2* (CD) and *What A Way To Die* (LP); and *Cry Baby* on *Psychedelic Unknowns, Vol. 6* (LP & CD). (VJ/MW)

The Magic Mushrooms (PA)

Personnel incl:	SONNY CASSELLA (or CASELLA)	gtr, vcls	A
	STU FREEMAN		A
	DAVID RICE	gtr	A
	J. RICE		A

			HCP
45s:	It's A Happening/Never More	(A&M 815) 1966	93
	Look In My Face/Never Let Go	(Philips 40483) 1967	-
	Municipal Water Maintenance Man/ Let The Rain Be Me	(East Coast 1001) 1968	-

A Philadelphia outfit who have been much confused over the years with California's **Magic Mushroom**. Sonny Cassella was not only their producer and manager but played and sang on some of their tracks. Sonny "Casella" also co-produced the debut single by **The Snaps**. In view of previous errors, the long-running rumour that they have an unreleased album in some dusty vault should be regarded as pure speculation, until someone can prove otherwise.

Stu Freeman later appeared in the short-lived Broadway show 'Hard Job Being God'. Later still he resurfaced, singing with 'Stars on 45'.

They've been well-compiled: the trippy-hippie-pop of *It's A Happening* is a fitting finale on Lenny Kaye's classic *Nuggets - Original Artyfacts From The First Psychedelic Era 1965-1968* (2-LP) set, later on Rhino's *Nuggets Box* (4-CD); *Never More* on *Psychedelic Unknowns, Vol. 7* (LP & CD) and *Of Hopes And Dreams & Tombstones* (LP); *Never Let Go* on *Boulders, Vol. 2* (LP) and *Ya Gotta Have Moxie, Vol. 2* (2-CD); *Let The Rain Be Me*, an enchanting folk-rocker, is on *Filling The Gap* (4-LP box) and *Fuzz Flaykes & Shakes Vol. 1* (LP & CD). (VJ/MW/MMs)

The Magic Plants (NY)

Personnel incl:	TOM FINN	bs, vcls	A
	PETER SCHEKERYK		A

45s:	I Know She's Waiting There/ I'm A Nothing	(World United 104) 1966
	I Know She's Waiting There/I'm A Nothing	(Verve 10377) 1966

An obscure outfit from New York City whose single got a major label outing. The flip, *I'm A Nothing*, is a rather stark folk-punk offering.

The World United label was run by Harry Lookofsky, and his son Michael Brown also worked as engineer's assistant for the WU studio. Tom Finn met Michael Brown whilst recording the single and both would of course later play together in **The Left Banke**.

Schekeryk became a producer and in the late sixties got hold of flower-child folkie **Melanie**, whom he married and managed.

You can also hear *I'm A Nothing* on *Mayhem & Psychosis, Vol. 1* (LP), *Mayhem & Psychosis, Vol. 1* (CD), *Off The Wall, Vol. 1* (LP), *Pebbles, Vol. 3 (ESD)* (CD), *The Essential Pebbles Collection, Vol. 2* (2-CD) and *Teenage Shutdown, Vol. 4: I'm A No-Count* (LP & CD). (VJ/MW/LP)

Magic Reign (VA)

Personnel:	DUKE AIRES	gtr	AB
	MIKE BURKER	bs, vcls	ABC
	MIKE VOLK	vcls	ABC
	BOBBY WINKLER	drms, keyb'ds	ABC
	PICK KELLY	bs	B
	JOHNNY PETERSON	drms	BC
	STEVE SUMMERS	ld gtr	BC
	STEVE CROSSAN	gtr	C

45s:	Pop Goes The Weasel/Mirrors	(Jamie 1364) 1968
	Jefferson Street/Charcoal Sketch	(Jamie 1374) 1969

Winkler and Volk had been in The Chocolate Snowflake, based in Manassas, Virginia and which had included at various times Charlie Johnson (**Fallen Angels**) and drummer Rocky Isaac (also from the **Fallen Angels**, later **Cherry People** and Joe Walsh's Barnstorm).

In 1968 Winkler and Volk left to form their own band, **Magic Reign**, relocating to Arlington, Virginia. Their bubblegum debut was followed by a strong late-sixties fuzz-popper *Jefferson Street* (their location in Arlington) which can also be heard on the bonus EP in Moxie's *The Garage Zone Box Set* (4-LP) and on *The Magic Cube* (CD). (BE/MW)

The Magic Ring (TX)

45s:	Like Me Like A Lover/Jane	(Tantara 3102) 1967
	Do I Love You?/Little Mary Sunshine	(Tantara 3105) 1967
	Do I Love You?/Little Mary Sunshine	(Music Factory 404) 1967

The Magic Ring was a Houston-based pop outfit. Written by Phil Spector with **Anders and Poncia**, *Do I Love You?* was included on a radio station sampler album issued in 1967/8 - *21 KILT Goldens Vol. 2* (Take 6 2027). *Little Mary Sunshine* has risen again on Misty Lane's flower-folk-pop compilation *Every Groovy Day.* (VJ/MW)

Magic Sand (?MS)

Personnel incl:	V. GABRIELE	A
	A. KLEIN	A

ALBUM:	1(A)	MAGIC SAND	(UNI 73094) 1970

This is quite a varied album which hasn't as yet attracted much interest from collectors. The stand-out track is the psychedelic *Get Ready To Fly.* The title cut is a country-influenced instrumental jig and there's quite a lot

MAGIC SAND - Self Titled LP.

of country banjo on *Down On My Knees* and *The Good Lord Willing*. The blues is an evident influence on *Thinking Out Loud* and *You'd Better Be Ready*. It's worth a spin. You may be interested to know that *Get Ready To Fly* is the same song that was released by **The Hooterville Trolley** as *No Silver Bird*.

The Hooterville Trolley single lists an address in Mississippi on the label, which may be the home state of 'both' groups - especially as another single produced by Tom Bee was by the Mississippi **The Trademarks**. Tom Bee could also be the same guy that led/produced **Xit** and **Lincoln St. Exit** and had earlier played in **Fe Fi Four Plus 2**, but that would imply that they were from Arizona or New Mexico.

As a further twist in this band's convoluted history, the same A. Klein and V. Gabrielle listed as **Magic Sand** personnel are also the main songwriters (along with a "Tom G") for Mud on Mudd on their self-titled album. Mud on Mudd were a septet (no personnel listed explicitly) and although the music isn't really psychedelic, it is very good rock-soul. The album is split between Traffic, Sam and Dave, and Beatles covers; and a handful of well-written originals. They also completely transform Porter Waggoner's country classic *Satisfied Mind* into a funky rocker (!).

The most interesting thing is that both albums came out on Uni, and the catalogue numbers indicate that they were released very close to each other. Was this in fact the same band? A Uni-manufactured studio group? Perhaps A. Klein and V. Gabrielle were staff writers? (VJ/CF/RBn)

Magic Sounds (AR)

Personnel: DUANE CLANTON A
LYNN REYNOLDS A
TOM STRINGFELLOW A
STEVE WELLS A

45: Love Can Be So Fine/
In Love With You (The Magic Sounds 60801) 1966

From Hampton, Arkansas here's a great minor-mood single. Fine mid-tempo beat-garage backed by a slow and haunting Beatles/Zombies style ballad. A QCA pressing, for you dead-waxers.

Love Can Be So Fine has been compiled on *Love Is A Sad Song, Vol. 1* (LP) and *Psychedelic States: Arkansas Vol. 1* (CD). (MW)

Magic Swirling Ship (IL)

45: Love In Your Eyes/He's Comin' Part II (Cadet 5642) 1969

This obscure Illinois outfit's single was produced and written by the Kasenatz-Katz team.

Compilation appearances have included: *He's Coming Pt. 2* on *Lycergic Soap* (LP), *30 Seconds Before The Calico Wall* (CD), *Turds On A Bum Ride Vol. 6* (CD), *Turds On A Bum Ride, Vol. 1* (2-LP) and *Glimpses, Vol. 4* (LP); and *Love In Your Eyes* on *Psychedelic Patchwork* (LP & CD). (VJ)

Magill & Young (?CA)

Personnel: SALLY MAGILL A
MARTIN YOUNG A

ALBUM: 1(A) TAKE 1 (Two:Dot HRH-7169) 1969 R1

This rare folk album was issued on the same California label as **Arthur** and **Hendrickson Road House**. Joan Baez is a clear influence on the female vocalist. The album includes two Dylan covers and a good rendition of *Wayfaring Stranger*. The vocals are theatrical in places. (VJ)

The Main Attraction (?)

Personnel incl: GENE SALO vcls A
JEANNE SALO vcls A

ALBUM: 1(A) AND NOW (Tower ST-5117) 1968

45s: If I'm Wrong/I Remember Yesterday (Tower 420) 1968
Every Day/One Must Cry (Tower 435) 1968
Friends/Jonathan (Tower 464) 1969

A pop-rock quartet with a female singer, they had a contract to promote Wurlitzer instruments. Their album was produced by Lewis Merenstein and arranged by Jimmy Wisner and Herb Bernstein. Two of their tracks, *Everyday* and *If I'm Wrong* can be found on a rare promo 7" (Tower SPRO 4557) along with **Eternity's Children**, **The Sunrays** and **Davie Allan and The Arrows**. (SR)

Tom Mahairas (NY)

ALBUM: 1 SEEKERS OF THE TRUTH (w/insert)
(Janco 7256) 1972 SC

This oddball item appeared on a California label but the artist was from New York. It has mediocre guitar and organ folk-rock on side one and spoken word testimonies on side two about why people should turn from drugs to religion. It's one for "incredibly strange music" collectors, best avoided by everyone else. (VJ)

Maitreya Kali (CA) - see under 'K' (Kali) (CA).

The Maiyeros (CT) - see The Instincts (CT).

Majestic (GA)

Personnel incl: RONNIE HARRELL
ABNER HAYES
DANNY KNIGHT
SCOTT McCOOK
DANNY SMITH
KEN WOODARD

45: On My Own/Love Will Find A Way (Kat Records 501) 1967

These **Majestics** were from Macon, Georgia and had been together since 1964. Their single billed them as "Majestic", presumably to differentiate them from other **Majestics**. It appeared in the fall of 1967, coupling a moody garage-ballad with decent garage-beat. (MW)

Majestics (?NC)

45: Smile Through My Tears/
Love Has Forgotten Me (MGM K13488) 1966

This dramatic Searchers-style folk-beat ballad with ringing guitars would appeal to fans of early **Beau Brummels**. The flip is more pedestrian and far less impressive. The single was produced by Tommy Smalls, and North Carolina has been suggested but not confirmed as their base. (MW)

Majic Ship (NY)

Personnel:	JEFF BILOTTA	keyb'ds	A
	ROB BUCKMAN	drms	AB
	MIKE GARRIGAN	vcls	AB
	TOMMY NIKOSEY	gtr, vcls	AB
	PHIL POLIMENI	ld gtr	AB
	COSMO (GUS) RIOZZI	bs, organ, vcls	AB

ALBUM: 1(B) MAJIC SHIP (Bel-Ami BA-711) 1970 R4

NB: (1) reissued on vinyl (Heyoka HEY 203) 1985 and on CD (Afterglow 009) 1993. (1) reissued on CD (Gear Fab GF-215) 2005. (1) reissued again on CD as *The Complete Authorized Recordings* together with many bonus tracks (Gear Fab GF-107) 1997, and on a 2-LP set (Akarma AK 084/2) 2000.

45s:	Night Time Music/To Love Somebody	(Crazy Horse 1322) 1968
	Hummin'/It's Over	(Majic L 519) 1969
	Hummin'/It's Over	(Crazy Horse 1311) 1969
	And When It's Over/On The Edge	(Crazy Horse 1317) 1969
	Green Plant/Nite Time Music	(B.T. Puppy 548) 1969
	Wednesday Morning Dew/We Gotta Live On	(PIP 8936) 1970

Majic Ship came from Long Island, New York. Their 10-track album is rare and contains a stunning version of Neil Young's *Down By The River*, which merges into *For What It's Worth* (these are the only covers on the album that otherwise comprises originals). Many other tracks, such as *Free* and *Life's Lonely Road* contain some pulsating guitar work, but there are some mellow ones too like the gorgeous *Wednesday Morning Dew* and *Where Are We Going*. A highly recommended album, which is now available officially on CD by Gear Fab, together with many bonus tracks or on a double album set from Akarma.

Majic Ship evolved out of The Primitives, an outfit formed by Ray Rifice and Tommy Nikosey whilst at Saint Anselm's school in New York at the tender age of 13! By June 1965, they had learned to play their instruments somewhat, recruiting Mike Garrigan on vocals and the following year recording an acetate of *On The Edge*/*Mustang Sally* at a local studio. When original bass-player John Kharouf quit, Gus Riozzi was introduced, and they became The New Primitives, performing locally and adding keyboardist Jeff Bilotta in the process.

As the summer of 1968 approached, the band's high school years were coming to an end, and Ray Rifice moved to Florida. Days before he moved, ex-fifties singer turned manager, Johnny Mann saw the band perform at a local gig and offered them a deal. Fortuitously, the day after the gig Philip Polimeni was found as a replacement for the departing Ray and with a new name given to them by their management company, **Majic Ship**, they recorded the *Night Time Music* single.

MAJIC SHIP - Self Titled CD.

MAJIC SHIP - The Complete Authorized Recordings CD.

Shortly after its release, *Night Time Music* was selected as WMCA's "Pick Of The Week" in December 1968 and the soulful *Hummin'* was picked as its follow-up, charting regionally, and allowing the band to tour around the East Coast. After a further two singles, including the excellent *Green Plant*, Jeff Bilotta quit... and the band, wishing to return to their rock roots, went back into the studio to record their debut album.

Like many bands of the era, their album was largely overlooked at the time, although it is in retrospect a definite 'classic', with the years spent gigging and recording singles resulting in a well-produced and 'rounded' album that flows with a graceful beauty absent in many chart acts. However also like many of their counterparts, their progress was brought to an untimely end when in 1971 their rented apartment in Staten Island burned down together with all their equipment. With no insurance, the band called it quits.

The Gear Fab retrospective includes The Primitives acetate, all of **Majic Ship**'s single cuts, the entire album and one new cut *Blow Me Away*, recorded by the band in 1997. It also comes with detailed liner notes, from which this article has been compiled, and many rare photos of the band. The package can only really be faulted in that the running order is a little dis-jointed, with the bonus tracks coming before the album cuts, and the band interview sections being too quiet. Still an essential reissue though!

Compilation appearances have included: *Sioux City Blues* and *Life's Lonely Road* on *Psychedelic Crown Jewels, Vol. 1* (2-LP & CD); *Green Plant* on *Psychedelic Unknowns Vol. 5* (LP); *Life's Lonely Road* on *Reverberation 1V* (CD); *On The Edge* on *Psychedelic States: New York Vol. 2* (CD); and *Wednesday's Morning Dew* on *Realistic Patterns: Wednesday's Morning Dew* (CD). (VJ/IT)

Major Arcana (WI)

Personnel:	MIKE BURDECKI	bs, gtr	A
	RANDALL DUBIS	gtr, vcls	A
	JIM KITCHEN	drms, harmonica	A
	JIM SPENCER	gtr, vcls	A

ALBUM: 1(A) MAJOR ARCANA (w/poster insert)
(A Major Label AMLS 1001) 1976 R2

NB: (1) reissued on CD (Radioactive RRCD149) 2005.

On the same label as **Anonymous**, this album recorded by a Milwaukee, Wisconsin band has some lovely melodic West Coast psych-folk (best represented on the superb opening cut *Western Wind*) as well as blues, folk, and light progressive rock. The front cover is a real stunner, drawn by underground cartoonist Denis Kitchen.

The core band is listed above, but on this album there were a number of guest musicians, including **Sigmund Snopek** of **The Bloomsbury People**. **Jim Spencer**, now sadly deceased, had other Milwaukee releases. (SR/GM)

Majority of Six (OH)

45: I See The Light/Tears Like Rain (CEI 134) 1968

From Bowling Green, Ohio - some or all of this band attended Bowling Green State University. (GGI/MW)

The Makers (?)

45: Everlasting Love/
Stay Here My Love (Kee Wee Records MS 3171) 196?

This was an obscure pop-rock group. (SR)

Malachi (CA)

Personnel:			
	STEVE CUNNINGHAM	jew's harp	A
	MALACHI		A

ALBUM: 1(A) HOLY MUSIC (Verve V6-5024) 1967

NB: (1) reissued on CD (Fallout FOCD2049) 2007.

Subtitled "Evening Vibrations", this album was recorded Wednesday, 17th August, 1966 in San Francisco and its five tracks are named *Wednesday* (*Second*, *Sixth*, *Fourth*, *Fifth* and *Eighth*). This is one of the earliest psychedelic albums recorded with long meditative and instrumental ragas, with minimal instrumentation. The liner notes were written by **Allen Ginsberg** ("Malachi approach music in spirit of consciousness-meditation: altar, flowers, herb, incense, silence, communion with selves, hush and darkness and improvisation. Poe would have enjoyed his presence") and Michael Harner ("Malachi's music transcends the traditions of East and West and represents the new synthesis which is still being worked out by those participating in the psychedelic revolution").

Steve Cunningham later joined **Red Crayola**. (SR/VJ)

The Male (NC)

45: Over My Head/You're Playing With Fire (Quinvy Q-7006) 1970

The Male's single was released in December 1970 on a label better known for its Southern Soul productions. The flip of this extremely rare single features highly energetic drumming, lots of fuzz guitar and good vocals. *Over My Head* is comparatively less interesting as it's a soul-rock song.

The Male was a local singer from Raleigh, North Carolina. (SR/MW)

Malibus (IL)

45s: I'm Crying/Runaway (Quill 104) 1965
Baby, Let Me Take You Home/La Da Da (Orlyn 66312) 1966

Named after the Chevrolet muscle car this band came from Chicago. *I'm Crying* is a short but sweet R&B raver with harmony vocals, and can also be found on *Pebbles Vol. 7 - Chicago 2* (CD). Another track, *La Da Da*, is a rather weak rocker and has also been compiled on *Highs In The Mid-Sixties, Vol. 4* (LP) and on *Wyld Sydes Volume Seven* (CD). According to the *Pebbles* CD liner notes, the band also recorded a number of acetates. (VJ)

The Malibus (CT)

45s: Cry (Over Her)/I Miss You (Malibu 1) 1966
Leave Me Alone/Cry (Over Her) (Planet 58) 1966

This was a different outfit from Litchfield, Connecticut. *Leave Me Alone*, was based around the Zombies' *Leave Me Be* and had a muffled, surfy feel. *Cry* is a grinding punker, though they re-recorded a more psychedelic version for their Planet single.

Compilation appearances include: *Leave Me Alone* on *New England Teen Scene* (CD) and *New England Teen Scene, Vol. 1* (LP); *Cry (Over Her)* (later version) on *Son Of The Gathering Of The Tribe* (LP); and *Cry (Over Her)* (earlier version) on *Back From The Grave, Vol. 1* (LP) and *Garage Kings* (2-LP). (VJ/MW)

The Malibus (GA)

Personnel incl:			
	DENNIS HERBERT	ld gtr	ABCD
	DAVID LUCKIE	bs, ld vcls, gtr, trumpet	ABCD
	CHRIS SMISSON	gtr	AB
	WES WHEELER	drms	ABCD
	EDDIE BYRD	bs, vcls	BCD
	GRADY TRUSSEL	bs	CD
	MIKE JACINO	horn	D

45: I've Gotta Go/I Want You To Know (PJ 1004) 1966

Formed in Fort Valley, Georgia in 1965 by David Luckie, the band name was actually The Malibu's but the apostrophe had a habit of going awol, as on their April 1966 release. The 17-year-old Luckie wrote both songs and betrayed his liking for the **Byrds** on *I Want You To Know*, reaired on *Psychedelic States: Georgia Vol. 1* (CD). *The Essential Pebbles Collection Vol. 1* (2-CD) features both sides.

They also recorded a version of *Little Black Egg* which got some airplay but was only on tape and never released.

After more personnel shuffles and the introduction of brass, they changed their name to The Sixpence (line-up 'D') and went on tour, often employed as back-up band for the likes of Billy Joe Royal.

Luckie reported that he, Byrd, and Herbert were still playing together, more than 42 years on, joined occasionally by Wheeler. (MW)

Lee Mallory (CA)

45s: That's The Way It's Gonna Be/
Many Are The Times (Valiant V-751) 1966
Take My Hand/The Love Song (Valiant V-761) 1967

NB: There's a retrospective CD *That's The Way It's Going To Be* (Rev-Ola CRREV6) 2002

MAJOR ARCANA

MAJOR ARCANA - Self Titled LP.

Lee Mallory started off in the early sixites as a folkie in San Francisco and L.A.. In 1965 he checked out the Greenwich Village scene and spent some months in Chicago's Old Town before returning to Los Angeles. It wasn't long before he was sucked into Our Productions, the creative whirlpool that revolved around **Curt Boettcher**.

Initially **Mallory** was promoted as a solo act, whilst also serving as an extra member of **Ballroom**, working on **Tommy Roe** tracks and being involved in wacky exploito album projects such as **Friar Tuck** (and his Psychedelic Guitar). Both of his Valiant singles were produced by **Boettcher**.

That's The Way It's Gonna Be, written by Bob Gibson and **Phil Ochs**, had been covered in 1965 by **The Back Porch Majority**. The **Boettcher**-ised version adds lush harmonies and various odd, backwards effects onto a busy arrangement of this catchy folk-popper (**Boettcher** would record an unreleased version which can be heard on his retrospective *Misty Mirage* (CD). The liners note that it made No. 86 nationally, peaking regionally at No. 2 in Seattle (which resulted in **Mallory** touring there with **Tommy Roe**), and unexpectedly hit the No. 1 spot in Amsterdam (yes, Holland)! *Take My Hand* is bouncey harmony-pop, written by the Addrisi Brothers; the flip by **Mallory** and Randy Naylor, of **The Poor**. Shortly after the follow-up release Our Productions got involved in Gary Usher's **Sagittarius** project which soon led to the Our Productions crew forming their own group, **The Millennium**.

The CD gathers together a score of **Mallory's** folk-pop, harmony-pop, flower-pop, and fuzz-pop recordings. It kicks off with the original versions of the four Valiant tracks and concludes with one of his compositions used for the **Millennium** album, *I'm With You*.

You'll also find *That's The Way It's Gonna Be* on *Nuggets: Hallucinations* (CD); and *Take My Hand* has resurfaced on *Nuggets: Come To The Sunshine* (CD). (MW/SR/VJ)

The Maltees Four (CA)

45: All Of The Time/You (Pacific Challenger 112) 1966

This outfit, who were probably from the Los Angeles area, have a cut called *You* on the *The Cicadelic 60's, Vol. 5* (LP) and *The Cicadelic 60's, Vol. 3* (CD); and the flip appears on *Tymes Gone By* (LP). (VJ/MW)

Malt Shoppe Gang (MA)

ALBUM: 1 MALT SHOPPE GANG (Fleetwood BMC-5100) 1968 SC

From Massachusetts, **Malt Shoppe Gang** was a rather primitive garage band doing covers of fifties rock and doo-wop songs. (SR)

MAL-T'S (CA)

Personnel incl:	MARK ROSS	keyb'ds
	BOB ZACHARY	

45: Here To Stay/Stand Up Today (Lady Luck LL-003) 1967

This group was reportedly from Linden, California and would evolve into **Wildwood**.

Their Farfisa-garage cut *Here To Stay* is also on *Pebbles Vol. 9* (CD). (MW)

The Mama Cats (MI)

45: Miss You/My Boy (Hideout H-1225) 1967

The Mama Cats was an all-girl band from the Detroit area.

Miss You has resurfaced on *Girls In The Garage, Vol. 2* (LP). (VJ)

6078 002
PHILIPS
Ain't Too Proud To Beg
Mr. Invitation
MAMA LION

MAMA LION - Ain't Too Proud To Beg 45 UK PS.

Mama Lion (CA)

Personnel incl:	LYNN CAREY	vcls	AB
	COFFI HALL	drms	AB
	JIM HOWARD	keyb'ds	AB
	NEIL MERRYWEATHER	gtr, bs, vcls	AB
	ALAN HURTZ		B
	ED MIKENAS		B
	BOB ROSE		B

ALBUMS: 1(A) MAMA LION (PRESERVE WILDLIFE) (Family Productions FPS-2702) 1972
2(B) GIVE IT EVERYTHING YOU GOT (Family Productions FPS-2713) 1973

NB: (1) released in the U.K. by Philips.

45s: Ain't Too Proud To Beg/Cry (Family Productions 0903) 1973
α Give It Everything I've Got/ Sister, Sister (Family Productions 0921) 1973

NB: α also released in France with PS (Philips 6078 015) 1973. There's also a UK 45 *Ain't Too Proud To Beg/Mr. Invitation* (Philips 6078 002) 1972.

The daughter of the actor and poet McDonald Carey, Lynn Carey grew up in Beverly Hills. A sculptural blonde beauty, in 1966 she played in the George Axelrod's comedy 'Lord Love A Duck' with Roddy McDowell and Tuesday Weld, and in 1969 formed her first rock group, **C.K. Strong**. After working on the soundtracks of two Russ Meyer movies, as part of **Carrie Nations** in 'Beyond The Valley Of The Dolls' and performing with a group the song *Midnight Tricks* in the film 'The Seven Minutes', she met **Neil Merryweather** and began recording with him, first as Vacuum Cleaner and Ivar Avenue Reunion, and in 1972 as **Mama Lion**.

This group was clearly destined to show off the Joplinesque voice and the very impressive figure of Lynn Carey, and is maybe better remembered for the front cover of their first album, with Lynn Carey breastfeeding a lion cub. As often with **Merryweather**, the music was a rather loose mix of blues, pop, soul and rock. However it contains some decent tracks like *Be Bad With Me, Wildcat, Mr. Invitation* and a cover of Bill Withers *Ain't No Sunshine*.

The second album is in the same style, with *Crazy Place, Love Is Just A Four Letter Word* and a more 'classic' cover art. The group also recorded as **Heavy Cruiser**... they were basically **Mama Lion** sans Lynn Carey, even if she co-wrote some songs and sang background vocals. Circa 1973, Lynn Carey also appeared in Penthouse! She also appeared on some albums of **Charlie Musselwhite** and sang on an album by Eric Burdon.

For various reasons, after this busy period, her career went downhill. She disappeared from the scene for several years and got married. She came back in the eighties as a member of the L.A. Jazz Choir and did a lot of session work in the Californian and French studios, generally recording with mainstream pop artists. As part of the Flat Foot Floozies (!), Lynn Carey also spent three years on the Queen Mary, doing Andrew Sisters' style songs. In the nineties, she moved for a while to Russia where she recorded and wrote songs with several local groups. A video 'Lynn Carey In Moscow' was released and circa 1995 a CD titled *Good Times* offered a choice of jazzy pop, miles away from the **Mama Lion** days.

In 2001 Lynn Carey issued a new CD, *Mama Lion Roars Back*. (SR)

The Mamas & The Papas (CA)

Personnel:	DENNY DOHERTY	vcls	ABC
	CASS ELLIOT	vcls	ABC
	JOHN PHILLIPS	vcls	ABC
	MICHELLE GILLIAM PHILLIPS	vcls	A C
	GILLIAN GIBSON	vcls	B

					HCP
ALBUMS: (up to 1977)	1(A)	IF YOU CAN BELIEVE YOUR EYES AND EARS (mono/stereo)	(Dunhill D/DS-50001)	1966	1
	2(C)	THE MAMAS & THE PAPAS (mono/stereo)	(Dunhill D/DS-50010)	1966	4
	3(C)	DELIVER (mono/stereo)	(Dunhill D/DS-50014)	1967	2
	4(C)	FAREWELL TO THE FIRST GOLDEN ERA (mono/stereo)	(Dunhill D/DS-50025)	1967	5
	5(C)	THE PAPAS & THE MAMAS	(Dunhill DS-50031)	1968	15
	6(C)	GOLDEN ERA, VOL 2	(Dunhill DS-50038)	1968	53
	7(C)	16 OF THEIR GREATEST HITS	(Dunhill DS-50064)	1969	61
	8(C)	A GATHERING OF FLOWERS (2-LP)	(Dunhill DS-50073)	1971	-
	9(C)	MONTEREY INTERNATIONAL POP FESTIVAL	(Dunhill DS-50100)	1971	-
	10(-)	PEOPLE LIKE US	(Dunhill DS-50106)	1971	84
	11(-)	20 GOLDEN HITS (2-LP)	(Dunhill DS-50145)	1973	186
	12(-)	THE ABC COLLECTION: GREATEST HITS	(ABC 30005)	1976	-

NB: (1) original issues show the band posed next to a toilet. This was obscured on subsequent editions (R1). In the UK, (1)-(3) and (5) released on RCA. (1) reissued on CD (MCA MCAD-11739) 1998. (2) reissued on CD (MCA MCABD-31043) 1990. (3) reissued on CD (MCA MCAD-31044) 1990. (4) reissued on vinyl (MCA 250617) 1986. (3) and (4) reissued on one CD (BGO BGOCD 462) 1999. *All The Leaves Are Brown: The Golden Era Collection* (MCA 088 112 653 2) 2001 is a 2-CD set, which features their original sixties albums in full plus their one non-LP 45 side (*Glad To Be Unhappy*) and mono single mixes of *I Saw Her Again*, *Words Of Love* and *Creeque Alley*. (3) and (5) reissued on one CD (B. G. O. Records BGOCD462) and one bonus track, *The Right Somebody To Love* is added to (5). (6) was released on Stateside. (8), (10) and (11) were issued on Probe and (10) and (11) were also released on ABC and Music For Pleasure. (10) reissued on CD (MCA MCAD-31344) 1989.

There's also a 2-CD compilation *Creeque Alley: The History Of The Mamas And Papas* (MCA MCADZ-10195) 1991. UK-only compilation releases include:- *Hits Of Gold* (Stateside SL 5007) 1969; *Monday Monday* (Music For Pleasure SPR 90025) 1974; *California Dreamin'* (Music For Pleasure SPR 90050) 1974; *The Best Of The Mamas And Papas* (Arcade ADEP 30) 1977; *Golden Greats* (MCA MCM 5001) 1985 (also issued on CD); *The Collection* (2-LP) (Castle CCSLP 173) 1987; *The Very Best Of The Mamas And Papas* (Platinum PLAT 302) 1988; and *Elliot, Phillips, Gilliam, Doherty* (2-LP) (Connoisseur Collection VSOPLP 119) 1988, which concentrates on **John Phillips**' original songs (also issued on CD). Also relevant is the 2-CD set *The Singles +* (BR Music BS 8125-2) 2000 and a budget-priced 10-track CD compilation, *California Dreamin'* (Collectables COL8028). *Anthology* (4-CD) features all their studio albums and the comparable singles.

EPs:	1	IF YOU CAN BELIEVE YOUR EYES AND EARS	(Dunhill 50006)	1966
	2	PEOPLE LIKE US	(ABC 50106)	1972

NB: There's also *Four Tracks From The Mamas And Papas* (12") (ABC ABE 12006) 1977, which features *Monday Monday*, *Dedicated To The One I Love*, *California Dreamin'* and *Creeque Alley*. There are also five French EPs with picture sleeves on RCA.

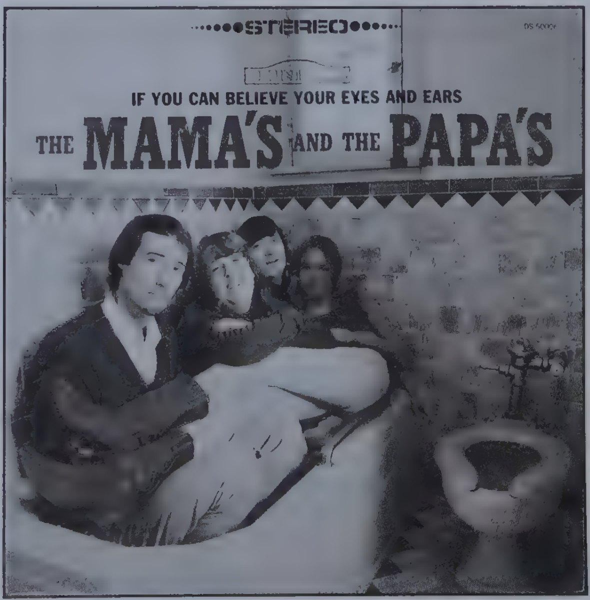
					HCP
45s:		Go Where You Wanna Go (promo only)	(Dunhill 4018)	1965	-
		California Dreamin'/Somebody Groovy	(Dunhill 4020)	1965	4
		Monday Monday/Got A Feelin'	(Dunhill 4026)	1966	1
		I Saw Her Again/Even If I Could	(Dunhill 4031)	1966	5
		Look Thru My Window/ Once There Was A Time I Thought	(Dunhill 4050)	1966	24
		Words Of Love/Dancing In The Street	(Dunhill 4057)	1966	5/73
		Dedicated To The One I Love/ Free Advice	(Dunhill 4077)	1967	2
		Creeque Alley/ Did You Ever Want To Cry?	(Dunhill 4083)	1967	5
	α	Twelve-Thirty (Young Girls Are Coming To The Canyon)/ Straight Shooter	(Dunhill 4099)	1967	20/130
		Glad To Be Unhappy/Hey Girl	(Dunhill 4107)	1967	26/134
		Dancing Bear/John's Music Box (PS)	(Dunhill 4113)	1967	51
		Safe In My Garden/Too Late	(Dunhill 4125)	1968	53
		For The Love Of Ivy/ Strange Young Girls	(Dunhill 4150)	1968	81
		Do You Wanna Dance?/My Girl	(Dunhill 4171)	1968	76
		Step Out/Shooting Star	(Dunhill 4301)	1972	81

NB: α was released in France with a picture sleeve (RCA 49902) 1967. Another French single with picture sleeve is: *Creeque Alley/String Man* (RCA 49900) 1967.

The Mamas & The Papas have been described as America's first hippies. The quartet had originally formed in New York City back in 1963. **John Phillips**, who was to become their main songwriter, was born in Parris Island, South Carolina on 30 August 1935. By the age of 15 he was playing in jazz outfits and he was later a member of the folk outfit, The Journeymen. Holly Michelle Gilliam Phillips, born in Long Beach, California on 4th June 1945, had abandoned a promising modelling career to sing alongside him in The Journeymen and married him back in 1962. The Journeymen, incidentally, had also included **Scott McKenzie**, who would later join the reformed **The Mamas & The Papas** in 1985. Cass Elliot, born on 19 September 1943 in Alexandria, Virginia had earlier been in **The Mugwumps** with the fourth member of the quartet, **Dennis Doherty**, (who'd been born on 29 November 1941 in Halifax, Nova Scotia, Canada), and future **Lovin' Spoonful** member Zal Yanovsky. After perfecting their vocal style in the Virgin Isles they settled in Los Angeles in 1964 and signed to Lou Adler's Dunhill label. They preferred the name **The Mamas & The Papas** to The Magic Circle (the other possibility they were considering at the time), 'Mamas' being what Hell's Angels called their girls.

They soon developed a very distinctive vocal style which was well suited to their hippie image - their songs tended to be about peace, love and doing one's own thing.

Their first single, *Go Where You Wanna Go* only appeared as a promotional release and was quickly replaced by *California Dreamin'* which had been written by **John Phillips** back in 1963. Capturing the warmth and security of life on the U.S. West Coast with the lyrics, they achieved exquisite vocal harmonies with Michelle's soft, sweet voice contrasting with Cass's harsher, high-pitched voice. Meanwhile the two males provided the background harmonies. The result was a Top 10 hit in the U.S. and a No. 23 in the UK. The song was also recorded by **Barry McGuire** on his first album. The follow-up *Monday Monday* did even better earning them a


STEREO
IF YOU CAN BELIEVE YOUR EYES AND EARS
THE MAMA'S AND THE PAPA'S

THE MAMA'S AND THE PAPA'S - If You Can Believe Your Eyes... LP.

Grammy. The single went to No. 1 in the USA and reached No. 3 in the UK. When they made a short tour in June 1966 to promote the single Gillian Gibson filled in for Michelle Phillips who had temporarily broken up with her husband John. The split did not last for long and once the couple were reconciled Gibson was ousted. Meanwhile *I Saw Her Again* maintained their chart success with another Top 10 hit in the US. It also reached No. 11 in Britain.

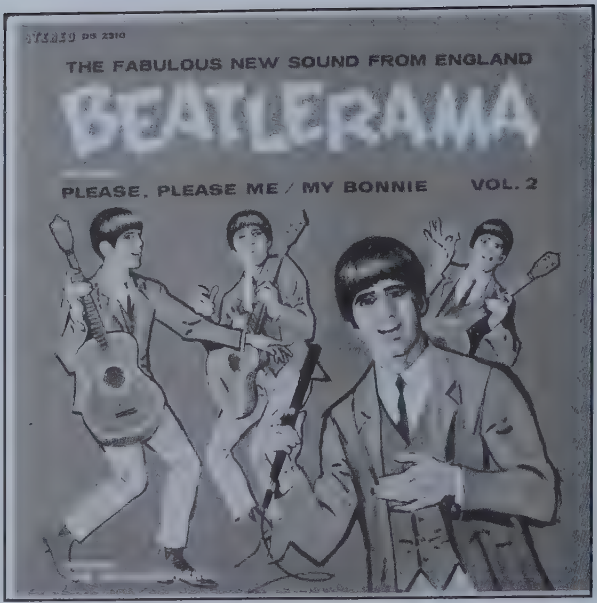
1966 ended with the release of their second album, which is generally considered to have been a marked improvement on their first. It provided them with another Top 10 U.S. hit, *Words Of Love*, which was also a minor No. 47 hit in the UK. 1967 was another good year for the band. They were undoubtedly one of the best acts at the Monterey Pop Festival, which **John Phillips** had actually organised. Their vocal harmonies reached near perfection at times. *Dedicated To The One I Love*, an old Shirelles song had given them a No. 2 hit on both sides of the Atlantic. Again it was characterised by simply delightful vocal harmonies. It was included on their third album, *Deliver*, which was by far their best to date, despite the fact that its recording was disrupted by Mama Cass's pregnancy. *Deliver* also included their autobiographical single *Creeque Alley* another Top 10 U.S. hit, it also achieved No. 9 in the UK, where it was their last hit. *Creeque Alley* was a real place, in St. Thomas in the Virgin Islands. The song was their first single in a more rock'n'roll format. It succinctly tells their story, of how from varied folk backgrounds these four unique talents gravitated to sunny California. The second half of the year was less successful for them commercially. Their next single, *Twelve-Thirty (Young Girls Are Coming To The Canyon)*, could only manage No. 20 in the U.S. and missed out completely in the UK. What was interesting about it was that it was really two songs in one. **John Phillips** had written the first part whilst the band were living in the East Village in New York, which was grim and dirty, and there was a clock across the road from his apartment with its hands stuck on 12.30. He wrote the first part of the song then and abandoned it. He completed it six months later when they were in California, which was so idyllic, spring-like, fresh and free in comparison. So he contrasted the two songs by putting them together. For their next single, they used *Glad To Be Unhappy* from the 1936 Rodgers and Hart musical 'On Your Toes', but both this and follow-up, *Dancing Bear*, marked a downwards trend commercially.

During the summer of 1967 **John Phillips** wrote *If You're Going To San Francisco* for **Scott McKenzie**. In October they visited Britain to play at the Royal Albert Hall on 30 October and 1 November, although they pulled out of the concerts after Cass Elliot was arrested for stealing two blankets and keys from a Kensington hotel. The charges were later dismissed.

By now the band was past their prime and they actually split up during the recording of *The Papas & The Mamas* album but came back together to complete it. Overall it wasn't a bad effort but by 1968 their simple vocal harmonies were sounding rather dated - the rate of musical progression in the mid-sixties was very rapid indeed - with arrangements and instrumentation becoming even more elaborate, **The Mamas & The Papas** found themselves one of countless bands whom progress had left behind. The album spawned three further minor U.S. hits of which *Safe In My Garden* was perhaps the best. This was really **John Phillips**' anti-Vietnam song. A song about marijuana being safe in your garden and doing the normal things you would do rather than going to far off foreign countries to kill complete strangers. This was one of their more under-rated songs.

BEST OF the
MAMAS
& the PAPAS
CALIFORNIA DREAMIN'

THE MAMAS &THE PAPAS - California Dreamin' LP.


STEREO DS 2310
THE FABULOUS NEW SOUND FROM ENGLAND
BEATLERAMA
PLEASE, PLEASE ME / MY BONNIE
VOL. 2

THE MANCHESTERS - Beatlerama Vol. 2 LP.

When they split in 1968 Michelle Phillips embarked on quite a successful acting career. Her film credits included 'Dillinger' and 'Valentine' and she was part of the TV cast of 'Knots Landing'. She was also married to actor Dennis Hopper for eight days in 1970. Mama Cass Elliot went on to launch a pretty successful solo career. She put out seven albums and several singles, of which *Dream A Little Dream Of Me* was the best known and most successful, until her death in London from heart failure in July 1974. She even teamed up with Dave Mason from Traffic for one album in 1971. **John Phillips** and **Denny Doherty** also embarked on solo careers but with less success. **John Phillips**' *Wolfking of L.A* (Dunhill DX 50077) is extremely mellow and better avoided.

The Mamas & The Papas reformed briefly in the early seventies to fulfil their contract with Dunhill making one final album, *People Like Us*. *Step Out* gave them another minor hit off the album but the inter-group dynamics weren't at all good and it wasn't a terribly successful reunion. All the other albums listed in the discography are compilations or repackages.

There was another (permanent) reunion in 1981. The initial line-up was **John Phillips**, **Denny Doherty**, McKenzie Phillips (John's daughter) and Spanky McFarlane (formally lead singer with the successful sixties group Spanky and Our Gang). **Scott McKenzie** was added to the line-up in 1985 and **Denny Doherty** left in 1987. They toured and recorded an album in 1988, but it wasn't released for legal reasons.

John Phillips died of heart failure in Los Angeles on 18th March 2001. Canadian **Denny Doherty** died in Mississauga, Ontario on 19 January 2007, after suffering kidney problems following surgery. He was 66.

If you're into vocal harmonies **The Mamas & The Papas** are a must for you. All their original albums are now available on CD and perhaps the best of the compilations is Connoisseur Collection's double album, *Elliot, Phillips, Gilliam and Doherty*, which concentrates on **John Phillips**' songs rather than the many cover versions they also recorded.

Anthology is a 4-CD digibook set that features all their studio albums - *If You Can Believe Your Eyes And Ears*, *The Mamas & The Papas*, *Deliver*, *The Papas & The Mamas*, *Monterey International Pop Festival* (live), and *People Like Us*, alongside the corresponding single releases, rare tracks and studio/rehearsal takes. Disc four is comprised of rarities and previously unissued recordings, including live performances from US television, solo tracks from each of the band and tracks from the *Barry McGuire with The Mamas & Papas* album, which features many early versions of tracks that would later be hits for the group in their own right. The set is accompanied by a 72-page full colour booklet.

Compilation appearances include: *California Dreamin'*, *Monday Monday*, *Look Through My Window* and *Creeque Alley* on *Dunhill Folk Rock Vol. 1:Is It Any Wonder* (LP); *Strange Young Girls* and *No Salt On Her Tail* on

Penny Arcade - Dunhill Folk Rock Vol. 2 (LP); *Dedicated To The One I Love* on *Undersound Uppersoul* (LP); and *Somebody Groovy* on *Where The Action Is! L.A. 1965-68* (4-CD book). (VJ/MW/SR)

Mammoth (TX)

45:	The Mammoth/ Sensations Head To Toe	(United World 01970-001) 1970

The Mammoth is excellent garage guitar psych similar to **Morgen** with echoes of *Mr. Soul.* The label had a California distribution deal, but the group is believed to be from San Antonio, Texas.

Mammoth has resurfaced on *The Psychedelic Experience, Vol. 1* (LP), *A Lethal Dose Of Hard Psych* (CD) and *High All The Time, Vol. 1* (LP). (MW)

Man (NY)

Personnel:	DENNIS BELLINE	gtr, keyb'ds, vcls	A
	RICHIE CARDENAS	bs, vcls	A
	ANTONY KRASINSKI	drms, perc	A
	GILBERT SLAVIN	keyb'ds	A
	RICHARD SUPA	gtr	A

ALBUM:	1(A)	MAN	(Columbia CS-9803) 1969

45s:	Sister Salvation/ Sleepy Eyes And Butterflies (PS)	(Columbia 44806) 1969
	Girl From The North Country/ Riverhead Jail	(Columbia 44953) 1969

This outfit developed from the Long Island, New York outfit **Denny Belline and The Rich Kids**. When Denny went solo, the Rich Kids named themselves **Man**. Their album is one of varied styles ranging from melodic soft-rock to more throwaway mainstream rock like *Sister Salvation*, which has a gospel-influenced introduction. It's worth a spin.

The band got to appear on the Ed Sullivan show with Peter Max - Max painted a picture while **Man** played a cut from their album.

Richard Supa later became a session man and recorded a solo album *Supa's Jamboree* (Paramount PAS 6009) 197? (VJ/SR)

The Manchesters (CA)

ALBUMS:	1	BEATLERAMA	(Diplomat D-2307M) 1964
	2	BEATLERAMA, VOL. 2	(Diplomat DB-2310) 1964
	3	A HARD DAY'S NIGHT	(Diplomat DS-2335) 1964

Harvey Mandel
BABY BATTER

HARVEY MANDEL - Baby Batter LP.

45s:	I Don't Come From England/Dragonfly	(Vee Jay 700) 1965

A fake English Invasion group, their albums were subtitled "The New Sound Of England" and included covers of the Fab Four (*I Want To Hold Your Hand, Please Please Me, She Loves You*) plus other songs in the same style. This was a Los Angeles studio project featuring David Gates. (SR/MW)

Harvey Mandel (IL>CA)

Personnel incl:	HARVEY MANDEL	gtr, vcls	A

				HCP
ALBUMS:	1	CRISTO REDENTOR	(Philips PHS 600281) 1968	169
(up to	2	RIGHTEOUS	(Philips PHS 600306) 1969	187
1977)	3	GAMES GUITARS PLAY	(Philips PHS 600325) 1970	-
	4	BABY BATTER	(Janus 3017) 1971	-
	5	GET OFF IN CHICAGO	(Ovation 14/15) 1972	-
	6	THE SNAKE	(Janus 3037) 1972	198
	7	SHANGRENADE	(Janus 3047) 1973	-
	8	FEEL THE SOUND OF	(Janus 3067) 1974	-
	9	BEST OF	(Janus 7014) 1975	-

NB: (1) to (7) were also released in the U.K.: (1) to (3) by Philips, (4) by Dawn. (5) by London, (6) and (7) by Janus. (4) was released as *Electronic Progress* in Holland by Janus and in Germany by Bellaphon. (1) reissued on CD (Editions EEGCD 62) 1989. (1) reissued on CD as *Cristo... Plus Selected Sessions* (Raven RVCD-163) 2003. (4) reissued on CD (BGO BGOCD 252). (4) reissued as *Electronic Progress* (Bellaphon BLPS 19020) 1971. (4) also issued on vinyl (Dawn DNLS 3015) 1971. (4) reissued as *Electronic Progress* (Bellaphon BI 15182) 1976. (4) and (6) reissued on vinyl (Akarma) and on one CD (Akarma AK 075/6). (5) reissued on CD (Ovation Records 2C 066-96.032) 1974. (6) reissued on CD (BGO BGOCD 398). (7) also issued on vinyl (Janus 8098-3047 U) 1973. (7) also issued on vinyl (Bellaphon BLPS 19170) 1973. (7) reissued on CD (BGO BGOCD 410). (7) and (8) reissued on one CD (Akarma AK 166). There's also a CD release entitled *Cristo Redentor and Selected Sessions* (Raven Records RVCD 163) with eight bonus cuts.

45s:	Wade In The Water, Pt 1/	
(up to	Wade In The Water, Pt 2	(Philips 40579) 1970
1977)	Moontang/Summer Sequence	(Philips 40627) 1970
	Midnight Sun/Baby Batter	(Janus J-144) 1972
	Pegasus/Uno Ino	(Janus J-198) 1973

Born in Detroit in 1945, **Harvey "The Snake" Mandel** is an excellent guitar player who began his career in 1964 on the Chicago Blues scene, playing on records and performing with **Charlie Musselwhite**, **Barry Goldberg** (he played on his first five albums) and **Neil Merryweather**. Playing in a very recognisable fluid style and specialised in sustain and controlled feedback, **Mandel** began his solo career in 1968 with *Cristo Redentor*. Housed in a stunning sleeve signed by Alton Kelley (of Mouse & Kelley), this largely

HARVEY MANDEL
Snake

HARVEY MANDEL - The Snake LP.

instrumental album was produced by Abe "Voco" Kesh and contains a good cover of *Wade In The Water* (also recorded by **Clover**).

Having relocated in Los Angeles, **Mandel** began to do some session work, notably with Graham Bond on his Pulsar albums produced by Wayne Talbert and with Jimmy Witherspoon.

After *Righteous*, **Mandel** teamed up with Russell DaShiell (**Crowfoot**) to release *Games Guitars Play*, which is probably his best album with strong guitars on *Dry Your Eyes* or *Leavin Trunk*. **Mandel** then replaced Henry Vestine in **Canned Heat** and played on *Future Blues*, *Hooker 'N' Heat*, and *Canned Heat Concert - Recorded Live In Europe*. He also performed with them at Woodstock. **Mandel** then joined John Mayall for three albums (from *Back To The Roots* to *The Turning Point*).

He moved to Janus for whom he recorded four further albums, which are not as good as his Philips period but which still contain some interesting guitar parts (notably on *Shangrenade*). In 1972, he also produced and organised the bluesy project *Get Off In Chicago* with **Ken Little** and Freddy Fox. He then formed **Pure Food and Drug Act** with Sugarcane Harris, Paul Lagos and Larry Taylor. They released *Choice Cuts* in 1972 on Epic but the same line-up also worked on two Sugarcane Harris albums. **Mandel** was also briefly part of The Ventures and even recorded an album with them!

In 1973, **Harvey Mandel** produced both **Ken Little**'s *Solo* album and a Freddy Roulette album. He played on the *Music From Free Creek* project and on Dewey Terry's *Chief* album. 1974 saw him playing with the Rolling Stones on *Black And Blue* (he was one of the possible substitutes for Mick Taylor). In the mid-seventies, he vanished from the music scene, but returned in the nineties and is still recording with Howard Wales (ex-**A.B. Skhy**, **Barry Goldberg** and Gary Sloan (**Proof**)). (SR)

The Man-Dells (CA)

Personnel:	KIT CRAWLEY	drms	A
	LARRY GRANT (aka LARRY McSEATON)	gtr	A
	NORMAN LOMBARDO	vcls, bs	A
	RICK RANDLE	vcls, keyb'ds	A

45: Bonnie/Oh No (Dandy 5308) 1964

A pop-rock British invasion influenced quartet from San Diego, California. They were a precursor to **The Other Four** and **Brain Police**.

Bonnie has been compiled on *The Garage Zone, Vol. 4* (LP), *Ya Gotta Have Moxie, Vol. 2* (2-CD) and *The Garage Zone Box Set* (LP). (CF/MW)

POPPY RECORDS
THE MANDRAKE MEMORIAL

THE MANDRAKE MEMORIAL - Self Titled LP.

The Mandrake Memorial (PA)

Personnel:	CRAIG ANDERTON	gtr, sitar	AB
	MICHAEL KAC	keyb'ds, vcls	A
	J KEVIN LALLY	drms	AB
	RANDY MONACO	vcls, bs	AB

ALBUMS: 1(A)	THE MANDRAKE MEMORIAL (mono/stereo)	(Poppy PY-40002/PYS-40002) 1968	
2(A/B)	MEDIUM	(Poppy PYS-40003) 1969	SC
3(B)	PUZZLE (w/insert)	(Poppy PYS-40006) 1970	R1

NB: (1) has been counterfeited on vinyl (Poppy) 199? (1) reissued on CD (Collectables COL-0691) 1996. (1) reissued on vinyl (Poppy/Scorpio 40002) 2005. (2) reissued on CD (Collectables COL-0692) 1996. (3) originally issued with a round insert sheet. (3) has also been counterfeited in Europe on CD (MM 02371) 1995. (3) reissued on CD (Collectables COL-0693) 1996.

45: Something In The Air/Musical Man (PS) (Poppy 90103) 1968

The Mandrake Memorial began life with an unknown New York City band called The Novae Police, featuring Kevin Lally and Randy Monaco. They played in Greenwich Village for a while, opening for bands like **The Flying Machine** (featuring James Taylor), whilst Randy was also doing a lot of demo work, singing on the first demo of "Happy Together" which **The Turtles** later recorded.

Meanwhile, guitarist Craig Anderton was playing in a college band from the University of Pennsylvania called The Flowers of Evil, who played shows with **Woody's Truck Stop** (Todd Rundgren's first band). Keyboardist Michael Kac was also in Philadelphia's Cat's Cradle.

The Mandrake's came together through promoter Larry Schriver, who was working in conjunction with club owner Manny Rubin. Manny was looking for a house band for his club, The Trauma in Philadelphia. The band started playing the Philadelphia, New York, Boston and college circuits, even appearing with Pink Floyd on TV and through Manny obtained a deal with MGM subsidiary Poppy (their first two albums were issued by RCA in the UK). They based themselves in Philadelphia.

Their debut album was released in the fall of 1968 and is made up of short commercial rock compositions like *Bird Journey*, *Rainy May* and *Dark Lady* with Randy Monaco's pleasing, laid-back vocals and Michael Kac's keyboards usually to the fore. The strongest track on the album is possibly the haunting *Strange*, but a consistent standard is maintained throughout.

The simple pop format is dropped on the *Medium* album which is the group's first real excursion into the world of psychedelia. By the time of its release Michael Kac had left the band due to musical differences. Overall, it is less consistent but possibly more interesting than their earlier effort. Of particular interest is the opening track on side two, the haunting *After Pascal*, which has an unusual psychedelic intro, and the fuzztone guitar work on *Smokescreen*. Another track *Barnaby Plum* also has an unusual

POPPY RECORDS
MEDIUM
THE MANDRAKE MEMORIAL

THE MANDRAKE MEMORIAL - Medium LP.

psychedelic intro and a pleasant autoharp piece in the middle. However, some of the other music on the album is frankly tedious.

As a three piece, the band came to England to record an album with Shel Talmy producing. However the resultant "intimate acoustic guitar" album was deemed too un-commercial and shelved. An acetate of the album still exists and many of the songs were later re-recorded for *Puzzle*.

Their third and final album, *Puzzle*, was their most ambitious. It had a most interesting cover. The mysterious opening track *Earthfriend Prelude* sets the tenor for the remainder of the album, which is their rarest and something of a collectors' item. But other tracks like *Just A Blur* were more in the style of their first album, while Kyrie finds the group playing quasi-religious material, as does *A Children's Prayer* on side two. *Volcano Prelude*, the opening track on side two commences with a slow orchestrated drum crescendo, while *Whisper Play* is possibly the strangest track on the album, based around the idea of quasi-religious music, superimposed with whispers. Overall, this amounted to an early concept album and, with a total playing time of almost 49 minutes, was excellent value when first released.

After *Puzzle* the group recorded a cover of Thunderclap Newman's *Something In The Air*, which was released as a single with picture sleeve, but this didn't "happen" and Kevin Lally left afterwards.

Randy Monaco later played with **The 1910 Fruitgum Co.** but sadly died in the late seventies from cirrhosis.

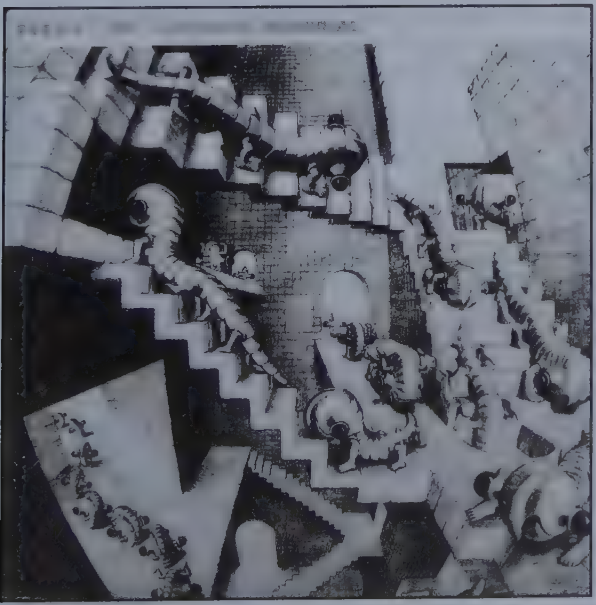
Craig Anderton went on to form Anomaly with musicians Charles Cohen and Jeff Kane. They backed Linda Cohen on her Poppy label albums in the early seventies. Anderton became well-known beginning in the seventies as an author, writing the do-it-yourself books "Electronic Projects For Musicians" and "Home Recording For Musicians", as well as contributing a regular column to 'Guitar Player' magazine called "Electronic Guitar". He also participated in a newsletter available to musicians by mail-order called "Device" that provided tips on modifying guitars, amps and special effects boxes. In retrospect, while he might garner a footnote in rock history for his recordings, his contribution to rock music in general through his writing is phenomenal, certainly without measure.

Dark Lady from their debut album has been compiled on *Electric Psychedelic Sitar Headswirlers 2* (CD).

Thanks to David L. Brown - whose sleeve notes from the Collectables reissues have been used for part of this entry. (VJ/LRd/CF)

Mankind (TX)

An obscure Texas band that performed *Little Girl* on the 'Sump 'n' Else' TV show in 1966. This track has been included on *Texas Flashbacks Vol. 1: Dallas* (LP). A Rhodes Recording acetate of a track *Never* by **Mankind** may be this same outfit. (VJ)



THE MANDRAKE MEMORIAL - Puzzle LP.

Terry Manning

TERRY MANNING - Home Sweet Home LP.

Herbie Mann (?)

ALBUMS: 1 IMPRESSIONS OF THE MIDDLE EAST
(very (Atlantic 1475) 1967
selective) 2 THE WAILING DERVISHES (Atlantic 1497) 1967

Based on the East Coast and born in 1930, the jazz flutist **Herbie Mann** deserves a mention here for his late sixties material, as he worked with several rock musicians and some of his albums are inspired by the Middle East sounds.

Mann also produced the **Floating Opera** album. His later releases are in a soul/jazz/pop vein and consequently outside the scope of this book.

Two of his songs: *Dance Of The Semites* and *Theoud and The Pussycat* have been compiled on *The In Sound: Eastern & Hip.* (LP). (SR)

Terry Manning (TN)

ALBUM: 1 HOME SWEET HOME (Enterprise ENS-1008) 1970 SC-R1

A multi-talented man in the Memphis scene, **Terry Manning** was equally at ease with guitars and keyboards and had previously briefly been in the **Bobby Fuller Four**, **Lawson and Four More** and **The Avengers**. His only solo album contains lots of heavy guitar with various effects and a crazed version of *Savoy Truffle* with psyched vocals. **Manning** later became an engineer and producer for soul and rock acts (notably Isaac Hayes, ZZ Top, George Thorogood and Jason & The Scorchers).

He has three cuts; *Guess Things Happen That Way*, and the previously unreleased *Not At All* and *Rocks* on *Thank You Friends: The Ardent Story* (2-CD). (SR/VJ)

Charles Manson (CA)

ALBUM: 1 LIE-THE LOVE AND TERROR CULT (w/poster)
(Awareness 22145) 1970 R2

NB: (1) also released on vinyl (ESP Disk 2003) 1970. (1) reissued on vinyl (Awareness AWARE 1) 1987 and again on vinyl (Fierce 001) 199?. (1) reissued on CD (Grey Matter GM 05CD) 199?, with 14 demo tracks recorded in Van Nuys on the 9th of August, 1968, and 12 tracks of "The Manson Family Sings The Songs Of Charles Manson" recorded in 1970.

Yes, this is the notorious **Charles Manson** who lived in California. The album was legitimately reissued on vinyl on ESP for East Coast distribution. The recordings on this album were made prior to the Tate-LaBianca murders. It contains 14 original songs in an acid hippie-folk vein. The music mainly consists of **Manson** singing and playing guitar. On some tracks he's accompanied by sitar, tamboura, violin, strange percussion, electric guitar and voices. The sleevenotes to this now rare album give no indication of who the other musicians were. (VJ/SR)

Manzanita Jungle (NV)

Personnel incl:	CHRIS KAY	ld vcls	

45:	Colorado Sun/Morning Glory Side	(Magnum 419) 1968

The only relic of a teen quartet out of Reno, Nevada they were signed up by Max Weiss (who also managed **Creedence Clearwater Revival**). Supposedly they recorded an album but they split up and it was not released. Singer Chris Kay went solo and took on the identity of "Americana Man", re-recording *Colorado Sun* on a private CD many years later. (MW)

Maranatha (NJ)

Personnel incl:	CHARLIE RIZZO	gtr	A

ALBUM: 1(A)	SOON	(No label no #) 1971 R3

This New Jersey band serves up early seventies style Jesus rock with decent soulful vocals. This is an extremely rare privately pressed album. It features quite a lot of garage-influenced loud electric guitar on tracks like *Maranatha*, *Resurrection*, *Deeper Than The Mighty Rolling Sea* and *Coming Of The Lord*, whereas *Do You Know My Jesus*, Let Us *Rise* and *Amen* are more acoustic in style. *I Found Jesus* is in a rock 'n' roll style. (VJ)

The Marauders (CA)

Personnel:	BRIAN BARMBY	bs	A
	JACK GIERE	vcls, keyb'ds	A
	RICK JAGLA	drms	A
	GLENN STRAWN	ld gtr	A
	MIKE LILLMAN	gtr	
	ED SCHEID	gtr, vcls	

45s:		Since I Met You/ I Don't Know How (PS)	(Skyview WS-001/002) 1966
	α	Our Big Chance/	(Coast Recorders no #) 1966
	β	Goin' Down/I Want You	(Elektra EK-45616) 1967

NB: α acetate-only. β shown as by **The Waphphle**.

An acetate of a fabulous psycho fuzz-punker with virtuoso vocals has been unearthed by Alec Palao and Joey D. The band was from Sacramento, California. *Our Big Chance* is a sparkling rough diamond set in *Psychedelic Crown Jewels, Vol. 2* (2-LP & CD). The band was to rework and retitle this track - it appeared as *Goin' Down* in 1967 on their next single under the name **The Waphphle**.

Marble Phrogg...

MARBLE PHROGG - Self Titled LP.

Brian Barmby won an audition to play with **The Beach Boys**, but his parents wouldn't let him join because he was only 15. Glenn Strawn's girlfriend, Nancy Ross was in a band called She and Glenn Strawn plays guitar on two home demos that appear on the *She* CD released in 1999 on Beat Beat.

Glenn Strawn died in February 2010, and Brian Barmby has also passed away.

Other compilation appearances have included: *Since I Met You* on *Pebbles, Vol. 10* (LP); *Our Big Chance* on Gear Fab's *Psychedelic Sampler* (CD); *Intro-Surf* and *Carol* on *The Ikon Records Story* (2-CD); *Our Big Chance*, two versions of *Since I Met You* (one previously unreleased) and *Route 66* on *So Cold!!!* (CD); *Since I Met You* and *I Don't Know How* on *Storm In The Garage* (3-CD box set); and *One Last Chance* on *Sound Of Young Sacramento* (EP). (MW/RM/JD)

The Marauders (MI)

45:	Lovin'/Nightmare	(Lee 9449) 1965

The Marauders came from Saginaw, Michigan. *Nightmare* features some jangly guitar but is a relatively weak composition.

Compilation appearances have included: *Lovin'* on *Scum Of The Earth, Vol. 2* (LP), *Scum Of The Earth* (2-CD); *Nightmare* on *Teenage Shutdown, Vol. 8* (LP & CD), *Glimpses, Vol's. 1 & 2* (CD) and *Glimpses, Vol. 2* (LP); and both sides of the single figure on *Michigan Mayhem Vol. 2* (CD). (VJ)

The Marauders (PA)

ALBUMS:	1	CHECK IN	(PRC 64-303) 1964 R4
	2	MARAUDIN' '65	(No label #64-1002) 1965 R2

This pre-Invasion teenbeat/surf outfit from North Apollo, Pennsylvania had one self-penned number on their first album alongside instrumental covers of Ventures and Surfaris numbers and the like.

Maraudin' '65 also featured a number of instrumentals as well as covers of Animals and Gerry and the Pacemakers songs.

One of their instrumentals, *Slidin' In* has been compiled on *Strummin Mental Vol. 3* (LP). (VJ)

The Marauders (WI)

Personnel:	TERRY GARDNER	drms	A
	RICK MILLER	ld gtr	A
	RICK PERVISKY (PRZYWOJSKI)	gtr	A
	JIM YOUNG	bs	A

45s:	α	I Can Tell/Hi-Di Hi-Di	(Coulee 110) 1964
	β	Bad Times/Girl Don't Tell Me	(Twin Town 714) 1965

NB: α issued on blue vinyl. β shown as by **The Satisfactions**.

Formed in 1963 in La Crosse, Wisconsin this quartet marauded all over the Midwest. For their second single a name change was imposed by producer Dave Garrett, against the band's will. The reasoning behind it was that the Stones' *(I Can't Get No) Satisfaction* was riding high in the charts at the time. Both sides reappeared soon after on the Bud-Jet series of compilations released in 1965/6 - *Girl Don't Tell Me* on *Top Teen Bands, Vol. 2* (LP) and *Bad Times* on *Top Teen Bands, Vol. 3* (LP).

The band split around the end of 1966. Rick Miller went on to achieve success and kudos as the owner of Harley Davidson Apparel.

Retrospective compilation appearances have included: *I Can Tell* on *Hipsville, Vol. 3* (LP); and *Bad Times* on *Everywhere Interferences* (LP). (MW/GM)

The Marauders (IL)

45: Just Times Between Us/Warning (Heads TS-9518/9) 196?

Another **Marauders**, this time from Granite City, Illinois although they recorded their single in St. Louis, Missouri.

Warning was originally released on the rare 'Heads' label, and has since resurfaced on *Garage Punk Unknowns, Vol. 8* (LP). (VJ/MW)

The Marauders (ME)

45: Bad Girl/She's So Fine (Rockland GSR 2) 1967

This **Marauders** came from Maine.

You'll also find *Bad Girl* on *Teenage Shutdown, Vol. 12* (LP & CD). (VJ)

The Marauders (MA)

45: Jugband Music/
Out Of Sight, Out Of Mind (Laurie LR 3356) 1966

Probably from Chicopee, Massachusetts *Out Of Sight, Out Of Mind* is an excellent pop-punker written by Dave Morris and Steve Duboff (the latter was one half of the **Changin' Times** of *How Is The Air Up There* fame). It was also covered by **Limey And The Yanks**, **Bit' A Sweet** and in the eighties by The Outta Place.

You'll also find *Out Of Sight, Out Of Mind* on *Mindrocker, Vol. 3* (LP), *Glimpses, Vol's 1 & 2* (CD) and *Glimpses, Vol. 1* (LP). (MW)

Marble Cake (OH)

An early seventies Kent, Ohio outfit who didn't release any vinyl. They included Joe Vitale after he left **The Chylds** and before he teamed up with Joe Walsh. (GGI/MW)

Marble Collection (CT)

45s: (What's So Good About) Love In Spring/
Glad You're Mine (Cotique C-143) 1969
A Friend Like You/Big Girl (Marble Disc 2995) 1970

These are late sixties ballads on the Cotique single; the top-side in a **Young Rascals** style, the flip in a cool sultry mood with some atmospheric reeds and restrained lead. Not for the garage clan unless you like a touch of soul. Ansonia, Connecticut was **Marble Collection's** home turf. (MW)

Marble Phrogg (OK)

ALBUM: 1(-) MARBLE PHROGG (Derrick D-8868) 1968 R4

NB: (1) counterfeited on vinyl (O-8868) and CD (Derrick) in the early nineties.

45: Fire/There's A Girl (Derrick 8568) 1968

This now rare and sought-after album was the work of a band from Tulsa in north-eastern Oklahoma. Although entirely embellished with cover versions collectors will pay hundreds of bucks for an original copy, the attraction being that many of the covers are as good, maybe even better than the originals. First off is *I'm So Glad* with some tasty fuzz guitar; next up is *Love Me Again* with more superb guitar work; this is evident too on Mars Bonfire's *Born To Be Wild* - every bit as good as the **Steppenwolf** version. There's a fine rendition of **The Byrds'** *I Feel A Whole Lot Better*, a very psychedelic treatment of Ingle-De Loach's *Fields Of Sun* with some excellent guitarwork and drumming and a fine Hendrix impersonation on *Fire*. Side two isn't quite as good but it includes a rehash of Jagger/Richard's *Connection*, a very fuzzy cover of *Strange Brew* and impressive reworks of Donovan's *Season Of The Witch* and Eric Burdon's *Sky Pilot*. Certainly any collector of psychedelia should snap up the repress. It has an interesting back cover too!

Love Me Again, *Connection* and *Born To Be Wild* can all be heard on *Kicks & Chicks* (LP). (VJ)

The Marbles (CA)

Personnel:			
	DAVID DOUGDALE	bs	A
	RAY GREENLEAF	drms	A
	STEVE DOWLER	gtr	A
	PETE SHAPIRO	gtr	A

This mid-sixties Berkeley, California outfit played at the first gig at San Francisco's Longshoreman's Hall on 16th October 1965 along with **Jefferson Airplane**, **The Charlatans** and **The Great Society**, but then apparently vanished from the scene.

In fact, **The Marbles** broke up when David Dougdale was deported to England. Pete Shapiro and Steve Dowler went on to **Loading Zone**, whilst Ray Greenleaf went to work for a politician running for the California Senate. (VJ/SDr)

Lydia Marcelle (CA)

45s: Everybody Dance/
I've Never Been Hurt Like This (Atco 6366) 1965
The Girl He Needs/Come On And Get It (Manhattan 805) 1967
It's Not Like You/Imitation Love (Manhattan 809) 1967

Here's an obscure solo artist. Her aggressive garage-pop song *The Girl He Needs*, originally released on Mike Curb's Manhattan label, can also be heard on *Girls In The Garage, Vol. 1* (LP & CD). (VJ)

Marcia and The Lynchmen (MN)

45: Won't Turn Back/
Ain't Gonna Eat My Heart Out (Scotty 94456740) 1967

This rare single, which was the work of a Minneapolis-based band, was written and produced by Warren Kendrick who worked with **The Litter**, too. They later became **The Plastic Ice Cube**.

An unreleased cover of *Very Last Day* from 1966 is also on the double album collection of Dove studio recordings *Free Flight* (2-LP). (VJ/MW)

MARCUS - Self Titled CD.

Marcus (NY)

Personnel incl:	MARCUS UZILEVSKY (aka RUSTY EVANS)	A

ALBUM: 1(A) MARCUS (Kinetic Z-30207) 1970 R2

NB: (1) reissued on CD (Collectables COL-CD-0571) 1993 with two bonus tracks.

This was a later New York City-based project in the expanding consciousness of **Rusty Evans**, the guru behind **The Deep**, **Freak Scene** and others. Musically, it's like psychedelic period Donovan.

The Collectables CD includes two demo tracks *Time Of Our Time* and *Children Of Aquarius*. You can also find more **Marcus** demos on the *Psychedelic Moods Part 5* (CD) (COL-0690) 1996.

Marcus Uzilevsky earlier made an album with the All Night Singers (Reprise R6117) around 1963. He later released a folk album, *Life's Railway To Heaven* (Folkways FTS 32440) 1979.

Compilation coverage has included: - *A Million Grains Of Sand*, from the **Marcus** album, but mis-credited as **Rusty Evans** on *Filling The Gap* (4-LP box set); *1983* and *The Life Game* on *Green Crystal Ties, Vol. 5* (CD); and *Grains Of Sand* is also on *Soft Sounds For Gentle People* (CD). (VJ/MW)

Marcus (KY/IN)

Personnel:			
	BRETT BARKER	vcls	A
	CHERYL COMBS	vcls	A
	TERESA FERGUSSON	vcls	A
	DOUG FISHER	keyb'ds	A
	AL JONES	bs	A
	JEFF KRUER	drms	A
	DAVE LEDGER	keyb'ds	A
	LARRY LOVE	vcls	A
	MARCUS	gtr, vcls	A
	WILL NAUGLE	bs	A
	JOHN PRING	gtr	A
	BUTCH STULTZ	gtr	A
	TERRY TYLER	gtr	A

ALBUM: 1 (A) FROM THE HOUSE OF TRAX
(No label NR-10788) 1979 R3

NB: (1) was issued in a die-cut "disco"-style cover with front and rear paste-ons covering the die-cut holes. (1) counterfeited on vinyl (No label NR-10788) 199? (1) reissued in vinyl in Europe with a standard printed cover (No label NR 10788) 199?. (1) reissued on vinyl (Fantasia) 1995 in a limited edition of 500. (1) reissued on CD (House Of Trax) 199? (1) reissued again on vinyl (World In Sound RFR-014) 2003 with two extra tracks and a bonus CD-ROM in a limited edition of 500. (1) reissued again on CD (World In Sound WIS-010) 2003.

MARCUS - From The House Of Trax CD.

A different **Marcus**, this one dealt in heavily phased, cosmic psych along the lines of **Terry Brooks and Strange**. The 'A' side in particular is strongly psychedelic with multi-layered keyboards and dreamy female harmonies. The band was based on the Kentucky/Indiana border.

He returned with an album, *The Return* in the nineties.

One track from their album, *A-Trip-In Time*, which includes lots of fuzz and swirling sound effects, later resurfaced on *Relics, Vol. 2* (LP) and *Relics Vol's 1 & 2* (CD). (VJ)

Robert Marcus (TX)

ALBUM: 1 ROBERT MARCUS (Ankh 1001) 1974 R1

Robert Marcus came from Corpus Christi in Texas. His soft-rock album utilised keyboards and orchestration with moments of fuzz and wah-wah guitar. The vocals are decent too. (VJ)

Steve Marcus (NY)

Personnel incl:		
	LARRY CORYELL	gtr
	STEVE MARCUS	sax

ALBUM: 1 TOMORROW NEVER KNOWS (Vortex 2001) 1968
(selected)

NB: (1) has been reissued on CD (Water Music 120) 2003 with a 16-page booklet with new liner notes and photos.

Originally released on Atlantic's Vortex label in 1968, *Tomorrow Never Knows* was produced by **Herbie Mann** and featured Larry Coryell on guitar. What was essentially a jazz band contrives to play psychedelic rock versions of songs like *Eight Miles High* (**The Byrds**), *Mellow Yellow* (Donovan), and the 11-minute freak-out of *Tomorrow Never Knows* and a seven-minute version of *Rain* (both originally by The Beatles). Modern jazz fans should appreciate the Coltrane-like freak-out of **Marcus**' sax work and rock fans will admire some of Coryell's more distorted guitar work. **Marcus** issued further albums with many of the same players, including *Count's Rock Band* (Vortex 2009) 1969 and *The Lord's Prayer* (Vortex 2013) 1969. He passed away in 2005. (VJ)

Mardi Gras (?)

ALBUM: 1 MARDI GRAS (Map City MAP3016) 197? R1

NB: (1) US issue unconfirmed. (1) issued in Holland (Pink Elephant PE 855.008-H) 1972, and in Germany and Brazil (Map City MAP 3016) 197?.

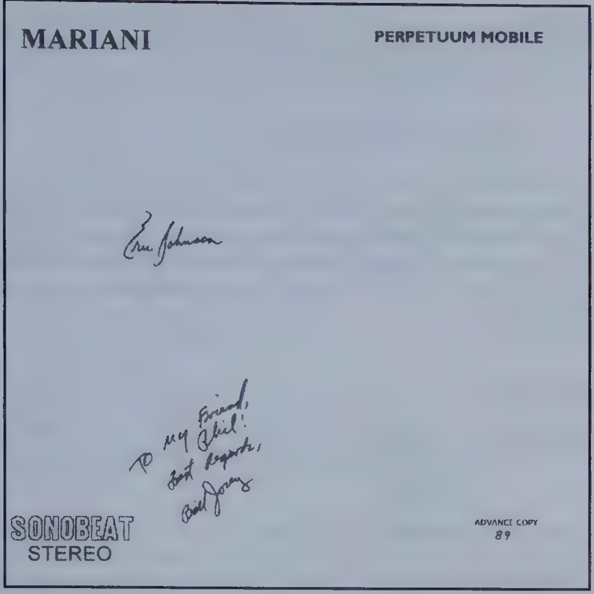
45s:			
		Girl I've Got News For You/ If I Can't Have You	(Map City 303) 1970
		Too Busy Thinkin' 'Bout My Baby/ Letter Of Recommendation	(Map City 312) 1971
	α	Everyday I Have To Cry Some/ The Days (PS)	(Map City-Disques AZ #SG330) 1976

NB: α French release, US issue not known to exist.

Produced by Vinnie Poncia (**Tradewinds**) on his label, **Mardi Gras** came from the East Coast and is another example of white soul rock similar to **Rascals** (but not as interesting). They spent some time in France, where they did some further recording. Their music was quite popular on the European club scene and their singles were issued in several countries, sometimes with picture sleeves. The 1976 single listed above does not seem to have seen a US release. (CF/SR)

Mariani (TX)

Personnel:			
	VINCE MARIANI	drms	ABC
	ERIC JOHNSON	gtr	BC
	?? NELSON		B
	JAY PODOLNICK	bs, vcls	BC
	DARRELL PEAL	vcls	C
	BILL WILSON	vcls	C



MARIANI - Perpetuum Mobile LP.

ALBUM:	1(C)	PERPETUUM MOBILE	(Sonobeat HEC 411/2) 1970 R6

NB: (1) all known copies are in a sleeve labeled 'advance copy' and are numbered on the front by hand. It is believed that only 100 copies were made, and known copies are numbered in the double-digits, supporting this theory. (1) reissued on vinyl (Hablabel HBL 11004) 1988 in a numbered limited edition of 150. (1) reissued again on vinyl (Fanny 300894) 1997 in a limited edition of 500. (1) reissued on CD (No label) 199? with one bonus track. (1) reissued again on vinyl and CD (Akarma AK 140) 2001 with both sides of the second 45 as bonus tracks.

45s:	α	Pulsar/Boots	(Sonobeat R-S 116) 1969
		Re-Birth Day/ Memories Lost And Found	(Sonobeat R-S 118) 1970

NB: α shown as by Vince Mariani.

From Austin, Texas **Mariani** is now known more as a springboard for guitarist Eric Johnson, than for their collective efforts as a band. *Perpetuum Mobile* was pressed for demo purposes in 1970 and shopped to major labels. Sonobeat had used this rather innovative means (presenting a finished album master to an established label for release) to place **Johnny Winter** with Imperial Records.

Musically they were very heavy with plenty of good guitar work but perhaps too much instrumentation. They won a good 'live' reputation, but sadly broke up before Sonobeat concluded their negotiations with United Artists. The reissue of their album is obviously welcome because copies of the promotional-only release are extremely rare indeed.

Their first single was an electronic piece, with a drum solo on the flip.

Memories and *Re-Birth Day* have also been compiled on *Filling The Gap* (4-LP box). (VJ/RB/CF)

Mariano and The Unbelievables (?)

ALBUM:	1	MARIANO AND THE UNBELIEVABLES	(Capitol ST-2831) 1968

In the same style as the **18th Century Concept**, a studio group with white wigs playing hits of the day (*Sunshine Superman, As Tears Go By, Wack Wack, There's A Kind Of Hush, Somethin' Stupid...*) in a baroque pop style. Better avoided! (SR)

Marjorine (TN)

45:	I Live/Loving Shrine	(Look 45.5025) 196?

Marjorine was a Tennessee group. As often, *I Live* is a rather commercial pop-rock song with horns, while the flip, written by Grissin and Rison, is a good garage track.

Look was a small label distributed by Starday-King Records from Nashville and also released singles by the **Berwick Players**. (SR)

Mark and The Escorts (CA)

45s:	Tuff Stuff/Get Your Baby	(GNP Crescendo 350) 1965
	Dance With Me/Silly Putty	(GNP Crescendo 358) 1965

Formed in 1963 in East Los Angeles and originally as The Escorts, **Mark and The Escorts** released two singles on GNP Crescendo in 1965.

They remained active into the mid-seventies under a succession of identities: - in 1966 they became The Men From S.O.U.N.D.; around '68/69 they became **Nineteen Eighty-Four** and released one single on Kapp; by the seventies they were The Mudd Brothers; their final incarnation was Tango, with an album on A&M.

Retrospective compilation appearances have included: *Get Your Baby* on *Mindrocker, Vol. 1* (LP), *East Side Revue* (LP) and *The Magic Cube* (CD); *Get Your Baby* and *Dance With Me* on *Psychotic Reaction Plus Ten* (CD); *Get Your Baby* on *The West Coast East Side Sound, Vol. 2* (CD); and *Tuff Stuff, Get Your Baby, Dance With Me, Silly Putty* and *Get Your Baby* on *The East Side Sound Vol. 2 Featuring Mark And The Escorts* (LP & CD). (MW/LJ/MGo)

Marke V (NC)

Personnel:	STEVE KELBURG	bs	A
	BILL MUFFET	ld gtr	A
	PETE SANCHEZ	gtr	A
	EDDY TRUMAN	drms	A
	DONNIE WOFFORD	vcls	A

45:	Pay/The Leader	(JCP C-102) 1966

From Raleigh, North Carolina **Marke V** was a bunch of 9th, 10th and 11th graders. Both sides of the single can also be heard on *Tobacco A-Go-Go, Vol. II* (LP).

Steve Kelburg later went into the military, retired and became a policeman, Bill Muffet works at a music store and Donnie Wofford has been involved in radio business. Ed Truman now owns a garage and has recently got back into playing music again.

Ed Truman (drms) and Lee Caplin (keyb'ds) later played as **The Castaways**, with original **Castaways** member Bob Folschow, who been drafted into service. At the time, Bob was using the surname Bob Leroy and was stationed in Fayetteville, North Carolina. This outfit played for two years, in and around Durham, Chapel Hill and points North and South, including schools, bars, public venues and a gig at Duke University. (MW/EDT)

The Marketts (CA)

ALBUM: (selected)	1	SUNPOWER	(World Pacific WPS 21870) 1967

From California, **The Marketts** were an instrumental group formed in the early sixties, playing a mix of surf music, rock and covers of current hits, in the same style as The Ventures or **The Challengers**. Like the other two groups, they kept on recording during the mid-sixties and tried to adapt their style to the flower-power era, as evidenced on this 1967 album. Their line-up often changed and included some ace session musicians like Ben Benay (**Goldenrod**). (SR)

Mark Five (Mark V) (WA)

Personnel:	LES CLINKING BEARD	sax	AB
	MIKE CLOTHER	keyb'ds	AB
	WAYNE FREEMAN	drms	A

	HAL LOTZENHISER	bs	AB
	NED NELTNER	gtr	AB
	ED THOMAS		AB
	MIKE BUONO	drms	B

NB: Line-up 'A' 1961-63, 'B' 1963-65.

45s:	Ooh Poo Pah Doo/Get On Back	(Bolo 746) 1964
	It's Your Heart/48 LBs of Bad Luck	(Jani 1258) 1964/5
	Maggie's Farm/Who Made Lonely	(Jani 1265) 1965

A Spokane, Washington act. When **Mark Five's** original drummer Wayne Freeman was killed in an auto accident in 1963, he was replaced by Mike Buono. Ned Neltner later played in **Gas Company** and produced **Locksley Hall**'s album. Both he and Les Clinking Beard later played in the long-lasting outfit Junior Cadillac.

You can also check out their version of *Maggie's Farm* on *Suburban Life* (LP) and *Trip In Tyme Volume 5* (CD). (DR/MW/GGI)

Mark V (?)

45:	Over You/ Fish Tracks - Purple And Green (instr)	(No label, no #) 196?

A raw tape demo of a heartfelt garage-ballad *Over You* by this unknown garage combo has been rescued for posterity on *Psychedelic Crown Jewels, Vol. 2* (2-LP & CD). It seems it was issued on a single too! (MW/RM)

The Mark V (NY)

45:	You Make Me Lose My Mind/I Want To Say	(Blast 215) 1964

This New York outfit's bouncy mop-top-shaker *You Make Me Lose My Mind*, with call-and-response vocals and shrill screams, lives up to the 45 label name.

Check it out on *Fuzz, Flaykes, & Shakes Vol. 7* (LP/CD) and *Party Party Party* (CD). (MW)

The Mark Five (CA)

Personnel incl:	DANNY FARAGHER	keyb'ds	A
	JIMMIE FARAGHER	bs, gtr, sax	A

45:	I'm Through With You/I'll Keep On Trying	(Impression 102) 1965

Jangley beat-Invasion sounds backed by mid-tempo beat with the odd horn intrusion. From San Bernardino, California and featuring the Faragher brothers, who went on to form **The Peppermint Trolley Co**. (MW)

The Mark Five (OR)

45:	Search Your Mind/Determination	(N.W.I. 2700) 1966

The Mark Five came from Albany, Oregon.

Determination can also be heard on *Garage Music For Psych-Heads, Vol. 1* (LP), *Die Today* (CD), *Suburban Life* (LP) and *Trip In Tyme Volume 5* (CD). (GGI/MW)

The Mark Four (CA)

45s:	Swingin' Hangout/Just My Dream	(Pacific Challenger 102) 196?
	Forget It Baby/Go Away Now	(Pacific Challenger 1004/5) 1964

Forget It Baby by this southern California band later resurfaced on *A Journey To Tyme, Vol. 4* (LP). (VJ/MW)

Mark IV (CT)

Personnel incl: MIKE REILLY

45:	Better Than That/Hollow Woman	(Columbia 43911) 1966

From Connecticut, the Mike Reilly in this band was a different guy to he of Pure Prairie League fame. *Hollow Woman* on *Mindrocker, Vol. 7* (LP), which was recorded in late '66, contains some tasty fuzztone guitar. This, together with the lead vocalist's intriguing voice, is the main point of interest on the record. *Better Than That* has also re-emerged on *Quagmire Volume 7* (CD). (MW/GGI)

Mark IV (NY)

Personnel?:	?? ACKERT	A
	?? GILROY	A
	?? LORETA	A
	?? RUGER	A

45s:	Hey Girl (Won't You Listen)/?	(Giant Star) 1966
	Would You Believe Me/ Don't Want Your Lovin'	(Giant Star GS-405) 1966
	Churches And Houses/?	(Giant Star) 1967

A quartet from Poughkeepsie, New York **Mark IV's** debut single was a folk-pop outing. Their second came with a photo insert autographed by band members and is highly prized amongst collectors; even more so because *Don't Want Your Lovin'* is a primitive *I'm A Man*-style garage rave-up.

Don't Want Your Lovin' has been compiled on *Pebbles, Vol. 2* (CD), *Psychotic Reactions* (LP), *Best of Pebbles, Vol. 3* (LP & CD) and *Psychedelic States: New York Vol. 1* (CD). (VJ/MW/MM)

Mark Markham and The Jesters (FL)

Personnel incl: MARK MARKHAM

45s:	Goin' Back To Marlboro Country/ I Don't Need You	(Power 4225) 1966
	Goin' Back To Marlboro Country/ I Don't Need You	(RCA 8992) 1966

This Florida outfit's single got picked up by a major label despite its off key piano and guitars. Both sides are country-influenced punkers; the flip has lots of mouth harp and organ. Not bad.

Mark Markham is still a local legend around the Fort Lauderdale area, getting a name-check on Charlie Pickett and The Eggs first two albums and providing them with a track *If This Is Love, Can I Have My Money Back?*!

MARKLEY
A GROUP

MARKLEY - A Group LP.

You can also check out *Goin' Back To Marlboro Country* and *I Don't Need You* on *Sixties Archive, Vol. 4* (CD) and *Florida Punk Groups From The Sixties* (LP). (VJ/MW)

Markley (CA)

Personnel:	DAN HARRIS	A
	SHAUN HARRIS	A
	MICHAEL LLOYD	A
	BOB MARKLEY	A

ALBUM: 1(A) A GROUP (Forward ST-F-1007) 1969 SC

NB: (1) has been counterfeited on vinyl. (1) reissued on CD (Sundazed SC 6173) 2001. (1) reissued on CD (Acid Symposium ACID005CD) 20??.

This is in fact the last **West Coast Pop Art Experimental Band** album, produced by Bob Markley and Michael Lloyd. All the tracks are composed by the above personnel. Musically, it's not as good as the **WCPAEB** but contains some good tracks: *Next Plane To the Sun*, *Sweet Lady Eleven* and *Magic Cat*. Quite surprisingly, there are also several bubblegum-influenced tracks (*Zoom, Zoom, Zoom* being the worst). (SR)

Gary Marks (NY>CA)

ALBUMS:	1	GATHERING (w/booklet)	(Arewea ULT 74008) 1974 R2
(up to	2	UPON OANDA'S WING	(Arewea 2001) 1976 R1
1978)	3	THOUGHTS OF WHY (w/insert)	(Arewea 2002) 1978 R1

Marks' first album (recorded in New York) is in the jazzy folk mode and some compare the style to **Tim Buckley**, although it's also reputed to contain some soul. Sold by mail order it probably had a limited pressing. He relocated to the Bay Area in the mid-seventies and issued further albums of jazzy folk. He is still recording. (VJ)

The Marlboros and The Jokers Six (?)

ALBUM: 1 REAL LIVE GIRL (Justice JLP-126) 1966 R2

NB: (1) reissued on CD by Collectables (COL-0610) 1995.

Very rare garage soul-rock - not a compilation of two bands, but two bands that play with each other (i.e. **Marlboros** is a black vocal group and **Jokers Six** a white teen garage combo providing the instrumentation). (CF)

REAL LIVE GIRL
SO MUCH A MAN CAN TAKE
PRESENTING
THE MARLBOROS
AND THE JOKERS SIX
Collectables
COL-0610

THE MARLBOROS AND THE JOKERS SIX - Real Live Girl CD.

The Marquis (MA)

Personnel:	CHUCK BALBONI	ld gtr, vcls	A
	JOHN "MARVIN" COOK	bs	A
	BOB "STICK" DICKIE	drms	A
	PAT WEST	gtr, vcls	A
	MARK WHITWORTH	keyb'ds	A

45: In This State Of Mind/
Broken Mirror (Teen Grove 201,159/60) 1967

NB: Vocal on *In This State...* by Pat West, vocal on *Broken Mirror* by Chuck Balboni.

A garage band from Boston, *In This State Of Mind* is a garage-style ballad, whilst the flip is a cool teen-beat garage shuffler with a guitar and organ riff. Mark Whitworth recalls: - "We were high school students in Canton, Massachusetts when we recorded our single at Ace Recording Studios ('Ace is the place ... to make recordings') in Boston. The single became a staple at the soda shop, The Family Treat (aka 'The Beat')." (AH/MM/MWt)

The Marsadees (SC)

Personnel:	BOBBY AREHART	gtr	A
	LARKIN CORLEY	gtr	A
	STACK HARMON	bs	A
	LARRY INGRAM	drms	A
	DENNIS STEELE	ld gtr	A

ALBUM: 1(A) THE MARSADEES (Justice JLP-150) 1967 R4

NB: (1) reissued by CD (Collectables COL-0619) 1996.

The members of **The Marsadees** all attended Lexington High School in Lexington, South Carolina. Aside from the group's original instrumental *Palisade*, their lone album contains the band's interpretations of songs that were staples of many of the bands on the Justice Records roster, including *Louie Louie*, *Walk, Don't Run*, *Little Latin Lupe Lu*, *Pipeline* and *Wipe Out*. This is reckoned to be the rarest album on this label and eluded collectors for years. It's usually considered one of the label's better releases.

Wipe Out and *Lonely Sea* have both resurfaced on *Green Crystal Ties, Vol. 10* (CD). (MDo)

Marshmallow Way (NY)

Personnel incl:	BILLY CARLUCCI	A
	REID WHITELAW	A

ALBUM: 1(A) MARSHMALLOW WAY (United Artists UAS 6708) 1969

45s: C'mon Kitty Kitty Let's Go To The City/
Michigan Mints (United Artists 50545) 1969
Good Day/Music, Music (United Artists 50611) 1969

Billy Carlucci (aka Billy Carl) was from Philadelphia. He'd been putting out singles since 1962, fronting Billy and The Essentials and The Heatwaves. By the late sixties Carlucci had teamed up with Reid Whitelaw, and the duo was writing pop songs for the Kasenetz-Katz production team in New York, including *Goody Goody Gumdrops* for the **1910 Fruitgum Company**. Shortly after, they formed a bubblegum act of their own, **Marshmallow Way**.

Sainte Anthony's Fyre bass player Tomm Nardi reportedly played with the band.

Carlucci and Whitelaw were later involved with **The Golden Gate**. (MW/SR)

The Marshmellow Highway (?)

45: I Don't Wanna Live This Way/
Loving You Makes Everything Alright (Kapp K-904) 1968

This single was produced by Claus Ogerman and Scott English. The flip was co-written by English and Kenny Young, the man behind the **San Francisco Earthquakes**. (SR)

Marshmellow Steamshovel (PA)

Personnel:		
	TOM BELL	drms
	TONY JANFLONE	gtr
	HARRY TURNER	bs

45: Mr. Mold/Steamshovel (Head 1908) 1968

From Pittsburgh, Pennsylvania came **The Marshmellow Steamshovel**. *Mr. Mold* is rather an appealing garage pop song and the heavy instrumental flip, comes complete with squeaky noises.

Compilation appearances have included: *Steamshovel* on *30 Seconds Before The Calico Wall* (CD); *Mr. Mould* on *Gone, Vol. 1* (LP); and *Mr. Mold* and *Steamshovel* on *Burghers, Vol. 1* (LP & CD). (VJ)

Marshmellow Steamshovel (FL)

Personnel incl:		
	JEFF COLE	bs, vcls
	PAUL GLASS	
	RON HEINE	
	MIKE LOGAN	drms, vcls
	FLOYD RADFORD	ld gtr, vcls
	GABE VACCARO	gtr

Another band with exactly the same wacky name, this outfit was from Orlando, Florida. In 1969 they were a sextet when Cole, Logan and Radford broke away to form **Tin House**. (MW)

Tom Martel (?)

Personnel:			
	JIM BIEKER	organ, piano, vcls	A
	JACK COYNE	perc, vcls	A
	DOROTHY LERNER	vcls	A
	TOM MARTEL	gtr, vcls	A
	JOHN O'REILLY	acoustic gtr, vcls	A
	TOM TROXELL	bs, vcls	A
	JOE VALENTINE	ld gtr, vcls	A
	SUSIE WALCHER	vcls	A
	BOBBY WINGO	drms, vcls	A

ALBUM: 1(A) HARD JOB BEING GOD (GWP Records GWP ST 2036) 1971

Slightly more than your run of the mill God rock, **Tom Martel**'s *Hard Job Being God* does indeed borrow heavily from "Jesus Christ Superstar" but has its moments. **Martel**'s songwriting takes less from Broadway and adds a bit more genuine rock, with at least one stunning fuzz guitar solo. Housed in a beautiful purple and pink gatefold sleeve, the album is well worth acquiring if cheap. The play apparently had a Broadway run that closed after only six performances. The stage presentation featured a slightly revised cast, including Stu Freeman who had previously played in the **Magic Mushrooms** and toured with Jesus Christ Superstar. (MMs)

Martians (NC)

This North Carolina band has a version of *Lawdy Miss Clawdy* on *Tobacco A-Go-Go, Vol. II* (LP). (VJ)

Bill Martin (CA)

ALBUM: 1 CONCERTO FOR HEADPHONES AND
(selected) CONTRA-BUFFOON IN ASIA MINOR
(Warner Bros WS-1586) 1970

Based in California, **Bill Martin** was a composer and arranger who worked with the **Modern Folk Quartet** and **Fred Neil**. Known mostly as William E. Martin, Bill wrote songs for **The Monkees**, penned a few tunes with Nilsson, and he then released this solo album. It is an extremely weird release (and one of the rarest Warner Bros albums), mixing spoken word and strange sound effects. After this album **Martin** turned to writing (Elephant Parts, Harry & the Hendersons, 3rd Rock from the Sun, etc.), acting (Hey, Hey We're the Monkees, An Evening with Sir William Martin), and doing cartoon voices. (SR/VJ)

Bob Martin (MA)

ALBUM: 1 MIDWEST FARM DISASTER (RCA LSP-4470) 1972

NB: (1) reissued on CD (Riversong) 2007.

Bob Martin, a talented singer/songwriter from Massachusetts released this acknowledged rural album in 1972. He has an appealing gravelly voice and strong lyrics that deal with issues like hard times, local drunks, small town farm life, prison convicts, and working on the mill. *Blind Marie* is probably the album's most commercial track, whilst *Mill Town* has an intensity and along the title track relate stories about his early life on a farm and *Frog Dick, South Dakota* adds humour. The album's finale, *Deer Island Prison*, is another highlight. (VJ/SR)

Charles Martin (?)

ALBUM: 1 DESIDERATA (Ambassador 598104) 196? SC

This album consists of strange poetry readings accompanied by music except on *I Am Music* where **Martin** sings supported by a substantial backing band. (VJ)

Dewey Martin and Medicine Ball (?)

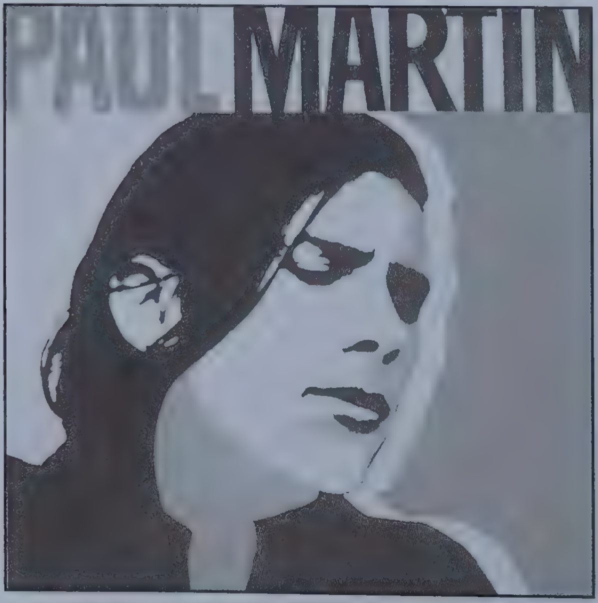
Personnel:			
	PETE BRADSTREET	piano, organ, gtr, vcls	ABC
	BILL DARNELL	gtr	AB
	BUDDY EMMONS	steel gtr	AB
	HARVEY KAGEN	bs	A
	DEWEY MARTIN	drms, vcls	ABC
	STEVE LEFEVER	bs	B
	RANDY FULLER	gtr, vcls	C
	TERRY GREGG	bs, vcls	C

ALBUMS: 1(-) DEWEY MARTIN AND MEDICINE BALL (Uni 73088) 1970
2(-) ONE BUFFALO HEARD (Picc-A-Dilly PIC-3483) 1980 SC

NB: (2) shown as by **Dewey Martin**, this is a retrospective album collecting **Sir Raleigh & The Cupons** and **Sir Raleigh** 45 sides.

45s: α Jambalaya (On The Bayou)/Ala-Bam (Uni 55178) 1970
Indian Child/I Do Believe (Uni 55245) 1970
Caress Me Pretty Music/
There Must Be A Reason (RCA Victor 0489) 1971

NB: α promo-only credited to **Dewey Martin**.



PAUL MARTIN - Self Titled LP.

Dewey Martin (born Walter Milton Dwayne Midkiff in Ontario, Canada) had been with **Buffalo Springfield** and **New Buffalo** before forming Medicine Ball in November 1969. Basically a country-soul aggregation, Kagen was ex-**Sir Douglas Quintet**; Darnell ex-Albert King's backing band and Bradstreet ex-Rock City Band (a Dayton, Ohio group). Line-up 'A' was probably responsible for their debut single, although it was credited just to **Dewey Martin**. Issued as a promo only, it comprised the country favourite *Jambalaya (On The Bayou)* and **Martin**'s *Ala-Bam*.

As sessions for the album commenced during April-May 1970, ex-Danny Cox bass player Stephen Lefever helped out until Terry Gregg joined full-time. Darnell left towards the end of the sessions and ex-**Blue Mountain Eagle** member Randy Fuller helped finish it, as did **Bruce Palmer**, who appeared uncredited on his own composition *Recital Palmer*.

Their album, which was produced by **Dewey Martin** with the help of Dave Hassinger, was released in a superb gatefold sleeve decorated with native American sand paintings. It offered an energetic mix of psych, rock (an unusual version of *Yesterday*), country and raga. There's even a pedal steel fuzz solo on one track, *Race Me On Down*. The album also featured some excellent covers, particularly two Ron Davies' songs *Change* and *Silent Song Through The Land*. One track, *It Ain't Easy*, was also recorded by David Bowie.

Their second single, *Indian Child* was used in the film "Angels Die Hard".

Steel guitarist Jay Dee Maness has also been reported at various times as a member of **Medicine Ball**, but he only rehearsed with them on a couple of occasions and never played a gig with them. After Buddy Emmons left for session work, another steel player helped fulfil their live dates.

In early '71, Bradstreet rejoined Darnell (who had played with Doug Kershaw in the interim) and his songwriting partner John Alden (co-author of *I Do Believe*) in Starbuck. **Martin** produced Truk and later became a mechanic. In the late seventies he played on a **Hoyt Axton** album. Buddy Emmons kept on recording hundreds of country sessions; Harvey Kagen rejoined Doug Sahm and Augie Meyer and Steve Lefever became a session man, notably with Alexander Harvey. Darnell, Bradstreet and Alden are currently playing in country-rock outfit The Electric Range.

The material on *One Buffalo Heard* is **Sir Raleigh** and **Sir Raleigh & The Cupons** singles, recorded in 1964-1965.

Dewey passed away on 31 January 2009. (VJ/JO/SR/NW/MW)

Paul Martin (NY)

ALBUM: 1 PAUL MARTIN (Distortions DR 1028) 1996

NB: (1) reissued on vinyl (Disques Merite - DR 1028) 2006.

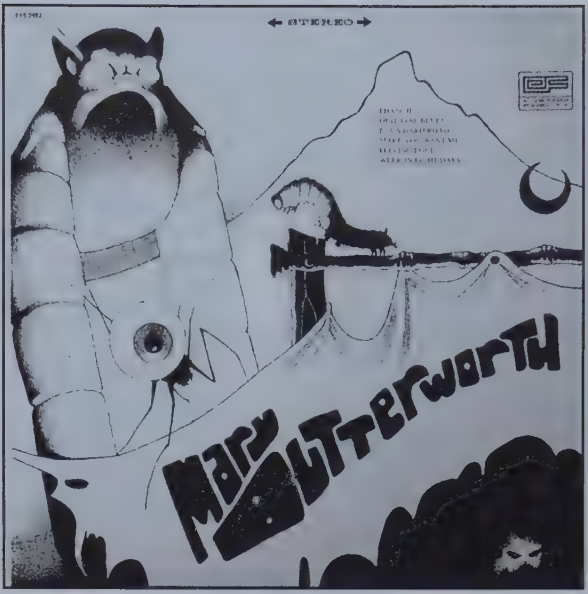
45s:	It Happened/Last Remnants Of Our Love	(Impex 7-66) 1966
	The Last Remains Of Our Love/ The Fairy Princess (PS)	(Rodin RO 1303) 1967

Paul Martin (real name Myerberg) started off in New York influenced by the vibrant folk scene happening during the early sixties. By the mid-sixties he had diverted his attention to the British groups and emerging folk-rock scene in the U.S. It was around this time that he started to record some demos, some of which were released as singles in 1966/1967. They are included on this album along with some material recorded later after he became a recording engineer at Bell Sound from 1968 to 1970. Some these recordings are heavily influenced by **The Left Banke**, and have an overall different flavour than the single tracks. He turns in a stunning vocal and lyrical performance that must surely rank as one of the great, unsung confessionals. (SR)

The Mar-Vels (NH)

45: Someone Else/When You're Gone (Melbourne 1538) 1966

A New Hampshire band, **The Mar-Vels** recorded on a Manchester-based label. *Someone Else* is a good garage number and is also featured on Aram Heller's *Relative Distance* (LP). (VJ)



MARY BUTTERWORTH - Self Titled LP.

Mary Butterworth (CA)

Personnel:	MICHAEL AYLING	bs, vcls, flte	A
	MICHAEL EACHUS	organ	A
	JIM GIORDANO	gtr	A
	MICHAEL HUNT	drms, vcls	A

ALBUM: 1(A) MARY BUTTERWORTH (Custom Fidelity CFS-2092) 1969 R3

NB: Just 350 copies of (1) were released originally. (1) reissued on vinyl (Breeder RPR 003-1C-562) 1988. (1) also reissued officially on CD (QCCS PG 21098) 1998 by the band themselves.

From South Gate, California (a suburb of Los Angeles), **Mary Butterworth**'s album contains some fine progressive rock which maintains a good standard throughout. Featuring lashings of good keyboards and drums, *Phase II* and *It's A Hard Road* are perhaps the pick of the bunch, but really every track's a winner and the album is recommended. Originals are very rare as the album was only sold at gigs to friends but the official CD reissue will be easier to track down. Two of its finer moments, *Phase II* and *Week In 8 Days* (a bluesy number), can also be heard on *Valley Of The Son Of The Gathering Of The Tribe* (LP). The record has recently seen a revival of sorts, as one of its tracks *Feeling I Get* was featured in a major motion picture *'Lost In Translation'* (2003). (VJ)

Masada (?MA)

45: A Hundred Days And Nights/? (Sadbird SA-2059) 196?

Recorded in New Bedford, Massachusetts this mystery outfit laid down a dreamy late sixties psych opus, composed by Paul Brissetts. Compiler Erik Lindgren compares *A Hundred Days And Nights* to the **Rising Storm** and **Flat Earth Society** on *A Heavy Dose Of Lyte Psych* (CD) - that's quite a compliment in either case. (MW)

The Masked Marauders (CA)

ALBUM: 1 THE MASKED MARAUDERS (Deity/Reprise 6378) 1969

NB: (1) also released in France, U.K. and Greece.

			HCP
45:	Cow Pie/I Can't Get No Nookie	(Deity 0870) 1969	123

NB: also released in France with a picture sleeve.

After the appearance of the first rock bootleg, Dylan's *Great White Wonder* rock critic Greil Marcus wrote a tongue-in-cheek review in 'Rolling Stone

THE MASKED MARAUDERS

THE MASKED MARAUDERS - Self Titled LP.

Magazine' of a non-existent bootleg album featuring a band comprised of Lennon, Jagger and Dylan. The review actually fooled some readers into believing that this mythical album actually existed and record stores across the U.S. were flooded with requests. On reaction, Reprise quickly had the **Masked Marauders** album recorded and it soon appeared on the "Deity" label (as the review had described).

Musically, it mixes some rock numbers with vocals similar to Jagger or Dylan, another cover of Donovan's *Season Of The Witch* and doo-wop classics (*Duke Of Earl*, *The Book Of Love*) and it cannot be recommended. The musicians were probably members of **The Cleanliness and Godliness Skiffle Band**. (SR)

Mason (VA)

Personnel:			
	STEVE ARCESE	organ, bs, ld vcls	A
	JIM GALYON	gtr, bs, sax, vcls	A
	MORGAN HAMPTON	drms, perc, vcls	A

ALBUM:	1(A)	HARBOUR	(Eleventh Hour 1001) 1971 R2
	2(A)	HARBOUR (remixed) (w/booklet)	(Eleventh Hour 1001) 1971 R1

NB: (1) original pressing was issued in a plain white jacket with front and rear paste-on slicks. (1) counterfeited on vinyl (Eleventh Hour) 199?, this has the same artwork as the paste-on cover version, but it's printed directly onto the jacket. (2) has a B&W printed cover showing an illustration of the band; this version has the sides reversed, and is remixed. A booklet was included with most copies. (2) also issued in New Zealand (Columbia SCX-5047) 1971, although no booklet is known to be included with this pressing. (2) reissued officially on CD (Gear Fab GF-137) 1999 and vinyl (Akarma AK 105) 2000.

Formed in Virginia in 1969, this power-trio shared the same stomping grounds as **Short Cross** in the Richmond-Norfolk-Virginia Beach area. This heavy rock album has now become a minor collectable. With strong vocals and lots of excellent instrumentation (lots of rich organ, and jazzy sax) it's easy to see why. One track, *Golden Sails*, sounds uncannily like Jethro Tull, but all eight cuts are originals, six of them Jim Galyon compositions, the other two co-written with Steve Arcese. It's a must for heavy rock fans but worth a twirl for most collectors. They lasted until the mid-seventies and their legacy has been secured with the CD on Gear Fab.

James Galyon released a solo album in the late seventies. (CF/VJ/MW/RM)

Bonnie Jo Mason (CA)

Girls In The Garage, Vol. 4 (LP) includes a song called *Ringo, I Love You*, which was written by Phil Spector, Anders and Poncia and released on Spector's Annette subsidiary circa '64. According to the compilers, Sonny Bono worked for Phil Spector in the early sixties and had Cher sing back-up on records whenever they needed an extra voice. Sonny really wanted to record Cher as a solo, but either Spector didn't like Cher or didn't think she was talented enough for a solo disc. As a joke, Spector gave this song to Sonny for Cher to record; the joke being that Cher's voice was so low, people would think it was a guy singing about being in love with Ringo. So Sonny recorded Cher singing *I Love You Ringo* under the name **Bonnie Jo Mason**. It wasn't a hit, but it was the beginning of Cher's singing career. (ME)

Mason Creek (?)

ALBUM:	1	SONGS FOR A RAINY AFTERNOON	(No label H-147) 19?? R2

NB: (1) issued in plain white jacket with front and rear paste-on slicks.

Here's a rare private press folk album. There are no credits on the cover or labels. The band seems to be made up of two guys that play guitar and hand drums and they both sing in a wasted style. It kinda fits in the same bag as the **Carr/Kahl** *Communication 1* album but this is certainly more primitive. Judging by the crude thick pressing and the handmade cover, I would date this circa 1970. (CF)

Mason Proffit (IL)

Personnel:			
	TIM AYERS	bs	ABC
	RICK DURETT	piano	A
	ART NASH	drms	ABC
	RON SCHUETTER	gtr, vcls	AB
	JOHN TALBOT	gtr, vcls, banjo	ABC
	TERRY TALBOT	gtr, vcls	ABC
	(JOHN FRIGO	fiddle	A)

ALBUMS:	1(A)	MASON PROFFIT WANTED	(Happy Tiger HT-1009) 1969
	2(B)	MOVIN' TOWARD HAPPINESS	(Happy Tiger HT-1019) 1970
	3(C)	LAST NIGHT I HAD THE STRANGEST DREAM	(Ampex A-10138) 1971 -
	4( )	ROCKFISH CROSSING	(Warner Bros. BS 2657) 1972
	5( )	BARE BACK RIDER	(Warner Bros. BS 2704) 1973

NB: (1) and (2) reissued as a double LP *Come And Gone* (Warner Bros 2S-2746) 1974 and again (Line) 1984. *Come And Gone* reissued on CD (One Way 33638) 1997. (5) reissued on vinyl (Line LILP 4.00266) 1981.

		HCP
45s:	Voice Of Change/Rectangle Picture	(Happy Tiger 545) 1970 -
	Two Hangmen/Sweet Lady Love	(Happy Tiger 552) 1970 -
	Hard Luck Woman/ Good Friend Of Mary's	(Happy Tiger 570) 1970 -

MASON - Harbour LP.

Mason
Creek

MASON CREEK - Songs For A Rainy Afternoon LP.

α	Hope/Jewel	(Ampex 11048) 1971	108
β	Lilly/I Saw The Light	(Warner Bros. 7709) 1973	-
χ	Easy To Slip/Trail Of Tears	(Warner Bros. 7794) 1974	-

NB: α also issued as a double A-sided promo. β and χ shown as by The Talbot Brothers.

Recording in Chicago, **Mason Profitt** was formed out of **Sounds Unlimited** which included at various times Tim Ayres, Art Nash and the Talbot brothers. Their first three albums were produced by Bill Traut, the manager of the Dunwich label/production company. With their long-haired outlaw look and clothes, **Mason Proffit** was essentially a folk and country-rock group with vocal harmonies but some of their songs may interest readers, especially on the first album (also known as "Two Hangmen" because of its stunning cover) with *Voice Of Change* and *A Rectangle Picture* about a soldier sent to Vietnam:

"Janie is my lady, she walks my mind at night
I'm lying in this rice field, I know that it ain't right
Everything has turned around, I think I'll close my eyes
To shut out those machine gun sounds that muffle all the cries
Ever since they called me, my life ain't been the same
An old rectangle picture in an oval picture frame."

Led by John and Terry Talbot, **Mason Proffit** toured intensively and sometimes shared the bill with the **Grateful Dead**. After two more country-rock albums for Warner Bros in 1972 and 1973, **Mason Proffit** disbanded and The Talbot Brothers turned to Christian music, recording several albums for Myrrh and Sparrow.

In 1999, Swedish acid-rock band Spacious Mind covered *Walk On Down The Road* on their *The Mind Of A Brother* CD. (SR/MW)

The Mass (NY)

Personnel:	JOE CRUPI	gtr	A
	CHARLIE GENTILE	gtr	A
	JIM MONTAGNINO	drms	A
	JOHN RUSSO	bs	A

45: Raining Sorrow/Without You (Roulette R-7040) 1969

Late sixties downer rock-pop with liberal doses of fuzz and wah-wah - the flip is brighter with some solid solos. The group recorded an album in 1969 that remains unreleased. (CF/MW)

Mass (IL)

45: I'll Meet You In My Dreams/Hear Me Out (Neil 001) 1969

A Chicago group. (MW)

Mass Temper (NC)

45: Gravedigger/Big Mack (Kix # unkn) 1968

Here's some proto-grunge on a micro-pressing of 100 copies out of Bailey, North Carolina.

Gravedigger is also on *A Deadly Dose Of Wylde Psych* (CD). (MW/ELn)

Paul Masse (CA)

ALBUM: 1 BUTTERFLY LAKE (Liberty LST-7600) 1968

45: Motels And Stations/High On A Hill ( ) 196?

Nifty singer-songwriter **Paul Masse** displays pop leanings and heavy orchestration on *Butterfly Lake*. Recorded in L.A., at times the album's sound compares favourably with the cotton candy folk-pop of **Timothy Clover** album, if that's the kind of thing you're into. (MMs)

Masters of Deceit (IN>NY)

Personnel:	STEVE BLUM	gtr, bs	A
	GARY CAMPBELL	bs, tenor sax, vcls	A
	STAN GAGE	drms	A
	TOM HENSLEY	keyb'ds, vcls	A

ALBUM: 1(A) HENSLEY'S ELECTRIC JAZZ BAND AND SYNTHETIC SYMPHONETTE (Vanguard VSD-6522) 1969 SC

NB: (1) reissued on vinyl Vanguard/Comet VSD-6522) 2000.

This album may interest fans of acid psychedelia with its strong jazzy haze. The group originated from Indiana but recorded in New York, it is thought that they were based there for a while. They were fronted by Tom Hensley, an excellent keyboard player who would become a sought-after studio musician during the seventies, working with Leonard Cohen, Hall & Oates and David Blue to name but a few.

Their sole record features some fine guitar work, particularly on *Boxes* and *Long Hard Journey* but suffers somewhat from rather weak vocals. Hensley was aware of this problem, as he mentioned in the long, rather intellectual and often funny liner notes that "I was never able to work out the trick of singing as if I were black. So I compromised. I try to sound like a Jewish singer. I haven't done too well on that one either. So we like to think of ourselves as primarily a playing group."

An acetate recorded at Ultra Sonic Studios in New York with some non-album tracks surfaced a few years back. (VJ/SR)

HENSLEY'S
ELECTRIC
JAZZ BAND
& SYNTHETIC
SYMPHONETTE

MASTERS OF DECEIPT - Hensley's Electric Jazz Band... LP.

The Masters of Stonehouse (MI)

Personnel incl:	ED BLAKE	gtr, vcls
	LARRY CARTWRIGHT	
	PAUL OVEREINER	

45: If You Treat Me Bad Again/Please (Discotheque 002) 1966

This outfit was from Grand Rapids, Michigan. *If You Treat Me Bad Again* is a good folk-protest song, quite Dylanesque.

Compilation appearances have included: *Please* on *No No No* (CD); and *If You Treat Me Bad Again* on *Highs In The Mid-Sixties, Vol. 6* (LP). (VJ/MW)

Mastin and Brewer (CA)

Personnel:	MIKE BREWER	gtr, vcls	A
	JIM FIELDER	bs	A
	TOM MASTIN	gtr, vcls	A
	BILLY MUNDI	drms	A

45: Need You/Rainbow (Columbia 4-43977) 1966

In December 1965, after a few years playing together on the folk-circuit, **Mastin and Brewer** arrived in L.A.. Here they stayed with producer Barry Friedman and New Christy Minstrel, Randy Sparks, recording a three-song demo, comprising originals *Need You*, *Sideswiped* and *Bound To Fall*. The latter track was later covered by Stephen Stills's Manassas.

In early 1966, they formed a group with ex-**Skip Battin Group** drummer Billy Mundi and **Tim Buckley** sideman Jim Fielder. Rehearsing in the same house as **Buffalo Springfield**, they joined **The Byrds** and **Buffalo Springfield** on a tour of southern California and also played at L.A.'s Whisky A Go Go and Ash Grove clubs.

In mid-1966 they changed name to the Elesian Senate and began work on an album. Mastin however, left during the sessions and the band subsequently fragmented. Mundi joined **The Lamp of Childhood** for a few months and then **The Mothers of Invention**, Fielder too joined **The Mothers** at the suggestion of Mundi, whilst Mastin moved to San Francisco to work in bars and later committed suicide.

Left without a band, Mike Brewer brought in his brother Keith to overdub his voice over Mastin's on the duo's lone single. The two brothers then began work on new material; Mike's *Truly Right*, written about Mastin was covered by The Nitty Gritty Dirt Band and the brothers' collaboration, *Love, Love* and Mike's *Truly Right* were later rerecorded by **Brewer and Shipley** on their debut album.

In the summer, Mike took up a songwriting post at Good Sam Music, which ultimately led to the formation of **Brewer and Shipley**. (NW)

The Vince Mastro Quartet (OH)

ALBUM: 1 GREATEST HITS (Clevetown 10927) 197?

This lounge quartet from Ohio gets stuck into rock on their album. Utilising phased guitar solos the songs they cover include *Light My Fire*, *Hey Jude* and *Aquarius* although the jewel in their crown is the seven-minute version of *MacArthur Park* featuring a fuzz guitar solo. (VJ)

The Matadors (WI)

Personnel:	ROMAN "ROMY" BRUTZ	ld gtr	A
	GREG BUSCH	gtr	A
	LEE McGLADE	bs	A
	TOMMY RAML	drms	A
	RONNIE THONE	vcls	A

45: You're A Better Man Than I/
Bright Lights Big City (Feature 109) 1966

Not to be confused with Palmyra, Wisconsin's **Madadors**, who had a single on the same label; this quintet had formed in 1962 in Sheboygan Falls, Wisconsin and was together for about five years. Thone turned up in a band called Yazz, who were featured on a 1982 WAPL 'Battle Of The Bands' album, *Apple Cellar Tapes*.

Drummer Tommy Raml was later in **Blue Feeling**. (MM/MW/GM)

The Matadors (CA) - see The Sinners (CA).

Donnie Matchett (PA)

45: Come On Baby/Runaway (Scotty GQP 945) 1966

From Butler, Pennsylvania. You'll also find *Come On Baby* on *Glimpses, Vol. 3* (LP). (VJ/MW)

Michael Mathis And White Lightning (CA)

Personnel incl:	ASHISH KHAN	sitar	A
	MICHAEL MATHIS		A
	ED VILLAREAL		A

ALBUM: 1 (A) OLD HICKORY & THE PIRATE (Hakim HR 1001) 1977 SC

From California, Michael Mathis (born 1948) was the son of Bud Mathis, a boxer-turned-music-entrepreneur based on the Sunset Strip in the sixties. Bud managed several groups including the **Brain Train**, the **Joint Effort** and the **Fairviews**. Michael started singing with his brother Mark and recorded a single on the Blue River label in 1962. A voice change ruined his hopes of teen career and he had to wait until 1977 to release an album. Produced by his Dad, *Old Hickory & The Pirate* is in fact a very patchy compilation of songs recorded over a 12 year period. It includes some sixties pop songs recorded by **Paul Buff** at Original Sound Studios and a version of *Discomboomber* also recorded by the **Fairviews**. The real highlights of the album are a superb track *The Third Eye*, which approaches **Merrell Fankhauser**'s best moments, and two excellent sitar psych cuts with Ashish Khan (of **Shanti**). The overall result is extremely interesting, but the album is very hard to find. (SR)

Matrix (?)

Personnel:	TOM BAIRD	A
	DINO FEKARIS	A
	NICK ZESSES	A

ALBUM: 1(A) MATRIX (Rare Earth RS 542 L) 1972

This rock trio's album was issued on the same label as **Xit**, **Magic** and **Sunday Funnies**. (SR)

Matrix (?WI)

ALBUM: 1 MATRIX (Pro-Gress PGLP-5001) 1975 SC

This **Matrix** (probably unrelated to the other act) released an album comprised of jazz-rock, with tracks like *Jungle Rot*, *Barebottom* and the nine-minute *Count To Seven And Boogie*. The Pro-Gress label also issued the **Hootch** album. **Matrix** was issued in a die-cut "Advance Reviewer Copy" jacket, like **Silver**'s *Children Of The Lord* and **Tyler Famularo**'s *Down Deep*. (SR)

The Mauds (IL)

Personnel:	TIM CONIGLIO	gtr, trumpet	A
	ROBERT (FUZZY) FUSCALDO	gtr	A
	DENNY HORAN	drms	A
	JIMMY RODGERS	vcls	A
	BILL SUNTER	bs	A

ALBUM: 1(A) THE MAUDS - HOLD ON (Mercury SR-61135) 1967

			HCP
45s:	Hold On/C'mon And Move	(Dunwich 160) 1967	-
	Hold On/C'mon And Move	(Mercury 72694) 1967	114
	When Something Is Wrong/ You Make Me Feel So Bad	(Mercury 72720) 1967	-
	He Will Break Your Heart/ You Must Believe Me	(Mercury 72760) 1967	-
	Soul Drippin'/Forever Gone	(Mercury 72832) 1968	95
	Only Love Can Save You Now/ Sgt. Sunshine	(Mercury 72877) 1968	-
	Satisfy My Hunger/Brother Chickee	(Mercury 72919) 1969	-
	Man Without A Dream/ Forget It, I've Got It	(RCA 47-0377) 1970	-

Quite a prolific Chicago-based rock quintet **The Mauds** did achieve minor commercial success with *Hold On* and *Soul Drippin'*. They have a recording of Dick Monda's *Drown In My Broken Dreams* from a session on 24th April 1968, on which they are assisted by the horns of Chicago (then known as **The Chicago Transit Authority**) included on Happy Tigers' *Early Chicago* (LP) compilation. More recently two previously unreleased cuts - *Searchin'* and *You Don't Know Like I Know* have appeared on Sundazed's CD compilation *Oh Yeah! The Best Of Dunwich Records.* (VJ)

The Maundy Quintet (FL)

Personnel incl:	DON FELDER	A
	BERNIE LEADON	A

45: 2's Better Than 3/I'm Not Alone (Paris Tower PT-103) 1967

Trivia time of the rich and famous - this quintet were based in Gainesville, Florida and included two gents who'd both go onto global success in the seventies.

Don Henley moved on to a band called Flow (who put out a jazz-rock album on the CTI label) before going to California and joining Linda Ronstadt's band, where he was reunited with Leadon and encountered other members of her band with whom he'd form The Eagles. Bernie Leadon had already been around in various outfits like the Scotsville Squirrel Barkers before his tenure in **The Maundy Quintet**. Leadon's route to the Eagles was less direct - via **Hearts and Flowers**, Dillard and Clark, **The Corvettes**, Linda Ronstadt's band and The Flying Burrito Brothers.

The Byrds-inspired *2's Better Than 3* can also be heard on *Psychedelic States: Florida Vol. 1* (CD) and the breezy harmony-beat flip, *I'm Not Alone* is also on *Psychedelic States: Florida Vol. 3* (CD). (MW/JLh)

The Mauve (MA)

45: You've Got Me Cryin/In The Revelation (Cori 31006) 1966

From the Framingham area of Massachusetts, this outfit was previously known as **The Boss-Todes**, whose *Sally The Pollywog* is featured on *The Cicadelic Sixties, Vol. 2* (LP).

Compilation appearances as **The Mauve** include *You've Got Me Cryin'* on *New England Teen Scene* (CD) and *New England Teen Scene, Vol. 1* (LP). (VJ)

The Mavericks (NY)

45: Life Ain't No Bucket Of Roses/ When I'm Gone (20th Century 595) 1965

This interesting single by a Brooklyn, New York band was penned by Steve and Eric Nathanson, who also worked with **Omnibus**, **Boffalongo** and **Music Asylum**. It was produced by Feldman and Gottehrer of **The Strangeloves** and arranged by Bassett Hand. (SR/VJ)

Max and I (NY)

Personnel incl:	IRA STONE	A
	MAXINE STONE	A

ALBUM: 1(A) MAX AND I (Western Hemisphere WH-1001) 1976 R1

This mid-seventies outfit from Long Island, New York supposedly contained members of **Elephants Memory**. The female vocals are its most appealing aspect. Western Hemisphere was a short-lived label that also issued an album shown as by No Dice, which turned out to be a pirate issue of the British hard-rock band Nutz' *Nutz Too* album, produced by **Steve Drake**, aka **Steve Kaczorowski**! (VJ)

Max Creek (CT)

Personnel incl:	BOB GOSSELIN	drms	AB
	DAVE REED	gtr	A
	JOHN RIDER	bs	AB
	MARK MERCIER	keyb'ds, vcls	B
	SCOTT MURAWSKI	gtr	B
	BOB BLOOM	drms	
	AMY FAZZANO	vcls	
	ROB FRIED	perc	

ALBUM: 1 MAX CREEK (Quack Sound #MC HA-100) 1977 R2

'Deadheads' should enjoy this album as this Connecticut band tries to replicate **Grateful Dead** around their *American Beauty* era. The band recorded further albums in the same style including *Rainbow* (Wranger NTN-1212) 1980 (R2), *Drink The Stars* (2-LPs in box) (Wranger NTN-1236) 1982 (R1), and *Windows* (Relix 2018) 1986. (VJ/CF)

Maximillian (NY)

Personnel:	MAXIMILLIAN (BUDDY BOWZER)	ld vcls	A
	MOJACK MAXIMILLIAN	gtr	A
	MOBY MAXIMILLIAN	bs	A

ALBUM: 1(A) MAXIMILLIAN (ABC ABCS-696) 1969 R1

NB: (1) reissued on CD (Akarma AK 382) 2009, remastered and elegantly digi-packaged.

From New York, produced and arranged by Teddy Vann, this is an album which gets a mixed response from collectors. Some like it, claiming that it's Hendrix inspired psych-soul-rock here, on tracks like *Rat Race* or *Kickin' 9 to 5*, and deserves to be heard. Others hate it, citing awful vocals and weak material.

Featuring a trio plus anonymous drums and occasional organ and violin, the album came housed in a gatefold sleeve with pictures of the trio being crucified on flower crosses and various religious symbols. The liner notes explained that "Golgotha music was one of the few surviving vestiges of truth. Its prophets of love and truth such as BB King, Bob Dylan, Donovan, Aretha Franklin, Arlo Guthrie and Joan Baez sang the psalms of time. The

MAXIMILLIAN

MAXIMILLIAN - Self Titled LP.

crucifixion of the social heroes of the day, Martin Luther King, John and Robert Kennedy, has made even bigger demands on the importance and value of music, thus creating new prophets of love and truth".

It is rare and therefore sought-after by some collectors, though others advise to avoid it at all costs. (CF/SR)

Maxx (MI)

45s: 200 Years/Castles (Signal 1043) 1969
200 Years/Castles (Mainstream 714) 1969

Another obscurity from Michigan, this outfit recorded a superb slice of psychedelia with lots of fuzz guitar and sound effects entitied *200 Years*.

You can also check out *200 Years* on *Lycergic Soap* (LP), *Relics Vol's 1 & 2* (CD) and *Relics, Vol. 2* (LP). (VJ/MW)

Alicia May (CA)

ALBUM: 1 SKINNYDIPPING IN THE FLOWERS (w/lyric insert) (Golden Anchor GA 7777) 1976 R3

NB: (1) reissued on CD (Beatball BMRC-0015) 200?, with one bonus track, *Ballad To A Balladeer.*

Alicia May Cory was a folk singer in southern California in the seventies. This charming private press album is popular with collectors, fetching well into three figures at auction. It has a very professional sound with great playing and vocals. Alicia was married to the actor Timothy Bottoms when this album was issued, which may explain why her full name does not appear on the record. (VJ/CF)

Judy Mayhan (?)

ALBUM: 1 MOMENTS (Atco SD33-319) 1970

Judy Mayhan began her career in the early sixties as a traditional folk singer playing dulcimer. After several albums which are out of the scope of this book, she signed to Atco and turned electric. Her *Moments* album is mainly notable for *Walk Right In* with Mike Pinera (**Iron Butterfly**, **Ramatam**) on guitar, and three former members of **The Factory**: Lowell George on guitar and flute, Ritchie Hayward on drums and Warren Klein on sitar, plus Williama Charlton on bass and Aumashananda on aum drum. All the other tracks were recorded in Muscle Shoals with Duane Allman and Eddie Hinton, but are not as interesting. They include covers of Jimmy Webb's *Old Man At The Fair*, Jimmy Davis's *You Are My Sunshine* and Dylan's *I Shall Be Released* plus four other Mayhan originals. (SR)

Maypole (MD)

Personnel incl:	STEVE MACE	gtr	A
	JOHN NICKEL	bs	A
	DENNIS TOBELL	ld gtr, backing vcls	A
	KENNY ROSS	ld vcls	A
	PAUL WELSH	drms	A
	DENNY ROMANS	gtr	
	JEFF LUTZY	bs	

ALBUM: 1(A) MAYPOLE (Colossus CS-1007) 1971 R2

NB: (1) reissued on vinyl (Anopheles 011) 2006. (1) reissued on CD as *Maypole + 2* (Gear Fab GF-219) 2005. (1) reissued on CD (Radioactive RRCD114) 2005.

There's also a previously unreleased second album, *Falling Angels* (Gear Fab GF-232) 2008.

45: Show Me The Way/Johnny (Colossus CS 131) 1970

This outfit's album merges psychedelia and heavy rock, with some excellent Hendrix-inspired lead guitar work on *Johnny* and *Glance At The Past*. The album is recommended to fans of these genres. All their material was original and it was produced by Pat Perticone at New York's A&R studios. The long liner notes, written by Paul Welsh, state that their name came from the Maypole erected by the people of Merrymount in New England in the 17th Century to break most of the Puritan laws, stating that "Maypole intends to combine the techniques of literature in lyrics and structure with the feeling generated by our music to communicate the "real" to an unlimited audience".

The band came from Baltimore and was founded by Paul Welsh and Dennis Tobell. Dennis was the mainstay of the band, writing or co-writing the bulk of their material. He is still playing professionally as Demian Bell and has played in Los Bravos amongst others. Prior to **Maypole** he was also a member of **The Barbarians**. Lutzy was previously with **The Progressions** (on Scepter) and would be involved again with later incarnations of that band. Another member was in a group called A Taste (on Gazette). Paul Welsh committed suicide in 1988.

The previously unreleased second album, *Falling Angels* is mostly filled with AOR material, part of which sounds like it's from the eighties. (VJ/SR/JV)

May Street Tops (NC)

ALBUM: 1 SOLD OUT (Death Valley no #) 197? R2

From North Carolina, hard-rock quintet **May Street Tops** utilised two guitars, two drummers and a bassist on this album. Only 300 copies were pressed. (SR)

The Maze (CA)

Personnel:	"KIT" CARSON BOYD	drms	A
	RIC EITTREIM	keyb'ds, vcls	AB
	BILL GARDNER	gtr, vcls	AB
	JEFF JENSEN	bs, vcls	AB
	JOEL McKINNEY	drms	B

ALBUM: 1(A) ARMAGEDDON (MTA #MTS 5012) 1968 R3

NB: (1) reissued on vinyl (No label) 1989. (1) reissued on vinyl (Beat Rocket BR 138) 2006 in previously unheard original mono mix. (1) reissued on CD (Sundazed SC 6060) 1995 from the master tapes with six previously unreleased tracks - a combination of outtakes from the album sessions and earlier folk-rock offerings from 1967 by the related band **Stone Henge**.

The Maze was from the north Bay Area, having members from Napa and Fairfield. Their album was produced by Larry Goldberg and Leo (De Gar) Kulka at Golden State Recorders in San Francisco. With lots of doomy heavy guitar and organ, instrumentally they had a sound comparable to **Iron Butterfly** or **Freeborne**. The album starts out with the melodramatic *Armageddon,* a long track full of dark imagery and an effective forboding atmosphere, while the remainder is taken up with the more melodic and

MAYPOLE - Self Titled LP.

The Maypole

MAYPOLE - Falling Angels CD.

laid-back *I'm So Sad*. The second side begins with the rather lightweight good-time *Happiness*, but *Whispering Shadows* opens with some great discordant eastern lead guitar work which gives way to some good group harmonies. *Dejected Soul*, with its sleepy vocals and fine fuzz guitar work, is among the album's finer moments. The final track, *As For Now*, seems to return to the more melodic, laid-back style of *I'm So Sad*. This album is well worth investigation.

Just after the recording sessions, drummer Kit Boyd was called up for the Vietnam draft. He was replaced by Joel McKinney from Davis but the new line-up broke up during 1968.

The Sundazed CD bonus tracks include two unreleased cuts by Eittreim's pre-**Maze** band **Stone Henge** recorded in April, 1967. The Beat Rocket vinyl reissue is intriguing for appearing in the previously unheard mono mix.

Compilation appearances have included: *Whispering Shadows* on *Psychedelic Crown Jewels, Vol. 1* (CD); *As For Now* on *Sundazed Sampler, Vol. 2* (CD); and *Kissy Face* and *Dejected Soul* on *Crystalize Your Mind* (CD). (VJ/MW/CF)

Bob McAllen (MI)

ALBUM: 1 McALLEN (Spirit 964S-2002) 197? R2

Out of East Lansing, Michigan **Bob McAllen** plays 12-string guitar and handles lead vocals on this folk/rock album. On one track, Jeff Baldori of **The Woolies** contributes lead guitar. The album is housed in a thick gatefold jacket with a picture of Bob standing next to a marijuana plant on the back! (VJ)

Cash McCall (IL)

Personnel:	DAVID COOK		A
	FREDDY FOX		A
	CASH McCALL	gtr, vcls	A
	FRED WALKER		A

ALBUM: 1(A) OMEGA MAN (Paula LPS-2220) 197? SC

45: I Need Your Love/Junkie For Your Love (Paula 404) 1974

An interesting, but overlooked, album of psych-blues with fuzz guitar on tracks like *Blues 99*, *Junkie For Your Love*, *Hard Attack*, *Mojo Woman* and the title track. The album also contains a couple of lighter soul-funk tunes, notably a cover of Timmy Thomas' *Why Can't We Live Together*.

Cash McCall (born Morris Dollison) was originally from Missouri but was Chicago-based during his career. He was a prolific session guitarist/singer at Chess Studios from the late sixties to the eighties. (SR/GM)

David McCallum (CA)

ALBUM: 1 MCCALLUM (Capitol ST-2748) 196?
(selected)

Produced by **David Axelrod**, an album of psych-pop verging toward mainstream pop, with *White Daisies*, *Strawberry Fields Forever*, *98.6*, *Mellow Yellow*, *B.B.* and *Penny Lane*. **David McCallum** is better known for his actor's career in the TV series "Man From Uncle"!

Communication has been compiled on *Who Would Have Thought* (3-CD). (SR)

Bob McCarthy (MA)

ALBUM: 1 ADVICE & COMPANY (Wandra LP 1000) 1974 R1

McCarthy came from Cambridge, Massachusetts where he worked the folk circuit. This is a privately-pressed prog-folk album. He's supported on some tracks by a backing band. (VJ)

James McCarthy (KS)

ALBUM: 1 BORN A LOSER (Audio House AHS-3771) 1971 R4

This album was recorded in Kansas and Audio House was a well-known Custom label. Copies were pressed on translucent blue vinyl and on offer is acoustic folk with a flower-power vibe. (VJ)

Kathy McCord (NY/CA)

ALBUM: 1 KATHY MCCORD (CTI 1001) 1969 R2

NB: (1) reissued on CD (Vivid Sound VSCD-728) 1999.

The 2-CD *New Jersey To Woodstock* (Big Beat CDWHKZ 289) 2010 features her album and single on one disc and 16 previously unreleased songs from the seventies on the second disc.

45: I'll Give My Heart To You/
I'll Never Be Alone Again (Rainy Day Records 45-8006) 1968

This album, which was bizarrely the first release on a jazz label is best remembered for the opening cut *Rainbow Ride* on which McCord's appealing, evocative vocals are accompanied by a freaky guitar solo. Another fine number is *Take Away This Pain* and the only cover is her interpretation of *She's Leaving Home*, which is retitled as *I'm Leaving Home*. It's an inconsistent album but readers should like some cuts.

Kathy McCord is the sister of Billy Vera.

ARMAGEDDON THE MAZE

THE MAZE - Armageddon LP.

The Big Beat reissue features the 10 tracks from the CTI album, both sides of her rare 1968 single originally on the Rainy Day label and nearly 20 demos that Kathy cut in Woodstock during the seventies. All are from her own collection and none has ever been released commercially prior to this CD.

You can also check out *Rainbow Ride* on *Soft Sounds For Gentle People: Sounds Of She* (CD). (VJ)

The McCoys (IN)

Personnel:	DENNIS KELLY	bs	AB
	RANDY ZEHRINGER	drms	ABCD
	RICK ZEHRINGER (DERRINGER)	gtr, vcls	ABCD
	RONNIE BRANDON	keyb'ds	BC
	RANDY HOBBS	bs	CD
	BOBBY PETERSON	keyb'ds	D

				HCP
ALBUMS: (selected)	1(C)	HANG ON SLOOPY (mono/stereo)	(Bang BLP/BLPS-212) 1965	44
	2(D)	YOU MAKE ME FEEL SO GOOD (mono/stereo)	(Bang BLP/BLPS-213) 1966	-
	3(D)	INFINITE MCCOYS	(Mercury SR-61163) 1968	-
	4(D)	HUMAN BALL	(Mercury SR-61207) 1969	-

NB: There are a number of compilations: *Outside Stuff (Rick Derringer and The McCoys)* (Mercury 6619019) 1968; *Hang On Sloopy* (Bellaphon Bl 1597) 1973; *Hang On Sloopy... Plus* (See For Miles SEE CD 236) 1988; and *Hang On Sloopy* (SF 52106) 1992.

			HCP
45s:	Hang On Sloopy/I Can't Explain It	(Bang 506) 1965	1
	Fever/Sorrow	(Bang 511) 1965	7
	Up And Down/If You Tell A Lie	(Bang 516) 1966	46
	Come On Let's Go/Little People	(Bang 522) 1966	22
	(You Make Me Feel) So Good/Runaway	(Bang 527) 1966	53
	Don't Worry Mother-Your Son's Heart Is Pure/ Ko-Ko	(Bang 532) 1966	67
	I Got To Go Back (And Watch That Little Girl Dance)/ Dynamite	(Bang 538) 1966	69
	Beat The Clock/Just Like You Do To Me	(Bang 543) 1967	92
	I Wonder If She Remembers Me/ Say Those Magic Words	(Bang 549) 1967	-
	Jesse Brady/Resurrection	(Mercury 72843) 1968	98
	Daybreak/Epilogue	(Mercury 72897) 1968	-
	Only Human/Love Don't Stop	(Mercury 72917) 1969	-
	Don't Fight It/Rosa Rodriguez	(Mercury 72967) 1969	-

NB: There are also four rare French EPs with picture sleeves on Barclay, Atlantic and Bang, including *Dansez Le Monkiss with The McCoys and The Strangeloves* (Atlantic 850 010) 1966. Their French label tried to promote their records to dance "Le Monkiss", one of the forgotten sixties dances!

The McCoys formed as a trio in 1962 while the Zehringer brothers and Dennis Kelly were at high school in Fort Recovery, Indiana. They took their name from the Ventures 1960 rock instrumental 'B' side, *The McCoy*. However, in those early days they were also known as Rick and The Raiders and The Rick Z Combo. One single, *You Know That I Love You/What Can I Do* (Sonic 76234) was released under the Rick and The Raiders name. Soon after keyboardist Ronnie Brandon was added to the original trio while Kelly left to go to college and was replaced by 17-year-old Randy Hobbs.

In July 1965, they signed to New York's Bang Records after opening for **The Strangeloves** at a gig in Dayton, Ohio. **The Strangeloves** (aka New York City record producers Feldman, Gottehrer, and Goldstein) had just cut a version of a little-known Bert Berns song *My Girl Sloopy*, which had been originally recorded by The Vibrations and were performing it on tour to extremely positive audience response. Concerned however that former tour-mates, The Dave Clark Five, were planning to record their own version of the song, and hesitant to release an immediate follow-up to their present hit, *I Want Candy*, they decided to get Rick and The Raiders (now renamed The Real McCoys and then **The McCoys**) to record the number. Using the original **Strangelove** tracks, they overdubbed vocals from the **McCoys** and a guitar solo by Rick and rush-released the single to immediate success and the No. 1 spot on the U.S. charts.

In September, they recorded their first album and their second single, a revival of Peggy Lee's 1958 hit *Fever*, made No. 7 in the U.S. and No. 44 in the U.K. Their debut album *Hang On Sloopy* also made No. 44 in the U.S. Album Charts. Meanwhile Bobby Petersen took over keyboard duties from Ronnie Brandon. Further minor hit singles followed in the US, although they enjoyed no further chart success in the UK. Initially they were still at school in Indiana because their parents forbade them to tour despite numerous offers. Finally they were persuaded by the **Strangeloves** to go on tour in the late spring of 1966 with ex-Token (of *Lion Sleeps Tonight* fame) Eddie Rabkin (who was a teacher) hired as their tutor. A few months later they toured with The Rolling Stones and began to jettison their image of youthful naiveté with the psychedelic single *Don't Worry Mother (Your Son's Heart Is Pure)* in which they gave a tongue in cheek reassurance to their parents. However it fared disappointingly in terms of sales and the band returned briefly to their previous R&B style with their follow-up *I Got To Go Back*. A further psychedelic single *Beat The Clock* was issued to only minor success and the **McCoys** ended their association with Feldman, Gottehrer, and Goldstein and the ailing Bang records.

In 1968, in search of more recording freedom they signed to Mercury Records and produced *Infinite McCoys* which was really their psychedelic album and the prime reason for their inclusion in this book. Their *Jesse Brady* single briefly entered the U.S. Charts at No. 98 but their next album, *Human Ball* failed to chart. Both albums contain an eclectic (and beautifully played) mix of rock, jazz, blues, and psychedelia and are a far cry from the pure pop of their early releases.

In 1969, they became the house-band at Steve Paul's Scene Club in New York. Steve Paul became their manager and linked them with albino guitarist **Johnny Winter** who he also managed. By now Bobby Peterson had left the group, Rick Zehringer had changed his surname to Derringer and produced the album *Johnny Winter And...* on which the remaining **McCoys** were the backing group. It made No. 154 in the U.S. and No. 29 in the U.K. This was effectively **The McCoys**' last venture. Rick then joined Edgar Winter's White Trash and went on to record eight solo albums. He was also an in-demand session guitarist.

Anyone interested in investigating their work might like to check out some of the compilations: One Way have issued a CD titled *The Psychedelic Years* (30642). *Hang On Sloopy* is a 22-track CD (with rarities) on Rock Artifacts in 1995. There's also a 'Best Of' CD compilation of their material, *Hang On Sloopy: The Best Of The McCoys* (Columbia Legacy CK 480951 2) 1995.

Their compilation appearances to date have been:- *Don't Worry Mother* on *Mindrocker, Vol. 3* (LP); *Fever* and *Sorrow* on *Roots Of S. O. B., Vol. 2*; and *Hang On Sloopy* on the *Battle Of The Bands* (CD) and *Frat Rock! The Greatest Rock N Roll Party Tunes Of All Time* (LP). (VJ/SR/LP)

Boyd McCoy (NY)

ALBUMS:	1	LIVE	(Funky Records FR-2001) 1972
	2	LOCOMOTIVE WOMAN	(Funky Records FR-2002) 1973 SC

45:	Let's Party (Part I)/ Let's Party (Part II)	(Funky Records FR-1004) 197?

This Rochester, New York artist's live album is mostly hard-rock and soul-funk cover versions. The guitar playing gives it a garage edge and the highlight is the 18-minute funk-rock instrumental *Shop Talk*.

The second album is a studio effort, but like the first, is a mix of originals and covers. The second one is predominantly hard-rock. (VJ)

McDonald & Sherby (MN)

Personnel:	DAN DROPICK		A
	MONTY EDWARDS		A
	GUY McDONALD	gtr, keyb'ds, vcls	A
	DAN OLSON		A
	STAN SHERBY	gtr, vcls	A
	SLY WILLIAMS		A

ALBUM: 1(A) CATHARSIS (Omniscient Records S 80-1426S) 197? R2

NB: (1) reissued on vinyl (Rockadelic RRLP 7.5) 1992 in a limited pressing of 300 with an insert in a different sleeve design and with a changed song order.

A guitar-based progressive album recorded at Sound 80 in Minneapolis. Though undated, the record sounds of a mid-seventies vintage, not dissimilar to fellow Great Lakes prog-rockers **Kopperfield**. Only 500 copies are reported to have been pressed originally. (CF/SR)

McDonald's Farm (CA)

45s:	Excited/Deep Feeling	(Vita 12369) 1969
	Between The Lines/Tis But I	(Pulsar 2422) 1970

A Californian group, their second single was arranged by Joe Leahy, produced by Mel Gordon and Bob Hamilton. Written by Larry Hosford (of **The E-Types**), *Tis But I* is naff but *Between The Lines* is a good heavy psych song. (SR/RD/MW)

MC5 (MI)

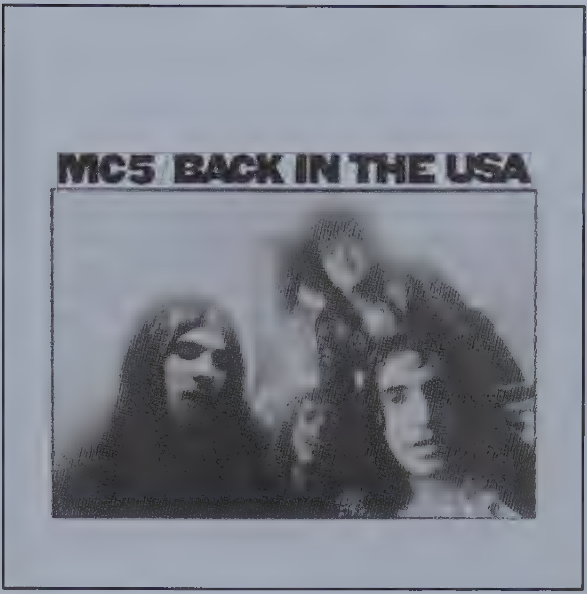
Personnel:	MICHAEL DAVIS	bs	AB
	WAYNE KRAMER	gtr	AB
	FRED 'SONIC' SMITH	gtr	AB
	DENNIS THOMPSON	drms	AB
	ROB TYNER	vcls, hrmnca	AB
	(PETE KELLY	keyb'ds	B)

			HCP
ALBUMS: 1(A)	KICK OUT THE JAMS	(Elektra EKS-74042) 1969	30
2(B)	BACK IN THE USA	(Atlantic SD 8247) 1970	137
3(A)	HIGH TIME	(Atlantic SD 8285) 1971	-

NB: (1) reissued on vinyl (Elektra K 42027) 1977. (1) reissued on vinyl (Elektra EKS 74042) 1979. (1) reissued on vinyl (Elektra P-8608E) 1981. (1) reissued on vinyl (WEA 82.009) 1982. (1) reissued on CD (Elektra 60894) 1989. (1) reissued on CD (Elektra 9 60894-2) 1991. (1) reissued on CD (Elektra 7559-74042-2) 1992. (1) reissued on vinyl (Sundazed LP 5092) 2001. (2) reissued on vinyl (Rhino R2 71033) 1992. (2) reissued on CD (WEA 8122710332). (2) reissued on CD (Atlantic 8122 73661.1) 2006. (2) reissued on vinyl (Sundazed LP 5093) 2002. (3) reissued on vinyl (Rhino R2-71034) 1992. (3) reissued on CD (Atlantic 8122 73662-1) 2003. (3) reissued on vinyl (Sundazed LP 5094) 2002.

There have also been numerous retrospectives including:- *Babes In Arms* (ROIR 122) 1983, first released on tape only and now available on CD, it contains alternate versions, their earliest 45s and an uncensored version of *Kick Out The Jams; Power Trip* (Alive 005) 1995 is a 10" (also on CD) with unreleased live and studio recordings. The 10" version has three bonus tracks; *Ice Pick Slim/Mad Like Eldridge Cleaver* (Alive 008) 19?? consists of a 10" (also on CD) with more than 30 minutes of unreleased material; *The American Ruse* (Total Energy NER 3001) 1995 10" (also on CD) with pre-production rehearsals for *Back In The U.S.A.; Looking At You* (Total Energy NER 3005) 19?? 10" (also on CD) mini album with six tracks; *Teenage Lust* (Total Energy NER 3008) 19?? recorded live New Years Day 1970, it contains the complete show and is available on vinyl and CD; *Live 1969/70* (Fan Club NRCD 4001) 19??; *Phun City* (1996) consists of eight previously unreleased live tracks, recorded in the U.K. in 1970; *Vintage Years* ( ) 199?, a collection of singles tracks available on CD and vinyl; Live '69 and '70 on CD and vinyl; *Kick Copenhagen*, on vinyl only, a live 1972 limited edition European release; *Human Being Lawnmower/The Baddest And Maddest Of The MC5* (CD) (Total Energy NER 3032 2) 2002, also issued on a purple vinyl album, collects the best of their semi-legitimate output over the years. *I Can Only Give You Everything* (Get Back GET 0161) 2007 is a vinyl release that compiles live material including several rare performances in the clubs of Detroit. *Anthology 1965-1971* (2-CD) (Cleopatra CLP 2362) 2008 is a selection of alternate mixes, obscurities and live material. *1965-1968* (2-LP) (Get Back GETLP) compiles basement rehearsals and early studio sessions. *66 Breakout* (CD) (Total Energy NER3023CD) 1999 is a collection of early demos and rehearsals. *Are You Ready To Testify?* (3-CD) (Castle CMETD1040) 2005 is based around an earlier 2-CD live bootleg anthology but adds a 4-track earlier bonus CD. *Babes In Arms* (CD) (ROIR RUSCD8236) is a reissue of the 1983 cassette-only release that comprised rare outtakes, singles, demos and remixes. *Live - Motor City Is Burning* (CD) (Essential ESMCD799) 2000, recorded at various US venues, includes classics from their Elektra albums and is presented in a digipak. *Live At The Grande Ballroom 1968* (CD) (Get Back Punk GET139CD) 2007 captures a seven-track live performance and is presented in a digipak. Another live CD is *Live At The Saginaw Civic Centre, Jan 1 1970* (CD) (Get Back Punk GET139CD) 2007. *Purity Accuracy The Album* (CD) (Easy Action Records EAR008) features demos and rehearsals, a few live performances and various single versions of familiar tracks. *Rehearsals* (2-LP) (Get Back GET136) 2007 presents 22 tracks of rarities and out-takes.

MC5 - Kick Out The Jams LP.


MC5 BACK IN THE USA

MC5 - Back In The USA LP.

			HCP
45s:	I Can Only Give You Everything/ One Of The Guys	(AMG AMG 1001) 1967	-
	Looking At You/Borderline (PS)	(A2 333) 1968	-
	Kick Out The Jams/ Motor City Is Burning	(Elektra 45648) 1969	82
	I Can Only Give You Everything/ I Just Don't Know	(AMG AMG 1001) 196?	
	Tonight/Looking At You	(Atlantic 2678) 1969	-
	Shakin' Street/The American Ruse	(Atlantic 2724) 1970	-

The **MC5** met in school, forming back in 1964 in Detroit and by 1966 they were local favourites. Just 500 copies were pressed of their first single; a driving version of Them's *I Can Only Give You Everything* which was backed by a group original, *One Of The Guys*. The following year they formed an association with John Sinclair, a Detroit DJ, who soon became their manager and agent and was very influential indeed in setting the agenda for the rest of their career. A second single was recorded in January 1968 and came out on A2 Records in a picture-collage sleeve. Like their first effort this is now extremely rare, although it was bootlegged by Skydog in 1977 with the 'A' side misspelt *Bordeline* and catalogue numbers on the sleeve and cover which didn't correspond. The original sold out quickly and they were signed by Elektra in mid-1968.

The resultant album *Kick Out The Jams* was probably one of the most significant high-energy rock albums of all time and was also notable for the band's revolutionary political stance, which had been tailored under Sinclair's influence. Tracks like *Ramblin' Rose, Come Together, I Want You* and *Borderline* represented the loudest, most powerful music of its time. Original U.S. pressings contained an uncensored version of *Kick Out The Jams* containing the lyric *Kick Out The Jams, motherfuckers!*, which was later amended to *Kick Out The Jams, brothers and sisters!*, as well as a political manifesto from Sinclair printed on the inside gatefold which was removed from subsequent pressings (R1). The title track was issued as a single in the U.S. and the U.K. and a follow-up *Ramblin' Rose/Borderline* was only released in the UK, where their album was better received. Outside Michigan much reaction in America was unfavourable. The situation worsened when Hudson's, an Ann Arbor store refused to stock the album on the grounds it was obscene. In response the band took out an advert in the 'Ann Arbor Argus' which ran.. 'kick in the door if the store won't sell you the (MC5) album ... fuck Hudsons!' and included the Elektra logo on the bottom right hand corner. This resulted in the store withdrawing the entire label's product and the band finding themselves without a contract with immediate effect. However, they were quickly snapped up by Atlantic. Meanwhile AMG had repackaged the group's first single but replaced *One Of The Guys* with *I Just Don't Know.*

Their first effort for Atlantic, *Back In The USA* was another classic, but its sound was cleaner, less frantic and more controlled than their work hitherto. With their manager jailed on a cannabis charge the group were now coaxed away from their left wing political stance with *The Human Being Lawnmower* being the only acknowledgement of this on the new release. The album was well-received by the critics and contained a number of fine hard-rock tracks like *Tutti-Frutti, Looking At You, Call Me Animal, The American Ruse* and *Shakin' Street.* Its sales, though, were relatively disappointing. Collectors might be interested to know that a withdrawn version of this album also exists: near the end of *Teenage Lust*, Rob Tyner can be heard to say "C'mon bitch - You got to get down" on the rare uncensored pressing (R1). Apparently, this version of the song also appears on the pre-recorded tape releases as well.

The follow-up *High Time* was an attempted compromise between the wild, arrogant style of *Kick Out The Jams* and the more controlled sound of *Back In The USA.* As such it failed, although some individual songs like *Poison* and *Over and Over* stood out. It did not sell well and the band planned to move to Europe. They embarked on a European tour and played some successful dates. They recorded a couple more tracks which appeared on a Soundtrack album called *Gold*, only released in the UK (Mother Records MO 4001) 1971 (R1). The album is now very rare but mostly comprised of naff material. During and after the European tour the band disintegrated marking the end of an all-too-short career.

Wayne Kramer later formed a group with **Mitch Ryder** (of Detroit Wheels fame) called Kramer's Kreemers, which also used the **MC5** name. This ended when the band's guitarist was busted and imprisoned for five years. Later Kramer projects included Wayne Kramer's Gang War (1980) and Air Raid (1982). He also played on The Deviants live album *Human Garbage* recorded at a one-off reunion gig in 1984. The album included some songs, including *Ramblin' Rose*, that Kramer had written in his days with the **MC5**. Since then he has played with U.S. bands Das Damen and G.G. Allin.

HIGH
MC5
TIME

MC5 - High Time LP.

After the **MC5** split, Thompson, Smith and Davis formed Ascension, which didn't make it onto vinyl. Later Thompson worked for New Order, Motor City Bad Boys and, in 1981; he was involved with Ron Asheton (once guitarist with **The Stooges**) and three members of Radio Birdman in an outfit called New Race.

Fred Smith and Michael Davis were both involved in the Scott Morgan Group, which later became Sonic's Rendezvous Band, although by then Davis had left to join Destroy All Monsters. Fred 'Sonic' Smith sadly died of a heart attack on 4th November 1994, although Sonic's Rendezvous have subsequently had a posthumous CD entitled *Sweet Nothing* (Mack Aborn Rhythmic Arts) 199?.

Rob Tyner spent some time in the UK in the late seventies, writing and recording. He released one single: *Till The Night Is Gone (Let's Rock)/Flip-Side Rock* (Island) 1977, shown as by Robin Tyner and The Hot Rods. He also issued a CD in 1990, *Bloodbrothers* (this time backed by Cub Koda's band). Tyner died in September 1991.

MC5 material continues to appear on the market. 1983 saw the release of a ROIR cassette *Babes In Arms* which includes the five pre-Elektra tracks, the uncensored version of *Kick Out The Jams*, four tracks from *Back In The USA*, five from *High Time* and a previously unreleased cut, *Gold*, from the film soundtrack. This cassette was reissued on vinyl and CD in 1990 in France by Danceteria Records.

The Wayne Kramer compiled and annotated *'66 Breakout* is guaranteed to appeal to garage-niks, even those not into their later stuff. This collects their earliest live, studio and demo sounds, 1965-1966. 11 tracks including *Looking At You, Black To Comm, Baby Please Don't Go, I'm A Man* and *I Can Only Give You Everything.*

Human Being Lawnmower/The Baddest And Maddest Of The MC5 collects the best of their semi-legitimate releases, which are a mixture of lo-fi live recordings and studio out-takes. The live material stems mostly from a dry-run for the recording of *Kick Out The Jams.* More interesting is the studio material, including the unedited take of *Skunk (Sonically Speaking)* (from *High Time*), the January '68 *session for the Looking At You/Borderline* single and Fred Smith's sparse acoustic demo of *Over And Over* (from *High Time*).

I Can Only Give You Everything compiles live material including several rare performances in the clubs of Detroit.

Anthology 1965-1971 is a 2-CD selection of alternate mixes, obscurities and live material. Of particular interest will be *Gold*, which was recorded in 1971 for a movie directed by Radio Caroline's Ronan O'Rahilly; the garage assault of *One Of The Guys*; the original A2 single version of *Looking At You*; and the high energy *Gotta Keep Moving* from the *High Time* sessions. The set is presented with a Michael Davis white panther painting and badge, a sticker and new notes from Davis and Dennis Thompson.

Are You Ready To Testify? (3-CD) takes an earlier 2-CD live bootleg anthology that features sets from Sturgis Armoury, West Michigan on 27 June 1968 and Saginaw Civic Centre, Michigan on New Years's Day 1970. As a bonus this package includes a third disc that includes four tracks from First Unitarian Church gig in September 1968.

1965-1968 (2-LP) compiles basement rehearsals and early studio sessions. *66 Breakout* (CD) is a collection of early demos and rehearsals. Highlights include an early instrumental version of *Looking At You*, a fine version of *I Can Only Give You Everything* and a cover of James Brown's *I Don't Mind.*

Live - Motor City Is Burning (CD), recorded at various US venues, includes classics from their Elektra albums like *Ramblin' Rose, Starship* and the anthemic *Kick Out The Jams* and is presented in a digipak. *Live At The Grande Ballroom 1968* (CD) captures a seven-track live performance, including *Motor City Is Burning, Ice Pick Slim* and *Brother* and is presented in a digipak.

Purity Accuracy The Album (CD) features demos and rehearsals (including *Gotta Keep Movin* (demo), *Baby Won't Ya* (demo), *Sister Ann* (demo), *Over And Over* (rehearsal), two tracks from the UK-only *Gold* movie soundtrack, *Pledge Song*, which would eventually become *Sister Anne*), a few live

MC5
BABES IN ARMS
ROIR
sessions

MC5 - Babes In Arms CD.

performances and various single versions of familiar tracks. *Rehearsals* (2-LP) presents 22 tracks of rarities and out-takes, including *Skunk (Sonically Speaking) Poison, Baby Won't Ya, Gotta Keep Moving* and more.

Compilation appearances have so far included: *Motor City Is Burning* and *Kick Out The Jams* on *Kings Of Pop Music, Vol. 1* (LP); *Looking At You, Borderline, I Can Only Give You Everything, One Of The Guys* and *I Just Don't Know* on *Michigan Nuggets* (CD) and *Michigan Brand Nuggets* (LP); *Kick Out The Jams* (uncensored version) on *Michigan Rocks* (LP); *Come Together, Starship* and *Ramblin' Rose* (all from their first LP), the single version of *Kick Out The Jams*, and *Motor City Is Burning* on *Elektrock The Sixties* (4-LP); *I Just Don't Know* and *Looking At You* on *Turds On A Bum Ride, Vol. 1 & 2* (2-CD) and *Turds On A Bum Ride, Vol. 1* (2-LP); *Kick Out The Jams* and *I Want You Right Now* on *Hallucinations, Psychedelic Underground* (LP); and *Looking At You* and *Borderline* on *A-Square (Of Course)* (CD).

MC5 was a significant part of the garage band phenomena in their early days and, of course, their recordings, especially the first album, were enormously influential on the punk rock revival which started in Britain in the mid-seventies. (VJ/CRn/MW)

Bat McGrath and Don Potter (?)

Personnel:	BAT McGRATH	vcls, gtr	A
	DON POTTER	vcls, gtr	A

ALBUM:	1(A)	INTRODUCING BAT McGRATH AND DON POTTER	(Epic BN-26499) 1969

45s:	Mister Cadillac/Walking Bird	(Epic 10562) 1969
	Me And Bobby McGee/ Get Yourself On A Farm	(Epic 10582) 1969
	Dear Christine/Song Of Long Ago	(Epic 10824) 1971

Here's a now forgotten folk-rock duo with a full backing band. Their album includes titles like *Jefferson Green, Someone Take Me Home, Lullaby To An Unborn Child, I Chose To Lose, Mr. Cadillac* and *The Parade.* Bat McGrath also recorded a single with D. Harvey in 1968 for RCA and later went solo and recorded several albums and singles, notably for Amherst between 1975 and 1978. (SR)

Suni McGrath (?)

Personnel:	RAYMOND BIASE	bass drm	A
	SUNI McGRATH	gtr	A

ALBUMS:	1( )	CORNFLOWER SUITE	(Adelphi AD-1002) 1969 R1
	2(A)	THE CALL OF THE MOURNING DOVE	(Adelphi AD-1014) 1971 SC
	3( )	CHILDGROVE	(Adelphi AD-1022) 1973 SC

All three albums are acoustic six and 12-string guitar efforts, very much influenced by other American guitarists of the time (John Fahey, Fred Gerlach, John Rosmini, Mark Spoelstra). But Suni differed from the guitarists that influenced him in that he managed to incoporate into his music other influences (English and Celtic folk, Bartok, and Bulgarian rhythms) with occasional percussion, electric guitar, vocals, or a second guitarist, creating music with a wider appeal. These records were quite popular with the college and hippie crowd of the time. He was also a big influence on other younger guitarists of the "pre-Leo Kottke" era. (HS/SR)

McGraw Bros (NJ)

ALBUM:	1	SCOTCH ON THE ROCKS A GO GO	(Tore 1) 1966 R2

45:	Time And A Place/Chantilly Lace	(Cheltenham 1004) c1965

A New Jersey garage/frat-rock band with a mix of covers (*Twist And Shout, She's About A Mover, I'm Telling You Now* etc.) and two original songs. The band was pictured in kilts (!) on the front cover of their extremely rare album. (SR/MW)

Roger McGuinn (CA)

ALBUMS:	1	ROGER McGUINN	(Columbia KC-31946) 1973
(up to	2	PEACE ON YOU	(Columbia KC-32956) 1974
1977)	3	ROGER McGUINN AND HIS BAND	(Columbia KC-33341) 1975
	4	CARDIFF ROSE	(Columbia PC-34154) 1976
	5	THUNDERBYRD	(Columbia PC-34656) 1977

NB: (3) reissued on CD (Sundazed SC 6203) 2004 with previously unreleased material and liner notes, including new interviews with **McGuinn**. (4) reissued on CD (Sundazed SC 6202) 2004 with previously unreleased material and liner notes, including new interviews with **McGuinn**. (4) and (5) reissued on CD (B.G.O. Records BGOCD774) 2007 digitally remastered and slipcased. (5) reissued on CD (Repertoire RES2301) 200?

Born in Chicago, Illinois on 13 July 1942 as James Joseph McGuinn III, he has cited Elvis Presley as the inspiration behind the request for a guitar as a 14th birthday present. After being spotted playing in Chicago folk clubs in 1959, he was invited to join LA-based folk outfit, **The Limelights** as an accompanist in 1960. He stayed with them for six weeks, then after doing some solo gigs in San Francisco, flew to New York to join another folk group, The Chad Mitchell Trio, who he was with between 1960-1962.

After leaving them in 1962, he spent two years with Bobby Darin and did session work. In 1964 he did solo folk gigs in New York's Greenwich Village and in Los Angeles, which became his home base.

In 1964 he became a member of The Jet Set who later became The Beefeaters and eventually evolved into the enormously successful **Byrds**, for whom he was an enormously important songwriter changing his name to **Roger McGuinn** in 1968.

After **The Byrds** demise **McGuinn** did session work for Dylan in 1973 and embarked on a semi-successful solo career. The first two albums were OK. *Roger McGuinn And His Band* was only spattered with **McGuinn** originals and is appropriately titled as the players around him (organised by producer John Boylan) contribute songs and a solid backing to the album. After becoming friends on the Rolling Thunder Revue, **McGuinn** teamed up with former Spider from Mars Mick Ronson for *Cardiff Rose*, with the producing and playing. This unlikely partnership (alongside other Rolling thunder players Rob Stoner, Howie Wyeth, and David Mansfield) resulted in one of **McGuinn's** best solo releases. He recorded a further solo album *Thunderbyrd* in 1977. The nine-track album included his versions of songs by Bob Dylan and Peter Frampton as well as more **McGuinn** originals such as *Dixie Highway, I'm Not Lonely Anymore* and more.

He teamed up with two of his old colleagues again in 1979 as McGuinn, Hillman and Clark. (VJ/HMc)

BARRY McGUIRE
Eve Of Destruction

BARRY McGUIRE - Eve Of Destruction LP.

Barry McGuire (CA)

				HCP
ALBUMS: (up to 1971)	1	EVE OF DESTRUCTION (mono/stereo)	(Dunhill D/DS 50003) 1966	37
	2	THIS PRECIOUS TIME (mono/stereo)	(Dunhill D/DS 50005) 1966	-
	3	THE WORLD'S LAST PRIVATE CITIZEN	(Dunhill DS 50033) 1968	-
	4	BARRY McGUIRE AND THE DOCTOR	(Ode 77004) 1971	-

NB: There's also an 18-track CD compilation *Anthology* (One Way 22094) 1994.

EP:	1	THIS PRECIOUS TIME (PS)	(Dunhill DS 50005) 1966

NB: (1) came with juke strips and mini-covers. Tracks included: *Hang On Sloopy*, *Let Me Be*, *Yesterday*, *Hide Your Love Away*, *Just Like Tom Thumb's Blues*, *Do You Believe In Magic?* and *This Precious Time.*

				HCP
45s:		Eve Of Destruction/ What Exactly's The Matter With You	(Dunhill 4009) 1955	1
	α	Upon A Painted Ocean/ Child Of Our Times	(Dunhill 4014) 1965	72/117
		Don't You Wonder Where It's At/ This Precious Time	(Dunhill 4019) 1965	-
		Cloudy Summer Afternoon (Raindrops)/ I'd Have To Be Outta My Mind	(Dunhill 4028) 1966	62
		There's Nothing Else On My Mind/ Why Not Stop And Dig It	(Dunhill 4048) 1966	-
		Masters Of War/ Stop And Dig It Now While You Can	(Dunhill 4098) 1967	-
		Inner Manipulations/Lollipop Train	(Dunhill 4116) 1968	-
		Grasshopper Song/Top O'The Hill	(Dunhill 4124) 1968	-
		Old Farm/ South Of The Border	(Ode 66010) 1970	-

NB: α some copies in PS. There's also two French EPs with picture sleeves: *Eve Of Destruction/Try To Remember Sloop John B./Why Not Stop And Dig It While You Can* (RCA 86900M) 1966 and *Don't You Wonder Where It's At/This Precious Time/Child Of Our Time/Won A Painted Ocean* (RCA 86904M) 1966.

Barry McGuire was born on 15th October 1937 in Oklahoma and first came to attention as the gruff lead vocalist with the New Christy Minstrels, who enjoyed some success in the early 1960s. Before going solo he released an album with another ex-new Christy Minstrels member, Barry Kane, *Here And Now* (Horizon 1608) circa 1964/65 as Barry and Barry. The bassist on this is Jimmy Bond who played on **Tim Buckley**'s *Goodbye And Hello* album.

He met Lou Adler and **P.F. Sloan** at the **Byrds**' opening gig at Ciro's in L.A. and in autumn 1965 he recorded **P.F. Sloan**'s *Eve Of Destruction*, which is rightly remembered as one of the greatest protest songs of all time, rising to No. 1 in the U.S. and No. 3 in the UK. Its lyrics were chillingly pertinent in the days of the Vietnam War. This arguably was his finest moment, although his albums are worth investigation, especially *Barry McGuire And The Doctor.* Thereafter he discovered Christianity and proceeded to record several religious albums, mostly on the Myrrh and Sparrow labels, which are not relevant to this book. **McGuire** also appeared in the seventies film 'The President's Analyst', which included him singing lead vocals on **Clear Light**'s *She's Ready To Be Free*, which was originally the flip to *Black Roses.*

Compilation coverage has included: *Eve Of Destruction* on *Nuggets, Vol. 10: Folk Rock* (LP); *Eve Of Destruction, Child Of Our Times* and *Let Me Be* on *Dunhill Folk Rock, Vol. 1: Is It Any Wonder* (LP); *This Precious Time* and a version of *California Dreamin'* with **McGuire** on lead vocals on *Penny Arcade: Dunhill Folk Rock, Vol. 2* (LP); and *Inner-Manipulations* on *Where The Action Is! L.A. 1965-68* (4-CD book). (VJ/MW/SR/EW)

McKay (IN)

Personnel:	GLEN PIERLE	drms, vcls	A
	RAY PIERLE	gtr, vcls	A
	NORM PRESTON	gtr	A
	LYNN STEFFEN	vcls	A
	STEVE WHALEY	gtr	A

ALBUM:	1(A)	INTO YOU	(No label 122377) 1978 R2

NB: (1) reissued on vinyl (w/insert) (OR 001) 1993 in a limited numbered edition of 300. (1) reissued on CD as *Into You? Plus* (OR 007) 1996 with bonus tracks.

Into You, Take Two (OR 007) 1995 on vinyl compiles previously unreleased material from the later seventies.

Just 300 copies of this laid-back rural-rock Indianapolis album are reported to have been issued originally. Some copies came with a plain back cover, but a few had a sticker on the back containing personnel details. The CD reissue contains an album's worth of bonus tracks that were mostly demos and jams.

McKay also recorded a lot of unreleased material in this era which was eventually unearthed, remixed and released on vinyl by OR Records as *Into You, Take Two* in 1995. Unlike their album it contains some psychedelic material and it doesn't duplicate the bonus material on the CD reissues of *Into You.* Group leader Ray Pierle issued two further albums that may be of interest to readers, *Time And Money* (1980) and *Rhythm Of The Highway* (1981). OR Records has also issued a CD of 1997 recordings, *Tomorrow's Tomorrow.* (VJ/CF)

Scotty McKay (TX)

45s incl:		Batman/All Around The World	(Claridge 309) 1966
		Waikiki Beach/I'm Gonna Love You	(HBR 495) 1967
		Truely True/Salty Waterman	(Atco Pompeii 66692) 196?
	α	The Train Kept A Rollin'/ The Theme From The Black Dog	(Falcon 101) 1968
		High On Life/ If You Really Want Me To I'll Go	(Charay 1001) 1970
		High On Life/ If You Really Want Me To I'll Go	(UNI 55205) 1970

NB: α 'A' side shown as by The Scotty McKay Quintet, 'B' side shown as by Scotty McKay's Bolero Band.

This Dallas-based artist's real name was Max Lipscomb and back in 1958 he had briefly been a member of Gene Vincent's Blue Caps. He released numerous singles throughout the 1960s and also sang vocals on The Gator Shades Blues Band single, a **Kenny And The Kasuals**-related venture.

His most relevant release to this book was his storming rendition of *The Train Kept A Rollin'*. This was strongly rumoured to have featured Jimmy Page on lead guitar, although it was actually **Exotics** guitarist Blair Smith who was responsible for the blistering fretwork. Nevertheless, the track has subsequently been heavily compiled including: *Mindrocker, Vol. 4* (LP), *Acid Visions* (LP), *Acid Visions - The Complete Collection Vol. 1* (3-CD), *Texas Music, Vol. 3* (CD) and *James Patrick Page: Session Man Vol. 2.*

The compilers of *Acid Visions* also suggest that **Scotty McKay** came from Fort Worth rather than from Dallas. (MW/VJ)

McKendree Spring (NY)

Personnel incl:
CHRIS BISHOP
MICHAEL DREYFUSS
FRED HOLMAN
FRAN McKENDREE
CARSON MICHAELS
ANDY NEWMAN
MARTIN SLUTSKY
LARRY TUCKER

			HCP
ALBUMS: (up to 1977)	1	McKENDREE SPRING	(Decca DL 7-5104) 1969 -
	2	SECOND THOUGHTS	(Decca DL 7-5230) 1970 192
	3	THREE	(Decca DL 7-5332) 1972 163
	4	TRACKS	(Decca DL 7-5385) 1972 -
	5	SPRING SUITE	(MCA 370) 1973 -
	6	GET ME TO THE COUNTRY	(Pye 12108) 1976 -
	7	TOO YOUNG TO FEEL THAT OLD	(Pye 12111) 1977 -

This is one of the first American examples of progressive rock with the prominent electric violin of Michael Dreyfuss, plus moog and guitars. Led by Fran McKendree, the group also had some country influences. As with many other progressive groups, you'll either like or hate their music. The second and third albums spent two and seven weeks respectively in the charts. (SR/VJ)

Scott McKenzie (CA)

Personnel incl:			
	MAX BENNETT	bs	B
	COLIN CAMERON	bs	B
	RY COODER	slide gtr	B
	CRAIG DOERGE	harpsichord, piano, organ	B
	CHUCK DOMANICO	bs	B
	MAC ELSENSOHN	drms	B
	WALTER FOUTZ	organ	B
	BUNK GARDNER	horns	B
	BARRY McGUIRE	vcl harmonies	B
	SCOTT McKENZIE	vcls	AB
	RUSTY YOUNG	pedal steel	B

		HCP
ALBUMS: 1(A)	VOICE OF SCOTT MCKENZIE (mono/stereo)	(Ode Z12 44001/44002) 1967 127
2(B)	STAINED GLASS MORNING	(Ode Z12 77007) 1970 -

NB: (1) reissued on CD (Repertoire RES 2316) 2006. (2) reissued on CD (Epic MHCP-1142) 2006.

MCKAY
into you

MCKAY - Into You LP.

			HCP
45s:	α	No, No, No, No, No/I Want To Be Alone	(Epic 101 24) 1967 -
		San Francisco (Be Sure To Wear Some Flowers In Your Hair)/ What's The Difference	(Ode 103) 1967 4
		Look In Your Eyes/All I Want Is You	(Capitol 5961) 1967 111
		Like An Old Time Movie/ What's The Difference, Chapter II	(Ode 105) 1967 24
		Holy Man/ What's The Difference, Chapter III	(Ode 107) 1967 126
		Going Home Again/Take A Moment	(Ode 66012) 1970 -

NB: α shown as by Scott McKenzie's Musicians.

Born on 1st October 1944 in Arlington, Virginia **Scott McKenzie** first came to public attention as a member of The Journeymen, which also included **John Phillips**. When **Phillips** relocated to California to start **The Mamas & The Papas**, **McKenzie** remained in New York where he recorded a few ballads for Capitol. Later in 1967 he did relocate to L.A. to join the booming folk-rock movement. Indeed **John Phillips** produced his first single for Epic. However, it is for the next single, *San Francisco (Be Sure To Wear Some Flowers In Your Hair)*, which **John Phillips** wrote, that **McKenzie** is best remembered. Arguably the hippie anthem, it became an international hit in 1967 when it appeared on Lou Adler's new Ode Records label and it inspired thousands of youngsters to head for San Francisco.

McKenzie was very closely associated with the flower-power philosophy and, save for one disappointing country-rock album in 1970 which also spawned a single, did not record when the 'Summer Of Love' ended. *San Francisco (Be Sure To Wear Some Flowers In Your Hair)* can also be heard on *Nuggets, Vol. 10: Folk Rock* (LP) and many other sixties collections.

In the late sixties he worked hard to make young people aware of the dangers of drug use. More recently he has participated in various reformations of **The Mamas & The Papas**. (VJ)

Billy Wade McKnight (TX)

45:	I Need Your Lovin' Trouble's Commin' On	(International Artists 116) 1967

Given the Texas connection, this could be the same **Billy Knight** as in the following entry, but stylistically it is very different from their Custom single. This release is like an inferior Righteous Brothers without the power of the singers and without Phil Spector's production. (MK)

Billy McKnight and The Plus 4 (TX)

45:	You're Doin' Me Wrong/Time Wasted	(Custom 127) 1966

A punk outfit from Tyler, Texas, *You're Doin' Me Wrong* was a sneering punker, the flip was much slower.

You can also check out *You're Doin' Me Wrong* on *The Lost Generation 3* (LP) and *Trash Box* (5-CD). (VJ)

F.J. McMahon (CA)

ALBUM:	1	SPIRIT OF THE GOLDEN JUICE	(Accent ACS 5049) 1969 R3

NB: (1) reissued on vinyl (Wild Places #Armin 001) 2000.

This obscure album was the work of a Santa Barbara artist. The music is essentially introspective, world weary folk wth decent vocals and nice guitar. The title 'Golden Juice' was a brand of bourbon popular with men in the forces and it seems **McMahon** recorded this album shortly after leaving the air force. (VJ)

M.C.2/M.C. 2+/MC Squared (CA)

Personnel:		
	RANDY CIERLEY-STERLING	A
	MICHAEL CLOUGH	A
	MICHAEL CRAWLEY	A

LINDA CAREY-DILLARD		A
JIM KELTNER		A

CD:	1(A)	THEY CAME IN PEACE	(Aural Illusions AIRP-1001) 2000

NB: (1) shown as by **M C Squared**.

45s:	α	Or Something/Or Something (instr)	(Reprise 0577) 1967
		S.S.T./My Mind Goes High	(Reprise 0627) 1967
		Smiling/That's The Word	(Reprise 0666) 1968
	β	I Know You (Your Nature Is Like Mine)/ Everybody's Talkin'	(Reprise 0783) 1968

NB: α shown as by **"M.C. 2+"**. β shown as by **"M C Squared"**.

This outfit's name (and variants) was a play on the initials of the two Michaels ... and Einstein. Clough, Crawley, and Carey had previously served with Los Angeles folk-comedy act The Back Porch Majority. In this new guise, their harmony-pop singles moved towards rock and caressed the softer fringes of psychedelia.

The CD is not a retrospective collection and does not include any of their single tracks, with the exception of *Everybody's Talkin'*. It presents their unreleased 1968 album, shelved for being too uncommercial, which precipitated the group's demise. It's a marked progression from their singles to a more mature brand of sophisticated harmony-pop with jazzy night-club vibe. It should appeal to fans of sixties soft-pop but is not for rock, garage or psych specialists.

An otherwise unavailable song, *Sweet Love In The Beginning*, appears in the 1969 Jacqueline Bisset movie 'The First Time' (also known as 'Anna') although it was reported (on Imdb) that this song did NOT feature on the movie soundtrack album.

You can also hear *My Mind Goes High* on *Nuggets: Hallucinations* (CD); and *Smiling* has been compiled on *The Electric Coffee House Volume 2* (CD). (MW)

Me (NJ)

Personnel:	REICE ALTOMARE	drms	A
	JOHN BRAYTENBAH	keyb'ds	A
	STEVE HOPKINS	horns	A
	TOM MAROLDA	vcls, various instruments	A
	JIM PAGANO	drms	A
	GEORGE TAWEEL	keyb'ds	A
	TOM VERDI	sax	A

ALBUM:	1(A)	OUT FOR THE FIRST TIME	(No label) 1974 SC-R1

This private press album was recorded by Tom Marolda and some friends in his basement studio. It's a melodic progressive effort, probably influenced by period Todd Rundgren. (CF)

Meade River (KY) - see **John Gilbert/Meade River (KY)**.

Meadow (NY)

Personnel incl:	LAURA BRANIGAN	vcls	A

ALBUM:	1	THE FRIEND SHIP	(Paramount PAS-6066) 1973

45s:	Here I Am/ Something Borrowed, Something Blue	(Paramount 0187) 197?
	Cane And Able/ Something Borrowed, Something Blue	(Paramount 0208) 1973

Meadow was a Christian progressive folk-rock group. Their singer, Laura Branigan, had a short pop star career in the eighties. (SR)

Me & Dem Guys (MI)

Personnel incl:	FRANK EIMER	ld gtr, vcls	AB
	JOHN JENNINGS	horn, vcls	AB
	JAN PORTER	keyb'ds, vcls	AB
	LYNN RIGGS	drms	AB
	BOBBY STILES	bs, vcls	AB
	DOUG CASSENS	sax	B
	KEITH SECCOMBE	horn, vcls	B

45s:	Mercy/Wail It	(Dearborn D-511) 1965
	Love Me (Like I Love You)/Yep	(Dearborn D-513) 1965
	Black Cloud/Don't You Just Know It	(Dearborn D-550) 1966
	Black Cloud/Come On Little Sweetheart	(Palmer 5007) 1966
	Black Cloud/ Come On Little Sweetheart	(Coral Gables 2082) 1967
	Smiling Phases/Mercy, Mercy	(Pyrenees MDG-2) 1969
	She Cried/Gone, Gone, Gone	(Pyrenees MDG-4/5) 1970
	Simple Thoughts Of Love/ Don't Bug Me	(Pyrenees MDG-6/7) 1970
	Mister Elevator/Separation	(unknown) 1972

This Jackson, Michigan band formed in 1964 and lasted into the early seventies. They started with a couple of frat-rock releases before expanding their horn-section and moving into horn-pop territory. Not for garage purists, their most relevant cuts have been cherry-picked by compilers already.

Check out *Love Me (Like I Like You)* on *Quagmire Volume 3* (CD); and *Come On Little Sweetheart* on *Gamma Knee Kappa* (LP), *Scream Loud! The Fenton Story* (2-CD) and *Gravel Volume 4* (CD). (MW)

Me and Them Guys (IN)

Personnel:	MARTY BAKER	organ	A
	ROD KERSEY	drms	A
	STEVE MICHAEL	gtr	A
	STEVE PRITCHARD	gtr	A
	CRAIG TERRY	bs	A

45:	I Loved Her So/Somethin' Else	(Gre-Tle 101) 1966

This mid-sixties high school outfit formed in Greencastle, Indiana and soon became a live attraction at nearby Purdue and De Pauw universities. They travelled to Indianapolis to record their single. *I Loved Her So*, which has a nice organ backing with spoken vocals, has resurfaced on *Back From The Grave, Vol. 3* (LP). The flip was a Kinks-influenced instrumental. (VJ)

Me and The Other Guys (FL)

Personnel:	BILL AERTS		A
	CHUCK DOUGHERTY		A
	KENT LAVOIE		A
	LEON MASSEY	drms	A
	DUTCH WALTON	vcls	A

ALBUM:	1( )	BE YOUNG, BE FOOLISH, BE HAPPY	(Copahog 00069/70) 1974 ?

45s:	Skinny Minnie/Crazy	(Hit Cat 102) 1966
	Runaround Girl/Everybody Knew But Me	(Boss 009) 1967

Jim Krist and The Delrays from central Florida (maybe Madeira Beach) evolved into **Me And The Other Guys**, joined by Bill Aerts from The Mark V along the way. Vocalist Dutch Walton (confusingly not from Holland, but Germany) kept the band going well into the seventies and recorded an album in Largo, Florida in 1974.

The others had moved on - notably Kent Lavioe. He was in The Sugar Beats and U.S. Male before finding major solo success in the seventies as 'Lobo', still accompanied by Aerts.

Everybody Knew But Me sounds somewhat dated for 1967. A fine tribute to the Searchers' school of sultry jingle-jangle, it can be heard anew on *Psychedelic States - Florida Vol. 2* (CD). (MW/JLh/MM/RM)

Me and The Rest (CT)

45:	Mark Time/Dark Clouds	(Brass City 2027) 1967

The band came from Waterbury, Connecticut.

Compilation appearances include *Mark Time* on *Vile Vinyl, Vol. 2* (LP) and *Vile Vinyl* (CD). (VJ)

The Measles (OH)

Personnel:	BUDDY BENNETT	drms	ABCDEFGH
	LARRY LEWIS	gtr	A
	BOBBY SEPULVEDA	ld vcls, bs	AB EFGH
	JOE WALSH	ld gtr, vcls	AB
	BILL LOHR	gtr	B
	TOM CLAPSADDLE	gtr	CDEF
	RICK LYTLE	bs	C
	DENNY SCOTT	organ	CDE
	CASS ??	vcls	CD
	BOB BAIRD	bs	DEFG
	RIK WILLIGER	keyb'ds, gtr, sax	FGH
	MIKE DELANEY	ld gtr	GH
	MARY STIRPKA	vcls	H

This seminal Ohio outfit was formed by Kent State University students. The original line-up 'A' above recorded several songs, but only three have subsequently been released: One unfinished track was issued under the title of *Maybe* as the flip to the **Ohio Express**' hit single *Beg Borrow Or Steal* and the remaining two (*And It's True* and *I Think Of You*) were released on the **Ohio Express** album on Cameo! When Larry and Bobby were drafted, the band broke up circa mid-67 so Bobby Sepulveda first learned about their release when he heard the **Ohio Express** album playing in his army barracks!

Joe Walsh briefly played in a couple other local bands. Amazingly, **The Measles** were not the most popular band in Kent, with The Counterpoints and the Turnkeys getting bigger followings. Joe was a very short-lived member of the Turnkeys, before hitting the road to success with the James Gang. After many personnel changes **The Measles** became **Lacewing** but later reverted to **The Measles** again. Buddy Bennett is the only member who stayed with the band.

Bobby Sepulveda did, in fact, rejoin **The Measles** after his stint in the military, and the band went on successfully for many years thereafter. They finally called it quits in 1978. He and Rik Williger later played with Magna and Badge. Today Rik is playing in Jonah Koslen and The Gentlemen Rockers. (GGI/MW/RWr)

Mechanical Switch (MO>TX)

Personnel:	BART BACA	vcls, tamb	A
	BEN DUSEK	drms	A
	ALAN MEEK	ld gtr, vcls	A
	LEROY SHELTON	bs, gtr	A
	MARK WENGLAR	gtr, keyb'ds	A

45: Everything Is Red/Spongeman (PS) (Bag One Way 906) 1969

Thought to have originated from St. Louis, Missouri **Mechanical Switch** was later based in Houston, Texas. Their sole vinyl output was an excellent psychedelic punk single. Both sides can also be heard on *Texas Psychedelia From The Sixties* (LP), *Sixties Archive, Vol. 6* (CD) and *Human Expression And Other Psychedelic Groups: Your Mind Works In Reverse* (CD). *Spongeman*, in particular, is very catchy with immediate appeal.

For the full band low-down check the Collectables' *Human Expression And Other Psychedelic Groups: Your Mind Works In Reverse* sleeve-notes.

Spongeman was covered in the eighties by U.S. psych power trio Wig Tortüre on their *Just Say Flow* album. (VJ/MW)

Mecki Mark Men (Sweden>USA)

Personnel:	MECKI BODEMARK	keyb'ds, vcls	AB
	BJORN FREDHOLM	drms	A
	THOMAS GARTZ	sitar, drms	A
	HANS NORDSTROM	flute, sax	A
	CLASS VANBERG	gtr	A
	PELLE EKMAN		B
	BELLA FEHRLIN		B
	KENNY HAKANSSON		B

ALBUMS: 1(A) MECKI MARK MEN (Limelight LS 86054) 1968
2(B) RUNNING IN THE SUMMER NIGHT (Limelight LS 86068) 1969

NB: (2) reissued on CD (Universal 986608-2) 2004 in a deluxe double-gatefold card packaging with a 12-page booklet.

45: Love Feeling/Sweet Movin' (Limelight 3083) 1968

Originally from Sweden, these guys spent time in the USA and were pretty high on psychedelics when they recorded these two albums. Leader Mecki Bodemark was a former art student, who had also worked with several pop groups and as a studio musician. The other musicians on the first album had their musical roots in jazz and this was reflected in the music which was mostly rather avant-garde, jazzy and with lots of experimental keyboards. The vocals are ineffective and much of the material on their first album is rather disjointed.

Their second effort was a slight improvement with the title cut undoubtedly its finest moment. Other tracks of some note were *The Life Cycle* and *Help Me Somebody*, but I can't recommend either of these albums with much enthusiasm.

Some of their cuts have been compiled: *Free* on *Electric Psychedelic Sitar Headswirlers 4* (CD) and *We Can Fly* (CD); *Midnight Land* on *Who Will Buy These Wonderful Evils* (2-CD); and *Sweet Movin'* on *Cherrystone's Rocks* (CD). (VJ)

The Medallions (IL/?WI)

Personnel incl:	BILL BISHOP	A
	RALPH MULLINS	A

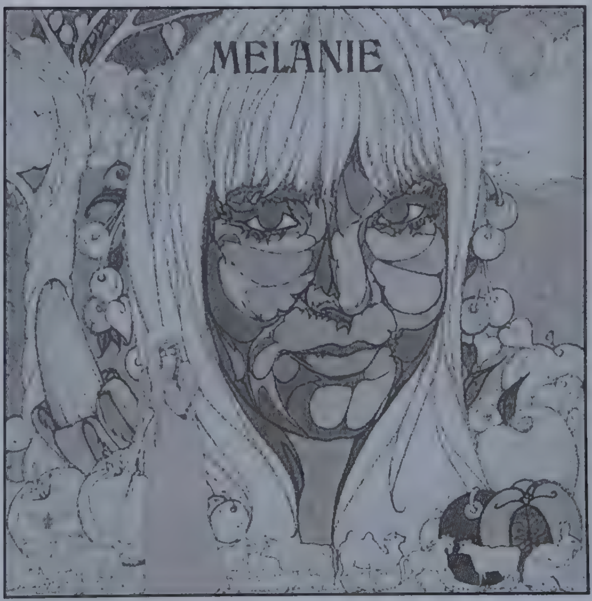
45: Leave Me Alone/She'll Break Your Heart (Warped 1001) 1967

From Oak Park, Illinois, but also associated with Wisconsin, you'll find their version of **The Knaves**' *Leave Me Alone* on *Highs In The Mid-Sixties, Vol. 15* (LP) and *Wyld Sydes Volume Eight* (CD). (VJ/MW/GM)

The Meditations (?)

45: Transcendental Meditation/
Beautiful Experience (World Pacific 77876) 1967

A rare West Coast psychedelic single, both songs were written by Al Boniface. (SR)



MELANIE - Self Titled (German) 2-LP.

Medius (WI)

45:	Let Me Show You/Your Love	(Odessa 807C-4658) 1969

Medius was from Milwaukee, Wisconsin. Their single is a S.E. Griffin production written by Gary Tanin. It contains one garage side and a ballad on the flip. (SR/MW)

Melanie (NY)

ALBUMS:	1	BORN TO BE	(Buddah BDS 5024) 1969
(up to	2	MELANIE	(Buddah BDS 5041) 1969
1970)	3	LAY DOWN	(Buddah BDS 5060) 1970
	4	LEFTOVER WINE	(Buddah BDS 5066) 1970

NB: There's also a German 2-LP compilation *Melanie* (Buddah DALP 2/3701) 1971.

Melanie Safka was the perfect symbol of the flower-child folksinger of the Woodstock period, with her firm faith in good vibes and her long hair/long dress/bright smile look. *Candles In The Rain* can be found on the Woodstock movie and records and she was also at the Isle Of Wight festival in 1970. Typical of the hippie values, her records sound terribly naive now. (SR)

Mellow Brick Rode (NY) - see The Road (NY).

Barry Melton (CA)

Personnel incl:	JOHN CIPOLLINA	gtr	X
	MICKEY HART	drms	X
	BARRY MELTON	vcls	X

ALBUMS:	1	BRIGHT SUN IS SHINING	(Vanguard VSD-6551) 1970
(up to	2	GAS-S-S-S	(AIR A-1038) 1970 SC
1977)	3	THE FISH	(United Artists UAS 29908) 1975

NB: (3) is a U.K. release. (1) reissued on CD (Vanguard) 1992.

45:	Teacher/Teacher	(Nasty Records X-1) 1973 R2

When **Country Joe and The Fish** disintegrated, their guitarist, **Barry Melton**, went solo. His first album *Bright Sun Is Shining* is not recommended, the songs being rather uninspired. **Melton** then signed with Columbia and formed the short-lived **Melton, Levy and The Dey Brothers**.

In 1970, he also recorded the soundtrack to an obscure Roger Corman movie 'GAS-S-S-S', with the help of **Country Joe** and Robert Corff (ex-**Purple Gang**); the album is quite scarce. In 1971/72 **Melton** played on **Mickey Hart**'s *Rolling Thunder* and also did some sessions with Otis Spann, the blues pianist.

His 1973 single is very rare. As the lyrics are X-rated and an identical version of the song appears on both sides, it's a total mystery just who this record was made for, or even why it was pressed at all! If it only existed on tape, it could be surmised that *Teacher* (like The Rolling Stones' *Cocksucker Blues*) was recorded to fulfil a contractual obligation; but the fact that it exists on vinyl suggests a plan to market it somehow. The music is a 12-bar blues-rock improvisation of no particular distinction. No sleeve is known to exist for this item, and although no artist is listed on the label, the personnel is known to Bay Area collectors as line-up 'X' above. **Hart**'s wife is said to have provided the female "vocals" on the track.

His first really interesting album is *The Fish*, recorded in Wales with members of Help Yourself and Man. After that, **Melton** kept on recording on various labels and in the eighties formed the Dinosaurs with other Bay Veterans:- Spencer Dryden (**Jefferson Airplane**), John Cipollina (**Quicksilver**), **Merl Saunders** (**Jerry Garcia**'s jamming friend) and Peter Albin (**Big Brother**).

Barry Melton still lives and performs in San Francisco. A recent CD *The Saloon Years* illustrates his work in the local clubs. Quite surprisingly, he is also known as a lawyer. (SR/CF)

Melton, Levy and The Dey Brothers (CA)

Personnel:	RICK DEY	vcls, bs	A
	TONY DEY	vcls, drms	A
	JOEY LEVY	vcls, keyb'ds	A
	BARRY MELTON	vcls, gtr, trombone	A
	(MIKE BLOOMFIELD	gtr, slide gtr	A)
	(BRUCE BRYMER	drms	A)

ALBUM: 1(A)	MELTON, LEVY AND THE DEY BROTHERS	(Columbia KC-31279) 1972

NB: (1) reissued on CD (Acadia) 2001.

This is **Barry Melton**'s second effort outside of **Country Joe and The Fish**. This is a good album with a loose West Coast feel, and will appeal to anyone who has an appreciation for **Melton**'s later solo efforts. Many of the songs were written or co-written by Rick Dey who had penned *Just Like Me* for **Paul Revere and The Raiders**. Rick, who later died of a laughing gas overdose at a party, previously played with **The Vejtables**, **The Wilde Knights** and **The Giant Sunflower**. Brother John Dey drummed with late versions of **The Daily Flash** and **The Stone Poneys** and would eventually join Van Morrison's band. (HS/SR)

Tina & David Meltzer (CA)

Personnel:	ED BOGAS	violin, viola, gtr, bs	A
	IVAN CUNNINGHMA	flute	A
	TOM HEIMBERG	viola	A
	DON IRVING	gtr	A
	SALLY KELL	cello	A
	DAVID MELTZER	gtr, mandolin	AB
	TINA MELTZER	vcls	AB
	JIM MEYERS	snare drm	A
	DON O'BRIEN	clarinet, sax	A
	KREHE RITTER	french horns	A
	NATHAN RUBIN	violin	A
	EARL SAXATON	french horns	A
	JOHN GUERIN	drms	B
	SCOTT HAMBLY	mandolin	B
	DAVID LINDLEY	violin	B
	LYLE RITZ	bs	B
	MICHAEL RUBINI	piano	B

ALBUMS: 1(A)	POET SONG	(Vanguard VSD-6519) 1968 R1
2(B)	GREEN MORNING	(RD Records RD5) 1998

NB: (1) reissued on vinyl (Akarma AK 054) 1999. (1) reissued on CD with **Serpent Power**'s debut (Akarma AK 053/54) 1999. (2) also issued on CD (RD Records RD001CD) 2001.

Poet Song
Tina
&
David
Meltzer

TINA & DAVID MELTZER - Poet Song LP.

Produced by Sam Charters, the first album features six poems by **David Meltzer** plus nine melancholic songs sung by Tina or David. Like its predecessor, **Serpent Power**, it is worth investigating. The second album was recorded for Capitol Records circa 1970 with session musicians and remained unreleased until the RD Records release. It too is an interesting album with a distinctly period feel. It was produced by Vic Briggs in Hollywood and San Francisco.

Another album, *Faces*, was released in 1984 on Folkways. (VJ/SR/CF)

Mike Melvoin (CA)

ALBUMS: 1 KEYS TO YOUR MIND (Liberty LST-7485) 1968
2 THE PLASTIC COW GOES MOOOOG (Dot DLP-25961) 1969

45s: On Broadway/Promise Her Anything (Colpix 800) 1966
Lady Jane/One Man One Volt (Dot 17300) 1968

Based in Los Angeles, keyboard maestro and arranger **Mike Melvoin** was a busy session man who can be found on many albums relevant to this book (**Hourglass**, **Brewer and Shipley**, **Gabor Szabo**, **Tongue and Groove**, **Michele**). Not limiting his activities to rock, he also played on hundreds of albums of pop, jazz, soundtracks and easy listening records. His solo albums contain only covers of hits, notably from Dylan and the Beatles. The second one was recorded with **Beaver and Krause** and is one of the first synthesiser exploito albums. (SR)

Members (FL)

Personnel incl:	JAY LEE ANGELO	A
	JEFF NEIMAN	A

45s: Wish I'd Never Met You/Jenny Jenny (Label LR-45-101) 1965
Come On Everybody/
I'll Get By Without You (Label LR-45-102) 1966

A St.Petersburg, Florida band which included Jay Lee Angelo. Angelo was a co-founder of The Impacs who'd been on the Tampa scene since the start of the sixties and released at least two albums and 10 singles between 1961 and 1968. Their second single *Come On Everybody* features a tame but faithful cover of the Eddie Cochran classic. *I'll Get By Without You* is an enchanting Neiman original, with an honours degree from the Searchers/**Beau Brummels**/**Byrds** academy of yearning jangle; check it out on *Psychedelic States: Florida Vol. 1* (CD) and *Destination Frantic Volume 2* (CD). (MW/JLh)

The Menaces (AZ)

Personnel:	DENNIS ALEXANDER	ld vcls, ld gtr	A
	BRIAN CASE	bs	A
	ROBERT PETLEY	drms	A
	JIM SCROEDER	gtr	A

45: 'Til I Met You/If You Want Me (Dramel ARA-22767) 1967

Fuzz, Flaykes And Shakes, Vol. 4 (LP & CD) features the pleading *If You Want Me* and reports that this Phoenix, Arizona quartet was originally known as Dennis and The Menaces. *'Til I Met You* has resurfaced on *Diggin' For Gold Volume 10* (LP) and *Wyld Sydes Volume 3* (CD). (MW/TSz/LJ)

The Menagerie (?)

A completely obscure Northwest outfit who have one unissued folk-rocker, *About Him*, on Big Beat's *Northwest Battle Of The Bands, Vol. 2* (CD). (VJ)

Mendelbaum (Blues Band) (WI>CA)

Personnel:	GEORGE CASH	sax, perc, vcls	ABC
	KEITH KNUDSEN	drms, perc, vcls	ABC
	TOM LaVARDA	bs, piano, vcls	ABC
	RONNIE PAGE	organ	AB
	BOB SCHMIDKE	gtr	A
	STEVE SCHULTZ	hrmnca, vcls	A
	CHRIS MICHIE	gtr, vcls	BC
	J.D. SHARP	organ	C

ALBUM: 1(B/C) MENDELBAUM (2-LP) (Shadoks Music 034) 2002

NB: (1) Germany-only limited edition containing live and studio tracks recorded 1969-1970 - just 450 copies were pressed. (1) also available as a 2-CD set (Shadoks Music 034) 2003.

45: Try So Hard/
Can't Be So Bad (Smack Records, Ltd. J-6963) 1969

Originally from the Madison area of Wisconsin where their single was released, the band moved to the Bay Area in 1969 and gigged regularly at the San Francisco ballrooms and concert halls. Archive tapes included on the recent Shadoks release reveal that live, **Mendelbaum** was a high-energy blues band with Chris Michie's stunning lead playing to the fore. However, the first disc of the double album is all unreleased studio recordings from 1970, and this paints quite a different picture of the band as careful craftsmen with melodic sensibilities. This is the high point of the record for me, with tracks like the up-tempo *All My Life*, the soaring vocal harmonies of *Walk With Me*, and the ethereal waltz-like *Blood Of The Nation* (all on side two) warranting repeat plays.

Prior to **Mendelbaum**, Michie was in a Madison, Wisconsin garage band called **The Grapes Of Wrath**. Whether this is the same outfit that appears on the *Badger A Go Go* (LP) sampler is unconfirmed.

Keith Knudsen's name will be familiar to most readers as the long-time drummer of The Doobie Brothers. Both Chris Michie and Tom LaVarda went on to play with **Lamb**, and Michie continued with The Pointer Sisters, Boz Scaggs, **Link Wray**, **Jerry Garcia**, Van Morrison and others. He penned a book about his musical exploits, 'Name Droppings', which is a fun read. There are also currently four CDs of his work available, *Guitars And Oranges* (1993); *Tough Love* (1998); *Seven Rivers* (2000); and *The Goyer Golf Suite* (2001). Sadly, Michie passed away on 27th March 2003 after battling melanoma. (CF)

Menerals (TX)

Based in Denton, Texas they recorded a demo at the WFAA-TV studio in 1966 of the **Love** song *My Flash On You*. It's subsequently been included on *Sixties Rebellion, Vol. 8: Love Covers* (LP & CD), *Psychedelic Microdots Of The Sixties, Vol. 2* (CD) and *Texas Flashbacks Vol. 1: Dallas* (LP) and is a *Hey Joe* styled guitar thrash. They were rumoured to have recorded for the Bismarck label but no vinyl has been discovered as yet. (VJ)

Green Morning
Tina & David Meltzer

TINA & DAVID MELTZER - Green Morning LP.

Menn (CA)

Personnel:		
	DON BAGBY	A
	JOHN BARNETT	A
	MARVIN HALE	A
	DON GRAY	A
	FRED VANDERHEIDE	A

45s:		
	A One Way Deal/Ian Fleming Theme	(Two & Two 1) 1966
	Things To Come/What Ever Happened To	(Mod 1013) 1967

An obscure combo, from Orange County, California whose single on Mod is worthy of note. *Things To Come* kicks off with a chiming fuzz intro then goes into a jangley '64/'65 **Beau Brummels** mode. Just when expectations are starting to shrink, comes a shout of 'hey' and glorious raving fuzz break. Then back to the beat-pop again and a short snarling fuzz coda to end. Strange, a split personality - check it out on *Psychedelic Crown Jewels, Vol. 2* (2-LP & CD) or on *Garage Beat '66 2* (CD).

What Ever is a sultry beat ballad and both are published by Wickwire, whose label issued singles by San Bernardino's **Emperors** and **Dave Myers and The Disciples**. One further single featuring one side by the **Menn** and one by Sunday, may or may not be connected - *Happy Happy Birthday/You Cheated* (Sidewalk 922) 1967. (MW/RM)

Mephistopheles (?)

Personnel:			
	DARYL BURCH	drms	A
	GORDON GRANT	piano, organ	A
	SKIP MOSHER	bs, flte	A
	BOB SILLER	gtr, vcls	A
	STEVEN SIMONE	gtr, vcls	A
	FRED TACKETT	gtr, piano, tpt, vcls	A

ALBUM: 1(A) IN FRUSTRATION I HEAR SINGING (Reprise RS 6355) 1969

45s: Cricket Song/Take A Jet (Reprise 832) 1969

This melodic soft-rock album is good background listening but lacks anything to differentiate it from the 'also rans'. Many of the tracks, including the two which were selected for the single, have quite an immediate appeal. Recorded at The Sound Factory, Hollywood and produced by Dave Hassinger it is pleasant but not essential.

Fred Tackett later became a renowned session musician and played with the second formation of Little Feat. (VJ/SR)

The Merced Blue Notes (CA)

Personnel incl: GARY GRUBB (DUNCAN) A

45s:		
(from 1962)	Rufus/Your Tender Lips	(Accent 1069) 1962
	Midnight Sessions(Part 1)/(Part 2)	(Tri-Phi 1011) 1962
	Whole Lotta Nothin'/Fragile	(Tri-Phi 1023) 1963
	Rufus Jr. / Do The Pig	(Mammoth 5331) 1965
	Notes Thompin'/Rufus, Jnr.	(Galaxy 738) 1965
	Mama Rufus/Bad Bad Whisky	(Galaxy 744) 1965

From the East Bay of San Francisco, this band made other singles for Frantic. This early to mid-sixties R&B outfit is of interest to fans of psychedelia only because Gary Grubb (nee Duncan) was a short time band member prior to his tenure in **The Brogues**. He does not appear on any **Merced Blue Notes** recordings and they were never known as The Merced Blues Band.

In the eighties, a private label anthology of the bands' recordings was issued with extensive liner notes and old photos; there is no mention of Gary Grubb or Gary Duncan anywhere on that album.

You'll also find *Rufus Jnr.* on *Sounds Of The Sixties San Francisco, Vol. 1* (LP). (VJ/HS/MW)

music from Merkin Manor

MERKIN - Music From Merkin Manor LP.

Mercy (FL)

Personnel incl: JACK SIGLER Jr vcls A

45s:		
	Love (Can Make You Happy)/Fire Ball	(Sundi 6811) 1968
α	Love Can Make You Happy/ Happy As Can Be (La La La)	(Warner Bros. 7291) 1968
α	Forever/The Morning Comes	(Warner Bros. 7297) 1968
	Heard You Went Away/Hello Baby	(Warner Bros. 7331) 1969

NB: α also released in France with PS by Vogue.

This Florida pop-rock act with male/female vocals was fronted by a young student, Jack Sigler Jr. The group got noticed by a local producer and made a cameo in the movie 'Fireball Jungle', singing *Love Can Make You Happy*. That led them to be signed to Warner Bros., who reissued the song. Their third single is rather poppish and was produced by Brad Shapiro and Steve Alaimo, two local businessmen and producers who also worked with the **31st of February** and several other local groups.

Their instrumental *Fire Ball* can also be heard on *The Boss Instrumentals* (EP)! *A Prae-Kraut Pandaemonium Vol. 1* (LP) and *Buzz Buzz Buzzzzz Vol. 2* (CD). (SR)

The Mercy Boys (aka The Mersey Boys) (WA)

Personnel:			
	STEPHEN ALCOMBROCK	lead gtr	A
	JIM BRADY	lead vcls	AB
	FRED COOK	keyb'ds	AB
	STEVE GEDDIS	drms	A
	GARY PETERSON	drms	AB
	GARY SNYDER	bs	A
	TERRY CRAIG	gtr	B
	LARRY GADLER	bs	B

45s:		
	Mercy, Mercy/Lost And Found	(Panorama 24) 1965
	Long, Tall Shorty/This Girl	(Panorama 45) 1966
	Spoonful/Gimmie Gimmie	(Merrilin 5300) 1967

From Everett, Washington this band is notable for having two drummers. Prior to their formation, Gary Snyder had played with The Dynamics and Stephen Alcombrock had been in **Tom Thumb & The Casuals**. They split in November 1967, when Jim Brady joined **The Sonics**.

Their finest moment *Long, Tall Shorty* is captured on *Battle Of The Bands, Vol. 1* (LP), *Northwest Battle Of The Bands, Vol. 1* (CD), *Northwest Battle Of The Bands, Vol. 1 - Flash And Crash* (CD) and *The History Of Northwest Rock, Vol. 4* (LP). Other compilation appearances include: *Mercy Mercy* on *Northwest Battle Of The Bands, Vol. 2: Knock You Flat!* (CD); *Spoonful* on *The Garage Zone, Vol. 1* (LP) and *The Garage Zone Box Set* (4-LP); and an alternate version of *Lost And Found* on *Northwest Battle Of The Bands, Vol. 2* (CD). (DR/MW)

Mer-Da (MS) - see **Black Merda (MS)**.

The Merging Traffic (AR) - see **The Romans (AR)**.

Merkin (UT)

Personnel:			
	KENT BALOG	bs	AB
	ROCKY BAUM	gtr, vcls	AB
	RALPH HEMINGWAY	ld vcls	AB
	DOUG HINKINS	ld gtr	A
	ALAN NEWALL	drms	A
	GARY BALOG	drms	B
	ROBERT BARNEY	ld gtr	B
	RICHARD LEAVITT	keyb'ds	B

ALBUM: 1(B) MUSIC FROM MERKIN MANOR (Windi WLP 1005 AB) 1973 R3

NB: (1) reissued on vinyl (Merkin MERK 1001) 1994 in the UK in a limited edition of 350 copies. (1) reissued on vinyl (Akarma AK-049) 1998. (1) reissued on CD (Gear Fab GF-109) 1997, with three bonus tracks.

Only 200 copies of this album were pressed so it's now a rare collectable. There's some good guitar work on a few of the tracks, most notably *Walkin, Todaze, Watching Man* and *The Right One*, but much of material is light-weight. It's worth a listen if you ever get the opportunity but don't fork out megabucks for an original copy.

The band was formed in 1967 in the small town of Orem, Utah by Rocky Baum and Ralph Hemingway. By 1969, they'd recruited a full line-up and began playing local gigs. In 1970, with new guitar, drums and the addition of keyboardist Richard Leavitt, they cut two demos, *Maybe Someday* and *Cry On My Shoulder* at a Brigham Young University. Both of these have now resurfaced on the Gear Fab CD and are arguably better than the later album cuts.

The following year the band sent out a number of live tapes, in the hope of getting a deal, and sure-enough found themselves recording the album at an L.A. studio, although they were only given four days to complete the task! After a short tour of Colorado, the album was finally released in February 1973, but a dispute over the song-writing credits caused Rocky Baum to be ousted, and by 1974 the band had gone their separate ways.

Today Al & Ralph are now steelworkers, Robert plays in a band called Head First, Rocky is a chief organic chemist and Rod a business development manager.

You'll also find *Maybe Someday* on Gear Fab's *Psychedelic Sampler* (CD). (VJ/SR)

Merrell and the Exiles
The Early Years
(1964 - 1967)

MERRELL AND THE EXILES - The Early Years (1964 - 1967) LP.

The Merlynn Tree (TX)

Personnel:			
	ANDY BROWN	gtr	A
	BILL JOSEPH	ld gtr, vcls	A
	WAYNE McMANNERS	drms	A

45: Look In Your Mirror/How To Win Friends (Dixietone 6794) 1967

The Merlynn Tree formed in Austin, Texas in 1966. In the summer of 1967 they went to Austin Studios and recorded two songs which were released on the local polka/C&W Dixietone label. They changed their name to **Troy** in 1969 and released a single before calling it quits after graduating in 1971.

Look In Your Mirror and *How To Win Friends* can also be heard on *Back From The Grave, Vol. 8* (CD) and *Back From The Grave, Vol. 8* (2-LP). (VJ)

Merrell and The Exiles (CA)

Personnel:			
	JEFF COTTON	gtr, vcls	A
	JOHN DAY	organ, vcls	A
	BILL DODD	gtr, vcls	A
	MERRELL FANKHAUSER	vcls, gtr	A
	JOHN FRENCH	drms	A
	JIM FURGUSON	bs	A
	GREG HAMPTON	drms	A
	DICK LEE	drms	A
	DAN MARTIN	drms	A
	JOHN OLIVER	bs	A
	MARK THOMPSON	gtr, keyb'ds	A
	LARRY WILLEY	bs, vcls	A

ALBUMS: 1(A) THE EARLY YEARS (1964-1967) (American Sound AS-1000) 1995
2( ) WILD IN THE DESERT (Lance L-4001) 2000

NB: (1) also issued as (Legend LM9006) 1995. (1) and (2) may contain the same material.

45s:			
		Please Be Mine/Too Many Heartbreaks	(Glenn 308) 1964
		Send Me Your Love/Don't Call On Me	(Glenn 310) 1964
		Tomorrow's Girl/When I Get Home	(Glenn 426) 1964
	α	Sorry For Yourself/I Saw Suzie Crying	(Interlude 317) 1965
		That's All I Want From You/ Can't We Get Along	(Golden Crown GMA-102) 1965

NB: α also reportedly on Glenn 313 but unconfirmed.

Created by **Merrell Fankhauser** in 1964 after he arrived in Lancaster and the Antelope Valley area, **Merrell and The Exiles** are probably more interesting historically than for purely musical reasons. Born in Louisville, Kentucky on the 23rd December 1943, **Fankhauser** had previously lived on the California Coast, in Pismo Beach. There he began playing surf music, even winning the 'Arroyo Grande Battle Of The Bands' in March 1962 and being part of the Sentinals and the Impacts (one instrumental album *Wipe Out!* (Del-Fi 1234) 1963).

In Lancaster, **Fankauser** met Jeff Cotton, John French and Larry Willey and they became **Merrell and The Exiles**. Their first recordings took place in a small studio in Palmdale, California, Glenn Recording Studios, which were owned and directed by Glenn MacArthur. All the songs were recorded live on two track tape. In April 1964, *Please Be Mine* was No. 9 in the local Palmdale station KUTY charts! In all, three singles were recorded for Glenn Records and pressed in very limited quantities.

More **Merrell and The Exiles** sessions took place in Hollywood in 1966 at the Gary Paxton Studio and in 1967 at the Gold Star Studio with a changing line-up. Some of their songs (*Too Many Heartbreaks, Suzy Cryin*) were in fact released on the **Fapardokly** album, another **Fankhauser** creation. The other songs however, had to wait until the eighties before they were released in various forms.

Bill Dodd also played with **Fankhauser** in **Fapardokly** and **H.M.S. Bounty**. John French and Jeff Cotton left to join **Captain Beefheart's Magic Band**, another group from the High Desert area, but in 1970 Cotton rejoined with

Merrell to form **Mu** (also with Larry Willey). Greg Hampton also later played with **Denny King**.

The retrospective *Early Years* album consists largely of surf and garage rock tracks. Aside from the few single tracks, the majority were previously unreleased. *Don't Call On Me* is notable for featuring the first guitar solo ever recorded by then fledgling guitarist Jeff Cotton. *Yes I Love You*, another cut on this album was originally intended for inclusion on the **Fapardokly** album but wasn't used in the end. This album is primarily of archival interest, however. (SR/VJ/MW)

Jerry Merrick (?)

Personnel:			
	CHET AMSTERDAM	bs	A
	HUGH McCRACKEN	gtr	A
	JERRY MERRICK	vcls, gtr	A
	ARTIE SCHROECK	drms	A

ALBUM: 1(A) FOLLOW (Mercury SR-61208) 1969

Although Jerry looks quite rural on the front cover, his record is hitherto unnoticed downer folk (including some efficient rock implants) with a few rather moving melodies to the front. Tasteful orchestrations and a fairly subdued atmosphere make for unobtrusive, but agreeable listening. A track like *The Pond* crosses **Tim Buckley** with Donovan, but without the compelling force of the first or the fairy mood of the latter. It's an uneven album, but worth a spin. (MK)

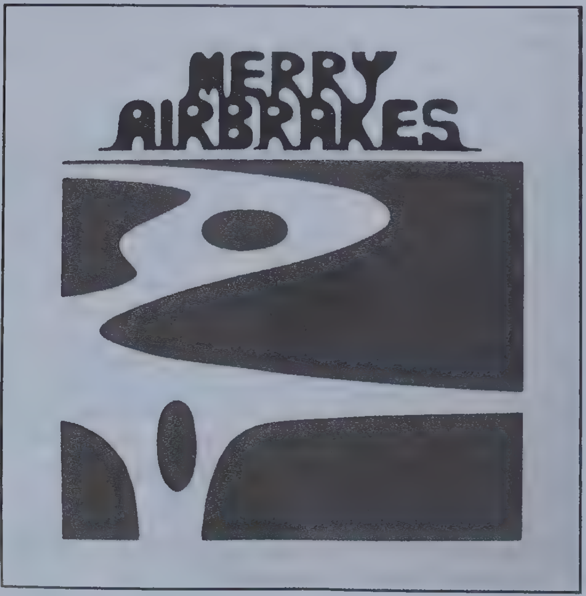
Merrie Motor Company (MI)

Personnel incl:		
	CINDY FITRO	A
	PETE FULLENWIDER	A

45s:		
	Walking Down This Road/Dream Of You	(Scott 3050) 1968
	Walkin' On This Road To My Town/ Dream Of You	(Decca 32320) 1968
	Silver Bells And Toy Balloons/ Season Of The Witch	(Scott GL 504) 196?
	That Was The Time/ Silver Bells And Toy Balloons	(unknown) 196?

This pop-psych group from Olivet, Michigan utilised male/female vocals.

The female-led folk-rocker *Walking Down This Road* had no writer credit on the Scott single and was retitled on the Decca single, where it's credited to Al Shackman. Perhaps it was an old 'trad' song but, regardless of the subterfuge, it should be hauntingly familiar to anyone who has listened to *Walking Down The Road* by **The Other Side** (on a 1966 Brent single, but better known from the 1967 sampler (LP) *With Love - A Pot Of Flowers*) where composer credits are completely different. The flip, a Pete Fullenwider song, is slower, with nice guitar. (SR/DRt/MW)



MERRY AIRBRAKES - Self Titled LP.

Bobby Merritt (?)

ALBUM: 1 OUT OF THE CROWD (Musicor MS-3180) 1969

A strange mix of drug folk (*I'm So High*, *Poppin' Pills*) and arranged pop, with some fuzz guitars and flute. (SR)

Merry Airbrakes (MA)

Personnel:			
	BERT CAREY	bs	A
	RAY ESSLER	drms	A
	BILL HOMANS	vcls, gtr, hrmnca	A
	PETER HOMANS	gtr	A
	BOB O'CONNELL	gtr	A
	(LINDLEY GOOLRICH	vcls	A)
	(BILL HEILINGMANN	perc	A)
	(TED LA BOMBARD	gtr, organ	A)
	(KEN WARNER	piano	A)

ALBUM: 1(A) MERRY AIRBRAKES (w/insert)
(St. George International ST 06) 1973 R4

NB: (1) was initially issued in plain white jacket, later sleeves were decorated with a simple woodblock-print design, in various colours. Some of these were printed on both sides, some only on the front. Some were also decorated with glitter. (1) reissued on vinyl (Shadoks Music 002) 1999 in a limited edition of 450. (1) reissued on CD (Shadoks/Normal ST06) 2002.

Merry Airbrakes is a collection of works by Bill Homans, with some assistance from his brother Peter. Homans recorded this album after his tour of duty in Vietnam, and subsequently joined up with an organisation called 'Vietnam Veterans Against The War' that travelled across the USA during the seventies. Most of the copies of this album were distributed by hand during his travels. Musically, the album is steeped in traditional American folk and blues that feature Homan's gritty vocals, harmonica and slide guitar prominently. The record is decidedly un-commercial lyrically, revealing its underground intent through the course of its 10 tracks which read like snapshots of an unusual life.

St. George International was an East Coast label and the *Merry Airbrakes* album is a local Massachusetts release. (CF)

Merry Dragons (CA)

45: Let's Sail Away/Smokey/Universal Vagrant (ABC 10838) 1966

This Los Angeles-based studio project was assembled by producer Denny Lambert. *Universal Vagrant* is a story song with strong vocals.

You'll also find *Universal Vagrant* on *Pebbles, Vol. 5* (LP) and *Pebbles Vol. 5* (CD). (VJ)

Merry-Go-Round (CA)

Personnel:			
	GARY KATO	ld gtr	A
	JOEL LARSON	drms	A
	EMITT RHODES	keyb'ds, bs	A
	BILL RINEHART	bs, gtr	A

				HCP
ALBUMS:	1(A)	YOU'RE A VERY LOVELY WOMAN - LIVE (mono/stereo)	(A&M LP 132/SP 4132) 1967	190 -
	2(A)	BEST OF MERRY-GO-ROUND	(Rhino RNLP-125) 1985	-

NB: There's also a compilation, *Listen Listen - The Definitive Collection* (CD) (Rev-Ola CRREV110) 2005.

			HCP
45s:	Live/Time Will Show The Wiser	(A&M 834) 1966	63
	We're In Love/Gonna Fight The War	(A&M 857) 1967	-
	You're A Very Lovely Woman/ Where Have You Been All My Life?	(A&M 863) 1967	94
	She Laughed Loud/Had To Run Around	(A&M 886) 1967	-
	She Laughed Loud/Come Ride, Come Ride	(A&M 889) 1967	-
	Gonna Leave You Alone/Listen, Listen	(A&M 920) 1968	-

Listen, Listen/Missing You	(A&M 920) 1968 -
Highway/'Till The Day After	(A&M 957) 1968 -
You're A Very Lovely Woman/ 'Till The Day After	(A&M 1254) 1971 -

This Hawthorne, California soft-rock outfit contained some very talented musicians. **Rhodes** had played drums for **The Palace Guard**, an early to mid-sixties L.A. outfit, when he was just 15. Larson joined from **The Turtles** and Rinehart from the Gene Clark Group. All three went on to either solo careers or, in Larson's case, session work.

Their style was clearly influenced by British beat outfits like The Beatles and The Zombies but it did not suffer from this. *Time Will Show The Wiser*, in particular, was one of the lost pop masterpieces of the sixties with its backwards guitar intro, brilliant harmonies and catchy melody. Most of the later singles weren't on the album but many are included on the Rhino compilation which is the most accessible source to their music.

Emitt Rhodes continued into the seventies as a solo artist issuing four albums and several singles. If your bag is finely crafted pop then look no further.

Time Will Show The Wiser was also a keystone of Fairport Convention's early repertoire and you'll find a great version of the track on their eponymous debut album.

Listen Listen - The Definitive Collection (CD) features tracks like *Time Will Show The Wiser* and others which were not released until after the group had disbanded and Rhodes had become a successful solo artist, and few have ever appeared on CD before. The package is digitally remastered, presented with plenty of psychedelic artwork and accompanied by interviews and photos.

Compilation appearances include: *Live* and *You're A Very Lovely Woman* on *Nuggets, Vol. 3: Pop* (LP), *More Nuggets* (CD), *Excerpts From Nuggets* (CD) and *Psychedelic Archives Vol. 6* (double cassette); *Live* on *Nuggets, Vol. 4 - Pop Part Two* (LP) and *Nuggets Box* (4-CD); and *Listen, Listen* on *Where The Action Is! L.A. 1965-68* (4-CD box). (VJ/JFr)

Merryweather & Carey (CA)

Personnel:	ROBIN BOERS	drms	A
	LYNN CAREY	vcls	A
	KAL DAVID	gtr	A
	SIDNEY GEORGE	horns	A
	COFFI HALL	drms	A
	NEIL MERRYWEATHER	bs, gtr, vcls	A
	JOHN RICHARDSON	gtr	A
	HUGH SULLIVAN	perc	A
	J.J. VELKER	keyb'ds	A

ALBUM:	1(A)	VACUUM CLEANER	(RCA LSP-4485) 1971

NB: (1) also released in the U.K. (RCA SF 8210) 1971.

The first project of **Neil Merryweather** recorded with Lynn Carey and his usual backing group (Boers, Coffi Hall etc.). On offer are some progressive blues-rock tracks with Joplin-like vocals courtesy of Lynn Carey. The group soon evolved into **Mama Lion** and met with some commercial success in 1972/73.

Kal David was previously in **Illinois Speed Press**. (SR)

The Mersey Beats U.S.A. (KY)

Personnel incl:	STEVE FERGUSON	ld gtr	AB
	CHAUCEY HOBBS	keyb'ds	A
	DON SZYMANSKY	drms	ABC
	BOB WEBB	bs	ABC
	BOB YATES	vcls	ABCX
	TERRY ADAMS	keyb'ds	B
	GARY FUST	keyb'ds	C
	RICK MICKA	ld gtr	C
	RUDY HELMS	ld gtr	X
	DUTCH KIRCHNER	drms	X
	RON REED	keyb'ds	X
	JOHN WILSON	bs	X

45s:	You'll Come Back/ Nobody Loves Me That Way	(Top Dog 2313) 1966
	Does She Or Doesn't She/ Stop, Look And Listen	(Top Dog 2318) 1966
	30 Second Lover/ Nobody Loves Me That Way	(Top Dog 2322) 1967

Formed in Shively, Kentucky circa 1963 as The Squires, the group Anglicised their name in 1965 to **The Mersey Beats U.S.A.** and adopted the English Invasion sounds. *You'll Come Back* and *30 Second Lover* did well on the local charts.

In late 1966, Ferguson and Adams left and joined **The Seven Of Us**, a group of New Yorkers who'd relocated to Miami; a couple of years later they'd evolved into **NRBQ**. **The Mersey Beats U.S.A.** continued until the end of the decade, going through a long succession of line-ups with Bob Yates the constant factor.

Compilation appearances include *Nobody Loves Me That Way* on *Bad Vibrations, Vol. 1* (LP & CD) and *Fuzz, Flaykes And Shakes, Vol. 3* (LP & CD). (MW/JLh)

The Merseylads (UK>NY)

Personnel incl: DAVE HEENAN
BUGS PEMBERTON

45:	What'cha Gonna Do/Jonny No Love	(MGM K 13481) 1965

This great garage-pop single was produced by **Tom Wilson** and written by Kooper/Levine. Originally from Liverpool, the band relocated to Queens, New York City and included Bugs Pemberton from The Undertakers. The band featured Dave Heenan, a U.K. ex-pat from Newcastle, who'd later form **The Dave Heenan Set**.

You can also check out *What'cha Gonna Do Baby* on *The Lost Generation, Vol. 2* (LP). (VJ/MW)

The Mersey Men (OH)

Personnel incl:	AL CATLOS	ld gtr	A
	RON FLORY	ld gtr, drms	A

45s:	I Can Tell/Miss Ann	(Wildwoods 2001) 1965
	Take A Heart/Hey Little One	(Wildwoods 2002) 1965

This group was from Salem, Ohio. Their manager moved from Salem to Lawton, Oklahoma and got the group on an extended tour through Oklahoma and Texas. The two records, which are fine singles in garage-beat style, were recorded in Robin Hood Brians' studio in Tyler, Texas.

In addition to the two records, lead guitarist Al Catlos played in an earlier band called The Renegades who recorded a good instrumental single. The group also backed a Canton, Ohio singer named Glen Jester on a record (credited as **Glen Jester and The Mersey Men**).

Probably their best effort *I Can Tell* has also resurfaced on *Boulders, Vol. 11* (LP), *Ya Gotta Have Moxie, Vol. 2* (2-CD) and *Psychedelic States: Ohio Vol. 3* (CD). (VJ/GGI/MW)

Mersey Sounds (LA)

45s:	Get On Your Honda And Ride/ Honda Holiday	(Montel-Michelle 966) 1966
	More Wrong Than Right/Two Lips	(Montel-Michelle 981) 1966
	The Train/Young Lovers	(Mon-Art MM-992) 1967
Acetate:	Down Home Girl/The Train	(Audiodisc no #) 196?

A Baton Rouge, Louisiana combo **Mersey Sounds'** debut was in a surf/hot-rod mode. Their cover of **The Five Americans'** *The Train* is in dramatic 'big ballad' style but retains a garagy aura with cheesy keyboards and a neat fuzz solo - you can also find it on *Basementsville! U.S.A.* (LP).

Trainspotters will have noticed that *The Train* had already reappeared, on the Eva compilation *Louisiana Punk Groups From The Sixties* (repackaged on CD as *Sixties Archives Vol. 3*) where it was credited to "unknown band". The composer credit of "Magic Ball" led to speculation about the band's identity. Whatever, it was this bunch and was taken from the Audiodisc acetate along with the other side, a cover of Lieber-Stoller's *Down Home Girl.* (MW)

The Mesmerizing Eye (CA)

ALBUM:	1	PSYCHEDELIA - A MUSICAL LIGHT SHOW	(Smash MGS-27090) 1967 R1

Another, obscure studio band whose only recording known to the author was the above mentioned album. A low budget cash-in on 'psychedelia', more wacky than weird sometimes, with effects like bagpipes (!?) cropping up. Some tracks stand out, notably *Requiem For Suzy Creamcheese* (a popular subject then), *Rain Of Terror* and *Dear Mom, Send Money*, which predates Pink Floyd's *Money* with the same cash register sounds. It makes **The Unfolding**'s album sound brilliant!

All the tracks on the album were written and produced by Hank Levine and Larry Goldberg, making it almost certainly some relation to the other phantom group **Fire Escape**. The remaining members are unknown, but the band was from Hollywood. Levine and Goldberg also produced **The Other Half** and **Neighb'rood Childr'n**. (VJ/SR)

The Messengers (WI)

Personnel incl:	PETER BARANS	gtr, bs	A
	GREG JENNINGS (JERESEK)	bs	A
	AUGIE JURISHICA	drms	A
	JESSE ROE	organ	A
	JEFF TAYLOR	vcls	A
	MIKE DEMLING	drms	
	ROB LESLIE	organ	
	MICHAEL MORGAN	organ	

NB: Above line-up as "Milwaukee Messengers".

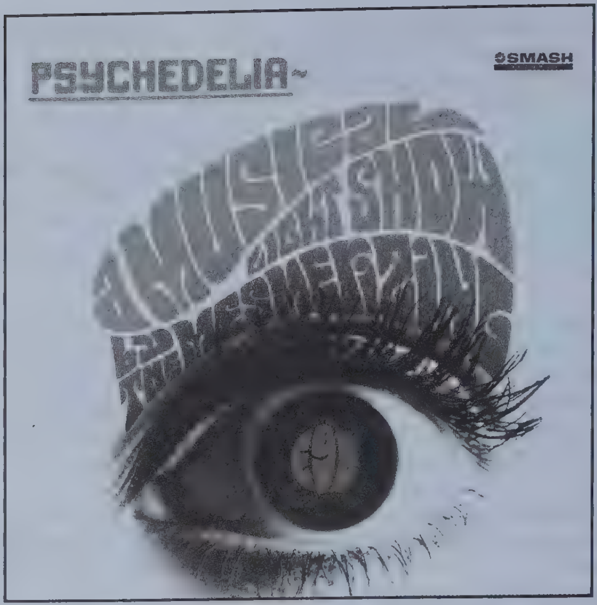
ALBUM:	1( )	THE MESSENGERS	(Rare Earth RS-509) 1970

				HCP
45s:	α	Midnight Hour/Hard Hard Year	(U.S.A. 866) 1967	-
	β	In The Midnight Hour/Up Til News	(U.S.A. 866) 1967	116
		Romeo And Juliet/?	(U.S.A. 874) 1967	129
		Window Shopping/California Soul	(Soul 35037) 1967	132
		I Gotta Dance / Right On	(Home Made 01) 1969	-
		That's The Way A Woman Is/ In The Jungle	(Rare Earth 5032) 1971	62

NB: β was a second pressing of α shown as by **Michael and The Messengers**.

Originally from Milwaukee, they cut *Midnight Hour/Hard Hard Year* (U.S.A. 866) at Chicago's U.S.A. Studios in 1967. Almost immediately afterwards they signed to Motown records, becoming the first white group to do so. However, with the U.S.A. 866 release doing pretty well, the record company needed someone to promote it, so they signed **Michael and The Messengers** from Boston and re-recorded *Midnight Hour* with a different flip side. The **Messengers** had a lean spell at Motown, but eventually re-emerged with further recordings on its Rare Earth label.

The personnel listed comprise the "Milwaukee Messengers" who were responsible for the recordings above but who are also inextricably tangled up with the other Messengers/Michael and The Messengers groups, originating from Minnesota and Massachusetts. Gary Myers had made a comprehensive attempt to unravel this Gordian knot in his excellent book on Wisconsin fifties and sixties bands 'Do You Hear That Beat' (Hummingbird Pub. 1994, ISBN 0-9643073-9-1) and with whose permission the personnel and discography above has been clarified.



THE MESMERIZING EYE - Psychedelia... LP.

Both sides of their privately-pressed single on *Home Made* can also be heard on *A Journey To Tyme, Vol. 5* (LP); and both sides of their debut single have resurfaced on *2131 South Michigan Avenue* (2-CD). (VJ/MW/GM)

The Messengers (MN)

Personnel:	CHIP ANDREWS	keyb'ds	AB
	GREG BAMBENEK	ld gtr	A
	ROY BERGER	gtr	AB
	GREG JERESEK	bs	AB
	JIM MURRAY	drms	AB
	JOHN CARTER	ld gtr	B

45:	My Baby/I've Seen You Around	(Soma 1427) 1965

This crew formed in Winona, in south-eastern Minnesota near the Wisconsin border in 1963. They took their name from a C.B. radio called the Viking Messenger. Predating **The Ferraris** by a few months they were actually Winona's first rock'n'roll band and were quite a spectacle at the time as they wore olive green woollen blazers on stage.

Early in 1965 they signed to the Minneapolis-based Soma Records. Just 1,000 copies of their single were pressed so it's now quite hard to find. Greg Bambenek left the band in June 1965 to attend college to train as a psychologist and John Carter replaced him on guitar for the twilight days of the band.

Greg Jeresek started another band called The Messengers in Milwaukee, Wisconsin. They released an upbeat cover version of Wilson Pickett's *In The Midnight Hour* on a single and an album on Motown (becoming the first white act to record on the label). Roy Berger later played in **New World Congregation** and went on to manage another Winona band, **The Ferraris**.

Compilation appearances have included: *I've Seen You Around* on *Root '66 Vol. 1* (LP), *Soma Records Story, Vol. 2* (LP) and *Teenage Shutdown, Vol. 2: You Treated Me Bad* (LP & CD); *My Baby* on *Soma Records Story, Vol. 3* (LP); and *I've Seen You Around* and *My Baby* on *The Big Hits Of Mid-America - The Soma Records Story* (2-CD). (VJ)

Messengers And Good News (VT)

ALBUM:	1	BORN AGAIN (w/insert)	(House VV-6285) 1971 R1

This album is split between two Christian bands from Vermont. **The Messengers** play Brit Invasion sounds and Good News was an acoustic folk duo. The album is housed in a sleeve with a Jesus face image like the one on the first **Agape** album. (VJ)

Metamorphosis (?)

ALBUM:	1	DYNAMIC ARENA	(London London PS-588) 1971

Previously known as **Symphonic Metamorphosis**, this obscure group played a mix of heavy prog with jazz influences. (SR)

Metz (TX)

ALBUM:	1	METZ	(Chrome Star CSR 1001) 1974 R4

Here's a very obscure bluesy rock album from Texas. (VJ)

Taro Meyer (?)

ALBUM:	1	TARO MEYER	(RCA LSP-4832) 1973

Housed in a nice cover, a weird hippie-chick with songs like *The Penetration Limited*, *When The Lotus Was In Flower* and *Stripped Down To My Senses*. (SR)

M.H. Royals (IL)

Personnel:	BRAD FREIMUTH	bs
	ERNIE LeBEAU	gtr
	TERRY LeBEAU	gtr
	DENNIS STEFANI	drms

45s:	Tomorrow's Dead/She's Gone Forever	(ABC 10907) 1967
	Old Town/Now She's Crying	(ABC 10957) 1967

This bunch hailed from around Chicago and shared the same publishers (Pamco Music) and producer (Johnny Pate) as that of **The Trolls** (aka **Troll**). These are two fine singles - the first is pleasant garage-beat but both sides of the second are excellent mid-tempo punkers with a ferocious fuzz solo in *Old Town*, a song about the city's club district.

Ernie LeBeau himself writes: "Thanks for listing my band from the sixties. I am quite busy performing and recording with my current band Ernie LeBeau & The Beach Blasters, and have a few records out including one called *Everybody's Shaggin'* which is sort of instrumental in bringing back a R&B style of music called Beach Music which was popular in the East from the forties - seventies. I'm also in the process of releasing a remake of Sinatra's *It Had To Be You*. Producer Johnny Pate was also producer for The Impressions during their heyday with B.B. King on guitar, and was last heard of living in the U.K. working with old R&B acts." (MW/EB)

Micah (NY)

ALBUM:	1	I'M ONLY ONE MAN	(Sterling Award 1001) 1971 R2/3

45:	I'm Only One Man/ So You Can See	(Sterling Award ST-103) c1969

Micah was from New York City. The album features bluesy psychedelic guitar with organ jams. The single is interesting keyboard-dominated prog-rock 'psych' with many shifts and the occasional good solo. It is also on the album. (VJ/MW)

Michael (TX, Houston)

45s:	Will You Ever Change?/ Love Is Just Around The Corner	(Cinema 007) 1966
	Will You Ever Change?/ Love Is Just Around The Corner	(Cinema 11) 1967
	Arkansas/Checkerboard	(Cinema 23) 1967

This Houston-based quartet was originally known as The Glass Kans. Early copies of their first single came in a picture sleeve. The *Arkansas* single was a rock'n'roller. (VJ)

Michael (TX, Corpus Christi)

45s:	My Last Day/I'm Nobody's Man	(J-Beck 1007) 1966
	Gotta Make My Heart Turn Away/ People See It	(J-Beck 1008) 1967
	Gotta Make My Heart Turn Away/ I'd Only Laugh	(Roulette 4735) 1967

This was actually Mike Taylor who played in Corpus Christi in the mid-sixties with **The Bad Seeds** and later went on to **The Zakary Thaks** and **Bubble Puppy**. *The History Of Texas Garage Bands, Vol. 5 - Corpus Christi Rarities* (CD) (phew!) includes his single tracks - two in unreleased version form - plus an unreleased *If I Were A Man*.

You can also check out *People See It* and *My Last Day* on *Green Crystal Ties, Vol. 1* (CD). (VJ/MW)

Al Michael and The Medallions (SC)

Personnel incl:	AL MICHAEL	vcls	ABC
	JERRY HENDERSON	vcls	C
	TOM LAICHE	vcls	C

45s:	α	I Wanna Talk To You/Better Forget Her	(Bragg B-222) 1965
	β	I Wanna Talk To You/ If I Had A Record Machine	(Apollo no #) 1965
	χ	Something You Said To Me/ Waiting For You	(Apollo AM-007/8) 1966

NB: α shown as by Michael and The Medallions. β shown as by **Al Michael and The Medallions** and features a different version of *I Want To Talk To You*. χ shown as by Swinging Medallions featuring Al Michael.

I Wanna Talk To You is cool jangley beat - the Bragg single version is on *Leaving It All Behind*, the Apollo take is on Eva's *Louisiana Punk Groups From The Sixties, Vol. 2* (LP). Their compilers still disagree as to which is the better version.

Confusion reigned as to their origins too: - Eva's placement in Louisiana is probably due to this Apollo label being distributed by Dover Records out of New Orleans, it turns out the band was based in Greenville, South Carolina. (MW)

Michael and The Messengers (MA)

Personnel:	WAYNE BECKNER	vcls	A
	JACK DeCAROLIS	organ	A
	PAUL "MICHAEL" CORENZA	drms	A
	TOMO FINI	gtr	A
	RON GAGNON	bs	A
	JERRY GOODMAN	gtr	
	KEN MENEHAN	gtr	

			HCP
45s:	α	Midnight Hour/Hard Hard Year	(USA 866) 1967 -
		Midnight Hour/Up Till News	(USA 866) 1967 116
	β	(Just Like)Romeo And Juliet/ Lifs (Don't Mean Nothing)	(USA 874) 1967 129
		Run And Hide/She Was The Girl	(USA 889) 1967 -
		Gotta Take It Easy/I Need Her Here	(USA 897) 1968 -

NB: α recorded by the Wisconsin-based **The Messengers**, the other 45s recorded by the Massachusetts group **Michael and The Messengers** whose personnel is listed above. The label for β misspells the 'B' side as *Lifs* - presumably intended to be *Lies*!

The Messengers, a Milwaukee band cut *Midnight Hour/Hard Hard Year* at Chicago's U.S.A. Studios in 1967. Almost immediately afterwards they signed to Motown records, becoming the first white group to do so. However, with the U.S.A. 866 single doing pretty well, the record company needed someone to promote it, so they signed another group. Gary Myers' book 'Do You Hear That Beat' reveals that this was the Del Mars (line-up 'A' above), who were originally from Leominster, Massachusetts. They were a club band on the New England/New York circuit who were heavily influenced by **The Rascals** and **The Vagrants**. Signed up by Premier Talent they re-recorded *Midnight Hour* with a different flip side and were responsible for the later singles on USA listed above. To get an idea of the tangled web surrounding the various **(Michael and The) Messengers** groups, look no further than the aforementioned 'Do You Hear That Beat'.

Their final single featured *Gotta Take It Easy* which was written by Bob Stanley of **The Bryds**.

Compilation appearances have included: *(Just Like) Romeo And Juliet* on *Nuggets - Original Artyfacts From The First Psychedelic Era 1965-1968* (2-LP) and *Nuggets Box* (4-CD); and *Life (Don't Mean Nothin')* on *Vile Vinyl, Vol. 2* (LP) and *Vile Vinyl* (CD). (MW/JSa/GM)

Michaelangelo (?)

Personnel:	ANGEL	autoharp, vcls	A
	STEVE BOHN	gtr, vcls	A
	ROBERT GORMAN	bs, vcls	A
	MICHAEL JOHN HACKETT	drms	A

ALBUM:	1(A)	ONE VOICE MANY	(Columbia C-30686) 1971

NB: (1) reissued on CD (Fallout FOCD2048) 2007. (1) reissued on CD (Rev-Ola CRREV294) 2009.

45s:	300 Watt Music Box/Half A Tap	(Columbia 4-45328) 1971
	West/It's Crying Outside	(Columbia 4-45459) 1971

This album has delicate and melodic baroque soft-rock with a mellow hippie aura. Vocally it's not unlike the softer moments of the **Peanut Butter Conspiracy** or **Comfortable Chair**, but there are a number of instrumental tracks too. Where they came from is unknown, although the album was recorded in New York City and produced by Wendy Carlos collaborator Rachel Elkind. To be taken in the drawing-room with perfumed tea. (MW/VJ)

Michael Angelo (MO)

ALBUM:	1	MICHAEL ANGELO	(Guinn 1050) 1977 R4

NB: (1) has been counterfeited on vinyl (Guinn 1050) 199? in a limited numbered edition of 450. (1) reissued again on vinyl (Void 036) 2005 with one bonus track. (1) reissued on CD (Big Pink/Beatball BIGPIN008) 2009.

There's also an album of previously unreleased material, *Sorcerer's Dream* (Void 106638/9) 1999.

Just 500 copies of this highly-rated privately-pressed album were made originally. On offer is psych-tainted folk-prog and Anglophile pop in the Donovan circa 1967 mode. The material is strong, he has a great voice and in places it is quite good, but the lyrics are poor. This has only recently seen a CD release. He came from Kansas City, Missouri. (VJ)

MICHAELANGELO

MICHAELANGELO - One Voice Many LP.

Michaelo (?)

ALBUM:	1	MICHAELO	(Tomorrow TVI-140) 1977 R2

NB: (1) was also issued under the artist's real name Michael O'Gara (London Records PS-660) 1975 and this will be a cheaper purchase. However, note that this Tomorrow release substitutes *Gunfighter* (which is listed on the cover of the Tomorrow release but excluded from the record) for *Naked Circumstances*.

Many consider this artist's album to be the best on the label. The jewel in the crown is *Mystic Rider* which has some superb dreamy lead guitar. Most of the material is in a rural-rock mode and Van Morrison seems to have been an influence. (VJ)

Lee Michaels (CA)

Personnel:	GARY DAVIS	organ	A
	EDDIE HOH	drms	A
	JOHN KESKI	bs	A
	LEE MICHAELS	piano, organ, harpsichord, bs, vcls	AB
	HAMILTON WESLEY WATT	gtr	A
	JOHN BARBATA	drms	B
	FRANK DAVIS	drms	B
	LARRY KNECHTEL	bs	B
	DRAKE LEVIN	gtr	B

				HCP	
ALBUMS:	1(A)	CARNIVAL OF LIFE	(A&M SP-4140) 1968	-	SC
	2(B)	RECITAL	(A&M SP-4162) 1968	-	
	3( )	LEE MICHAELS	(A&M SP-4199) 1969	53	
	4( )	BARREL	(A&M SP-4249) 1970	51	
	5( )	5th	(A&M SP-4302) 1971	16	

NB: (2) also issued in Germany (A&M 212054) 1968. (1) reissued on CD (One Way OW 33640) 1996. (3) reissued on CD (One Way OW 33642) 1996. (4) reissued on CD (One Way OW 33643) 1996. (5) reissued on vinyl (Pickwick SPC-3712) 1979.

45s:	Hello/Love	(A&M) 1968
(up to	Sounding The Sleepin/Tomorrow	(A&M) 1968
1969)	If I Lose You/My Friends	(A&M) 1968
	Goodbye/The War	(A&M) 1969

Born on the 24th of November, 1945 in Los Angeles, **Lee Michaels** began in the early sixties with The Sentinals, a surf group from San Luis Obispo. In 1966, he joined the **Joel Scott Hill Trio** and then **Family Tree**.

His first album is an excellent example of California psych-pop with inventive keyboards parts. The guitar player on this album is Hamilton Wesley Watt of **Euphoria**. One track, *Love* was covered by **The Novells**.

ANGELO
MICHAEL
GUINN RECORDS
STEREO

MICHAEL ANGELO - Self Titled (Guinn) LP.

Lee Michaels' later albums were commercially successful and more pop-oriented. On his second, he was assisted by **Drake Levin** (ex-**Paul Revere and The Raiders**), John Barbata (ex-**Joel Scott Hill** and The Strangers), and Frank Davis who also played drums with **Cold Blood** and **Loading Zone** but is not the same guy as the **Travel Agency** leader.

You'll also find *Hello* on *Nuggets, Vol. 11: Pop Part Four* (LP); and *My Friends* on *Fading Yellow Vol. 7* (CD). (SR)

Nancy Michaels (?)

ALBUM:	1	FIRST IMPRESSIONS	(Reprise RS-6380) 1970

A soft psych-folk singer with songs like *White Devil*, *It Slips Away*, *Tired Of Waiting* and *Fantasy*. This album is sometimes compared to **Linda Perhacs**, although it's not as interesting. (SR)

Michael's Mystics (MN)

Personnel incl:	BILL LORDAN	drms
	DAVE STEINECK	
	MICHAEL STOKES	
	BUTCH STOKES	

45s:	You Ran Away/Hi Bird	(Bear 1965) 1965
	Pain/But It's Alright (AS)	(Charlie 305) 1969
	Pain/But It's Alright	(Metromedia 130) 1970

From St. Paul, Minnesota and sometimes known as The Mystics, they may have started out as a garage band in 1965 but they ended up as a "showband". The latter pairing was a local hit picked up by Metromedia and has been described as "horn-pop/funk"; *Pain* is a cover of the **Grass Roots** song. (MW/SR)

Michele (CA)

Personnel:	LOWELL GEORGE	flute, hrmnca	A
	ELLIOT INGBER	gtr	A
	MICHELE O'MALLEY	vcls	A
	MIKE MELVOIN	arrangements	A
	BOBBY NARCOFF (NOTKOFF)	elec. violin	A

ALBUM:	1(A)	SATURN RINGS	(ABC ABCS-684) 1969 SC

NB: (1) reissued on vinyl (Fallout FOLP2003) 2006.

Michele had previously been in **Ballroom** along with **Curt Boettcher**. Produced by **Mike Deasy**, the album also benefited from heavy **Curt Boettcher** involvement, as he wrote or co-wrote nine of the 11 songs (*Lament Of The Astro Cowboy*, *Musty Dusty*, *Misty Mirage*). Musically it's in a West-Coast psych-folk style with dreamy vocals, strange lyrics (*Song To Magic Frog*) and interesting instrumental parts. In particular, there are some Eastern trappings with tabla and electric violin on *Fallen Angel* and the 8'05" *Lament Of The Astro Cowboy*.

Three of the songs *Would You Like To Go* (B. Jameson), *Song To A Magic Frog* (M. O'Malley) and *Musty Dusty* (**C. Boettcher** and **T. Almer**) were also included on the Usher and **Boettcher** produced **Sagittarius** *Present Tense* album. Strangely enough *Would You Like To Go* was here credited to **Boettcher** and Gordon Alexander (of **Association** fame). Another track *Spin, Spin, Spin* was resurrected from their earlier **Ballroom** single and *Believe You* (**Boettcher**) also deserves a listen for its dreamy psych-vibed melody.

The album comes housed in a nice "astral" picture sleeve designed by Dean Torrence (ex Jan and Dean) of Kittyhawk Graphics.

Reputedly **Michele** was also a witch of sorts, said by some witnesses to have flown over L.A. in company with **Boettcher** on one occasion. This story apparently scared the shit out of **Sandy Salisbury** at the time. Despite the writing credits, **Bobby Jameson** didn't compose *Would You Like To Go* but was involved with this album somehow, probably along with the **Millennium** crew, with un-credited vocal backings.

Lowell George was previously in the **Factory** and the **Mothers Of Invention**, Elliot Ingber in the **Mothers Of Invention**, **Captain Beefheart** and **Fraternity Of Man**, and Bobby Notkoff was in the **Rockets**. Mike Melvoin, apart from being a busy and talented session keyboardist, was also the man behind the exotica classic *The Plastic Cow Goes Moog*!

Michele now teaches singing among other things in L.A. (SR/CP/JFr)

Mick and The Shambles (PA)

Personnel incl:	MICHAEL JOYCE	A

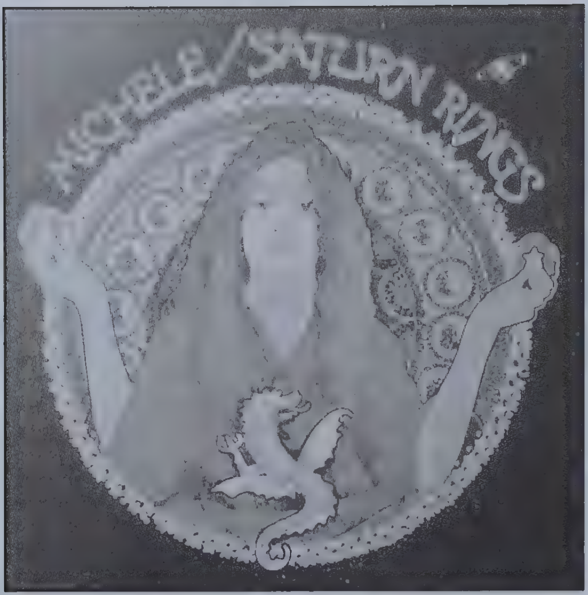
45:	Lonely Nights Again/Girls Girls Girls	(Verve Folkways 5010) 1966

From Philadelphia, an obscure one-off venture on this label. Mike was Michael Joyce, who produced and co-wrote the single with Robert Youngs.

You can also find *Lonely Nights Again* on *Psychedelic Unknowns, Vol. 5* (LP & CD) and *Lost Generation, Vol. 1* (LP). (VJ/MW/SR)

MICHAELO - Self Titled LP.

LEE MICHAELS - Carnival Of Life LP.



MICHELE - Saturn Rings LP.

Middle Earth (PA)

45: Bitter Sweet/About You (Mutual 110) c1966

From Philadelphia, produced by Sam Hodge Jr at Virtue Studios, this obscure group covered a **P.F. Sloan**/Steve Barri song that was also recorded by **The Robbs**. (SR)

Middle Window (IL)

Personnel incl: RAY FOSTER

45: Treasure Land/Let My Heart Heal (Garm 101) 1967

This recently unearthed single was recorded by a Chicago outfit. Produced by Tony Valrose, both sides are cool garage-pop written by Ray Foster, previously lead singer with **The Treez**. (MW)

The Mid-Knighters (WI)

Personnel:	KEITH DREHER	gtr	A
	BILL HAKOW	bs	A
	CHARLIE LEWONDOWSKI	keyb'ds	A
	MEL LUNDIE (LEWONDOWSKI)	drms	A
	JIMMY ROSSETTI	vcls	A
	JOHNNY VEER (VERBRAKEN)	electric piano	A

45s: Baby My Heart/More Than I Can Say (Key 1003) 1961
Charlena/Flower Of Love (Paragon 814) 1962

Hailing from Milwaukee in northern Wisconsin, this outfit was one of several to cover *Charlena*, an early sixties greasy R&B tune originally recorded by The Sevilles from the San Francisco area. The song was a minor hit in Canada for Richie Knight and The Mid-Knights and this crew probably thought they'd profit by putting out their own version and using a slightly modified version of the Canadian outfit's name.

Verbraken was later in (Ray Allen and) The Trendells who were based in the Racine/Kenosha area. Dreher moved on to (Big Louie and) The Renegades and then The Walking Sticks.

You'll also find their version of *Charlena* on *Highs In The Mid-Sixties, Vol. 15* (LP). (VJ/MW/GM)

Midnight (IL)

ALBUM: 1 INTO THE NIGHT (No label KM 1787) 1977 R2

NB: (1) has been counterfeited on vinyl (No label) 1996.

Only 1,000 copies were reportedly pressed of this Chicago band's garage hard-rock album that recalls **The Doors** at times. The album has a mid-sixties Vox organ sound on all the tracks that may appeal to many readers. (VJ)

The Mid-Night Sons (WA)

Personnel:	TERRY ANDERSON	lead gtr	A
	CHUCK EFFINGER	keyb'ds	A
	LEE DITMER	drms	A
	MARK GENSMEN	sax	A
	DAN LOWTHER	bs	A

45s: Draft Time Blues/I'm Telling You (KG 100) 1966
Draft Time Blues/??same as above?? (Jerden ?) 1966

The Mid-Night Sons evolved out of **The Jackasses** in Vancouver, Washington. They opened concerts for many top sixties acts and did a three month tour with Gary Lewis and The Playboys. The single was a rework of Eddie Cochran's *Summertime Blues* and got quite liberal airplay in the Northwest. The group ended when three of its members were drafted. Chuck Effinger was last reported playing for Vancouver band 10K Gold. (VJ)

Midknights (IA)

45s: Mamie Lou/I Don't Have To Wait (Style # unkn) 1965
Pain/Why (Style 2001) 1966

This high school band won their way into a regional tour and got themselves signed by Style Records of Chattanooga, Tennessee, although they were originally from Broken Pump, Iowa. This explains why their teen-rocker *Pain* has resurfaced on *Highs In The Mid-Sixties, Vol. 8 - The South* (LP) and *Teenage Shutdown, Vol. 2: You Treated Me Bad* (LP & CD). Also *Why I Don't Have To Wait* (credited to Mid-Knights) can also be found on *One Hand In The Darkness* and *Trip In Tyme Volume 4* (CD). (VJ/MW/MM)

Midnight Sam (IA)

Personnel incl: MIKE CUSSACK

EP: 1 Heartbreak Survivor/Moonglow/My Imagination/
You Ain't Leaving Me (Green Mountain 12165) 197?

A hippie foursome from Laurens, Iowa. Their EP, released in the early seventies, was notable for good guitar work. (VJ)

Midnight Snack (CA)

45: Mister Time/Jenny Adaire (Corby CR-220) 1967

According to *Fuzz Flaykes & Shakes, Vol. 1* (LP & CD), this band hailed from Hawthorne, California (**Beach Boys**-ville). It compiles *Mister Time*, a decent pop-punker with **Doors**' keyboard vibes. *Jenny Adaire* is a disjointed pop novelty with Vaudeville moves. Both sides were composed by Tom Sack. (MW)

Thee Midniters (CA)

Personnel incl:	GEORGE DOMINGUEZ	ld gtr	A
	JIMMY ESPINOZA	bs	A
	RONNIE FIGUEROA	organ	A
	WILLIE GARCIA	vcls	A
	ROY MARQUEZ	gtr	A
	ROMEO PRADO	trombone	A
	LARRY RENDON	sax	A
	GEORGE SALAZAR	drms	A

ALBUMS:	1(A?)	THEE MIDNITERS	(Chattahoochee CS-1001) 1965 SC/R1
	2( )	BRING YOU LOVE SPECIAL DELIVERY	(Whittier W-5000) 1966
	3( )	UNLIMITED	(Whittier W-5001) 1966
	4( )	THE GIANTS	(Whittier W-5002) 1967
	5( )	BEST OF	(Rhino RNLP-063) 1983

				HCP
45s:		Land Of A Thousand Dances (Parts 1 and 2)/Ball Of Twine	(Chattahoochee 666) 1965	67
		Heat Wave/Sad Girl	(Chattahoochee 674) 1965	-
		Heat Wave/Sad Girl	(Chattahoochee 675) 1965	-
		Whittier Boulevard/Evil Love	(Chattahoochee 684) 1965	127
		I Need Someone/Empty Heart	(Chattahoochee 693) 1965	-
		It's Not Unusual/That's All	(Chattahoochee 694) 1965	-
		Brother, Where Are You?/Heat Wave	(Chattahoochee 695) 1965	-
		Are You Angry?/I Found A Peanut	(Chattahoochee 706) 1966	-
		Love Special Delivery/Don't Go Away (PS)	(Whittier 500) 1966	-
		It'll Never Be Over For Me/The Midnite Feeling	(Whittier 501) 1966	-
		Dragon-Fly/The Big Ranch	(Whittier 503) 1966	-
		Never Knew I Had It So Bad/The Walking Song	(Whittier 504) 1967	-
		Jump Five And Harmonise/Looking Out A Window	(Whittier 507) 1967	-
		Chile Con Soul/Tu Despedida	(Whittier 508) 1967	-
		Breakfast On The Grass/Dreaming Casually	(Whittier 509) 1967	-
		Make Ends Meet/You're Gonna Make Me Cry	(Whittier 511) 1967	-
		The Ballad of Cesar Chavez (Part 1)/(Part 2)	(Whittier 512) 1967	-
		Chicano Power/Never Goin' To Give You Up	(Whittier 513) 1967	-
	α	She Only Wants What She Can Get/I've Come Alive	(UNI 55170) 1969	-

NB: α shown as by Midnighters.

This Mexican-American band operated out of Los Angeles. They enjoyed some minor chart success early on with *Land Of A Thousand Dances (Part 1)* and *Whittier Boulevard*, before switching to their own Whittier label. All four albums are now minor collectors' items with *Bring Your Love Special Delivery* the most likely to interest readers of this book.

Both sides of their final single were penned by Kent Morill of The Wailers.

Compilation coverage has so far included: *Dragon-Fly* on *Diana's Rootin' Tootin' Wild Teenage Rock 'N' Roll Party!* (LP); *Never Knew I Had It So Bad* on *A Journey To Tyme, Vol. 2* (LP); *House Of Wax* on *East Side Revue* (LP); *I Found A Peanut* on *Teenage Shutdown, Vol. 3: Things Been Bad* (LP & CD); and *Jump, Jive, And Harmonize* on *Teenage Shutdown, Vol. 1: Jump, Jive, And Harmonize* (CD), *Urban Spacemen and Wayfaring Strangers Book* (CD) and *Where The Action Is! L.A. 1965-68 (4-CD book).* (VJ/JO/EW/MW)

THEE MIDNITERS
LOVE SPECIAL DELIVERY
and top hits of 1966
LOVE MAKES ME DO FOOLISH THINGS
WHEN A MAN LOVES A WOMAN
LOVE MAKES THE WORLD GO 'ROUND
"STRANGERS IN THE NIGHT"

THEE MIDNITERS - Bring You Love Special Delivery LP.

Midwest (MN)

Personnel incl:	DANNY HOLIEN	A

45:	Heaviness/Alibis	(Metrobeat 4460) 1970

Midwest was a Minneapolis-based project, essentially for **Holien**'s benefit. They were essentially a power-rock trio and *Heaviness*, which you'll find on the *The Best Of Metrobeat! Vol. 1* (LP) is a fine sample of the genre.

Holien had previously fronted another Minneapolis outfit, **The Shades**, in the mid-sixties. In 1971, he also recorded a solo album for Tumbleweed. (VJ/SR)

Jack Miffleton (OH)

Personnel incl:	NANCY BARNES	vcls	A
	DENNIS COONEY	vcls	A
	JACK MIFFLETON	gtr, vcls	A
	SKIPP SANDERS	vcls	A

ALBUM:	1(A)	WITH SKINS AND STEEL	(World Library WLSM-36-SM) 196?
	2(A)	SOME YOUNG CARPENTER	(World Library FR-2242 SM) 1970

Although this Cincinnati, Ohio artist's name is listed as **Jack Miffleton** (who wrote the songs), these two albums are group efforts and feature singers Nancy Barnes, Dennis Cooney, Skipp Sanders and a range of backing musicains including Jack on guitar. The first album opens with *Well, It's A New Day*, whilst *I Am The Bread* has an appealing drumbeat. Tracks like *I'm Ready To Follow* and *Alle Alle* have good rhythmns and *Cry Alice* is more poignant. The musical menu is religious up-tempo folk with a good beat, male/female vocals, acoustic guitars, bass and drums. Most of the band members also appear on an album shown as by The Group *No Time Like The Present* which has a similar sound.

Some Young Carpenter contains several protest songs, like the anti-war *Revolutionary Peace* with guitar, machine gun shots and air raid sirens in the background whilst an anti-war poem is recited in the foreground. The album is more electric than its predecessor and features electric rhythm and lead guitar along with organ giving it a sixites beat-rock-folk-pop feel. *God Made The World* and the title track have lost of jangly guitar and *Bring On, I Trust In You* and *Glory To God* all rock. (SR/VJ)

Mighty Manfred and The Wonderdogs (FL)

45s:	Bo Diddley/By The Time I Get To Phoenix	(Paris Tower PT-140) 1968
	You Can I Can (Join Hands)/She	(Atco 6823) 1971

This popular Tampa, Florida garage band also backed **Mercy** on their Sundi label single. They'd switched to a funk style by the time of the Atco release. (SR/MW)

Mij (NY)

Personnel:	JIM HOLBERG	vcls, gtr	A

ALBUM:	1(A)	COLOR BY THE NUMBER	(ESP-Disk 1098) 1969 R1

NB: (1) has been reissued on CD (ZYX) 199?

Well, it's E.S.P. time and again strange doesn't begin to describe this. Basically a record of a man (Jim Holberg) and his guitar, this album manages with the simple means of vocals, guitar playing, whistling and some studio effects (loads of echo everywhere) to create a compelling listening experience. Unlike any other release on this label that I know of, the music is quite straightforward in itself. The opening *Two Stars* sounds common enough, but the seven-minutes plus *Grok* (martian love call), evidently partly sung in Martian too, sees the singer diving through inner space with dexterity and courage. At times vaguely reminiscent of the British songwriter Simon Finn, Jim journeys along through a set of disconcerting songs that all sound like far-out space-rock played on acoustic guitar only. Extremely soft passages turn up unexpectedly and odd dissonances occur. *Little Boy* has a slightly untuned guitar and jarring stops. *Never Be Free* has disquieting repetitive phrases and the long *Look Into The (K)Night* has a spectral and disjointed way of playing. Balancing precariously between terror and bliss, this is one of the still undiscovered psychedelic records that must be pigeon-holed like that on the strength of the uncompromisingly psychedelic inner attitude of the player. Practically incomparable to anything else, this comes recommended for adventurous listeners. (MK/SR)

(Mikes) Mijal & White (MI)

Personnel:	MIKE MIJAL	keyb'ds	A
	WILLIE STROUD	drms	A
	MIKE WHITE	gtr	A

45:	I've Been You/Reflections	(Zatop 2208) 1972

The two Mikes hailed from the suburbs of Detroit, Michigan. Mike Mijal was well known on the local scene, especially around Livonia and Westland, having played keyboards in The Unveiled and The Coming Generation. On leaving school he worked as an intern engineer at WYNZ radio station in Ypsilanti before joining Westland's ATA Studios, run by the Lombardi family as a co-op for local bands. There he honed his engineering and mixing skills and in early 1972 he wrote and recorded the **Mijal & White** single, which climbed to No. 3 on the local charts. He continued to play keyboards in a group called Earthbound, eventually setting up his own recording studios (Triple M) in Garden City. Bands he produced and engineered in the seventies included **Salem Witchcraft** (formed by Coming Generation guitarist Arlen Viecelli), Sweet Crystal, and Toby Red.

I've Been You is a catchy "seventies psych" rocker awash with wah-wah and pulsing electronics - popular with compilers, including *Echoes In Time Vol. 2* (LP), *Turds On A Bum Ride Vol. 2* (2-LP), *Turds On A Bum Ride Vols 1 & 2* (2-CD), *Echoes In Time Vol's 1 & 2* (CD), *Lycergic Soap* (LP) and *A Deadly Dose Of Wylde Psych* (CD). As for the odd label name, Zatop was "a planet we visited one night". (MW)

Mike & The Ravens (VT)

Personnel incl: STEVE BLODGETT
MIKE BRASSARD

2-CD:	1(A)	NEVERMORE - PLATTSBURGH '62 & BEYOND!	(Bacchus Archives BA1102) 2005

45s:	Mt. Heartbreak/I've Taken All I Can	(Empire E-1) 1962
	Biggest Fool Around/ Baby, Please Don't Leave Me	(Empire E-2) 1962
	Goodbye To Mary Jane/Living In A Dream	(Empire E-3) 1963

This outfit was from Northfield, Vermont. Blodgett & Brassard may have been in **Fire & Brimstone**. Members went on to Thunderbolts, Camel's Hump, **Stephen Sargent & The Pride**, Front Burner and Texas Driver.

They also have four cuts: *I've Taken All I Can, Biggest Fool Around ,Goodbye To Mary Jane,* and *Oobie Doobie Do* on *Heart So Cold!* (CD). (MW)

Mike's Messengers (MD)

45:	Gone And Left Me/ Cause Of All Mankind	(EL-EZ-DE 122579) 1966

This band was based in Quantico, Maryland. *Gone And Left Me* deals with the singer's indifference to his woman's departure. You can also hear it on *Back From The Grave, Vol. 7* (LP). *Cause Of All Mankind* is a more sensitive folk-punk exploration of society's troubles that has also resurfaced on *Teenage Shutdown: Nobody To Love* (LP & CD). (VJ)

Milan (The Leather Boy) (NY)

ALBUM:	1	I AM WHAT I AM	(20th Century Fox TFM 3149/TFS 4149) 1964

NB: There's also a retrospective, *Hell Bent For Leather* (Licorice Schtik LSLP-001) 2009.

as '**Milan**':

45s:	I Am What I Am/ Over And Over Again	(20th Century Fox 487) 1964
	Angel's Lullabye/ Runnin' Wild	(20th Century Fox 552) 1965
	Cry, Lonely Boy/Luva-Luva	(ABC Paramount 10718) 1965

as '**World Of Milan**':

45s:	Follow The Sun/I'm Cryin' In The Rain	(Brunswick 55292) 1966
	One Track Mind/Shades Of Blue	(Brunswick 55298) 1966

as '**Milan (The Leather Boy)**':

45:	My Prayer/You Gotta Have Soul	(Flower FLO 100) 1966

as '**Leather Boy**':

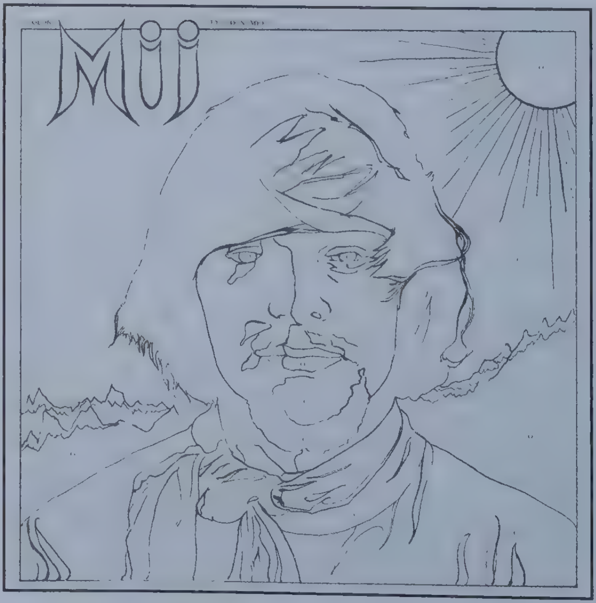
45s:	Jersey Thursday/Black Friday	(Parkway 125) 1966
	I'm A Leather Boy/Shadows	(MGM 13724) 1967
	On The Go/Soulin'	(MGM 13790) 1967

Real name reportedly Rick Rondell; **Milan** was an interesting late-fifties/early-sixties style greaserocker whose singles are sought-after. The later biker-rock singles adopted some appealing garage sounds but purists should note that the earlier **Milan** and **World of Milan** singles (prior to the Flower label singles) are best avoided, though the *One Track Mind* single has its moments.

Based in New York City he also produced many other acts, e.g. **Downtown Collection** and **The Head Shop**.

The 2009 retrospective *Hell Bent For Leather* album gathers together his best single sides and adds a selection that he wrote for side-projects and acts he produced - The Chanters, Lou Christie, **The Downtown Collection**, **The Head Shop**, Ice Cream, **Licorice Schtick**, and The Unclaimed.

Compilation appearances have included: *I'm A Leather Boy* on *Mayhem & Psychosis, Vol. 1* (LP); *Mayhem And Psychosis, Vol. 1* (CD) and *Pebbles, Vol. 3 (ESD)* (CD); *I'm A Leather Boy* and *On The Go* on *Pebbles, Vol. 10* (CD); *Shadows, You Gotta Have Soul* and *I'm A Leather Boy* on *Pebbles, Vol. 11* (LP); *On The Go* on *Wavy Gravy, Vol. 1* (CD) and *Wavy Gravy, Vol. 2* (LP & CD); *On The Go* and *Soulin'* on *A Journey To Tyme, Vol. 5* (LP), *Garagelands, Vol. 1* (LP) and *Garagelands, Vol. 1* (CD); and *Shadows* on *Pebbles Box* (5-LP) and *Trash Box* (5-CD). (VJ/MW)



MIJ - Color By The Number LP.

Mile Ends (AZ)

Personnel:			
	MIKE McFADDEN	vcls, gtr, hrmnca	ABC
	GEORGE ALEXANDER	gtr	ABC
	RICHARD MICKEL	gtr	ABC
	STEVE "WALLY" FRESENER	bs	AB
	?? ??	drms	A
	DANNY PACHECO	drms	BC
	ED BLACK	bs	C

EP: 1 MILE ENDS (Sundazed SEP 151) 2000

45s: Candy Man/Bottle Up And Go (Fifth Estate 8447) 1966
Ferris Wheel (one-sided demo) (no label) 1967

From Phoenix, Arizona this band landed regular gigs in 1966 at The Fifth Estate (in Tempe, near Arizona State University), run by Jim Musil Jr. who became their manager. They also got a slot at nearby JD's, run by Jim Musil Sr.. Primarily a Stones cover band they opened for many national acts who played The Fifth Estate including the **Doors**, **Leaves**, **Association**, **Music Machine**, **Count Five**, Them, and **(Young) Rascals**. In the summer they released their own single and got to play The Hullabaloo in L.A. after manager Jim arranged a weekend band swap (they played with the **Yellow Payges**, whilst **The Palace Guard** played at the Fifth Estate).

Late in '66 Fresener was replaced by Ed Black and the band's impetus was flagging. In December they started work on their first psychedelic effort, *Ferris Wheel*. Flute and strings were added in early '67 and **Mike Condello** was brought in by McFadden to help out on piano and vocals, but the rest of the band had faded away by then. 100 copies of a one-sided blank demo were pressed by Jim Musil.

It was the end of the **Mile Ends** but the beginning of **Superfine Dandelion**.

The R&B infused *Candy Man* has resurfaced on *Sixties Rebellion, Vol. 14: The Basement* (LP & CD). The Stones-like and immensely catchy *Bottle Up And Go* is on *Ear-Piercing Punk* (LP & CD), *Best of Pebbles, Vol. 2* (LP & CD), *Trash Box* (5-CD), *The Essential Pebbles Collection, Vol. 1* (2-CD) and *Garage Beat '66 3* (CD); *Bottle Up And Go*, *Candy Man*, and the previously unreleased *I Can Never Say* and *Bring 'Em On In* have all been compiled on *Superfine Dandelion* (CD).

Both sides of the debut single plus the unreleased *I Can Never Say* (a Pretty Things cover) and *Bring 'Em On In* (a Them cover) are gathered together on the Sundazed EP. These also appear on Sundazed's **Superfine Dandelion** CD (Sundazed SC 11057) 2000 with two versions of *Ferris Wheel*. (MW)

Buddy Miles Express (?)

Personnel incl:			
	BUDDY MILES	vcls, drms, gtr	ABC
	TERRY CLEMENTS	sax	A
	MARCUS DOUBLEDAY	trumpet	A
	VIRGIL GONSALVES	sax	A
	JIM McCARTY	gtr	ABC
	BOB McPHERSON	sax	A
	BILLY RICH	bs	A
	HERBIE RICH	organ	A
	RON WOODS	drms	A
	DUANE HITCHINGS	organ	BC
	CHARLIE KARP	gtr	C
	(BOB PARKINS (BOB ISLAND)	keyb'ds	C)
	(WALTER ROSSI	gtr	C)

				HCP
ALBUMS:	1(A)	EXPRESSWAY TO YOUR SKULL	(Mercury SR-61196) 1968	-
	2(B)	ELECTRIC CHURCH	(Mercury SR-61222) 1969	145
	3(C)	THEM CHANGES	(Mercury SR-61280) 1970	35
	4(-)	WE GOT TO LIVE TOGETHER	(Mercury SR-61313) 1970	53
	5(-)	MESSAGE TO THE PEOPLE	(Mercury SRM-1608) 1970	60
	6(-)	LIVE	(Mercury SRM-7500) 1971	50

NB: (1) to (6) also released in the U.K. (1) reissued on CD (Select Direct) 2004. (1) reissued again on CD (Fontana Hip-O Select 000297602) 2006.

Born in August 1968 out of the **Electric Flag**, the **Buddy Miles Express** tried to pursue the direction started by the **'Flag**, with a mix of rock, blues, soul and jazz, clearly built around **Buddy Miles**' personality. Their records were commercially successful and they managed to release six albums in four years, although the management of the group was quite erratic. *Them Changes* is reputedly their best effort. **Miles** often used talented musicians like Jim McCarty (ex-**Mitch Ryder**, pre-**Cactus**), Duane Hitchings (pre-**Cactus**) or Bob Parkins (Bob Island) and Walter Rossi (ex-**Influence**).

Buddy Miles also played with Jimi Hendrix on *Band Of Gypsys* and with Carlos Santana on a live album in 1972. He spent part of the late seventies in jail and subsequently tried to make a comeback several times. **Miles** passed away on 26th February 2008 in Austin, Texas. (SR/NW)

Milk and Honey (IA)

45: Have A Nice Day/White Bird (Magic 541-17) c1970

An obscure single by a Sioux City, Iowa outfit seen described as electric psych-rock. (SR/MW)

Milkwood Tapestry (NY)

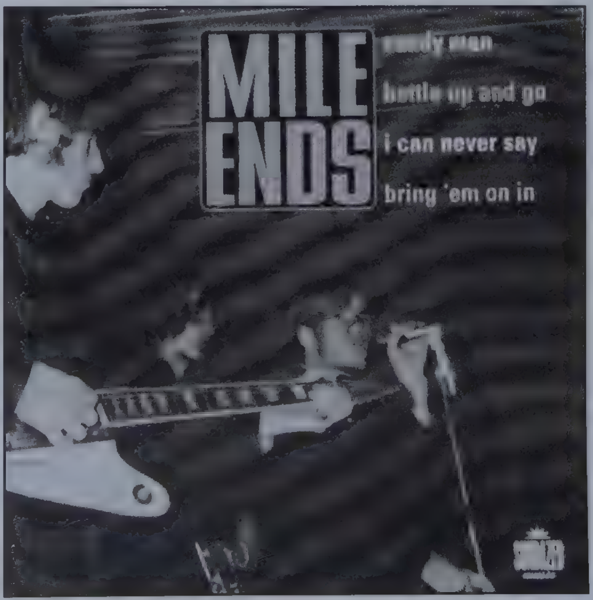
Personnel:			
	ROLAND G. ANTONELLI	gtr, vcls	A
	JOSEPH LOUIS RANSOHOFF	ld vcls, tamb, maracas	A

ALBUM: 1(A) MILKWOOD TAPESTRY (Metromedia MD-1007) 1969

NB: (1) reissued on vinyl (Excalibur XCALM0404) 2002. (1) reissued on CD (Gear Fab GF-179) 2001 with seven bonus tracks.

This album is an intriguing and above-par acid-folk-rock odyssey by this New York duo. They journey from the manic (*Beyond The Twelve Mile Zone*) etched by some excellent acid-guitar, to minstrel-like folk and baroque ballads, and back into heavy rock territory (*The Purple Side Of Sunset*). An acquired taste for the adventurous palate, this certainly deserves wider appreciation.

And it came to pass in 2001 that Roger Maglio at Gear Fab answered the call, tracked down Joe Ransohoff, and presented the duo's legacy on CD. The liner notes reveal that **Milkwood Tapestry** wove their idiosyncratic sounds from 1968 to 1972. Multi-instrumentalist Joe Ransohoff had studied music since the age of 14. He'd finished college, quit law school soon after and placed an ad in the Village Voice for a folk-rock songwriter. Roland Antonelli responded from Poughkeepsie and the two hit it off; Antonelli relocated to New York City the following year.



MILE ENDS - Self Titled 7" EP.

Starting on the New York club and coffee house circuit, they were spotted by Donovan's manager, who helped get them a contract with Metromedia. Tours on the college circuit across New York and New England followed, where they opened for the likes of **Country Joe McDonald**, Four Seasons, **Phil Ochs**, **Ten Wheel Drive**, **NRBQ**, **Tim Hardin**, **Johnny Winter**, **Rhinoceros** and **The Velvet Underground**. They also got to perform live on FM radio several times on the Alex Bennett Show.

Their material took on a more mediaeval vibe with the use of cello, tambourine and recorder, examples of which are to be found amongst the seven unreleased cuts dusted off by Joe Ransohoff for the CD reissue on songs like *We Are Together, Two* and *The Bell Of Juniper.* (MW/VJ)

Millard and Dyce (MD)

Personnel incl:	MILLARD ARBUTINA	gtr, vcls	A
	EARL FRENCH	gtr, vcls	A
	MICHAEL OIERCE	bs	A
	GARY URIE	gtr, vcls	A

ALBUM: 1(A) MILLARD AND DYCE (Century - Kaymar KS 7-265) 1973 R2

Millard and Dyce, who came from Baltimore, Maryland recorded this privately pressed acoustic folk album. Kaymar seems to have been a subsidiary of Century, a vanity label. Utilising three guitars it successfully blends electric and acoustic folk-blues with decent vocals and songs that deal with social and environmental issues as well as some love songs. This is recommended. (VJ)

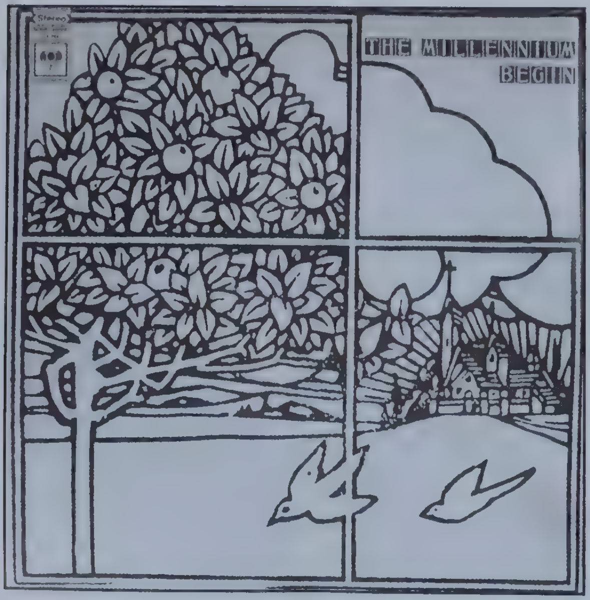
The Millennium (CA)

Personnel:	CURT BOETTCHER	vcls	A
	RON EDGAR	drms	A
	MIKE FENNELLY	gtr	A
	LEE MALLORY		A
	DOUG RHODES	organ	A
	SANDY SALISBURY	vcls	A
	JOEY STEC		A
	(KEITH OLSEN		A)
	(JERRY SCHEFF	bs	A)

ALBUM: 1(A) BEGIN (Columbia CS-9663) 1968 R1.

NB: (1) reissued in Holland in 1976. (1) reissued on vinyl (Columbia 9663H). (1) also reissued on CD (CBS Special Products WK 75030) 1990, with two unreleased tracks *Blight* and *Just About The Same* (covered by **The Association**). (1) reissued again on CD (Sundazed SC 6260) 2008 with two bonus tracks and rare band photos.

Also relevant are *Again* (Poptones MC5012CD) 2001 (CD) and *Again* (Dreamsville YDLP 0050) 2001 (LP); and *Magic Time: The Millenium/Ballroom Sessions* (3-CD) (Sundazed SC 1002) 2001. *Pieces* (CD) (Sonic Past Music SPMECD 1009) 2009 is a collection of rarities and demos.



THE MILLENNIUM - Begin LP.

45s:	I Just Want To Be Your Friend/ It's You (PS)	(Columbia 4-44546) 1968
	5.A.M./Prelude	(Columbia 4-44607) 1968
	There Is Nothing More To Say/ To Claudia On Thursday	(Columbia 4-44674) 1968

Curt Boettcher was a prodigious talent (sadly he died in 1987 at age 43) whose studio wizardry produced sounds and arrangements way ahead of any at the time and **The Millennium** album was the culmination of this period. He'd started out with the folk group **The Goldebriars** (two albums on Epic in 1964) then formed a vocal duo, Summer's Children, before getting into production which included **The Association**'s first album *And Then Along Comes* and their million-selling *Along Comes Mary* single. From then until **Millennium** he was involved in a plethora of groups and studio projects: - **Ballroom** (with **Sandy Salisbury** and **Lee Mallory**), Your Gang and **Friar Tuck** (both with **Mike Deasy**), culminating in **Sagittarius** (with Gary Usher) which put out a lot of unreleased **Ballroom** material. In the seventies Curt would issue a solo album and form California but it's for his creative outburst in the mid-late sixties and those heavenly multi-layered vocal arrangements that he will be remembered.

Millennium then, were put together as a vehicle for **Boettcher**'s ideas with the intention to weld Fennelly and Stec's rock background with the avant-garde pop of **Mallory** and **Salisbury**. **Boettcher** was to 'Lead the way'... and there was a kind of evangelical fervour about it, best heard on their first single *It's You.* **Goldenrod** who are thought to have acted as a backing group to **Lee Mallory**, formed the basis of the remaining personnel, originally becoming involved as part of the "Our Productions" house band led by **Mike Deasy**.

Boettcher wrote almost half of the tracks on their pleasant pop-rock album, **Salisbury**, Fennelly, and **Mallory** providing most of the remainder, with Jerry Scheff from **Goldenrod** contributing *Dandelion* (not on the album) to their repertoire. The album took a year to record and was only the second album ever done on 16-track (Simon and Garfunkel's *Bookends* being the first). Columbia Engineer Roy Halee had pioneered the technique by jerryrigging two eight-track recorders with a third machine feeding the two.

Stylistically, the album is in the mould of **Sagittarius**, with the stand-out cut being the astonishing *Karmic Dream Sequence #1.* A true voyage into the infinite and six of the most magical minutes that sixties music has to offer. Group member **Sandy Salisbury** describes the song: "This piece still evokes everything I felt in those days, from ecstacy to amazement to downright fear. Though I never used drugs, I always felt somehow out of touch when I heard this song - still do. The only explanation for that feeling is that *Karmic Dream Sequence* somehow tells me that Life is far, far deeper and more fascinating than my limited human mind can comprehend - it makes me want to explore, to experience, to feel, no matter how scary it gets".

The Millennium
Again

THE MILLENNIUM - Again LP.

When it looked like **Millennium** might become a full-time band, the **Goldenrod** members departed due to session commitments, and Edgar, Rhodes and Keith Olsen all previously with **The Music Machine** came into the frame.

The **Music Machine** personnel had early ties with **Curt Boettcher** as Edgar had been the **Goldebriars** drummer, Olsen an old friend of **Boettcher** had played with Gale Garnett and Jimmie Rodgers, and briefly with The Wayfarers, at whose club in Charleston the **Goldebriars** often played. Olsen also married **Goldebriar**' Sheri Holmberg, whilst Sean Bonniwell was the **Goldebriars** tour manager, and migrated to L.A. with them adopting their all-in-black, dyed black beatlecut look lock, stock, and barrel for **The Music Machine**.

Though **Millennium** never toured, 'The Lee Mallory Group', which consisted basically of **Goldenrod**, **Mallory**, **Salisbury**, Rhodes, Fennelly and Stec debuted much of the *Begin* material at the Pasadena Icehouse on a couple of occasions in late 1967, as a dry run for the projected live **Millennium** shows.

After being dropped by Columbia, **The Millennium** stayed together as a songwriting/production team, with **Boettcher**, Olsen, **Salisbury**, and **Mallory** joining the re-launched **Sagittarius**.

The protracted sessions for **Sagittarius**' *Blue Marble* in fact included sessions for a solo album by **Salisbury** and various other projects which were recorded back to back, including tracks for "Midnight Cowboy" written by **Millennium** members (primarily Stec and **Salisbury**) and Harry Nilsson, which were scrapped when their publisher fell out with the film producers (an album by 'The Groop' *Sing Songs From Midnight Cowboy* includes covers of the songs). Nilsson of course sang **Fred Neil**'s *Everybody's Talking* as the theme, because **Neil** ironically refused to speed the song up.

Another project concurrent with **Sagittarius**' *Blue Marble* was an attempt to launch another offshoot named "Big Shot" fronted by Fennelly and including former **Goldebriar** guitarist Murray Planta. This petered out fairly quickly... Stec took up an offer from old friends **The Blues Magoos** to join full-time. He later worked as a writer with Stephen Stills/Crosby Stills Nash and Young, and made a solo album with Jimmy Miller. Fennelly started **Crabby Appleton**, who signed to Elektra and enjoyed some success. He also later made a solo album, *Lane Changer*, which was produced by Rod Argent and Chris White. **Salisbury** was a jobbing arranger before becoming a best selling children's author.

As an aside readers might note that **Mike Deasy** of Your Gang recorded the creepy live tapes of **Charles Manson** at Spahn Ranch which did the rounds in Hollywood and cut a couple of studio sessions too. Oddly, the **Millennium** guys were part of **Frank Zappa**'s clique rather than the folk-rock crowd.

At long last **Curt Boettcher** and **The Millennium** have begun to garner long-overdue praise and attention. The *Begin* album has been reissued at least twice to astound and entrance new generations. In 1998, a retrospective of **Ballroom** appeared, aptly titled *Preparing For The Millennium* (Rev-Ola CRREV058 CD). At the dawn of the new millennium Poptones put together the *Again* CD, a collection of unreleased demos and live performances, and three accompanying CDs of solo ventures: **Curt Boettcher** - *Misty Mirage* (MC5007CD), a collection of demos and outtakes; **Sandy Salisbury**'s unreleased solo album (MC5008CD); and a self-titled Joey Stec CD comprising 1976 recordings (MC5005CD).

THE STEVE MILLER BAND - Children Of The Future LP.

Also in 2001 Sundazed put together the almost-complete 3-CD package *Magic Time: The Millennium/Ballroom Sessions*. This includes much of the **Ballroom**'s Rev-Ola material plus unreleased **Ballroom** versions of **Millennium** tracks, the entire *Begin* album plus singles and outtakes, a couple of Summer's Children and **Sagittarius** tracks, and a handful of **Curt Boettcher** demos (avoiding overlaps with the Poptones CD). Finally, *Pieces* (CD) is a collection of rarities and demos that date from 1967 and 1968. Some of these may have found their way onto *Begin*, but **Boettcher** opted instead to include quite a lot of material recorded by his previous band, **Ballroom** and then add overdubs by **Millennium**. (VJ/MW/JFr/LP)

Stephen Miller (CA)

ALBUM: 1 STEPHEN MILLER (Philips PHS 600-335) 1970

Stephen Miller was formerly the leader of **Linn County**. A gifted keyboard player, he is sometimes credited as Steve Miller but is totally unrelated to the "Gangster Of Love". He went on to play with the southern rock group Grinderswitch (formed by the former roadies of the **Allman Brothers Band**) and is also featured on many Bay Area records.

His first solo album is reputedly a good blues-rock effort and is becoming sought-after. (SR)

The Steve Miller Band (CA>OR)

Personnel:	JAMES 'CURLEY' COOKE	gtr, vcls	AB
	TIM DAVIS	drms, vcls	ABCDEF
	STEVE MILLER	gtr, vcls	ABCDEFG H I J
	LONNIE TURNER	bs	ABCDE I J
	JIM PETERMAN	organ	BC
	BOZ SCAGGS	gtr, vcls	C
	GLYN JOHNS	gtr, perc, vcls	D
	BEN SIDRAN	keyb'ds	D
	BOBBY WINKELMAN	bs, vcls, gtr	F
	JACK KING	drms	G
	ROSS VALORY	bs	G
	ROGER ALLAN CLARK	drms	H
	GERALD JOHNSON	bs	HI
	DICK THOMPSON	keyb'ds	HI
	JOHN KING	drms	I
	GARY MALLABER	drms, perc	J

				HCP
ALBUMS:	1(C)	CHILDREN OF THE FUTURE	(Capitol SKAO-2920) 1968	134
(up to 1977)	2(C)	SAILOR	(Capitol ST-2984) 1968	24
	3(D)	BRAVE NEW WORLD	(Capitol ST-184) 1969	22
	4(E)	YOUR SAVING GRACE	(Capitol ST-331) 1969	38
	5(F)	NUMBER FIVE	(Capitol ST-436) 1970	23
	6(G)	ROCK LOVE	(Capitol ST-748) 1970	82
	7(H)	RECALL THE BEGINNING A JOURNEY FROM EDEN	(Capitol SMAS-11022) 1972	109
	8(I)	THE JOKER	(Capitol SMAS-11235) 1972	2
	9(-)	LIVING IN THE USA (comp)	(Capitol 717) 1973	-
	10 (-)	ANTHOLOGY (comp)	(Capitol SMAS-11114) 1973	56
	11 (-)	BEST OF (comp)	(Capitol SHZE-901) 1973	-
	12 (-)	MASTERS OF ROCK (comp)	(EMI Euro 054 81583) 1974	-
	13 (-)	PROFILES (comp)	(EMI Euro 81581) 1974	-
	14 (-)	THE LEGEND (comp)	(Capitol VMP 1008) 1975	-
	15 (-)	ADVENTURES OF A SPACE COWBOY (comp)	(Capitol Euro 81645) 1975	-
	16 (J)	FLY LIKE AN EAGLE	(Capitol ST-11497) 1976	3
	17 ( )	BOOK OF DREAMS	(Capitol ST-11630) 1977	2

NB: The band is also featured on *Revolution Soundtrack* (UA 5185) with: *Mercury Blues, Your Old Lady* and *Superbyrd*. (1) reissued on vinyl (Capitol SF-718) 1974 with different cover. (2) reissued on vinyl as *Living In The USA* with a different cover (Capitol SF-719) 1974. (2) reissued on CD (Capitol C2-94449) 1991. (2) reissued on CD (Alliance 94449) 1996. (2) reissued on CD (Toshiba EMI 70012) 2006. (2) reissued on CD (Toshiba EMI 70275) 2007. (3) reissued on CD (Capitol C2-91246) 1991. (3) reissued on CD (Toshiba EMI 70013) 2006. (3) reissued on CD (Toshiba EMI 70276) 2007. (4) reissued on CD (Capitol C2-94448) 1991. (4) reissued on CD (Toshiba EMI 70014) 2006. (4) reissued on CD (Toshiba EMI 70277) 2007. (14) was issued without his consent and withdrawn at his insistence. (16) also issued on vinyl (Mobile Fidelity MFSL-1-021) 1976. (16) reissued on vinyl (Capitol 16339) 1990. (16) reissued on CD (Capitol 46475) 1990. (16) reissued on CD (Digital Sound 4406) 1997. (16) reissued on CD (Capitol 21185) 1999. (16) reissued on CD as a special 30th anniversary edition (Capitol C2-46475) 2006.

There are numerous compilation albums and CDs, the early vinyl ones are listed in the above discography. *Best Of '68-'73* (CD) (Capitol CDP7952712) 1977 is a good compilation of his early career. *Greatest Hits* (Capitol 11822) 1978, despite its title, is a compilation of tracks from their three albums made between 1973-77; *Living In The USA* (Cema Special Markets 57288) 1992 is a budget compilation of tracks from their late sixites and early seventies albums. The compilation has been reissued at least twice on the Platinum and Excelsior imprints; *Steve Miller Band Box Set* (3-CD) (Capitol 89826) 1994 mostly featured music from 1968 to 1993, but also included some recordings of Miller as a child; *Greatest Hits* (Eagle/Polygram LC 7341) 1999 is compilation of tracks from albums released between 1973 and 1993; *Steve Miller Band On Tour: 1973-76* (2-CD) (King Biscuit Hour) 2002 compiles live recordings from their King Biscuit Hour recordings; *Young Hearts: Complete Greatest Hits* (Capitol CDP 7243 5 90509 2 8) 2003 is a compilation of remastered tracks by the band; *Extended Versions* (BMG BMGS145962.2) 2003 is a collection of live material; *Rock Breakout Years* (Madacy 51114) 2005 compiles tracks from their early albums and *Sessions* (2-CD) (Snapper SMDCD589) 2007 perfectly captures the two distinct phases of their career. Disc 1 was recorded just after the release of *The Joker* in 1973, strongly echoes the blues roots of the band while the second disc was recorded in 1976 when with the release of *Fly Like An Eagle* they were at the zenith of their career.

			HCP
45s:	Sittin' In Circles/Roll With It (PS)	(Capitol 2156) 1968	-
(up to	Living In The USA/Quicksilver Girl	(Capitol 2287) 1968	94
1977)	Dear Mary/Sittin' In Circles	(Capitol 2447) 1968	-
	My Dark Hour/Song For Our Ancestors	(Capitol 2520) 1968	126
	Don't Let Nobody Turn You Around/ Little Girl	(Capitol 2638) 1968	-
	Going To The Country/ Never Kill Another Man	(Capitol 2878) 1969	69
	Steve Miller's Midnight Tango/ Going To Mexico	(Capitol 2945) 1969	117
	Rock Love/Let Me Serve You	(Capitol 3228) 1971	-
	Fandango/Love's Riddle	(Capitol 3344) 1972	-
	The Joker/Something To Believe In	(Capitol 3732) 1973	1
	Your Cash Ain't Nothing But Trash/Evil	(Capitol 3837) 1974	51
	Take The Money And Run/Sweet Marie	(Capitol 4260) 1976	11
	Rock'n Me/Living In The USA	(Capitol 4323) 1976	1
	Fly Like An Eagle/Lovin' Cup	(Capitol 4372) 1976	2
	Jet Airliner/Babes In The Wood	(Capitol 4424) 1976	8
	Jungle Love/Wish Upon A Star	(Capitol 4466) 1977	23
	Swingtown/Winter Time	(Capitol 4496) 1977	17
Reissue:	Living In The USA/Quicksilver Girl	(Capitol 3894) 1974	49

THE STEVE MILLER BAND
Capitol

THE STEVE MILLER BAND - Sailor LP.

The Steve Miller Band Brave New World

THE STEVE MILLER BAND - Brave New World LP.

A child music prodigy, **Steve Miller** was born in Milwaukee, Wisconsin but raised in Texas. Coming from a musical family - his mother was a singer and his father a country fiddler - **Miller** was learning to play guitar at the age of five. At 12 he played with Boz Scaggs in a local band The Marksmen. His music hero at this time was T-Bone Walker and **Miller** developed a strong interest in black music. Whilst Scaggs and he were both attending Wisconsin University, they formed a soul and Motown group - The Ardells. In 1963 **Miller** quit Wisconsin University for Copenhagen University in Denmark, where he studied Literature. Upon returning to the States in 1964, he headed for Chicago where be became involved in the white blues scene. There he played in bands which featured Junior Wells, Muddy Waters and Buddy Guy. Eventually, he met up with **Barry Goldberg** (of **The Electric Flag**) and formed a group called **The Goldberg-Miller Blues Band** which recorded a single, *The Mother Song*. They were beginning work on an album when **Miller** quit because of managerial troubles. He headed back to Texas but in 1966, like Janis Joplin and so many others, he was attracted by the exciting music developments taking place in San Francisco. There with **Tim Davis** (drms), Lonnie Turner (bs) and **Curley Cooke** (rhythm gtr) he formed the first **Steve Miller Band**. This line-up contributed three tracks to the soundtrack (LP) of *Revolution*, a cult film at that time. They developed the raw, driving sound which characterised the early 'acid' bands, yet the blues remained a strong influence in their music. This was particularly evident on one of the tracks, *Mercury Blues* (which reappears in more sophisticated form on the band's 1975 *Fly Like An Eagle* album), whilst the instrumental *Superbyrd* and *Your Old Lady* captured that driving guitar and organ sound.

The band made a successful appearance at the Monterey Pop Festival in June 1967 and was soon offered a recording contract by Capitol. By now, old pal Boz Scaggs had replaced **Curly Cooke** in the band and organist Jim Peterman was included in the new five-some. Surprisingly, **Miller** decided to go to London to record their excellent debut album *Children of the Future*. This was produced by Glyn Johns, who had helped engineer The Beatles' *Sergeant Pepper* album. His influence is evident throughout the album, which entirely lacked the 'live' atmosphere of so many of the early West Coast acid-rock albums, but attained an unequalled standard of production at that time among San Francisco bands. Of particular significance is the early use of psychedelic sound effects throughout side one, with Peterman's fine organ work to the fore. The band had temporarily dropped its driving, bluesy rock in favour of a series of beautiful 'acid' ballad type numbers such as *In My First Mind* and *Children of the Future*. The use of sound effects is particularly prominent in the side's closing track *The Beauty of Time Is That It Is Showing*. The material on side two is similar to what they were playing before they left San Francisco, with each track merging into the following one. *Junior Saw It Happen* and two bluesy numbers - the fast *Fanny Mae* and the slow *Key To The Highway* - are the stronger tracks in this side. Over all, the album was extremely varied.

The group was busted while in London and returned to San Francisco to work on the follow-up, *Sailor*. This was more consistent than their earlier effort and, possibly, the group's finest album. The opening track *Song For Our Ancestors* was an instrumental which commenced with the sound of San Francisco bay's fog horns. *Dear Mary* featured **Miller**'s high-pitched vocals which came to characterise their more sensitive numbers. However, the album's most popular tracks proved to be dance number *Living in the USA*, a song, as its title suggests, about American life, and the self-descriptive *Gangster Of Love*. Its most melodic was the beautiful *Quicksilver Girl*, which opens side two, while *Overdrive* was a Stones-like R&B number.

Boz Scaggs and Jim Peterman left the band in 1968 with Ben Sidran (keyb'ds) and Glyn Johns (gtr, perc, vcls) coming in for the third album, *Brave New World*. Johns also co-produced the album with **Steve Miller**. The title track featured the sound effects of both a rain and a sandstorm, but overall the album lacked the imagination and consistency of the band's two earlier efforts. Most of the songs were up-tempo boogies, but two notable exceptions were the beautifully laid-back number *Seasons* and *Space Cowboy*, later to become something of a classic.

The band's fourth album *Your Saving Grace* was also released in 1969. Ben Sidran and Nicky Hopkins assisted with its production. This was the last album the band recorded in San Francisco. *Just A Passing Fancy In A Midnite Dream* and *Don't Let Nobody Turn You Around* were up-tempo country-influenced numbers. Another track, *Feel So Glad*, featured Nicky Hopkins' dynamic keyboard-playing. But it is really the slower tracks that stand out on this album - the title song and two other sensitive numbers *Baby's House* and *Motherless Children*. Although more consistent than their previous effort, this album did not attain the heights of the first two albums and Lonnie Turner left the band, being replaced by Bobby Winkelman (ex-**Frumious Bandersnatch**). Ben Sidran also quit to go into producing and Nicky Hopkins joined The **Quicksilver Messenger Service**.

Miller left San Francisco with this new line-up and *Number Five* was recorded in Nashville, Tennessee and released in July 1970. Various Nashville session-men assisted on this album. However, at the turn of the sixties the music scene was beginning to change and this album shows the band struggling to keep apace with developments. The opening track *Good Morning* is noteworthy for its psychedelic intro and unusual ending - a variation on the *Christmas Carol God Rest You Merry Gentlemen*. Inevitably, others like *Going To The Country* and the excellent *Hot Chilli* echoed the influence of the Nashville music scene. The other stand-out number on the album was *Jackson-Kent Blues* featuring **Miller** on echoplex guitars and culminating in an interesting ending. Two other slower numbers are of note, *Steve Miller's Midnight Tango* and closing track *Never Kill Another Man*. The remaining material was dispensable, though, and overall this album was on a par with the previous two.

Further personnel changes took place, with Winkelman and Davis leaving, the latter to start a solo career. Their replacements Ross Valory (bs) and Jack King (drms), (both of whom had earlier been with **Frumious Bandersnatch**) recorded the disappointing *Rock Love*, but Valory then departed with Dick Thompson (keyb'ds), Roger Allen Clark (drms) and Gerald Johnson (bs), playing on their 1972 release *Recall The Beginning* and Ben Sidran returning to help in its production. By the end of the 1972 the band was at its lowest ebb, with possibly its best work to come.

The title track of their next album *The Joker* became a U.S. No.1 elevating the band to new heights of popularity and made **Miller** a household name in the States.

After a three year recording lay off (during which **Miller** purchased a farm in Oregon and built his own recording studio in which he recorded his next two albums pretty much simultaneously and a plethora of compilation albums of the band's material were issued) they returned with the excellent *Fly Like An Eagle*. The title track with an atmospheric production is one of the band's finest moments, but it also spawned some extremely hooky riffy *Take The Money And Run* and *Rock'N Me*, which were both successful singles. The equally successful *Book Of Dreams* followed in 1977. Later, the band acquired considerable popularity in the discos with the title track in their 1982 album *Abracadabra*.

Retrospective compilation appearances have included: *Dime-A-Change Romance* and *Living In The U.S.A.* on *Rock A Delics* (LP); *Mercury Blues* on *Texas Music, Vol. 3* (CD); *Living In The U.S.A.* on *In The Beginning* (LP); *The Beauty Of Time Is? It's Snowing* on *Ah Feel Like Ahcid* (CD); *Miller's Blues* on *California Christmas Vol. 1* (LP); and *Roll With It* and *Quicksilver Girl* both figure on *Love Is The Song We Sing* (4-CD book). (VJ/MW/FT/DQ)

Miller Bros. (VA)

45: Jump, Jack, Jump/Don't Break My Heart (Layne 203) 1961

NB: Just 300 copies were pressed.

Jump Jack Jump was a very obscure single from a Staunton, Virginia band.

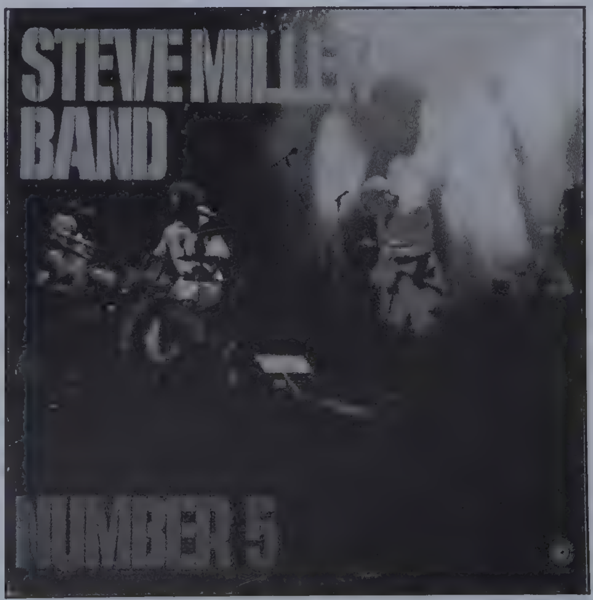
You'll also find *Jump Jack Jump* on *Garage Punk Unknowns, Vol. 6* (LP), *Aliens Psychos & Wild Things* (LP) and *Aliens Psychos & Wild Things* (CD). (VJ/MW)

Mill Valley Bunch (CA)

Personnel incl:	MIKE BLOOMFIELD	gtr	A
	SPENCER DRYDEN	drms	A
	NICK GRAVENITES	vcls	A
	IRA KAMIN	bs	A
	KATHI McDONALD	vcls	A
	MARK NAFTALIN	keyb'ds	A
	MICHAEL SHRIEVE	drms	A

YOUR SAVING GRACE
BROTHERHOOD
CONSCIOUSNESS
PEACE
CONSERVATION
EMI

THE STEVE MILLER BAND - Your Saving Grace LP.



THE STEVE MILLER BAND - Number 5 LP.

ALBUM: 1(A) CASTING PEARLS (Verve V-8825) 1973 SC

NB: (1) reissued on CD (Magical Records) 1996 with several bonus tracks. (1) reissued on CD (Universe UV087CD) 200? with several bonus tracks.

The result of massive bluesy jams between Bay Area musicians, this album was produced by **Nick Gravenites**, **Mike Bloomfield** and Leo De Gar Kulka. (SR)

Milwaukee Iron (CA)

Personnel incl:	ROGENE	vcls	A

ALBUM: 1(A) MILWAUKEE IRON (Milwaukee Iron KM-2137) 1978

An album of rural-rock and country-rock with female vocals on some tracks and songs like *Get Down Biker Music, Turn Me Over, Don't Turn Me Out, If I've Ever Seen A Biker He Is I, Cheezy Rider, Shovel Man, Get Down Fade Out* and *Jerk Me Off.* (SR)

Mind Distortions (IL)

Chicago garage band **Mind Distortions** signed to Rembrandt Records but didn't make it onto vinyl at the time. However, *Chicago Garage Band Greats* (LP) includes their unreleased version of *Who Do You Love?* from 1968. (VJ)

The Mind Expanders (NY)

ALBUM: 1 WHAT'S HAPPENING (mono/stereo)
(Dot DLP 3773/25773) 1967 SC

NB: (1) may have been counterfeited.

A 'psychedelic' cash-in album recorded at Regent Sound Studios, New York City, by faceless musicians. Using such exotic instruments as "Panther Combo Organ, ondoline, chromatic tom-toms, Hohner melodica, Chinese bell tree, harpsichord, autoharp, kazoos, 'electric guitar with squawk box'... and two ashtrays". What they achieve is sometimes akin to cinema organ intermission muzak or laughably 'groovy' soundtrack sounds.

An O.K. version of *Pictures At An Exhibition* and *"Downtown" Trip* (a 'psych' version of Petula Clark's hit with fuzz guitar and traffic noises!) are amusing - titles like *Sensory Overload, Pulsation, Love Syndrome* and *Euphoria* add to the mirth. (MW)

Mind Garage (WV)

Personnel:	JACK BONASSO	keyb'ds	A
	NORRIS N LYTTON	bs, sax	A
	LARRY McCLURG	vcls	A
	TED SMITH	drms	A
	JOHN VAUGHAN	ld gtr	A

ALBUMS: 1(A) MIND GARAGE-AN ELECTRONIC ROCK MASS
(RCA LSP-4218) 1969
2(-) AGAIN - THE ELECTRIC LITURGY (RCA LSP-4319) 1970

NB: There's also *A Total Electric Happening* (Unreleased 1968 LP) (Anazitisi ARLP 60-27F) 2009.

45s: Reach Out/Asphalt Mother (Morning Glori 1000) 1968
What's Behind Those Eyes/
There Was A Time (RCA Victor 47-9755) 1969
Jailhouse Rock/Tobacco Road (RCA Victor 47-9812) 1969

From Morgantown, West Virginia came **Mind Garage**. Although some of their material is psychedelic rock-pop, much is 1969 class-of-brass too. The *Electric Liturgy* is reportedly along the same lines as the **Electric Prunes**' *Mass In F Minor* although **Mind Garage** were not aware of *Mass In F Minor* and had been performing their *Electric Liturgy* in churches for several years before they released the above album.

Larry McClurg: "My own contributions were original, and I assumed the others were also. **Mind Garage** collaborated on the *Electric Liturgy* at the suggestion of Reverend Michael Paine and his wife Tori. The idea was to bring the contemporary music into the church while attracting the young people who might not otherwise ever visit a church. We started as "garage" musicians and were not into ministry. In fact we were very much a part of the 'street'. As I remember, Reverend Paine explained the church seemed too far away from real life... "you shouldn't leave your humanity at the door" when you enter church."

"I believe we made a difference. At the time of our recording there was no Christian rock music industry. We played *Electric Liturgy* as a real Mass, live in churches in New York, D.C., even in the Princeton University Chapel, New Jersey and in numerous other cities. Communion was given. Reverend Paine presided, and travelled with us, and convinced churches to allow us inside. There were also guest ministers.... As far as I know we were the only rock band doing that. It was unique. I have always felt we were the first. If there were any others we were not aware of them. If that is not true, we were certainly instrumental in the creation of Christian rock and roll, and hopefully examples to some of the Christian Rock musicians who followed. We were called communists, devils, and many other names by our detractors, which included many people in the church, but we were also very much appreciated by a large following."

Their heaviest and finest moment, *Asphalt Mother*, has been re-aired on *A Lethal Dose Of Hard Psych* (CD).

Jack Bonasso continues his musical career and in recent years provides the entertainment on the Caribbean cruise ships. Ted Smith spent years as tour drummer with The Spinners and still performs occasionally. John Vaughn finished college and still gigs. (MW/LM)

The Mind's Eye (TX)

Personnel:	BILL ASH	gtr	A
	LOUIS CABAZA	bs, keyb'ds	AB
	CHRIS HOLZHAUS	gtr	AB
	STEVE PERRON	vcls	AB
	ANDY SZUCH	drms	AB
	BENNY TRIEBER		AB
	(GAYLEN NILES	gtr	B)

45: Help I'm Lost/Still In Love With You Baby (Jox 058) 1967

Mind's Eye was an excellent, but sadly too short-lived, psychedelic outfit from San Antonio, Texas. Perron, Cabaza and Holzhaus had all played with the band when they were earlier known as **The Argyles**. Bill Ash of **The Stoics** was also with the band for about eight months in 1967, although Chris Holzhaus played on their single. *Help I'm Lost* was a psychedelic gem with swirling guitar/organ/violin crescendos and melodramatic vocals. Steve Perron co-wrote ZZ Top's hit *Francine* before his death in the early 1970s.

MIND GARAGE - Again - The Electric Liturgy LP.

Their cover of the **Beau Brummels'** *Still In Love With You Baby* was taken from their previous release as **The Argyles** (Jox 055). *Help I'm Lost* also appears on the 2002 CD reissue of *Rebirth* by The **Children** (Gear Fab GF-187) which gathers together all the band's associated material - nine additional **Children** cuts, both **Argyles** singles and the **Stoics** single. This release is recommended for fans and completists.

Gaylen Niles, who helped out on the single, was a member of **The Outcasts** and **Homer**.

Towards the end of 1967 the band became **The Children**.

Help I'm Lost has been heavily compiled, including on *Acid Dreams, Vol. 1* (LP), *Acid Dreams - The Complete Set* (3-LP), *Acid Dreams Testament* (CD), *Texas Flashbacks, Vol. 3* (LP & CD), *Flashback, Vol. 3* (LP) and *Highs In The Mid-Sixties, Vol. 12* (LP). (VJ//MW)

The Mind's Eye (FL)

45: Mind's Eye Theme/
Donna, Where Can You Be (Arlingwood 9567) 1967

All that has come to light so far is that this Jacksonville, Florida outfit released just one single produced by J. Atkins. The groovy fuzz-a-go-go *Mind's Eye Theme* with its hip exhortations and hyena-like laughter can be heard on *Psychedelic States - Florida Vol. 2* (CD). It'd fit well on one of those Tower/Sidewalk exploito movie soundtrack albums. (MW/JLh/RM)

Mindy and The Complex (?TN)

Personnel incl: MINDY DALTON A

45: Any Way That You Want Me/? (Athena 5011) 1969

This single featured Mindy Dalton from **The Feminine Complex**. (SR)

Minets (Of England) (MA)

45s: α Secret Of Love/Together (Rock It 200,054/5) 1964
β Wake Up/My Love Is Yours (DCP Int'l DCP 1129) 1965

NB: α shown as by **Minets**, β shown as by **Minets Of England**.

British invasion garage-beat from the Boston area, the band's first single features a pair of tame ballads, but things pick up on the second single with the up-tempo hand-clappin' *Wake Up*. They go back to sleep again with a sombre ballad on the flip. (MW)

Minette (NY)

ALBUM: 1 COME TO ME AT TEA TIME
(Collector's Choice CCR VOL 1) 1968 R2

Here's a hopelessly rare recording by the New York-based female impersonator Jacques Minette. Backed only by piano **Minette** sings songs about drugs, revolution and anti-Vietnam protests in a female voice. On the cover **Minette** is surrounded by drawings of marijuana leaves. The album's magnum opus is *On A Psychedelic Astro-Flight.* (VJ)

Mike Mingo (OH)

ALBUM: 1 TO ALL MY FRIENDS (Min-Gro Records 1001) 1976 SC

This is reportedly the work of an army veteran from Ohio. It's housed in a very basic paste-on cover and the musical menu is offbeat folk-rock and rock with lots of wah-wah and organ. (VJ)

The Minimum Daily Requirements (?)

45: I'm Grounded/
If You Can Put That In A Bottle (Tower 372) 1967

This single was a one-off venture on Tower.

You'll also find *I'm Grounded* on *Psychedelic Unknowns, Vol. 6* (LP & CD). (VJ)

The Minitmen

45: Smokin' In The Boys Room/Rollin' In Money (Rust 5103) 1965

This was a short-lived New York outfit. *Smokin' In The Boys Room* is a little unusual with percussion work and humming guitar, indeed it features some quite elaborate solo trade-offs between the lead guitar and drummer, but it doesn't really come off overall. You'll also find it on *Mindrocker, Vol. 8* (LP). *Rollin' In Money* has also resurfaced on *Wyld Sydes Volume 5* (CD). Rust was a subsidiary of Laurie Records. (MW)

Minnesoda (MN)

Personnel incl: DON LEHNHOFF trombone A

ALBUM: 1 MINNESODA (Capitol ST-11102) 1972

This album was recorded by a Minnesota group called Copperhead, but before its release, they learnt of the ex-**Quicksilver Messenger Service Copperhead** and changed names to **Minnesoda**.

Trombonist Don Lehnhoff had settled in Minnesota after being auditioned by **Mitch Ryder**. **Ryder** first came to Baltimore in 1966 to put together a replacement for **The Detroit Wheels**. He auditioned several well-known Towson (a North Baltimore suburb) blue-eyed soul bands to form a new group which he called the Mitch Ryder Show. Eventually they all disbanded, but the trombonist Don Lehnhoff made his home in Minnesota. (SR/JV)

Minnie and The Kneebones (CA)

Me and My Miniskirt, which has resurfaced on *Girls In The Garage, Vol. 4* (LP), was written by Bill Martin and Phil Coulter, who wrote hits for The Troggs and other English groups. It was released on a small L.A. label in July 1966. To further confuse matters, there's a French EP by Karen Young and the Kneecaps which includes the same two titles on the single. A fairly well-known Karen Young was recording in England around this time, and although her other stuff sounds nothing like this, I suspect a connection. (VJ)

The Minority (FL)

45: Where Was My Mind?/High Flyer (Hyperbolic 105) 1969

Nothing has come to light so far about **The Minority**. The Hyperbolic ("presents Underground") label was run by Mike Archer, formerly of Fort Lauderdale's Busy Signals so the band may have hailed from there.

Where Was My Mind? is also on *Psychedelic Unknowns, Vol. 5* (LP & CD). The chaotic fuzz freakout *High Flyer*, composed by Luther Robinson, resurfaced on *Psychedelic States: Florida Vol. 3* (CD). (VJ/MW)

Minstrel String Guild (WA)

ALBUMS: 1 THE NIGHTBIRDS ARE SCREAMING
(No label 13471-2) 1976 SC
2 MUSIC SWIMS BACK TO ME (No label) 1977 SC

These albums are noted for the appealing female vocals. The brother and sister duo was from Spokane, Washington and the material covers folk-rock and singer/songwriter fare with fuzz guitar on some cuts. (VJ)

The Mint (TX)

Personnel:			
	DANNY BAUCUM	bs	A
	CLAY CUNNINGHAM	drms	A
	RANDALL PHILLIPS	vcls	A
	STEVE SAINTON	keyb'ds	A
	JIMMY WALLACE	ld gtr	A

This teenage outfit came from Dallas. They recorded two tracks, *Can't Be Free* and *We're Friends*, which both feature sleepy vocals superimposed on an effective guitar and organ backing. They originally appeared on the rare *A New Hi - Dallas 1971 - Part 1* (LP) compilation.

Retrospective compilation appearances have included: *Can't Be Free* and *We're Friends* on *Endless Journey - Phase Two* (LP) and *Endless Journey - Phase I & II* (2-CD). (VJ)

Mint Tattoo (?)

Personnel:			
	RALPH BURNS KELLOGG	bs, keyb'ds, vcls, perc	A
	BRUCE STEPHENS	gtr, vcls, kazoo	A
	GREGG THOMAS	drms, perc	A

ALBUM: 1(A) MINT TATTOO (Dot DLP-25918) 1969

NB: (1) reissued on vinyl (Akarma AK015) 2004. (1) reissued on CD (Akarma AK015CD) 2004.

45: Talking About You/Mark Of The Beast (Dot 17242) 1969

The album was produced by James William Guercio and recorded at A&R Studios, New York. The two single cuts are taken from the album, which I've never rated highly. It's a blues-influenced offering with occasionally good guitar work but it rarely ascends above mediocrity. During 1969 Kellogg and Stephens departed for **Blue Cheer** and Gregg Thomas later played with The Fabulous Rhinestones. (VJ)

The Minutemen (MA)

45: Yes I Will/Lat-In-Da (Minutemen 200,741/2) 1966

From Acton, Massachusetts these **Minutemen** released their single in January 1966 but almost immediately changed their name (doubtless due to a "cease and desist" strop by any one of goodness-knows-how-many-other Minutemen/Minute Men). The result is that later copies have small paste-over labels bearing their new monicker "The Grenadiers". The single has some moody organ complete with girl gone bad lyrics. (BB/MW/AH)

MINT TATTOO - Self Titled LP.

The Minute Men (TX)

45: Good Things Must End/Disillusion (TMM no. #) 1968

A Houston outfit whose *Disillusion* doesn't quite gel and lives up to its name. Some great fuzz but after a great intro of crashin' chords that promises a ravin' fuzz-rocker it immediately drops down a couple of gears to a mid-tempo pace with tweeting *96 Tears* keyboards. Reprises of the intro break in again but the clumsy time changes can't recover the initial impetus. Good but it could have been great. The flip is a more accomplished minor-mood garage ballad. Both sides sound more they're from '66 rather than '68.

Disillusion can also be found on *Punk Classics* (CD) and *Flashback, Vol. 6* (LP). (MW/AB)

The Minute Men (FL)

45: Mr.Mistake/I Won't Lead You On (Parrot 45-318) 1967

This quartet came from Hialeah, Florida. Both sides of their single were written by Don Wetzel. Some very cool pictures of them can be found on the southerngaragebands.com website. (MW)

The Minutemen (CA)

Personnnel incl:		
	EDDY CRAIG	keyb'ds
	GARY CRAIG	vcls, ld gtr
	BOB FELDMAN	bs
	ART GUY	drms

45s: α I Won't Be Taken/
Who Told The Lie (Keltone International 1002) 1964
Thinking Of You Remember (Keltone International 1003) 1964

NB: α shown as by The Spartans.

This young L.A. band secured a residency at Pandora's Box on the Sunset Strip and in 1964 released a brace of singles on the local Keltone International label, the first as **The Spartans.** They folded when the Craig brothers were drafted.

Art Guy had previously been in The Dimensions; he released a solo single in 1967 - *Where You Gonna Go*/*Teenage Millionaire* (Valiant V-762) - before joining Smokestack Lightnin'. Bob Feldman joined the tangle of bands under Bill Holmes' control - certainly **Crystal Circus**, and possibly **Strawberry Alarm Clock** and **Indescribably Delicious.** (MW)

Mirthrandir (NJ)

ALBUM: 1 FOR YOU THE OLD WOMEN (w/insert)
(No label 2276) 1976 R2

NB: (1) reissued on CD (Syn-Phonic SYNCD 6) 1992.

THE MISFITS (San Diego).

From New Jersey, an album of UK-influenced progressive rock with flute, keyboards, long tracks and lots of rhythm changes. (SR)

The Misfits (MN)

45: Mess Around/Bari Blues (Agar 7130) 1964

From Minneapolis, this act was one of the more popular Minnesota live acts of 1964. *Mess Around* captures their lively enthusiasm for pre-invasion beat, with great driving power and a cool sax break. (BM)

The Misfits (CA)

Personnel:			
	RONNIE ARMSTRONG	drms, vcls	ABCDEF
	EDDIE DUNN	gtr, vcls	AB EF
	BOB MOSLEY	gtr, vcls	ABCD
	EARL STEELY	bs, vcls	A F
	CLIFF WHITT	bs, vcls	B E
	MIKE LAWSON	bs, vcls	CDEF
	"RANK FRANK" SMITH	keyb'ds	C

45s: This Little Piggy/Lost Love (Imperial 66054) 1964
α The Uncle Willie/Big Bad Wolf (Troy 222-101) 1965

NB: α shown as by The San Diego Misfits.

This seminal San Diego, California band is best known for containing **Moby Grape** founding member **Bob Mosley**. Initially called The Hooters, the band changed their name when they secured a residency at the prestigious Red Coat Inn - significant in that they were the first rock group to break into San Diego's upscale nightclub scene, in the summer of 1964.

Closely tied to local contemporaries **Joel Scott Hill** and The Invaders (their drummer Willie Kellogg was the inspiration for the second **Misfits** single!), it was the inevitable merging of these two groups, along with **Hill**'s friend Peter Lewis, that created the first pre-**Moby Grape** line-up in Los Angeles and came to the attention of Matthew Katz. **The Misfits** and The Invaders played together often in the mid-sixties, including a riotous show with The Rolling Stones in 1964.

The Misfits are remembered more for their wild performances than their singles, which (while competent) are somewhat burdened with overdubbed applause and do little to support their reputation as rowdy punks. **The Misfits** was an apt name for these guys - Dunn and Steely were known to start fights with each other just for entertainment (the "sandwich incident" got particularly ugly) and **Mosley** once leapt into the audience and choked a guy that wasn't paying attention when he was rendering a ballad! Apparently this was one wild band.

The Misfits played live extensively up and down the West Coast into 1966 and have no shortage of funny stories to tell of their adventures. For example, after **Mosley** made Armstrong the object of ridicule on stage one night, Armstrong hid a tape recorder under **Mosley**'s bed and captured his tryst with a groupie... which he later played at a party for everybody to hear!

THE MISFITS (San Diego) and THE ROLLING STONES.

Ron Armstrong (diminutive and ordinarily mild-mannered but nicknamed "Knuckles" by **Mosley** after landing a rare punch directly to the mouth of a heckler, knocking him out cold) went on to the Jamul City Funk Band, later known simply as **Jamul**.

Frank Smith was previously with **The Vejtables**. Mike Lawson joined "Uncle Willie" Kellogg in **The Five # Grin**, and later still was a member of The Docker Hill Boys (see **Joel Scott Hill** entry).

The Uncle Willie has been compiled on *California Acid Folk* (2-LP). (CF)

The Misfits (IN)

Personnel incl:		
	CHUCK DOWD	keyb'ds
	EDWIN KARGES	ld gtr

45s: I'll Feel Better (In The Morning)/
Please Don't Go Away (Showboat #1517)1967
If You Believe In Yesterday/
Cry, Cry, Cry (Showboat acetate) c1967

Another popular and widely used moniker, these **Misfits** were from Evansville, Indiana and included two former Nomads, Dowd and Karges. Their legacy has yet to feature on any compilations but, with a copy of *I'll Feel Better* fetching $200 recently, it's only a matter of time. (MW)

The Mishaps (AL)

45s: If I Were A Carpenter/
Come On Up (Hemphill no # (4281/2)) 1968
One Too Many Mornings/
Under My Thumb (Hemphill no # (4671/2)) 1968
Spick's & Speck's/
Till The End Of The Day (Hemphill #100) 1968
Lovelight/Mohair Sam (Crown Ltd. # unkn) 1969
α Come On Up/I'm A Man (Crown Ltd. 112) 1969/70

NB: α shown as by "Eugene and The Mishaps".

Popular in the Midfield suburb of Birmingham, Alabama, **The Mishaps**' forte was reportedly "psychedelic" covers of hits. In reality, most are rather tame and not really psychedelic. However, their rendition of the Stones' *Under My Thumb* is an excellent fuzzed-up thrash, showcased on *Psychedelic States: Alabama Vol. 2* (CD). (MW)

Missing Links (FL)

45: Where Were You Last Night?/
Get Out Of My Life (Paris-Tower 115) 1967

From Tampa, Florida you'll also find *Where Were You Last Night?* on *Garage Punk Unknowns, Vol. 5* (LP). (VJ/MW)

Missing Links (MA)

Personnel incl:			
	SAM DeSANTOS	keyb'ds, vcls	A

ALBUM: 1(A) AT THE 5 O'CLOCK LOUNGE (Fleetwood 3012) 1965 R2

A prep-rock style album of garage/soul covers including the obligatory *Louie, Louie* and *For Your Love*. The band was a five-piece from Salisbury Beach, Massachusetts and the album, which was produced by Bobby Herne, is now extremely rare. It wasn't however recorded live as the title suggests.

After the album, DeSantos went on to **The Ones**. He and MacPherson (also from **The Ones**) later formed Atlantis in 1970 with Bobby Herne. (MW/AH/JC)

Missing Links (IL, Chicago)

45: You Hypnotize Me/
Makin' Up And Breakin' Up (Signett no #) 1966

Jim "Soul" Holvay, the main force behind **The Mob** and the composer of *Kind Of A Drag* for **The Buckinghams**, wrote and produced both sides of this single as a demo. Holvay has confirmed that this is not the Rockford, Illinois outfit (as reported in Tom Tourville's Chicago book) but was a local Chicago band and that at least three members went on to form **Chicago (Transit Authority)**. The single is very rare - to the extent that Holvay was not even aware that it had been released. Thankfully, *You Hypnotize Me* can also be found on Arf! Arf!'s *No No No* (CD) compilation. (MW/GM)

Missing Links (IL, Rockford)

45: Under My Thumb/Get Ready (Marek 676) 1967

And another **Missing Links**, this time from Rockford, Illinois and not connected to the pre-Chicago group above. Tom Tourville reports that this was one of the best Rockford singles of the period and is very hard to find - neither side has been compiled to-date. Another version of *Get Ready*, by Rockford rivals **Iron Gate**, was released almost simultaneously. (MW/GM)

The Missing Links (NY)

Personnel:	GEORGE MESECKE	organ	A
	JOE PARISI	drms	A
	DENNIS RAFFELOCK	bs	A
	LARRY RUBENSTEIN	lead gtr	A
	AL VERTUCCI	gtr, lead vcls	A

45s: I Told You I Loved You/When I See My Baby (Jowar 105) 1966
I Told You I Loved You/When I See My Baby (Amy 960) 1966

These **Missing Links** came from Brooklyn and Long Island. Al Vertucci went on to join **The Naturals** original line-up, which soon became **Tea Company**. He recalls that the 12-string on the Jowar single was a Danelectro, a "baseball bat - very, very thick neck"!

"The Jowar (single) was recorded at Ultra-Sonic in Hempstead, Long Island. Four tracks and the owner/engineer was Bill Stahl who did all of the '**Fudge** and Shangri-Las stuff there. One of the great engineers ever!! He did with four tracks what people can't do today with 48. **Tea Company** and all **The Naturals** stuff (*Maiden In The East* was recorded on the first 8-track Scully SN 0001) was also done at Ultra-Sonic by Bill Stahl."

"On the Amy re-recorded version was a Rickenbacker 12, you could really hear the difference. It was recorded at Stea-Phillips in New York City right after a **McCoys** and right before a Four Seasons session. I guess they didn't rub off on us! "

He confirms that another Missing Links, reportedly from Brooklyn and who released a single in 1968 - *Don't Hang Me Up/Show Me The Way* (Sock-It 2003), were a different band. (MW/AV)

Missing Links (FL)

45: Run And Hide/I Really Ought To Go (Bamboo No #) 1966

Yet another **Missing Links** who remain true to their name - all that is known is that they hailed from Quincy, Florida. Their single on Bob Carson's Bamboo label was engineered by Glen M. Wetherington. A growling Stones-like riff (echoes of *Last Time*) permeates their cantering pop-punker *Run And Hide*, which can be reappraised on *Psychedelic States - Florida Vol. 2* (CD). (MW/JLh/MM/RM)

The Missing Links (TX)

45: You've Got Your Rosies On/
They Say You Lie (Discovery 102265) 1965

These **Missing Links** from Texas were very cheeky. They borrowed the melody from the Stones' *Play With Fire* and added slashing Kinks-like riffs on *They Say You Lie*, re-aired on *Wyld Sydes Volume 3* (CD). *You've Got Your Rosies On* is a rework of Dylan's *It Ain't Me Babe* and can also be heard on *Project Blue Vol. 3* (LP). (MW)

Missing Lynx (OH)

Personnel incl:	STEVE ANDREWS	drms
	DONNIE BAKER	ld gtr
	BILL JAROS	keyb'ds
	MARK OSTROVSKY	gtr
	PETE STANKOVICH	bs

45: Behind Locked Doors/Anymore (Dynovoice 227) 1966

From Cleveland, Ohio this was sadly their sole single. *Behind Locked Doors* is a fabulous catchy punk-popper with powerful vocals, haunting keyboards and dynamic two-fisted drumming. The flip is solid but more poppy.

You'll also find *Behind Locked Doors* on *Psychedelic Experience, Vol. 3* (CD), *Sixties Rebellion Vol. 16* (LP & CD), Son *Of The Gathering Of The Tribe* (LP) and *Psychedelic States: Ohio Vol. 3* (CD). (VJ/GGI/MW)

Missing Lynx (TN)

Personnel incl: CALDWELL DAVIS Jr A

45: Hang Around/Louie Go Home (United Sound 100) 1967

Hang Around is popular with compilers, having resurfaced on *The Essential Pebbles Collection, Vol. 1* (2-CD), *Let's Dig 'Em Up* (LP), *No No No* (CD) and *Killer Cuts* (LP).

Louie Go Home is a swingin' cover of **Paul Revere and The Raiders** and has popped up on *Teenage Shutdown, Vol. 7: Get A Move On!!!* (LP & CD), which reveals that the band was from Lawrenceburg, Tennessee and that a couple of members graduated to **The Ravenz**. (MW/MM)

The Mission (?)

ALBUM: 1 VIRGIN (Paramount PAS-8000) 1972

A Christian rock group with songs *like No More Silence*, *Kyrie Eleison*, *Sign In The Darkness*, *Got To Know*, *No Choice* and *My Child*. Their album was a kind of conceptual rock opera and came in a box with a booklet. (SR)

The Mission Singers (?)

ALBUM: 1 EVERYTHING'S JUST FINE... OR IS IT?
(Catholic Relief Services 847C-5054) 1967

This four-piece folk/folk-rock group made an educational record designed to raise money for a Catholic Relief Overseas Aid Fund. The record is quite good and is notable for ending with a fuzz garage track, *Reconciliation*. (SR)

Mississippi (CA)

ALBUM: 1 VELVET SANDPAPER
(Taurus-Scorpio Records 169) 197? R2

NB: (1) reissued on vinyl (Taurus-Scorpio) 199? in a different cover, erroneously credited to **White Light**. (1) reissued on CD together with **White Light**'s *White Light* (Two Of Us 001) 1998. (1) reissued again on CD together with **White Light**'s *White Light* (Progressive Line PL 578) 200?.

This album was recorded by ex-**White Light** vocalist Gary 'Mississippi' Abrams. This album is a lot less garagy than the **White Light** recordings, it has a lounge feel on some tracks while others have a light prog feel and would be right at home on a Guinness or Tiger Lily tax loss release. (VJ)

Mr. Christian (LA)

45: Conquistador/You're A Better Man Than I (Tamm T-2019) c1967

Heavy vibes from Lafayette, Louisiana with two competent covers. Procol Harum's *Conquistador* is done faithfully but is less poppy and more moody than the original. Mike Hugg's *Mister...* is in a '67 or '68 heavy rock vein with some **Blue Cheer** style drumming, though the vocals and harmonies point towards **Vanilla Fudge**. Still it's pretty impressive all in all. (MW)

Mr. Flood's Party (NY)

Personnel:	TOM CASTAHNARA	A
	MIKE CORBETT	A
	JAY HIRSCH	A
	RICK MIRAGE	A
	FRED TOSCANO	A
	MARCEL THOMPSEN	A

ALBUM: 1(A) MR FLOOD'S PARTY (Cotillion SD 9003) 1969 SC

NB: (1) reissued on CD (Synton Productions TC 1546).

45s: Deja Vu/Alice Was A Dream (Cotillion 44017) 1969
α Compared To What/Unbreakable Toy (GM 714) 1971

NB: α also released in Germany (Metronome M 25 374). It was reissued in 1975, on Bulldog in the US and on Inferno 26 in the UK. All 45 cuts are non-LP, except *Deja Vu*.

An unheralded psychedelic rock album, *Mr Flood's Party* is worth investigating. Its better tracks include: - *The Liquid Invasion*, *Garden Of The Queen* and *The Mind Circus*. Their second single was a Larry Douglas production, produced by Royce M. Hyatt, but is reputedly "soul".

This Greenwich Village, New York band started out as a trio (Corbett, Hirsch, Toscano) known as **The Fourth Dimension**. It was after they'd expanded to a sextet that they changed their name. The same trio produced their album and in 1971, **Corbett and Hirsch** released another in the same vein.

After the party, Fred Toscano formed an outfit called **Frogs** and adopted the persona of "Freddy Frogs". By the eighties his interests had turned to post-punk rock'n'roll, rockabilly and doo-wop. He did a stint with doo-wop band The Ribitones, formed The BMTs (of *Crazy Little Mama* fame), and was in several other revivalist bands (No Frills, City Lights, Four On The Floor); he passed away in 2009. (VJ/SR/MW)

Mr. Lucky and The Gamblers (OR)

Personnel:	BUD GARRISON	bs	ABC
	MIKE PARKER	organ	AB
	DENNY RANDALL	sax	A
	WILLY REINER	gtr, vcls	A
	NORM SMITH	drms	A
	JIM GRAZIANO	drms	BC
	ALAN GUNTER	gtr, vcls	BC
	DAVE MAITLAND	gtr	BC
	JIM DUNLAP	vcls	C
	GREG PERRY	organ	C
	JEFF HAWKS	vcls	
	CARL WILSON	gtr	

45s: New Orleans/Searching (United International 1001) 1965
New Orleans/Searching (Kasino 1001) 196?
I Told You Once Before/
Koko Joe (United International 4404) 1966
Take A Look At Me/I Told You Once Before (Jerden 799) 1966
Take A Look At Me/I Told You Once Before (Panorama 37) 1966
Take A Look At Me/I Told You Once Before (Dot 16930) 1966
Alice Designs/You Don't Need Me (Panorama 52) 1967

This band started out in Newport, Oregon and was originally known as The Blazers. Bud Garrison persuaded Mike Parker to consider the merits of the name change in 1964. They decided on **Mr. Lucky** (a popular TV character at the time) because Mike being tall with dark hair looked like him. They performed locally and attracted the attention of local dee-jay Tom Mix and Hal Branson (who managed a local club called The Chase at that time). Chase and Branson decided to form their own record company to promote the act and the result was *New Orleans*, which became a local hit in Portland. In late 1965, Garrison and Parker changed **The Gamblers** line-up merging with a Portland group The Rogues for whom Graziano, Gunter and Maitland had all previously played. By now the band had perfected a harsh garage-punk sound and was one of the major dance circuit attractions in the Northwest (having relocated to Portland, Oregon). On New Years Day, 1966, they shared the bill with **Don and The Goodtimes** at Portland's Oriental Theatre and Don and the lads were so impressed they helped get **Mr. Lucky and The Gamblers** a record deal with Jerry Dennon's Panorama label. Two regional hits resulted:- *Take A Look At Me* (a really catchy punker, written and produced by Bob Holden and Don Gallucci (of **Don and The Goodtimes**)) and *Alice Designs (LSD Signs)*, which was produced by Bob Holden and written by **Tandyn Almer** of *Along Comes Mary* fame. *Alice Designs* is **Union Gap** style commercial upbeat pop, whilst its brass-pop flip was also written by Bob Holden.

Early in 1967 Mike Parker left the band and Greg Perry joined on keyboards. Jim Dunlap (formerly of Gentleman Jim and The Horsemen) came in on vocals. However, in July 1967 the band split. Dunlap, Graziano, Maitland and Perry all went on to form a new band, **The Sound Vendor**. Mike Parker joined a local blues band, Carl Wilson joined **Merrilee Rush and the Turnabouts** and Jeff Hawks became a member of **Don and The Goodtimes**. In the late eighties, Norm Smith became the State Representative from Tigard, Oregon and Greg Perry later played for Johnny and The Distractions.

The superb *Take A Look At Me* has resurfaced on *Teenage Shutdown, Vol. 1: Jump, Jive & Harmonize* (LP & CD), *Boulders, Vol. 3* (LP), *History Of Northwest Rock, Vol. 3* (CD) and *Highs In The Mid-Sixties, Vol. 7* (LP); *I Told You Once Before* (written by group member Alan Gunter) can be found on *Northwest Battle Of The Bands, Vol. 1* (CD), *Battle Of The Bands, Vol. 1* (LP) and *The History Of Northwest Rock, Vol. 4* (LP); *Take A Look At Me* and *I Told You Once Before* on *Northwest Battle Of The Bands, Vol. 1 - Flash And Crash* (LP & CD); and *Alice Designs* on *Northwest Battle Of The Bands, Vol. 2 - Knock You Flat!* (LP & CD) and *Northwest Battle Of The Bands, Vol. 2* (CD). (VJ/MW)

Misters' Virtue (DC)

Personnel:	JAN LUCAS	ld vcls
	ROBERT FERRY	ld gtr, vcls
	CHUCK KAPPAUF	bs
	DICK KLINE	drms
	JOEL SMITH	keyb'ds
	DARYL TEAL	gtr

45: Captured/Summer Night (Vector V211) 1967

MR. FLOOD'S PARTY

MR. FLOOD'S PARTY - Self Titled LP.

Here's a great fuzz-garage double-sider single on a Washington, DC. label, although it was recorded in Philadelphia, according to the keyboard player. It's a Ray Vernon Production (aka **Vernon Ray**, **Link Wray**'s brother). Much sought-after for the stunning fretwork, the single commands high prices especially since it has continued to elude compilers.

Guitarist Bob Ferry went on to study at Berklee; he still plays and teaches guitar (www.bobferrymusic.com). (MW/VJ)

The Mistics (NY)

Personnel:	MIKE CREDNO	keyb'ds	ABC
	JOHN REALE	bs	ABC
	FRITZ SMITH	drms, ld vcls	ABC
	ED VANDERWATER	gtr	AB
	'JOSE' ??	ld gtr	A
	RICH CARRINO	ld gtr	BC

45: About Love/Why Baby Why (Wide Art 101) 1967

The Knights 5 formed in high school in Syracuse, New York State in 1964 and served an apprenticeship playing schools and 'Battle Of The Bands'. Credno, Reale and Smith had the opportunity to join **The Mistics** who had a club residency in Baldwinsville, New York. They soon took over the band, replacing Jose with Carrino, who had been their lead guitarist in the Knights 5.

They performed a mixture of Top 40 covers, oldies, soul, and Motown classics and became very popular, especially when they were once mis-billed at a Syracuse University frat house as The Miracles.

In 1967, they recorded their sole single. They split in 1968 when Smith was drafted. On his return, Smith teamed up again with Carrino in a new band, called **The Mystics**.

The insistent refrain of *Why Baby Why* would have gone down well at frat parties - check it out on *Sixties Rebellion, Vol. 14: The Basement* (LP & CD) and *Psychedelic States: New York Vol. 1* (CD). (MW)

Mistress (CA)

Personnel incl:	BILL BARON	drms	A
	GREG DOUGLASS		AB
	BRIAN KILCOURSE	bs, vcls	A
	CHUCK BURGI	drms	B

CD: 1(A) FREE FLYTE (TaXim) 2004

NB: *New Ground* (RD Records 17) 2005 contains previously unreleased material and comes with a gatefold colour insert.

This bluesy rural-rock band from the Bay Area evolved out of **Country Weather**, this time as a trio (featuring Greg Douglass and Bill Baron). Their first gig was on 15 June 1973 and their last gig was on 14 July 1974 and in between they gigged extensively around the Bay area. The group recorded material for an album but nothing was released whilst the band was together. Chuck Burgi replaced Baron on drums sometime in 1974. **Mistress** disbanded in the summer of 1974. In 1996, Taxim Records released their original album *Free Flyte. New Ground* contains material from early rehearsals, demos and radio broadcasts, as well as tracks from Wally Heiders famed San Francisco recording studios- in the final days with their new drummer Chuck Burgi (who had just replaced Bill Baron about a month before). (VJ)

The Misty Blues (IL)

45: Still In Love With You Baby/
I Feel No Pain (Stature 66-5-7) 1966

Chicago punk band **Misty Blues'** *I Feel No Pain* can also be found on *Highs In The Mid-Sixties, Vol. 4* and *Wyld Sydes Volume Five* (CD). It's a pretty lame garage pop effort. (VJ)

Misty Wizards (MI)

Personnel incl:	RICHARD KEELAN	A
	TED LUCAS	A

45: It's Love/Blue Law Sunday (Reprise 0616) 1967

It's Love is scintillating psychedelic pop - an ideal start to Erik Lindgren's top-drawer CD compilation *A Heavy Dose Of Lyte Psych* on Arf! Arf!, with its irresistible up-tempo swingin' rhythm, cool male - female vocals, topped with maelstroms of dizzying effects. Garage purists will hate it - psych heads will levitate, but come back to earth on hearing the comparatively dull flip.

The band was based in Detroit and included **Ted Lucas** and **Richard Keelan** who were also in the better known **Spike Drivers**.

You can also hear *It's Love* on *The Arf! Arf! Blitzkrieg 32 Track Sampler* (2-CD). (MW/PMz)

Billy Mitchel (NY)

ALBUM: 1 MIGHT BE HOPE (Mercury SR-61335) 1970

Billy Mitchel was a blues/country psychedelia singer/songwriter - he originally emerged as part of the Greenwich Village sixties scene; the Gaslight Cafe, Night Owl Cafe, and Cafe Au Go Go. He also opened for Hendrix, played guitar on Carly Simon's *Summer Song* and on Richie Havens' *Portfolio.* Housed in a nice cover, *Might Be Hope* captures this obscure hippie singer combining folk-rock and jazzy tracks. It features a fine version of *Back Door Man*, although the highlight is *Electronic Dance*, which clocks in at almost seven minutes and is a kind of freeform psychedelia with a long instrumental intro that features sitar, guitar, bass, flutes, drums and percussion. (SR/VJ)

Chad Mitchell (?)

ALBUM: 1 CHAD (Bell 6028) 1969 SC

Previously known as the leader of the Chad Mitchell Trio, a traditional folk group, **Mitchell** went solo in 1968 after his group had broken up. His only solo album contains a good selection of songs by **Jake Holmes**, **Tim Buckley**, **Dino Valenti**, **H.P. Lovecraft** or Joni Mitchell, sung in a dark and melancholic voice, with a large studio backing. (SR)

The Mixed Emotions (AL)

Personnel incl:	RON GHETTI	ld vcls
	TIM HAYES	bs
	WENDELL HERRINGTON	keyb'ds
	RODNEY LINDER	drms
	JERRY SIMMONS	ld gtr

45: Can't You Stop It Now/I'll Fade Away (Kustum Kut 45-001) 1968

This single has enjoyed something of a revival in the last few years - never heard of until the mid-late nineties, it suddenly started appearing on several garage/psych specialists' lists. At around the same time their driving fuzz-rocker *Can't You Stop It Now* began to pop up on compilations - *The Essential Pebbles Collection, Vol. 1* (2-CD), *Bad Vibrations, Vol. 1* (LP), *Project Blue Vol. 5* (LP) and most recently *Psychedelic States: Alabama Vol. 1* (CD). Hmmm, was this another bogus sixties garage record like **The Huntsmen** or **Katz Kradle**?

Not according to the *Psychedelic States: Alabama Vol. 1* (CD) liners. The band had formed in 1965 in the small town of Coden, near Southern Mobile in Alabama, and operated under several names, eventually releasing their sole single in the summer of 1968. They sold only a handful of copies at the time but one member had the foresight (and perhaps a nose for investment) to store the remaining copies safely... until he was tracked down by a collector. Members have reportedly been in contact again thanks to the regenerated interest. (MW/RM)

Mixed Grill (CA)

45:	Time Out For Words/ Don't Throw It Away	(National American 106) 1968

From San Diego, California this band comprised members of **The Gnarly Beast**. (VJ)

The Moanin' Glories (KS)

Personnel:	KARL BERKEBILE	keyb'ds	A
	ANDY GORE	bs	A
	RITCHIE KUNKLE	gtr	A
	MARC MOURNING	drms	A

45:	She Took The Rain Out Of My Mind/ You Better Watch Out For That Girl	(Yorkshire YR-1001) 1967

This garage rock quartet operated out of Wichita in southern Kansas. Their sole vinyl offering is highly-rated and you can also find *She Took The Rain...* on *The Midwest Vs. Canada* (LP) and on Tom Tourville's *Midwest Garage Band Series - Kansas* (CD). *You Better Watch Out For That Girl* can also be heard on *Who Needs Tomorrow?* (CD).

The Moanin' Glories formed out of another Wichita act, The Candelles. Formed in 1965 by Ritchie Kunkle and Andy Gore, The Candelles underwent several personnel changes and after Karl Berkebile and Marc Mourning joined in 1966, they changed names to **The Moanin' Glories**. Andy Gore: - "We actively toured throughout the Midwest U.S.A. and were later based in the Boston, Massachusetts area around 1970. We even toured Japan in late 1970 but then disbanded in early 1971".

After the group split, Kunkle and Mourning formed Crank and were active for several more years. Kunkle was on the verge of a career rebound in 1994 in Nashville when he sadly passed away. Mourning is active today in Christian Music, whilst Berkebile has a solo act in Dallas, Texas. Andy Gore is in business in Wichita and has written a book about his experiences with the band during those heady days. (VJ/MW/AGe)

Moby Grape (CA)

Personnel:	PETER LEWIS	gtr, vcls	ABCD
	JERRY MILLER	gtr, vcls	ABCD
	BOB MOSLEY	bs, vcls	AB D
	SKIP SPENCE	gtr, vcls	A D
	DON STEVENSON	drms	ABCD
	BOB MOORE	bs	C
	GORDON STEVENS	mandolin, dobro, violin	D

			HCP
ALBUMS: 1(A)	MOBY GRAPE	(Columbia CS-9498) 1967	24 SC
2(A)	WOW	(Columbia CS-9613) 1968	20
3(A)	GRAPE JAM	(Columbia CXS-3) 1968	-
4(B)	MOBY GRAPE '69	(Columbia CS-9696) 1969	113
5(C)	TRULY FINE CITIZEN	(Columbia CS-9912) 1970	157
6(D)	20 GRANITE CREEK	(Reprise 6460) 1971	177

NB: (1) also issued in mono (Columbia CL 2698) 1967 (R1). Original copies do not list song titles on front cover, and Don Stevenson's middle finger is visible on washboard. Poster included also shows the finger on the washboard. Second pressing also has no song titles listed on front cover, but the finger has been removed from the cover and poster. Subsequent issues list the song titles on the front cover alongside the censored band photo. Mono version of (1) reissued on vinyl (Edsel ED 137) 1984. (1) reissued on vinyl (Sundazed LP 5225) 2007. (1) reissued on CD (Sundazed SC 11190) 2007 with bonus tracks. (2) and (3) were issued concurrently and stock copies were initially sold shrink-wrapped together as a "double album" in two separate covers. (2) was later available as a separate album. (2) and (3) were coupled together with a paper band for promo distribution and a special white label mono edition exists of the promo set (CL 9613/MGS 1) (R2). Mono stock copies of (2), (4) and (5) do not exist in the USA, but all three were issued in mono in the UK on CBS. (2) reissued on vinyl (Sundazed LP 5226). (2) reissued on CD (Sundazed SC 11191) 2007 with bonus tracks. (3) reissued on vinyl (Sundazed LP 5227) 2007. (3) reissued on CD (Sundazed SC 11192) 2007 with bonus tracks. (4) reissued on vinyl (Sundazed LP 5228) 2008. (4) reissued on CD (Sundazed SC 11193) 2007 with bonus tracks. (5) reissued on CD (Sundazed SC 11194) 2007 with bonus tracks. (6) reissued on vinyl (Edsel ED 176) 198?.

Also of interest are: *Live Grape* (Escape JAM 95018) 1978, issued on both purple and black vinyl; *Moby Grape* (San Francisco Sound SFS-04830) 1983; and *Vintage - The Very Best Of Moby Grape* (Columbia Legacy C2K 53041) 1993, a 2-CD set including many rare tracks and unreleased material. *Listen My Friends!* (Columbia/Legacy 88697 05963 2) 2007 is a 20-track overview of their career. *Cross Talk: The Best Of..*(CD) (Sony Music 5124182) 2004 is a superb round-up of some of their finest moments. *Legendary Grape* (Del Val 6) 2003 is a vinyl version of fairly recently unearthed rare recordings by the band dating from a studio visit in 1989. *Legendary Grape* (CD) (Recorded Works ACA 8055) takes the previous 11-track collection and adds seven more bonus tracks. *The Place & The Time* (CD) (Sundazed SC 11206) 2009 compiles outtakes from their studio output, with demos and two live tracks. *Live* (CD) (Sundazed SC 11210) 2010 is their first official live release and is entirely comprised of previously unreleased material. It is also available as a limited edition of 200 copies 2-LP set on purple vinyl (Sundazed LP 5314) 2010.

				HCP
45s:	α	Fall On You/Changes (PS)	(Columbia 44170) 1967	-
	α	Sitting By The Window/ Indifference (PS)	(Columbia 44171) 1967	-
	α	8:05/Mister Blues (PS)	(Columbia 44172) 1967	-
	α	Omaha/Someday (PS)	(Columbia 44173) 1967	88
	α	Hey Grandma/ Come In The Morning (PS)	(Columbia 44174) 1967	127
		Can't Be So Bad/Bitter Wind	(Columbia 44567) 1967	-
		Trucking Man/ If You Can't Learn From My Mistakes	(Columbia 44789) 1968	-
		Ooh Mama Ooh / It's A Beautiful Day Today	(Columbia 44885) 1968	-
	β	Gypsy Wedding/Apocalypse	(Reprise 1040) 1971	-
		Goin' Down To Texas/About Time	(Reprise 1055) 1971	-

NB: α were all issued in the same picture sleeve with different titles. β also issued in Germany: *Gipsy Wedding/Apocalypse* (PS) (Reprise REP 14114) 1971.

One of San Francisco's best-loved bands, **Moby Grape** was formed in late 1966 by San Diego native **Bob Mosley** (ex-**The Misfits**) and Peter Lewis (ex-Peter and The Wolves, **The Cornells**) from Los Angeles. **Mosley** and Lewis had already made several trips to the Bay Area in hopes of putting a band together there, but it was not until **Skip Spence** (who had left **Jefferson Airplane** because he wanted to play guitar instead of the drums!) and the ex-**Frantics** Don Stevenson and Jerry Miller came aboard, that they relocated there permanently.

The pre-history of **Moby Grape** is very complex, involving a number of southern California musicians (**Joel Scott Hill**, John Barbata of **The Leaves** and **The Turtles**, Kent Dunbar and Bob Newkirk) each of whom played temporarily in pre-album line-ups but were not ultimately members of the group. Stevenson and Miller had migrated to the Bay Area from Seattle and Miller had also spent time in Texas where he played on the first

COLUMBIA RECORDS RADIO STATION SERVICE ■ NOT FOR RESALE CL 2698
SIDE 1
HEY GRANDMA
FALL ON YOU
8:05
COME IN THE MORNING
NAKED, IF I WANT TO
SIDE 2
SOMEDAY
AIN'T NO USE
SITTING BY THE WINDOW
CHANGES
LAZY ME
INDIFFERENCE
16.32

MOBY GRAPE - Self Titled (with DJ Strip) LP.

version of **The Bobby Fuller Four**'s *I Fought The Law*. **Spence** had moved to the East Bay with his family in 1959 but was born in Canada... so in actuality, none of the members of **Moby Grape** were originally from the Bay Area!

The band played its first concerts at the end of 1966 and soon attracted a large local following. Their all-original repertoire was made up of tightly-structured, short, high-energy songs - the very antithesis of the current trend in San Francisco. They were soon offered a record contract by Columbia and their debut album was issued in June 1967. To their credit, Columbia spared no expense in promoting **Moby Grape**, producing special press kits in fuzzy purple folders, issuing five singles in picture sleeves simultaneously, throwing elaborate press parties wherever the band played, and of course packaging the album in a full-colour sleeve with a huge poster. Despite their best intentions, all this shameless promotion served only to alienate the band from the hippie culture, who perceived it as arrogant commercialism. Columbia steadfastly continued to support the band, which was now trashing hotel rooms and conducting their affairs on the road in a very unprofessional manner. When several of the band members were busted partying late into the night with some teenage girls, the label finally took a big step back. The record did pretty well on its own, reaching the Top 30, but it surely deserved better. There are some great tracks on the album - hard-rockers like *Hey Grandma* and *Omaha* appear alongside laid-back tracks like *Someday*, *8:05* and *Sitting By The Window*. The group had three fabulous lead guitarists and all five members sang. The end result was a structured album with diverse vocal harmonies and some fine interweaving acid guitar work. It's as close to a masterpiece as any American band produced in the late sixties and its power and influence has not diminished over the years, unlike many records from the psychedelic era.

The next album *Wow* contained a number of short compositions with melodic guitar work, and the opening tracks on each side, *The Place and the Time* and *He*, both contained orchestral arrangements which was uncommon among San Francisco bands at that time (although in England groups like The Beatles and The Moody Blues were using them regularly). *Three-Four* was a sensitive, beautiful song:-

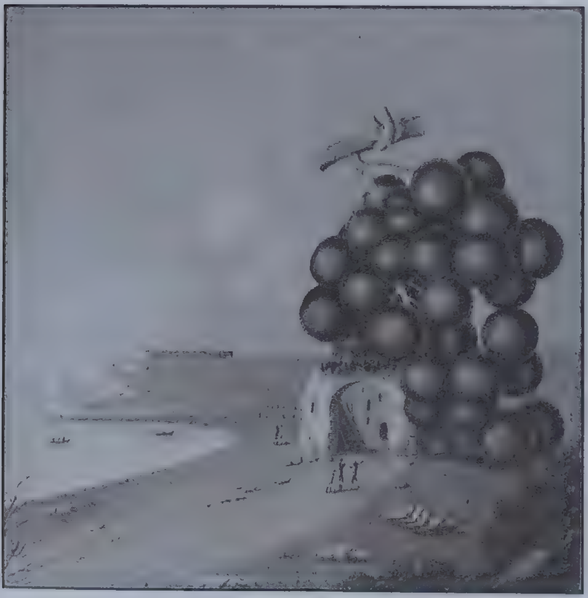
"Cause I love you all
Even though my heart is far away
It's here I'll stay
Until my life is through
When I'm dead and gone
And my life has passed beyond your view
There inside of you
My life goes on and on..."
(from *Three-Four*)

Rose Coloured Eyes and *Bitter Wind* are equally memorable, whilst *Can't Be So Bad*, a faster rockier number, demonstrated their musical diversity. One track, featuring Lou Waxman and his orchestra and starring Arthur Godfrey on banjo and ukelele has to be played at 78 rpm! A free bonus album *Grape Jam* was issued with *Wow* and this featured **Mike Bloomfield** and **Al Kooper** on keyboards. Commercially, *Wow* made little impact - the group could not recover from their earlier over-exposure. Towards the end of 1968 they split - but by 1969 they had reformed again as a foursome without **Skip Spence**. They released the competent *Moby Grape '69* and did a series of live gigs, but generated little interest outside of California. So 1970 saw them split for the second time and **Mosley** left to join the Marines. Later that year, the remaining three reformed, adding Bob Moore (bs) to produce *Truly Fine Citizen*. Inevitably they split again, later reforming as a five-piece band to produce a disappointing album *20 Granite Creek*.

Moby Grape's talented members spawned a number of solo projects. The first and rarest of these is **Skip Spence**'s *Oar* (Columbia CS 9831) 1969, which was also released in Holland (CBS S-63919). This is an expensive item nowadays but has been reissued on vinyl (Columbia LP 5030) and CD (Sundazed SC 11075) (with 10 bonus tracks) and (Sony WK 75031) with five bonus tracks. There's also a 7" *All My Life/Land Of The Sun* (Sundazed S 153) recorded in 1966/1972. **Bob Mosley** had a solo album *Bob Mosley* (Reprise MS 2068) and a single, *Gypsy Wedding/Gone Fishin'* (Reprise 1096), both in 1972. **Mosley** and Jerry Miller teamed up in a short-lived mid-seventies band called **Fine Wine** that issued an album in Germany. There's also an acoustic mini-album, *Wine And Roses* (Nightshift) 1987 on which he is assisted by percussionist Willie Kellogg (**Joel Scott Hill**'s bands, **The Time Machine**, **The Five # Grin**, **Pale Fire**; Willie was also the drummer of **Moby Grape** in the late seventies), and Bob Mosley and Mosley Grape: *Live At Indigo Ranch* (San Francisco Sound SFS-04880) 1989. Peter Lewis also issued a good solo album in 1995 *Peter Lewis* (Taxim TX-2008-2), featuring Stu Cook (**Creedence**), John McFee (**Clover**, Doobie Brothers), Cornelius Bumpus (**Moby Grape**, Doobie Brothers) and Keith Knudsen (**Mendelbaum**, Doobie Brothers, **Lee Michaels**). Finally Jerry Miller has issued *Life Is Like That* (Messaround Records MRSCD004) 1995, a bluesy album with John Oxendine (**Moby Grape**, **Sir Douglas Quintet**) and Tiran Porter (Doobie Brothers), **Merl Saunders** and Michael Carabello (**Santana**, Elvin Bishop, Boz Scaggs).

Ultimately **Moby Grape** never attained their true potential on record, but their first two albums are recommended as offering a glimpse of their real ability. There are also a number of 'Best of' compilations, including the excellent *Vintage - The Very Best Of Moby Grape* (Sony 53041) 1993, a 2-CD compilation of album tracks, live recordings and alternate takes. There's also an interesting bootleg CD, *Dark Magic*, with live cuts, though the Peter and The Wolves tracks it contains are not by Peter Lewis' pre-**Moby Grape** outfit, but another band with the same name. Lewis had also been in The Cornells, a surf band that issued a hideously rare album in 1963 on the Garex label that was reissued by Sundazed with bonus tracks.

Moby Grape issued a cassette-only album in 1990 *The Legendary Grape* (Herman Records), but this was quickly withdrawn when their former manager took legal action, and the tape was repackaged shown as by The Melvilles. A vinyl version of this release appeared in the nineties, *Legendary Grape* (Del Val 006). This was followed by *Legendary Grape* (CD) (Dig Music 108) 2003, which takes the 11-track vinyl version and adds seven more bonus tracks.



MOBY GRAPE - Wow LP.

MOBY GRAPE - Grape Jam LP.

Truly Fine Citizen

MOBY GRAPE - Truly Fine Citizen LP.

Skip Spence sadly passed away on April 16th 1999.

2007's *Listen My Friends!* is a 20-track overview of their career. It draws material from their first four albums such as the energetic *Hey Grandma*, the laid-back *8.05*, the churning *Murder In My Heart For The Judge* and the sound-effects enhanced *Motorcycle Irene*. The selection confirms their latter albums not to be as strong but the harmony-rich ballad *Ain't That A Shame* and *Changes, Circles Spinning* still shine through from this era. A couple of rarities have also been added; the previously unreleased dynamic guitar-led and psychedelic *Sweet Ride (Never Again)* and *Bitter Wind*, a **Byrds**-like song that previously appeared on the 1993 **Moby Grape** collection *Vintage*.

Cross Talk: The Best Of... (CD) is a superb round-up of some of their finest moments. *The Place & The Time* (CD) compiles outtakes from their studio output, with demos and two live tracks; including *Miller's Blues* from 1968. Demos include *Sweet Ride (Never Again)* that was recorded for the film 'Sweet Ride'.

Live features more than an hour of dynamite performances from soundboard and broadcast tapes, including tracks from the Avalon Ballroom in 1967 and the band's complete long-lost set at the Monterey Pop Festival. There are live versions of the great rare Grape songs *Rounder* and *Looper* and five tracks from a famous Dutch radio show featuring the '69 line-up of Miller, Mosley, Lewis and Stevenson. *Live* climaxes with the historic first-ever release of **Skip Spence**'s acid-guitar masterpiece *Dark Magic*, it was never recorded in the studio by the original band but presented here in an epic 17-minute performance at the Avalon, on New Year's Eve 1966. The set is lavishly packaged and comes with rare photos.

Compilation appearances have included: *Hoochie* on *Pop Revolution From The Underground* (LP); *War In Peace* and *Omaha* on *Psychedelic Frequencies* (CD); *Omaha* and *Hey Grandma* on *Sixties Years, Vol. 2 - French 60's EP Collection* (CD); *Dark Magic* on *California Christmas Vol. 1* (LP); *Om-Aha, Mr. Blues*, a 1983 recording *Hard Road To Follow* and *Say You Want To Leave Me* on *Then And Now, Vol. 1* (CD); *Hey Grandma*, a 1983 recording *Silver Wheels* and a 1988 recording *Lonesome Highway* on *Then And Now, Vol. 2* (CD); and *Omaha* and *Murder In My Heart For The Judge* on *Love Is The Song We Sing* (4-CD book). (VJ/CF/SR/CW)

Mod and The Rockers (VA)

Personnel:	STEVE DORMAN	organ	A
	GARY McINTYRE	drms	A
	RICKY OATES	ld gtr	A
	EDWIN (BOO) SNIDER	bs	A
	STEVE DORMAN	keyb'ds	B
	GARY McINTYRE	drms	B
	BOO SNIDER	bs	B
	PHIL ZUCKERMAN	ld gtr	B

ALBUM: 1(A) ...NOW (Justice JLP-153) 1967 R2

NB: (1) reissued on CD (Collectables COL-0618) 1994.

45: You Got Me Hummin'/Always By My Side (Kay Mar 1001) c1969

NB: shown as by Joy.

Here's one of the better albums on the Justice label by a Winchester, Virginia outfit. Although they stray into cabaret/lounge territory with their choice of material (*It's Not Unusual, Walk On By, Goin' Out Of My Head*) and the soulful (*Love Is A Beautiful Thing, Ninety-Nine And A Half*), strong raucous vocals and an aggressive vitality shine through.

Their glorious swingin' fuzz-punker *Gonna Love You Every Day*, a faithful version of *Gloria*, and savage assaults on *Come On Up* and the **Beau Brummels**' *Just A Little*, are worth the price of admission alone. Apparently members went on to become Joy, with the single listed above.

In 1968 Phil Zuckerman replaced Oates and they changed their name to Joy (line-up 'B').

Zuckerman went through numerous bands and was still playing and teaching in 2005. The band came together again for a reunion concert in November 2009. (MW)

Modds (MO)

45: Leave My House/
All The Time In The World (American National 3041) 1967

A true garage recording! *Leave My House* is a really crude recording. This guy is really struggling to play some simple guitar riffs overloading his amp whilst someone bangs idly on a tambourine in the background. The band was based in Poplarbluff, Missouri but recorded in Memphis, Tennessee.

You can also check out *Leave My House* on *Pebbles, Vol. 11* (LP) and *Teenage Shutdown, Vol. 13* (LP & CD). (VJ/MW)

The Modds (FL)

Personnel:	DEWEY BOND	drms	A
	DEAN LIAPIS	vcls	A
	JOHN MASCARO	gtr	A
	BOB NIMER	ld gtr	A
	DON RICKETTS	vcls, bs	A

45: Don't Be Late/So In Love (Dukoff Studios no#) 1965

NB: acetate-only, no commercial issue.

After Miami's Deltonas split at the end of 1964, John Mascaro and Don Ricketts formed **The Modds** with vocalist Dean Liapis, lead guitarist Bob Nimer and drummer Dewey Bond. They built a repertoire of 30 covers and two originals and honed their sound at teen hall dances and frat parties, before they entered Dukoff Studios and captured the originals on acetate. One was presented to WFUN radio where *Don't Be Late* was spun by Morton "Doc" Downey Jr. and received positive responses. The group's manager contacted Columbia, who were keen, but insisted that the tracks be re-recorded. In the interim they were impressed enough to ask **The Modds** to perform at their upcoming convention at the Americana Hotel in Miami Beach where attendees would include **The Byrds**, **Paul Revere and The Raiders** and other nationally known acts.

All seemed to be set for a promising future, then Uncle Sam delivered an untimely draft notice to John Mascaro ... and that was that.

Thankfully copies of the acetate survived. Their resounding beat-punker *Don't Be Late* can be enjoyed again, on *Project Blue Vol. 5* (LP) and *Psychedelic States: Florida Vol. 3* (CD), the latter providing the band's story which is summarised above.

One member is thought to have gone onto another outfit called Asbury Park. (MW/JLh)

The Models (?)

45:	Bend Me Shape Me/ In A World Of Pretty Faces	(MGM 13775) 1966

This all girl band seem to have recorded the original version of *Bend Me, Shape Me*, pre-dating The **American Breed** by about four months. It's notable also for some pretty psychedelic guitar effects.

The band comprised some leggy Vogue models (hence the name) and may have had some connection with The Vogues who recorded a single a little later on the same label: - *Brighter Days/Lovers Of The World Unite* (MGM 13813) or (MGM 13831).

You can also check out *Bend Me, Shape Me* on *Open Lid* (7" EP) and *Girls In The Garage, Vol. 1* (LP & CD). (VJ/GG)

Modern Folk Quartet (CA)

Personnel:	HENRY "TAD" DILTZ		AB
	DOUGLAS FARTHING HATELID	bs	AB
	CYRUS FARYAR	vcls, gtr	AB
	JERRY YESTER	vcls, gtr	AB
	EDDIE HOH	drms	B

ALBUMS:	1( )	MODERN FOLK QUARTET	(Warner Bros. WS-1511) 1963
	2( )	CHANGES	(Warner Bros. WS-1546) 1964

NB: (1) also released in Germany on Teldec. (1) reissued on CD in Japan (Warner Bros. WPCP-3423) 1990. (2) reissued on CD in Japan (Warner Bros. WPCP-3423) 1990. Later albums include: *Moonlight Serenade* (Homecoming Records HC-00400) 1985; *Live In Japan* (Pony Canyon, D25Y0318) 1989; *Bamboo Saloon* (Pony Canyon, PCCY-00061) 1990; *Christmas* (Pony Canyon, PCCY-00165) 1990; *Wolfgang* (Pony Canyon, PCCY-00284) 1991; and *Highway 70* (Polystar PSCW-509 4) 1999.

			HCP
45s:	It Was A Very Good Year/ Road To Freedom	(Warner Bros. 5387) 1963	-
	Jim The Singing Cockroach/ Draft Dodger	(Warner Bros. 5459) 1964	-
	The Love Of A Clown/If All You Think	(Warner Bros 5481) 1964	-
	Every Minute Of The Day/ That's Alright With Me	(Warner Bros. 5623) 1965	-
	Night Time Girl/Lifetime	(Dunhill 4025) 1966	122
	Don't You Wonder/ I Had A Dream Last Night	(Dunhill 4137) 1968	-

This was a seminal folk-rock group from Los Angeles. **Faryar** had been in the Whiskeyhill Singers and **Yester** had been in the Inn Group. Both quit their respective bands and formed the **Modern Folk Quartet** with Hatelid and Diltz. *Night Time Girl* was produced by Jack Nitzsche and written by **Al Kooper** and Irwin Lewine. A pop raga with oriental instruments, it is quite interesting. Another single, *Don't You Wonder* was composed by Hatelid and Bill Martin. *Night Time Girl* was covered a couple of months later by **Skip Battyn (**& The Group**)**; written by Al Kooper and Irwin Levine in 1965, it appears to have been performed first by the Everly Brothers.

When the group broke up, Douglas Hatelid, who was then known as Chip Douglas, joined **The Turtles** and Gene Clark for a short spell, before becoming a producer (**Monkees**, **Turtles** etc.). He also played with **Fred Neil**. Henry Diltz became a photographer and Eddie Hoh a session drummer (**Barry Goldberg**, **Lee Michaels**, **Kim Fowley** etc.). **Jerry Yester** joined the **Lovin' Spoonful**, replacing Zal Yanovsky. He also cut two solo singles and two albums with his wife, Judy Henske, before becoming a renowned producer and engineer (notably for **Tim Buckley** and Tom Waits). **Cyrus Faryar** became a session musician, notably with **Fred Neil** and **Stone Poneys** and was also the voice of the **Cosmic Sounds**. In 1972 he cut a solo album on Elektra before moving to Hawaii where he produced local acts.

In the mid-eighties a reformed band had quite a successful run in Japan with several further albums.

Compilation appearances have included: *Night Time Girl* on *Nuggets, Vol. 10* (LP); and *Don't You Wonder* and *Night Time Girl* on *Penny Arcade, Dunhill Folk Rock, Vol. 2* (LP). (SR/MW)

The Modern Sounds (?)

ALBUM:	1	FAMOUS SONGS OF HANK WILLIAMS, A RETURN TRIP	(Alshire S-5136) 1969 SC

Another 'exploito' album from the budget label that was also responsible for **The Animated Egg** etc. This effort consists of cover versions of Hank Williams' classics (*Jambalaya, Kaw-Liga, Cold Cold Heart, Hey Good Lookin*...) with loads of fuzz guitar and organ, and delivered 'in Modern Rock-Acid Sound and with exciting vocals'. For curious listeners! (SR)

The Mod 4 (?IL)

45s:	Funny Little Clown/Midnight Hour	(The Mod 4 6723) 1967
	Open Up Your Mind/A Puppet	(The Mod 4 6833) 1968

Here's an obscure girl band. Aledo, Illinois has been suggested as their home.

Open Up..., a rough 'n' ready punker, has also resurfaced on *Sixties Rebellion, Vol. 4: The Go-Go* (LP & CD). (VJ/MW)

Dan Modlin/Dave Scott (IN)

Personnel:	DAN MODLIN	A
	DAVE SCOTT	A

ALBUM:	1(A)	THE TRAIN DOESN'T STOP HERE ANYMORE	(700 West 760715) 1976 R2

Just 500 copies of this Indiana duo's album were pressed and the sound is somewhere between country-rock and laid-back West Coast rock with fine guitar and banjo interplay and some keyboard elements. It's supposed to be a concept album about hobos and drifters, although this can easily pass you by. Some collectors rate this album, which is on the same label as **Zerfas**, highly. (VJ)

The Mods (TX)

Personnel:	SCOTT FRASER	drms	A
	CHRIS HAWKINS	gtr	A
	EDDIE LIVELY	vcls, gtr	A
	DON McGILVERY	bs	A

45:	It's For You/Days Mind The Time	(Cee Three 1000,01) 1966

This band hailed from Fort Worth. *It's For You*, a folk-rock ballad, was originally written by Lennon-McCartney for Cilla Black, whilst the flip had similarities to The Beatles' *If I Needed Someone*. Scott Fraser, incidentally, was a multi-instrumentalist who taught the rest of the band to play. In 1969, he would form **Whistler, Chaucer, Detroit and Greenhill** with Eddie Lively and in 1969 he was in **Space Opera**.

Compilation appearances include: *It's For You* on *Acid Visions - Complete Collection, Vol. 3* (3-CD) and *Texas Punk, Vol. 9* (LP); *Days Mind The Time* on *The Cicadelic 60's, Vol. 5* (LP), *The Cicadelic 60's, Vol. 3* (CD), *Quagmire Volume 7* (CD) and *Fort Worth Teen Scene! Volume One* (CD); and a previously unreleased version of *Evil Hearted You* appears on *Fort Worth Teen Scene! Volume Two* (CD). (VJ/MW/SR)

The Mods (TX)

45s:	High School Days/The Broken Hip	(Kool 1024) 1964
	My Baby's Gone/Stone Henge	(Kool 1028) 1965
	Opp-Sy-Do/Stay With Me	(Kool 1029) 1965
	Only The Young/?	(Kool 1032) 1966

This routine garage fare was from a different Houston band.

My Baby's Gone can also be heard on *Texas Flashback (The Best Of)* (CD), *Texas Flashbacks, Vol. 3* (LP & CD) and *Flashback, Vol. 3* (LP). The flip was an instrumental. (VJ)

The Mods (OH, Toledo)

Personnel:	FRED JABLONSKI	drms
	LARRY MUSIC	bs, vcls
	LARRY SMITH	gtr, vcls
	TERRY SMITH	ld gtr, ld vcls

45: I Give You An Inch (And You Take A Mile)/
You've Got Another Thing Comin' (Peck 331) 1966

This **Mods** was a raw garage band from Toledo, Ohio. The flip, the story of a guy warning his cheating girl, features some raunchy harp and powerful guitar.

Compilation appearances include: *I Give You An Inch (And You Take A Mile)* on *Teenage Shutdown, Vol. 10* (LP & CD), *Chosen Few Vol's 1 & 2* (CD), *The Chosen Few, Vol. 1* (LP) and *Today Is Just Tomorrow's Yesterday* (CD); and *You Got Another Thing Comin'* on *Back From The Grave, Vol. 3* (LP) and *Back From The Grave, Vol. 2* (CD). (VJ/MW/GGI/MDo)

The Mods (MN)

Personnel:	STEVE KATH	drms	AB
	PAT PETIT	organ, gtr	AB
	SUE PETIT	gtr, organ, vcls	AB
	BILL WHITE	bs	A
	DAVE FRANZEN	ld gtr	B
	TOM McNEIL	bs	B

Acetate: Lost Again/
Till The End Of The Day (Welhaven Recording Co.) 1965

Formed in 1964 in the Plainview area of Minnesota, this **Mods** was originally known as The Impalas and their musical repertoire initially consisted of Beatles, Rolling Stones and Kinks covers. They recorded a Sue Petit/Steve Kath composition, *Lost Again* along with a cover of The Kinks' *'Till The End Of The Day* to which they added a frantic garage style climax, in the summer of 1965, but it didn't get beyond the acetate stage. In the fall of 1965, Bill White left to go to Mankato State University and Tom McNeil came in as a replacement. Dave Franzen, a talented lead guitar player, was drafted in too. The group finally fell apart when Sue Petit left to become female vocalist with a R&B group, The Happy Go Luckies. Later still she joined a Miami, Florida, band called The Faculty. (VJ)

The Mods (NJ)

45s: Satisfaction/Ford Mustang (Revilation VII R 104) 1965
Ritual/Everybody Needs Somebody (Revilation VII R 105) 1965
Ritual/Smile You're On Candid Camera (Mod 116) 1965

This outfit from Allenhurst, New Jersey was a popular attraction on the teen-club circuit of Monmouth County, New Jersey. Their cover version of The Stones' *Satisfaction* has some surfish-styled guitar but the flip side is more in the **Beach Boys** genre. Their first single, *Ritual* is more punkish.

Compilation appearances have included: *Satisfaction* on *Back From The Grave, Vol. 2* (LP) and *Garage Kings* (2-LP); and *Ritual* on *Hang It Out To Dry!* (LP & CD). (MW)

The Mods (FL)

Personnel:	BRUCE CAMERON	keyb'ds	A
	ROBBIE GONZALES	drms	A
	JERRY TILLMAN	ld gtr	A
	BILL WILKES	bs, ld vcls	A

45: Empty Heart/Sweets For My Sweet (Knight 105) 1966

This teen quartet came from Tampa, Florida and their exuberant cover of the Stones' *Empty Heart* takes pride of place on *Psychedelic States - Florida Vol. 2* (CD). The liners reveal that they were billed as Tampa's youngest pro band - they were barely in their teens. There's some fine ringing guitar in their cover of The Searchers' *Sweets For My Sweet*.

Other compilation appearances include *Empty Heart* and *Sweets For My Sweet* on *Sixties Archive, Vol. 4* (CD) and *Florida Punk Groups From The Sixties* (LP). (VJ/MW/JLh/RM)

The Mods (OH, Mentor)

Personnel:	TOM BOLES	vcls	AB
	DAN HECKEL	gtr	A
	DANN KLAWON	drms, hrmnca, gtr, vcls	ABCDE
	DAVE SMALLEY	gtr, vcls	ABCDE
	WALLY BRYSON	gtr	BCDE
	DAVE BURKE	bs	DE
	JIM BONFANTI	drms	E

This outfit came from Mentor (near Cleveland), Ohio and formed in the fall of 1964. They recorded a demo in 1966. Two originals, *In Love's Shadow* and *I'm Slippin'*, turned up on the Sundazed album *Choir Practice*. When they signed with Cleveland label Claridge, in 1966, they changed their name to **The Choir**. (VJ/GG)

The Mod VI (SC)

Personnel incl:	STEVIE BELLAMY	sax
	BILLY CHAPMAN	ld gtr
	TED DUBOSE	bs
	DENNIS LUNDY	ld vcls
	BUDDY PARKER	keyb'ds
	RICK PETERSON	drms, vcls

45s: What Can I Do/Show Me How You're
Lovin's Gonna Be (Emerald EM-121-R7) c1968
It's Not The Same/Long Tall Sally (Poe MS-1221) 196?

A sextet from Aiken, South Carolina who, according to a 1967 newspaper article, were into the **Byrds, Chocolate Watch Band, Raiders** and **Seeds**. At that point they'd not released any records, but expected to in 1968 (and it's not certain that the second single above is by the same band).

What Can I Do features some blistering fuzz guitar and an unusual 'circus' ending. On the flip, the fuzz is knocked down a notch, but there's a promising lead near the end.

Compilation appearances have included: *What Can I Do* and *Show Me How (Your Lovin's Gonna Be)* on *Sixties Rebellion, Vol. 4: The Go-Go* (LP & CD); *What Can I Do* on *Yeah Yeah Yeah* (CD); and *Show Me How (Your Lovin's Gonna Be)* on *Quagmire Volume 4* (CD). (MW)

MOJO MEN
SIT DOWN...IT'S THE MOJO MEN
THE REPRISE RECORDINGS

THE MOJO MEN - Sit Down... It's The Mojo Men CD.

The Modulation Corporation (TX)

45:	What To Do/Worms	(Atom 1001) 1967

This is undistinguished garage punk, this time from San Marcos in Texas.

What To Do later resurfaced on *Texas Flashback (The Best Of)* (CD) and *Texas Flashbacks, Vol. 4* (LP). (VJ)

Mogan David and His Winos (CA) - see under 'D'.

Moguls (OR)

Personnel incl:	SKIP BIGGS	drms
	JEFF BLOOMQUIST	bs
	"ROUND RANDY" BRYSON	keyb'ds, vcls
	DENNY JOHNSON	drms
	JOHN MOORE	drms
	GREG NANCE	bs
	JOHN STARKEY	sax
	PAUL STARKEY	ld gtr

45s:	Ghost Slalom/Avalanche	(Century 20449) 1965
	Ski Bum/Try Me	(Panorama 27) 1966
	Another Day/Round Randy	(Tork 1095) 1966

Hailing from Eugene, Oregon this outfit were originally known as The Centurians but they changed their name to The Moguls in December 1964. Their manager was convinced that after 'surf' music, 'ski' music would be the next big thing. So he hired two go-go dancers in ski-bunny outfits and clad the group in ski pants, turtlenecks and ski boots.

Their first single was a double-sided instrumental with snow sound effects. They performed it at a local 'Battle Of The Bands' competition and won, getting to record their next single free!

Their second single, *Ski Bum*, which was produced by a member of **Don and The Goodtimes** is quite a pounder. Their third, *Another Day*, came out on the Tork label named after the Tork Club where they were regulars. This was a faster number with lots of mouth harp - probably their finest moment. They later became known as Music Prism but only lasted for about a year under that moniker.

Compilation appearances include: *Ski Bum* on *Northwest Battle Of The Bands, Vol. 1 - Flash And Crash* (LP & CD) and *Northwest Battle Of The Bands, Vol. 3* (CD); *Try Me* on *Northwest Battle Of The Bands, Vol. 2 - Knock You Flat!* (LP & CD) and *Northwest Battle Of The Bands, Vol. 2* (CD); *Another Day* and *Ski Burn* on *Back From The Grave, Vol. 7* (2-LP); and *Round Randy* on *Ho-Dad Hootenanny* (LP). (VJ/MW/DR/SC)

Essra Mohawk (PA>CA)

ALBUMS: (up to 1977)	1	SANDY'S ALBUM IS HERE AT LAST	(Verve V6-5064-X) 1969
	2	PRIMORDIAL LOVERS	(Reprise RS 6377) 1971
	3	ESSRA MOHAWK	(Asylum/Elektra 7E-1023) 1974
	4	ESSRA	(Private Stock Records PS-2024) 1976

NB: (1) reissued on CD (Edsel) 1995 and 2010. (1) reissued on CD in Japan (Air Mail Records) 2003. (1) reissued on CD (Collectors' Choice) 2010. (2) and (3) reissued on CD as *Primordial Lovers MM* (Rhino Handmade RHM2 7720) 2000. (3) reissued on CD in Japan (Air Mail Records) 2003. (4) reissued on CD in Japan (Air Mail Records AIRAC-1032) 2003.

There's also a compilation, *Best Of Essra - The First* (Millennium) 2003.

45:	α	The Boy With The Way/Memory Of Your Voice	(Liberty) 1964

NB: α shown as by Jaime Carter.

Essra Mohawk was born and grew up in Philadelphia, Pennsylvania as Sandra Elayne Hurvitz. She was just 16 when she recorded her first single *The Boy With The Way* on Liberty Records. It was produced by Hutch Davie who produced Shirley Ellis's *Name Game*. She declined the offer of a position as a staff writer for United Artists, but Shadow Morton discovered her and two years later The Shangri-La's recorded one of **Essra's** songs, *I'll Never Learn*. Shortly after, another of her songs, *The Spell That Comes After* was recorded by **Vanilla Fudge** on their *Renaissance* album. When she was 19, **Essra** was discovered again by **Frank Zappa** who, after hearing her play, invited her to join his band, **The Mothers of Invention**. A year later he released her first solo album on Verve. She was scheduled to play at the Woodstock festival in 1969, but her manager took a wrong turn driving there and they arrived too late!

Essra's second album was recorded in L.A. and San Francisco (Essra was living in Mendocino, California at the time) after Reprise Vice - President Mo Ostin saw her singing at a New York club. *Primordial Lovers* received rave reviews at the time and Rolling Stone magazine at the time described it as "one of the best 25 albums ever made". Unfortunately, Reprise was sold following its release and the album suffered from poor distribution. Focused around piano and her vocals this is one of the very best albums of the singer/songwriter genre. Its reissue by Rhino Handmade has brought it to a wider audience. While recording the album, Essra married her producer, Frazier Mohawk, and from that time on was known as **Essra Mohawk**. She also sang in a background vocal trio with Carole King.

Her third album was released on Elektra/Asylum, again to critical acclaim. Indeed, Melody Maker declared it, "the richest and most unheralded event in American music" that year.

She returned to Philadelphia in the seventies, worked as a session vocalist and sung on 'Schoolhouse Rock', a popular TV educational and musical cartoon series. Her fourth album was released on Private Stock records in 1976, but again it suffered from poor distribution and she headed back to California in 1977. When Grace Slick dropped out of Jefferson Starship for a while Paul Kantner tried to recruit **Essra Mohawk** to be the lead singer in Jefferson Starship, but he couldn't convince the rest of the band to use another female vocalist so they chose a male, Mickey Thomas, instead. Since then, she has continued to record and work as a background vocalist and songwriter. By 2006 she had recorded 10 solo albums and there's a compilation that was released in 2003. (VJ/artist's website)

The Mo Joes (MA)

45:	Night Train/ Is There Something On Your Mind	(Northeast 202) 196?

The Mo Joes hailed from Worcester, Massachusetts with this sole frat/garage single. (VJ)

Mojo Hands (RI)

The **Mojo Hands** were from Warren, Rhode Island and lit up the local scene between 1964 and 1967. Their fascinating story is retold by one of their fans, Dennis A. Blackledge, in his debut publication 'We Gotta Go Now' (Windholme Press, US 1998). No singles appeared but two tracks, *I*

The Mojo Men
Whys Ain't Supposed To Be
The Autumn Sessions
SUNDAZED

THE MOJO MEN - Whys Ain't Supposed To Be CD.

Can Only Give You Everything and *Little Red Rooster*, were recorded and may have made it onto acetate. The band got together again for a while on the back of interest generated by the book. (MW)

The Mojo Men (FL>CA)

Personnel:	JIMMY ALAIMO	vcls, bs	ABC
	PAUL CURICO	gtr	ABC
	JAN ERRICO	drms, vcls	ABC
	DON METCHIK	organ	AB
	SLY STONE	keyb'ds, gtr, vcls	A

ALBUM:	1	MOJO MAGIC	(GRT 10003) 1968

NB: There have also been four compilations:- *Dance With Me* (Eva 12049) 1984, is a 16-track compilation of their 1965-1966 material; *Whys Ain't Supposed To Be* (Sundazed SC 11028) 1996, concentrates on their period at Autumn, 1965-6, including nine previously unreleased tracks; *Sit Down... It's The Mojo Men* (Sundazed SC 11032) 1996, similarly concentrates on their period at Reprise, 1966-8 including many previously unreleased tracks. *Not Too Old To Start Cryin': The Lost 1966 Masters* (Big Beat CDWIKD 279) 2008 presents 24 previously unreleased tracks recorded just after their spell with Autumn records.

				HCP
45s:		Off The Hook/Mama's Little Baby	(Autumn 11) 1965	-
		Dance With Me/Loneliest Boy In Town	(Autumn 19) 1965	61
		She's My Baby/Fire In My Hean	(Autumn 27) 1966	-
		She's My Baby/Do The Hanky Panky	(Reprise 0486) 1966	-
		Sit Down, I Think I Love You/ Don't Leave Me	(Reprise 0539) 1967	36
		Me About You/When You're In Love	(Reprise 0580) 1967	83
		What Ever Happened To Happy/ Make You At Home	(Reprise 0617) 1967	-
		New York City/ Not Too Old To Start Cryin'	(Reprise 0661) 1968	-
		Should I Cry/You To Me	(Reprise 0689) 1968	-
		Sit Down, I Think I Love You/ Me About You (reissue)	(Reprise 0707) 1968	-
	α	Don't Be Cruel/Let It Be Him	(Reprise 0759) 1968	-
	β	I Can't Let Go/Flower Of Love	(GRT 5) 1969	-
	β	Candle To Burn/Make You At Home	(GRT 8) 1969	-
	β	Everyday Love/There Goes My Mind	(GRT 16) 1969	-

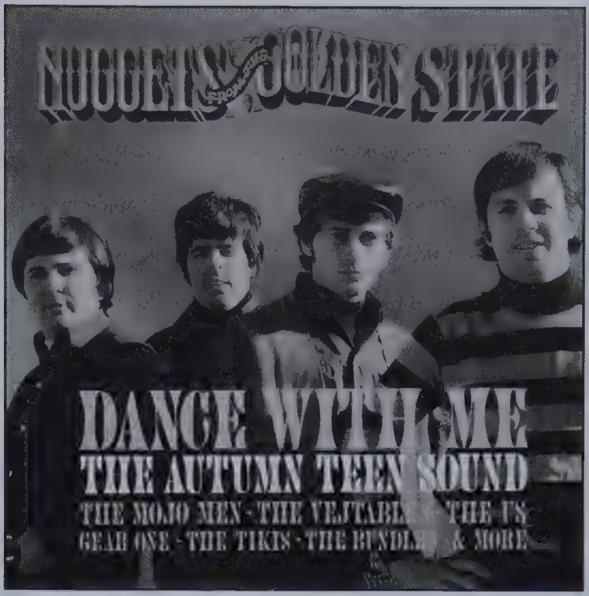
NB: α shown as by The Mojo. β shown as by Mojo. There's also a rare French EP with picture sleeve: *Off The Hook/Mama's Little Baby/Dance With Me/Loneliest Boy In Town* (Vogue INT 18050) 1966.

Although this band was based in San Francisco some members originated from Florida. The original band formed in Coral Gables, Florida as The Valiants. Singer Jim Alaimo (cousin of singer Steve Alaimo) had early releases under the names Jimmy Sumers and The Slicks and Jimmy Paris. The Valiants also back Steve Alaimo on his 1961 album *Twist With Steve Alaimo*. It was pretty much the same line-up that moved to San Francisco in 1964 and became **The Mojo Men**. For much more information see the liner notes of the Sundazed compilation *Whys Ain't Supposed To Be*.

Sly Stone had left the band (to form **Sly and The Family Stone**) by the time the band signed to Reprise and achieved some success with Steve Stills' *Sit Down I Think I Love You*. Their diminutive female vocalist Jan Errico had earlier achieved much popularity on the West Coast as drummer and lead vocalist for **The Vejtables**.

In late 1967 the band became known as Mojo because Jan Errico got tired of being known as a Mojo Man. They also changed labels to GRT so that they could record an album. Released in 1968 it was produced by Dave Hassinger. It contained their *New York City* single, which suffered from sounding too much like **The Mamas & The Papas** and overall contained a number of mildly psychedelic, post-*Sgt. Pepper* pop-rock songs. The band finally split in 1969 when they realised their era had ended.

There remains a lot of unissued material from both eras of **The Mojo Men**. From their time with Autumn 15 tracks remained unissued although some of these later appeared on Eva's *Dance With Me* compilation and the superior Sundazed retrospective *Whys Ain't Supposed To Be*. A further 19 tracks were recorded but not released during their spell with Reprise. These include the long and experimental *What Kind Of Man*, which was reputed to be a latter-day venture into psychedelia by the band.


NUGGETS FROM THE GOLDEN STATE
DANCE WITH ME
THE AUTUMN TEEN SOUND
THE MOJO MEN · THE VEJTABLES · THE US
GEAR ONE · THE TIKIS · THE BUNDLES & MORE

DANCE WITH ME (Comp CD) including The Mojo Men.

Jim Alaimo later resurfaced in a seventies funk band called Jammer that recorded for the Avco-distributed Honey label. He later died of heart failure.

Not Too Old To Start Cryin': The Lost 1966 Masters CD presents 24 previously unreleased folk-rock tracks recorded just after their spell with Autumn records. The title track and the gentle *Another World* are the best although many lack immediate appeal. The compilation wins through from bringing many rare cuts on one disc, although their fans may prefer their better-known material.

Compilation coverage has so far included: *Sit Down, I Think I Love You* and *She's My Baby* on *Nuggets Box* (4-CD); *Sit Down I Think I Love You* on *Nuggets Vol. 5: Pop Part 111* (LP), *Nuggets - Original Artyfacts From The First Psychedelic Era 1965-1968* (2-LP) and *Sundazed Sampler, Vol. 2* (CD); *Off The Hook* on *Sounds Of The Sixties San Francisco, Vol. 1* (LP); *Dance With Me* on *Sound Of The Sixties* (2-LP), *Sixties Archive, Vol. 1* (CD) and *We Have Come For Your Children* (LP & cassette); *Dance With Me* and *She's My Baby* on *San Francisco Roots* (LP), *The Autumn Records Story* (LP) and *Nuggets, Vol. 7* (LP). All three of their Autumn singles also figure on the *Autumn Single Box*. More recently much of their material has featured on Big Beat's *Nuggets From The Golden State* series:- the *Dance With Me* CD contains *Dance With Me* plus a demo and six unreleased cuts from 1965 (*She Goes With Me, Off The Hook, Something Bad, My Woman's Head, Can't You See That She's Mine, Why* and *As I Get Older*); *Someone To Love* (CD) features four 1966 cuts - *She's My Baby, Fire In My Heart* and the unreleased *Why Can't You Stay* and *Girl Won't You Go*; a second mix of *She's My Baby* (from June 1966) also figures on *Love Is The Song We Sing* (4-CD plus book); and *Candle To Burn* adorns *Soft Sounds For Gentle People 3* (CD). (VJ/MW/SR/JLh)

The Mojos (CT)

45:	Love Does Its Harm/I Like It	(Mojo 1) 1965

From Fairfield, Connecticut you'll also find **Mojos**' *Love Does Its Harm* on *New England Teen Scene, Vol. 1* (LP) and *New England Teen Scene* (CD). (MW/MM)

The Mojos (WV)

Personnel incl:	JOE CLATWORTHY	gtr, vcls
	TOM CROUSE	ld vcls
	ROBERT HARRIS	gtr
	CHARLES JARRETT	drms
	PAUL SELAN Jr.	bs

45:	What She's Done To Me/Go	(Mojo 88/124) 1966

From Hurricane, West Virginia and both sides of this **Mojos**' single are fine Brit-Invasion inspired originals written by Joe Clatworthy. They were later known as **The Muffetts**.

Compilation appearances have included: *What She's Done To Me* and *Go* on *Sixties Rebellion, Vol. 14: The Basement* (LP & CD); and *What She's Done To Me* on *All Cops In Delerium - Good Roots* (LP). (MW)

The Moles (FL)

ALBUM:	1	THE MOLES	(Bandwagon DRP-1566) 1971 R1

NB: (1) later reissued re-titled as *The Early Moles* (Sacrana NRS 5400) 1973 (R1) in a different cover.

This Florida band penned all the material on their album which was guitar and Hammond organ led bluesy lounge music. Note there are also some horns too! Even the later issue is hard to track down now. (VJ)

Molkie Cole (OH)

Personnel:
PAT COLE
TIM COLE
PHIL JAMES
PAUL POPE
BOB STEINMETZ

ALBUMS:	1(A)	DEMO	(Owl) 1975 R2
	2(A)	MOLKIE COLE	(Janus JXS 7031) 1977

NB: (1) demo album issued in plain cover.

This Cleveland, Ohio band was around for quite a while. They began rehearsals in Tim and Pat Cole's parents' garage. Paul Pope was just 15 when the band formed. They performed in nine different states in less than seven years and were double-billed with the likes of Kansas, Ted Nugent, Meatloaf and Cheap Trick. Tim Cole recalls "One of the coordination 'things' we always needed was dry ice for each show. The dry ice was used to produce the 'English fog', as I like to call it. The promoter of the "gig" was responsible for supplying 200 pounds of dry ice. Here's how it worked. Behind the backdrop were two 50 gallon metal drums of heated water. The dry ice was in a basket above the heated water. When the dry ice was dropped into the water a lid was immediately put on the barrel and the fog shot out the long hose to the stage. Great Effect?"

Their *Demo* album was a four cut prog-rock effort with some synthesiser and lots of guitar. (VJ/Molkie Cole)

Moloch (TN)

Personnel:	LEE BAKER	ld gtr, vcls	AB
	PHILLIP DURHAM	drms, vcls	A
	FRED NICHOLSON	organ	A
	STEVE SPEAR	bs	A
	GENE WILKINS	ld vcls	A
	MICHAEL BUSTA JONES	bs	B
	BOBBY DODDS	drms	B
	JIMMY SEGERSON	gtr	B

ALBUM:	1(A)	MOLOCH	(Enterprise/Stax ENS 1002) 1970 SC

NB: (1) reissued on CD (Lizard Records LR 0712-2) 200? (1) reissued on CD (Fallout FOCD2031) 2006 with two bonus tracks..

45:	Cocaine Katy/Terrorization Of Miss Nancy	(Booger 1001) 1972

Formed in Memphis in 1968 by Lee Baker, who'd fronted local faves The Blazers, the initial line-up evolved to include drummer Phillip Durham, who'd been with The Group and The Rapscallions. Produced, written and arranged by **Don Nix** (ex-Mar-Keys and **Paris Pilot**) in Memphis, *Moloch* is an excellent blues-rock album with some sound effects, noises and superb acid guitar solos by Lee Baker. The album contains the original version of *Goin' Down*, which was covered by many other acts. Their single was recorded after the album with a later line-up and is extremely rare. *Cocaine Katy* has been compiled on *It Came From Memphis* (Upstart 022) 1995.

A close friend of **Jim Dickinson**, Lee Baker would later work with **Big Star** and Alex Chilton and various other Memphis acts before forming Mud Boy and The Neutrons. He was tragically murdered in the late nineties.

Their last bassist, Busta Jones, would later front **White Lightnin'**. (SR/MW/RHI)

Scott Momenthy (IL)

ALBUM:	1	WAY PAST TIME (w/lyric insert)	(Pepperhead 22377) 1977 R1

From Chicago, Illinois this was a melancholic and introspective loner folk album. The cover has a real homemade feel and sports a creepy pen and ink design that is both simple and striking. (VJ)

Moms Boys (CA)

The totally demented 1967 fuzz-punker *Up And Down* has resurfaced on *Turds On A Bum Ride, Vol. 2* (2-LP), *Turds On A Bum Ride, Vol. 1 & 2* (2-CD) and *Pebbles, Vol. 9* (CD). Thought to have been a California-based act, both this track and *Yellow Pill* were on the *Freakout U.S.A.!* (LP) soundtrack album. Another track, *Children In The Night* is also featured on the *Riot On Sunset Strip* (LP) soundtrack album. You can also check out *Yellow Pill* on *Come Fly With Us* (LP). (VJ/MW)

Monacles (CA)

Personnel:	PHIL GRAY	drms	AB
	SKIP HAHN	gtr, organ	A
	JIM NEWBY	bs, vcls	AB
	MARLOW STEWART/HENDRIX	ld gtr	AB
	JOE CUNNINGHAM	organ	B

ALBUM:	1	THE MONACLES	(Arcania International LP #1) 2002

45s:	I Can't Win/Headaches For Me (PS)	(Variety Films 301) 1965
	You'll Do It Again/Debbie (PS)	(Variety Films 401) 1966
	I Found The Way/ The Way You Smile (PS)	(Variety Films 501) 1967
	Everybody Thinks I'm Lonely/ Now That I'm Here	(Variety Films 601) 1967

NB: There's also a retrospective 45: (A) *I Can't Win/Heartaches For Me* (Norton 100) 2002, which reproduces the first 45, with art sleeve and pressed on golden-yellow wax, but presents two alternate takes.

MOLOCH - Self Titled LP.

Marlow Stewart and His 4 Guitars
45: Riptide/Sky Surf N (Variety Productions 102) 1963

Marlow Stewart and The (Frantic) Illusions
45: Earthquake/Ooh Poo Pah Doo (PS) (Variety Prod. VP-201) 1964

Orange County in California was home to this teen-beat quartet whose ages ranged from 11 to 16. They started life as The Masters and were later known as The Laurels before they finally settled on **The Monacles** as their name. *I Can't Win*, is a typical teen punk number written by Jim Newby. Marlow Hendrix had previously fronted a surf instrumental combo that recorded two singles on the same label, under the name Marlow Stewart.

The Arcania Int'l album presents: three different takes of both sides of **The Monacles** debut, which are their strongest brat-pack punky-poppers; both sides of the follow-up; one cut each from the last two singles; two unreleased 1966 cuts; and the top sides from the earlier 'Marlow Stewart' singles.

Compilation appearances have included: *Heartaches* and *I Can't Win* on *Sixties Rebellion, Vol. 6: The Biker* (LP & CD); *I Can't Win* on *Back From The Grave, Vol. 3* (LP) and *Everywhere Chainsaw Sound* (LP); and *Everybody Thinks I'm Lonely* on *Bad Vibrations, Vol. 1* (LP). (MW)

Stephen Monahan (?)

ALBUM: 1 STEPHEN MONAHAN (mono/stereo) (Kapp KL-1528/KS-3528) 1969 -

45s:	α	City Of Windows/Lost People	(Kapp 835) 1967
		Play While She Dances/The Iron Horse	(Kapp 857) 1967
		Long Live The King/Newberry Barn Dance	(Kapp 872) 1967
		The Flying Machine/A Little Bit	(Jamie 1392) 1970
		Gonna Build Me A World/ You Didn't Mean To Make It Rain	(Jamie 1404) 1972

NB: α also issued in the UK (London HLR 10145) 1967.

Although sometimes described as a mix of Donovan and **Darius** by imaginative dealers, this album is in fact composed of universally weak orchestrated pop tunes, written by Monahan and T. Lazoros.

The album was recorded at the Gold Star Studios in Hollywood, arranged by Don Peake and produced for their York/Pala company by Charles Greene and Brian Stone, the managers of **Buffalo Springfield** and **Iron Butterfly**.

The first two (and maybe the third) Kapp singles are from the album.

The Flying Machine single was a "Trip Universal" production and might have appeared originally on that Miami label. Trip Universal had also placed the Heroes of Cranberry Farm and later co-owner Bill Stith with Jamie.

Monahan also recorded (in a Roy Orbison style) for Vee Jay in the early sixties. His whereabouts are now unknown. (SR/JLh)

(Florian) Monday and His Mondos (RI)

45s:	α	Mondo/Mondo Moe	(FM 1214) c1961
	β	Mondo/Mondo Moe	(Realm 006) 1964
	χ	Rip It, Rip It Up/Lovin'	(Realm 007) 1964
	δ	Minnie Ha Ha/(I'm) Crying	(Columbus 1040/1) 1965

NB: α shown as by Junior and His Mondos. β 'B' side also seen as The Way Of The Mondo - confirmation anyone, please. χ shown as by Florian Monday and His Mondos. δ shown as by Monday's Mondos.

This was an early sixties garage rock'n'roll outfit from Woonsocket, Rhode Island. They recorded under at least three different names. On the **Monday's Mondos** single they sounded very much like **The Kingsmen**.

I'm Crying was a cover of The Animals track.

Compilation appearances have included: *I'm Cryin'* on *New England Teen Scene, Vol. 2* (LP) and *Teenage Shutdown, Vol. 2: You Treated Me Bad* (LP & CD); *Mondo* on *Garage Punk Unknowns, Vol. 6* (LP); and *Rip It Up* on *Hipsville, Vol. 2* (LP). (VJ/MW)

Monday Rain (?)

45: It's All Too Much/I Gotta Get Back To You (A&M 1107) 1969

Their cover of the Fab Four's *It's All Too Much* is heavy pop with a 'White Album' - period - Beatles feel, and a withering guitar break - unexpectedly good for this label. The flip reverts to laid-back folk-pop, more the A&M norm. (MW)

The Monkees (CA)

Personnel:	MICKEY DOLENZ	gtr, drms, vcls	ABC
	DAVY JONES	vcls	ABC
	MICHAEL NESMITH	gtr, vcls	AB
	PETER TORK	gtr, bs, vcls	A

				HCP
ALBUMS:	1(A)	THE MONKEES (mono/stereo)	(Colgems COM/COS-101) 1966	1
(up to 1977)	2(A)	MORE OF THE MONKEES (mono/stereo)	(Colgems COM/COS-102) 1967	1
	3(A)	HEADQUARTERS (mono/stereo)	(Colgems COM/COS-103) 1967	1
	4(A)	PISCES, AQUARIUS, CAPRICORN AND JONES LTD (mono/stereo)	(Colgems COM/COS-104) 1967	1
	5(A)	THE BIRDS, THE BEES & THE MONKEES (mono/stereo)	(Colgems COM/COS-09) 1968	3
	6(A)	HEAD	(Colgems COSO-5008) 1968	45 SC
	7(A)	INSTANT REPLAY	(Colgems COS-113) 1969	32 SC
	8(A)	GREATEST HITS	(Colgems COS-115) 1969	93
	9(B)	THE MONKEES PRESENT (Mickey, Davy, Michael)	(Colgems COS-117) 1969	100 SC
	10(C)	CHANGES	(Colgems COS-119) 1970	SC
	11(A)	GOLDEN HITS	(Colgems 329) 1970	-
	12(A)	BARREL FULL OF MONKEES	(Colgems 1001) 1970	- SC
	13(-)	THE MONKEES (2-LP)	(Laurie House 8009) 197?	-
	14(-)	THE MONKEES GREATEST HITS	(Arista 4089) 1976	58

NB: (1) reissued on vinyl (Rhino RNLP 70140) 1986. (2) reissued on vinyl (Rhino RNLP 70142) 1986. (3) reissued on vinyl (Rhino RNLP 70143) 1986. (4) reissued on vinyl (Rhino RNLP 70141) 1986. (5) reissued on vinyl (Rhino RNLP 144) 1985. (6) reissued on vinyl (Rhino RNLP 145) 1985. (7) reissued on vinyl (Rhino RNLP 146) 1985. (9) reissued on vinyl (Rhino RNLP 147) 1985. (10) reissued on vinyl (Rhino RNLP 70148) 1986. (1) reissued on vinyl and CD (Arista AR-8524) 1987. (2) reissued on vinyl and CD (Arista AR-8525) 1987. (3) reissued on vinyl and CD (Arista AR-8602) 1989. (4) reissued on vinyl and CD (Arista AR-8603) 1989. (5) reissued on vinyl (Arista BVCA-2052) 1992, Japan only. All of **The Monkees** original albums have been repackaged on CD by Rhino, each with bonus tracks and copious

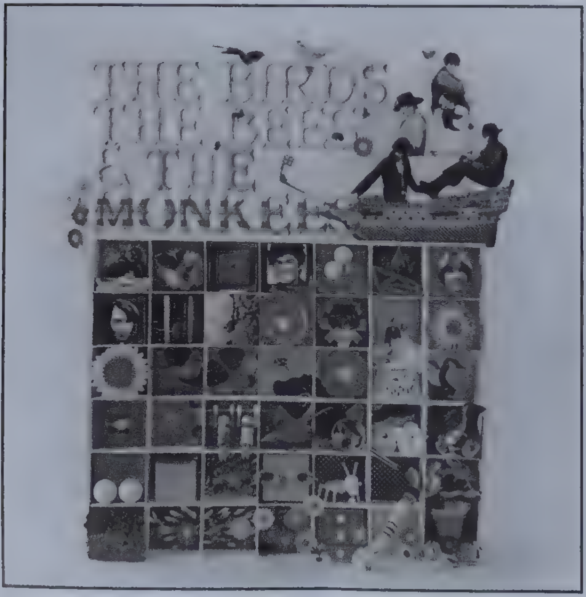
THE MONKEES
HEADQUARTERS

THE MONKEES - Headquarters CD.

liner notes. (1) reissued remastered on CD (Rhino R2 71790) 1994 and again as a 2-CD set (Rhino R2 77678) 2006. (2) reissued remastered on CD (Rhino R2 71790) 1994 and again as a 2-CD set (Rhino R2 77744) 2006. (3) reissued remastered on CD (Rhino R2 71790) 1994 and reissued again as a 2-CD set (Rhino 8122-77760-2) 2007 with bonus cuts including their tentative first recordings. (4) reissued remastered on CD (Rhino R2 71793) 1995 with seven bonus tracks and again as a 2-CD set (Rhino 8122-77767-2) 2007 with bonus cuts. (5) reissued remastered on CD (Rhino R2 71794) 1994 with five bonus tracks. (5) reissued as a luxury (3-CD) set (Rhino RHM2 S2248) 2010. (6) reissued on CD (Rhino R2 71795) 1994 remastered and with six bonus tracks. (7) reissued on CD (Rhino R2 71796) 1994 with seven bonus tracks including songs not available elsewhere. (1), (2), (3), (4) and (5) also reissued in 1996 by Sundazed on limited edition coloured vinyl (SC 5045/6/7/8 respectively). (14) is a reissue of (8) but with some different tracks. Several collectable items have also appeared on vinyl recently. These include *Monkeyshines* (an ultra-rare "Fan Club" edition of previously unreleased material); 1986 *Philadelphia* (a limited edition interview picture disc); *Live L.A. '86* (their 20th Anniversary Tour); *Original Formula* (Live '89, a limited edition release with Mike Nesmith); *Revolutions* (featuring their previously unreleased TV soundtrack and live material) and *Talk Down Under* (an interview LP from Australia).

Compilations include: *Then And Now... The Best Of The Monkees* (CD) (Arista AL9-8432) 1986; *The Monkees Greatest Hits* (CD) (Arista ARCD-8313) 1987; *More Greatest Hits Of The Monkees* (CD) (Arista ARCD-8334) 1987; *By Request* (3-CD box set) (Arista R2 70150) 1989, Japan only; *Listen To The Band* (4-CD box set featuring 80 of their classic songs) (Rhino R 70566) 1991; *Greatest Hits* (CD) (Rhino R2 72190) 1995; *Daydream Believer And Other Hits* (CD) (Flashback R2-75242) 1997; *I'm A Believer And Other Hits* (Flashback R2-72883) 1997; *Anthology* (2-CD) (Rhino R2-75269) 1998; *Headquarters Sessions* (3-CD box set) (Rhino Handmade 7715) 2000; *Music Box* (4-CD box set, 99 tracks in all) and includes a hard-bound book with a history of the band) (Rhino R2 76706) 2001; *The Best Of The Monkees* (CD) (Rhino R2 73875) 2003; *Live '67* (a 16-track CD) (Rhino R2 70139)); *Pool It* (a reunion CD on Rhino) and a CD series called *Missing Links, Vol. 1* (CD) (Rhino R2 70150) 1988; *Vol. 2* (Rhino R2 70903) 1990 and *Vol. 3* (Rhino R2 72153) 1996 which contain previously unavailable tracks.

			HCP
45s:		Last Train To Clarksville/ Take A Giant Step	(Colgems 1001) 1966 1
		I'm A Believer/ (I'm Not Your) Stepping Stone	(Colgems 1002) 1966 1/20
		Little Bit Me, Little Bit You/ Girl, I Knew Somewhere	(Colgems 1004) 1967 2/39
		Pleasant Valley Sunday/Words	(Colgems 1007) 1967 3/11
	α	Daydream Believer/Goin' Down	(Colgems 1012) 1967 1/104
		Valleri/Tapioca Tundra	(Colgems 101 9) 1968 3/34
		D.W. Washburn/ It's Nice To Be With You	(Colgems 1023) 1968 19/51
		Porpoise Song/As We Go Along	(Colgems 1031) 1968 62/106
		Tear Drop City/A Man Without A Dream	(Colgems 5000) 1969 56
		Listen To The Band/Someday Man	(Colgems 5004) 1969 63/81
		Good Clean Fun/ Mommy and Daddy	(Colgems 5005) 1969 82/109
		Oh My My/I Love You Better	(Colgems 5011) 1970 98


THE BIRDS, THE BEES & THE MONKEES

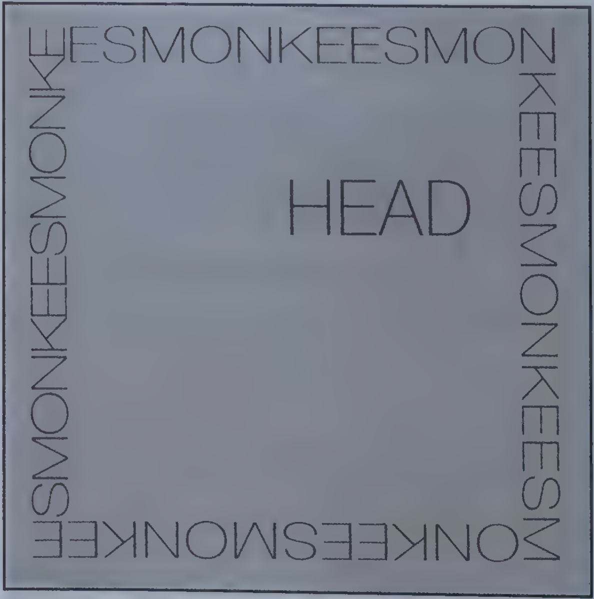
THE MONKEES - The Birds, The Bees & The Monkees CD.

NB: α also released in France with a picture sleeve (RCA 49952). There are also four French EPs with picture sleeves on RCA.

In 1966, Bob Rafelson (writer, director and producer) teamed up with Bert Schneider to produce for Screen Gems a new TV comedy series about the life of a mythical pop group using the Beatles' film *A Hard Days Night* as its framework. An ad was placed in L.A.'s 'Daily Variety' for 'four insane boys' between the ages of 17-21 and 437 hopefuls were auditioned. The chosen four were Davy Jones, a British child TV star who'd been born in Manchester on 30 December 1945 and had released a solo album and single in the US; Michael Nesmith, who'd been born in Houston, Texas on 30 December 1942, he was a member of L.A.'s folk circuit and using the name **Michael Blessing** had released singles on the Colpix label; Mickey Dolenz, who'd been born in L.A. on 8 March 1946 and was a child star of the American TV show 'Circus Boy' and Peter Tork, born in Washington, D.C. on 13 February 1945 and also involved in the L.A. folk circuit as a member of the Au Go Go Singers. Among those rejected were Stephen Stills (allegedly because of bad teeth) and future Three Dog Night leader, Danny Hutton. **Charles Manson** too is often said to have been rejected, but he is also said to have been in jail at the time.

Once recruited the acting and grooming lessons began and the group's development was very carefully managed. They were told what to sing, how to sing, weren't allowed to play their own instruments on recording sessions and the head of Screen-Gems Music, Don Kirshner, who was responsible for the musical supervision of the series, signed seasoned songwriters like Gerry Goffin, Carole King, Neil Diamond and Neil Sedaka to write their songs.

Over the next two to three years **The Monkees** were extremely successful in commercial terms - almost a match for The Beatles. Their debut single hit the No. 1 spot in the USA and later in 1967 made No. 23 in the UK. Their first album went gold in the USA where it topped the charts for 13 weeks. Their next single *I'm A Believer* also hit No. 1 in the USA and the U.K. and *Monkeemania* was now equalling Beatlemania. Their next album *More Of The Monkees* also topped the U.S. charts for 18 months and later reached the zenith of the U.K. Charts too. Strengthened by all this success and with the band gaining confidence as musicians following a successful U.S. tour, **The Monkees** insisted that they should be permitted to play on their own records and write more of their own songs and eventually they won the day on this with Don Kirshner resigning as Chief Executive of Screen Gems Music. He went on to manufacture another TV pop group, The Archies, who existed only in cartoon form. After **The Monkees**' next single *A Little Bit Me, A Little Bit You* had made No. 2 in the US, they themselves recorded their next album *Headquarters* assisted by just three outsiders. It topped the U.S. Album Charts for just one week before being displaced by The Beatles' *Sgt. Pepper*. It reached No. 2 in the U.K. where it was kept from the top by *Sgt. Pepper*. They continued to enjoy further singles chart success with *Alternate Title* (No. 2 in the UK - not issued in the USA), *Daydream Believer* (No. 3 in the U.S. and No. 1 in the UK), *Words* (the B side to *Daydream Believer* (No. 1 in the US) and *Valleri* (No. 3 in the U.S. and No. 12 in the UK). Many regard *Pisces, Aquarius, Capricorn & Jones*, also released in 1967, as their finest album. It included



THE MONKEES - Head CD.

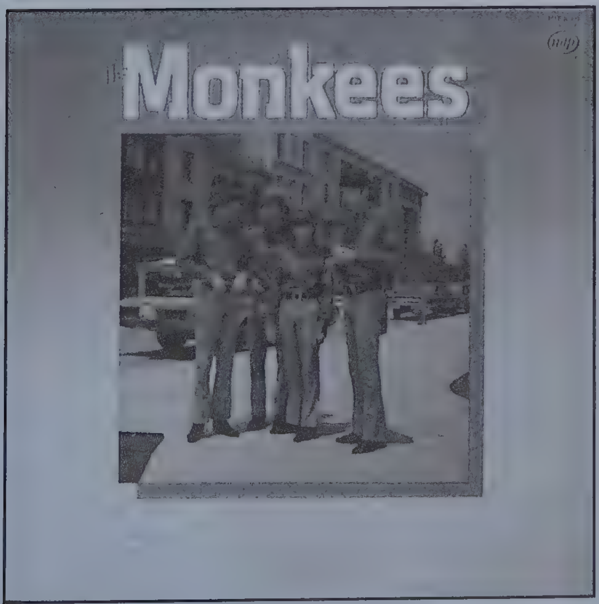
Words, *Pleasant Valley Sunday* and *Percival Patterson's Pet Pig Porky* among others.

The Monkees continued to press for more artistic freedom and on their next album *The Birds, The Bees and The Monkees* each group member contributed individual tracks. This didn't seem to undermine the project's commercial success because it still made No. 3 in the U.S. Album Charts and they were now enthusiastically working on a feature film 'Head'. This was directed by Bob Rafelson assisted by Jack Nicholson for Columbia Pictures. Whilst all this was going on there were signs of a downturn in their popularity. In June 1968 their TV series, which had run successfully since its inception was scrapped, and the following month their revival of The Coasters' *D.W. Washburn* made only No. 19 in the U.S. Charts and No. 17 in the UK. The follow-up *Porpoise Song* peaked at just 62 in the U.S. and didn't chart in the U.K. at all. *Head* was the most relevant of their projects in terms of this book but in box office terms it was a disaster. Far from the standard teen film they had expected Columbia found themselves presented with an imaginative, bizarre and disjointed mixture including scenes of the band committing suicide by jumping from a bridge and a concert intercut with Vietnam War atrocities. The album only managed No. 45 in the Album Charts; despite its relatively disappointing commercial showing the album was by far the group's most creative and interesting venture. After this the band began to slowly disintegrate. Peter Tork bought out his contract at considerable cost ($160,000 to be precise) in December 1968 and later in March 1970 Mike Nesmith, having stayed on to fulfil his contractual obligations, left to start his own group, The First National Band.

Instant Replay, released after Tork had left included *Through The Looking Glass*, but the best tracks were Mike Nesmith's *Don't Wait For Me* and *While I Cry*. Whilst in 1969 the group had continued to enjoy some chart success as a trio, the *Changes* album recorded by Dolenz and Jones (after the departure of the other two) in 1970 chalked up very disappointing sales. By June that year Dolenz and Jones had also decided to call it a day.

There was a reformation in 1975 involving Jones and Dolenz (Tork and Nesmith weren't interested) who revived the band with **Tommy Boyce and Bobby Hart**, who'd written many of their early songs. They began a two year tour "The Golden Great Hits Of The Monkees Show - The Guys Who Wrote 'Em And The Guys Who Sang 'Em", signed a new deal with Capitol who issued an album *Dolenz, Jones, Boyce And Hart*, whilst the compilation *The Monkees Greatest Hits* made No. 58 in the U.S. Charts. Since then there have been various (often successful) attempts to revive the band, most notably in 1986 when to celebrate the group's 20th anniversary MTV in the U.S. showed a 22.5 hour 'Pleasant Valley Sunday' marathon of every **Monkees** TV programme. This prompted Dolenz, Jones and Tork to reform the group in February of that year for a summer tour and during a **Monkees** convention in August that year in Philadelphia they enjoyed no fewer than seven albums in the U.S. Top 200 Album Charts.

The *Head* project did receive more acclaim in retrospect. In March 1977, in response to cult demand, the U.K. National Film Theatre imported a copy of the film and it ran for a season in London's Electric Cinema.



THE MONKEES - The Best Of... LP.

A further reunion of the four original Monkees occurred during 1996. An album was recorded and released, followed by a tour.

There's a CD series called *Missing Links* that will interest their fans. On these CDs classic tracks figure alongside rarely heard songs. For example, *Vol 2* includes *All The Kings Horses*, *Circle Sky* (the live version from *Head*) and *Valleri*. Whilst *Vol 3* includes an alternate mix of *Circle Sky* and the TV and an Italian version of *The Monkees' Theme*.

Real fans of the band should check out a 4-CD set *Music Box*. It contains 99 tracks in all with many unissued mixes. The set is presented in a hard-back bound book containing a full history of the band.

The recent 3-CD reissue of *The Birds, The Bees And The Monkees* is very lavish. It's presented in a 7" box with a lenticular version of the album sleeve. The three paper-sleeve discs inside are pulled out by a ribbon. There's also a 7" x 7" booklet, a replica button badge and a 1968 advert card. The three discs comprise mono and stereo versions of the album and a rarities disc. This features alternate versions, stereo mixes and an eight-track cartridge advert narrated by Davy Jones. This is one of Rhino's very best re-packages.

You'll also find *Porpoise Song* on *Nuggets, Vol. 9: Acid Rock* (LP); *Pleasant Valley Sunday* and *Valleri* both appear on the *Nuggets* (CD); the mono 45 version of *Porpoise Song* can also be heard on *Nuggets: Hallucinations* (CD); and *Daily Nightly* gets an airing on *Where The Action Is! L.A. 1965-1968* (4-CD plus book). (VJ/CB/SR)

The Monks (US>Germany)

Personnel:	GARY BURGER	vcls, gtr	A
	LARRY CLARKE	organ	A
	DAVE DAY	banjo	A
	ROGER JOHNSTON	drms	A
	EDDIE SHAW	bs	A

ALBUM: 1(A) BLACK MONK TIME
(Polydor International 249900) 1966 R5

NB: (1) German only issue. The original has a black label. (1) reissued on vinyl in Germany (Polydor 2417 129) 198?, this has an orange label. (1) reissued on CD (Israphon ISR 003) 1990. (1) reissued on CD (Repertoire REP 4438-WP) 1994 with their two non-album 45s as bonus tracks. (1) reissued on CD (Light In The Attic LITA 042) 2009 .

The definitive CD reissue however is 1998's Infinite Zero Archive release (9 43112-2), which also includes both non-album 45s and demo versions of *I Hate You* and *Oh, How To Do Now*, plus a detailed band history/interview with the band. There's also a CD of early demos *Five Upstart Americans* (Omplatten FJORD 005) 1999. *Demo Tapes 1965* (Munster MR 278 LP) 2007 is a vinyl release that compiles studio outtakes compiled before the release of their debut album. *The Early Years 1964-65* (CD) (Light In The Attic LITA 041) 2009 documents their evolution and was previously known as *Demo Tapes 1965*.

THE MONKS - Black Monk Time LP.

45s:	Complication/ Oh, How To Do Now	(Polydor International 52952) 1966
α	I Can't Get Over You/ Cuckoo (PS)	(Polydor International 52957) 1966
α	Love Can Tame The Wild/He Went Down To The Sea (PS)	(Polydor International 52958) 1967

NB: α non LP cuts.

This U.S. band was stationed in Europe. They consisted of five serving soldiers in the U.S. army in Frankfurt who formed a band and hit the German beer club halls. Far from singing twee songs about love and cars **The Monks** used a riffing style and lyrics concerned with war, death and hate. This highly unusual image got them lots of bookings, a tour with The Easybeats and, after they'd quit the army in early 1966, a record deal with Polydor. They got to appear on German pop TV shows like "Beat Club" to promote their records but they didn't sell, probably because the public didn't know how to react to a punkish band ahead of their time. They shaved the tops of their heads and wore monks clothing. Their album now commands a small fortune on the collectors' market but the various CD reissues are now a cheaper way to get to hear it.

Eddie Shaw has also published a book entitled 'Black Monk Time' about the band's exploits.

With continued interest in **The Monks**, the band reformed for a couple of appearances at the New York 'Cavestomp' festival (5-7th November 1999), performing alongside luminaries such as **The Chocolate Watch Band** and **The Standells**. This performance was captured and later released on the *Let's Start A Beat* album.

The vinyl album *Demo Tapes 1965* compiles studio outtakes which predate their *Black Monk Time* album. The demos include early versions of *Love Came Tumbling Down*, *Space Age*, *Boys Are Boys* and *Monk Time*. Also featured are two tracks from the band's previous moniker The Torquays.

Compilation appearances have included: *Cuckoo* on *Magic Carpet Ride* (LP); *Complication (Oh How Not To Do Now)* on *Nuggets Box* (4-CD), *Turds On A Bum Ride, Vol. 1 & 2* (2-CD), *Turds On A Bum Ride, Vol. 1* (2-LP) and *Twisted Teenage Screaming Fuzzbust* (CD). A live track *Monks Chant* has also subsequently resurfaced on *Hide & Seek Again* (LP). They also figure on some German garage compilations. (VJ/MO)

Jeff Monn (NY)

Personnel incl:	JEFFREY MONN (JEFFREY NEUFELD) vcls, gtr	A

ALBUM:	1	REALITY	(Vanguard VSD 79291) 1969

Jeff Monn was in fact Jeffrey Neufeld, the former singer of the **Third Bardo**. He probably had some kind of identity problems, as he would also record as **Chris Moon**! He was based in New York.

This album is rather disconcerting as Monn/Neufeld sang and played guitar in front of a classical orchestra conducted by Peter Shickele, of P.D.Q. Bach "fame". The concept would be used by several groups in the following decades, and you'll either be enthusiastic about it or hate it completely. The songs were written by Neufeld who also selected two Rolling Stones covers *I'm Free* and *Back Street Girl* plus *Think I Care*, written by Skip Prokop and Adam Mitchell of The Paupers and a Jimmy Reed song. (SR)

The Monocles/Higher Elevation (CO)

Personnel:	ROBB CASSEDAY		AB
	JON FLOTH		ABC
	DON HIRSHFIELD		AB
	RICK HULL		ABC
	KEVIN McIlHENNY	drms	A
	TOM BEHN	drms	C
	PETER JOHNSON	piano	C

45s:	Psychedelic (That's Where It's At)/ Boogie Man	(Denco 926) 1966
	The Spider And The Fly/ The Other Side of Happiness	(Chicory 407) 1966

NB: *The Monocles & The Higher Elevation: The Spider, The Fly & The Boogie Man* (Gear Fab GF-231) 2008 is a 31-track compilation.

This band operated out of Greeley, Colorado whose Chicory label apparently issued a number of mutated psychedelic punk singles circa 1966-67. Their *Spider And The Fly*, is a re-creation of someone's nightmare. Falsetto shrieks of *Help Me, Help Me*, are superimposed upon a booming bass, mysterious organ and echo effects. The end result is a most unusual single. Prior to this they'd recorded an earlier single, *Psychedelic (That's Where It's At)* that has some effective percussion and guitar backing which gives way to an instrumental freak-out. Both sides of the single featured an unusual instrument - the jawbone of an ass! Struck with the palm of a hand the teeth would rattle.

The band actually formed in 1964 and Kevin McIlhenny was killed in a car crash on his way to a band practice from his home town of Denver in early 1966 before they started recording. Their repertoire consisted of the popular hits of the day as well as their own more demented originals and they used to drive around Boulder in a hearse! Having just got going they received a further blow on 31 October 1966 when Robb Casseday and Don Hirshfield both received draft notices. With Tom Behn having been recruited to replace Kevin McIlhenny on drums and Peter Johnson brought in on piano, they continued as a four-piece and this was the line-up that recorded *The Spider And The Fly*.

In 1967, the band changed name to **The Higher Elevation**, backing **Dave Diamond** on his amazing "bubbly-fudge" *Diamond Mine* (a reworking of the instrumental track to their *Spider And The Fly*) before releasing three singles on Liberty.

The Gear Fab compilation includes all their singles, plus unreleased material and detailed sleevenotes which tell their story including their later incarnation **The Higher Elevation** and their liaison with **Dave Diamond**.

Compilation appearances have included: *The Spider And The Fly* on *Pebbles, Vol. 3: The Acid Gallery* (LP), *Mayhem & Psychosis, Vol. 1* (LP), *Mayhem & Psychosis, Vol. 1* (CD), *Pebbles, Vol. 3* (CD), *Pebbles Box* (5-LP), *Pebbles, Vol. 2 (ESD)* (CD), *Trash Box* (5-CD) and *Only In America Volume 2* (CD); *Psychedelic (That's Where It's At)* on *Highs In The Mid-Sixties, Vol. 18* (LP), *Psychedelic Experience, Vol. 2* (LP/CD) and *Only In America Volume 2* (CD); and a previously unreleased cut *Let Your Lovin' Grow* from Deceember 1965 can be found on *Now Hear This!* (CD). (VJ/MW)

Montage (NY)

Personnel:	MICHAEL BROWN	keyb'ds	A
	VANCE CHAPMAN	drms	A
	LANCE CORNELIUS	bs	A
	MIKE SMYTH	gtr	A
	BOB STEURER	vcls	A

ALBUMS: 1(A)	MONTAGE	(Laurie SLP-2049) 1969 SC
2(-)	HOT PARTS	(Kama Sutra KSBS-2054) 1972

NB: (1) reissuedon vinyl in the U.K. (Bam-Caruso KIRI 055) in 1987. (1) reissued on CD (Sundazed SC 6172) 2001.

45s:	I Shall Call Her Mary/ An Audience With Miss Priscilla Gray	(Laurie 3438) 1968
	Wake Up Jimmy/Tinsel and Ivy	(Laurie 3453) 1968

Michael Brown, who had previously played with New York-based **Left Banke**, wrote nine of the 10 tracks on the above album by this New York band, arranged them and played all the keyboards. The album, which is characterised by melodic vocal harmonies and either stringed or keyboard accompaniment, had considerable commercial potential and it's surprising that **Montage** did not enjoy greater success. The album included a ghostly version of *Desiree*, which had earlier been an unsuccessful single for **The Left Banke**, and *I Shall Call Her Mary*, an absolute gem that was also released as a single. A second, equally strong single, *Wake Up Jimmy* was also released. Later, after Brown had signed for Kama Sutra, he played on and wrote both cuts on Steve Martin's only solo single (he'd played with Martin in **Left Banke**), *Two By Two/Love Songs In The Night*. This was released on Buddah (219) in 1971. The two tracks later reappeared, along with three cuts from the **Montage** album and a few other items on the

Soundtrack to *Hot Parts*, which starred Ultra Violet, famed for her movie work with Andy Warhol. Brown later formed **Stories**, but he left after their second album.

I Shall Call Her Mary has resurfaced on *Nuggets, Vol. 11: Pop Part Four* (LP); and you'll also find *Tinsel and Ivy* on *Illusions From The Cracking Void.* (VJ)

Montells (FL)

Personnel:		
	JEFF ALLEN	drms
	GEORGE HALL	bs
	DANNY MURPHY	vcls, bs, gtr, perc
	CARTER RAGSDALE	vcls
	GEORGE WALDEN	ld gtr
	JOHN WEATHERFORD	gtr

ALBUM: 1 THE MONTELLS/THE EVIL (Corduroy CORD 027) 1997

45: Daddy Rolling Stone/You Can't Make Me (Thames 102) 1966

NB: There's also a split 45, *I'm Movin' On/You Can't Make Me* (Norton 826) 1999, with the 'A' side by **Evil**.

Hailing from Miami in Florida, this youthful five-piece began life as The Impalas before changing name to the **Montells**. Between 1965 and 1968 they were arguably the premier garage outfit to play in Florida and South Georgia, at venues like the Surf Club in Daytona Beach, headlining over acts like the pre-**Allman Brothers**, **Allman Joys**. Unashamedly influenced by The Pretty Things and The Kinks, their drummer Jeff Allen regularly travelled to London to see the Pretty Things play and hung out with Viv Prince. Changing name again to **H.M. Subjects** they went on to record a good cover of The Pretties' *Don't Bring Me Down* which was a local hit, although they reverted back to The **Montells** moniker again later.

You Can't Make Me, which is one of the finest primal R'n'B blasts you could ever wish for, has also appeared on *Back From The Grave, Vol. 3* (LP), *Back From The Grave, Vol. 2* (CD) and *Psychedelic States: Florida Vol. 3* (CD). The track was written by Danny Murphy and **The Hustlers**' Bob Leavitt. It was recorded at Criteria Studios with Bill Lachmiller guesting at the last minute on guitar (for an unavailable George Walden) and laying down that blistering solo.

Jeff Allen later went on to play with **Evil**, and a compilation featuring both bands has been released on Corduroy. It features the single sides, both versions of *Don't Bring Me Down* (as by **H.M. Subjects**) plus two tracks from May 1965, *Can't Explain* and *Watch Out For That Guy.* (VJ/MW/JLh)

The Monterays (NY)

45s:			
		Bye Bye/Sheryl-Ane	(unknown) 1964
	α	I'll Be Around/Valerie	(Twin Hit MS-4528) 1965
		Very Last Day/You Belong To My Heart	(Sahara 118) 1966
		Conquistador/If Wishes Were Horses	(Buff 323681) 1968

NB: α Flip side by The Madisons.

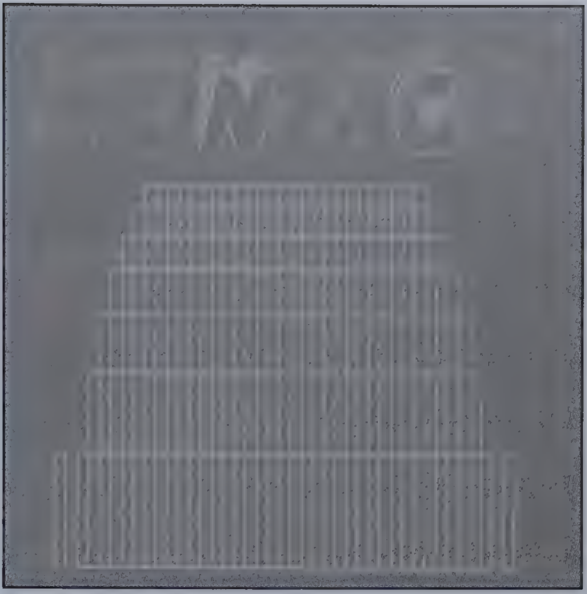
A Syracuse, New York outfit. Their second outing was on a split-artist single and *I'll Be Around* is a fine, dynamic beat-rocker which has reappeared on Quagmire *Vol. 2* (CD). Their third, on the label associated with **The Invictas**, featured an up-tempo version of the apocalyptic folk-rocker.

This band was unconnected to the Monterays, from Plattsburgh, New York who had a single on Rondack and cuts on *Heart So Cold* (LP). (MW)

Christopher Montgomery (CT)

ALBUM 1 CONNECTICUT ELEGY (w/booklet)
(Burning Deck) 1971 R2

This downer folk album from a Connecticut artist has offbeat, introspective lyrics and quite a Dylan influence. The acoustic backing is very monotonous. The album was issued in a primitive paste-on jacket. (VJ)



MONTAGE - Self Titled LP.

Monuments (OK)

Personnel:			
	TERRY BELL	drms	A
	HOWARD COLLINGS	vcls	A
	BURT MOORE	keyb'ds, vcls	A
	GARY SIMS	gtr, vcls	A
	JERRY SIMS	bs	A
	TOM WILDS	ld gtr	A

CD: 1(A) THE MONUMENTS COLLECTION
(North Shore Soundworks 012) 2003

45: African Diamonds/I Need You (Alvera M-65) 1966

The **Monuments** from Ada, Oklahoma had formed in 1964 and their line-up stabilised the following year. *African Diamonds* is a swingin' keyboard punker with a couple of neat fuzz solos. First compiled in the eighties on *Monsters Of The Midwest Vol III* (LP), it reappeared in 2004 on *Just For Kicks Vol. 1* (CD) alongside four unreleased cuts - *Don't Blame Me, Where Bad Boys Go, You Always Hurt The Ones You Love*, and a cover of the Hollies' *Bus Stop* - and their story, courtesy of Mike Dugo. The above CD collection gathered these together with several more originals, covers, and backing tracks, 18 cuts in all. (MW/VJ)

The Mood (CA/other)

Personnel: BOB
GARY
JIM
JOE
RON.

45s:		
	In The Amber Fields/Erica	(B & G 101) 196?
	Night Of Fear/Put Yourself Together	(GSR 5001) 1968
	Train's Late/Who Do You Love	(Cove QC 467) 196?

The B & G single has been attributed to a quintet from Hollywood or Santa Barbara, California. The GSR single is said to be by a bunch from Palo Alto while the third single on Cove is from goodness-knows-where, maybe even Canada? that single appears to be the source for two tracks on the bogus acetate compilation *Thee Unheard Of* (LP), where both *Train's Late* and *Who Do You Love* are credited to "The Aces".

You can also find *In The Amber Fields*, which is eminently forgettable on *Pebbles, Vol. 16* (LP). (VJ/MW)

The Moods (TX)

ALBUM: 1 LIVE AT TURNER HALL (ACR HRS-33-6933) 1969 R1

From Luling, Texas this was a six-piece frat-rock/garage group, with the usual covers of *Hey Joe*, *Gloria*, *Suzy Q*, *What'd I Say*, *Wine Wine Wine*... on their album. There's some fuzz breaks, but also some country ballads. It was issued in a colour cover with the band pictured on rocks by a small waterfall. (SR)

Moogie Woogie (?)

Personnel:	PAUL BEAVER	moog	A
	FAST FINGERS FINKELSTEIN (MICHAEL BLOOMFIELD)	gtr	A
	NORMAN DAYRON		A
	ERWIN HELFER		A
	MARK NAFTALIN	keyb'ds	A

ALBUM:	1(A)	MOOGIE WOOGIE	(Chess LPS-1545) 1969 SC

Moogie Woogie is an attempt at using the moog to create some psychedelic blues and boogie with titles like *Angel Dust Boogie*, *Moogie Boogie* or *Boogie Loo*. Paul Beaver (from **Beaver and Krause**) was one of the first American specialists of the synthesizer. **Bloomfield** and Naftalin were previously in the **Paul Butterfield Blues Band**.

The album is getting hard to find. Beaver and **Bloomfield** had previously worked together with the **Electric Flag** and would team up again on **Beaver and Krause**'s *Gandharva*. (SR)

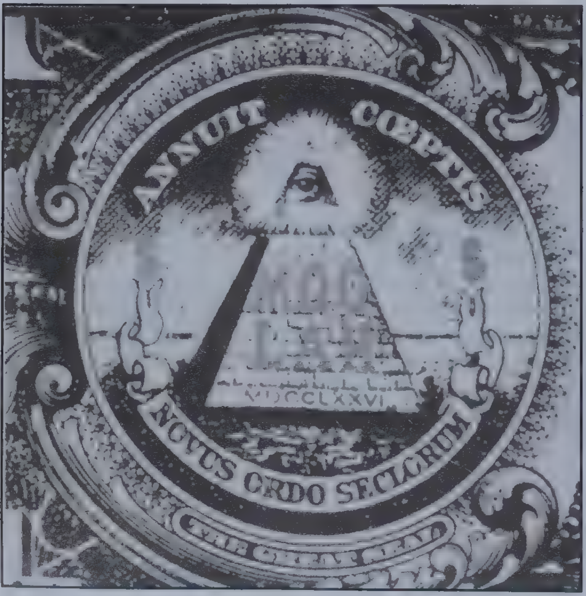
Moolah (NY)

Personnel:	WALTER BURNS	A
	MAURICE ROBINSON	A

ALBUM:	1(A)	WOE YE DEMONS POSSESSED	(Annuit Coeptis-Atman Music M1) 1974 R1

NB: (1) has been counterfeited on vinyl, including on (Annuit Coeptus).

Moolah was the mysterious recording alias of Walter Burns and Maurice Roberson. *Woe Ye Demons Possessed* is a very strange album that was apparently recorded in a basement of spaced-out psychedelic electronics with trippy effects, which may interest fans of the German group Faust. It features six instrumental tracks: *Crystal Waters*, *Terror Is Real*, *Courage*, *The Hard Hit*, *Mirrors* and *Redemption*. They contain no guitars or bass and very little melody or structure to speak of but for some collectors and punters it works. On *Crystal Waters* drums provide a backbeat to some cosmic keyboards and psychedelic trickery. *Mirrors* is built upon a strange backwards tape loop, with some forward-playing organ improvised on top. *Terror Is Real* features some insane rambling, that add to the overall vibe. An official reissue of this would be welcome - there are rumors. (SR/VJ)



MOOLAH - Woe Ye Demons Possessed LP.

The Moon (CA)

Personnel incl:	LARRY BROWN	drums	A
	DAVID JACKSON	bs, vcls	A
	DAVID MARKS	gtr, vcls	A
	MATTHEW MOORE	keyb'ds, gtr, vcls	A

ALBUMS:	1	WITHOUT EARTH	(Imperial LP-12381) 1968
	2	THE MOON	(Imperial LP-12444) 1969

NB: (1) and (2) reissued on CD (Rev-Ola CRREV9) 2003.

45s:	Mothers And Fathers/Someday Girl	(Imperial 66285) 1968
	John Automation/Faces	(Imperial 66330) 1968
	Pirate/Not To Know	(Imperial 66415) 1969

NB: There's also a French 45 with PS, *Pirate/The Good Side* (Liberty 2C00691346M) 1969.

Moon was a late sixties pop-rock supergroup from Los Angeles. David Marks had been with **The Beach Boys** and **The Band Without A Name**; **Matthew Moore** was with **Matthew Moore Plus Four** and did solo work before joining the Mad Dogs; David Jackson came from **Hearts and Flowers** and was later with Dillard and Clark; Larry Brown had drummed with **Davie Allan and The Arrows** (and no doubt on many other combos behind film soundtracks and those Sidewalk/Tower releases produced by Mike Curb) and would later turn up in **Gunhill Road**.

Their albums are rated highly by some - not really psychedelic but with psychy touches and imagery, and more pop than rock - their sound has been compared to the Beatles and the Bee Gees from that period. They are certainly well-crafted, dare one say, progressive-pop. Almost all their material was written by the band.

I Should Be Dreaming got a further airing on *Psychedelic Archives Vol. 6* (double cassette box); *Brother Lou's Love Colony* resurfaced on *Realistic Patterns* (CD); and *Mothers and Fathers* has recently got more exposure on *Where The Action Is! L.A. 1965-68* (4-CD book). (MW/VJ/HM/BCr/SR)

The Moon-Dawgs (LA)

Personnel:	RAY GENOVESE	vcls	A
	FRANK SPENCER		A
	JOHNNY SPENCER		A

45s:	Baby As Time Goes By/You're No Good	(Bofuz BF-1115) 1966
	Keep On Pushing/Devil's Season	(Round 69) 1968/9

The Moon-Dawgs formed in summer 1965 in New Orleans after the arrival of the Spencer brothers from Key West, Florida. The first single is a moody mid-tempo punker with strong raw vocals and screams from Genovese but a rather wimpy guitar break, where some biting fuzz would have been more suitable. *You're No Good* is a great Kinks-inspired punker with strong drumming, good yearning vocal style and a short frantic break - ideal for one of those 'desperate garage punker' compilations.

The band split up in 1967 but a year or so later got together again to record the totally awesome *Keep On Pushing*. Kicking off with some evil distortion, Genovese's vocals are in superb form for this aggressive testosterone-fuelled punker with vicious outbursts of distorted fuzz, driving beat, a psychotic break, and the climax-of-rage that has Genovese shouting incoherently. In my humble opinion this is an all-time top acid-punk classic and certainly No.1 on the shivers-down-the-spine and hairs-standing-on-the-neck scale, even beating out the **Calico Wall**'s *Living Sickness* - yeah, it's that incredible!

Compilation appearances have included: *You're No Good* on *The Lost Generation, Vol. 2* (LP) and *Let's Dig 'Em Up, Vol. 2* (LP); *Keep On Pushing* on *Louisiana Punk Groups From The Sixties, Vol. 2* (LP), *Punk Classics, Vol. 3* (7" EP), *Sixties Archive, Vol. 3* (CD) and *A Deadly Dose Of Wylde Psych* (CD); and *Baby As Time Goes By* on *Highs In The Mid-Sixties, Vol. 13* (LP) and *Gravel Volume 1* (CD). (MW/AB-"Brown Paper Sack")

Moondog (NY)

ALBUMS:	1	MOONDOG	(Columbia MS 7335) 1969
	2	MOONDOG II	(Columbia KC 30897) 1970

NB: (1) and (2) reissued on one CD (Columbia) 1992. (1) and (2) reissued on CD (B.G.O. Records BGOCD 510) 2000 remastered and with additional sleevenotes.

Moondog was the pseudonym for Louis Thomas Hardin who was born on 26 May 1916. This guy was a strange blind character who lived rough on the streets of New York. He looked like Gandalf the Wizard and all his clothes were based on his interpretation of the Norse god Thor. He was consequentially known as The Viking of 6th Avenue.

He was blinded by a farming accident when he was 16 - he had grown up in Maryville, Kansas. He wrote eerie orchestral recordings that are worth checking out.

He partially supported himself by selling copies of his poetry and his musical philosophy. Because of his street post's proximity to the famed '52nd Street' nightclub strip, he was well-known to many jazz musicians and fans. He released a number of 78s, 45s and EPs in the fifties and several albums on various jazz labels.

In 1969, producer James William Guericio recorded an album for Columbia, The opening track, *Stamping Ground*, with its odd preamble of **Moondog** saying an epigram was featured on the 2-LP sampler *Fill Your Head With Rock* (CBS) in 1970.

A second album produced with Guercio featured **Moondog's** daughter on vocals, but it didn't attract the same attention as the first. These two albums have been released on a single CD on a couple of occasions now. In 1974, he moved to Germany, although he returned to the US briefly in 1989 for a tribute.

He died on 8 September 1999. (VJ)

Glen Mooney (& The Ferraris) (OH)

45s:	α	The Big Surf/You Lied To Me	(Cenna Tawni 101) 1964
		Don't You Believe Them/ Come On Rover	(Cenna Tawni 102) 1964

NB: α shown as by **Glen Mooney & The Ferraris**.

This Midwest surf-garage act recorded on a Marion, Ohio label whose name must have a great story behind it. About as far from the coasts as you could get, catch *The Big Surf* on *The Big Itch (Vol.1)*. (GGI/MW)

Chris Moon Group (NY)

Personnel incl:	CHRIS MOON (JEFFREY NEUFELD)	vcls, gtr	A

ALBUM:	1	THE CHRIS MOON GROUP	(Kinetic Z 30228) 1970

NB: (1) reissued on CD (J&G 444) 199?

45:	Good/Give It To Me	(Kinetic 6000) 1970

NB: also released with a PS in Holland by CBS.

An early seventies release on the same CBS subsidiary label as **Marcus**, by the singer from **The Third Bardo**. He also issued an album as **Jeff Monn**. (SR)

The Moonlighters (NH)

ALBUM:	1	AN EVENING WITH THE MOONLIGHTERS	(Century 29132) 196? SC

Out of Nashua, New Hampshire came this lounge rock/prep-rock instrumental album (including trumpet) that was released on this well-known vanity label. (VJ)

moonrakers
together with him

MOONRAKERS - Together With Him LP.

The Moon Men (DC)

45:	Some Kinda Nut/ Other Side Of The Moon	(Southern Sound 114) 1964

From Washington D.C., this is actually the legendary **Link Wray and The Raymen** under one of the many pseudonyms they used during the early-to-mid-sixties. Their instrumental *Other Side Of The Moon* can also be heard on *Signed, D.C.* (LP). (VJ/MW)

Moonrakers (CO)

Personnel:	JOEL BRANDES	bs	AB
	DENNIS FLANAGAN	keyb'ds	AB
	BOB MacVITTIE	drms	A
	VEEDER VAN DORN	vcls, rhythm gtr, elect. banjo, hmnca	A
	BOB WEBBER	gtr	A
	BOB SAUNER	drms	B
	RANDY WALRATH	gtr	B
	(JERRY CORBETTA	drms, keyb'ds	B)

ALBUM: 1(A/B)	TOGETHER WITH HIM	(Shamley SS-704) 1968

45s:	You'll Come Back/I Was Wrong	(Tower 157) 1965
	I'm Alright/Come On, Let's Move	(Tower 180) 1966
	Trip And Fall/Time And A Place	(Tower 222) 1966
	Baby, Please Don't Go/I Don't Believe	(Tower 239) 1966
	Love Train/ He's A Coming My Way Lord	(Shamley 44012) 1967/8
	No Number To Call/Together With Him	(Shamley 44015) 1969
	Not Hidin' Anymore/ Seventh Star (B Side non-LP)	(Shamley 44021) 1969

This Denver, Colorado outfit started out as a fine punk band releasing four singles for Tower. Amongst these are the frantic garage-punker *You'll Come Back*, plus excellent covers of *I'm All Right* and *Baby, Please Don't Go*. The flip to their fourth single was also a cover of The Guilloteens' folk-rocker.

The Moonrakers evolved out of surf act The Surfin' Classics, when vocalist/guitarist Doug Dolph was replaced by Denny Flanagan. As The Surfin' Classics, they'd performed a lot of **Beach Boys**/Ventures material, but their name change came about when they got matched in a 'Battle Of The Bands' with Colorado's **Astronauts** and needed a more 'with-it' name. Bob MacVittie thus renamed them after the book he was reading at the time, Ian Fleming's novel "Moonraker".

The band obtained their deal with Tower through their manager Roger Christian, a well-known L.A. disc jockey. Christian (who co-wrote *Little Deuce Coupe* and *Don't Worry Baby* with Brian Wilson), had 'connections'...

The Moonrakers thus got to open for many major groups in Denver, including The Dave Clark Five, the Righteous Brothers and Sonny and Cher. They even got to meet The Beatles and Bill Haley and The Comets when they played for 50,000 screaming fans at Red Rocks Amphitheatre, in the foothills of the Rocky Mountains.

The band also helped promote a Denver concert with **The Byrds** around the time of *Mr. Tambourine Man* in the Ballroom at Lakeside Gardens Amusement Park, home of one of the greatest old-time rollercoasters in the world. Veeder Van Dorn: - "**The Byrds** parked their tour bus at the **Moonrakers**' bass player's parents house for a few hours while they prepared for the concert, but when they all arrived at the Amusement Park, Joel's hair was dyed orange and he was mumbling 'the colours are flowing.... can you see them... can you see them?' about all the rainbow colours flowing around the Concert Hall!"

With the onset of the psychedelic era came a dramatic charge of style in **The Moonrakers** music which is apparent on their album. Full of psychedelia with religious overtones, the cover shows the group below an altar and there is some good psychedelic guitar work plus great lyrics on *The Pot Starts To Boil*.

During the recording of the album, Webber (ex-**The Soul Survivors**) and MacVittie left being replaced by Randy Walrath and Bob Sauner. Van Dorn also quit joining **The Poor**, where he got to know **Bruce Palmer** at a gig with **Buffalo Springfield** at Hollywood's 'Whisky A-Go-Go'. Shortly afterwards, Van Dorn, MacVittie, Corbetta and Webber formed **Sugarloaf**, although Van Dorn left after a few months (he wrote one song *Things Gonna Change Some* on their debut album *Spaceship Earth*). He then formed Mescalero Space Kit with Sam Fuller and Kip Gilbert (both ex-**Rainy Daze**), and Mark Kincaid (ex-**Electric Prunes**). Van Dorn: - "Kip Gilbert's brother Tim, who'd had a songwriting hit with *Incense And Peppermints*, arranged a demo session with Saul Zaentz at Fantasy Records in Berkeley. At the time Fantasy was having a huge success with **Creedence Clearwater Revival**. One of the original songs we recorded *Earth Ain't A Jail* was soon translated into *I'm Just A Singer In A Rock And Roll Band* by the Moody Blues...".

Joel Brandes later went on to manage Eric Burdon and War.

Compilation appearances have included: *Baby Please Don't Go* on *Mayhem & Psychosis, Vol. 3* (LP), *Mayhem & Psychosis, Vol. 2* (CD), *Psychotic Moose And The Soul Searchers* (LP), *Victims Of Circumstances, Vol. 1* (LP), *Victims Of Circumstance, Vol. 2* (CD); *You'll Come Back* on *Pebbles, Vol. 10* (LP); *I'm All Right* on *Everywhere Interferences* (LP) and *Psychedelic Archives Vol. 7* (double cassette box); *I Don't Believe* and *Baby Please Don't Go* on *Highs In The Mid-Sixties, Vol. 18* (LP); and the previously unreleased *Ode To Miss Representation* appears on *Psychedelic States: Colorado* (2-CD). (VJ/MW/VD)

Moonstone (PA)

ALBUM: 1 MOONSTONE (Baldwin CS-8200) 1977 R1-R2

This Pennsylvania outfit's album veers towards hard-rock with keyboards and some progressive influences. (VJ)

Bill and Ron Moore (KY)

ALBUM: 1 LO AND BEHOLD (Martin PRP-14431-2) 1969 SC

From Kentucky, **Bill and Ron Moore** was a Christian folk duo with cuts like *Look To Your Soul* or *Buffalo*. Ron Moore went on to issue several further albums on his own Airborn label. He also produced and helped a number of other artists to launch themselves in Christian music. (SR/VJ)

Bob Moore (?)

ALBUM: 1 VIVA (mono/stereo) (Hickory LPM/LPS-131) 1966 -

45s:
Only The Lonely/Skokian (Hickory 1357) 1965
Hell's Angels/I Can't Stop Loving You (Hickory 1372) 1966
Elephant Rock/Spanish Eyes (Hickory 1407) 1966
Acapulco/Parade Of The Matadors (Hickory 1426) 1966
Amigo No. 1/White Sport Coat (Hickory 1437) 1967
River/Fastest Guitar Alive (Hickory 1480) 1967
Amigo No. 1/You Sit Around All Day (Hickory 1521) 1968

The *Viva* album is reputed to be psychedelic and is now a minor collectors' item. Tracks included *Parade Of The Matadors, Poor Jenny, Skokiaan, Hell's Angels, Run Baby, Acapulco, Amigo No. 1, Oh Lonesome Me, Only The Lonely, Tennessee Waltz, I Can't Stop Loving You* and *Spanish Eyes*. (VJ)

Jerry Moore (NY)

Personnel:			
	ERIC GALE	gtr	A
	RALPH MacDONALD	congas	A
	JERRY MOORE	gtr, vcls	A
	BILL SALTER	bs	A
	WARREN SMITH	drms	A

ALBUM: 1(A) LIFE IS A CONSTANT JOURNEY HOME (ESP-Disk 1061) 1967

NB: (1) also issued in Holland (Fontana STL-5502) 1968.

45: Winds Of Change/? (ESP-Disk 4561) 1969

Another ESP oddity, this one combines folk psych and spacey jazz. Guitarist and organist **Jerry Moore** was discovered performing folk songs in the Basket Houses of New York's Greenwich Village by musician Randy Burns who got him signed to the cult label. On *Life Is A Constant Journey Home*, **Moore's** self-penned songs incorporated aspects of folk, gospel, and R&B. The album also featured Detroit poet Dudley Randall's *Ballad Of Birmingham*, which captures the KKK's devastating bombing of the 16th Street Baptist Church in Birmingham, Alabama. **Moore** later became a street preacher before vanishing into obscurity. (SR/VJ)

Les Moore (LA)

ALBUM: 1 YESTERDAY (Natural 2154) 1973 R1

Les Moore hitchhiked from his home in southern California to San Francisco when he was just 14. He worked the coffee houses and parks by day and stayed in communea at night. By 1967 disillusioned with the mayhem of San Francisco he headed east, and eventually settled in New Orleans. There he became a regular at clubs such as Andy's and The Warehouse, and he eventually linked up with Terry Kane of Capricorn Records after a gig in support of **The Allman Brothers**. They recorded an album but it was scrapped when Duane Allman was killed. The pair secured a release from their contracts, and then established their own label, Natural Records to release their album *Yesterday*, which was recorded at home on a two-track machine. It featured a long version of The Beatles' *A Day In The Life* amongst some pretty dark material. When it flopped they headed west in search of a new deal. None was forthcoming but **Moore** did record an album in Austin, Texas. He eventually ended up in Matthews, North Carolina. (VJ)

Matthew Moore (Plus Four) (CA)

Personnel:		
	LARRY BROWN	drms
	DAN DALTON	autoharp, perc, vcls
	DANIEL MOORE	gtr, vcls
	MATTHEW MOORE	hrmnca, vcls

45s:
α I've Been Lonely Before/
I Know You Girl (GNP Crescendo GNP 343) 1965
α Codyne (She's Real)/
You've Never Loved Before (White Whale 223) 1965
β Face In The Crowd/St. James Infirmary (Capitol 5668) 1966
β White Silk Glove/Come On (Capital 5720) 1967

NB: α shown as by **Matthew Moore Plus Four**. β **Matthew Moore** solo.

This excellent outfit featured **Matthew Moore** prior to his formation of **Moon**. The GNP single kicks off with a vibrant beat-punker with strong vocals and wailing harp, whilst the flip is a brooding menacing affair. An accomplished first outing... and it gets better. Their version of *Codyne* is quite frankly, difficult to top, with forceful vocals and powerful backing in a beat-punk setting. The flip is back to cool folk-beat but the standard remains very high. If this outfit has more (unreleased) material, it certainly merits a retrospective collection!

Codine has been compiled on *Mindrocker, Vol. 5* (LP), *Happy Together - The Very Best Of White Whale Records* (CD) and *Garage Beat '66 1* (CD). (MW)

R. Stevie Moore (TN>NJ)

ALBUMS:	1	PHONOGRAPHY (w/inserts)	(Vital VS-0001) 1976 R2
(selected)	2	DELICATE TENSION	(HP 30735) 1978

NB: (1) was originally issued in a black and white collage cover with a blank back cover and three inserts. 100 copies were pressed. (1) reissued on vinyl (HP Music 30734) 1978 (R1) in a black and white portrait cover. (1) reissued on CD (Flamingo FLC-069806) 1998 with bonus cuts. (2) reissued on CD (Cordelia 036) 2004.

Born in Nashville, Tennessee in 1952 **R. Stevie Moore** made hundreds of homemade recordings (mostly on cassette) that he sold to his fans. The albums are pretty oddball with spoken passages and sound effects within a guitar-pop format. He made several further albums in the late seventies, eighties and nineties.

Now he quietly resides in New Jersey as curator of his own museum. (VJ)

Moorpark Intersection (CA)

Personnel:	MATT HYDE	gtr, vcls	A
	TERRY JOHNSON	bs	A
	JIM (JAMES) KEHN	drms, vcls	A
	JAY LEWIS	gtr, vcls	A

45: I Think I'll Just Go And Find Me A Flower/
Yesterday Holds On (Capitol 2115) 1968

Matt Hyde, Jim Kehn and Terry Johnson were original members of The Coachmen, a San Fernando Valley group formed around 1960. Jay Lewis (real name James Donnellan) joined The Coachmen soon after its inception replacing keyboard player Jim Hobson who left to join The Du Vals.

During the sixties, the band members also played with other groups in the area; in Johnson and Lewis' case, Bobby Bond & The Agents where they met Barry Brown (later a founding member of **Morning**). Kehn meanwhile worked with Richie Podolor doing session work for the likes of **Iron Butterfly**, **Blues Image** and Duane Eddy.

ANOTHER TRIP
REALLY GOT IT BAD
OUT OF TOUCH
THE LETDOWN
PSYCHEDELLIC AGO-GO
FLOWER POWER
CAN YOU DIG IT
SIT IN
LOST IN SPACE
PSYCHEDELLIC VENTURE

MORE PSYCHEDELIC GUITARS - Self Titled CD.

The above line-up got together during 1967 and through jazz guitarist Howard Roberts got signed to Capitol Records, working with **Axelrod** (**Electric Prunes** producer, **Pride**, solo concept albums) as producer. *I Think I'll Just Go And Find Me A Flower* was infectious flower-pop. The flip is more in the **Axelrod** - **Prunes** 'Mass' mould - monastic chanting, muffled lines of twisting psychy guitar, oblique lyrics (albeit not in Latin) - unusual and strangely atmospheric. After this single, the band changed name to Wind, with the addition of Mike Dean, but split up in early 1968.

Kehn did session work on Donovan's *Barabajagal* album while Lewis worked in a bar band with Snoopy Pfisterer from **Love**. When the *Forever Changes* line-up imploded, Snoopy recommended Lewis to Arthur Lee as a replacement for John Echols and he joined **Love**, reverting to his real name James Donnellan.

Matt Hyde meanwhile began building recording consoles around town with former Coachmen Jim Hobson who was also doing session work on the side. They ended up building their own studio called The Recording Studio in Tarzana, California with financial partner, Joe Long. Kehn attended one of **Love's** sessions and suggested to Lewis that he take **Love** to record there, which they did with Hobson guesting on piano.

When Donnellan (now reverting back to Jay Lewis) was dropped by **Love** in late 1969, he reunited with Barry Brown from Bobby Bond & The Agents in the deathroes of his latest group, East Lynne and the pair began talking about forming a new group. Hobson was approached and the trio formed the core of **Morning**. Kehn and Johnson were also recruited as side musicians and Hyde worked as an engineer on the group's albums.

You'll also find *I Think I'll Just Go And Find Me A Flower* on *Soft Sounds For Gentle People* (CD) and *Yesterday* Holds On can be heard on *Vol 2* of the same series. (James Kehn/MW/VJ/NW/)

Mopptops (HI)

45: Our Lives/Ruler Of My Mind (Fantastic Records 2074) 1969/70

Turn-of-the-decade uptempo hard-rock with wah-wah guitar and organ to the fore, in the style of **Rock Island** or **Frijid Pink**. *Our Lives* is credited to Kata Maduli, presumably the Hawaiian musician/producer. (VJ)

More Psychedellic Guitars (CA)

ALBUM: 1 MORE PSYCHEDELLIC GUITARS (Custom CS-1097) 196?

NB: (1) reissued on CD (Gear Fab GF-242) 2010, along with **The Underground**'s *Psychedelic Visions.*

The follow-up to *Psychedellic Guitars* (Custom CS-1078) 196?, this is another of those 'exploito' cash-in albums that was the work of studio session musicians. Guitarist **Jerry Cole** was the man behind most of the Crown and Custom label titles, which were produced in Los Angeles. The instrumentals on this one aren't even psychedelic. (VJ)

More-Tishans (MN)

45: (I've Got) Nowhere To Run/
(I've Got) Nowhere To Run (instr.) (Peak P-4453) 1967

This was a rock quintet from Stillwater in Minnesota. *(I've Got) Nowhere To Run* is completely unconnected to the Martha and The Vandellas song. In fact it was the only song the band had ready to record, so the record company put an instrumental version of it on the flip side. It was the first release on the Peak label.

Compilation appearances include: *(I've Got) Nowhere To Run* (unreleased stereo version) on *Psychedelic Microdots Of The Sixties, Vol. 1* (CD); and *(I've Got) Nowhere To Run* on *Root '66* (LP), *The Best Of Metrobeat! Vol. 1* (LP) and *Garage Beat '66 2* (CD). (VJ)

Chris Morgan and The Togas (CA)

Personnel incl:		
	CHRIS MORGAN	A
	N. RISI	A

45: There She Goes/
Would You Believe (Love Is Dead) (Challenge 59330) 1966

From California, **Chris Morgan and The Togas'** single is an excellent slice of 1966. *There She Goes* is an excellent stomper with a little fuzzy guitar. The flip is a powerful folk-rock ballad. A previous single was released as by The Togas - *Hurry To Me/Baby, I'm In The Mood For You* (Challenge 59309) in August 1965, but is unfortunately inferior beat-folk-pop.

Compilation appearances have included: - *There She Goes* on *Mindrocker, Vol. 1* (LP); *Would You Believe (Love Is Dead)* on *Boulders, Vol. 11* (LP), *Ya Gotta Have Moxie, Vol. 1* (2-CD) and *Psychedelic Archives, Vol. 7* (double cassette box set); and *Babe I'm In The Mood For You* on *Every Groovy Day* (LP). (VJ)

Morganmasondowns (?NY)

Personnel incl:		
	DOWNS	A
	MASON	A
	MORGAN	A

ALBUM: 1(A) MORGANMASONDOWNS (Roulette SR-42047) 1970

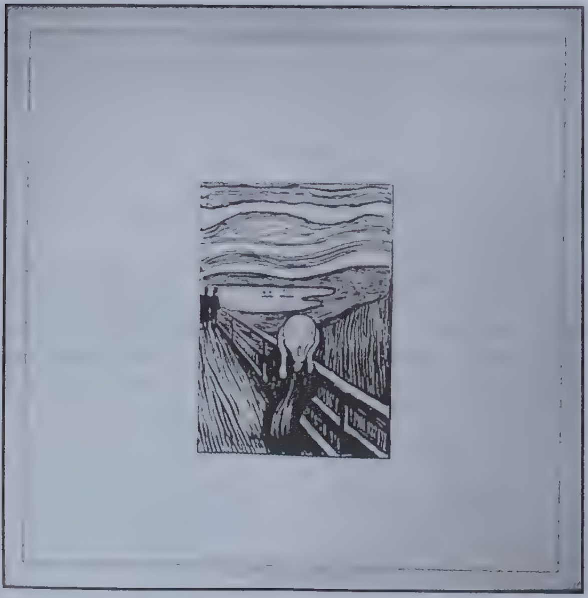
This folk-psych trio with a female singer was produced by Allan Nicholls. (SR)

Morgen (NY)

Personnel:			
	STEVE MORGEN	gtr, vcls	AB
	MIKE RATTI	drms	A
	BOB RIZZO	bs	A
	MURRAY SHIFFRIN	lead gtr	A
	BARRY STOCK	gtr	AB
	RONNIE GENOSA	bs	B
	BOB MAIMAN	drms	B

ALBUM: 1(A) MORGEN (w/poster insert)
(ABC Probe CPLP 4507S) 1969 R2

NB: (1) reissued on vinyl (GMG) 198?. (1) counterfeited on vinyl (ABC Probe) 199?. (1) reissued on CD (Eva B20) 1992. (1) reissued on CD in Korea (World Psychedelia WPC6-8480) 200? with both sides of their singles as bonus tracks. (1) reissued on vinyl (Radioactive RRLP8) 2003. (1) reissued on CD (Radioactive RRCD8) 2003. (1) reissued on CD (Phoenix ASHCD3014) 2008. (1) reissued on CD (Probe CPLP 45075) 2009.



MORGEN - Self Titled LP.

45: Of Dreams/She's The Nitetime (ABC Probe 474) 1969

NB: 'A' side is an edited version of an LP track.

This rare album from Long Island, New York contains some superb psychedelic guitar work and powerful drumming on tracks like *Of Dreams*, *Purple* and *Love*. All the material was written by Steve Morgen and he also co-produced the album with Murray Shiffrin. It's definitely worth obtaining and is now a solid collectable. Indeed, some collectors rate this as one of the very best heavy psych albums. The songs are strong and strange (check out tracks like *Welcome To The Void*, *Of Dreams* and *Purple* with its strange drum pattern) and the lyrics are intriguing.

Scheduled for release in early December 1968 the album didn't appear until December 1969. By this time the psychedelic era was in its death throes and Rizzo and Ratti had left the band, being replaced by Ronnie Genosa and Bob Maiman (who are listed on the sleeve although they didn't play on the album).

Morgen split soon after the album was released. Shiffrin joined The Joffret Ballet (a US ballet company) as a touring guitarist and Steve Morgen headed for L.A. In the early seventies they reunited in New York for some jams and resolved to form a new band but Shiffrin tragically died at the age of just 27 before anything was recorded. Steve Morgen then decided to focus on acting.

The single version of *Of Dreams* has resurfaced on *30 Seconds Before The Calico Wall* (CD) and the album version can also be found on *The Arf! Arf! (El Cheapo) Sampler* (2-CD). (VJ/MW)

Morgus and The Daringers (MI)

45: Werewolf/Creep (Fulton 2458) 1964

From Detroit, Michigan this single is novelty/horror-rock. The single could be from earlier than dated.

Garage Punk Unknowns, Vol. 6 (LP) includes *Werewolf*. (VJ/MW)

Mor-Loks (FL)

Personnel incl:		
	JOHNNY HARTIGAN	A
	SAMMY HALL	A

45s: α Elaine/There Goes Life (Loks 1/2) 1965
What My Baby Wants/
Lookin' For A New Day (Decca 31950) 1966

NB: α later issued as (Living Legend 100) 1965.

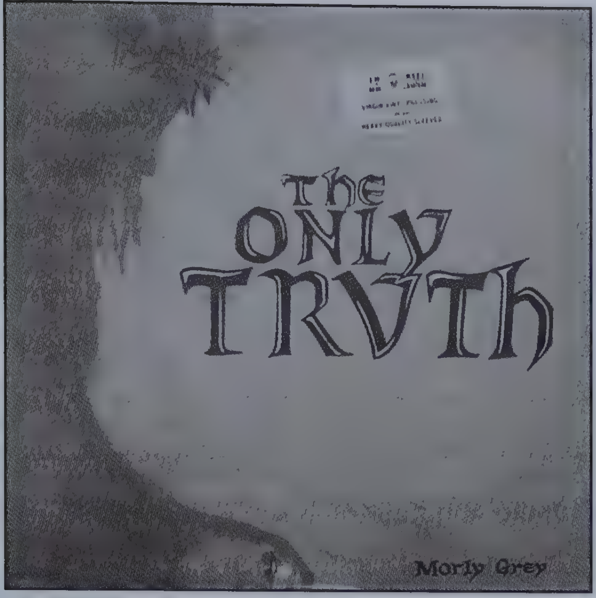
From Fort Lauderdale, Florida and previously known as the Impressions (V). They followed their local debut with an excellent up-tempo fuzz-punker, backed by an impressive beat-punker. Johnny Hartigan would turn up in a seventies outfit called Truth.

Sammy Hall wrote a song called *A Little Bit of Lovin'* which was a candidate for the follow-up to *There Goes Life*, but he left and was with The Trolls briefly before joining **The Birdwatchers**; the latter got to record the song.

Compilation appearances have included: *There Goes Life* on *Love Is A Sad Song, Vol. 1* (LP) and *Wyld Sydes Volume Seven* (CD); *What My Baby Wants* on *Realities In Life* (LP); and *Lookin' For A New Day* on *Trip In Tyme Volume 4* (CD). (MW/JLh)

Morly Grey (OH)

Personnel:			
	TIM ROLLER	gtr	AB
	MARK ROLLER	bs, vcls	AB
	PAUL CASSIDY	drms	A
	BOB LaNAVE	drms, perc, vcls	B



MORLY GREY - The Only Truth LP.

ALBUM: 1(A/B) THE ONLY TRUTH (w/poster) (Starshine 6900) 1971 R3

NB: 1,000 copies of (1) were pressed. (1) counterfeited on vinyl (w/poster) (Starshine 6900) 1986. (1) reissued on CD (Twilight Tone TT 020) 1990. (1) reissued on CD (Flash 52) 1990. (1) reissued on CD and vinyl (Akarma AK 109) 2000, the vinyl version including a reprint of the original poster. (1) reissued on CD remastered (Speed 1001) 2008.

45s:		Sleepy Softness/?	(Starshine) 19??
		Who Can I Say You Are/ You Came To Me	(Starshine 7201) 1971
		After Me Again/A Feeling For You	(Starshine 7202) 1971
	α	I'll Space You/Be Your King (PS)	(Starshine 7061) 199?

NB: α an early nineties reissue (500 copies) of two unreleased 1971 tracks.

The highlight of this Alliance, Ohio band's otherwise over-rated album is the 17-minute title track which is full of acid guitar work and incorporates the group's own arrangement of *When Johnny Comes Marching Home*. A free poster came with the album which was convincingly counterfeited in 1986.

Curiously, on the label of the first single it says both of these songs are "from the L.P. *The Last Supper*". This was the working title for the album during the recording sessions.

Original drummer Paul Cassidy was replaced by Bob LaNave, and a new side was recorded containing the 17-minute *The Only Truth*.

Compilation coverage appears to have been limited to *The Only Truth* on *Reverberation IV* (CD). (MMy/VJ/GGI/MRr/MW)

Morning (CA)

Personnel:	BARRY BROWN	gtr, drms, vcls	AB
	JIM HOBSON	piano, organ, theremin, vcls	AB
	TERRY JOHNSON	gtr	AB
	JIM KEHN	drms, gtr, vcls	AB
	JAY LEWIS	gtr, banjo, vcls	AB
	BRUCE WALLACE	bs	A
	STUART BROTMAN	bs	B
	(AL PERKINS	steel gtr	A)
	(CHRIS DARROW	fiddle	B)

ALBUMS: 1(A)	MORNING	(Vault 138) 1970
2(B)	STRUCK LIKE SILVER	(Fantasy 9402) 1972

45:	Tell Me A Story/Easy Keeper	(Vault 972) 1972

This fine Los Angeles-based group was thought by some to originally be known as The Morning and The Evening. This is not the case. Jim Hobson has recently confirmed to Nick Warburton that the group was always known as **Morning**. Prior to his involvement with **Morning** Hobson was in a surf band The DuVals and The Coachmen. The group was formed after Jay Lewis, also known as Jay Donnellan, had been fired from **Love** by Arthur Lee. Jim Hobson also appeared on **Love**'s *Out Here*. When the band signed a recording contract with Vault they retained complete control of the writing, engineering, arranging and producing of their first album, which is an underrated folk-influenced gem. It has a crisp, yet often sleepy sound, which is at its best on *And I'm Gone* and *Sleepy Eyes*. The album closes with a 90-second country gem *Dirt Roads* (the only track written by Jim Kehn) which is worthy of comparison with the title track of **Quicksilver**'s *Happy Trails*.

The line-up then changed; Bruce Wallace being replaced by the former **Kaleidoscope** member Stuart Brotman and Terry Johnson only playing on one track. Vault was bought by Fantasy and the follow-up *Struck Like Silver* continues in similar vein, though the drug-influenced sleepiness has made way for a more acoustic sound epitomised by *Only To Say Goodnight* and *Now I Lay Me Down*. *Understand My Ways* on side two particularly highlights Jay Lewis' harmonious vocals and Jim Hobson's melodic piano work, whilst *Comin' In Love* features Chris Darrow (another ex-**Kaleidoscope**) on fiddle. *Jay's Movie Song* is a beautiful instrumental while *Now I Lay Me Down* and **Hoyt Axton**'s *Never Been To Spain* merge more sensitive guitar work with artistic piano playing.

When the group broke up, Jim Hobson and Jay Lewis became session musicians and worked with Delaney Bramlett, **Country Joe**, Danny O'Keefe and Rabindra Danks. (VJ/SR/NW)

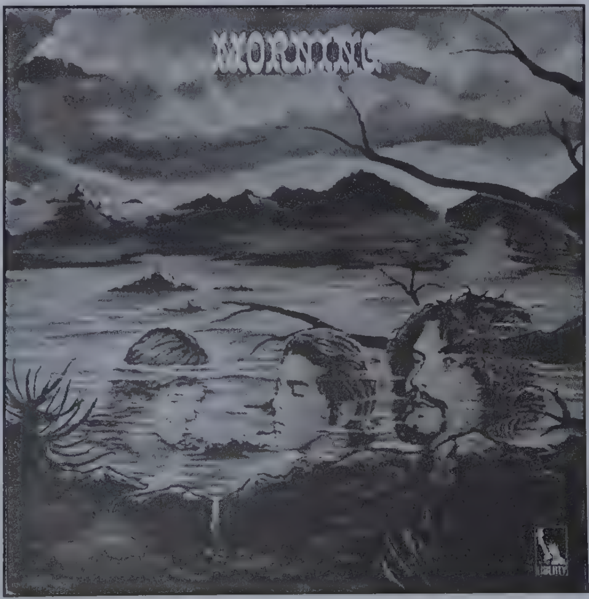
Morning After (MA)

Personnel:	JAY ENOS	keyb'ds, gtr	A
	JIMMY GRANDMONT	drms	A
	CRAIG HERRICK	bs	A
	DON JOHNSON	ld gtr	A

45:	Things You Do/If You Love	(Tam 201,369/70) 1967

From Braintree, Massachusetts Enos and Grandmont were originally with The Vandels who played the South Shore from 1963. After they split Grandmont formed **The Bourbons** with other Vandells but would team up with Enos again, when the latter formed **Morning After** whilst at Dean Junior College in Franklin.

Things You Do, a punk-pop gem, can also be heard on *Psychotic Moose And The Soul Searchers* (LP) and *New England Teen Scene, Vol. 3* (LP). More recently, it has reappeared on the *New England Teen Scene* (CD), whose detailed story of this band provided the member details above, alongside an unreleased version. The flip, by the way, is a ballad. (MW/ELn)



MORNING - Self Titled LP.

Morning Dew (KS)

Personnel:			
	DON ANDERSON		A
	BLAIR HONEYMAN		A
	MAL ROBINSON	ld gtr, vcls	A
	DON SLIGAR		A

ALBUMS:			
1(A)	MORNING DEW	(Roulette 42049) 1970 R3
2(-)	CUT THE CHATTER	(Caped Crusader 121) 1988 SC

NB: (1) has been counterfeited on vinyl (Roulette 42049) 1989. (1) reissued on vinyl and CD (Akarma AK 195) 2001. (2) issued on CD as *Second Album* (Collectables COL-0655) 1995, with four bonus tracks, which were left over from the first album.

There is also a 17-track CD compilation *Definitive Collection* (Collectables COL-0592) 1994. *No More 1966-1969* (Cicadelic CIC 1969CD) 2009 contains the 1966 Audio House session, all their singles (with bonus alternate versions) and the 1968 Fairyland sessions, including some newly-discovered stereo mixes. *At Last 1968-1970* (Cicadelic CIC 1970CD) 2009 contains their 1970 Roulette album with the original artwork, plus their unreleased second album masters.

45s:		
	Winter Dreams/ Touch Of Magic	(Audio House Acetate no #) 1966
	No More/Look At Me Now	(Fairyland 1001) 1967
	Go Away/Be A Friend	(Fairyland 1003) 1967

This outfit came from Topeka, Kansas. Their Roulette album is well worth obtaining particularly for the superb opening cut *Crusader's Smile* although many of the other cuts like *Cherry Street* feature good guitar work. Their singles were made prior to the album and are much more punkish. Go Away has a good catchy guitar riff.

They had a good live reputation and performed great cover versions of many of the punk classics of the era, which were full of fuzz and feedback.

Cut The Chatter is a compilation of their singles and previously unreleased material. The Collectable CD releases featured that album with bonus tracks comprised of singles and previously unreleased material.

Compilation coverage has so far included: *Sing Out* on *Psychedelic Crown Jewels, Vol. 1* (2-LP & CD) and *Crusader's Smile* on *Ah Feel Like Ahcid* (CD); *No More* on *Monsters of The Midwest, Vol. 1* (cassette), *Pebbles, Vol. 14* (LP) and *Garage Beat '66 5* (CD); and *Go Away* on *Monsters Of The Midwest, Vol. 11* (LP); an unreleased 1966 stereo demo of *Winter Dreams* is also on *The Cicadelic 60's, Vol. 5* (CD); *A Touch Of Magic* and *No More* on *Green Crystal Ties, Vol. 5* (CD); *Someday* and *Flying Above Myself* on *Green Crystal Ties, Vol. 6* (CD); *Sycamore Dreamer* and *Our Last Song* on *Green Crystal Ties, Vol. 9* (CD); and eight more tracks (*No More, Look At Me Now, Be A Friend, Go Away, Sycamore Dreamer, Then Came The Light, Sing Out* and *This Sportin' Life*) including some demos appear on *The Thingies Have Arrived!!* (CD), which also features **The Thingies** and The Exotics. (VJ/MW)

MORNING
MORNING
MORNING
UA

MORNING - Struck Like Silver LP.

Morning Glory (CA)

Personnel:			
	BOB BOHANNA	bs, gtr, vcls	A
	LARRY GERUGHTY	organ, piano, harpsichord, vcls	A
	GINI GRAYBEAL	ld vcls, cymbals, tamb	A
	ALLEN WEHR	drms	A

ALBUM:			
1(A)	TWO SUNS WORTH	(Fontana SRF-67573) 1968

NB: (1) reissued on CD (Fallout FOCD2066) 2007.

45:		
	Need Someone/I See The Light (PS)	(Fontana 1613) 1968

Hippie-rock outfit **Morning Glory** formed in San Francisco in 1967. This probably helps explain their **The Mamas & The Papas/Jefferson Airplane** West Coast harmony vocal sound. Their album comprises 10 originals, mostly penned by Bob Bohanna. The standard of the material is inconsistent to say the least making a positive recommendation difficult but one cut *Jelly Gas Flame* is a superb piece of acid-rock with layered vocals, sound effects and catchy guitar - a pity it isn't all this good. *I See The Light* and *Hey Little Girl* also catch the ear. Side two wins out over side one which is more in a hard-rock vein. The album was produced by Abe "Voco" Kesh.

Bob Bohanna later played with **Pure Love and Pleasure**.

Need Someone and *So Glad Being Here* also featured on the 1968 compilation *Electric Food* (LP). (VJ/GG)

Morninglory (?)

Personnel:			
	JIM DRAPER	gtr, keyb'ds	A
	JIM GRUDEN	bs, gtr	A
	PHIL MEDEIRA	drms	A
	CRAIG THOMAS	gtr, keyb'ds	A

ALBUM:			
1(A)	GROWING	(Toya TSTLP-2001) 1972 SC

45:		
	Happiness To The Homeland/ Face To The West Wind	(Toya 100) 1972

On the same obscure label as K.O.Bossy and **Uncle Willard**. This album is rural-rock with hippie undertones. In places it gets too close to the group America - acoustic guitars and close harmonies wrapped in smooth orchestral arrangements - at other times they kick out and rock in a countrified fashion. (MW)

MORNING DEW

MORNING DEW - Self Titled LP.

Morning Sky (NH)

Personnel:

JOHN HUNTER	bs	A
BARBARA LONDON	flute, perc, vcls	A
JOHN MAGUIRE	gtr, harmonica, perc, vcls	A
ERNEST STABLEFORD	drms	A

ALBUM: 1(A) SEA OF DREAMS (SP 1110) 1976 R2

This is a folky and prog album with female vocals which was recorded by a New Hampshire group. (VJ)

Morning Song (PA)

ALBUM: 1 LISTEN TO A SUNRISE (No label CS-7871) 1974

A Christian psychedelic group from Pennsylvania inspired by Pink Floyd. (SR)

Morningstar (MO)

45: Virgin Lover/
If I Didn't Want to See You Anymore (PS) (Lion 1003) 1969

Released on the same small label as **Chessman Square**, this single has been described as psychedelic rock on some lists. From Missouri, the group was composed of four men and one female singer. (SR)

Morning Star (MN)

ALBUM: 1 MESSAGE FROM THE THRONE...
(Sound 80 S80-1071-4144S) 197? R2

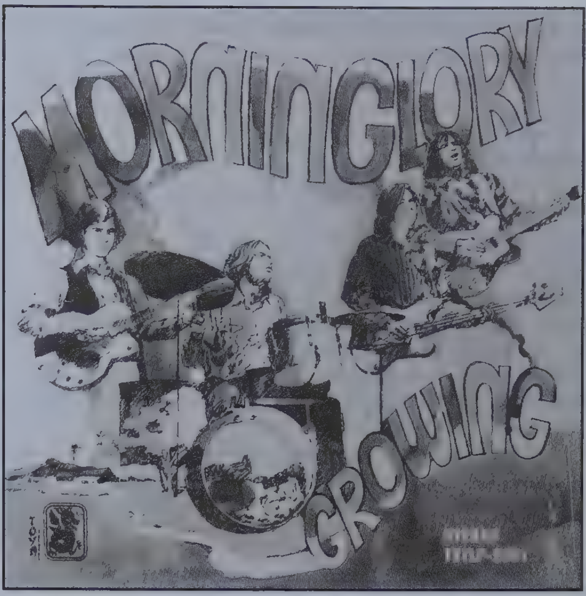
This trio came from Minnesota and the custom record was mastered at Sound 80 studios. Their privately pressed album is reportedly rural acoustic rock with some psychedelic moments. There's mellotron on some of the cuts and some have likened the harmony vocal sound to **Wilson McKinley**. (VJ)

Morning Sun (CA)

45: Together/Little Girl You're A Woman (VMC V1238) 1968

An obscure psychedelic rock band from California, **Morning Sun's** album was produced and arranged by Tony Harris (from **Eastfield Meadows).** *Together* was written by Duke Baxter and Harry Nilsson. (SR)

MORNING GLORY - Two Suns Worth LP.



MORNINGLORY - Growing LP.

The Morning Sun (TX)

Personnel:

BILL DONLEY	drms
DAVID EVERETT	gtr
JEFF GRIFFIN	keyb'ds
DON LACKEY	ld gtr
BOB WELCH	bs

45s: Dark Hair/Let's Take A Walk In The Woods (Salmar 106) 1969
Dark Hair/Let's Take A Walk
In The Woods (National General NGR 002) 1969

This Beaumont, Texas band evolved out of The Six Deep.

Dark Hair is also on *White Lace & Strange Volume 2* (CD), and *Let's Take A Walk..* is on *The Electric Coffee House Volume 2* (CD). (MW)

The Morning Tymes (IA)

45: Every Day/On Top (MAAD 522768) 1968

The Morning Tymes, a garage band from Osage, Iowa recorded what is reputedly a great garage single on this Minnesota label.

You can also find *On Top* on *It's A Hard Life* (LP). (VJ)

Morocco (?)

45: Opa Kukla/Ela'Tho (MGM KI 3496) 1967

For those into the **Kaleidoscope**, **Orient Express/John Berberian**, Eastern trip, here's a single to watch out for. Full of (middle) Eastern promise, *Opa Kukla* gently sways in the desert breeze but turn over and we get serious gyrations complete with ululating females. It's a delight. (MW)

Kent Morrill (WA)

ALBUM: 1 THE DREAM MAKER (Cream CR-5001) 1971
NB: (1) came with a big poster.

This is an overproduced album, by the former singer of **The Wailers**. (SR)

The Morrison

Personnel incl: C. MORRISON A

45: Every Part Of You/Gonna Have That Girl (Viking VKL-376) 197?

From Jacksonville, Florida **The Morrison** veered between sixties rock and garage on this single. (SR)

Bob Morrison (MS>CA)

Personnel incl:	HAL BLAINE	drms	A
	BOB MORRISON	vcls	A
	JOE OSBORNE		A

ALBUM:	1(A)	FRIENDS OF MINE	(Capitol ST-743) 1971

45s: (selected)	Let Her Go, Little Heart/ Love Theme From The Sandpiper	(Columbia 4-43368) 1965
	Hey Puppet Man/ I Looked In The Mirror	(Columbia 4-43451) 1965
	I Fall To You/Then Suddenly	(Columbia 4-43565) 1966
	Wait/I'm The Place	(Columbia 4-43726) 1966
	Santa Mouse/It Is Christmas	(Columbia 4-43786) 1966
	Go Away/The Work Song	(Columbia 4-44009) 1967

From Biloxi, Mississippi **Morrison** started writing and playing in his teens while studying nuclear engineering at Mississippi State University. His early Columbia singles ranged from soppy big-production ballads to dramatic, garagy pop-beat. The best examples of the latter are *Hey Puppet Man* and *I Looked In The Mirror.*

Recorded in California, *Friends Of Mine* is a decent album of folk-rock and rural-rock songs with the backing of ace studio musicians.

He got into acting and moved to the West Coast but continued to write and record. In the seventies he moved to Nashville, has written numerous hits for country artists, and received several awards including a Grammy.

You'll also find *Hey Puppet Man* and *I Looked In The Mirror* on *Turds On A Bum Ride, Vol. 4* (CD). (SR/MW)

Pete Morticelli (NY) - see The Wee Four (NY).

The Morticians (TX)

45s:	Little Latin Lupe Lu/Baby Darlin'	(Mortician 101) 1966
	Louie Louie/Twist And Shout	(Mortician 102) c1966

You'll also find *Little Latin Lupe Lu* on the cassette compilation *Monsters Of The Midwest, Vol. 1*, although **The Morticians** were from Waco, Texas. More recently the song has appeared on *Winning Sides #2* (LP). (VJ)

The Morticians (NJ)

45:	Now That You've Left Me/Marie, Marie	(Roulette R 4702) 1966

Here's some cool 'n' classy garage-folk-rock buried in Phillipsburg, New Jersey and worthy of exhumation. (MW)

The Morticians (MI)

Personnel incl: DENNIS GIRRBACH

45:	It's Gonna Take A While/Another Guy	(Palmer 5027) 1967

It's Gonna Take A While, a sultry garage outing with a great fuzz break, has been popular with the compilers - *Sixties Rebellion 7: Backyard Patio* (LP), *Acid And Flowers* (CD), and *Teenage Shutdown Vol. 2* (LP & CD). These **Morticians** were from River Rouge, Michigan and there are more unreleased cuts preserved on tape, earmarked for future exposure. (MW/MM)

Mortimer (NY)

Personnel incl:	GUY M. MASSON	gtr	A
	BOBBY RONGA gtr		
	TOM SMITH	gtr	A
	TONY VAN BENSCHOTEN	gtr	A

ALBUM:	1(A)	MORTIMER	(Philips PHS 600-267) 1968

NB: (1) reissued on CD (Rev-Ola CRREV172) 2006.

45s:	Dedicated Music Man/ To Understand Someone (PS)	(Philips 40524) 1968
	Slicker Beauty Hints/Ingenue's Theme	(Philips 40567) 1968

Formed in 1965 as a foursome, with guitarist Bobby Ronga, they were originally known as **The Teddy Boys**, from the Hudson Valley region of upstate New York. They were also behind an amazing single credited to **Pinocchio & The Puppets.** In 1967 they changed their name to **Mortimer.** Ronga departed during the recording of the album and they carried on as a trio. Their poppy-rock mix comes from a folk-rock direction, with some psychy moves reminiscent of the Beatles and the Hollies. Their album contains one good psychedelic track *Where Dragons Guard The Doors*, but the remainder (including tracks like *Singing To The Sunshine* and *Life's Sweet Magic*) is more in the soft-rock/Bee Gees vein.

All the songs were written and arranged by Smith/Masson/Van Benschoten/ Conga and their album was produced by Daniel Secunda for B. B. & D. Productions.

The CD reissue of the album adds both singles and two unreleased demos from 1967-8.

Where Dragons Guard The Doors and a previously unreleased cut *Second Floor* have both appeared on *The Revola Rock Machine Turns You On* (CD); and another unreleased song *People Who Are Different* has got some exposure on *An Apple A Day* (CD). (SR/VZ/MW)

Mosaic (KS)

ALBUM:	1	SEA CARAVAN	(TAL Enterprises D-12977) 1972 R1

Mosiac hailed from Kansas. Their album has a classical influence and is instrumental with lots of moody acoustic guitar strumming. (VJ)

J Moser & The Hots (AZ)

ALBUM:	1	FOR LIFE	(Moco Records FIT-003) 1975 SC

This Arizona band is a marginal case for inclusion as their album has white soulful vocals, funky rock arrangements and lots of piano and rhythm guitars. The extended title track has lots of electronic, sound effects and phased drumming. The rest of the album is less innovative but still solid. Overall, it's interesting and worth a listen if you can track down a copy. (VJ)

Moses Lake (WA/CA)

Personnel incl:	MIKE BALZOTTI	keyb'ds, vcls
	BOB GALLOWAY	drms, vcls
	MARDI SHERIDAN	ld gtr, vcls
	CHUCK WARREN	bs, vcls

CD:	1	THE BARDS RESURRECT "THE MOSES LAKE RECORDINGS"	(Gear Fab GF-183) 2002

45:	Oobleck/Moses	(Together T-113) 1969

From Moses Lake, Washington and originally known as **The Bards**, they moved to L.A. in 1969 and teamed up with **Curt Boettcher** and Keith Olsen. Under this auspicious production team they recorded an unreleased album and the above single. After the album's completion however **Curt Boettcher** wanted to go back to the Northwest to sing with the band which

MOSS AND THE ROCKS.

delighted Mike and Mardi but not Bob and Chuck who wanted to get back on their old gig circuit and preserve their autonomy. They split and Mike and Mardi left, ultimately heading back to L.A. to pursue writing and recording careers.

The **Boettcher**/Olsen produced material has finally been released on the Gear Fab CD above and includes both sides of the single. For more information see **The Bards** entry. (MW)

Mo-Shuns (NY)

45: Way She Walks/What Can I Say? (20th Century 6645) 1966

Long Island was home to this mob. They put out just one teenbeat raver with *Way She Walks* having pounding drums, a neat guitar outburst, and a vocalist intent on telling us how he likes the way his girlfriends' hips swivel... The flip also features a good guitar break but is most notable for the gong that ends the song.

Compilation appearances include: *The Way She Walks* on *Destination Frantic!* (CD); and *What Can I Say* on *Garage Punk Unknowns, Vol. 4* (LP). (VJ/MW)

Bob Mosley (CA)

Personnel:	WOODIE BERRY		A
	BOB MOSLEY	bs, vcls	A
	FRANK SMITH		A
	ALLEN WEHR	drms	A
	(ED BLACK	pedal steel	A)
	(MEMPHIS HORNS	horns	A)

ALBUM: 1(A) BOB MOSLEY (Reprise MS-2068) 1972

45: α Gypsy Wedding/Gone Fishin' (Reprise REP 1096) 1972

NB: α double sided promos also exist.

Born in December 1942 at Paradise Valley in California, **James Robert "Bob" Mosley** played bass with the **Misfits** and **The Joel Scott Hill Trio** before founding **Moby Grape** in 1966. In 1969, **Mosley** left the group to join the US Marines (one of the very few San Francisco musicians to do this!) but after nine months and a fight with an officer, he had to return to civil life. He rejoined **Moby Grape** in 1971 for their fifth album and, when the group disbanded again, he went solo and co-produced his first album with Michael O'Connor (a friend of Chris Darrow). The sessions were held in November 1971 in Hollywood with a backing group including Allen Wehr, the former drummer of **Morning Glory**, and Ed Black (ex-**Superfine Dandelion**). The Memphis Horns also played on three tracks. The album is interesting overall, with good vocals and strong instrumental parts displayed on various styles: rock, West Coast, country-rock and white soul. The best moments are probably *The Joker* and *Gone Fishin*. The album included a new version of *Gypsy Wedding* also recorded on **Moby Grape**'s *20 Granite Creek*.

After this, **Mosley** played for a while with Chris Darrow but nothing was released. In October 1973, he teamed again with the **Moby Grape** guitarist Jerry Miller to play the Californian bars and clubs circuit under various names (Maby Grope, Original Grape...). The group finally managed to get a contract with Polydor and released a decent album as **Fine Wine** in 1976. For obscure reasons, the album was only released in Germany. Miller then left **Mosley** to play with the other ex-**Grape** members Lewis and **Spence**.

In 1977/78, **Mosley** returned playing the clubs circuit with John Craviotto and Jeff Blackburn (ex-**Blackburn and Snow**) as The Ducks. For several weeks, they were joined by Neil Young (some tapes and bootlegs exist). Between various **Moby Grape** reformations, **Mosley** would later have severe personal problems (he spent several years homeless) and had to wait until the late eighties to release some other solo records: *Wine And Roses* (Niteshift) 1986, *Mosley Grape, Live at Indigo Ranch* (San Francisco Sound) 1989 and *Never Dreamed* (Taxim) 1999. In recent years, he has played several live dates with **Moby Grape**. (SR)

Moss and The Rocks (CA)

Personnel:	DAVID HOUSTON	vcls, gtr, keyb'ds, hrmnca	A
	JIM MATHEWS	gtr	A
	RON McMASTER	drms, vcls	A
	PAT MINTER	bs, vcls	A

45s: There She Goes/Please Come Back (Ikon 181-182) 1965
There She Goes/Please Come Back (Chattahoochee 703) 1966

The Sacramento band was originally known as The Jaguars, changing their name to **Moss and The Rocks** in 1965. The same line-up became known as **Public Nuisance** in 1966, recording two albums in 1968-1969 that only recently have been made available (*Gotta Survive* LP/CD, see **Public Nuisance** entry for details). Both formats include the four **Moss and The Rocks** sides as bonus material.

Both sides of their single figure on *The Ikon Records Story* (2-CD) and the Chattahoochee version of *There She Goes* also got an airing on *Garage Beat '66 3* (CD). (CF/JD)

Mother Earth (CA>TN)

Personnel:	JOHN 'TOAD' ANDREWS	ld gtr	ABCD
	BOB ARTHUR	bs	AB
	MARTIN FIERO	horns	A
	MARK NAFTALIN	keyb'ds	A
	TRACY NELSON	vcls, piano	ABCD
	GEORGE RAINS	keyb'ds	A
	R POWELL ST JOHN	vcls, harp	AB
	LONNIE CASTILLE	drms	B
	CLAYHORN BUTLER COTTON	keyb'ds	B

MOTHER EARTH
presents
TRACY NELSON
Country

MOTHER EARTH - Mother Earth Presents Tracy Nelson Country CD.

REV RONALD STALLINGS	horns	B
BOB CARDWELL	ld gtr	CD
KARL HIMMEL	drms	CD
ANDY MCMAHON	keyb'ds	CD
DAVE ZETTNER	bs	C
TIM DRUMMOND	bs	D
JAMES DAY	slide gtr	

				HCP
ALBUMS:	1(A)	LIVING WITH THE ANIMALS	(Mercury SR 61194) 1969	144
	2(B)	MAKE A JOYFUL NOISE	(Mercury SR 61226) 1969	95
	3(B)	MOTHER EARTH PRESENTS TRACY NELSON COUNTRY	(Mercury SR 61230) 1969	-
	4(C)	SATISFIED	(Mercury SR 61270) 1970	-
	5(D)	BRING ME HOME	(Reprise 6431) 1971	199
	6(D)	POOR MAN'S PARADISE	(Columbia 31759) 1973	-

NB: (1) reissued on CD (Wounded Bird WOU 1194) 2004. (2) reissued on CD Wounded Bird WOU 1226) 2004. (3) reissued on CD (Reprise 46233) 1996. (4) reissued on CD (Wounded Bird WOU 1271) 2005. (5) reissued on CD (Wounded Bird WOU 6431) 2005. (6) reissued on CD (Evangeline ACA 8008) 2001.

There is also *The Best of Tracy Nelson and Mother Earth* (CD) (Reprise Archives 46232) 1996, which as its name suggest compiles both Tracy Nelson and **Mother Earth** tracks.

45s:	Revolution/ Stranger In My Own Home Town	(United Artists 50303) 1968
	Good Night Nelda Grebe/Down So Low	(Mercury 72878) 1969
	Wait, Wait, Wait/ I Wanna Be Your Mama Again	(Mercury 72943) 1969
	Satisfied/Andy's Song	(Mercury 73116) 1970
	I'll Be Long Gone/Bring Me Home	(Reprise 1041) 1971

Mother Earth originated in Texas, (Andrews, Rains and Arthur had earlier played with Wigs), but were one of a number of bands who were attracted by the San Francisco music scene and it was there they made their home. They first came to attention nationally in the film 'Revolution' and the associated soundtrack featured them singing three tracks *Without Love*, *Stranger In My Own Home Town* and the title track.

With their roots in the blues, Tracy Nelson's harsh voice was **Mother Earth**'s prime strength. **Powell St. John** too was a talented songwriter and friend of Janis Joplin. He also wrote some songs for **The 13th Floor Elevators** and both his *Monkey Island* and *Living With The Animals (Down In Jungle Land)* share common themes - the latter commenting on the thick-headed redneck Texans who would regularly chase the local artsy types and pound their heads for their drunken amusement.

Their debut album demonstrated how they blended soul, rock, soul, blues, country and psychedelia into their sound. One of the songs **Powell St. John** wrote for **The 13th Floor Elevators**, *The Kingdom Of Heaven Is Within You* is included here. **Mike Bloomfield**, Mark Naftalin and **Barry Goldberg** all made guest appearances on this album.

Make A Joyful Noise also blended soul, rock, blues, country and psychedelia. This album featured guest appearances by Boz Scaggs and Peter Drake and was their best-selling album.

The band ended their career in Nashville and their later albums were very much in a country vein.

Naftalin, who had joined from **The Butterfield Blues Band** went on to play with **Electric Flag** and **The Wizards From Kansas**. Fiero played with the **Sir Douglas Quintet**. McMahon later played for Commander Cody.

A track from their first album *Sorry Heidi Neldi, The Telephone Company's Cut Us Off* was also featured on the *Blues Package* (LP) compilation. They contributed to: *Zig-Zag Festival* (1970) (LP), *Hot Platters* (1971) (LP), *Together* (1971) (LP), *Warner/Reprise Display Case Vol 3* (1972) (LP) and *Love Is The Song We Sing: San Francisco Nuggets 1965-70* (2007) (4-CD plus book). (VJ)

The Mother Love (CA)

Personel incl: DANNY JANSSEN
M. JANSSEN
W. KESKE
G.C. PROPHUT

ALBUM:	1	CAROUSEL OF DAYDREAMS	(Epic BN-26520) 1969

45s:	Flim Flam Man/ Where Do We Go From Here	(20th Century 6687) 1967
	Goodbye Mary/Sidewalks Of My Mind	(Epic 10379) 1968

A Los Angeles based studio-project of sunshine/soft-pop, with creative wunderkind **Curt Boettcher** at the controls, aided by the likes of Wrecking Crew's Larry Knechtel (arranger on the Epic single).

Danny Janssen was a pop writer/producer for the likes of Bobby Sherman and TV products like The Partridge Family, Scooby-Doo Where Are You, and HBR-manufactured girl-group Josie & The Pussycats (featuring future Charlie's Angel Cheryl Ladd). (SR/MW)

The Motifs (NJ)

45:	Molly/If I Gave You Love (PS)	(Selsom 107) 1966

Open Up Yer Door, Vol. 2 (LP) features *If I Gave You Love* by this New Jersey band and both sides of the single can also be found on *Storm In The Garage* (3-CD box). Other Motifs also popped up in Minneapolis and the Pacific Northwest. (VJ)

The Motion

45:	The Thief/Granny Goose	(Dore 781) 1967

A little known band, *The Thief* has resurfaced on *Moxie Punk EP Box Set*, *60's Punk E.P., Vol. 4* (7" EP) and *Gravel Volume 2* (CD). (VJ)

The Motions (OH)

45s:	Big Chief/Where Is Your Heart	(ABC-Paramount 10529) 1964
	Beatle Drums/Long Hair	(Mercury 72297) 1964
	I Can Dance/Land Beyond The Moon	(Mercury 72368) 1964
	Bumble Bee 65/Motions	(Mercury 72413) 1965

In those crazed early days of Beatlemania when anything that wasn't English didn't seem to matter, **The Motions** still held sway as a top band in the Cleveland area. They had the local scene sewn up in '64, playing Beatles rallies to thousands of screaming teens, and going on to open for every top act of the day. *Land Beyond The Moon*, their third of four releases, was a torrid chunk of reverb insanity. Wilder still is the fact that the oldest guy in the band was 14!

Compilation appearances have included: *Bumble Bee '65* on *Wavy Gravy, Vol. 2* (LP); *Land Beyond The Moon* on *Hipsville 29 B.C.* (LP); and *Long Hair* on *Swinging At The Go Go Club!* (LP). (VJ)

The Motivations (CA)

45:	The Birds/Motivate	(Pride 301) 1964?

You can also hear *The Birds* on *Garage Punk Unknowns, Vol. 6* (LP), *Scum Of The Earth, Vol. 1* (LP) and *Scum Of The Earth* (2-CD). Glendale, California was their home turf. (VJ)

The Motleys (CA)

45s:	I'll See Your Light/Louisiana	(Valiant V-724) 1965
	You/My Race Is Run	(Valiant V 739) 1966

Energetic beat/pop sounds from Los Angeles. *Louisiana* is a dynamic sixties rocker which doffs its cap to the previous decade via a Diddleyesque shuffle and Chuck Berry-style guitar solo.

Compilation appearances include: *You* on *Turds On A Bum Ride, Vol. 5* (CD); and *My Race Is Run* on *Turds On A Bum Ride, Vol. 6* (CD). (MW)

Motor City Bonnevilles (MI)

45s:	Up Your Mind/That Lonely Feeling	(Patlow 7009) 1966
	Make High School Sally/Wrong Side	(Red Rooster 310) c1967

This outfit was from Detroit as the name suggests. *Make Up Your Mind*, a fairly typical garage-punker with a Kinks-influenced guitar riff, can also be heard on *Garage Punk Unknowns, Vol. 3* (LP). (VJ)

The Mott's Men (VT)

45: She Is So Mean/Comin' Or Goin' (Loren 105) 1966

An obscure band **The Mott's Men** came from St. Johnsbury, Vermont. *She Is So Mean*, a primal rocker, has also resurfaced on *Sixties Rebellion, Vol. 3: The Auditorium* (LP & CD), *Teenage Shutdown, Vol. 15* (LP & CD) and *Cry Of Atlantis: North Country Scene 2* (CD). (IT)

Mountain (NY)

Personnel:	STEVE KNIGHT	keyb'ds	A
	CORKY LAING	drms	AB
	FELIX PAPPALARDI	bs, vcls	ABC
	LESLIE WEST	gtr, vcls	ABC
	DAVID PERRY	gtr	B
	BOB MANN	gtr, keyb'ds	C
	ALAN SCHWARTZBERG	drms	C

				HCP
ALBUMS:	1(-)	MOUNTAIN	(Windfall 4500) 1969	72
(up to	2(A)	CLIMBING!	(Windfall 4501) 1970	17
1977)	3(A)	NANTUCKET SLEIGHRIDE	(Windfall 5500) 1970	16
	4(A)	FLOWERS OF EVIL	(Windfall 5501) 1971	35
	5(A)	LIVE (THE ROAD GOES EVER ON)	(Windfall 5502) 1972	63
	6(A)	THE BEST OF MOUNTAIN (comp)	(Columbia-Windfall PC 32079) 1973	72
	7(B)	AVALANCHE	(Columbia-Windfall PC 33088) 1974	102
	8(C)	TWIN PEAKS	(Columbia PG 32818) 1974	142

NB: (1) a **Leslie West** solo album. (2) also issued in the UK (Bell SBLL 133) 1970. (2) reissued on CD (CBS CK 47361) 198?. (2) reissued on CD (BGO BGO 112) 1997. (2) reissued on CD (Repertoire REPUK 1094) 2007 housed in a digipak with four fuzzed-up 7" mix bonus tracks. (3) originally issued with a booklet and two B&W photos of the band. (3) also issued in the UK (Island ILPS 9148) 1971. (3) reissued on CD (BGO BGOCD 33) 1989 and 1997. (3) reissued on CD (CBS CK 47362) 1990. (3) reissued on CD in Japan (SRCS-6240) 1992. (3) reissued on CD (Columbia/Legacy CK 86420) 2003 digitally remastered with an expanded booklet. (3) reissued on CD (Repertoire RES 2322) 2005, presented in a digipak with three bonus tracks and an expanded booklet. (4) also issued in the UK (Island ILPS 9179) 1971. (4) reissued on CD (BGO BGOCD 113) 1991. (5) reissued on CD (BGO BGOCD 111) 1997. (6) This compilation LP includes the studio version of *Roll Over Beethoven*, the only time this cut has appeared. (6) also issued in the UK (Island ILPS 9236) 1973. (6) reissued on CD (BGO BGOCD 32) 1989. (6) reissued on CD (CBS CK 32079) 198?. (6) reissued on CD (CBS 4663352) 1992. (6) reissued on CD (Columbia 5086142) 199? with four bonus tracks and a 12-page booklet. (7) also issued in the UK (Epic EPC 80492) 1974. (7) reissued on CD (Castle CLACD 136X) 1987. (6) and (7) also issued in Quadrophonic. (8) also issued in the UK (CBS CBS 88095) 1974. (8) reissued on CD (CBS CGK 32818) 1986.

There's also *Over The Top* (2-CD) (SPV Yellow 42992) 2008, a 35-track compilation presented in a digipak that includes two previously unissued numbers with Noel Redding. *Bootleg Series Volume 1: Live At San Bernadino 1971* (Trademark of Official Quality VPTMQ010CD) 2004 is the first in a series of recordings which aims to present previously unreleased performances from the long career of **Leslie West** and Felix Pappalardi's **Mountain**. *Bootleg Series Volume 2: Live At The Shepherds Bush Empire* (Trademark of Official Quality VPTMQ011CD) 2004 presents a gig from 17th September 1997 featuring a guest appearance from The Who's John Entwhistle. *Bootleg Series Volume 3: Capitol Theatre 1973* (Trademark of Official Quality VPTMQ012CD) 2004 features a performance from the Capitol Theatre in Passaic, New Jersey on New Years Eve 1973 and features a newly reformed **Mountain**. *Bootleg Series Volume 6: Live in NJ Capitol Theatre 1974* (Trademark of Official Quality VPTMQ015CD) 2004 captures the trio after they had reformed for a series of successful gigs. *Canadian Festival Express 1970* (Trademark of Official Quality VPTMQ020CD) 2005 captures a show from 1970 and has been specially mastered for this release. *Live Fillmore East New York 1970* (CD) (Voiceprint VPTMQ014CD) 2004 features some of their finest songs from a December 1970 concert. *Live: The Road Goes On Forever* (CD) (B.G.O. Records CD111) 1997 draws from a 1972 show and includes an 18-minute version of *Nantucket Sleighride*. *Olympic Auditorium 1970* (Trademark of Official Quality VPTMQ023CD) 2006 commits a live 1970 concert to CD. *Roll Over Beethoven* (CD) (Disky SI792232) 2002 captures a live performance from the Capitol Theatre in Passaic, NJ, on November 3, 1974.

			HCP
45s:	Missisippi Queen/The Laird	(Windfall 532) 1970	21
	For Yasgur's Farm/To My Friend	(Windfall 533) 1970	107
	Animal Trainer And The Toad/ Tired Angels	(Windfall 534) 1971	76
	Silver Paper/Travelin' In The Dark	(Windfall 535) 1971	-
	Roll Over Beethoven/Crossroader	(Windfall 536) 1972	-
	Waiting To Take You Away/?	(Windfall 537) 1972	-

NB: They also had some early UK 45s:- *Dreams Of Milk And Honey/Wheels In Fire* (Bell BLL 1078) 1969; and *Sittin' On A Rainbow/My Friend* (Bell BLL 1125) 1970. (1) also issued in the UK (Bell BLL 1112). (5) also issued in the UK (Island WIP 6119) 1972. There were also two French singles with picture sleeves: - *Roll Over Beethoven/Crossroader* (Island 6138009) 1972 and *The Animal Trainer And The Toad/Don't Look Around* (Island 6123002) 1972.

Formed in 1969 by Felix Pappalardi after the demise of Cream (he was their producer) and **Leslie West** (ex-**Vagrants**), **Mountain** was one of the first successful hard-rock acts, in the same style, not surprisingly, as Cream.

Although their apparent leader was the huge **Leslie West**, Pappalardi was in fact the band's musical director, producer and main songwriter. A respected musician, he began working in the mid-sixties on the New York folk scene and played with **Fred Neil**, **Tom Rush**, **Richard Farina** and **Richie Havens**. He was also a producer and worked with **The Youngbloods**, **Apple Pie Motherhood Band**, **Bo Grumpus**, Hot Tuna, **Devil's Anvil** and Canada's Kensington Market.

One of their first appearances was the Woodstock Festival and two songs: *Blood Of The Sun* and Jack Bruce/Pete Brown's *Theme For an Imaginary Western* appeared on the *Woodstock* compilations.

Their first album *Climbing* was "made to be played loud" and sold well. The opening cut *Mississippi Queen* (also released as a single) had a southern rock feel. *Theme For An Imaginary Western* came with Procol Harum-style keyboards, *Silver Paper* is a credible blues-rocker and the finale *Boys In The Band* ensures the album finishes on a high. It's probably their most interesting effort, the songs being well-structured and penned by **West**, Laing, Pappalardi and his wife Gail Collins.

MOUNTAIN
NANTUCKET SLEIGHRIDE

MOUNTAIN - Nantucket Sleighride CD.

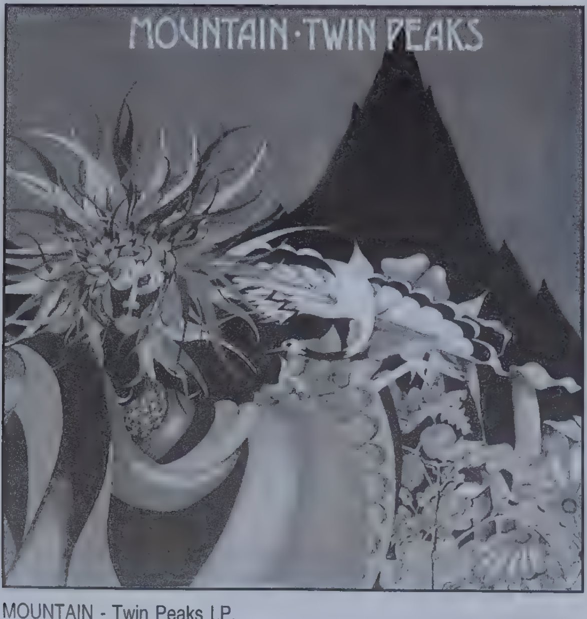
Mountain toured constantly and three more albums were released in two years, still in the same vein: loud guitar, bass in the style of Jack Bruce, plus heavy percussion and keyboards, with occasional "lighter" cuts. The vocals were shared between Pappalardi and **West**.

The group first broke up in 1972. **West** and Corky Laing attempted to revive Cream with Jack Bruce forming West, Bruce and Laing for three albums. In 1974, **Mountain** reformed without Steve Knight for two best avoided efforts. **Leslie West** then went solo and released two uninspired albums for Phantom in 1975: *Leslie West Band* and *The Great Fatsby*, the latter with Mick Jagger.

Corky Laing later released *Makin' It On The Streets* (Elektra 7E-1097) 1977 with Clapton and played with various Canadian hard-rock groups. Pappalardi recorded two solo records; *Felix Pappalardi & Creation* in 1976 and *Don't Worry Mum* in 1979. He was shot to death in 1983 by his second wife (Gail Collins - designer of **Mountain**'s album covers).

Over The Top is a 35-track 2-CD compilation presented in a digipak that includes two previously unissued numbers with Noel Redding. There's a strong Cream influence on tracks like *Blood Of The Sun*, *Dreams Of Milk And Honey*, the breezy *Silver Paper* and *Theme From An Imaginary Western*, which was co-written by Jack Bruce. The keyboard-oriented *Travellin' In The Dark* was in the Procol Harum mould. Also check out the classic 'World In Action' TV theme *Nantucket Sleighride*, the bluesy *Blind Man*, and *Sittin' On A Rainbow*, which gives a nod in the direction of **Creedence Clearwater Revival**.

Bootleg Series Volume 1: Live At San Bernadino 1971 CD is the first in a series of recordings which aims to present previously unreleased performances from the long career of **Leslie West** and Felix Pappalardi's **Mountain**. Remastered it includes superb versions of *Nantucket Sleighride*, *Crossroader*, *Never In My Life*, *Mississippi Queen*, and more. *Bootleg Series Volume 2: Live At The Shepherds Bush Empire* (CD) presents a gig from 17th September 1997 featuring a guest appearance from The Who's John Entwhistle. It too includes favourites like *Crossroader*, *Nantucket Sleighride* and *Mississippi Queen*. *Bootleg Series Volume 3: Capitol Theatre 1973* (CD) features a performance from the Capitol Theatre in Passaic, New Jersey on New Years Eve 1973 and features a newly reformed **Mountain**. *Bootleg Series Volume 6: Live in NJ Capitol Theatre 1974* (CD) captures the trio after they had reformed for a series of successful gigs. *Canadian Festival Express 1970* captures a show from 1970 and has been specially mastered for this release. *Live Fillmore East New York 1970* (CD) features some of their finest songs from a December 1970 concert. *Live: The Road Goes On Forever* (CD) draws from a 1972 show and includes an 18-minute version of *Nantucket Sleighride*. This album contains a lot of extended jamming on cuts like: *Long Red*, *Waiting To Take You Away*, *Crossroader* and *Nantucket Sleighride*. *Olympic Auditorium 1970* commits a live 1970 concert to CD. *Roll Over Beethoven* (CD) captures a live performance from the Capitol Theatre in Passaic, New Jersey on November 3, 1974. This CD is notable for a high-powered version of *Jingle Bells* as well as versions of *Theme For An Imaginary Western*, *Never In My Life*, *Mississippi Queen*, *Nantucket Sleighride* and more.



MOUNTAIN - Twin Peaks LP.

From time to time, **Mountain** have reformed and issued new albums (the last one in 1998). (SR/SBi/VJ)

Mountain Bus (IL)

Personnel:	TOM JURKENS	vcls	A
	BILL KEES	electric, acoustic, 12-string, bottleneck gtr	A
	STEVE KRATER	drms, perc	A
	ED MOONEY	electric and acoustic gtr	A
	LEE SIMS	drms, perc	A
	CRAIG TAKEHARA	bs, banjo	A

ALBUM: 1(A) SUNDANCE (Good Records G 101) 1971 R2

NB: (1) has had a limited counterfeit repress on vinyl (Good) 198? (1) reissued on vinyl as a 2-LP set (Akarma AK 066/2) 1999 with bonus tracks. (1) reissued on CD (Eva) 198? (1) reissued officially on CD with five bonus tracks (Gear Fab GF-115) 1998.

This Chicago-based outfit was sued by **Mountain** for stealing the name. In actual fact they had the name first but never really recovered from the law suit which required them to state on their album cover that they were in no way connected with **Mountain**. If you like **The Grateful Dead** you should like this album because it's very similar in style. The title cut, in particular, includes some beautiful ringing guitar work but almost all the tracks are good with their long cover of the traditional arrangement *I Know You Rider* and the psychedelic *Apache Canyon* other highlights. The album, which is now rare, is recommended listening.

Ed Mooney recalls that "Our plan, when we recorded, was to have a seamless transition between the last three songs - *I Know You Rider - Apache Canyon - Hexahedron.* That idea never made it onto the album but we often did this for live shows, with the three songs often ending up being 45 minutes to an hour long, depending on the quality and quantity of substances we ingested!" Incidentally, the new Gear Fab CD features these final three tracks run together as originally intended. The bonus cuts are live versions of *The Bus Keeps Rollin'*, Earle Greene/Carl Montgomery's *Six Days On The Road* and Willie Dixon's *(Meet Me) Down In The Bottom* (the quality of these is not great) and two tracks (*Ticket In My Pocket* and *Young Man's Blues*) recorded at Plynth Studios in 1970 with lots of fans present. The five additions are only really of archival interest.

The band's origins can be traced back to 1962, when Ed Mooney, Tom Jurkens and Steve Krater were students at Loyola University on the north side of Chicago. Mooney was in Moons and The Stars from 1962-1964. Jurkens was in Jurk & The Bushman back in 1965. When they split, Mooney and Jurkens formed a rock and blues band called Rhythms Children, which also featured Steve Titra, Joe Wilderson, and Steve Krater. This outfit dissolved in 1967 when Wilderson opted to leave for Canada to avoid the increasingly unpopular Vietnam War draft.

MOUNTAIN BUS - Sundance LP.

HIGH ON MOUNT RUSHMORE

MOUNT RUSHMORE - High On... LP.

Bill Kees, formerly of Fantasy and Hearts Of Soul then joined the band and they re-named it as **Mountain Bus**. This incarnation of the band lasted until April 1970 when Krater left for a two week honeymoon. While he was gone Les Sims filled in for him; upon Krater's return, the decision was made to go with both drummers. The band never made much money and some of the members worked at local record stores, one of which, Round Records, was owned by David Solomon. The store eventually ended up becoming the band's headquarters and Solomon assumed the role as manager/ bookings agent. One of his colleagues, Al Krockey, also owned a record store. At this time, record companies were driving up prices to maximise their profits. Al, however, saw an opportunity to start a record label which would sponsor local bands and put out records at much lower prices than the major labels. So Good Records was formed and *Sundance* was its first release.

After the demise of **Mountain Bus**, several members put together a new band called **Sky Farmer**.

Compilation appearances have included: *Sundance* on Gear Fab's *Psychedelic Sampler* (CD); and *I Know You Rider* on *Reverberation IV* (CD). (VJ/EM/Gear Fab)

Mount Rushmore (CA)

Personnel:	MIKE BOLAN	ld gtr	A
	TRAVIS FULLERTON	drms	A
	TERRY KIMBALL	bs	A
	GLEN SMITH	vcls	A

ALBUMS: 1(-) HIGH ON MOUNT RUSHMORE (Dot DLP-25898) 1968
2(-) MOUNT RUSHMORE '69 (Dot DLP-25934) 1969 SC

NB: *High On/'69* (CD) (Lizard Records LR 0716-2) 2002 combined the two albums on CD.

45: Stone Free/(Cause) She's So Good To Me (Dot 17158) 1968

This San Francisco hard-rock band issued two albums that are only just beginning to attract the attention of collectors. The opening track of their first album is a Hendrix's cover (*Stone Free*) that is much changed from the original. Fullerton later played with Sylvester and The Hot Band.

One of their songs, *Someone Else's Games* has been compiled on *White Lace & Strange* (CD). (VJ)

Mourning Dayze (WI)

Personnel incl:	DOUG HENRY		A
	RICK PFEIFER		A
	JOHN VALENTINE		A
	? ELMAN		?
	? POLACHECK		?
	CURLEY COOK	gtr	?
	BERRY OAKLEY	bs	?
	MIKE WARNER	drms	?

CD: 1(-) THE LOST RECORDINGS (Gear Fab GF-225) 2007

45: Fly My Paper Airplane/
Sad Man's Dayze (Kiderian K-45115) 1967

Formed initially as The Coachmen in Whitewater, Wisconsin they soon changed their name when they found out about the many other Coachmen. Over the next few years they travelled far and wide, often opening for successful national acts, including **The Lemon Pipers**, **Ohio Express**, **The Trashmen**, **The Music Explosion** and **The New Colony Six**. They were popular in the Midwest, not just for their music but also for their light show. Indeed it is thought they were the first Wisconsin band to utilise a travelling strobe light.

Personnel came and went and several future notables passed through their ranks (Cook, Oakley and Warner). In 1967 their sole single appeared on the Chicago-based Kiderian label and resulted in their swirling psychedelic track *Fly My Paper Airplane* being included erroneously on *Psychedelic States: Illinois Vol. 1* (CD). Another eight cuts from that period were preserved by founder members Henry and Pfeifer and presented to Gear Fab for the retrospective, which also features a previously unreleased alternate version of their single. These are an interesting listen with *Sad Man's Madness* and *Man With A Thin Mind* in a similar style to *Fly My Paper Airplane*. **Mourning Dayze** was still going strong at the time of the CD release, more than 41 years down the line! (MW/VJ)

The Mourning Reign (CA)

Personnel:	JOHNNY BELL	lead gtr	A
	STEVE CANALI	rhythm gtr	A
	CHARLIE GARDEN	bs	ABC
	BEAU (FRANK) MAGGI	vcls	ABC
	CRAIG MAGGI	drms	ABC
	JAY GARRETT	gtr	BC
	THOMAS O'BONSAWIN	lead gtr	BC

ALBUM: 1(-) MOURNING REIGN (Beat Rocket BR-102) 2001

EP: 1 Satisfaction Guaranteed/Our Fate/Light Switch/
Cut Back (Sundazed SEP 115) 1996

NB: (1) *Light Switch* and *Cut Back* are two previously unreleased tracks from 1967 recorded by line-up 'C'.

45s: Satisfaction Guaranteed/Our Fate (PS) (Link-MR 1) 1966
Evil Hearted You/Get Out Of My Life Woman (Link MR-2) 1966
Evil Hearted You/Get Out Of My Life Woman (Contour 601) 1966

THE MOURNING REIGN
mono/stereo

THE MOURNING REIGN - Mourning Reign LP.

Mourning Reign was a mid to late sixties five-piece band from San Jose, California. Both of their singles are sought-after, containing good pop efforts with great **Byrds**-style guitar work. More recently there's been a retrospective compilation, on Sundazed subsidiary Beat Rocket, which includes all of their singles, unreleased tracks and mono/stereo versions.

Steve Canali left the group when it was still known as The English and later played with a house band call The Housepets.

Compilation coverage has included: *Satisfaction Guaranteed* and *Our Fate* on *Finest Hours Of U.S. Sixties Punk* (LP), *Sixties Archive, Vol. 5* (CD) and *Nuggets From The Golden State: Good Things Are Happening* (CD); *Satisfaction Guaranteed* on *Love Is The Song We Sing* (4-CD book) and *Garage Beat '66 3* (CD); and *Our Fate* on *Garage Beat '66 6* (CD). The unreleased *Light Switch* and *Cut Back* also appear on *Crystalize Your Mind* (CD). (VJ/SG)

Mourning Son (?)

45s:	Where Is Tomorrow/Sit Down Honey	(Hellfire 5113/4) c1970
	Make My Day/	(Arpeggio 1061) c1971
	Another Time/Bony Moronie	(Arpeggio 1065) 1971

Make My Day was an obscure garage psych single was written by Stan Blair and produced by Don Whitticar and B. Rohrbach. (SR/MW)

Mouse and The Boys (FL)

Personnel:	LARRY DREGGORS	ld gtr	AB
	BILL HARDEN	bs	AB
	LESTER LANGDALE	keyb'ds	AB
	PETER ROWLAND	drms	A
	MAURICE "MOUSE" SAMPLES	vcls	AB
	TED VAUGHN	drms	B
	(FRANK CRUMPLER	trumpet	?)
	(JIMMY MOORE	trumpet	?)

CD: 1 MOUSETRACKS (North Shore Soundworks 013) 2003

45s:	α	Dancing To The Beat/ Tears In My Eyes	(Wild Moose # Unkn) 1967
	α	Dancing To The Beat/Tears In My Eyes	(SSS Int'l 716) 1967
	β	Xcedrin Headache #69/Love Is Free	(Rubiat 68-1043) 1968

NB: α shown as by Mouse and The Boys and Brass. β shown as by **Mouse and The Boys**.

45s:	Knock On My Door/Where's The Little Girl	(Bell 870) 1970
	Woman Or A Girl/ I Can Only Touch You With My Eyes	(Bell 918) 1970

NB: shown as by "M.O.U.S.E.".

PUBLIC EXECUTION
MOUSE and the TRAPS

MOUSE AND THE TRAPS - Public Execution LP.

Jacksonville, Florida group **Mouse and The Boys** rose from the ashes of The Deep Six (aka Florida Deep Six) and **The Boys**. Their first two singles were issued as Mouse and The Boys and Brass, with the brass portion provided by Moore and Crumpler. Their finest moment is the acid-punker *Xcedrin Headache #69*, which can be enjoyed once more on *Psychedelic States: Florida Vol. 1* (CD), *Just For Kicks Vol. 1* (CD) and *Mouse & The Boys 'Mousetracks'* (CD), which also features *Love Is Free*, *Dancing To The Beat* and *Tears In My Eyes* (the last two tracks being credited to Mouse and The Boys and Brass). *Xcedrin Headache #69* is actually a rip-off of Ellie Greenwich's *I Want You To Be My Baby* but they add **Vanilla Fudge** harmonies, Creamy riffs, wah-wah and phasing. It works well - indeed it hit the No. 1 spot in Jacksonville in October 1968.

Maurice "Mouse" Samples later released two solo singles as "M.O.U.S.E.". (JLh/MW)

Mouse and The Traps (TX)

Personnel:	BUDDY 'BUGS' HENDERSON	ld gtr	A
	JERRY HOWELL	keyb'ds	AB
	KEN MURRAY	drms	ABCD
	DAVE STANLEY	bs	ABCD
	RONNIE WEISS	gtr, vcls	ABCD
	DOUG RHONE	ld gtr	BC
	BOBBY DALE	keyb'ds	C
	BOBBY DELK		D

ALBUM: 1 THE FRATERNITY ALBUM (Fraternity) 196?

NB: (1) not issued. There are also two retrospective compilations: *Public Execution* (LP) (Eva 12001) 1981, later issued on CD, and *Fraternity Years* (CD) (Big Beat CDWIKD 171) 1997.

				HCP
45s:	α	A Public Execution/All For You	(Fraternity 956) 1966	121
		Maid Of Sugar, Maid Of Spice/ I Am The One	(Fraternity 966) 1966	-
		Would You Believe?/Like I Know You Do	(Fraternity 971) 1966	-
		Do The Best You Can/ Promises Promises	(Fraternity 973) 1967	-
		Cryin' Inside/Na Ya	(Fraternity 989) 1967	-
	β	L.O.V.E. Love/same	(Fraternity 1000) 1967	-
		L.O.V.E. Love/ Lie, Beg, Borrow and Steal	(Fraternity 1000) 1967	-
		Sometimes You Just Can't Win/ Cryin' Inside (some PS)	(Fraternity 1005) 1968	125
	β	I Satisfy/ I Satisfy (long and short versions)	(Fraternity 1011) 1968	-
		I Satisfy/Good Times	(Fraternity 1011) 1968	-
		Requiem For Sarah/Look At The Sun	(Fraternity 1015) 1968	-
		Wicker Vine/And I Believe Her	(Bell 850) 1969	-
		Knock On My Door/Where's The Litte Girl	(Bell 870) 1969	-

NB: α Flip shown as by Mouse. β promo only.

This band played in Tyler, Texas between 1965-69. Their founders Ronnie Weiss and Dave Stanley and Jeff Howell had all previously played together in an outfit called Jerry Vee and The Catalinas. Weiss had also done studio work for Robin Hood Brians studio. Lead guitarist Bugs Henderson joined from an instrumental combo called The Sensors and played on some of **The Cast of Thousand's** singles. Their first single, a Dylan soundalike, actually made the Billboard charts climbing to No. 121. The follow-up was as good, if not better, but poorly marketed and failed to repeat their early chart success. A later single *Sometimes You Just Can't Win* did spend one week at No 125 and was also a regional hit in Tyler and Louisville, Kentucky.

The band also recorded a couple of singles under pseudonyms:- *I've Got Her Love/As Far As The Sea* (Fraternity 983) 1967 was issued as Chris St. John and in the same year they issued *Psychotic Reaction/13 O'Clock Theme For Psychotics* (HBR 500) 1967 with the singer Jimmy Rabbit as **Positively Thirteen O'Clock**. Their two Bell singles were produced by Dale Hawkins and the band was included on two of his singles and his album, *L.A., Memphis and Tyler, Texas* (Bell 6036).

The Eva compilation includes all of their singles except *Satisfy/Good Times* and has also been issued on CD, but even better is the legitimate

MOUSE AND THE TRAPS

MOUSE AND THE TRAPS - The Fraternity Years CD.

Fraternity Years CD, which includes 25 tracks, including seven unreleased cuts and detailed analysis from Alec Palao and Robin Hood Brians.

The band split late in 1969. There was a very brief reformation in 1972 (line-up 'D') and Weiss, Stanley and Murray then went on to play together in another Texas band, **Rio Grande**.

Buddy 'Bugs' Henderson now has a pretty fair reputation in Texas as a blues guitarist. He currently records for a Colorado indie label named Flat Canyon Records, and has solo album releases that fall outside the scope of this book.

Compilation appearances have included: *A Public Execution* on *Nuggets - Original Artyfacts From The First Psychedelic Era 1965-1968* (2-LP), *Nuggets, Vol. 6: Punk Part 11* (LP), *More Nuggets* (CD), *Texas Music, Vol. 3* (CD) and *Excerpts From Nuggets* (CD); *A Public Execution* and *Maid Of Sugar - Maid Of Spice* on *Nuggets Box* (4-CD); *Maid Of Sugar, Maid Of Spice* on *Nuggets, Vol. 12: Punk Part Three* (LP), *Acid Dreams - The Complete Set* (3-LP), *Acid Dreams Testament* (CD), *Glimpses, Vol's 1 & 2* (CD), *Glimpses, Vol. 1* (LP) and *Uptight Tonight* (CD); *I Satisfy* on *Psychedelic Unknowns, Vol. 4* (LP & CD); and *I Satisfy* and *Good Times* on *Sixties Archive, Vol. 2* (CD) and *Texas Punk Groups From The Sixties* (LP). (VJ/MW/PMt)

Mouzakis (DE)

Personnel:	FRED DAWSON	sax, keyb'ds	A
	EDDIE STEVENSON	drms, vcls	A
	SAM STIPO	gtr	A

ALBUM: 1(A) MAGIC TUBE (British Main 90069) 1972 R2

NB: (1) reissued on CD (Radioactive RRCD150) 2006. (1) reissued on CD as *Magic Cube + 14* (Gear Fab GF-229) 2007.

45s:	Morning Sun/Don't Want You No More	(Ken-Del 6222) 196?
	Don't Want You No More/ Morning Sun	(British Main 51970) 1970
	Looking Back/We Will Be Together	(British Main 31671) 1971
	Lady/Hey, Hey, Hey	(British Main 101472) 1972

From Delaware, this rare private press album is the work of a garage psych group. It has a rather poor recorded sound, but the quality of musicianship is high with extended instrumental passages. Somewhat bizarrely, alongside seven originals, is a cover of *Rock Around The Clock*!

The band, which stayed together under various names for 13 years, was built around the nucleus of Eddie Stevenson and Fred Dawson. 23 guitarists passed through their ranks over the years and the group played support slots for Poco, **Seatrain**, **Redbone**, Dr. Hook, Chicago, Stylistics, Jo Jo Gunne and many others. They also got to appear on several TV shows including Kirby Scott in Baltimore, Jerry Blavatt in Philadelphia (the day after Martin Luther King was assassinated), and Pat Boone in Hollywood.

Prior to becoming **Mouzakis**, Eddie and Fred played as **The Fabulous Pharaohs**, and as such recorded many singles. After **Mouzakis**, they ended up using the name Capone and using make-up and stage customes like Kiss!

Of **Mouzakis**, Fred Dawson says: - "After trying to get 4-5 people to agree on 'stuff to play' we ended up as a three-piece band. What we lacked in personnel, we made up for in amplification! There are many fond memories and happenings. It was fun, but Peter Pan finally went away and I am now a successful financial planner in Wilmington, Delaware. In the past few years I have performed with my sax hero "yakety sax-man" Boots Randolph, and play occasionally from time to time."

Magic Tube + 14 was a reissue of the *Magic Tube* album supplemented by all the recorded output of The Fabulous Pharaohs (an earlier sixties garage band format of **Mouzakis**).

Today, Sam Stipo is teaching guitar in Wilmington, Delaware and not playing or performing with any band. Eddie Stevenson's whereabouts are unknown. Fred Dawson became a financial advisor but also has his own band Club Phred. (SR/MW/FD/VJ)

The Movement (AL)

45s:	Green Knight/ Stinking Peanut Butter Love	(Tinker no#) 1968
	Just-A-Driftin'/Dear Abby	(Hemphill no #) 1968

Here's an obscure group from Midfield, Alabama. After a stop-start intro, *Green Knight* swings into a keyboard-led groove, with Jaggeresque vocals and a short harmonica break, culminating in a fuzz solo. *Just-A-Driftin'*, is a sultry ballad telling the tale of a vagrant, well-evoked by whiskey-roughened vocals and whistled break.

Compilation appearances have included: *Green Knight* on *Open Up Yer Door! Vol. 1* (LP) and *Psychedelic States: Alabama Vol. 1* (CD); *Stinking Peanut Butter Love* on *Sixties Rebellion, Vol. 12: Demented* (LP & CD); and *Just A Driftin'* on *Psychedelic Crown Jewels Vol. 3* (CD) and *Psychedelic States: Alabama Vol. 2* (CD). (MW/MM)

The Movement (NY)

45s:	Left Silently/Happy No More	(Movement Sounds 101467) 1967
	Combination Of The Two/ Riding On A Sunday	(Century 34180) 1969

This **Movement** came from Buffalo, New York. Both sides of their second single appear on *Seeds Turn To Flowers Turn To Dust* (LP & CD). They also contributed *Left Silently* to *Wyld Sydes Volume 1* (CD). (MW)

The Movers (FL)

Personnel incl:	ROGER HALE	gtr, vcls

			HCP
45s:	Birmingham/Leave Me Loose	(123 1700) 1968	116
	Hello L.A. (Bye Bye Birmingham)/ Hey You, Hey Me	(123 1705) 1968	-

The Movers version of *Birmingham* is solid and bouncy in a **Paul Revere** style (shame about the horns) with meaner flip - raucous vocals, wicked guitar and NO horns - a definite improvement. *Hello L.A....* returns to bounce and brass but the rampant fuzz-rock flip rules again and is the pick of these tracks. It did get to No. 116 in the national charts. The band hailed from New Port Richey, Florida and was known previously as The Intruders.

Leave Me Loose has been compiled on *Sixties Rebellion, Vol. 16* (LP & CD); while you can also check out *Hey You, Hey Me* on *Who Needs Tomorrow Vol. 2* (CD). (MW/VJ)

The Moving Sidewalks (TX)

Personnel:	BILLY GIBBONS	gtr, vcls	AB
	TOM MOORE	organ, piano	A
	DAN MITCHELL	drms	AB
	DON SUMMERS	bs	AB
	LANIER GREIG	keyb'ds	B

ALBUM: 1(A) FLASH (Tantara 6919) 1969 R4

NB: (1) original issue has a unipak gatefold cover. (1) counterfeited on vinyl (Tantara 6919) 198? in a non-unipak gatefold cover. (1) reissued on vinyl as *99th Floor* (Eva 12002) 1982 with a different cover and several non-LP 45 sides added as bonus tracks. (1) reissued on vinyl as a 2-LP set (Akarma AK-117/2) 2000 with five bonus tracks. (1) reissued on CD (Afterglow 002) 1993. (1) reissued on CD (TRC Records 041) 1994. (1) reissued on CD (Akarma AK 117CD) 2000 in a lavish package containing the LP and all the non-LP 45 sides. (1) reissued on CD (Buy Or Die BOD 122) 2001. (1) reissued on CD (MJJ301) 2009.

There's also *Texas Rockmusic Heritage Vol.1: The Pre-ZZ Houston Roots* (Lone Star 19629) 1994, which is a 22-track retrospective.

EP:	1	99th Floor/What Are You Going To Do?/Need Me/ Every Night A New Surprise	(Moxie Mutt 1030) 1980

45s:	99th Floor/ What Are You Going To Do?	(Tantara 3101) 1967
	99th Floor/What Are You Going To Do?	(Wand 1156) 1967
	Need Me/Every Night A New Surprise	(Wand 1167) 1967
	I Want To Hold Your Hand/Joe Blues	(Tantara 3108) 1968
	Flashback/No Good To Cry	(Tantara 3113) 1968

Hailing from Houston this was one of Texas' premier psychedelic bands. Their first single topped the Texas charts for five weeks and was selected for national distribution by Wand. It was not a national hit and nor were any of their subsequent efforts, but all are now sought-after collectors' items.

The album was also full of excellent psychedelic rock cuts like *Flashback*, *Scoun da Be*, *You Make Me Shake* and *Pluto-Sept 31st*. With Gibbons' Hendrix-like guitar work and freaky lyrics some of these are very trippy indeed. Others like *Eclipse* and *Reclipse* on the end of side two were very experimental. The album remains rare although there were pirate repressings a few years back. The Eva compilation included all the album, and non-album single sides, but does have the disadvantage of poor sound quality. The Akarma edition is vastly more palatable.

The band lasted until 1970 when Moore and later Summers were drafted. Lanier Greig came in from **Neal Ford and The Fanatics** to fill the keyboard slot but by the end of 1970 the three remaining members had become the first ZZ Top line-up - Gibbons and Mitchell having enrolled at the University of Texas to avoid the draft. Gibbons' earlier bands had been Billy and The Ten Blue Flames, The Saints and The Coachmen.

Flash
THE MOVING SIDEWALKS

THE MOVING SIDEWALKS - Flash LP.

The Lone Star CD is a 22-track retrospective "from the mastertapes": the album and singles are included, along with alternate versions of *I Want To Hold Your Hand* and *Every Night A New Surprise*, plus three unreleased goodies - *Lucille, Stay Away* and *Headin' Out*. All were recorded at Jones Sound Recording Studio in Houston, located at 1523 Blair.... an address which should be familiar to all sixties garage afficionados (if not, see **The Outcasts** entry).

Naturally the band has featured prominently on compilations, including:- *99th Floor, What Are You Going To Do?, Need Me* and *Every Night A New Surprise* on *Mindrocker, Vol. 4* (LP); *99th Floor* on *Pebbles, Vol. 2* (LP), *Pebbles, Vol. 2* (CD), *Songs We Taught The Fuzztones* (2-LP & 2-CD), *Great Pebbles* (CD), *21 KILT Goldens, Vol. 2* (LP) and the full length version is on *Uptight Tonight* (CD); *Need Me* and *Every Night A New Surprise* on *A Journey To Tyme, Vol. 1* (LP); *I Want To Hold Your Hand* on *Endless Journey - Phase One* (LP), *Endless Journey - Phase I & II* (2-CD), *Texas Flashbacks, Vol. 5* (LP), *Flashback, Vol. 5* (LP) and *30 Seconds Before The Calico Wall* (CD); *Every Night A New Surprise* on *Houston Post - Nowsounds Groove-In* (LP) and *Mayhem & Psychosis, Vol. 3* (LP); *Need Me* on *We Have Come For Your Children* (LP & cassette); and *Crimson Witch* on *Reverberation IV* (CD). (VJ/MW)

Moving Violation (IL)

45s:	This Time/Three For Love	(Gem 101) 196?

A Chicago garage band whose *Three For Love* was a cover of a **Shadows of Knight** 'B' side. (VJ)

Moving Violations (TX)

45:	You'd Better Move On/ In The Deep Blue Sea	(SSS International 733) 1968

A cover of the Arthur Alexander song produced by Huey P. Meaux and believed to be from Houston, Texas. (MW)

Movin' Morfomen (NM)

Personnel:	DANNY GAVURNIK	trumpet, gtr, vcls	A
	RUDY MAESTAS	gtr, vcls	A
	ANTHONY MARTINEZ	bs	A
	DAVE RARICK	gtr, keyb'ds, vcls	A
	ED VALDEZ	drms	A

CD: 1 FLASHBACKS! (Collectables COL-0696) 1997

45s:		When You Were Mine/Run Girl Run	(Delta 2242) 1967
		Don't Go Baby/Only The Young	(Lance 2242) 1967
		Write Me A Letter/ ?	(Tewa 1001) 1967
		We Tried, Try It/Distant Drums	(Nel-Ric 301) 1967
	α	Thinking Of You/ What I'm Going Through	(Goldust GR-45-5306) 1969

NB: α shown as by The Morfomen.

Five-piece pop outfit with a punky edge **Movin' Morfomen** came from Espanola, New Mexico. After the first two singles the line-up underwent constant changes, apparently breaking up and reforming at frequent intervals - the end finally came officially in 1969 although Dave Rarick did record several songs in 1971 (featured on the Collectables CD) with a new band using the same name. Three original members - Rarick, Gavurnik and Valdez - are back together performing in the nineties as the Flashbacks and contribute the final five tracks, and the title, to the retrospective CD.

Run Girl Run, written by Dave Rarick, is compiled on *Pebbles, Vol. 8* (LP), *New Mexico Punk From The Sixties* (LP) and *Sixties Archive, Vol. 4* (CD). *We Tried, Try It* - made famous by **The Standells** - can also be found on *Diana's Rootin' Tootin' Wild Teenage Rock 'N' Roll Party!* (LP) and *Garage Music For Psych Heads, Vol. 1* (cassette). *What's Happened To Me?*, one of the unreleased 1971 tracks with backwards guitar effects and lyrics about a bad trip, has also resurfaced on the *Psychedelic Crown Jewels, Vol. 1* (2-LP & CD); *Try It* and *What's Happened To Me* on *Green Crystal Ties, Vol. 5* (CD); *Don't Go Baby* on *I Wanna Come Back From The World Of LSD* (CD); both sides of the Goldust single (*Thinking Of You* and *What I'm Going Through*) appear on Collectables' *The Goldust Records Story* (CD); and finally you'll also find *Write Me A Letter* on *Now Hear This* (CD). The three last-mentioned tracks are credited to the Morfomen. (VJ/MW)

Mowoody (MO)

Personnel:	GARY PAREDES	A
	ROYAL SCANLON	A

ALBUM: 1(A) SIGNING OUR LIVES AWAY (Missouri Woodlands 1553) 197?

Signing Our Lives Away is a rare album of hippie-folk from Missouri, with a full band playing acoustic and electric instruments on a selection of original material. Only 500 copies were pressed of this album, which is thought to date from the early seventies. (SR)

The Moxies (KY)

Personnel incl:	GEORGE CORYELL	A

EP: 1 FOUR BY THE MOXIES (No label #20932) 1964

NB: (1) features *I Feel Happy*, *I Must Apologize*, *Passout*, and *Jazzmine*.

45s:	α	I Feel Happy/I Must Apologize	(Monza C-1124) 1965
		Please Don't Go/Get A Move On	(Monza C-1126) 1965
		I'm Gonna Stay/Drinkin' Wine (PS)	(Century 26070) 1966

NB: α flip is an edited version of the EP track.

From Paducah, Kentucky **The Moxies** first single, *I Feel Happy* is fine garage-beat backed by a charming but soppy garage-ballad. The 'A' side of the third, *I'm Gonna Stay*, is their fuzz garage peak.

Compilation appearances have included: *Get A Move On* on *Teenage Shutdown, Vol. 2: You Treated Me Bad* (LP & CD); *I'm Gonna Stay* on *Teenage Shutdown, Vol. 13* (LP & CD) and *Highs In The Mid-Sixties, Vol. 8* (LP); and *Please Don't Go* on *Diggin' For Gold, Vol. 7* (LP). (MW)

Mu (CA)

Personnel:	JEFF COTTON	gtr, vcls, sax	ABCD
	MERRELL FANKHAUSER	gtr, vcls	ABCD
	LARRY WILLEY	bs	A
	RANDY WIMER	drms	ABCD
	JEFF PARKER	bs	CD
	MARY LEE	violin	D

MU - MU (RTV) LP.

ALBUM: 1(A/C) MU (w/lyric sheet insert) (RTV 300) 1971 R3

NB: (1) also issued in the U.K. as *Lemurian Music* (United Artists UAG-29709) 1974 in a different cover (R1). (1) reissued on vinyl (CAS 100) 1974 (R1) in a limited edition of 1,000. (1) reissued again on vinyl (Reckless RECK 4) 1988 in the UK. (1) reissued again on vinyl (World In Sound Records MDL-002). (1) reissued as a 2-CD set (Sundazed SC 11037) 1997 with bonus tracks and with a detailed booklet full of information and photos. (1) also reissued on CD (Akarma AK 209) 2006.

Later retrospective releases include:- (D) *The Last Album* (Appaloosa AP 017) 1981, an Italian release; (D) *Children Of The Rainbow* (Blue Form BF1) 1985; (D) *End Of An Era* (Reckless RECK 7) 1989, which was recorded in Maui in 1974; and (-) *The Band From The Lost Continent* (Xotic Mind XMCD-1) 1995, a 2-CD set which includes the first album, three singles tracks from 1971 and another 20 songs which were recorded in 1974. There's also an 18-track CD, *Best Of Mu* (Reckless CDRECK4) 1988.

45s:	Ballad of Brother Lew/ Nobody Wants To Shine	(Mantra 101) 1971
	One More Day/You've Been Here Before	(Mu 101/2) 1971/2
	Too Naked For Demetrius/ On Our Way To Hana	(Mu 103/4) 1973

Fankhauser formed this band after the demise of **H.M.S. Bounty**. Cotton and Willey had earlier played with **Fankhauser** in **The Exiles**.

Mu initially lived on a half acre estate in Canoga Park, California and was heavily into meditation and vegetarianism. Their debut album, released on a small Beverly Hills label, was both inventive and imaginative. **Mu**'s sound was a departure from all of **Fankhauser**'s earlier projects, being an earthy blues and folk group centred on Cotton's fabulous slide guitar work.

After Willey's departure the remaining trio moved to the island of Maui in Hawaii in 1974, where they recorded two singles for their own Mu label and, with the addition of Mary Lee and Jeff Parker, a second album, which was shelved when they split up. In 1981 **Fankhauser** remixed it, added two singles and it was released in Italy.

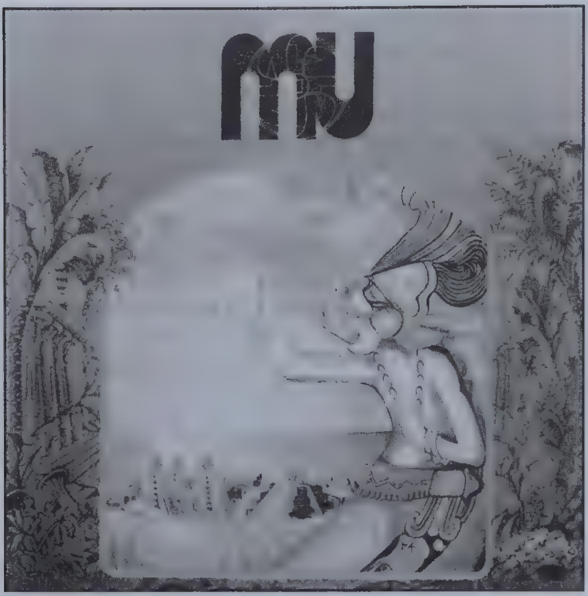
Many other tapes of **Mu** exist and *Children Of The Rainbow* is an excellent album of material recorded live on Maui in 1974. It's full of well-structured, often mystical songs and also includes some tasty laid-back guitar work from **Fankhauser** and Jeff Cotton (who had earlier played with **Captain Beefheart**). It also features a brief interview with the band by Lew Irwin.

Fankhauser, one of the West Coast's most interesting musicians, went on to make several solo albums. Parker remained in Hawaii, where he purchased an orchid plantation and Wimer became a youth counsellor in Los Angeles.

Like all of **Fankhauser**'s bands, **Mu** was interesting and worth investigation. (VJ/CF)

R
MU
END OF AN ERA....

MU - End Of An Era... LP.



MU - MU (Sundazed) 2-CD.

Maury Muehleisen (?)

Personnel:	DAVID BROMBERG	gtr	A
	GARY CHESTER	drms	A
	SAL DETROIA	gtr	A
	JOE MACHO	bs	A
	MAURY MUEHLEISEN	vcls, gtr, keyb'ds	A
	AL RODGERS	drms	A
	JIM RYAN	gtr	A
	TOMMY WEST	keyb'ds, vcls	A

ALBUM:	1(A)	GINGERBREADD (w/insert)	(Capitol ST-644) 1970

Gingerbreadd (their spelling) is a set of original songs, carried by the fine voice of **Maury** with elegant and sympathetic backing and above par lyrics. The pace is quiet and almost all the songs radiate serenity and calm. What's missing is any real highlights. Apart from *Winter Song*, with its **Left Banke** echoes and parts of *That's What I Like*, which is tasteful folk-rock, the compositions are just a pinch too average to really excite. In the final analysis, this is a nice late evening record, but no lost masterpiece.

Muehleisen would later join Jim Croce's backing group. He died, along with Croce, in a plane crash in September 1973. (MK/SR)

Muffets (OH)

45:	Cold Winds/My Money	(Counterpart C-2621/2) 1968

From Germantown, Ohio they previously put out a single in 1965 as the **Muphets**. (GGI/MW)

Muffetts (WV)

Personnel incl:	JOE CLATWORTHY	gtr, vcls
	STEVEN FARLEY	gtr
	PAUL SELAN	bs
	CHARLES JARRETT	drms

45s:		Lost/Heather Girl	(Counterpart C-2629/30) 1968
	α	Son Of A Poor Man/ I Thought We Could Work It Out	(Rondo 100) 1968
		Dance, Dance, Dance/ Make It Alright	(Chelsea Ltd. C-2001/2) 1969

NB: α shown as by "A.G. Pygme and The Muffett Company".

Late sixties garage-pop from Hurricane, West Virginia by a band previously known as **The Mojos**. On a visit to Columbus, Ohio they were snapped up by a promoter who became their manager and renamed them **The Muffetts** in order to fulfill bookings for **The Muffets** (of Germantown, Ohio), who had just split. *Lost* features snaking leads and a simple fuzzy break - it can also be found on *Lost Gems From The 60s Vol. 1* (EP), *Acid Dreams Vol. 2* (LP) and *Psychedelic Crown Jewels Vol. 3* (CD). The subdued flip is average pop enhanced by a fluid wah-wah solo. The single on Chelsea is a decent cover of the Day-Dischel pop number *Dance, Dance, Dance* yet the flip side is much stronger, a derivative Clatworthy-Farley original with biting fuzz solos. The band would evolve into Stone Jaw. (MW)

Thee Muffins (NY) - see under 'T'.

Mugwumps (NY)

Personnel:	DENNY DOHERTY	vcls	A
	CASS ELLIOT	vcls	A
	JAMES HENDRICKS	vcls, gtr	A
	ZAL YANOVSKY	vcls, gtr	A
	(JOHN SEBASTIAN	hrmnca	A)

ALBUMS:	1	THE MUGWUMPS	(Warner WS-1697) 1967
	2	HISTORICAL RECORDINGS	(Valiant VS-134) 196?

NB: (1) reissued on CD (Collectors' Choice Music 795) 2007.

45s:	I'll Remember Tonight/I Don't Know	(Warner Bros. 5471) 1964
	Searchin'/Here It Is Another Day	(Warner Bros. 7018) 1967

Formed by the former **Big Three** members Cass Elliot and **Denny Doherty**, **The Mugwumps** were a folk-rock group who were completely unsuccessful during their time together, circa 1964/65. Their records were released when their members later found fame. Mama Cass and **Denny Doherty** went on to form the **The Mamas & The Papas**, James Hendricks (Cass' husband) the **Lamp Of Childhood** and Zal Yanovsky **The Lovin' Spoonful** with **John Sebastian**.

The Mugwumps blends pop, folk-rock and R&B, but has an unfinished feel. The Elliot/Hendricks original *Here It Is Another Day* gives a glimpse of the emerging folk-rock sound that would blossom over the next two years, but other tracks are an uneasy mix of New York pop and Merseybeat and there are disappointing Bo Diddley and Coasters covers on the album too.

For those wondering about their name, "Mugwump" is an Indian word meaning "a person who is neutral in a controversial issue"! (SR/VJ)

The Mugwumps (CA)

45s:		Bald Headed Woman/Jug Band Music	(Sidewalk 900) 1966
		My Gal/Season Of The Witch	(Sidewalk 909) 1967
	α	Bo Weevil/I Can't Keep From Cryin'	(Sidewalk 931) 1967

NB: α shown as by The Mugwump Establishment.

Unconnected to the earlier **Mugwumps**, this was almost certainly a L.A.-based studio group and they played a sort of jug-punk music. Mike Curb's Sidewalk label was most notably for producing Soundtracks for teen movies. They managed a pretty good cover of *Bald Headed Woman*, which can also be heard on *Highs In The Mid-Sixties, Vol. 20* (LP) and you can also find *Sunset Sally* on *Riot On Sunset Strip* (LP); *Season Of The Witch* on *Freakout U.S.A.!* (LP); *Mondo Hollywood (City Of Dreams)* and *Mondo Hollywood Freakout* on *Mondo Hollywood* (LP); and *Mondo Hollywood Freakout* on *Buzz Buzz Buzzzzzz, Vol. 1* (CD). (VJ/MW)

The Mulberry Fruit Band (?)

Personnel:	PETER ANDERS	A
	VINNIE PONCIA	A

45:	The Audition/Yes, We Have No Bananas	(Buddah 1) 1967

This pop single was sung by **Anders** and Poncia, better known as **The Tradewinds**. (SR)

Barbara Muller (?)

ALBUM:	1	DOUBLE PREMIERE	(Quote Records Q2) 1964

Double Premiere is a rare album of femme folk with dark overtones. (SR)

Alan Munson (CA)

CASSETTE:	1	GOOD MORNING WORLD	(Parallax) 1975

NB: (1) was a limited edition cassette. (1) reissued on CD (Guerssen GUESSCD 019) 2008. He also made a second album *First Light* (Parallax) in 1979, which has been reissued on CD (Guerssen GUESSCD 018) 2008.

This Californian singer released two albums, although the second is outside the book's time-span. His gentle, hippyish multi-layered vocals recall **Merrell Fankhauser** and Crosby Stills and Nash. All the songs were written by, and all the vocals/instruments were performed by **Alan Munson**. The album comprises nine original, acoustic-based songs with a mellow psych and folk-rock vibe and meaningful, intelligent lyrics. There are also background harmony vocals. The accompaniment includes 6-string acoustic guitars, 12-string acoustic guitars, electric bass and percussion.

He also recorded an earlier album *In Depth* as part of a duo **Cooley-Munson**. That too has been reissued by Guerssen. (VJ)

Munx (OH)

Personnel incl:	BILLY EARNEST	keyb'ds	A
	DENNY EARNEST	gtr	A
	BOB BENSICK	drms	A

45s:	Sometimes I Dream/ It's Too Late For Love	(Clevetown CTXP-280) 1966
	Our Dream/Girls, Girls, Girls	(Clevetown CTXP-400) 1967
	Our Dream/Girls, Girls, Girls	(Jubilee 5612) 1967
	So Much In Love/Why Did You Run Away	(Jubilee 5634) 1967

This band was from Lorain, Ohio. They would later be known as Sheffield Rush. (MW/GGI)

Muphets (OH)

45:	Why Can't You Go/All I Want	(Sound Spectrum 36001) 1965

From Germantown, Ohio they'd correct their spelling and release another single as the **Muffets** in 1968.

The previously *You Don't Worry Me* has been compiled on *Unissued Sixties Garage Acetates Volume 1* (CD); *My Money* has resurfaced on *Unissued Sixties Garage Acetates Volume 2* (CD); and *One Thing* can also be found on *Unissued Sixties Garage Acetates Volume 3* (CD). (GGI/MW/VJ)

Murietta (?)

Personnel incl:	JUDI BROWN	vcls

ALBUM:	1	MURIETTA	(Cherry Red CR-5103) 1971

Murietta was an obscure rock quintet with female vocals. (SR)

Murmaids (?)

Personnel:	CAROL FISCHER	A
	TERRY FISCHER	A
	SALLY GORDON	A

45s:	α	Why Can't You Go/All I Want	(Chattahoochee CH 628) 1963
		Heartbreak Ahead/ He's Good To Me	(Chattahoochee CH 636) 1964
	β	Wild And Wonderful/Bull Talk	(Chattahoochee CH 641) 1964
		Stuffed Animals/ Little White Lies	(Chattahoochee CH 668) 1965
		Go Away/Little Boys	(Chattahoochee CH 711) 1966

NB: α also issued in the UK (Stateside SS 247) 1963. β also seen listed as (Chattahoochee CH 650).

Produced by **Kim Fowley**, *Why Can't You Go* was written by David Gates (pre-Bread) and is average female pop. The flip, credited to **The Murmaids Band**, was written by **Fowley**/Harris (possibly one of the **WCPAEB** brothers) and is an early sixties instrumental track.

Both sides of their second single were also produced by **Fowley**.

It's believed that members Carol and Terry Fischer were the daughters of pianist Carl Fischer, who worked with Frankie Laine and co-wrote a couple of hits. (SR/GM/JW)

J.F. Murphy and Free Flowing Salt (NY)

Personnel:	RON ALLARD	sax, bagpipes, flute	A
	GEORGE CHRIST	hrmnca, bs, perc	A
	BOBY KURTZ	drms	A
	J.F. MURPHY	ld vcls, piano, bs, gtr	A
	JOE PARRINO	ld gtr, bs, flute	A

ALBUMS:	1( )	J.F. MURPHY	(Verve Forecast FTS-3085) 1969
(selected)	2(A)	ALMOST HOME	(MGM SE-7408) 1970
	3( )	THE LAST ILLUSION	(Columbia 32539) 1973

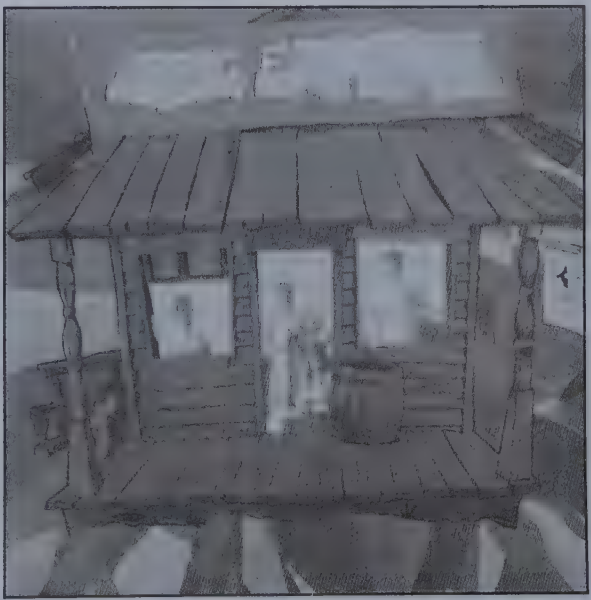
After a rarely seen first album on Verve Forecast, this New York band signed with MGM and released an album produced by Vinny Testa (who also worked with **Group Image**). They had quite a unique sound, veering from hard-rock (on *Rock'n'Roll Band*) to almost avant-garde jazz with its use of saxophone, piano and flute (on *The First Born* and *Trilogy*). All their material was original, penned by Murphy and the album definitely has its moments. It may interest some curious collectors, but be aware that they also used bagpipes on some tracks (not all of them fortunately!).

J.F. Murphy with Salt (a renewed line-up) also released one live album on Elektra in 1972; but the continuous use of bagpipes with sax and guitars is not an easy taste to acquire! (SR)

Murphy and The Mob (TX)

45:	Because You Love Me/Born Loser	(Talisman 1823) 1966

Murphy and The Mob was a garage-punk outfit from Tyler in Texas. *Born Loser* has a really catchy, simple riff and great vocals, making it a garage-punk classic.



MUSIC EMPORIUM - Self Titled LP.

Born Loser, included some catchy guitar work. It can also be found on *Acid Dreams - The Complete Set* (3-LP), *Acid Dreams Testament* (CD), *Texas Flashbacks, Vol. 3* (LP & CD), *Back From The Grave, Vol. 3* (LP), *Best of Pebbles, Vol. 1* (LP & CD), *Back From The Grave, Vol. 2* (CD) and *Flashback, Vol. 3* (LP). You can also check out *Because You Love Me* on *Total Raunch* (CD). (VJ)

P J Murphy Quintet (WI)

ALBUM: 1 P J MURPHY QUINTET (Leaf L-6475) 1964 R1/2

This album from students at the University of Wisconsin in Madison has been issued in two different covers. It's reputedly a weak frat-rock effort and is not recommended. (VJ)

The Mushrooms (MI)

Personnel incl:	STEVE BURROWS	keyb'ds
	GLENN FREY	vcls
	DOUG GUNCH	gtr
	LENNY MINTZ	drms

45: Such A Lovely Child/Burned (Hideout H-1121) 1967

Obscure Detroit garage band **The Mushrooms** featured Glenn Frey, who would later move to California to form **Longbranch Pennywhistle** in 1970 and later The Eagles. After leaving **The Mushrooms** he was in a band called the **Heavy Metal Kids**, who were managed by Ed "Punch" Andrews. Other members of the **Heavy Metal Kids** included Lance Dickerson (later of Commander Cody), Jeff Alborell (bs ex-**Four of Us**), Steve Burrows (keyb'ds) and Paul Kelcourse (ex-**Fugitives**, also guitarist with **Four of Us** and bass with Billy C. and the Sunshine). Steve Burrows was the brother of Gary, of **The Four Of Us**, Frey's previous band.

In 1966, Gunch and Mintz teamed up with Don Henderson, who was putting together a second version of **The Gang**, following the split of the original line-up.

Compilation appearances have included: *Burned* on *Realities In Life* (LP); *Such A Lovely Child* on *Sixties Archive, Vol. 7* (CD); and both *Burned* and *Such A Lovely Child* on *Best of Hideout Records* (CD). (SR/PK/MW)

Music (NY)

Personnel:	(DAVID BROMBERG	dobro	A)
	(MARK KLINGMAN	keyb'ds	A)
	BUZZY LINHART	vcls, gtr, vibes	A
	DOUGLAS RAUCH	bs, gtr, perc	A
	DOUG RODRIGUEZ	ld gtr	A
	JON SIOMOS	drms	A

ALBUM: 1(A) MUSIC (Eleuthera Records ELS 3601) 1971

NB: (1) also released in England (Buddha 2318028) 1972.

45: Talk About A Morning/
Kilpatrick's Defeat (Kama Sutra 526) 1970

Produced by Eddie Kramer and recorded in New York, this is an interesting album with **Buzzy Linhart** (ex-**Seventh Sons**), Doug Rauch and Doug Rodriguez (**Santana**). The album includes covers of **Fred Neil**, **Tim Hardin** and several **Linhart** songs with good vocals and guitars. (SR)

Music (MI/CO)

Personnel:	RIC CHANDLER	bs	A
	BRIAN INGRAHAM	gtr, perc, vcls	AB
	STEVE ROSE	gtr, vcls	AB
	CRAIG HEWITT	bs, gtr, vcls	A
	BRIAN MORRIS	gtr	B
	ED ROSE	drms, vcls	B
	STUART MARQUARDT	harmonica	

ALBUM: 1(B) THE BOOK OF MUSIC VOLUME 1
(No label #21227) 1972 R4

NB: Just 300 copies of (1) were pressed originally. (1) reissued on vinyl (Rockadelic RRLP49) 2004 in a limited edition of 300 copies with an insert.

From Rockford in Michigan, Brian Ingraham and Steve Rose spent the summer of 1971 in Denver, Colorado where they assembled line-up "B" above and wrote the songs that would appear on their album. Side one has six folk/folk-rock tracks, side two is more adventurous with some hard progressive rock on *My Side Of The Mountain* and the funky hard-rocker *Icy Cold Blue (MMM)* which sounds like The James Gang. They sold the albums at their High School shortly after it was pressed in 1972. (VJ)

The Music Asylum (?)

Personnel:	LOUIS ARGESE	keyb'ds, vcls, various horns	A
	LEONARD ARGESE	gtr, vcls	A
	LEONARD CONFORTI	drms, perc	A
	LUIS LUZZI	bs, vcls	A

ALBUM: 1(-) COMMIT THYSELF (United Artists UAS 6776) 1970

45s: I Need Someone (The Painter)/
Yesterday's Children (Ascot 2238) 1967
α I Need Someone (The Painter)/
Yesterday's Children (United Artists UA 50274) 1968

NB: α not released.

This album of U.S. psychedelia, which is a very minor collectable, was also issued in Germany. Produced by Steve and Eric Nathanson who also produced **Boffalongo** and **Omnibus**, all the tracks are written by the Argese brothers, except a strange cover of Dylan's *Million Dollar Bash*. This is an interesting album if you like melodic psychedelia influenced by jazz. Its best track is *In My World*. (SR/VJ)

The Music Combination (PA)

45s: Mechanical People/
Bambi (American Music Makers AMM-0012) c1966
Lonely Shore/The Story Of
My Life (American Music Makers AMM-0013) c1966
Crystal/Holding On For
Dear Love (American Music Makers AMM-0013) c1967

These three psych-pop singles were produced by Lou Guarino and recorded by a Pittsburgh, Pennsylvania band. (SR)

Music Emporium (CA)

Personnel:	CASEY COSBY	organ, vcls	A
	CAROLYN LEE	bs gtr, piano, acoustic bs, organ, vcls	A
	DAVE PADWIN	ld gtr, vcls, acous bs gtr	A
	DORA WAHL	perc, drms	A

ALBUM: 1(A) MUSIC EMPORIUM (Sentinel 69001) 1969 R4

NB: (1) originally issued in a die-cut unipak gatefold cover. (1) reissued on vinyl (Psycho 11) 1983 in a non-gatefold cover. (1) reissued on vinyl (Sentinel PC 6900) 1997, this edition comes in a non-gatefold cover with an insert and is numbered to 500 copies. (1) reissued on vinyl (Fantazia Music 4-501) 2000. (1) reissued on vinyl (Action Records AR 304) (in die-cut sleeve) 2001. (1) reissued officially on vinyl (Sundazed LP 5078) 2001 with five bonus tracks. (1) reissued on CD (Afterglow 001) 1992. (1) reissued on CD (Flash) 1997. (1) reissued on CD (Sundazed SC 6166) 2001 with five bonus tracks.

45: Nam Myo Ho Renge Kyo/Times Like This (Sentinel 4-501) 1969

This group's leader, Casey Cosby, won the Frank Sinatra Award Competition at UCLA in 1967 and performed in both classical and jazz media prior to forming **The Music Emporium**. Padwin had previously played for several Midwest country-rock groups. In Dora Wahl the band had one of rock's few woman drummers at the time. All songs on their album were written by the band. The album is one of different moods, from the quasi-religious chants of *Nam Myo Renge Kyo* and *Day Of Wrath* to gentle ballads, such as *Velvet Sunsets* and *Gentle Thursday*, which are both noteworthy for Carolyn Lee's soft, smooth vocals, to the haunting introduction of *Catatonic Variations*. The album is a significant collectors' item and originals change hands for quite a considerable sum.

Of the various reissues, the Psycho version lost something in the process (like one of the two stereo channels!) and thus should be avoided. Later 'reissues' include a vinyl version on Action Records that reproduces the original die-cut sleeve and an official reissue on Sundazed which includes five bonus tracks.

Compilation appearances include: *Nam Myo Renge Kyo* on *Love, Peace And Poetry Vol. 1* (LP & CD), *Sixties Archive Vol. 8* (CD), *Acid Trip From The Psychedelic Sixties* (LP) and *Gathering Of The Tribe* (LP). (VJ/CF)

Music Explosion (OH)

Personnel:			
	DON ATKINS	ld gtr	A
	BOB AVERY	drms	A
	JAMIE LYONS	vcls, perc	A
	RICHARD NESTA	gtr	A
	BURTON SAHL	bs	A

HCP

ALBUM: 1(A) LITTLE BIT O' SOUL (mono/stereo)
(Laurie LLP/SLLP-2040) 1967 178

NB: (1) reissued on CD. In addition, there are *Anthology* (CD) (One Way S21-18260) 1995 and *Little Bit Of Soul: The Best Of* (CD) (Sundazed SC 11119) 2002.

45s:			HCP
		Stay By My Side/Little Black Egg	(Attack A-1 404) 1967 -
		Road Runner/Sunshine Games	(Attack) 1967 -
	α	Little Bit O'Soul/I See The Light	(Laurie 3380) 1967 2
		Sunshine Games/Can't Stop Now	(Laurie 3400) 1967 63
	β	We Gotta Go Home/Hearts And Flowers	(Laurie 3414) 1967 103
		What You Want/Road Runner	(Laurie 3429) 1968 119
		Where Are We Going?/Flash	(Laurie 3440) 1968 -
		Yes Sir/Dazzling	(Laurie 3454) 1968 120
		Jack In The Box/Rewind	(Laurie 3466) 1968 -
	χ	What's Your Name/Call Me Anything	(Laurie 3479) 1969 -
		Stay By My Side/Little Black Egg	(Laurie 3500) 1969 -

NB: α some early copies show *I See The Light* as the 'A' side and *Little Bit O'Soul* as the flip. β and χ were also released in France by Vogue with picture sleeves. There's also a French EP with picture sleeve: *Little Bit O'Soul/I See The Light/Let Yourslf Go/La La La* (Vogue INT 18140).

TURN ON
THE MUSIC MACHINE
FEATURING TALK TALK
SEE SEE RIDER
HEY JOE
96 TEARS
CHERRY CHERRY
WRONG
TROUBLE
TAXMAN
COME ON IN
MASCULINE INTUITION
SOME OTHER DRUM
THE PEOPLE IN ME

THE MUSIC MACHINE - Turn On LP.

This pop-soul quintet hailed from Mansfield, Ohio. Their records were produced by Jerry Kasenetz and Jeff Katz, who founded the short-lived but commercially successful bubblegum movement. **Jamie Lyons** also enjoyed a brief solo career and played for Capital-City Rockets and Bob Avery later went on to **Crazy Elephant**, a top bubblegum group. They enjoyed commercial success with *Little Bit O' Soul* which can also be heard on the *Battle Of The Bands* (CD), *Nuggets Box* (4-CD) and *Wild Thing* (2-LP) compilations. Their cover of **Question Mark and The Mysterians'** *96 Tears*, which appeared on their album, has also resurfaced on Eva's *Sound Of The Sixties* (2-LP) and *Sixties Archive, Vol. 1* (CD) compilations. Other compilation appearances include: - *Road Runner* and *Sunshine Games* on *Mindrocker, Vol. 5* (LP) and *Stay By My Side* on *Everywhere Chainsaw Sound* (LP).

They were previously known as the Chosen Few but with no release under that name - thank heavens, there are too many Chosen Few's as it is.

Their album sold quite well, spending two weeks in the charts and peaking at No. 178. (VJ/MW/SR/KSI/SBn)

Music Fair (CA)

45: I'll Be Back Up On My Feet Again/
Councilman Jones (Epic 5 10569) 1969

NB: a later pressing was shown as by Jimmy Druiett and The Music Fair.

An awful bouncy pop version of the Linzer - Randell track covered by **The Monkees** on *The Birds, The Bees...* album. *Councilman Jones* is of greater interest here - late sixties pop-psych that can also be heard on the *Slowly Growing Insane* (CD) and its vinyl counterpart *Psychedelic Unknowns, Vol. 11* (LP). (MW)

The Music Machine (CA)

Personnel:			
	SEAN BONNIWELL	rhythm gtr	AB
	RON EDGAR	drms	A
	MARK LANDON	ld gtr	A
	KEITH OLSEN	bs, vcls	A
	DOUG RHODES	organ, vcls	A

HCP

ALBUMS: 1(A) TURN ON (mono/stereo) (Original Sound
OSR LPM 5015/OSR LPS 8875) 1966 76 SC
2(B) THE BONNIWELL MUSIC MACHINE (mono/stereo)
(Warner Bros. W-1732/WS-1732) 1967 - R1
3(B) CLOSE (Capitol ST-277) 1969 -

NB: (1) has been counterfeited on vinyl (Original Sound 8875) 1981. (1) reissued on vinyl (Big Beat WLK 17) 1983. (1) reissued on vinyl (Performance PERF 0397) 1993. (1) reissued on CD (Performance PERF 0397) 1993. (1) reissued on CD (Repertoire

W
BONNIWELL
MUSIC
MACHINE

THE MUSIC MACHINE - The Bonniwell Music Machine LP.

REP 4154) 199? in a remastered/expanded set with mono and stereo versions alongside four non-album bonus tracks and authoritative and extensive sleevenotes by Chris Welch. (1) reissued on CD (AIRAC-1357) 2007. (2) also released in France (Warner CLPW 1545) 1968. (3) was a Sean Bonniwell solo album.

There's also a number of retrospective releases: - *Best Of* (Rhino RNLP 11 9) 1984; *Turn On - The Very Best Of* (CD) (Collectables COL-CD-6044) 1999; *Beyond The Garage* (CD) (Sundazed SC 11030) 1995, a reissue of the second album from 1967 with two previously unreleased and bonus tracks; and *Ignition* (LP/CD) (Sundazed SC 11038/LP 5038) 2000, which is a decent collection of rarities and unreleased material. Another retrospective is *The Ultimate Turn On* (2-CD) (Big Beat CDWIK2 227) 2006.

			HCP
45s:	Talk, Talk/Come On In	(Original Sound 61) 1966	15
	The People In Me/Masculine Intuition	(Original Sound 67) 1967	66
	Double Yellow Line/Absolutely Positively	(Original Sound 71) 1967	111
	The Eagle Never Hunts The Fly/I've Loved You	(Original Sound 75) 1967	-
	Hey Joe/Taxman	(Original Sound 82) 1968	-
	Hey Joe/Wrong	(Original Sound 82) 1968	-
	Bottom Of My Soul/Astrologically Incompatible (PS)	(Warner Bros. 7093) 1967	-
	Me, Myself And I/Soul Love	(Warner Bros. 7162) 1968	-
	You'll Love Me Again/In My Neighborhood	(Warner Bros. 7188) 1968	-
	You'll Love Me Again/To The Light	(Warner Bros. 7199) 1968	-
	Tin Can Beach/Time Out For A Daydream	(Warner Bros. 7234) 1968	-
	Advice And Consent/Mother Nature Father Earth	(Bell 764) 1969	-
	Where Am I To Go?/Sleep	(Capitol 2551) 1969	-

NB: The Warner Bros and Bell 45s are shown as by the Bonniwell Music Machine. The Capitol 45 is taken from Sean's solo LP. (11) released in France with picture sleeve (Warner WV 5110). A rare French EP with picture sleeve also exists: *Talk, Talk/Come On In/The People In Me/Wrong* (Vogue INT 18121). There's also a reissue 45: *Point Of No Return / King Mixer* (PS) (Sundazed S 131) 1997.

Centred around Bonniwell, who had earlier sung with sixties folk group The Wayfarers, this Los Angeles band developed out of a trio called the Ragamuffins, which had featured Bonniwell, Edgar and Olsen. Edgar had earlier drummed for **The Goldebriars** with **Curt Boettcher**, whilst Olsen who was an old friend of **Boettcher**, had played with Gale Garnett and Jimmie Rodgers and also briefly with the Wayfarers, at whose club in Charleston the **Goldebriars** often played. He later married Goldbriar Sheri Holmberg. Mark Landon was previously a member of **The Purple Gang**.

Bonniwell disillusioned with straight folk, became the **Goldebriars** tour manager and migrated to L.A. with them. Olsen meanwhile had run into another old friend, Doug Rhodes and Bonniwell grabbed them for his new band, **The Music Machine**, adopting **The Goldebriars** all-in-black, dyed black Beatlecut look in the process, lock, stock, and barrel.

BONNIWELL
MUSIC MACHINE
Beyond The Garage

BONNIWELL MUSIC MACHINE - Beyond The Garage CD.

BONNIWELL MUSIC MACHINE
IGNITION
SUNDAZED

BONNIWELL MUSIC MACHINE - Ignition CD.

The Music Machine's debut album contained the U.S. hit *Talk Talk* and a number of other strong original compositions, notably *Masculine Intuition*, *Wrong* and *Trouble*. Bonniwell's harsh voice was ideal for much of this material and for a while the group achieved some success. Their debut album also featured competent versions of *Hey Joe*, **? and The Mysterians**' *96 Tears*, the Beatles' *Taxman* and Neil Diamond's *Cherry Cherry*.

The People In Me/Masculine Intuition single was also taken from their debut album and *Hey Joe* was subsequently issued as a single. However, not everything was presumably going smoothly and the second album was issued after the band had split. Recorded in Muscle Shoals, Alabama and New Mexico it comprised three outtakes from the earlier album and some new material.

The band also made some other recordings, acetates of which have recently surfaced with the following tracks: Side One *Everything Is Everything/You'll Love Me Again/This Should Make You Happy/Black Snow/Mother Nature, Father Earth/Dark White*; Side Two *No Girl Gonna Cry/King Mixer/Advise And Consent/Tell Me What Ya Got/Citizen Fear/Point Of No Return.*

After the split Edgar, Rhodes and Olsen all reunited again with **Boettcher** in **Millennium** and appeared on the first **Sagittarius** album. Keith Olsen later became a studio engineer and producer.

Bonniwell went on to record a solo album *Close*, a moody, rather introverted effort. After that he dropped out and got religious, resurfacing in the eighties fronting Heaven Sent, a Christian band. In 1982, he re-recorded *Talk Talk*.

In 1984, Rhino issued a *Best Of* compilation, which comprised many of their best known cuts and some unissued masters. One interesting and rare spin off from the band was *Nothin's Too Good For My Car/So Long Ago* (Original Sound 95) which Bonniwell recorded with Paul Buff and Brian Ross under the name **Friendly Torpedos** shortly before leaving Original Sound. It was released in 1970. Warner Bros 7188 also from 1968 was withdrawn soon after being issued and is now highly sought-after.

A 1997 picture sleeve single from those fine folks at Sundazed features two more unreleased tracks from 1966 - *Point Of No Return* and *King Mixer*. Hopefully many more corpses from the moody men in black are still to be exhumed.

In 1998, Sean Bonniwell joined the Fuzztones on a single for an updated rendition of *The People In Me* (Misty Lane 046). More recently he has published an autobiography called *Beyond The Garage*.

Compilation appearances have included: *Talk Talk* on *Nuggets, Vol. 1* (LP), *Battle Of The Bands* (CD), *More Nuggets* (CD), *Nuggets From Nuggets*

(CD), *Excerpts From Nuggets* (CD) and *Uptight Tonight* (CD); *Talk Talk* and *Double Yellow Line* on *Nuggets Box* (4-CD); *Talk Talk* and *96 Tears* on *20 Great Hits Of The 60s* (LP); the previously unreleased *No Girl Gonna Cry* on *Turds On A Bum Ride, Vol. 1 & 2* (2-CD) and *Turds On A Bum Ride, Vol. 1* (2-LP); *You'll Love Me Again* on *Acid Dreams - The Complete Set* (3-LP), *Acid Dreams Testament* (CD) and *Acid Dreams, Vol. 1* (LP); *Double Yellow Line* and *The Eagle Never Hunts The Fly* on *Nuggets, Vol. 2* (LP); *Double Yellow Line* on *Sundazed Sampler, Vol. 2* (CD) and *Garage Music For Psych Heads, Vol. 1* (cassette); *The People In Me* on *Where The Action Is! L.A. 1965-68* (4-CD book); *Double Yellow Line, Absolutely Positively, The Eagle Never Hunts The Fly* and *I've Loved You* on *Mindrocker, Vol. 10* (LP); *Advise and Consent* on *Garage Beat '66 6* (CD); and *Mother Nature - Father Earth* on *Garage Beat '66 3* (CD).

In addition as Bonniwell Music Machine they have *Discrepency* on *Nuggets: Come To The Sunshine* (CD) and *Astrologically Incompatible* on *Nuggets: Hallucinations* (CD). (VJ/MW/JFr/SR)

The Music Makers (IL) - see Mary Burton & Peter Baldwin (IL).

The Musics (?)

45: It's The Little Things/
You Sure Fall Down A Lot (Columbia 4-43634) 196?

Here's a mixed vocal commercial folk-rock pop offering similar to **The Mamas & The Papas**. (SR)

The Mussies (MI)

Personnel incl:	MARK SHELDON	A

45: Louie Go Home/12 O'Clock July (Fenton 2216) 1967

The above single was the sole vinyl offering from this obscure South Haven, Michigan group. The flip, *12 O'Clock, July*, is an over-the-top psych-punk instrumental with lots of fuzz and feedback.

Mark Sheldon later issued a single as **Smoke**.

Compilation appearances have included: *Louie Go Home* on *Let 'Em Have It! Vol. 1* (CD), *Chosen Few, Vol's 1 & 2* (CD) and *Scream Loud!!! The Fenton Story* (2-CD); *Louie Go Home* and *12 O'clock July* on *The Chosen Few, Vol. 2* (LP); and *12 O'Clock, July* on *Everything You Always Wanted To Know...* (CD), *Highs In The Mid-Sixties, Vol. 5* (LP) and *Scream Loud!!! The Fenton Story* (2-CD). (VJ/MW)

Mustache Wax (NY)

45: I'm Gonna Get You/On My Mind (Inner 501/2) 1965

Highs In The Mid-Sixties, Vol. 13 - Texas Part Three (LP) includes the rather uninspired effort, *I'm Gonna Get You.* Despite being on a 'Texas' compilation however, the band came from Queens/The Bronx, New York. You can also find *On My Mind* on *Sixties Rebellion, Vol. 5: The Cave* (LP & CD). (VJ/MM/MW)

Mustang (?)

ALBUMS:	1	PLAYS SWING ORGAN	(Somerset 22300) 196?
	2	BEATLES SONGBOOK	(Somerset SF 23000) 196?
	3	ORGAN FREAKOUT	(Somerset SF 28600) 196?

An anonymous cheesy exploito group, they may have released other albums. (SR)

The Mustang (NY)

45: Why/Here There And Everywhere (Ascot 2231) 1967

This seems to have been their sole vinyl offering. You'll also find *Why* on *Diana's Rootin' Tootin' Rock 'N' Roll Party* (LP). The flip was a Beatles cover and the band is thought to have come from New York City. (VJ)

The Mustangs (CA)

CD: 1 RIVERSIDE GARAGE LEGENDS...
AND THAT'S FOR SURE (Ugly Things UTCD-2203) 2006

45: That's For Sure/Nova Blues (Nero VOC 45-1002) 1965

Hailing from Riverside, California **The Mustangs** were originally known as The Ressacs. *That's For Sure* is a snarling fuzz-punk effort which made little impression at the time. By the end of 1966 they were no more.

The *Ugly Things* CD features *That's For Sure* and 14 other cuts from 1966. The package is accompanied with a 16-page full colour booklet with a low-down on the band.

You can also find *That's For Sure* on *Back From The Grave, Vol. 7* (2-LP), *Boulders, Vol. 3* (LP) and *Where The Action Is! L.A. 1965-68* (4-CD book). (VJ/MW)

The Mustangs (NY)

45: Baby Let Me Take You Home/
Davie Was A Bad Boy (Keetch 6002) 1964

Another group with this name, this one came from the New York area. Both songs were produced by Bert Berns and written by Wes Farrell and Russell.

The Keetch label was distributed by Atlantic. (SR)

The Mustard Family (CT)

Personnel:	BILL CARTIER	drms	A
	BOB DEPALMA	flute, sax	A
	DON DEPALMA	keyb'ds	A
	BILL DURSO	vcls, gtr	A
	GIL NELSON	bs	A

45: Yesterdays Folks/African Sunshine (Buddah 101) 1969

This was the Connecticut outfit **U.S. 69** under a different name. Both cuts also figure on the **U.S. 69** album.

The Mustard Men (WI)

Personnel:	STAN KELLICUT	ld gtr	A
	KEITH PAPLHAM	gtr, ld vcls	A
	GEORGE WELIK	drms	A
	WARREN P. WIEGRATZ	sax, organ	A
	JERRY WIMMER	bs	A

45: Another Day/I Lost My Baby (Raynard 10036) 1965

NB: 'A' side shown as by Don Grady, backed by **The Mustard Men**, flip shown as by **The Mustard Men**.

From the suburbs of Brookfield and New Berlin, Milwaukee, Wisconsin **The Mustard Men** formed at Brookfield Central high school and judging by *I Lost My Baby* had a primitive punk sound.

Warren Wiegratz: - *"Another Day* was written and sung by Don Grady with backing by **The Mustard Men**. *I Lost My Baby* was a collaboration between all the members of the band. We were popular in the south-eastern part of Wisconsin from 1964 to 1967, and won the WRIT Radio 'Battle Of The Bands' in 1965 and 1966."

I Lost My Baby has resurfaced on the *Mind Blowers* (LP) and *Highs In The Mid-Sixties, Vol. 15* (LP). (VJ/MW/WW)

Mustardseed (CA)

ALBUM: 1 MUSTARDSEED (Spectrum LPS-3501) 1971 R1

From California, an interesting Christian psychedelic rock outfit with organ and fuzz guitar. Issued in a plain cover with dayglo yellow stickers, the few known copies were made in Canada but the label has a California address. (SR)

Mustard Seed Faith (CA)

Personnel:	PEDRO BUFORD	vcls, flute, piano	A
	PRESTON "ODEN" FONG	ld vcls, gtrs	A
	ALEX McDOUGALL	perc, drms	A
	LEWIS McVAY	vcls, drms, acoustic gtr	A
	BILL SOROUSE	electric piano, keyb'ds	A
	JAY TRUAX	bs, vcls	A
	(FRED FIELD	mandolin, violin	A)
	(DARREL GARDNER	trumpet	A)
	(ERICK NELSON	handclaps, inspiration	A)
	(AL PERKINS	banjo	A)
	(BRYAN SHAW	trumpet	A)

ALBUM: 1(A) SAIL ON SAILOR (Maranatha MM001 BA) 1975

Housed in a splendid Rick Griffin cover (it's in fact often sought-after for the cover alone!), this was a California Christian rock group produced by Tom Coomes, with some good guitars and harmony vocals. Lewis McVay later recorded a similar sounding album *Spirit of St Lewis*, also on this Christian label and Jay Truax worked with Richie Furay (from **Buffalo Springfield/ Poco**) on his first solo album. (SR)

Mutha Goose (IN)

ALBUM: 1 MUTHA GOOSE 1 (Alpha Omega LP 264-01) 1975 R2/R3

This rare local Indiana privately-pressed hard-rock/guitar psych/progressive album is similar in style to **Sweet Toothe**. It features lots of organ and guitar leads. It's rather surprising that this one hasn't been reissued as of yet. (VJ)

Mutzie (MI)

Personnel:	ANDEE LAVENBURG	organ	A
	BARRY LAVENBURG	bs	A
	E. 'MUTZIE' LAVENBURG	gtr, vcls	A
	NICK PALISE	sax, flte	A
	MARC WHITE	drms	A

ALBUM: 1(A) LIGHT OF YOUR SHADOW (Sussex 7001) 1970

A Detroit outfit who span heavy rock, jazz, blues, soul and psychedelic influences on their album, which was produced by Theo-Coff. There's also a promo-only 33rpm 7" *LP Sampler* (Sussex SP 24) 1970 clocking in at about 16 minutes. It features *Highway* (a blast of fuel-injected hard-rock with fluid intertwining leads), *Because Of You* (a rock ballad that starts off rather leadenly before picking up in mood and tempo), *Cocaine Blues* (a series of diverse styles from funky to fuzzy, then a drum solo and toy effects - strange) and finally *Daily Cycles* (back to guitar squealing hard-rock). The album is a good appetiser. (VJ/MW)

The Myddle Class (NJ)

Personnel:	CHARLES LARKEY	bs	A
	DANNY MANSOLINO	keyb'ds	A
	DAVE PALMER	vcls	A
	RICK PHILP	ld gtr	A
	MYKE ROSA	drms	A

45s:	Gates Of Eden/Free As The Wind	(Tomorrow 7501) 1966
	Don't Let Me Sleep Too Long/ I Happen To Love You	(Tomorrow 7503) 1966
	Wind Chime Laughter/Don't Look Back	(Tomorrow T-912) 1967
	Don't Let Me Sleep Too Long/ I Happen To Love You	(Buddah 150) 1969

Starting out as a Summit, New Jersey prep-rock outfit, The Four Classics featuring Mansolino (vcls), Philp, Rosa and Kurt Gabrook (bs). By 1965 they'd become The King Bees, after adding Dave Palmer and Charlie Larkey, only to discover late that year than Danny Kortchmar's New York City group had already bagged that name. They adopted the moniker of **Myddle Class**. Already a popular draw around the Summit/New Providence/Berkeley Heights area they were put in touch with New Jerseyans Gerry Goffin and Carole King. This famous tin-pan alley team not only provided material and co-wrote (with Palmer/Philp) but also provided the means for the band to appear on vinyl via their Tomorrow label.

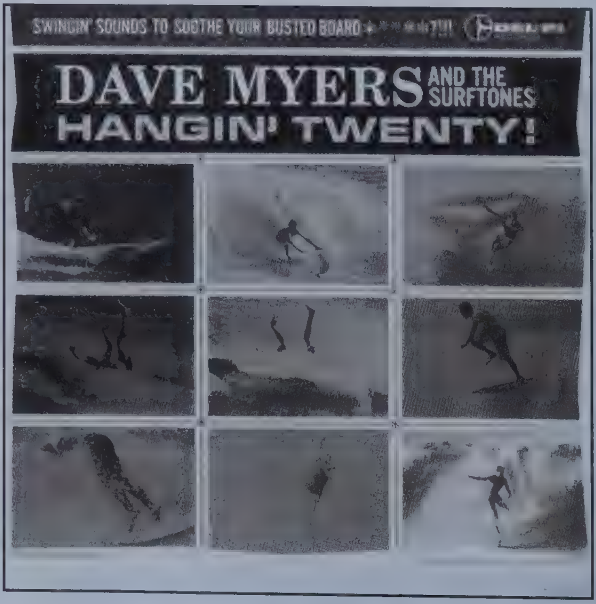
The results are three high quality releases of garagy folk-rock ballads that have stood the test of time remarkably well. Of these the second, *I Happen To Love You*, is regarded as their best. A superb punk ballad it was later recorded by **The Electric Prunes** and Them. *Don't Let Me Sleep Too Long* was also 'adapted' by the **Blues Project** as *Wake Me Shake Me* and covered by many others including Australia's Vacant Lot (*Ugly Things, Vol. 1*), Canada's Power of Beckett (*Nightmares From The Underworld, Vol. 2*) and the **Wrongh Black Bag**. The track also bears lyrical similarity to the Coasters *Wake Me, Shake Me*, but the roots of all these seem to be an old black church hymn *Heaven's Door's Gonna Be Closed.*

Still, success was elusive. A move to Buddah in 1969 resulted in a reissue of the second single and the recording of an album which sadly was never released, although *Lovin' Season* did make it onto the 1970 *Rock And Roll With Buddah* (LP) sampler. After this disappointment the band disintegrated. Fate dealt a further blow when Rick Philp was murdered by a college room-mate. The rest regrouped as the Quinaimes Band. Charlie Larkey would team up with rival **King Bees**' Danny Kortchmar in **The City** and was married to Carole King for several years. He now lives in Austin, Texas and recorded with two songs with Carole King on a recent album.

A sad demise for a band of undoubted talented - perhaps some adventurous spirit may see fit one day to put out the unreleased album and singles to redress the balance.

The band may also have helped Carole King record a single as **Bachs Lunch**, one side of which was written by Palmer/Philp.

Compilation appearances have included: *I Happen To Love You* on *Mindrocker, Vol. 3* (LP); *Lovin' Season* on *Psychotic Reactions* (LP); *I Happen To Love You* and *Don't Let Me Sleep Too Long* on *A Journey To Tyme, Vol. 3* (LP); and *Don't Let Me Sleep Too Long* on *Boulders, Vol. 3* (LP). (MW/BM/ReJ)


SWINGIN' SOUNDS TO SOOTHE YOUR BUSTED BOARD
DAVE MYERS AND THE SURFTONES
HANGIN' TWENTY!

DAVE MYERS AND THE SURFTONES - Hangin' Twenty! CD.

Dave Myers and The Disciples (CA)

ALBUMS: 1 HANGIN' TWENTY! (Del-Fi DFST 1239) 1963 SC
2 GREATEST RACING THEMES (GNP Carole CARS-8002) 1967 SC

NB: (1) shown as by Dave Myers and The Surftones. (1) reissued on CD (Del-Fi DFCD 71239-2/1). (2) shown as by The Dave Myers Effect.

45s:		Church Key/Passion	(Impact 27) 1962
	α	Blue Soul/Exotic	(GNP Crescendo 196) 1963
		Let The Good Times Roll/Gear!	(Wickwire 13008) 1964
		Come On Luv/Please Stay	(Harmony Park 251) 1965/6

NB: α shown as by Dave Myers and The Rhythm Kings.

According to Tim Warren's *Back From The Grave Vol. 8* sleeve-notes, California guitarist **Dave Myers** first started making music at the age of eight, in 1951. He spent a few years playing the folkie circuit and one night during a show at a pad called Cafe Frankenstein, Dave strolled along and was exposed to the insane rattle emerging from the nearby Rendezvous Ballroom, where Dick Dale was cutting loose with his insane reverbed frenzy. He then formed the Surf-Tones in 1961. By spring 1962, they issued their first single, *Church Key/Passion* on the Impact label and a bunch of cuts on various 'Battle Of The Bands' albums. In early 1963 their first album, *Hangin' Twenty*, was released on Del-Fi. The band had a very original sound due to the unique mix of surf, jazz and complex arrangements. *Moment Of Truth*, *Aquavelva* and *Frog Walk Pt. II* showcase this sound on the album. 1964 saw their sharp *Let The Good Times Roll/Gear* single and in 1965 *C'Mon Love* (with vocals) and a second album on Carole *(Greatest Racing Themes)* was released. The band kept at it, up the end of the decade, before calling it quits.

You can also check out *C'mon Love* on *Back From The Grave, Vol. 8* (CD), *Back From The Grave, Vol. 8* (2-LP) and *Boulders, Vol. 3* (LP). (VJ/GG)

The Myrchents (OH)

45s:	Indefinite Inhibition/All Around You	(Mus-I-Col HR-1094) 1967
	Darkest Hour/ I Gotta Know (If You're Leaving)	(Ironbeat 1159) 1968

The Myrchents operated out of Columbus, Ohio.

You'll also find *Indefinite Inhibition* on *Scum Of The Earth, Vol. 2* (LP), *Scum Of The Earth* (2-CD) and *Psychedelic States: Ohio Vol. 1* (CD). (MW)

Mysterians (IL)

45s:	Wild Man/A-Bomb	(Zordan 801) 1965
	Ram Charger/Lorraine	(Sterian 691) 1965
	(The Theme From) The Fuzzy Ones/ Pure Distortion	(Jorel 101) 1966

Mysterians were a mid-sixties instrumental-cum-garage outfit from Chicago.

Wild Man can also be heard on *Ho-Dad Hootenanny* (LP) compilation, and the instrumental *A-Bomb* is on *Strummin' Mental, Vol. 5.* (VJ/MW)

Mysteries (FL)

Personnel:	TOM BENNETT	drms	A
	HENRY SEYMOUR	bs	A
	TOM "KARL" ZACKTON	ld gtr	A

45s:	My True Love/Pink Panther	(JDL 3554) 1965
	Please Agree/I Find It's True Love	(Manhattan 815) 1967
	I Can't Wait For Love/ Satisfaction Guaranteed	(Manhattan 817) 1968

THE MYSTERY TREND
Records

THE MYSTERY TREND - So Glad I Found You CD.

These **Mysteries** aren't. They were an Orlando, Florida trio who issued three interesting poppy singles between 1965 and 1968.

Their debut is very rare. *My True Love* is bouncy pop-beat and was included on a rare 1966 sampler album - *12 Groovy Hits, 12 Florida Bands* (Tener 154). The second single is their best. *Please Agree* steams along at locomotive pace - catchy and well-produced pop with a unique sound and a few touches of fuzz. It ain't garage, but deserves its inclusion on *Psychedelic States: Florida Vol. 1* (CD). Its flip is slow harmonious pop.

I Can't Wait For Love kicks off their final single with some fine fuzzy guitar that promises so much but.... thereafter it's almost buried under a wash of sweet harmonies. The result is decent mid-tempo pop, but a big disappointment. Tom Bennett's *Satisfaction Guaranteed* is lightweight fluff with Everlys-style harmonies, sounding out-of-date for 1968. (MW/JLh)

Mysterious Minds (CA)

ALBUM: 1 MIND OVER MATTER (Smoa Productions SM-BFT-1) 1975 R3

NB: (1) reissued on vinyl (Mystic) 2002 in a limited pressing of 300.

This private pressing was by a funk/soul trio from northern California (apparently they were Korean War veterans). They utilized a homemade instrument called a 'Brass Orchestra Cabinet' which resembled a homemade pipe organ made of trumpets and other horns. This had strange lyrics and, as very few original copies are thought to exist, the limited 2002 reissue is worth investigating. (VJ)

Mystery Meat (IL)

Personnel:	WAYNE JOPLIN	bs, vcls	A
	DICK LEIGHNINGER	ld vcls	A
	RON O'DELL	ld gtr, vcls	A
	BOB RENTZ	organ	A
	GARY WALDEN	drms	A

ALBUM: 1(A) PROFILES (Director DR-7303) 1968 R4

NB: (1) reissued on vinyl (Shadoks Music 041) 2003 in a numbered limited edition of 350 copies. (1) reissued on CD (Shadoks Music 041) 2003.

This ultra-rare album was recorded at Blackburn College in Carlinville, Illinois in 1968. It contains original songs with swirling farfisa type keyboards, melancholic vocals and 12-string fuzz guitar. The 12 cuts were penned by O'Dell and/or Joplin. Most are minor-mood garagy beat-ballads and the stompin' garage-beat of *Rung By Rung* is the only more frenzied offering. (VJ)

The Mystery Men (VA)

45: I've Got A Feeling/Pier X (Ceva C-1020) 1966

This mysterious bunch was tracked down to Roanoke, Virginia by super-sleuth Mike Markesich.

I've Got A Feeling is also on *Teenage Shutdown 2* (LP/CD) and the instrumental *Pier X* is on *Ho-Dad Hootenanny* (LP). (MW)

The Mystery Tour (MD) - see **Bob Brady & The Con Chords (MD)**.

The Mystery Trend (CA)

Personnel:			
	LARRY BENNETT	bs	ABCD
	BOB CUFF	gtr	ABC
	JOHN LUBY	drms	ABCD
	RON NAGLE	vcls	ABCD
	LARRY WEST	ld gtr	B
	JOHN GREGORY	gtr	D

CD: 1 SO GLAD I FOUND YOU (Big Beat CDWIKD 190) 1999

EP: 1 Mambo For Marion/Words/
Empty Shoes (Sundazed SEP 118) 1996

NB: (1) contains previously unreleased tracks from 1966.

45: Johnny Was A Good Boy/
House On The Hill (Verve VK 10499) 1967

This band was one of the first generation San Francisco sound groups, with only **The Charlatans** pre-dating them. Formed in 1965, and originally known as The Terrazzo Brothers (minus West), they soon became known as **The Mystery Trend**. The name was apparently taken from the line in Dylan's *Like A Rolling Stone* where he sings 'the mystery tramp', although the band apparently thought his words were 'the mystery trend'. They played at the very first Bill Graham Benefit for The San Francisco Mime Troupe on 6th November 1965. Later that month (27th Nov) they played a gig at Peter Voulkos' studio. Both were apparently very successful. They also played at some of the early Fillmore gigs. However, their music, which consisted of two-three minute tightly-structured songs, ran against the predominant tide of long, loose, free-flowing jams, which were so popular in the city in this era. They were managed by Mike Daly.

The band signed to Verve in mid-1966, which was around the time Larry West left. Originally an album was projected and seven tracks were recorded, (*There It Happened Again, Carl Street, Words You Whisper, One Day For Two, Johnny Was A Good Boy, A House On The Hill* and *Carrots On A String*). In the end only a single appeared. This came out in March 1967. *Johnny Was A Good Boy* is a fast, frantic number (which was originally mastered too fast) which included some vintage 'Frisco guitar work. *House On The Hill* is an interesting slower number written by Bob Cuff. Cuff left the band in June 1967, later joining **Serpent Power**. He was replaced by John Gregory, who later played with **Seatrain**.

STEREO
THE MYSTIC ASTROLOGIC CRYSTAL BAND
FEATURING STEVE HOFFMAN

MYSTIC ASTROLOGIC CRYSTAL BAND - Self Titled (Reissue) LP.

The band struggled on to 1968, but then fizzled out largely because they could not secure enough live gigs to survive. **Nagle**, who later became one of the United States' top ceramicists, and put together a band called Marlow, before forming Fast Bucks in 1969. He also produced a solo album *Bad Rice* in 1970.

In 1979, **Ron Nagle** formed the duo Durocs with Scott Matthews. They made one album, *Durocs* (Capitol ST-11981) 1979.

The Big Beat CD collects together 21 tracks - all their known studio recordings plus five home-taped efforts. It confirms the hearsay evidence over the years - that this band produced a varied selection of intelligent and artful pop.

Johnny Was A Good Boy has also resurfaced on *Nuggets Box* (4-CD), *Psychedelic Unknowns, Vol. 5* (LP & CD), *Sounds Of The Sixties San Francisco, Vol. 1* (LP), *Turds On A Bum Ride, Vol. 4* (CD), *California Acid Folk* (2-LP) and *Psychedelic Archives Vol. 7* (double cassette box); *Johnny Was A Good Boy* and *Carl Street* can both be heard on *Sing Me A Rainbow* (2-CD); and *Johnny Was A Good Boy* and the previously unreleased *Carrots On A String* (from August 1966) and *Mambo For Marion* (from January 1967) have all been compiled on *Sing Me A Rainbow* (2-CD). (VJ/MW)

The Mystic Astrologic Crystal Band (CA)

Personnel:			
	STEVE HOFFMAN	keyb'ds, bs, gtr	A
	JOHN LEIGHTON	bs, gtr	A
	JOHN MORELAND	ld gtr	A
	BOB PHILLIPS	drms	A
	RON ROMAN	vcls, perc	A
	PHIL ALAGNA	bs	A
	GARY MYERS	drms	

ALBUMS: 1( ) MYSTIC ASTROLOGIC CRYSTAL BAND
(Carole 8001) 1967 SC
2( ) CLIP-OUT, PUT-ON BOOK! (Carole 8003) 1968 SC

NB: (1) and (2) also issued in France by Vogue in 1969. (1) reissued on vinyl as *Mystic Astrologic Crystal Band featuring Steve Hoffman* (Get Back GET 521) 1998. (2) reissued on vinyl (Get Back GET 522) 1998.

A 22-track CD compilation of their two albums *Flowers Never Cry* (Dropout DO 1993) 1992, is worth checking out.

45: Flower Never Cry/Early Dawn (GNP Carole 1004) 1967

Musically their albums were Los Angeles psychedelic pop which has its moments. Both their albums are compiled on the CD compilation, *Flowers Never Cry*.

It turns out that two members on the single's line-up were from The Portraits. Gary Myers recalls: - "The MAC Band was being produced by Clancy B. Grass III, the same guy who was producing us (the Portraits) for Mike Curb's Sidewalk label. The Carole label was named after Curb's sister. "We had met Steve Hoffman a couple of times and, for whatever reason, two of his guys could not do this session. I think they might have been leaving the band, but I'm not sure. At any rate, Clancy had Phil Alagna (aka Phil Anthony) and me come in to do the session. The other musicians were Hoffman (guitar) and his organist (who coughed on the end of one take, requiring us to re-do it). The liner notes of the second album include The Portraits among those being thanked (although our help came before that album)."

Steve Hoffman and Ron Roman later went on to **Proposition**.

Quite recently compilers have shown an interest in this band. So you can also hear *Flowers Never Cry* on *Microdelia* (CD); *Factory Endeavour* on *Electric Psychedelic Sitar Headswirlers 3* (CD); *Yesterday Girl* on *Realistic Patterns* (CD); and *Sunbeams & Rainbows* on *Electric Psychedelic Sitar Headswirlers 3* (CD). (VJ/MW/GM)

Mystic Blue (RI)

45: Mr. McKenzie/Shelia (Planet No 80) 1969

Simple garage-pop from Rhode Island, **Mystic Blue's** single sounded like it was recorded in someone's living room circa 1965. For all that it has a certain charm. The flip is called *Sheila* but misprinted as 'Shelia' on the label. (MW)

The Mystic Five (PA)

45: Are You For Real, Girl?/
I'm Gonna Love You Too (Go-Go's 26,000) 1966

This crew formed in Venetia, Pennsylvania in 1965 and put out the above single the following year. *Are You For Real, Girl?* is a rather routine crunching garage-punker and the flip was a Buddy Holly cover. The Go-Go's label was based in Wintersville, Ohio.

You'll also find *Are You For Real, Girl?* on *Back From The Grave, Vol. 7* (2-LP), *Chosen Few Vol's 1 & 2* (CD) and *The Chosen Few, Vol. 1* (LP). (VJ)

The Mystic Five (RI)

45: It Doesn't Matter/Walking The Nose (Mystic Records MR 1) 1966

This was a different outfit from Hope, Rhode Island.

It Doesn't Matter can also be heard on the *New England Teen Scene, Vol. 1* (LP), *New England Teen Scene* (CD) and *Garage Music For Psych-Heads, Vol. 1* (cassette). (MW)

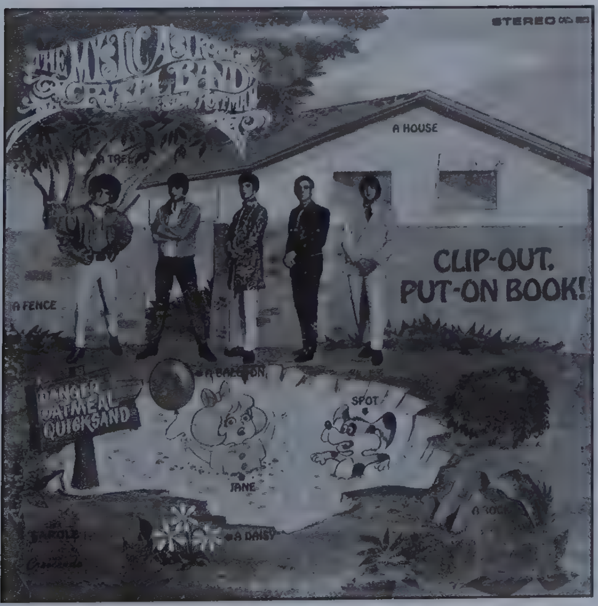
The Mystic Number National Bank (MO)

Personnel:			
	RUSS BOOTH	bs	A
	DAVE LORENZ	gtr	A
	BOB SEBBO	gtr	A
	GLENN WALTERS	drms, vcls	A

ALBUM: 1(A) MYSTIC NUMBER NATIONAL BANK
(Probe CPLPS 4501) 1969

45s: Good Time Music/I Put A Spell On You (Brass 421) 1968?
Beautician Blues/St James Infirmary (Probe 457) 1969

This late sixties Kansas City, Missouri outfit originally intended to call themselves The After Life Carnival Singers. Walters went on to join Stoneface and **The Hoodoo Rhythm Devils**. The album is not recommended though their rendition of *I Put A Spell On You* is quite respectable and can also be found on the *The Garage Zone Box Set* (bonus EP) and *Ya Gotta Have Moxie, Vol. 2* (2-CD). *Beautician Blues* has also been compiled on *White Lace & Strange Volume 2* (CD). (VJ)



THE MYSTIC ASTROLOGIC CRYSTAL BAND - Clip-Out, Put-On Book! LP.

Mystic Siva
STEREO
WORLD IN SOUND RECORDS
RFR-002

MYSTIC SIVA - Self Titled LP.

The Mystics (FL)

45s: Snoopy/Ooh Poo Pah Doo (Future Talent 13893/4) 1964
Snoopy/Ooh Poo Pah Doo (Black Cat 501) 1964

Snoopy, a punk-style reinterpretation of The Vibrations old R&B hit, was also a big hit for **The McCoys** in 1965. These singles were the work of a Tallahassee, Florida band and it's rumoured that their version, which is thought to have been recorded in September 1964, got played in Akron, Ohio where **The McCoys** heard it and recorded the tune, turning it into a big commercial success.

This **Mystics** later changed name to The Many Others recording one single, *(Tell Me Why) I'm Alone/Can I Get A Witness?* (Orchid 504) circa 1965, *Snoopy* is reputedly a **Byrds**-influenced folk-rocker.

Snoopy can also be heard on *Back From The Grave, Vol. 2* (LP) and *Garage Kings* (2-LP); and *Ooh Poo Pah Doo* got a further airing on *You're Playing With Fire* (LP). (MW/GGI)

The Mystics (TX)

Personnel incl: ROBERT FARRIS

45s: Didn't We Have A Good Time/
Now And For Always (Spectra S-707-1) 1965
Didn't We Have A Good Time/
Now And For Always (Dot 16862) 1966

This single, produced by Dale Hawkins, features a good up-tempo rocker from a Dallas band.

Didn't We Have A Good Time can also be found on *The Lost Generation, Vol. 3* (LP). (BM/MW)

Mystic Siva (MI)

Personnel:			
	MARK HECKERT	organ, vcls	A
	DAVE MASCARIN	drms, lead vcls	A
	AL TOZZI	gtr	A
	ART THIENEL	bs, vcls	A

ALBUM:	1(A)	MYSTIC SIVA	(V.O. 19713) 1971 R5

NB: (1) reissued on vinyl (No label) 198? in a different cover and in a limited pressing of 385. (1) reissued again on vinyl (Hablabel HBL 11005) 1988. (1) reissued on vinyl in a deluxe gatefold cover (World In Sound RFR 002) 2001. (1) reissued on CD (Mystic) 199? (1) reissued on CD (Anthology Ant 16.11) 1994. (1) reissued officially on CD (World In Sound WIS-1002) 2001.

Under The Influence (CD) (World In Sound WIS-1017) 2003 compiles previously unreleased live material from 1969/70 and is also available on vinyl (World In Sound RFR-017) 2003.

This outfit from Detroit, Michigan produced an excellent psych-rock album, which comes in an amazing sleeve and is as rare as hell. Also of interest is *Under The Influence* which includes versions of *I'm A Man*, *Come Together*, *Tobacco Road*, and *Black Sheep*. Still there was a mixing error that brought up the wrong channel for solos and the album isn't universally acclaimed. The CD release came in a heavy duty triple-gatefold card cover.

The *Gathering Of The Tribe, Vol. 4* (LP) compilation features three tracks, *Supernatural Mind*, *Keeper The Keys* and *Spinning A Spell* from their album, which demonstrate the band's superb guitar work. (VJ)

The Mystic Tide (NY)

Personnel:			
	JOE DOCKO	gtr, lead vcls	AB
	PAUL PICELL	bs, vcls	AB
	JIM THOMAS	gtr, vcls	A
	JOHN WILLIAMS	drms	AB

ALBUMS:			
1(A/B)	IT COMES NOW	(Distortions DB-1 006) 1991
2(A/B)	SOLID SOUND/SOLID GROUND	(Distortions DR 1006) 1994

NB: (2) is an 18-track CD compilation, including all single tracks and an unreleased acetate of their first song from 1965. Seven songs are not on (1) which is now out of print.

45s:		
	Stay Away/Why	(Esquire 4677) 1965
	Mystic Eyes/I Search For A New Love	(Esquire 719/720) 1966
	Frustration/ Psychedelic Journey Pt 1	(Solid Sound 156/7) 1966
	Running Through The Night/ Psychedelic Journey Pt 2	(Solid Sound 158/9) 1967
	Mystery Ship/You Won't Look Back	(Solid Sound 321/2) 1967

Out of the Woodbury suburb of New York City, this band made some outstanding recordings. They started life combining their own compositions with Them, Searchers and Zombies originals. They went very much against the tide of most Long Island bands, which were heavily into soul. By early 1966 they were becoming more adventurous. For their second single, they covered a Them song, *Mystic Eyes*. Indeed, this slow punk ballad was party responsible for their name, as their leader Joe Docko liked it so much. Their third single was their magnum opus. *Frustration* was a haze of dementia with superb guitar leads from Docko. They played 10-minute versions of it live and each was different. The flip, *Psychedelic Journey Pt 1* was a stunning psychedelic instrumental which once again contained some superb guitar playing from Docko. The song continued on the flip to their fourth single, which featured fine discordant clashing guitars and a striking ending. After this Jim Thomas left and they continued as a trio for one final effort: - *Mystery Ship*, another punk ballad - a tale of death and the futility of life, backed by the more optimistic, *You Won't Look Back*. This lacked the 'fullness' of sound of their previous two, now they were only a trio.

The band is well represented on compilations. You can also find *Psychedelic Journey Pts 1 & 2* on *Endless Journey - Phase One* (LP) and *Endless Journey - Phase I & II* (2-CD); *Frustration* on *Acid Dreams, Vol. 1* (LP), *Psychedelic States Vol. 2* (CD) and *Unknown Legends of Rock'N'Roll* (book); *Mystery Ship* and *Mystic Eyes* on *Sixties Archive, Vol. 5* (CD) and *The Finest Hours of U.S. '60s Punk* (LP); *Psychedelic Journey, Part 1* on *Son Of The Gathering Of The Tribe* (LP); *Mystery Ship* on *Glimpses, Vol's 1 & 2* (CD) and *Glimpses, Vol. 2* (LP); *Runnin' Through The Night* on *Ear-Piercing Punk* (LP) and *Pebbles, Vol. 2 (ESD)* (CD); *You Won't Look Back* on *Boulders, Vol. 11* (LP); *Stay Away* on *Psychedelic States: New York Vol. 1* (CD); and finally *You Know It's True* on *Psychedelic Crown Jewels, Vol. 1* (2-LP & CD). The band also appears on Eva's *E-Types vs Mystic Tide* 1984 retrospective with the following tracks: - *Frustration*, *Psychedelic Journey (Pts 1 and 2)*, *Running Through The Night*, *Search For A New Love*, and *You Won't Look Back*. All tracks were written by Joe Docko.

The Distortions retrospectives include all their singles plus an early effort, *I Wouldn't Care*, a gentle Merseybeat-influenced song. The later CD release includes seven extra tracks. Forget all the compilations and get this excellent legitimate collection of their singles.

An absolute 'must' for connoisseurs of psychedelia, they were at the forefront of experimentation and ahead of their time. (VJ)

Mystic Zephyrs 4 (CA)

Personnel:			
	GAYLE	organ, vcls	A
	JOYCE	drms	A
	KEITH	bs, vcls	A
	LYNNE	gtr, vcls, flute	A

ALBUM:	1(A)	MAYBE	(Two:Dot HRH-6873) 1974 R4

45s:			
	α	Oh... My Hands/Youth Quake	(Two:Dot HRH-1171) 197?
		Searching/Hey, Son	(Two:Dot HRH-5471) 197?

NB: α Limited edition of 50!

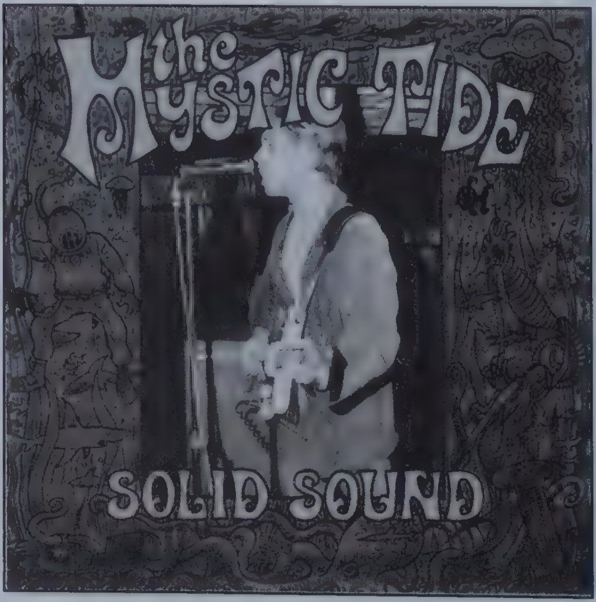
This teenage band (Joyce was just 12) from Ventura, California recorded on the same highly obscure label as **Arthur** and **Hendrickson Road House**. They played seventies pop in the style of The Partridge Family, albeit totally devoid of talent. Their records are sought-after by collectors of the very strange. (VJ)

The Mystifying Monarchs (ND)

45:	Soldier Of Fortune/I'm In Misery	(Century 27913) 1967

This single had a nice garage style sixties sound with fuzz guitar and organ. The band came from Fargo in North Dakota.

I'm In Misery and *Soldier Of Fortune* have been compiled on *When The Time Run Out, Vol. 1* (LP & CD) and on *Trip In Tyme Volume 4* (CD). (VJ)



THE MYSTIC TIDE - Solid Sound/Solid Ground CD.

Darragh Nagle (AZ)

ALBUM: 1 LAPIS (Star Rider 1175) 1975 R1

Out of Tempe, Arizona this is a largely acoustic privately pressed folk album with flute and some synthesisers. Part of the pagan folk scene **Nagle** is still active in the music business and recorded several further albums. (VJ)

Ron Nagle (CA)

Personnel:			
	JIM BARNETT	backing vcls	A
	JOHN BLAKELEY	gtr, perc	A
	RY COODER	gtr	A
	JIMMY GETZOFF	strings	A
	RON NAGLE	keyb'ds, vcls	A
	JACK NITZSCHE	perc	A
	GEORGE RAINS	drms	A
	BRAD SEXTON	bs	A
	SAL VALENTINO	backing vcls	A
	MICKEY WALLER	drms	A

ALBUM: 1(A) BAD RICE (Warner Bros. WS 1902) 1970

NB: (1) reissued on vinyl (Edsel ED204) 1986.

Produced by Jack Nitzsche and Tom Donahue, this was the only solo album by the former **Mystery Trend** leader. Tracks like *Marijuana Hell* or *61 Clay* are full of excellent guitar solos and the backing group is outstanding: **Sal Valentino** (**Beau Brummels**, **Stoneground**), John Blakeley (**Stoneground**), George Rains (**Mother Earth**, **Sir Douglas Quintet**), Mickey Waller (**Pilot**, **Silver Metre**)...

In the liner notes to the Edsel reissue, **Nagle** explains that his memories of the 1969/70 period are mostly vague, due to experimenting with "the combo plate", a mixture of drugs and alcohol. The songs are about repressed teenagers killing their moms, gypsy faith healers, astrology...

Nagle later continued writing songs for Leo Kottke, The Tubes and **Stoneground**. Together with Scott Matthews he formed the Durocs who recorded one album for Capitol in 1979 and became a renowned producer (working with John Hiatt, Non Fiction). A multi-talented artist, **Nagle** is also known as one of the top American ceramicists and has also written the score for "The Exorcist", "The Sorcerer" and "Cat People".

An unreleased demo version of *61 Clay* from 1968 can be found on *Sing Me A Rainbow* (2-CD). (SR)

Naked Truth (?NY/?PA)

45s: Shing-A-Ling Thing/The Stripper (RCA Victor 47-9327) 1967
The Wall/If I Needed Someone (Jubilee 5642) 1968

The Wall is a cover of a Fruit Machine track and is slightly bent soft psych with suitably phased vocals. The band is thought to be a New York or Philadelphia outfit, but there was also a Rhode Island act by this name.

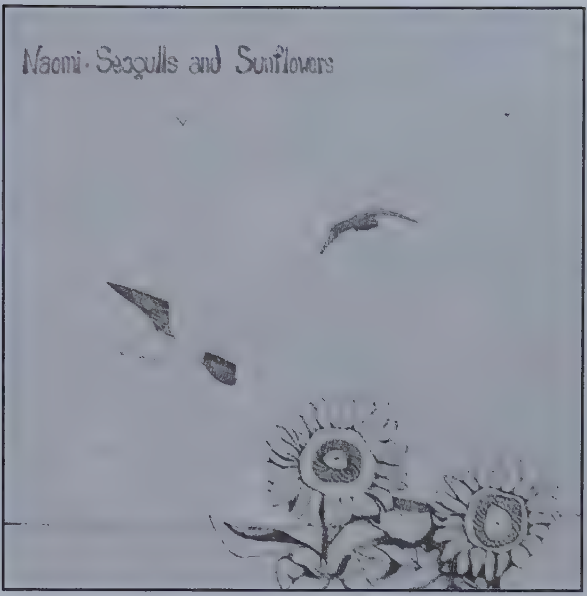
You'll also find *The Wall* on *Pebbles Box* (5-LP), *Pebbles, Vol. 2 (ESD)* (CD) and *Trash Box* (5-CD). (VJ/MW/EL)

Naomi (UT)

Personnel incl: NAOMI LEWIS vcls

ALBUMS: 1 COTTAGE SONGS (Cottage Records CL-801) 1975 R3
2 SEAGULLS AND SUNFLOWERS (Cottage Records 6081-14) 1976 R3

These are both singer/songwriter efforts with delightful folkish vocals and plenty of keyboards, woodwind and some horns. There are a few weaker songs on her debut album, but it stands up well to other albums of this genre.



NAOMI - Seagulls And Sunflowers LP.

The second album is jazzier and perhaps not quite as good as the first.

Naomi was based in Provo, Utah. (VJ)

Napoleon I & His Relatives (MN)

45: Good Times/Summer Love (IGL 45-139) 196?

Here's a rare garage single from Minnesota with lots of organ and guitar. (VJ)

Napoleon XIV (NY)

Personnel incl: JERRY SAMUELS A

ALBUM: 1 THEY'RE COMING TO TAKE ME AWAY, HA-HAAA!
(mono/stereo) (Warner Bros. W-1661/WS-1661) 1966 R1

NB: (1) reissued on vinyl (Rhino RNLP-816) 1985.

EP: 1 They're Coming To Take Me Away, Ha-Haaa!/
!Aaahah, Yawa Em Ekat Ot Gnimoc Er'yeht/
Doing The Napoleon/I'm In Love With My
Little Red Tricycle (Warner Bros. 108) 1966

NB: (1) French release.

HCP

45s: They're Coming To Take Me Away, Ha-Haaa!/!Aaahah, Yawa
Em Ekat Ot Gnimoc Er'yeht (Warner Bros. 5831) 1966 3
I'm In Love With My Red Tricycle/
Doin' The Napoleon (Warner Bros. 5853) 1966 -
They're Coming To Take Me Away, Ha-Haaa!/!Aaahah, Yawa
Em Ekat Ot Gnimoc Er'yeht (Warner Bros. 7726) 1973 -

They're Coming To Take Me Away, Ha-Haaa! was possibly one of the very best novelty songs, later recorded by **Kim Fowley**. When released on a single the flip side, *!Aaahah, Yawa Em Ekat Ot Gnimoc Er'yeht* was the title track played backwards, an idea also used by the **Yellow Balloon** on their *Yellow Balloon* single. The single raced up the charts when first released, but then plummeted when many stations stopped playing it in response to protests from mental health advocacy groups. Consequently it is quite unlike any other record!

The album contains all of the single tracks and several more, including *I Live In A Split-Level Head* and one of several "replies" by "Josephine XV" (*I'm Happy They Took You Away, Ha Ha!*). Essentially it continued the mental illness theme and *I Live In A Split Level Head* featured different vocal parts in each stereo speaker. Although *!Aaahah, Yawa Em Ekat Ot Gnimoc Er'yeht* is listed on the album cover it doesn't appear on either the original or reissued version of the album.

Samuels also wrote for other artists including Sammy Davis Jr's MOR hit *The Shelter of Your Arms.*

Compilation appearances have included: *They're Coming To Take Me Away, Ha-Haaa!, The Place Where The Nuts Hunt The Squirrels* and *They're Coming To Get Me Again, Ha-Haaa!* on *Napoleon Complex* (CD). (SR/BR/VJ)

Napoleonic Wars (PA)

45s:
Little Sally Tease/Lonely Lonely Boy (Hunch 45-GQP-824) 1966
I Can't Explain It/
The Singer Not The Song (20th Century 6659) 1966

From Greensburg, just southeast of Pittsburgh, they were earlier known as The Starfires. *The Singer Not The Song* has also resurfaced on *Burghers, Vol. 1* (LP & CD). (MW)

Nanette Natal (NY)

ALBUM: 1 THE BEGINNING (Evolution 3009) 1971
(selected)

Nanette Natal started out in 1960 as a classical singer. In this period, she was also a member of the Helen Hayes Young People's Theater Guild and performed several concerts in New York with that group. Later **Natal** performed on the coffee house circuit and her material developed in a blues and rock direction. She gradually played at more and more universities and concert halls throughout the country. In the seventies, she recorded for Vanguard and made the above album for Evolution Records, which utilised some freaky arrangements, a song titled *Iron Butterfly* and some psychedelic guitar leads on some tracks. Overall the style of the material spans rock, blues and soft jazz. **Natal** also worked with several other artists in this period, including Odetta, Rick Nelson and Bonnie Raitt and appeared on TV, including on *The Today Show.*

Later during a demo session with Columbia (who wanted to sign her as a pop singer) in 1977 **Natal** dramatically changed the phrasing on Duke Ellington's *Sophisticated Lady* and was told by the engineer that she was a jazz singer not a pop singer. This proved a decisive moment and thereafter she refocused her career towards jazz and went on to release several further albums that are outside of the scope of this book. (SR/VJ)

The National Gallery (OH)

ALBUM: 1 THE NATIONAL GALLERY (Philips PHS 600-266) 1968

NB: (1) reissued on CD as *Musical Interpretations Of Paul Klee* (Fallout FOCD2023) 2006.

Literally an 'art-rock' concept album from Cleveland, Ohio inspired by the works of artist Paul Klee (1879-1940) and complete with a glossy leaflet with lyrics and pictures of some of his paintings.

Their album is a fusion of harmonious folk, pop and avant-garde with some psychy touches, culminating in its most memorable track *Long Hair Soulful* with stoned vocals and acid-etched guitar. This had been released on a single in 1967 in an abridged form and credited to **Bhagavad Gita**, backed by an instrumental version of the same (Philips 40485, with PS). The instrumental take can also be heard on *Beyond The Calico Wall* CD (not on the album version).

The musicians themselves don't get a name-check, just a picture - three guys and a gal.

Composers Roger Karshner and Charles Mangione were involved with several other Cleveland area acts and Karshner was manager of one of the city's more successful sixties bands, **The Outsiders**.

It's worth noting that several tracks on this album were also recorded, in jazzier versions, by the Gap Mangione Trio on the album *Diana In The Autumn Wind* (GRC 9001) 1968, with Charles "Chuck" Mangione, Steve Gadd and Tony Levin. Mangione kept on recording throughout the seventies, with at least three albums on A&M between 1976 and 1979. Finally, *Diana In The Autumn Wind* has been compiled on *Fading Yellow Vol. 7* (CD). (VJ/MW)

The Naturals (NY)

Personnel incl:	FRANKIE CARRETTA	vcls, gtr	AB
	JOE DeGREGORIO	drms	A
	AL FRAZIA	bs, vcls	A
	JOE SANTOS	ld vcls	A
	AL VERTUCCI	vcls, gtr	AB
	MIKE LASSANDRO	drms	B
	JOHN VANCHO	bs	B

45s:
Internationally Me/Say Hay-Ha-Ha (Jowar 120) 1967
α Maiden From The East/
Theme From A Natural (Jowar 123) 1967

NB: α Lead vocal on *Maiden From The East* by Al Frazia.

A garage band from Queens, New York **The Naturals'** singles were tinged with psychedelia. Shortly after Mike Lassandro and John Vancho joined in 1967, they became the Lip-Tin Tea Company and then **Tea Company**.

John and Mike had previously played in The Summa-Sets, who formed in 1965, whilst Al Vertucci had previously been with **The Missing Links**.

Al Vertucci recalls that the **Missing Links**' debut "was recorded at Ultra-Sonic in Hempstead, L.I. four tracks and the owner/engineer was Bill Stahl who did all of the **Fudge** and Shangri-Las stuff there. One of the great engineers ever!! He did with four tracks what people can't do today with 48. **The Tea Company** and all **The Naturals** stuff (*Maiden In The East* was recorded on the first eight-track Scully SN 0001) was also done at Ultra-Sonic by Bill Stahl".

Both singles are included on the CD version of *Come And Have Some Tea With The Tea Company.* An album containing some tracks recorded by **The Naturals** also exists, see the **Frankie Carr** entry. (MW/AV)

Natural Tendency (CA)

Personnel incl:	DOUG DILLARD	banjo	A
	PAUL FAUERSO	keyb'ds, bs, vcls	A
	EMIL RICHARDS	perc	A
	TOM SCOTT	woodwinds	A
	RICK STANLEY	gtr, vcls	A

ALBUM: 1(A) SOMETHING GOOD IS HAPPENING...
(No label #SIMS2) 1972

On this melodic folk album with mystic content (it was recorded by supporters of the Maharishi Mahesh Yogi) the group performs trancey folk

NAVASOTA
ROOTIN'

NAVASOTA - Rootin' LP.

with nice male vocals and fine instrumentation including guitar, organ, harmonium, piano, bass, vibraphone, woodwinds and more. The tracks included *The Artist and The Scientist*, *200%*, *Infinity* and *Cosmic Consciousness*. The cover shows the duo on stage with the Yogi himself.

Doug Dillard was previously with The Dillards and Gene Clark. Paul Fauerso was previously with **The Loading Zone**. **Emil Richards** recorded with **The Factory**. Tom Scott was a prolific session player, and Rick Stanley was previously with **The Gentle Soul**. (SR/VJ/CF)

The Nautiloids (MD)

Personnel:	GREG 'MAC' BELL	drms	A
	RICK FULTON	ld gtr	A
	GLENN SHAEFFER	gtr	A

45: Nautiloid Reef/
Nautiloid Surf (Edgewood Recording Studios no#) 1965

NB: acetate-only, no commercial release known to exist.

From the Rockville/Montgomery County, Maryland area, the *Signed, D.C.* (LP) compilation includes their instrumental *Nautiloid Reef* and both sides can be found on the 1991 *Concussion* (LP) compilation. They recorded these two tracks at Edgewood Recording Studios on 16th March 1965.

Rick Fulton: - "I was the group's founder (1964), songwriter and lead guitarist. The group only recorded two songs (*Nautiloid Reef* and *Nautiloid Surf*) before it dissolved with the members going to other groups. The group only had three regular members; Greg "Mac" Bell (drummer), Glenn Shaeffer (rhythm guitar) and myself on lead guitar. There was no bass guitarist." (MW/RF)

The Navarros (OR)

Personnel:	RICK BOLZ	gtr, vcls	AB
	GARY CAMPBELL	ld gtr	AB
	DIANE (CARTER) HOFFMAN	keyb'ds, vcls	AB
	GEORGE GLEIM	bs	AB
	JOHN MORRISON	drms, vcls	A
	TOM RYAN	drms	B

45s: Moses/Ikie (Corby CR-204) 1965
Ikie/Moses (GNP Crescendo 351) 1965
α I'll Be Back/Last Kiss Goodbye ( ) 196?
α Tomorrow Is Another Day/
Too Many Times (Golden State Recorders no#) 1966
α Please Leave Me Alone/
Sad Man (Golden State Recorders no#) 1966

NB: α these are metal acetates.

With members from Talent and Phoenix, Oregon **The Navarros** were eventually based in Ashland. They began in 1960 playing in a Pacific Northwest style. Carter, Bolz and Morrison shared lead vocals, backing the others in turn for three-part harmonies. On the group's best known recording, *Moses*, all three sing and it is Morrison's high pitched scream that is heard on the chorus echo. The two voices heard at the end of the record are Morrison and Carter. The flip side, *Ikie*, features Bolz on lead vocal with Carter and Morrison providing harmony back-up.

The group began its metamorphosis into the psychedelic-sounding **Neighb'rhood Childr'n** when Morrison was drafted and sent to Vietnam. His replacement, Tom Ryan steered the group away from its original Pacific Northwest roots toward a mix of British Invasion/San Francisco sounds. It was at this time that the line-up of Bolz, Campbell, Carter (now married and using the name Hoffman), Gleim and Ryan changed their name to the **Neighb'rhood Childr'n**. After about a year, this line-up broke up with the departure of Campbell, Gleim and Ryan. Bolz and Hoffman then were joined by central California musicians W.A. Farrens on drums and Ron Raschdorf on lead guitar to form the quartet that recorded most of the group's psychedelic album, although Campbell, Gleim and Ryan can be heard on some of the early work.

There is also one unreleased recording (two songs) recorded by the original band in Portland, Oregon shortly before Morrison's departure for the army. Both show the group beginning to move away from its earlier party-rock sound roots. *I'll Be Back*, a slow blues number with some distinctive rhythm twists, was written and sung by Morrison as his farewell. The flip, *Last Kiss Goodbye* is a medium tempo somewhat haunting three-part harmony with Bolz singing lead and Morrison and Carter in support.

NAZZ - Self Titled LP.

The Corby label was based in Corvallis, Oregon.

Compilation appearances have included:- *Moses* on *Mondo Frat Dance Bash A Go Go* (CD); *Tomorrow Is Another Day* on *Highs In The Mid-Sixties, Vol. 16* (LP); and both *Tomorrow Is Another Day* and *Sad Man* on *Nuggets From The Golden State: Good Things Are Happening* (CD). (MW/DR)

Navasota (?)

Personnel:	STEVE LONG	gtr	A
	LINDSEY MINTER	drms	A
	PAUL MINTER	bs	A
	RAY PAWLIK	gtr, vcls	A
	(JEFF BAXTER	gtr	A)
	(DONALD FAGEN	keyb'ds	A)
	(BYRON BERLINE	fiddle	A)
	(FLO & EDDIE	backing vcls	A)
	(CLYDIE KING	backing vcls	A)
	(SHIRLEY MATTHEWS	backing vcls	A)
	(JACKIE WARD	backing vcls	A)

ALBUM: 1(A) ROOTIN' (ABC ABCX-757) 1972

45s: That's How It Is (Playing In A Rock & Roll
Band) (mono/stereo) (promo-only) (ABC Paramount 11332) 1972
That's How It Is (Playing In A Rock & Roll Band)/
Parchman Farm (ABC Paramount 11332) 1972

Housed in a memorable sleeve with a warthog head, *Rootin'* is a decent album of bluesy hard-rock with rasping vocals and strong guitar parts. Some tracks have background vocals. It's now sought-after as it features two Steely Dan members, Don Fagen and Jeff Baxter. (SR/MW)

Nazz (PA)

Personnel:	ROBERT 'STEWKEY' ANTONI	piano, vcls	AB
	THOM MOONEY	drms	AB
	TODD RUNDGREN	ld gtr	A
	CARSON VAN OSTEN	bs	AB
	RICK NIELSEN	gtr	B
	TOM PETERSSON	gtr	B

				HCP	
ALBUMS:	1(A)	NAZZ	(SGC SD 5001) 1968	118	SC
	2(A)	NAZZ NAZZ	(SGC SD 5002) 1969	80	SC
	3(A)	NAZZ III	(SGC SD 5004) 1971	-	
	4(-)	THE BEST OF NAZZ	(Rhino RNLP-119) 1984	-	
	5(-)	NAZZ FROM PHILADELPHIA	(Distortions DR-1037) 1997	-	
	6(-)	13th AND VINE	(Distortions DR-1044) 1998	-	

NB: (1) reissued on vinyl (Rhino RNLP 109) 1983. (1) reissued on CD (Rhino R2-70109) 1988 with bonus tracks. (1) reissued on CD (Castle CMQCD867) 2006 expanded to a 21-track set accompanied by an informative booklet. (1) reissued on CD (Universal/Polygram 1001) 2006. (2) reissued on vinyl (Rhino RNLP 110) 1983. (2) reissued on CD (Rhino R2-70110) 1988. (3) reissued on vinyl (Rhino RNLP-111) 1983. (3) reissued on CD (Rhino R2 70111) 1988. (2) and (3) reissued on 2-CD as *The Fungo Bat Session* (Castle CMEDD866) 2006, along with many previously unreleased tracks.

Retrospective compilations include: *The Best Of Nazz* (Rhino RNLP-119) 1984, this contains tracks from their three albums. This is also available on CD (Rhino R1-70116) 1989. *Nazz From Philadelphia* (LP) (Distortions DR-1037) 1997 is a collection of studio outtakes and demos from their debut LP sessions. It was later reissued on CD (Air Mail) 2000. *13th And Pine* (CD) (Distortions DR-1044) 1998 is another collection of studio outtakes and demos. *Open Your Eyes: The Anthology* (Castle Music CMEDD 593) 2002 is a 2-CD set featuring the entire contents of their three albums, plus their cover of *Train Kept A-Rollin'*. It is also available as a 3-LP set (Earmark 42014) 200?. There's also a 2-CD set *Nazz From Philadelphia/ Woody's Truck Stop* (2-CD) (Distortion) 2001, which comprises a selection of audition/demos and outtakes from their mod-psych-art pop debut album on disc one, while disc two features five previously unreleased demos from 1966 by the pre-**Nazz** band **Woody's Truck Stop**.

			HCP
45s:	Open My Eyes/Hello It's Me (PS)	(SGC 001) 1968	112
	Hello It's Me/Crowded	(SGC 002) 1969	66
	Not Wrong Long/Under The Ice	(SGC 006) 1969	-
	Magic Me/Some People	(SGC 009) 1969	-
	Sydney's Lunch Box/It Must Be Everywhere Sydney's Lunch Box #2 (PS)	(Distortions DR-1035) 1997	

Nazz were not really Todd Rundgren's first band, both he and Van Osten had earlier played with **Woody's Truck Stop**, who were basically a white blues band and released their own album on Smash in early 1969.

Essentially a British-influenced mod band, the Philadelphia-based **Nazz** was quickly signed by Screen Gems Columbia that was looking for a replacement for **The Monkees**. They took their name from the Yardbirds' song *The Nazz Are Blue* that was included on their *Roger The Engineer* album. *The Nazz Are Blue* was itself influenced by Lord Buckley's comic monologue *The Nazz*, which re-tells the story of Jesus of Nazareth.

1968 saw the release of their debut album and a single *Open My Eyes*. Both were superb. The single was a high energy rocker with a compulsive beginning (which begged comparison to The Who's *I Can't Explain*), and beautifully blended harmonies. It received a lot of airplay in Britain, but inexplicably was not a hit. In the U.S. it was only a minor hit. It may well have been a much bigger hit, but many stations preferred to play its flip side *Hello It's Me*, which was also a minor hit when re-issued as the 'A' side to *Crowded* in 1969.

NAZZ - Nazz Nazz LP.

The album was full of variety - aside from the stunning *Open My Eyes*, it contained a number of fine rock ballads such as *See What You Can Be*, *Hello It's Me*, and *If That's The Way You Feel* and other dynamic hard-rock numbers such as *Back Of Your Mind*, *When I Get My Plane* and *She's Goin' Down* (the latter showing a distinct Hendrix influence). Despite its acclaim, in retrospect, as a superb album, *Nazz* did not sell, either in the U.S. or the UK. Released at the height of the American West Coast's heyday, perhaps it cut across the general musical tide that year. However, it became a sought-after collectors' item.

Nazz Nazz, recorded in Los Angeles, was a more consistent album and arguably the band's best. It was originally planned as a double album to be called *Fungo Bat*, but relationships within the group, particularly between Rundgren and Mooney were beginning to deteriorate to such an extent that only a single album was possible. The opening track *Forget All About It* was a cohesive, melodic number. *Not Wrong Long* was the band's third U.S. single - the final one to be released in the UK. *Under The Ice* and *Rain Rider* were further examples of their heavier brand of rock. *Gonna Cry Today* and *Letters Don't Count* were melodic ballads, whilst *Meridian Leeward* was a rather strange number about a piloting human-eating pig. The final track, an 11-minute extravaganza entitled *A Beautiful Song*, married together all of **The Nazz**'s musical styles as well as many of the influences on them. The album was not released in the UK, although all three **Nazz** albums were reissued by Rhino in 1983, making original SGC copies much sought-after by collectors.

Nazz III is not as good as the first two albums, being a collection of the leftover tracks from the *Fungo Bat* sessions. Certainly it lacked the consistency of their second album, but had its moments. It contains quite a good version of **Paul Revere's** *Kicks* and a number of rock ballads, such as *Only One Winner*, *Resolution*, *It's Not That Easy* and *You Are My Window*, on which Todd sang lead vocals, but lacks any killer cuts. Indeed, the best of the harder-rock numbers *Christopher Columbus* was written by Van Osten rather than Rundgren.

When Todd Rundgren left in 1970 he was replaced by Rick Nielsen and Tom Petersson, who were later both members of **Fuse** and Cheap Trick.

The Nazz is certainly well worth listening to but their greatest significance is as an early musical songwriting venture for Todd Rundgren. Rhino have issued a *Best Of Nazz* compilation which is a good starting point for their material. Fans of the band will also be interested in the *Sydney's Lunch Box* single, which contains two studio outtakes by the band, and the *Nazz From Philadelphia* retrospective, which compiles unreleased and alternate versions of **Nazz** classics. *Open Your Eyes: The Anthology* is available as a 3-LP and 2-CD set and comprises their three albums and all their singles. *Nazz From Philadelphia/Woody's Truck Stop* (2-CD) comprises a selection

NAZZ - Nazz III LP.

of audition/demos and outtakes from their mod-psych-art pop debut album on disc one, while disc two features five previously unreleased demos from 1966 by the pre-**Nazz** band **Woody's Truck Stop**. The package is presented with detailed liners and recollections from band members.

Open My Eyes has been compiled on *Nuggets - Original Artyfacts From The First Psychedelic Era 1965-1968* (2-LP), *Nuggets, Vol. 1* (LP), *Nuggets Box* (4-CD), *Nuggets* (CD) and *The Seventh Son* (LP). (VJ/MW)

The Nazz (AZ)

Personnel:	MIKE BRUCE	gtr, keyb'ds	A
	GLEN BUXTON	ld gtr	A
	DENNIS DUNAWAY	bs	A
	VINCENT FURNIER (ALICE COOPER)	vcls	A
	NEAL SMITH	drms	A

45:	Wonder Who's Loving Her Now/ Lay Down And Die Goodbye	(Very Record S-001) 1967

Formerly known as The Earwigs and then **The Spiders**, Neal Smith was added to the line-up for **The Nazz**, **Cooper**'s third and final Arizona-based band before they relocated to L.A. and became known as **Alice Cooper**. The single resurfaced on an EP along with **The Spiders**' single made available by Blitz magazine in 1980 and a very different version of *Lay Down And Die Goodbye* appeared on **Alice Cooper**'s *Easy Action* album.

You can also check out *Lay Down And Die, Goodbye* on *Garagelands, Vol. 1* (LP), *Garagelands, Vol. 1* (CD) and *Psychedelic Archives Vol. 7* (double cassette box). (VJ)

Ted Neeley (CA)

Personnel:	JERRY LE MIRE		A
	TED NEELEY	vcls	AB
	BILLY PATTON	ld gtr	A
	LYNN READY	gtr	A
	PAUL TABET	drms	A

ALBUMS:	1(A)	TEDDY NEELEY	(Capitol T-2774) 1968
	2(B)	1974 AD	(RCA APLJ 0317) 1974

45s:	α	You Must Believe Me/Love Her	(Capitol 5781) 1967
(up to	α	Autumn Afternoon/	
1969)		Always Something There To Remind Me	(Capitol 5781) 1967
		Contact/Where You Are	(Capitol 5967) 1968
		Bring The Whole Family/New In Town	(Capitol 2025) 1968
		Autumn Afternoon/One More Tear	(Capitol 2159) 1968

NB: α shown as by the Teddie Neeley Five, these are non-album tracks.

NAZZ FROM PHILADELPHIA

NAZZ - Nazz From Philadelphia LP.

Originally from Ranger, Texas Teddy Neeley first sang in a local rock band before recording with **A 440**. Graced with a pleasant face and a good voice, he moved to Hollywood where he signed contracts with Capitol and Mosrite and assembled the Teddie Neeley Five for two pop singles produced by Nik Venet and Ernie Freeman.

Aged 22, he recorded his first album with his group. Produced by Trade Martin and Lee Holdridge for Koppelman-Rubin Associates, with liner notes by Bobby Darin, *Teddy Neeley* was very pop-orientated and commercial. The material is, however, interesting with some good tracks: two songs by Bonner and Gordon (ex-**Magicians**), *Look Here Comes The Sun* and *Bring The Whole Family* written by John and Terence Boylan (of **Appletree Theatre**), two Dobyne/Jones compositions and a cover of David Blue's *Grand Hotel*. The drummer Paul Tabet would later play in **White Duck**.

Neeley then became an actor and specialised in rock operas and musicals, playing in the stage versions of 'Hair', 'Tommy', 'Sgt. Pepper', 'Ulysses: The Greek Suite' and 'Jesus Christ Superstar' and in several movies, notably Robert Altman's 'A Romance' in which he was the leader of a rock band.

In 1973/75, he recorded another album and four singles for RCA and United Artists and later worked with Meat Loaf and Bo Diddley.

Autumn Afternoon has been compiled on *Mystic Males* (CD). (SR)

Negative Space (NJ)

Personnel:	JIM MOY	gtr, vcls	A
	LOU NUNZIATA	drms	A
	BOB RITTNER	bs, vcls	A
	ROB RUSSEN	gtr	A

ALBUM:	1(A)	HARD, HEAVY, MEAN AND EVIL	(Castle NS-1001) 1969 R5/R6

NB: (1) most copies in plain cover, but a few have surfaced with the band name rubber-stamped on the front. (1) counterfeited on vinyl (Castle NS-1001) 1984 in the plain rubber-stamped cover, this edition is numbered on the cover but otherwise very close in appearance to the original (SC). (1) reissued on vinyl (Castle NS-1001) 198? with an op-art cover design. (1) reissued on CD as *The Living Dead Years* (Monster MCD009) 2000 with 10 bonus tracks. (1) reissued on CD (Thorn Productions Archive Series) 200?. (1) reissued on CD (Rockadrome ROCK010-V-2) 2009.

45:	The Long Hair/Light My Fire	(Castle 106) 1969

Negative Space came from the New Jersey area. Their album may not be considered psychedelic, but the music is raw and unpolished, in a heavy garage rock vein. It was apparently sent out to local venues around 1971 for booking purposes and was issued in both a plain white jacket, and a white jacket with the group name stamped on it in blue ink. Some copies contained a biography and cover letter.

CASTLE
HARD, HEAVY, MEAN & EVIL
NEGATIVE SPACE
Stereo
33 1/3 RPM
NS 1001
Side 2
1. THE CALM AFTER THE STORM (6:31)
2. YOU'RE ALL I NEED (3:09)
(Bob Russen) BMI
3. THE LIVING DEAD (4:36)
(Bob Russen) BMI

NEGATIVE SPACE - Hard, Heavy, Mean & Evil (Original LP label).

The single was non-album. It is also rumoured that they backed El John, an Elvis impersonator on his album *Caught In The Act* (private pressing, circa 1972).

All of their original songs were written by their guitarist Rob Russen.

Light My Fire has been compiled on *Filling The Gap* (4-LP box). (AM/CF/MW/SR/NK)

Tom Nehls (MN)

Personnel:	DICK BAILLARGEON	gtr, perc	A
	DOROTHY BENHAM	vcls	A
	BRETT FORBERG	drms	A
	JIM GREENBERG	sax	A
	CRAIG GUDMUNDSON	vcls, bs	A
	STEPHANIE MARLIN	flute	A
	TOM NEHLS	gtr, keyb'ds	A
	DAVE SLETTEN	keyb'ds	A

ALBUM: 1(A) I ALWAYS CATCH THE THIRD SECOND OF A YELLOW LIGHT (w/lyric booklet)
(No label #PD-7303) 1973 R2

Dedicated to all of the Beatles, **Frank Zappa**, J.R.R. Tolkien, M. Sandberg and D. Stoyke, this album comes in a black and white paste-on cover with an insert, and includes cuts like: *The Under Water Symphony Dream*, *No People in The Forest*, *Your Death*, *Words Can't Explain*, *Clean Air*, *All I Need*, *Reminiscing*, *Hot Wind*, and *Dawn In The Park*. The music is of a jazzy progressive nature. (SR/CF)

The Neighborhood (?)

ALBUM: 1 DEBUT (Big Tree 2001) 1970

HCP

45s: Big Yellow Taxi/
You Could Be Born Again (Big Tree BT 102) 1970 29
Laugh/Now's The Time For Love (Big Tree BT 106) 1971 104

Soft pop group **The Neighborhood** displays some light psychedelic touches on its records. Produced by Jimmy Bryant, their second single included covers of songs written by Joni Mitchell and by Chris Dedrick of **Free Design**, a group exploring similar territory. This outfit was probably from Chicago. (SR/MW)

Neighborhood Of Love (FL)

45: Count Yourself Out Of Bounds/
Miss' Blue Three Quarter (Trip 102) 1969

Nothing has been uncovered yet on this southern Florida outfit. According to the liners for *Psychedelic States: Florida Vol. 1* (CD), which features *Miss' Blue Three Quarter*, a double-length version of this wild freak-out exists ... where the song is repeated twice. (MW/JLh/RM)

Neighb'rhood Childr'n (OR/CA)

Personnel:	RICK BOLZ	12 string gtr, tamb, hrmnca, vcls	AB
	GARY CAMPBELL	ld gtr	A
	GEORGE GLEIM	bs	A
	DYAN HOFFMANN	vcls, organ, tamb	AB
	TOM RYAN	drms	A
	W. A. FARRENS	drms, hrmnca, tamb, vcls	B
	RON RASCHDORF	gtr, tamb, vcls, hrmnca	B

ALBUMS: 1( ) THE NEIGHB'RHOOD CHILDR'N
(Golden State Recorders no #) 1967 R4
2(B) THE BOOK OF CHANGES
(Golden State Recorders no #) 1968 R3
3(B) NEIGHB'RHOOD CHILDR'N (mono/stereo)
(Acta A-38005) 1968 R2
4(-) LONG YEARS IN SPACE (2-LP)
(Sundazed LP 5023) 1997

NB: (1) is a 12" metal acetate album in plain cover. Some tracks appear on the Acta album, most don't. (2) is a one-sided 12" metal acetate in plain cover; this contains Acta album tracks with different mixes. *Chocolate Angel* has a longer intro. (3) reissued on vinyl (Acta) 1989. (1) reissued on CD (Air Mail AIRAC-1359) 2007. (4) is an essential 2-LP retrospective collection, also issued on CD (Sundazed SC 11041) 1997

EP: 1 THE NEIGHB'RHOOD CHILDR'N
(Vegas Productions 863) 1967

NB: (1) issued with press kit by the group's booking agency. This promo-only 7" EP was issued in a plain sleeve. It contained non-album cuts/versions of *Up, Down, Turned Around World*, *Maggie's Farm*, *That's What's Happening* and *Please, Please Leave Me Alone.*

45s: α Little Black Egg/Louie Louie (Golden State Recorders no #) 1967
Maintain/Just No Way (as 'The Neighborhood') (Acta 813) 1967
β Please Leave Me Alone/Happy Child (Acta 823) 1968
Behold The Lilies/I Want Action (Acta 828) 1968
Woman Think/On Our Way (Dot 17238) 1969

NB: α is a one-sided 8" metal acetate. Only β is from the Acta album.

One of the many forgotten bands gigging in the 'Frisco area (although originally fom Ashland, Oregon) **Neighb'rhood Childr'n**'s sole album on

Neighb'rhood Childr'n

NEIGHB'RHOOD CHILDR'N - Self Titled (Acta) LP.

Neighb'rhood Childr'n

NEIGHB'RHOOD CHILDR'N - Long Years In Space 2-LP.

STEREO
TEAR DOWN THE WALLS
MARTIN & NEIL

MARTIN & NEIL - Tear Down The Walls CD.

Acta is a psychedelic ‘gem’. But, alas, after its release they simply vanished from the scene. Back in 1968 with comparatively crude instrumentation available they created some very spacey sounds on tracks like *Long Years In Space*, while *Chocolate Angel* is something of a psychedelic jam. *Feeling Zero* appears to have been specially written to bring you down after another trip, while tracks like *Happy Child* and *Patterns* feature Dyan Hoffmann’s crystal clear vocals. Indeed on *Long Years In Space* she complements the other vocalists to give the band a **Jefferson Airplane**-type sound. They even perform a re-creation of *Over The Rainbow* from ‘Wizard of Oz’.

Neighb’rhood Childr’n recorded extensively at Leo (De Gar) Kulka’s Golden State Recorders in San Francisco during 1967-68, leaving behind quite a number of unreleased tracks. Several acetates have surfaced over the years but thankfully Sundazed raided the studio’s vaults in 1997 and compiled the excellent *Long Years In Space* retrospective. This set contains the entire Acta album alongside a plethora of outtakes and is strongly recommended to connoisseurs of psychedelia.

The band evolved out of Oregon’s **Navarros**, when their original drummer John Morrison was drafted. After about a year Campbell, Gleim and Ryan quit too and Bolz and Hoffman were then joined by central California musicians W.A. Farrens on drums and Ron Raschdorf on lead guitar.

Collectors should note that a DJ single, with *Dancing In The Street* on both sides (N.A.M.I. 2014) 1974, is actually by a different Neighborhood Children, and sounds similar to early Jackson brothers.

Changes Brought To Me has been compiled on *Turds On A Bum Ride, Vol. 1 & 2* (2-CD) and *Turds On A Bum Ride, Vol. 2* (2-LP); and you’ll also find *Feeling Zero* on *Garage Beat ’66 3* (CD). (VJ/CF/DR/SR)

Fred Neil (NY)

Personnel:	VINCE MARTIN	gtr, vcls	A E
	FRED NEIL	vcls, gtr	ABCDE
	PETE CHILDS	gtr, dobro	BCD
	FELIX PAPPALARDI	bs	B
	DOUGLAS HATELID	bs	B
	JOHN SEBASTIAN	mouth harp	B
	JAMES E.BOND	acoustic bs	CD
	CYRUS FARYAR	magic bouzouki, gtr	CD
	RUSTY FARYAR	finger cymbals	C
	JOHN T.FORSHA	gtr	C
	BILLY MUNDI	drms, perc	C
	NICK VENET	lightning, thunder	C
	AL WILSON	harp	C
	ERIC GLEN HORD	gtr	D
	BRUCE LANGHORN (aka LANGHORNE)	gtr	D
	MONTE DUNN	gtr	E
	LES McCANN	piano	E
	GRAM PARSONS	vcl, piano	E

ALBUMS:	1(A)	TEAR DOWN THE WALLS	(Elektra EKS-7248) 1964 R1
	2(B)	BLEECKER & MACDOUGAL	(Elektra EKS-7293) 1966 R1
	3(C)	FRED NEIL	(Capitol ST 2665) 1967 SC
	4(D)	SESSIONS	(Capitol ST 2862) 1968 SC
	5(C)	EVERYBODY’S TALKIN’	(Capitol SM 294) 1969 SC
	6(B)	LITTLE BIT OF RAIN	(Elektra EKS 74073) 1970
	7(E)	OTHER SIDE OF THIS LIFE	(Capitol ST 657) 1971

NB: (1) shown as by Vince Martin and Neil. (1) reissued on CD (Elektra AMCY 2918) 1998. (2) reissued on vinyl (Sundazed LP 5107) 2002. (2) reissued on CD (Elektra AMCY 2693) 1998. (4) reissued on CD (VIVID Sound VSCD-597) 1998. (5) is a retitled reissue of (3) with a new sleeve. (5) and (7) reissued on one CD (VIVID Sound VSCD-557 1998. (6) is a retitled reissue of (2) with a new sleeve.

There’s also a 2-CD compilation *The Many Sides Of Fred Neil* (Collector’s Choice CCM 070) 1999 and *Do You Ever Think Of Me?* (Rev-Ola CRREV47) 2009 is a 17-track compilation.

45s:		Dolphins/Badi-da	(Capitol 5786) 1966
		Dolphins/I’ve Got A Secret	(Capitol 2047) 1967
		Felicity/Please Send Me Someone To Love	(Capitol 2091) 1968
		Everybody’s Talkin/That’s The Bag I’m In	(Capitol 2256) 1968
		Candy Man/The Water Is Wide	(Elektra EKSN 45036) 1968
	α	Everybody’s Talking/Badi Da	(Capitol 2604) 1969

NB: α also issued in various European countries including a French 45 with picture sleeve (Capitol 2C00680188) 1969.

A folk, folk-jazz and blues singer, guitar player and songwriter, **Fred Neil** was a very important figure in the sixties music scene, although he never reached a high level of public awareness.

Born in Florida in 1937, **Neil** settled in New York the late fifties. He soon became a figure on the Greenwich Village folk scene where he began writing songs which have been popularised by many, many groups: *Other Side Of This Life* has been recorded by **Jefferson Airplane**, **Lovin’ Spoonful**, Eric Burdon, the **Youngbloods** and several other acts, *Blues On The Ceiling* by **Tim Hardin**, *Everybody’s Talkin’* by Harry Nilsson and *Dolphins* by **Tim Buckley** to name but a few.

Managed by Herb Cohen (**Frank Zappa** business associate), **Fred Neil** began recording in 1964 and his first songs can be found on live folk compilations (*Hootenanny Live At The Bitter End*, *World Of Folk Music*). After a rare first album (*Tear Down The Walls*) with Vince Martin, *Bleeker And MacDougal* was recorded with **John Sebastian**, Felix Pappalardi and Pete Childs and produced by Paul Rothchild (**Tim Buckley**, **Doors** etc.). It contains an excellent mix of folk and folk-blues and his classic songs *Blues On The Ceiling*, *Candy Man* and *Other Side Of This Life*. Elektra reissued this album in 1970 under the new title of *Little Bit Of Rain*.

STEREO
FRED NEIL
BLEECKER & MACDOUGAL

FRED NEIL - Bleecker & MacDougal CD.

In 1967, **Neil** left Elektra, signed a new contract with Capitol and released one of his best records, *Fred Neil* with *Sweet Cocaine*, *The Dolphins*, *I've Got A Secret* and the superb acid folk raga *Cynicrustpetefredjohn Raga*. Produced by Nick Venet, he is accompanied by Al Wilson (**Canned Heat**), Billy Mundi (**Mothers Of Invention**), **Cyrus Faryar** (**Modern Folk Quartet**, **Cosmic Sounds**) and Peter Childs. This album would be reissued under a new title after his song *Everybody's Talkin'* was chosen for the theme of 'Midnight Cowboy' and became a huge hit sung by Nilsson.

The next album *Sessions* is once again excellent and was recorded in October 1967 live in the studio: four acoustic guitars, one bass and Nick Venet producing.

Finally released in 1971 but probably recorded earlier, *Other Side Of This Life* is composed of one live side of his classics recorded with **Monte Dunn** at the Elephant Club in Woodstock and one studio with Gram Parsons on one track (*You Don't Miss Your Water*).

Jefferson Airplane wrote two songs about **Neil**: *House At Pooneil Corners* and *Ballad Of You And Me And Pooneil*.

Refusing to play the game of promotion, interviews and tours, **Neil** never had much commercial success and retreated by the late sixties to Coconut Grove, Florida, where he engaged himself in dolphin research. The recent CD reissues have helped to re-launch the interest in his music. 12 of the 17 tracks on the compilation *Do You Ever Think Of Me?* are culled from his 1966 eponymous album sessions and recorded with some highly-regarded folk musicians. Highlights in this collection include *The Dolphins*, the original version of *Everybody's Talkin'*, *That's The Bag I'm In* and *Sweet Cocaine*.

Blues On The Ceiling features on the *Follow The Music* (CD) in the Elektra book.

Sadly, **Fred Neil** died of cancer in July 2001. (SR/GBi)

Neon (?)

Personnel:	PETER BRANNIGAN	gtr, vcls	A
	FRANCIS CRABTREE	keyb'ds, vcls	A
	RUSSELL LESLIE	vcls, perc	A
	FUNG PORTER	bs, vcls	A

ALBUM:	1(A)	NEON	(Paramount PAS-5024) 1971

45s:	Dark Is The Night/Hold Back My Tears	(Paramount 0061) 1970
	Movin'/Darling Before I Go	(Paramount 0121) 1971

An obscure outfit **Neon's** output might interest readers. It was presented in a nice surrealist looking cover, and the music features some psych, with plenty of blues-rock jams and some hard-rockers as well. Their sole album was produced by Tommy James and Bob King of **Tommy James and The Shondells** fame. (VJ)

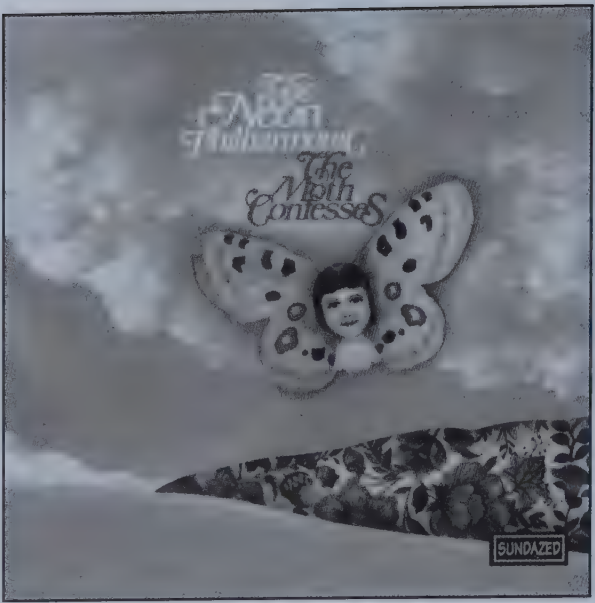
The Neon Philharmonic (?TN)

Personnel:	DON GANT	vcls	A
	TUPPER SAUSSY	keyb'ds	A

ALBUMS:	1(A)	THE MOTH CONFESSES	(Warner Bros. WS 1769) 1968
	2(A)	NEON PHILHARMONIC	(Warner Bros. WS 1804) 1969

NB: (1) reissued on CD (Sundazed SC 6084) 1996. (2) reissued on CD.

			HCP
45s:	Morning Girl/Brilliant Colors	(Warner Bros 7261) 1969	17
	No One Is Going To Hurt You/ You Lied	(Warner Bros 7311) 1969	120
	Clouds/Snow	(Warner Bros 7355) 1969	-
	Heighty - Ho Princess/Don't Know The Way Around Soul	(Warner Bros 7380) 1970	94
	Flowers For Your Pillow/ To Be Continued	(Warner Bros 7419) 1970	-
	Something To Believe In/ A Little Love	(Warner Bros 7457) 1971	-
	Gotta Feelin' In My Bones/ Keep The Faith In Me	(Warner Bros 7497) 1971	-
	Making Out The Best You Can/ So Glad You're A Woman	(Trx 5039) 1972	-
	Annie Poor/Love Will Find A Better Way	(MCA 40518) 1976	-



THE NEON PHILHARMONIC - The Moth Confesses CD.

Beware of opportunistic dealers, who describe this studio creation duo as psychedelic, they are more poppish really. The project consisted of Nashville Symphony Orchestra musicians and was headed by Gant and Saussy. Songwriter/arranger/keyboardist Tupper Saussy was the main creative force within the band that also featured singer Don Gant. The group had a long forgotten hit with, *Morning Girl*. Their debut album, *The Moth Confesses*, was full of ambitious orchestral arrangements and operatic lyrical reach, but sounds very dated now. Prior to this Saussy contributed to *The Swinger's Guide To Mary Poppins*, which featured jazz renditions of songs from the children's film. They recorded another eponymous album as well as several singles, and they remained active until 1975. They have their moments though, on tracks like *Are You Old Enough To Remember Dresden?* from their second album.

Grant later died on 6th March 1987, aged only 44. (VJ/GG)

Nepenthe (CA/NV)

45:	Good Morning Baby/Slow It Down	(Direction D-4003) 1970

Neither garage nor psych, this extremely obscure single from February 1970 falls firmly within the hippie camp. Uplifting harmonies and laid-back soft pop with gently strummed acoustics and a back-to-nature vibe, this band pitched their tent somewhere between Crosby Stills & Nash and America. Thought to have been from Monterey, California although the involvement of the Tommy Amato/Brent Maher song writing/production team indicates a Las Vegas connection - they were based there at the time. *Slow It Down* is by songwriter/performer Jeffrey Comanor, who set out from Florida to San Francisco and Hollywood in the sixties, and had success with *Midnight Cowboy* as well as many solo releases. (MW/VJ)

The Nervous Breakdowns (CA)

45:	I Dig Your Mind/Seeds Of Love	(Take 6 1001) 1967

This was a **Rusty Evans** project; he wrote and co-produced it (with the Vegas Bros.) while in Los Angeles. *I Dig Your Mind*, is quite a good effort where the vocals blend with the organ backing and moderate echoes are used to good effect. The flip is apparently nothing more than an instrumental version of the 'A' side.

You can also source *I Dig Your Mind* on *Pebbles, Vol. 9* (CD), *Psychedelic Unknowns, Vol's 1 & 2* (LP), *Psychedelic Unknowns, Vol. 1* (2x7"), *Pebbles, Vol. 1 (ESD)* (CD), *Sixties Choice, Vol. 2* (LP) and *60's Choice Collection, Vol's 1 & 2* (CD). (VJ/MW)

Nervous System (?CA/?IL)

45s:	Make Love, Not War/Bones	(Jambee 1001/2) 1967
	Make Love, Not War/Oh!	(Jambee 1001/4) 1967

Both California and Chicago have been suggested as this band's origins. *Make Love, Not War* is waltzing harmony pop except for some acidic guitar in the last few bars. *Oh!* is brassy pop with keening guitar.

Make Love, Not War has been compiled on *Psychedelic States: Illinois Vol. 1* (CD); and you'll also find *Bones* on *Brain Shadows 11* (CD). (MW)

Neurotic Sheep (TX/LA)

Personnel incl:	MIKE HARRISON	ld vcls
	MIKE McCLAIN	keyb'ds
	CHARLIE MITCHELL	bs
	JAS STEPHENS	drms
	ARVEL STRICKLIN	ld gtr

45s:	Season Of The Witch/I'm Free	(Bofuz BF-1117) 1968
	Drive My Car/?	( ) 1968

Originally from Houston, Texas they relocated to Baton Rouge, Louisiana and released the Bofuz single in May 1968 during their stay. Returning to Houston they recorded *Drive My Car* around 1968, legend has it, for a single on Capitol which never appeared. Mike McClain was later in **Eternity's Children**.

Drive My Car has subsequently resurfaced on *The Cicadelic 60's, Vol. 2* (CD) and *The Cicadelic 60's, Vol. 4* (LP). (VJ/MW/AB)

Neutral Spirits (TN)

Personnel:	MIKE GABLE	gtr, vcls	AB
	CALVIN HENRY	bs	AB
	MIKE HENRY	gtr, vcls	AB
	REX HENRY	drms	AB
	MICKEY DEBUSK	gtr, vcls	B

ALBUM: 1(B) NEUTRAL SPIRITS (Regency LP 101) 197? R3

NB: (1) reissued on CD (Gear Fab GF-198) 2003.

This band was from rural Decatur in Tennessee. The concept of the band started as early as 1970. Mike Gable wrote some songs and they got gigs at private parties and talent shows. They recorded the album at a studio near Atlanta, Georgia under the watchful eye of Johnny Carter (Papa John). Only 500 copies were pressed and a number of them were destroyed in a house fire in 1985, so it's no surprise how rare the remaining copies are. Six of the eight tracks on the album were penned by Mike Gable. Of the other two, *Scenic Void*, an instrumental which has some great reverb guitar, was written by high school friend Mickey Debusk and *Can't Leave It This Way* was co-written by Rex and Mike Henry. The album, with its basic garage-pop feel has a certain amateurish charm. The lyrics address some of the issues of the day like the Vietnam War and drug laws (*Flying*). *Power City* is a decent song with plenty of fuzz and *Look What You've Done To Me* is in a garage-pop vein with quite appealing vocals. The catchiest track is probably Mike Gable's finale *I'm Calling Chicago*, which had that three-minute hit single format. Note - the album has a short playing time, clocking in at less than 30 minutes. (VJ/RM)

Neutral Spirits

NEUTRAL SPIRITS - Self Titled LP.

Never Mind (MN) - see **Damin Eih, A.L.K. and Brother Clark (MN)**.

The New Arrivals (CA)

Personnel:	ROD GIBINO	gtr, vcls
	RICK LEACHMAN	
	ANDRE MESCHI	drms, vcls
	TOM MULLER	keyb'ds, vcls
	DICK ROBITAILLE	marimba, vcls, perc
	BILL SMITH	ld gtr
	LARRY SYRES	bs, vcls

CDs:	1	FINALLY	(Taj Stone TAJ 1966) 2002
	2	LET'S GET WITH IT, BABY!	(Taj Stone 0003) 2003

EP:	1	THE GOING THING	(Macy's 7-Up 101) 1968

NB: (1) shown as by 5th Street Exit.

45s:	Take Me For What I Am/ You Know You're Gonna Be Mine	(South Bay SBM 102) 1966
	Scratch Your Name/ Just Outside My Window	(South Bay SBM 103) 1966
	Just Outside My Window/ Let's Get With It	(South Bay SBM 104) 1967
	Just Outside My Window/ Let's Get With It	(Macy's 7-UP 104) 1967

This San Jose band started out as instrumental outfit The Preps. Even in 1966 when they'd become the **New Arrivals**, much of their material was instrumental or harked back to teener and pre-Invasion sounds; this was no garage band. The exception is their second single; recorded at Golden State Recorders, *Scratch My Name* is a stompin' fuzz-beater which concludes with a rave-up - think Dave Clark 5 meets the Yardbirds. It was written by Tom Talton - yes, he of **We The People** fame, as confirmed by Alec Palao: "the band's manager was a friend of **We The People's** producer Tony Moon, hence their access to the song". The flip is Searchers-style jangle-beat with a sunny Californian disposition.

After their singles on South Bay they reappeared as the 5th Street Exit on an EP - *The Going Thing* in 1967 - accompanied by Holly Penfield. The tracks are *It's A Goin' Thing, The Uncola Song, The Days And The Hours* and *The Blue Bridge*.

In 2002 the band produced an 11-track retrospective CD, *Finally*, which supposedly represented an unreleased album. Bookended by *Scratch Your Name* and *Just Outside My Window* are a selection of contemporary covers in a clean-cut pop style - *Wake Me Shake Me, Time Won't Let Me, Goldfinger, Nazz Are Blue*, and another Tom Talton composition *When I Needed You*.

The follow-up retrospective, *Let's Get With It, Baby!* tied up loose ends with a chronological selection of 15 cuts. It kicks off with a pair of Preps' instrumentals from 1964-5 (*Night Theme* and *Moonracers*), two 45 sides (*Take Me For What I Am* and *Let's Get With It*), then two from the *Going Thing* EP (*It's A Goin' Thing* and *Blue Bridge*). Thereafter it's a trawl through unreleased recordings from the mid-seventies and early eighties, mostly lightweight pop. This one's for completists only.

Let's Get With It has reappeared on *Acid Dreams Vol. Three* (LP). (MW)

The New Age (CA)

Personnel:			
	SUSAN GRAUBARD	flute, viola, tamboura	A
	PAT KILROY	gtr, bs, perc, vcls	A
	(BRUCE LANGHORNE	perc	A)
	(MARK LEVINSON	bs	A)
	(JEFFREY STEWART	perc	A)

ALBUM: 1(A) ALL AROUND (RD Records RD 20) 2007

Pat Kilroy and Susan Graubard had previously released *Light Of Day* in 1966, a progressive folk album which incorporated raga influences and featured experimental songwriting. *All Around* was recorded for Warner Bros in the summer of 1967. It picks up where *Light Of Day* left off, reaching further into avant-garde realms. The band proper (**Kilroy**, Graubard and Stewart) performed at The Human Be-In in Golden Gate Park in 1967 along with the leading lights of the San Francisco psychedelic music scene at the time, but sadly **Kilroy** died only a few months after the recording. With no artist to support the album, Warner Bros chose not to release it and remained unheard until the RD Records issue. (VJ/CF)

The New Breed (TX)

45s:
Sunny/P.M. Or Later (In Crowd 001) 1967
Sunny/P.M. Or Later (Jamie 1341) 1967
Big Time/Summer's Comin' (In Crowd 1234) 1967
Little Bit Of Soul/Someone (In Crowd 1235) 1967
I'd Like To See Her Again/
High Society Girl (Fraternity 1003) 1968

This Dallas band's finest moment was *Big Time*, which had a catchy guitar riff. The single was also released on Cottonball (1 235) as by Tim and Bill.

Compilation appearances have included: *Big Time* on *Punk Classics* (CD) and *Flashback, Vol. 6* (LP); and *High Society Girl* on *A Journey To Tyme, Vol. 2* (LP). (VJ)

The New Breed (CA)

Personnel:			
	RON FLOGEL	gtr, vcls	A
	GEORGE HULLIN	drms	A
	TOM PHILLIPS	gtr, keyb'ds, vcls	A
	TIM SCHMIDT	bs, vcls	A

ALBUM: 1(A) WANT AD READER (Cicadelic CICLP-985) 1985

NB: (1) has been reissued on CD (Collectables COL-CD-0524) 2006 together with **Basement Wall**'s *The Incredible Sound Of....* There's also an anthology *The New Breed Wants You* (Frantic 4343) 2007 which contains 24 tracks from 1965-68, including all their 45 sides, unreleased material from aborted single and album projects, and several cuts by the band's latter-day incarnation **Glad**.

The New Breed
Want Ad Reader

THE NEW BREED - Want Ad Reader LP.

45s:
Green Eyed Woman/I'm In Love (Diplomacy 22) 1965
Leave Me Be/I've Been Wrong Before (Mercury 72556) 1966
Want Ad Reader/
One More For The Good Guys (World United 001) 1966
Want Ad Reader/One More For The Good Guys (HBR 508) 1966
Fine With Me/The Sound Of The Music (World United 003) 1967

Sacramento, the State Capital of California, was home to this band and their finest moment *Want Ad Reader* is recommended to garage fans. After a few singles they changed name again beginning work on an album using the name Never Mind, although the album was later issued under the name **Glad**, who later evolved into Redwing. Tim Schmidt would go on to The Eagles and **Poco** amongst others.

The retrospective album on Cicadelic is worth checking out - it contains all their single tracks bar *Fine With Me* plus nine unreleased gems. There's also an anthology *Wants You* which contains 24 tracks from 1965-68, including all their singles, unreleased material from aborted single and album projects, and several cuts by the band's latter-day incarnation **Glad**. Also included are three video segments including footage of the band miming on an L.A. pop show in 1967! The package is accompanied by a 28-page booklet crammed with mostly unseen pictures, many in colour, and a definitive band history courtesy of Alec Palao.

Compilation appearances have included: - *Want Ad Reader* on *Psychedelic Unknowns, Vol. 7* (LP & CD), *Of Hopes And Dreams & Tombstones* (LP), *Sounds Of The Sixties San Francisco, Vol. 1* (LP), *Shadows Falling* (CD) and *Love Is The Song We Sing* (4-CD plus book); *One More For The Good Guys* on *Buzz Buzz Buzzzzzz, Vol. 1* (CD); *Woman* and *I'll Come Running* on *Green Crystal Ties, Vol. 2* (CD); and *Green Eyed Woman* on *All Cops In Delerium - Good Roots* (LP) and *Sound Of Young Sacramento* (EP). (VJ)

New Breed (MA)

45: Wasting My Time/It's Love (Polaris 711) 1966

From Worcester, Massachusetts came **New Breed**.

Compilation appearances have included *Wasting My Time* on *New England Teen Scene, Vol. 1* (LP)and *Gone, Vol. 2* (LP); *Wasting My Time* and *It's Love* on *The Polaris Story* (CD); and an instrumental version of *Wasting My Time* can be found on *The Arf! Arf! (El Cheapo) Sampler* (2-CD). (VJ)

New Breed (PA)

ALBUM: 1 THE MANY MOODS OF NEW BREED
(New Breed 13634) 1970 SC-R1

This album by a Carlisle, Pennsylvania band combined original material (like *Rockbustin Blues* and *Mississippi Delta*) with popular soul and pop hits. Some tracks feature a horn section. They won a recording contract as a result of winning a Pepsi Cola contest and they featured in an ad singing a Pepsi jingle. (VJ)

The New Brick Window (NY)

45: Little Girl/Baby, Come Running (Vendetta 126) 1968

A teen band from Jamestown, New York they released their sole single in 1968. Bouncey pop with a fuzzy edge and a guitar-rave-up outro, *Little Girl* has been unearthed on *Psychedelic States: New York Vol. 1* (CD). (MW)

New Buffalo (Springfield) (CA)

Personnel:			
	BOB APPERSON	bs	A
	DEWEY MARTIN	vcls	ABC
	DON PONCHER	drms, vcls	ABC
	DAVE PRICE	gtr, vcls	ABC
	JIM PRICE	hrmnca	A
	GARY ROWLES	gtr	AB
	RANDY FULLER	bs	BC
	BOB JONES	gtr	C

After **Buffalo Springfield** disintegrated, **Dewey Martin** put together **New Buffalo Springfield**, with line-up 'A' including Gary Rowles (ex-**Nooney Rickett and The Pure**) in October 1968. The band made its debut in Hawaii in November 1968 and the following month played at San Francisco's Holiday Rock Festival alongside **Canned Heat** and **Steppenwolf**. Early in 1969 however, they were forced to shorten their name to **New Buffalo**, and shortly afterwards Apperson was replaced by ex-Randy Fuller Four leader Randy Fuller and Jim Price left to join Delaney & Bonnie.

Bob Jones then replaced Rowles, who later joined **Love** and a recording deal was obtained with Atco. Before they could fulfil this, however, **Martin** left for a solo deal with Uni in July and the group added Joey Newman (ex-**Don and The Goodtimes/Touch**) to become **Blue Mountain Eagle**.

Bob Apperson the bass player also worked with Jose Feliciano, the Cuban jazz guitarist who covered *Light My Fire*. Apparently he played on a lot of his early work. Bob also played with Wilson Pickett, Glenn Campbell and The Lettermen. (NW)

Curt Newbury (TX)

Personnel:			
	RICHARD APLANALP	clarinet	A
	MIKE DEASY	gtr, dobro, mandolin	A
	COFFI HALL	perc	A
	HOWARD JOHNSON	tuba	A
	RON JOHNSON	bs	A
	JEFF KAPLAN	gtr, organ, bs, piano	A
	PAUL LAGOS	drms	A
	RICK MATTHEWS	perc	A
	CURT NEWBURY	vcls, gtr	A
	TEMPLETON PARSLEY (MAX BUDA)	electric violin, hrmnca	A
	PAT SMITH	bs fiddle	A

ALBUM: 1(A) HALF A MONTH OF MAY DAYS (Verve Forecast FTS-3087) 1969

Texan born, **Curt Newbury** began picking folk guitar in the coffee houses then became a flying instructor and a licensed hypnotist. He recorded his only solo album in 1970 at The Sound Factory in Hollywood, produced by Don Hall. Supported by four members of **Kaleidoscope;** - Lagos, Kaplan, the enigmatic Parsley/Budha (aka Fenrus Epp or Chester Crill) and Ron Johnson, plus **Mike Deasy** and some other players, **Newbury** composed and sang all the tracks, resulting in an interesting album of West Coast folk-rock with some brilliant guitar solos. (SR)

Newbury Park (?CA)

ALBUM: 1 NEWBURY PARK (Cream CR-9003) 197?

Probably from California, here's a "groovy" soft-rock quartet with female vocals. (SR)

The New Colony Six (IL)

Personnel:			
	RAY GRAFFIA	vcls, tamb	ABCD
	CHIC JAMES	drms	ABC
	CRAIG KEMP	organ	A
	WALLY KEMP	bs	AB
	JERRY VAN KOLLENBERG	gtr, vcls	ABCD
	PAT McBRIDE	hrmnca, vcls, perc	ABCD
	RONNIE RICE	vcls, gtr, keyb'ds	BCD
	CHUCK JOBES	keyb'ds	CD
	LES KUMMEL	bs	CD
	BILLY HERMAN	drms, vcls	D

				HCP
ALBUMS:	1(A)	BREAKTHROUGH	(Sentar 101) 1966	- R3/R4
	2(B)	COLONIZATION (mono/stereo)	(Sentar ST-3001/SST-3001) 1967	172
	3(C)	REVELATIONS	(Mercury SR 61165) 1968	157
	4(D)	ATTACKING A STRAW MAN	(Mercury SR 61228) 1969	179

NB: (1) reissued on vinyl (Eva 12008) 1984. (1) reissued as *At The River's Edge* on vinyl (Sundazed LP 5007) 1993. (1) reissued on vinyl (Sundazed LP 5106) 2002. (1) reissued as *At The River's Edge* on CD (Sundazed SC 11016) 1993, with eight additional tracks. (1) reissued on CD (Sundazed SC 6149) 2002. (2) reissued on CD (Sundazed SC 6026) 1994 with two additional tracks - alternate versions of *Accept My Ring* and *Rap-A-Tap* which earlier appeared on the Sundazed 7" EP below. (3) and (4) reissued on one CD as *The Best Of New Colony Six* in Japan (Mercury PHCR 1436) 1996.

BREAKTHROUGH
THE NEW COLONY SIX

THE NEW COLONY SIX - Breakthrough LP.

There's also a "greatest hits" CD entitled: *Colonized! Best Of The New Colony Six* (Rhino CD: R2 71188) 1993. *Sides* (Rev-Ola CDREV231) 2007 is a collection of outtakes, rarities and demos by the band.

EP: 1 FOUR BY SIX (Sundazed SEP 107) 1993

NB: (1) contains *Last Nite*, *Accept My Ring*, *Cadillac* and *Rap-A-Tap*. *Accept My Ring* and *Rap-A-Tap* are previously unreleased alternate versions.

				HCP
45s: (up to 1974)		I Confess/Dawn Is Breaking	(Centaur 1201) 1965	80
	α	I Lie Awake/ At The River's Edge	(Centaur/Sentaur 1202) 1966	111
		Cadillac/Sunshine	(Sentar 1203) 1966	-
	β	(The Ballad of the) Wingbat Marmaduke/ The Power Of Love	(Sentar 1204) 1966	-
		Love You So Much/Let Me Love You	(Sentar 1205) 1966	61
		You're Gonna Be Mine/Woman	(Sentar 1206) 1967	108
		I'm Just Waiting/Hello Lonely	(Sentar 1207) 1967	128
		Treat Her Groovy/Rap-A-Tap (PS)	(Mercury 72737) 1967	-
		I Will Always Think About You/ Hold Me With Your Eyes	(Mercury 72775) 1968	22
		Can't You See Me Cry/Summertime's Another Name For Love (PS)	(Mercury 72817) 1968	52
		Things I'd Like To Say/ Come And Give Your Love To Me	(Mercury 72858) 1968	16
		I Could Never Lie To You/ Just Feel Worse	(Mercury 72920) 1969	50
		I Want You To Know/Free	(Mercury 72961) 1969	65
		Barbara, I Love You/Prairie Grey	(Mercury 73004) 1969	78
		People And Me/ Ride The Wicked Wind	(Mercury 73063) 1970	116
		Close Your Eyes Little Girl/ Love, That's The Best I Can Do	(Mercury 73093) 1970	-
		Roll On/If You Could See	(Sunlight 1001) 1971	56
		Long Time To Be Alone/ Never Be Lonely	(Sunlight 1004) 1971	93
		Someone, Sometime/Come On Down	(Sunlight 1005) 1972	109
		Never Be Lonely/Long Time To Be Alone	(MCA 40215) 1974	-
		I Don't Really Want To Go/Run	(MCA 40288) 1974	-

NB: α was originally released as (Centaur 1202) but after a threatened copyright lawsuit, it was reissued as (Sentaur 1202). This too resulted in a copyright problem and subsequent singles came out on "Sentar"! The 'A' side to β, *(The Ballad of the) Wingbat Marmaduke* is actually the same track as *Elf Song* from their *Colonization* album.

This Chicago band started out as The Patsmen in 1964 playing a British invasion sound. The travelled to California in 1965, but returned to Chicago forming their own Centaur (later Sentar) label. In 1966, they sounded very punkish with a strong Animals - Them influence. Their first album in particular is very much in this vein and originals are very rare and sought-after. The second is more poppy, but contains a fine cover of The Yardbirds' classic *Mister You're A Better Man Than I*. Later they signed to Mercury and developed into a successful harmony ballad/soft-rock act which continued recording well into the seventies. Over the years they enjoyed much minor chart success and one Top 20 hit, *Things I'd Like To Say*.

In 1967, Ray Graffia produced a single for **The Prophets**. In 1969, Graffia and Chic James left the **New Colony Six** and joined up with former member Craig Kemp to form the **Raymond John Michael Band**, which eventually released three singles. Patrick McBride later worked at Plynth Studios in the Chicago area. In 1975, the **New Colony Six** finally stopped rockin'.

Ray Graffia and **Ronnie Rice** re-formed **The New Colony Six** for a one-time reunion at Chicago's Park West in 1988. Subsequently Ray Graffia has also performed with a new line-up of the band, doing selected shows throughout the nineties. **Ronnie Rice** also now performs as a solo artist and still makes occasional appearances with **New Colony Six**. Anyone interested in **Ronnie**'s solo material should check out *Refried Rice ('61-'86)* on Sunlight Records (SU-5007) 1997.

Sides is a collection of outtakes, rarities and demos by the band. The Farfisa-dominated 'B' side *Sunshine* is very good, but overall the standard is inconsistent and three of the first 10 tracks are repeated twice. The set does come with informative sleevenotes with input from vocalist Ray Graffia.

Les Kummel and Chuck Jobes had earlier been in **The Revelles**, whilst Billy Herman had been in **Aorta**. Sadly Les Kummel died in an auto accident on 19th December 1978.

In the eighties and nineties Ray Graffia has been busy running his company Arbortech, which deals with cleaning up environmental problems in industry, primarily focusing on wastewater.

Compilation appearances have so far included:- *At The River's Edge* on *Pebbles, Vol. 9* (LP), *Pebbles, Vol. 4 (ESD)* (CD) and *Nuggets Box* (4-CD); *I Will Always Think About You* on *45s On CD, Vol. 3 ('66 - '69)*; *I Will Always Think About You* on the 8-track *Sound Singles Best of '68: Volume One* (cassette); *Things I'd Like To Say* on *Rock 'N' Roll Relix, 1968-1969* (CD) (reissued in 1998 as as *Whole Lotta...Rock, 1968-1969*); *Things I'd Like To Say* on *Sunshine Days: Pop Classics Of The Sixties, Vol. 5* (CD); *Cadillac* on *Mindrocker, Vol. 12* (LP) and *Sundazed Sampler, Vol. 1* (CD); and *Love You So Much* on *Sundazed Sampler, Vol. 2* (CD). (VJ/BSw/CM/MW)

THE NEW COLONY SIX
REVELATIONS
FEATURING
I WILL ALWAYS THINK ABOUT YOU

THE NEW COLONY SIX - Revelations LP.

New Dawn (OR)

Personnel:	DAN BAZZY	drms, ld vcls	A
	LARRY DAVIS	keyb'ds	A
	BILL GARTNER	ld vcls	A
	BOB JUSTEN	bs	A
	JOE SMITH	gtr	A

ALBUM: 1(A) THERE'S A NEW DAWN (Hoot GR-70-4569) 1970 R3

NB: (1) pressed in Canada. (1) reissued on vinyl (No label) with a different sleeve design. (1) reissued on vinyl (Akarma AK 152) 2001. (1) reissued on CD (Synton 809972) 200?. (1) reissued on CD in mini-card sleeve (Akarma AK 152) 2001. (1) reissued on CD (Jackpot JRP 97) 2009

45: Tears/Why Did You Go? (Garland 2020) 1970

Willamina, Oregon was home turf for this soft-rock quintet whose rare private pressed album that was originally released in a limited edition of 500 copies has been reissued a few times since. The opening cut *New Dawn* begins with an unusual spoken intro, but is essentially a pleasant soft-rock ballad; *I See A Day* has some good fuzz guitar and *Its Rainin'* couples this with sound effects; there's some upfront organ on *Hear Me Cryin'* and side one closes with *Dark Thoughts*, a more up-tempo song with lots of great fuzz guitar that blends nicely with the organ. Side two by comparison is very samey with a country-style rhythm section that never really excites, but *You* does have a nice organ intro and the final cut has a pleasant guitar/organ blend.

Other 'New Dawn' acts abound, including one on Imperial.

The band was active right through to the mid-nineties.

You can also find *Dark Thoughts* on *Love, Peace And Poetry: American Psychedelic Music* (LP & CD). (VJ/MW)

The New Dawn (?)

45s: If I Can't Have Your Love/Loser (Mainstream 652) 1967
Slave Of Desire/Funny Feeling (Mainstream 664) 1967

The first single is rather disappointing multi-voiced pop, a few intelligent harmonies notwithstanding. Still of unknown origins, both sides of the second single were composed by Michael Leonti and Anthony Supnet.

Slave Of Desire has been compiled on *Sixties Choice, Vol. 2* (LP) and *60's Choice Collection, Vol's 1 & 2* (CD). (MK/MW)

The New Dawn (?TN)

45: Listen To The Music/Someday (RCA 47-9569) 1968

The New Colony Six
Attacking a Straw Man

THE NEW COLONY SIX - Attacking A Straw Man LP.

This garage-pop song has lots of fuzz and "mind-expanding" lyrics. The flip is a ballad. The chances are this was from Nashville. *Listen To The Music* producer Danny Davis was based there during the sixties as was *Someday* producer Felton Jarvis, who worked for RCA from 1965-1970 and became best known for his work with Elvis Presley, from the mid-sixties until Elvis' death. (SR/MW)

New Delhi River Band (NDRB) (CA)

A Berkeley, California band who featured two former members of the East Bay garage band **Bethlehem Exit** (singer John Tomasi and guitarist Peter Schultbach), along with David Nelson, former bluegrass partner of **Jerry Garcia**, playing guitar in his first electric band. They did not release any records. Nelson and **NDRB** bassist Dave Torbert went on to New Riders of The Purple Sage, then Torbert and drummer Chris Herold formed Kingfish who would later include Bob Weir of **The Grateful Dead**. (MW)

New Directions (VA)

Personnel:	CHIP GOLDEN	drms	A
	BOB JONES	vcls	A
	LOUIS JONES	vcls	A
	STEVE KORMAN	bs	A
	STEVE PEPPOS	gtr	A
	JIMMY WHITE	gtr	A

45s: Springtime Lady/Swlabr (Nottingham Disc Co. 850) 1969
Lalena/Them Changes (Nottingham Disc Co. 50104) 1970

New Directions originally formed in Virginia Beach, Virginia circa 1965 as the Directions. In early 1969 they recorded their first single - a laid-back rock original backed by a Cream cover. An initial pressing of 500 copies was successful enough in the Petersburg charts to warrant a second helping. In 1970 they released a second single, where they tackled Donovan's *Lalena* and Buddy Miles' *Them Changes.*

Aliens, Psychos And Wild Things (CD) features two versions of *Springtime Lady* - the single version is above-par late sixties rock with a West Coast vibe in the vocal arrangements. The instrumental version is a different unreleased take, introduced as "Springtime Lady music track one", and highlights the soothing quality of the twin-guitar workout where wah-wah snakes in and out of fluid runs and sustains. It's the final "bonus track" on the CD and a great way to wind down. (BHr/ST/MW)

The New Expression (OH)

ALBUM: 1 GOOD CLEAN ROCK & ROLL (Jewel 544) 1975 R1

This Ohio album is presented in an unusual swirl cover design surrounding a small photo of a balding guy in his bathtub. Musically it mixes ballads and seventies rock with fuzz guitar, organ and harpsichord. (VJ)

New Folk (OK)

ALBUM: 1 BORN YESTERDAY - I CONQUERED DEATH!
(selected) (No label) 197?

This Christian band issued several albums of no interest to readers, but this one has its moments. Specifically, the blistering psych cut *Love Comes Down* and the fuzzed-out *Let's Get Together.*

The band came from Arrowhead Springs, Oklahoma. (MMs/SR)

The New Fugitives (CT)

45: She's My Baby/That's Queer (GLO 5241) 1966

The New Fugitives, from Meriden, Connecticut were formed in early 1965 by two high-school pals. According to Tim Warren's *Back From The Grave* liner notes, at the suggestion of The Rogues' label boss they hit Soyka Studios in the late summer of 1966 and cut four tunes. RCA then offered to sign them if they dropped their lead singer, but they declined. Their manager worked out a deal with the studio owner to press up 300 copies of the above 7" but they had to add New to their name because some New York City lawyers representing a group named The Fugitives threatened to sue if they used that name. The group split up in mid-1967 when the guitarist was drafted and the rest went off to college.

You'll also find *That's Queer* and *She's My Baby* on *Back From The Grave, Vol. 8* (CD) and *Back From The Grave, Vol. 8* (2-LP). (VJ/GG)

The New Generation (SC)

Personnel incl:	TOMMY CALDWELL	bs	A
	DOUG GRAY	vcls	A

45: Because Of Love (It's All Over)/
That's The Sun (Sonic SR 1002) 1968

From Spartanburg, South Carolina Gray and Caldwell later found success with The Marshall Tucker Band. *That's The Sun*, a breezy garage-pop ditty, has re-emerged on *Basementsville! U.S.A.* (LP). Another single by this crew is rumoured to exist. (MM/MW)

New Haven (PA)

Personnel:	RICK ANDERSON	gtr, vcls	A
	DEB CIRCLE	vcls	A
	JIM CIRCLE	mandolin, vcls	A
	DAVE McNAUGHTON	gtr, vcls	A
	JAKE ROBINSON	bs, gtr, vcls	A
	JANET ROGERS	drms, vcls	A
	TOM ROGERS	hrmnca, vcls	A

ALBUM: 1(A) THE SUN CAN PLAY TRICKS WITH YOUR EYES
(Jeree LP81276) 1976 R1

45: Just A Little While/I've Been Trying To (Jeree 80327) 1978

Here's a rural-rock album in the vein of The New Riders Of The Purple Sage, but with female lead vocals on some tracks. They were from the Pennsylvania area. The group lasted several years and issued a single in 1978 with a slightly different line-up. (CF)

New Hobbits (NY) - see The Hobbits (NY).

There's A
NEW DAWN

NEW DAWN - There's A New Dawn LP.

NEW HAVEN
THE SUN CAN PLAY TRICKS WITH YOUR EYES

NEW HAVEN - The Sun Can Play Tricks With Your Eyes LP.

New Hudson Exit (OH)

Personnel incl:	BOB BARBONE	drms
	JOHN BENHKE	bs
	TOM HUZJAK	gt
	PHIL KEAGGY	gtr
	DANNY MARSHALL	keyb'ds

45s:	Come With Me/Waiting For Her	(Date 1576) 1967
	Fantasy Day/Too Many People	(Peace No.222) 1968

This band featured Phil Keaggy from Ohio, who was also in **The Squires** and, later, in **Glass Harp**. Previously known as Volume IV, the power-poppy *Come With Me* was written by Keaggy.

Their second single was recorded after Keaggy had left the band and suffers from poor production.

The band recorded additional material and several acetates are known to exist. (GGI/MW)

The New Invaders (CA)

45s:	α	It Won't Be Long/ I'll Forgive You Then Forget You	(Invader 401) 1965
		Don't Let Me Down/Baby, Where Y' Been?	(Invader 402) 1965

NB: α shown as by Lydia Pense with The New Invaders.

Given their epithet, it's no surprise that *Don't Let Me Down* is slick, driving Invasion-beat with Lennon-esque vocals and Fab Four harmonies - hear it on *Destination Frantic* (CD) and *Fuzz, Flaykes, & Shakes Vol. 7* (LP/CD). *Fuzz, Flaykes, & Shakes Vol. 7* speculates that they included some British ex-pats and were active in the Los Angeles area, but due to the involvement of Lydia Pense who was later with **Cold Blood**, the San Francisco Bay area has been suggested as their home turf too. (MW)

The New Legend (?)

Personnel:	DICK	A
	ROGER	A
	TIM	A

ALBUM: 1(A) THE NEW LEGEND (Band'n Vocal BVRS-1269) 197? R2

This is an early seventies soft-rock/folk album issued in a plain cover. It includes covers of The Beatles' *Things We Said Today*, John Denver's *Take Me Home, Country Roads* and Bread's *Guitar Man*. It was issued on the same label as **Brigade**. (VJ)

The New Life (CA)

Personnel incl:	PHIL REED	
	DUANE SCOTT	keyb'ds
	ALAN SHAPAZIAN	gtr
	SINOPOLI ?	
	DON WHALEY	
	STEVE WOOD	

ALBUM: 1 THE NEW LIFE SINGS THE SIDEHACKERS (Original Soundtrack) (Amaret ST 5004) 1969

45s:	Ha Lese (Le Di Khana)/Backwoods Annie	(Amaret 103) 1968
	Strollin' Sunday Mornin'/Only For Our Minds	(Amaret 107) 1969
	All Aboard/Sidehacker	(Amaret 115) 1969

When Fresno's **Raik's Progress** broke up in the spring of 1967, the band was living in Los Angeles. Steve Krikorian went home (only to return to Tinseltown a few years later and launch a solo career as Tonio K), while Van Maarth and Olson formed Admiral Strange. That left Alan Shapazian and Duane Scott - they formed **New Life** with Don Whaley (of the **Cindermen**), Phil Reed (of Elephant Book), and Steve Wood, recently arrived from Texas where he'd been in **The Penthouse Five**.

The band was used by Mike Curb on the 'Sidehackers' film, resulting in a soundtrack album produced by Larry Goldberg and Curb collaborator Jerry Styner, who also wrote many of the tracks. Three album cuts made it onto their singles - *Sidehacker, Strollin' Sunday Mornin'*, and the excellent garage-psych rocker *Ha Lese;* the latter can be heard on *Acid Dreams Vol. Three* (LP) and *Garagelands Vol. 2* (CD).

Of the other single sides, *Only For Our Minds* is a **Raik's Progress** leftover (written by Shapazian, Krikorian, Van Maarth) and *All Aboard* is credited to Whaley/Wood/Reed/Shapazian/Sinopoli which may indicate a later change in personnel. (MW/VJ/GG)

The New Life (?)

45s:		Canterbury Road/Up Grade	(Epic 10538) 1969
	α	I Think I'm Gonna Cry/Up Grade	(Epic 5-10592) 1970
	α	Canterbury Road/ Happy & Free (Out In The Country)	(Epic 5-10661) 1970

NB: α shown as by "Ferguson, Davis & Jones".

Probably the work of a different **New Life** to **The New Life** on Amaret, this single was the brainchild of Bob Goldstein, a showbiz/Broadway type who was involved in the **Goldebriars** management and also with Lou Christie's management. *Canterbury Road* is a re-write of *There Is Nothing More To Say* from **The Millennium** *Begin* album with an additional songwriting credit for Lou Christie. The track was intended as part of a Broadway show/rock opera based on Chaucer, but who is featured on the record is anyone's guess. The single was produced by Sandy Linzer, who also worked with the Bostonian **Peter Ivers**. Sadly this is not **Millennium**-like dreamy sunshine-pop - it's soul/funk-pop. *Up Grade* was written by W. Davis and J.Ferguson so, given their subsequent identity, they would appear to be a Three Dog Night-like trio (with backing musicians).

A solo version of *Canterbury Road* often shows up on Lou Christie compilations. (JFr/MW)

New Life (CA)

An unknown band assumed to be from San Francisco due to the appeareance of *Why Now Girl?* (composed by J. Fletcher & J. Casolary) on the rare sampler album *San Francisco International Pop Festival, Vol. 1* (Colstar 5001) 1968. The track does not appear to have been released on single although it resurfaced in the eighties on *Pebbles Vol.13* (LP). (MW)

Newluvs (PA)

45:	It's All Over/Be My Girl	(Barclay N 196713/4) 1967

Invasion-influenced reedy garage-beat band **Newluvs** may have sounded dated by 1967 in Reading, Pennsylvania. It still has a certain charm and

Barclay releases are becoming much harder to find. Both sides of the single are also featured on Arf!Arf!'s 1998 Barclay compilation CD *Eastern Pa Rock Part Two (1966-'69).* (MW)

The New Mix (NC)

Personnel incl:	DAVID BROWN		A
	JOHNNY PACE		A
	H.STEELE		A
	ROB THORNE	drms	A

ALBUM: 1(A) THE NEW MIX (United Artists UAS-6678) 1968

NB: (1) reissued on 10" (Akarma AK 2016) 2001.

This fresh-sounding psychedelic rock-pop album is well worth investigation. The opening cut, *While We Waited*, has a melodramatic intro and wailing guitar, but for the most part the album consists of pleasing vocal harmonies and nicely blended keyboards. The music is quite Beatle-ish at times, particularly on side two.

A quartet from Charlotte, North Carolina and previously known as **The Eighteenth Edition**. David Brown was later in **Jeremiah** with Pat Walters, formerly of **The Paragons**, with whom Johnny Pace had also played. Walters and drummer Rob Thorne teamed up again in 1980 to form the excellent Spongetones; highly-regarded purveyors of indie/psych/power-pop who were still going strong into the 21st century.

No singles can be found by this band on United Artists or elsewhere. It may explain why their album seems to have made little impact and remains obscure and unappreciated.

While We Waited has been compiled on *Songs Of Faith And Inspiration* (CD). (VJ/MW)

The New Order (NY)

Personnel:	BILLY BARBERIS	vcls	A
	ROGER JOYCE	gtr, keyb'ds, vcls	A
	JERRY McGHEE	gtr, hrmnca	A
	LAWRENCE TAYLOR	bs, gtr	A
	ROBERT WEINSTEIN	vcls	A
	LEWIS WILLIAMS III	drms	A

45s: You've Got Me High/Meet Your Match (Warner Bros. 5816) 1966
Why Can't I/Pucci Girl (Warner Bros. 5836) 1966
α Had I Loved Her Less/Sailing Ship (Warner Bros. 5870) 1966

NB: α shown as by The New Order Featuring Roger Joyce. There's also a French EP with picture sleeve: *You've Got Me High/Meet Your Match/Why Can't I/Pucci Girl* (Warner 113) 1966.

THE NEW MIX - Self Titled LP.

Combining U.S. and U.K. influences, New York's **New Order** belted out a healthy mix of raunchy Beatlesque beat with some Four Seasons-like harmonies on *You've Got Me High*, which can now be heard on *Psychotic Reactions* (LP). The flip is a slow moody ballad with a touch of Dylan about it but is more garage than folk-rock.

The second single is the killer, a glorious slice of moody garagy pop with ringing guitar chords and a neat solo - a bit like the early **Ides Of March** in style - great 'teenbeat'. *Why Can't I* has got a further airing on *Quagmire Volume 5* (CD). *Pucci Girl* is a decent beat ballad.

Their third single, however is very different from its predecessors, having crossed the tracks into big production pop ballad territory - blue-eyed soul with a nod to the Four Seasons.

Joyce & Barberis were also behind a single by The Moon - *Nothing Around Me But Love/You've Got Your Needs* (Murbo M-1039) c1969. *Dum Dum*, a Joyce/Barberis bubblegum song, was released by **Carrot Tree** in 1970 though it is unknown if the duo were group members. (MW/SR/CF)

The New Phoenix (CA)

Personnel incl:	LEE KIEFER	vcls
	BOB MORRIS	bs
	RUDY ROMERO	gtr
	PAUL WHITBREAD	drms

45: Give To Me Your Love/Thanks (World Pacific 77884) 1968

Following the split of **The Hardtimes**, Bill Richardson and Larry Byrom went on to **T.I.M.E.** while the remaining members formed this short-lived group. The topside is a mellow workout with some laid-back guitar, while *Thanks* is purely an instrumental version of *Give To Me Your Love*. The single was produced by Mama Cass Elliot. (MW/CF)

The Newports (MD)

Personnel incl:	JOHN HURD (or HEARD?)	keyb'ds
	BLAINE SMITH	ld gtr
	CHRIS TOBEY	gtr
	BILL WHITE	bs
	CHARLIE WILLETT	ld vcls
	TOM WILLETT	ld vcls
	DONNY WILLIAMS	drms

45: The Trouble Is You/I Want You (Laurie 3327) 1966

From Bethesda or Silver Spring, Maryland, this band was fronted by the Willett brothers on vocals. Eddie Becker was later in The Velours.

The Trouble Is You is a decent garage band effort with good vocals, effective drumming and distinctive harpsichord playing. It can also be heard on *Mindrocker, Vol. 8.* (VJ/MW)

The New Roadrunners (TX)

Personnel:	GARY PNUNN	A
	DON POWELL	A
	TOME RENDERS	A
	BOB SIMONETTI	A

45: Tired Of Living/Love Is (AOK 1036) 1967

This West Texas outfit was put together by Simonetti who'd earlier made a single with Bob and His Agents and one as The Venturas. This quartet included Gary P. Nunn who was in many sixties bands and emerged as a solo artist during the eighties. Their semi-psychedelic single can also be heard on *Highs In The Mid-Sixties, Vol. 12* (LP) and both sides of the single are compiled on Collectables' *The History Of Texas Garage Bands, Vol. 3 - The AOK Records Story* (CD) (snappy title, eh?). (VJ/MW)

The New Rock Band (FL)

45:	Rock Steady/Little David	(Laurie LR 3480) 1968

This is inoffensive and catchy pop-rock with some smooth guitar - *Little David* is just an instrumental take of *Rock Steady*. Its main significant is that the band is actually Florida's **Birdwatchers** with Duane Allman.

Both sides of the single hence appear on *Birdwatchers* (CD). (MW)

The News (NC)

Personnel incl:	DAYV BUTLER	A

45s:	α	If I Had A Girl/Does Your New Boy Cry	(JCP 1032) 1966
	α	She's A Baby/I'll Be Your Friend	(JCP 1044) 1966/7
		The Boy Who Only Smiles/ Mr. Spider Jones	(MU MUL-5577) 1967/8
		Blue Shoes/Follow My Footsteps	(MU MUL-5578) 1968

NB: α shown as by Dayv Butler and The Delmars. A third 45 under the same name may also exist on the Freak Out label.

Blue Shoes, by this obscure North Carolina band, has resurfaced on *30 Seconds Before The Calico Wall* (CD). It's got some great fuzz guitar. The flip is bouncey harmony-pop. Both sides of this single were written by Dayv (note the spelling!) Butler, as was the previous MU single. *The Boy Who Only Smiles* is delicious, Pepperish garage-pop with autoharp. (MW/ELn)

The News (CT)

Personnel:	GARY FRIEND	bs, vcls	A
	MARK LONDON	steel gtr, vcls	A
	VIC MACHCINSKI	gtr, vibes, vcls	A
	BOB PRECHTER	drms, vcls	A

ALBUM:	1(A)	HOT OFF THE PRESS	(No label #XLP-1045) 1974 SC

New Haven, Connecticut hippie group **The News** played in a West Coast folk-rock style with fine vocal harmonies and pedal steel guitar. Indeed *Loser* has a superb pedal steel guitar solo. Their album was recorded between 1971 and 1974. The opening track of radio chatter is detrimental to an otherwise interesting listen for fans of melodic sixties music. (SR/VJ)

The New Society (TX)

Personnel incl:	BILL CHADWICK	gtr, vcls	AB
	MICHAEL MARTIN MURPHY		AB
	MICHAEL NESMITH	gtr, vcls	A
	TED ANDERSON	ld vcls, gtr	B
	LARRY HICKMAN	harpsichord, gtr, banjo, vcls	B
	CAROL KIMZEY	autoharp, clave, maracas, vcls	B
	GARY MILLER	gtr, vcls	B
	ALAN PARKER	gtr, banjo, vcls	B
	DEL RAMOS	bs, gtr, vcls	B
	CAROL STROMME	vcls, tambourine	B

ALBUM:	1(B)	THE BAROCK SOUND OF	(RCA LPM-3676) 1966

NB: (1) also released in Canada on RCA with the same catalogue number.

45s:	The Lovin' Kind/I'll Never See You Again (PS)	(American Gramophone GR-3) 1965
	(I Prithee) Do Not Ask For Love/ Buttermilk	(RCA 47-8807) 1966
	Dawn Of Sorrow/We Have So Little Time	(RCA 47-8958) 1966
	Love Thee Till I Die/ I've Been Thinkin' About You, Baby	(RCA 47-9149) 1967

From Texas, this group included Michael Nesmith for a while before his incarnation as **Michael Blessing** and his fame with **The Monkees**. They played a mix of folk, folk-rock and novelty songs (like *Buttermilk*, recorded in 1964 and the only track with Nesmith). The line-up changed in 1965 and the band relocated to California, where they recorded their album. They were managed and produced by Randy Sparks, the man behind the New Christy Minstrels and the Back Porch Majority, two "straight" folk-pop groups.

Arranged by Lincoln Mayorga, their second single starts off with an Eastern vibe, and finishes with orchestrated folk.

Carol Stromme would later have a solo career. (SR)

The New Survivors (KS)

Personnel incl:	TONY TEEBO	A

45s:	The Pickle Protest/Little One	(Kanwic 147) 1968
	The Pickle Protest/But I Know	(Scepter 12227) 1968

A Pittsburg/Fort Scott, Kansas combo put out the poppy *Pickle Protest* that still retains a garage feel with some reedy doodlings. Teebo would go on to a solo career in the seventies. (MW)

The New Troubadours (Scotland>USA)

Personnel:	LARK BATTEAU	gtr, vcls	A
	JIM BRONSON	double bs	A
	KATHI LIGHTSTONE	lead vcls	A
	JEWELS MANCHESTER	vcls	A
	MILENKO MATANOVIC	gtr	A
	DAVID SPANGLER	lead vcls	A

ALBUMS:	1(A)	HOMELAND	(Findhorn Foundation Music Series) 1973
(up to	2(A)	LOVE IS	(Findhorn Foundation Music Series) 1973
1977)	3( )	WINDS OF BIRTH	(Lorian no #) 1974 SC

NB: (1) and (2) were cassette-only releases.

Formed by young Americans David Spangler and Lark Batteau in Scotland, this band originally performed as The Findhorn Folk Singers. Their debut concert was on 2 October 1971, and they subsequently performed at the Royal Air Force station at nearby Kinloss, and folk clubs and ceilidhs in surrounding Morayshire. They renamed themselves **The New Troubadours** in autumn 1972 when they crystallized into line-up (A) above. This line-up continued to perform in the community and also performed at the Westminster Theatre, London, in March 1973.

The New Troubadours recorded two albums on Findhorn, both released in 1973: *Homeland* and *Love Is*. These were issued only on cassette but were kept in catalogue for 30 years, selling many thousands of copies. The band also appeared on several contemporary television and radio programmes about the Findhorn community, including BBC's Mainly Magnus, in January 1973, on which several songs were broadcast.

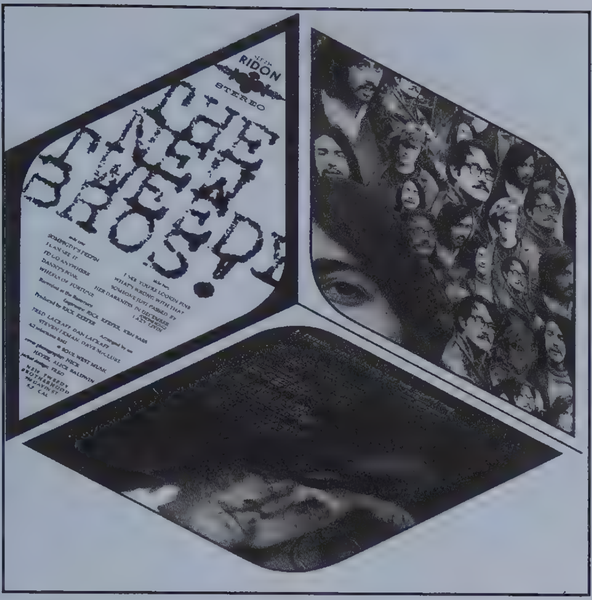
In 1973 most of the **New Troubadours** relocated to the USA where they formed a spiritual education and publishing group, The Lorian Association. They recorded the album *Winds Of Birth* in San Francisco, released by Lorian in 1974. It features male/female vocals and some psychedelic touches. It was released in a white or a blue sleeve, and both are equally scarce.

A collection of Christmas songs, *Festival Of Light*, followed in 1980. The whole band has not gigged since, but Milenko and Kathi got married and continued to record and perform together for many years releasing several albums of their own.

They also contributed six cuts to *Music From The Magic Garden* (Findhorn) 1995. (SR/VJ)

The New Tweedy Bros! (OR)

Personnel:	STEVEN EKMAN	gtr, vcls	AB
	DENNIS FAGALY	bs, vcls	A
	DAN LACKAFF	drms, vcls	AB
	FRED LACKAFF	gtr, vcls	AB
	DAVE McCLURE	bs, vcls	B



THE NEW TWEEDY BROS! - Self Titled LP.

ALBUM: 1(B) THE NEW TWEEDY BROS! (Ridon SLP-234) 1968 R5

NB: (1) originally issued in oversized hexagonal silver foil-coated paper sleeve with a maroon label. Significantly fewer sleeves exist than original vinyl discs and therefore it should be noted that the disc alone is currently in the R3 category. (1) reissued on vinyl (Tweedy) 1998 in a different cover. (1) reissued on vinyl (Shadoks Music 018) 2000, in an exact cover reproduction. This deluxe issue also included an insert of photographs and concert flyers. The band members supplied a master proof and original negatives to aid in the reproduction of this highly elaborate sleeve and the results were so impressive that additional covers were manufactured to house the bands' leftover vinyl discs from the original pressing. (1) reissued on vinyl (Akarma AD530) 2001. (1) reissued on CD (Afterglow 004) 1993 in a hexagonal CD digipak (1) reissued on CD (Shadoks Music 018) 2001 from the recently discovered master tapes. This CD has a triple gatefold hexagonal sleeve and three bonus tracks.

45: Good Time Car/Terms Of, You Love Me (Dot 16910) 1966

Originally based in Portland, Oregon this band began playing regularly in San Francisco by 1966. The single they recorded that year for Dot Records is in a good-timey **Lovin' Spoonful** style, bearing little resemblance to most of the material on their 1968 album.

Produced by omnipresent Northwest figure Rick Keefer, the album has long captured the interest of collectors world-wide. It is perhaps most notorious for its highly unusual oversized cover - too large to fit into a standard bin in the shops; many were damaged straight away and finding one now in pristine condition is close to impossible! It was a fantastically expensive item to produce, even back in the sixties. Although 1,000 covers were printed to match the 1,000 albums pressed, only 500 covers were picked up from the printer (these were delivered flat, incidentally - and the band members folded them and glued them up by hand), the plan being to distribute the initial batch and use the money to pay the printer for the balance of the order. Sadly, when they returned for the remainder of the jackets, the shop was out of business. The music, however, suffers from none of this trivia and is highly recommended, especially the recent legitimate CD on Shadoks which was made from the original master tapes! The album's highlights are many and include the opening track *Somebody's Peepin'*, with its nice vocal harmonies; *I Can See It*, a folk-rocker with unusual raga-like segments; *Wheels Of Fortune*, which has a catchy chorus and winds down with a psychedelic guitar jam; *I See You're Lookin' Fine*, another mildly psychedelic number with interesting echoed vocals and the amazing *Her Darkness In December (Drone Song)*, which is arguably the most psychedelic track on offer. The recent CD includes a slightly earlier but no less effective alternate take of this number that is not to be missed! Both sides of the Dot single are included as well. All connoisseurs of psychedelia should make it a point to hear this band's material now that it's readily available.

The New Tweedy Bros! left behind additional live and studio recordings and future releases are in the works.

Producer Rick Keefer was a very busy man during the sixties; his name can be found on records by **The Wallflowers**, **The Phantoms**, **Wheels Of Fortune**, **The Sound Vendor**, **United Travel Service**, **The Easy Chair**, The Bystanders, The Fire and many others.

Sadly, Steve Ekman lost his battle with cancer in May 2001.

Compilation coverage has been limited to: *Danny's Song* on *Love, Peace And Poetry: American Psychedelic Music* (LP & CD); three album cuts: - *What's Wrong With That*, *Someone Just Passed By* and *Her Darkness In December* on the bootleg compilation *California Halloween* (2-LP); *Wheel Of Fortune* on *Electric Psychedelic Headswirlers 4* (CD) and two previously unreleased cuts: *Letters* and *Time* have appeared on *Sing Me A Rainbow* (2-CD). (CF/VJ)

The New Wave (CA)

Personnel incl:	TOMMY ANDRE		A
	REID KING	vcls, gtr	A

ALBUM: 1(A) THE SOUND OF THE NEW WAVE
(Canterbury CLPM-1501) 1967 R1

45s: Where Do We Go From Here/
Not From You (Canterbury C503) 1967
Little Dreams/Autre Fois (Canterbury C512) 1967

On the same Californian label as **Yellow Balloon**, this rare album was produced by Ken Handler. Reid King would later play with **Papa John Creach**. All 11 tracks are originals and in a soft-pop style. The best examples of their pleasant harmony pop are *The Evening Mist*, *In A Lonely Towne* and *Shadows Of Goodbye*. Some lists refer to this as psych and it isn't!

Little Dreams has been given another airing on *Fading Yellow Vol. 7* (CD). (SR/VJ)

New Wine (CA)

ALBUM: 1 HOLY SPIRIT EXPRESS (Anodyne SW 1048) 197? R1

From San Diego, California this religious album has a strong West Coast flavour. The band (four long-haired guys and an older woman) features two guitars, bass, drums and vocals. The cover pictures them lying on the grass in a park or garden. This is a good album with strong female vocals, good guitar including some fuzz leads and it contains a decent cover of *Spirit of Elijah*. (VJ)

The New Wing (Canada>CA)

Personnel:	HENRY LA LIBERTE	gtr, vcls
	DAVY PETERS	ld vcls
	DOUG POLICHA	bs, vcls
	LEONARD SAIDMAN	drms, vcls
	AL WILSON	keyb'ds, vcls

45s: The Thinking Animal/My Petite (Pentacle P-101) 1967
Brown Eyed Woman/I Need Love (Pentacle P-104) 1968

This band was previously reported as being an L.A.-based punk band, which had evolved out of The Sons of Adam, fronted by Davy Peters. That was not quite correct. Yes, they were fronted by Peters, they recorded the singles in L.A. and they had been known as The Sons Of Adam ?. HOWEVER this was a totally different Sons Of Adam, from Edmonton in Canada. They had journeyed to Los Angeles to record, only to find out that another band had already bagged that name.

I Need Love was rumoured to have appeared on the Take 6 label but that remains unconfirmed.

The first single sounds like it's from a third-rate musical or an exploitation movie and is not recommended.

I Need Love has been compiled on *Ya Gotta Have Moxie, Vol. 2* (2-CD) and *Boulders, Vol. 1* (LP). (MW/VJ)

New World Congregation (MN)

Personnel:	ROY BERGER	lead gtr	A
	BO BRIDEN	bs	A
	JAY EPSTEIN	drms	A
	DAVE HEYER	keyb'ds	A

45s:	Day Tripper/ My World Is Empty Without You (PS)	(Coulee C45-123) 1968
	Day Tripper/My World Is Empty Without You	(Atco 6667) 1969

From Winona, Minnesota - this lot blast through two covers in true '69 post-**Vanilla Fudge** bombastic style. Actually *Day Tripper* isn't all that bad but it's not one for garage purists so beware the garage or psych tags touted by none-too-discerning dealers. Roy Berger had earlier been with another Winona band **The Messengers** and he later managed **The Ferraris**. (VJ/MW)

The New York Rock (& Roll) Ensemble (NY)

Personnel:	BRIAN CORRIGAN	gtr	A
	MARTIN (MARTY) FULTERMAN	drums, oboe	ABC
	MICHAEL (MIKE) KAMEN	keyb'ds, oboe	ABC
	CLIFTON (CLIFF) NIVISON	lead guitar	ABC
	DORIAN RUDNYSTSKY	bs, cello	ABC
	(HANK DEVITO	oboe	B)

ALBUMS:	1(A)	THE NEW YORK ROCK & ROLL ENSEMBLE	(Atco SD 33-240) 1968
	2(A)	FAITHFUL FRIENDS...	(Atco SD 33-294) 1969
	3(A)	REFLECTIONS	(Atco SD 33-312) 1970
	4(B)	ROLL OVER	(Columbia C-30033) 1970
	5(C)	FREEDOMBURGER	(Columbia KC-31317) 1972

NB: (4) and (5) released as **The New York Rock Ensemble**. (1) reissued on CD (Collector's Choice CCM 718) 2005. (2) reissued on CD (Collector's Choice CCM 7182) 2006. (3) reissued on CD (Atlantic 75678 06352) and again on CD (Collector's Choice CCM07192) 2006. (4) and (5) issued on one CD (Collector's Choice CD A33732) 1999.

				HCP
45s:		Biji/Biji Rock	(Atco 6467) 1967	-
		Kiss Her Once/Suddenly	(Atco 6501) 1967	-
		The Thing To Do/Pick Up In The Morning	(Atco 6584) 1968	-
		Wait Until Tomorrow/The Brandenburg	(Atco 6671) 1969	-
	α	Running Down The Highway/ Law And Order	(Columbia 45242) 1970	-
	α	Beside You/The King Is Dead	(Columbia 45288) 1970	123
	α	Fields Of Joy/Ride, Ride My Lady	(Columbia 45367) 1971	-
	α	Roll Over/A Whiter Shade Of Pale	(Columbia 45574) 1972	-

NB: α shown as by **The New York Rock Ensemble**.

NEW YORK ROCK & ROLL ENSEMBLE
REFLECTIONS

NEW YORK ROCK & ROLL ENSEMBLE - Reflections CD.

The story goes that three members of this act were classically trained at Juilliard Music Conservatory (arguably the most prestigious American music school) and that at some point they "realised" that they could make more money being rock stars than classical musicians. The music on their first two albums is distinctive in that they used classical instruments (usually oboes and string quartets) in their rock songs and then might play a classical Bach piece using modern rock instruments. Their third album was a unique collaboration with Manos Hadjidakis, who is best known for composing the music for the movie "Never On Sunday". This album has a distinctive Greek flavour and is quite unique - very beautiful, relaxing. After their third album, they shortened their name to become **The New York Rock Ensemble**, switched record companies (from Atco to Columbia), and Brian Corrigan left.

The fourth album was less original, but was ironically their best selling album. I have a personal theory that this was related to a free or inexpensive sampler (LP), called *Different Strokes*, that Columbia distributed and which featured a cut from this album. In my humble opinion, their fourth and fifth albums were much less interesting and qualify only as average rock music.

Michael Kamen went on to have a successful career producing film scores, working with artists such as Pink Floyd, Roger Waters etc. In 1991, he won two Grammy's: "Best Pop Instrumental Performance" for the *Robin Hood: Prince Of Thieves* album conducting the Greater Los Angeles Orchestra and "Best Song Written Specifically For A Motion Picture Or For Television" for *(Everything I Do) I Do It For You* from *Robin Hood: Prince Of Thieves*.

They contributed *Gravedigger* to the *Zachariah* soundtrack (LP). (CO/LP)

The New Yorkers (OR)

Personnel:	KEN FILLMORE	drms	A
	WILLIAM HUDSON	gtr, vcls	AB
	BRETT HUDSON	bs, vcls	AB
	MARK HUDSON	gtr, vcls	AB
	BOB HAWORTH	drms	B

45s:	α	Things Are Changing/City Girl	(Santana 6602) 1966
		When I'm Gone/You're Not My Girl	(Scepter 12190) 1967
		Mr. Kirby/Seeds Of Spring	(Scepter 12199) 1967
		Show Me The Way To Love/Again	(Scepter 12207) 1967
		Ice Cream Wodd/Adrianne	(Jerden 906) 1968
		Michael Clover/Land Of Ur	(Jerden 908) 1969
		Lonely/There'll Come A Time	(Warner Bros. 7319) 1969
		I Guess The Lord Must Be In New York City/ Do Wah Diddy	(Decca 32569) 1969
	β	Love Is The World/Laugh, Funny Funny	(Decca 732634) 1970

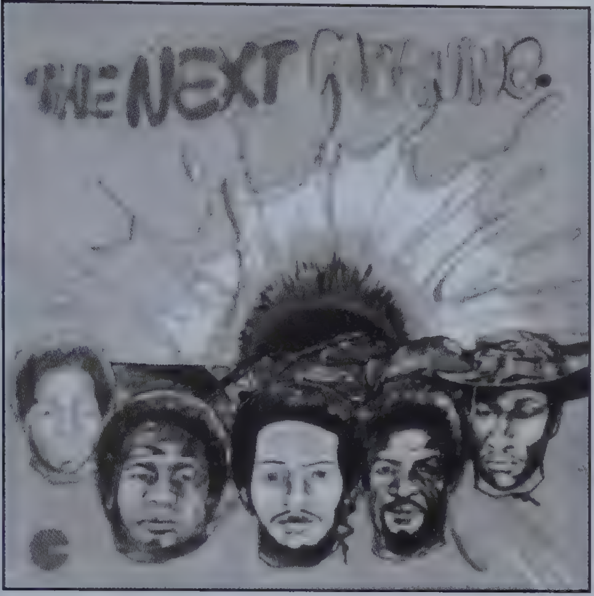
NB: α *City Girl* was by The Fury Four. β shown as by Everyday Hudson, promo copies have *Laugh, Funny Funny* as the 'A' side.

Despite their name, this outfit came out of Portland, Oregon where they won some local 'Battle Of The Bands' contests early in 1967 when they were known as My Sirs. Based around the three Hudson brothers they changed name to **The New Yorkers** when asked to do a promotional tour by the Chrysler Company, who required them to use the name of one of the company's cars. Musically they were very influenced by The Beatles and they did enjoy some regional success with their early recordings. Later singles, especially those on Jerden, leaned towards an Anglophile pop-psych sound.

Mr. Kirby is a fine psychedelic raga style punker, with lots of fuzz.

Years later the three brothers signed to Elton John's Rocket label achieving some commercial success as **The Hudson Brothers** and even having their own TV show!

Compilation appearances have included: *Again* on *Mindrocker, Vol. 8* (LP), *History Of Northwest Rock, Vol. 5* (cassette), *Northwest Battle Of The Bands, Vol. 2 - Knock You Flat!* (CD) and *Northwest Battle Of The Bands, Vol.3* (CD); *Mr. Kirby* on *Northwest Battle Of The Bands, Vol. 1 - Flash And Crash* (LP), *Psychedelic Unknowns, Vol. 4* (LP & CD), *Garagelands, Vol. 1 & 2* (CD), *Garagelands, Vol. 2* (LP), *The History Of Northwest Rock, Vol. 4* (CD) and *The History Of Northwest Rock, Vol. 2* (LP); *Mr. Kirby* and *Seeds Of Spring* on *Northwest Battle Of The Bands, Vol. 1 - Flash And Crash*



THE NEXT MORNING - Self Titled LP.

(CD); *You're Not My Girl* on *Northwest Battle Of The Bands, Vol. 1* (CD); *Lazy Meadow*, a previously unreleased psychedelic track, on *Northwest Battle Of The Bands, Vol. 2* (CD); *She's Gone* (another previously unreleased track) on *Northwest Battle Of The Bands, Vol. 4* (CD); *Land Of Ur* on *Fading Yellow Vol. 6* (CD) and both *Adrianne* and *Ice Cream World* on *Bring Flowers To U.S.* (LP). (VJ/MW/DR/MAy)

New Zealand Trading Company (?)

ALBUM: 1 NEW ZEALAND TRADING COMPANY (Memphis 1001) 1970

A quintet of uncertain origin, **New Zealand Trading Company's** music is group-penned (except for an inventive cover of *Hey Jude*) in a soft psych-jazz vein, reminiscent of the *Wake Up, It's Tomorrow* era **Strawberry Alarm Clock**. The song *Jam And Anti-freeze* is particularly fine. There are also very nice harmonies on several cuts, most notably *Winnifred Jellicoe*, and one cut (*Ruo Moko*) which seems to be sung (as near as I can tell) in Portuguese. (RBn)

The Next Five (WI)

Personnel:	MARK BUSCAGLIA	keyb'ds	A
	ERIC OLSON	gtr	A
	TOM "STEWIE" STEWART	drms	A
	STEVE THOMAS	lead gtr	A
	GORDON WAYNE (OLSKI)	bs	A
	GARY COOPER	drms	
	JOHN CROOK	drms	
	JOHN PETER	gtr	

45s:		He Stole My Love/Little Black Egg	(Destination 637) 1967
		Mama Said/Talk To Me Girl	(Wand 1170) 1967
	α	Sunny Sunny Feeling/What's The Melody	(Jubilee 5668) 1969

NB: α shown as by Toy Factory.

From Brookfield, Wisconsin **Next Five's** version of **The Nightcrawlers'** *Little Black Egg* is noteworthy for harmonious vocals and tasty organ chord changes. Another of their tracks, *Talk To Me Girl*, is more commercial power-pop than garage. After another label change and some personnel shuffles they released a final single as by **The Toy Factory**.

Compilation appearances have included: *He Stole My Love* on *Mindrocker, Vol. 3* (LP); and *Talk To Me Girl* on *Pebbles, Vol. 10* (LP). (VJ/MW/GM)

The Next Morning (NY)

Personnel:	EARL ARTHUR	keyb'ds	A
	BERT BAILEY	gtr	A
	HERBERT BAILEY	drms	A
	LOU PHILLIPS	vcls	A
	SCIPIO SARGEANT	bs	A

ALBUM: 1(A) THE NEXT MORNING (Calla SC 2002) 1971 R1/R2

NB: (1) also issued in France on Roulette (R1). (1) reissued on CD (Sundazed SC 6150) 1999.

A black group based in Brooklyn, New York that played Hendrix-style heavy rock with great acid fuzz organ jams and wild fuzz bass on this album.

The band members actually came from Trinidad in the Caribbean and St. Croix in the Virgin Islands, according to Jud Cost's liner notes to the Sundazed CD, which is recommended. In the late sixties Trinidadian Scipio Sargeant and Bert Bailey discovered that they shared an interest in hard-rock and decided to form a band, which was completed by keyboardist Earl Arthur, brother/drummer Herb Bailey and singer Lou Phillips. Scipio switched to bass and the outfit began gigging on New York's club circuit. They were nearly signed by Columbia, but ended up on the Roulette Records subsidiary label Calla. Recorded at New York's Electric Lady Studios, their eponymous 1971 Hendrix-influenced debut album was produced by Dick Jacobs. Highlights include originals such as *Life Is Love, Changes Of The Mind* and *Back To The Stone Age*. Solid but not exceptional this could appeal to guitar rock lovers. (CF/MW/VJ)

NGC-4594 (CT)

Personnel:	DAVID BLISS	piano	A
	MINTY COLLINS	electrified flute, hrmnca	A
	BOB DE VOS	drms	A
	CHAS MIRSKY	gtr	A
	DANNY SHANOK	bs	A
	STEVE STARGER	organ	A

CD: 1 SKIPPING THROUGH THE NIGHT (Tune In IN 003) 2010

45: Going Home/Skipping Through The Night (Smash S-2104) 1967

Formed in Storrs, Connecticut in 1967, they chose a truly astronomical moniker in their search for stardom (NGC-4594 being otherwise known as the 'Sombrero' galaxy). Their single features very pleasant psychy soft-rock with the odd jazzy feel. *Going Home* is the more commercial, slightly more upbeat. *Skipping* is the gem here with its mellowed-out aura and trilling flute - somewhere between Boston's **Freeborne** and UK's Caravan. It's delightful.

A further 11 tracks were recorded around the same time as the single, presumably for an album that never appeared. Their quality is equally stellar.

INCREDIBLE SOUND SHOW STORIES Vol. 8 (Comp LP) including NGC-4594.

The Tune In compilation comprises 14 tracks, 12 demos and both sides of their single. It comes with a booklet which tells the inside story of the band and features a foreword by Tim Page, Pullitzer award winning writer and **NGC** fan.

Incredible Sound Show Stories, Vol. 8 (LP) and *Psychedelic Experience, Vol. 1* (CD) both include *Skipping Through The Night.* (MW/CW/SS)

'N' Group (OH)

45: Keep On Runnin'/Words Of Love (Wes Mar 1021) 1966

The titles may sound familiar but these are not covers of the Spencer Davis Group and Buddy Holly. From Akron, Ohio this bunch performs two originals - one upbeat and one ballad - in a competently soulful **Young Rascals** style. Not likely to get aired on any 'garage comp' but not at all bad for the much maligned 'soul-garage' sub-genre.

This was their only single and they were previously known as The Ingroup. (MW/GGI)

Chet Nichols (CA)

Personnel:	LEO COLLIGNON	gtr	A
	DAVE GARIBALDI	drms	A
	NICKY HOPKINS	piano	A
	CHET NICHOLS	vcls, gtr	A
	PETE SEARS	bs	A

ALBUM: 1(A) TIME LOOP (Kama Sutra KSBS 2057) 1972 SC

A California folk singer/songwriter, whose album is beginning to interest collectors, most tracks were written between 1967 and 1970 and were produced by Steve Barncard and **Nichols**. The title track was produced by **Nick Gravenites** and is the only one with an electric backing (Sears, Hopkins, etc.).

Time Loop is a good album, but definitely more folk than psychedelic. (SR)

Penny Nichols (CA)

ALBUM: 1 PENNY'S ARCADE (Buddah BDS 5007) 1968

NB: (1) reissued on CD (Fallout FOCD2018) 2006.

45: Look Around Rock/Farina (Buddah BDA-28) 1968

Folk singer **Penny Nichols** was raised in southern California and by the mid-sixties she was performing regularly at the Paradox Club in Orange County alongside other aspirants, such as **Tim Buckley** and Jackson Browne. She made an impressive appearance at the 1966 Big Sur Folk Festival, accompanied by Jim Fielder (bs) and Sandy Konikoff (drms). In 1966, she was in a short-lived band with Spencer Perskin (later in **Shiva's Headband**) and eventually she released a solo album in 1968, produced by Artie Ripp and Billy James. We haven't heard *Penny's Arcade* yet, but it may be an undiscovered gem if it contains more tracks like *Look Around Rock*, a superb song with a long instrumental intro like *Eight Miles High* and powerful echoed vocals, truly nice. *Farina* is more in a traditional folk vein, again with good vocals. In March 1968, she played the Fillmore with Traffic, **Blue Cheer** and **H. P. Lovecraft**.

During the seventies, she became a session singer in the Los Angeles studios (**Arlo Guthrie**, Jackson Browne, Nitty Gritty Dirt Band, Linda Ronstadt) as well as a producer and educator specialised on pitch perception (she has a doctoral degree from Harvard's School of Education). **Nichols** also recorded still unreleased material for Apple. She continued releasing records for children and educational videos.

Look Around Rock has been compiled on *Psychedelic Archives Vol. 6* (double cassette box) and *Justavibration* (LP). (SR/VJ)

Roger Nichols and The Small Circle of Friends (CA)

ALBUM: 1 SMALL CIRCLE OF FRIENDS (A&M SP-4139) 1968

NB: (1) reissued on vinyl in Japan (Lexington LEX9311) 1993. (1) reissued on CD (Universal/Polygram 2047) 1996. (1) reissued on CD (MVP M15732) 1999 with bonus tracks. (1) reissued on CD (A&M 9184) 2002.

45s: α Don't Go Breaking My Heart/
Our Day Will Come (A&M 801) 1966
α Love Song, Love Song/Snow Queen (A&M 830) 1967
α I'll Be Back/Just Beyond Your Smile (A&M 849) 1968
Let's Ride/Love So Fine (A&M 946) 1968

NB: α shown as by Roger Nichols Trio.

A California soft-rock group with some "groovy" moments, this band's recordings are typical of the A&M sound. Roger Nichols was a friend of Paul Williams (**Holy Mackerel**) and together they wrote several songs recorded by other California pop and soft-psych acts.

Murray MacLeod and his sister Melinda assisted **Nichols** on this album. The three voices create a successful combination on ballads like Burt Bacharach's *Don't Go Breakin' My Heart*, up-tempo numbers like *Don't Take Your Time* and a fine version of Goffen & King's *Snow Queen.* Many names in California pop assisted on this project in various ways, including Randy Newman and Van Dyke Parks. The album didn't sell at the time but has stood the test of time well. (SR/VJ)

Nickel (?)

Personnel:	NAUMANN	A
	POOR	A
	RESNICK	A

ALBUM: 1(A) NICKEL (Musicor MS-3205) 1971 R1

45: Saturday Night At The Movies / ? (Musicor 1430) 1971

Little is known about the band but the album ranges from reasonable psych-pop to more guitar-oriented early seventies style rock. (VJ/GG)

The Nickel Bag (IL)

45: The Woods/Come On Back (Rembrandt 5004) 1966

Chicago punk band **The Nickel Bag** was previously known as The Nite Owls. *The Woods* is a pounding rocker.

Compilation appearances have included: *Come On Back, The Woods* and *It's A Hassle* on *Chicago Garage Band Greats* (CD); *Come On Back* and *The Woods* on *Chicago Garage Band Greats* (LP); and *Come On Back* on *Garage Punk Unknowns, Vol. 7* (LP). (VJ)

The Nickel Bag (?)

ALBUM: 1 DOING THEIR LOVE THING
(Kama Sutra KPLS-8066) 1968

This band played pop-psych and bubblegum music. The front cover of their album shows them wearing oriental outfits, with a pretty girl waiting on a chair and a tree with human skulls on the branches in the background. Strange! (SR)

Nick Of Tyme (CA)

45: Unreal Dream/Storm Within (DeVille Dv-200) 1966

A very obscure garage-psych single on a Hollywood label, sometimes listed as "Nik Of Tyme". *Unreal Dream* was composed by a "Wilde N. McNerney"! (MW)

The Night (CA)

45: To Realize My Mind/Too Much Loneliness (Elite 163/4) 1967

A Vacaville, California outfit was responsible for this cool minor key psych-pop release. Both sides are also featured on *The Sound Of Young Sacramento* (CD). (MW)

The Nightcrawlers (FL)

Personnel:			
	CHUCK CONLON	bs, vcls	A
	ROBBIE ROUSE	vcls, hrmnca, tamb	AB
	TOMMY RUGER	drms	AB
	PETE THOMASON	gtr, vcls	ABC
	SYLVAN WELLS	ld gtr	ABC
	BOB KELLER	bs	B
	BOBBY GILL		C
	VAN HARRISON		C
	RICK HOLLINGER		C
	MARSHALL LETTER		C

ALBUM: 1(A) THE LITTLE BLACK EGG (Kapp KS- 350) 1967 R1-R2

NB: (1) reissued on vinyl (Eva 12042) in 1984/5, with several 45-only tracks added. (1) reissued on CD (Big Beat CDWIKD 203) 2000 with 14 bonus tracks, including their early singles and unissued material.

HCP

45s: Cry/Marie (Lee 101) 1965 -
The Little Black Egg/If I Were You (Lee 1012) 1965 -
The Little Black Egg/You're Running Wild (Kapp K-709) 1965 85
Washboard/A Basket Of Flowers (Marlin 1904) 1966 -
A Basket Of Flowers/Washboard (Kapp K-746) 1966 -
I Don't Remember/What Time Is It (Scott 28) 1966 -
The Little Black Egg/
You're Running Wild (Kapp KE-110) 1966 85 -
My Butterfly/Today I'm Happy (Kapp K-826) 1967 -

Conlon & The Crawlers 45s:
45s: I Won't Tell/You're Comin' On (Marlin 16006) 1967 -
Won't You Say Yes To Me, Girl/
Midnight Reader (Marlin 16007) 1967 -

Chuck Conlon solo 45s:
45s: α When God Comes To Call/He'll Understand (Tropical 112) 1965 -
Mighty Lighty Moon/
I Wish I Could Have Told You (Warner-Curb 8136) 1975 -
You Are A Woman/Keys To The City (Wheel 001) 1984 -

NB: α Flip is by Charles Vickers.

It's Daytona Beach, Florida in 1964. Wells, Thomason and Rouse were in band at school called The Group, whose guitarist George Brown had recently moved to the area from Louisville, Kentucky where he'd been in a band called the NightCrawlers. When they entered college in the fall, the trio decided to start another band and connected with Charles "Chuck" Conlon. Conlon had been playing folk in a group called The Craftsmen and was already writing and doing demos for Lee Hazen's National Songwriters Guild. He knew drummer Tommy Ruger and got him into the group.

So began **The Nightcrawlers**, who are best remembered for the haunting and cryptic folk-rocker *Little Black Egg* which personifies their sound - a sultry garage version of the **Beau Brummels**, with their plaintive Searchers-like melodies and a hint at the Stones' shake and rattle in the more upbeat material. *Little Black Egg* became a local hit and the band got plenty of gigs. Live most of the songs featured Rob Rouse on lead vocals and they performed more upbeat and soulful material, whereas Conlon sang lead on his compositions in the studio with Rouse or Thomason on harmonies. When Kapp picked up on the band they pushed to get more material out of a band that was raw but had obvious hit potential. *Little Black Egg* was re-released and started picking up in other regions; it would be pushed for a third time and eventually hit the Billboard charts in early 1967, long after the original band who recorded it had split.

In fact Conlon had been fired by the band in early 1966 - his heart was less with band rehearsals than with a young lady. He was replaced by Bob Keller from **The Allman Joys**. Kapp were still pushing for follow-ups but the band already knew that they'd be leaving for college in the fall of 1966 and were not willing to be pushed around by producer Brad Shapiro. In any event, they split in June 1966.

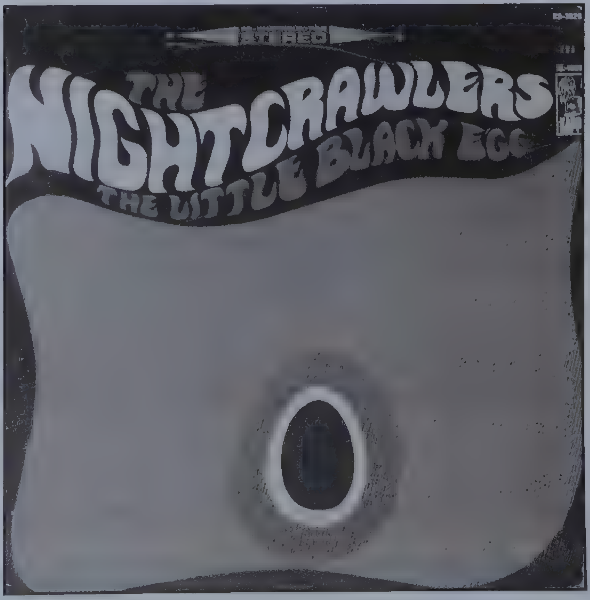
Shortly after Wells and Thomason decided they wanted to get another band together but Kapp insisted on them forming a new **Nightcrawlers** if they wanted to record again. Eventually, they were persuaded by their friend and "6th member" Mike Stone to reform (line-up 'C' above). This band went on tour and the album was released, despite the fact that the band's sound had moved on considerably since the material it showcased. Mike Stone would keep the band going through numerous personnel changes until 1970, when it became Orion.

Meantime, Conlon had enrolled at the University of Miami. In 1967, he signed up with Henry Stone and released two singles in 1967 as Conlon & The Crawlers. He went on to work with **The Birdwatchers**, producing *Girl I Got News For You* and had songs covered by the **Proctor Amusement Co**.

This is just the bare bones of a fascinating history recounted in person by all the major players in the Big Beat CD liner notes. The CD contains 24 cuts: all the original band's single cuts except *Marie*, from their debut; alternate versions of *Washboard* and *If You Want My Love*; four unreleased originals; and seven unreleased covers which include some cool Stones and Kinks covers. A mighty fine package that is unreservedly recommended - there may be no fuzz guitars but for fans of evocative sixties Invasion-inspired beat/garage sounds this is hard to top. It comes with extensive liner notes from the band and sixties expert Alec Palao.

The Little Black Egg has come to be regarded by many as a sixties classic and has been featured on *More Nuggets* (CD), *Nuggets Box* (4-CD), *Nuggets, Vol. 6* (LP) and *Excerpts From Nuggets* (CD). It remains popular to this day and has been frequently covered by a variety of bands including **Music Explosion**, Margins (on the 1966 Columbus, Ohio *Hillside Promotion* LP), **The Kommotions**, Tonebenders (*Northland Third Annual Battle Of The Bands*, 1967 2-LP), **Neighb'rhood Childr'n** (*Long Years In Space* retrospective), **Bourbons** (*House Party* CD which also features a cover of *A Basket Of Flowers*), later still by The Cars and also nineties bands like The Others (from Italy) and Seattle's Minus 5 (with REM's Peter Buck). *A Basket Of Flowers* has also been covered by the **Last Words** (1968 soundtrack Atco LP), and by the Cynics (1988 LP, *Twelve Flights Up*). Finally, *If You Want My Love* was revived by The Lyres in 1986 on their *Lyres Lyres* LP.

Jimmy Pitman was also a briefly member at some point, prior to moving to L.A. and joining **The Strawberry Alarm Clock**. Drummer Tommy Ruger subsequently played with **Duane and Gregg Allman**. (VJ/MW/JZ/MMe/JLh/AP)



THE NIGHTCRAWLERS - The Little Black Egg LP.

The Night Crawlers (TX)

45: Let's Move/Hiding (Shadow 101) c1966

A garage band from Lubbock, Texas this **Night Crawlers** may have included a young Marc Benno. *Let's Move*, a raw, poorly recorded cut can also be heard on *Vile Vinyl, Vol. 1* (LP), *Vile Vinyl* (CD) and *Highs In The Mid-Sixties, Vol. 13* (LP). There was no connection with the Florida outfit of *Little Black Egg* fame. (VJ)

The Night Crawlers (MN)

Personnel:	BARRY GILLESPIE	vcls	A
	MARK HEADINGTON	bs	A
	MIKE JINES	ld gtr	A
	BILL REDEKER	drms	A
	MARC REIGEL	keyb'ds	A

45s: α You Say/
Night Crawlin' (MAAD Promotions JR-1566-IMP-51166) 1966
β You Say/Night Crawlin' (MAAD Records IMP-51166
χ (I) Feel So Fine/Want Me (No label) 1966

NB: α first edition with green label. β second edition with black label. χ acetate, no commercial issue known.

Yet another band of this name, this one comprised students at Carlton College in Northfield, 30 miles south of Minneapolis in Minnesota. The *You Say* single was issued twice, with different colour labels. Both pressings are hard to find, the one with the green label was the earlier of the two. The topside is an engaging jangley folk-pop nugget; the flip, *Night Crawlin'* is a raw Stones-style recording.

Later in 1966, they travelled to the CBS Studios in Chicago for another recording session. Six songs in all were recorded: - *Dandelions* (a Marc Reigel original); *(I) Feel So Fine* (a cover of Johnny Preston's classic); *Want Me* (a fuzz guitar original); *Chimes Of Freedom* (a **Byrds** cover); *Just Like Romeo and Juliet* (a Reflections song) and *Shoulder Of A Giant* (a **Prince and The Paupers** cover). Acetates of *(I) Feel So Fine/Want Me* were cut, but no actual records materialised from the session and the group disbanded in the fall of 1967.

Their drummer Bill Redeker later became a TV journalist for ABC News and 20/20.

Compilation appearances have included: *Night Crawlin'* on *Pebbles, Vol. 17* (LP); *Want Me* on *Back From The Grave, Vol. 8* (CD) and *Back From The Grave, Vol. 8* (2-LP); and *You Say* on *Hipsville, Vol. 3* (LP). (VJ)

The Night Mist (TN)

45: Last Night/Janie (MFT 4808) 1967

Recorded in Crosby, Tennessee and released in December 1967, this very rare garage single fetches silly sums 40-odd years on. Listen to *Last Night* on *Teenage Shutdown Vol. 13* (LP/CD) or *Grains Of Time* (CD) to find out why. (MW)

The Night People (OH)

Personnel:	BOB HOLCEPL	vcls	A
	GREG PAUL	drms	A
	TERRY PAUL	gtr	A
	RON PEITLE	organ	A
	FRANK ROSE	theremin, recorder	A
	JOE ROSE	bs	A

45: We Got It/Erebian Borealis (Del-Nita 1002) 1967

This group was responsible for a superb two-sided garage-psych single. *We Got It* features an early theremin solo which is pretty unusual for a garage single. The flip side is a psychy instrumental. The entire band came from the West side of Cleveland, except for Ron Peitle who came from Parma, Ohio.

Compilation appearances have included: *We Got It* and *Erebian-Borialis* on *Sixties Rebellion, Vol. 6: The Biker* (LP & CD); and *We Got It* on *It's Finkin' Time!* (LP). (MW/GP)

The Night People (?)

45: The Shadow Is My Soul/
They Don't See You (Nite Life 70,003) 1970

A different, unknown **Night People**. A reverberating slide down the frets (ala *My Friend Jack* by Smoke) kicks off *The Shadow Is My Soul*, a driving garage-rocker about alienation. The vibrant fuzz solo makes it sound more like 1966-7 than 1970. It's been showcased on *Fuzz, Flaykes, & Shakes Vol. 6* (LP/CD). (MW)

Night Riders (MI)

45: Don't Say/All Night Long (Bublo 110) 1965

From Detroit, Michigan - *Don't Say* can also be heard on *Garage Punk Unknowns, Vol. 2* (LP).

Another Detroit outfit called Robert Walker & The Night Riders put out a single in 1967 - *Keep On Runnin'/Everything's Alright* (Detroit Sound 224) - and members included Dennis Wezalis and Tony Suhy. Were they connected at all? (VJ/MW)

The Night Riders (NC)

Personnel:	MONTE ALLISON	keyb'ds, vcls	A
	RAY ATWATER	rhythm gtr, vcls	A
	JON (TWO GUN) JOHNSON	drms, vcls	A
	MAC LEWIS	rhythm gtr	A
	DAVID MARLETTE	ld gtr, vcls	A
	STEVE ROGERS	bs, drms	A

ALBUM: 1(A) INTRODUCING THE NIGHT RIDERS
(Justice JLP-157) 1967

NB: (1) reissued on CD (Collectables COL-0603) 1995.

After finishing as second runner-up in a local high school 'Battle Of The Bands', **The Night Riders** were contacted by a correspondent for the Justice Records Company, whom they later recorded their sole album for in 1967. Typical Justice fare, the album includes cover versions of *Double Shot Of My Baby's Love, Twist & Shout, Night Train, Little Latin Lupe Lu* and *Louie Louie*, among others.

The band was from North Carolina and all members were 16 (except 15-year-old Mac Lewis) at the time of recording. The sole original on the album, a keyboard-led instrumental entitled *Journey To The Stars* has subsequently resurfaced on *Oil Stains, Vol. 2* (LP), *Relics, Vol. 2* (LP) and *Relics, Vol's 1 & 2* (LP). (MDo/MW)

The Nightriders (?OR)

45s: Satisfaction Guaranteed/Whatever's Right(Star-Bright 3054) 1965
With Friends Like You, Who Needs Friends?/
Just Call On Me (Star-Bright 3055) 1965
α With Friends Like You, Who Needs Friends?/
Just Call On Me (Modern 45X1013) 1965

NB: α was a reissue of the second single, shown as by The Composers.

With Friends Like You... is a guitar/organ pounder which most likely came out of the Portland, Oregon area as it was issued on a local label there.

The second issue was released on a Los Angeles R&B label and credited to **The Composers**.

With Friends Like You, Who Needs Friends? has been compiled on *Back From The Grave, Vol. 8* (CD) and *Back From The Grave, Vol. 8* (2-LP). (VJ/MW)

The Nightrockers (MA)

Personnel incl: RONNY KNIGHT A

45: Junction No.1/Run Mary Run (PS) (Arco SC-105) 1966

The Arco label from New Bedford, Massachusetts put out some notable singles by the Bad Manners, Circle Of Friends, Dandelion Army, the pre-**Tangerine Zoo Ebb Tides**, Northeast Expressway, Reign, Van Goghs, and Your Own Kind.

This **Nightrockers** single also came in a rare colour picture-sleeve, reproduced on the front of the *Yeah Yeah Yeah* (CD) booklet and in black and white on the front cover of *Midnight To Sixty-Six* (LP). Both these compilations feature *Junction No. 1*, a fab garage stomper. (MW)

Night Shadow/Little Phil And The Night Shadows (GA)

Personnel:	RONNIE FARMER	gtr	A
	ALECK JANOULIS	bs	A
	BOBBIE NEWELL	keyb'ds	A
	LITTLE PHIL (ROSS)	vcls	A
	CHARLIE SPINKS	drms	A

ALBUMS: 1(A) THE SQUARE ROOT OF TWO (Spectrum Stereo 2001) 1968 R5
2(A) THE SQUARE ROOT OF TWO (remixed) (Hottrax ST 1414) 1978 R1
3(-) LIVE AT THE SPOT (Spectrum Stereo 2003) 1969 R4
4(-) INVASION OF THE ACID EATERS (Hottrax 1450) 1982

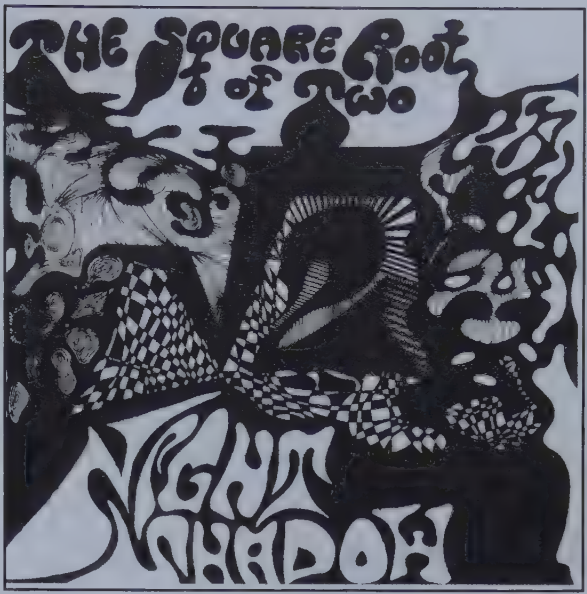
NB: (1) shown as by Night Shadow. (1) some copies came with a poster, a bonus single, or both. (2) is a remix of (1) with a different cover design. (2) reissued on blue vinyl (No label) 199? with two bonus tracks. (2) reissued on CD (Cosmic Mind) 199? with two bonus tracks. (3) originally issued without a sleeve and just 100 copies were pressed. (3) reissued on vinyl (Hottrax 1430) 1981. (4) is a reunion LP, although one side contains vintage live recordings.

The Legendary Night Shadows Vol 2: The Little Phil Era 1964-1967 (CD) (Hottrax 5125-60006-2) 1997 contains songs that later appeared on the *Square Root Of Two* album and is accompanied by a detailed booklet with band history and photos. *The Legendary Night Shadows Vol 3: The Psychedelic Years 1967-1969* (CD) (Hottrax 60012) 2002 contains most of *The Square Root Of Two* album together with nine bonus unreleased studio and live tracks, interviews, and alternate versions. *Patriarchs Of Garage Rock* (LP/CD) (Boombox PENNLP001/PENNCD002) 2004 is a Spanish release that compiled their singles.

45s: α The Way It Used To Be/So Much (Dot 16912) 1966
α Hot Dog Man/Hot Rod Song (800 pressed) (Banned 6T9) 1966
α 60 Second Swinger/
In The Air (500 pressed, 250 with PS) (Gaye 3031) 1966
β Turned On/
Don't Hold Your Breath (500 pressed) (Baja 4504) 1967

NB: α shown as by Little Phil & the Night Shadows. β shown as by 'Square Root of 2'.

Night Shadow, who were also known as **Little Phil And The Night Shadows**, were one of the Old South's few acid-punk bands and something of a rock anomaly. They started playing in the late fifties and their 27 or so members apparently included Barry Bailey (later of The Atlanta Rhythm Section). The artists listed above were those who recorded their 1968 album which was pieced together from an assortment of tapes recorded on portable cassette machines. The band, who came from Atlanta, Georgia in the heart of Dixie, never achieved the recognition they might have because of the Vietnam War, which prevented them touring for fear of losing their draft deferments.


THE Square Root of Two
NIGHT SHADOW

NIGHT SHADOW - The Square Root Of Two CD.

They recorded over a long period under various names and backed numerous other artists so the singles shown are highly selective and only cover their garage-psych period. *The Legendary Night Shadows Vol 2: The Little Phil Era 1964-1967* contains tracks from their album and pre-album era and is accompanied by a detailed booklet with band history and photos.

The most sought-after of their recordings is the original release of *The Square Root Of Two* on Spectrum Stereo. Of particular note is the psychedelic intro to *In The Air* and *The Hot Rod Song*. Another track *I Can't Believe* has a Spoonful-type beat and others like *Illusions* sounded rather a racket. Overall, the album is interesting, but uneven. The 1979 Hottrax label reissue has added fuzz guitar on several tracks in an attempt to make it more palatable, so it's really a different album as opposed to a straight reissue. Most of the tracks with their original mixes appear on the 2003 CD *The Legendary Night Shadows Vol 3: The Psychedelic Years 1967-1969*, but again the original album does not appear in its entirety. To date, the original 1968 album has never been reissued on vinyl or CD.

100 copies of their live album *Live At The Spot* were released for demo purposes in 1969. Naturally they are as rare as hell now. The material came from November 1967 and March 1969 shows. It got a commercial release on Hottrax in 1981 (the label was owned by band leader Aleck Janoulis). It includes a couple of Cream covers and a 13-minute version of *Season Of The Witch*.

Invasion Of The Acid Eaters had been intended as a live album. In fact whilst one side comprised this, the other was taken up with the remaining tracks from the 1967 'Spot Club' performance. There are Cream and Hendrix covers, but original material is lacking on this one.

Compilation appearances have included: *The Way It Used To Be* on *Pebbles Vol. 5* (CD) and *Pebbles, Vol. 5* (LP); and *So Much* on *Psychedelic States: Georgia Vol. 1* (CD). (VJ/MW)

The Night Walkers (WA)

Personnel:	DICK CARASCO	drms	A
	DAVID HOOPER	lead gtr	A
	BOB KALAL	bs	A
	JERRY McCASLAND	lead vcls, gtr	A
	JIM SPRINGER	sax	A
	DARRELL BOYLES	drms	
	MANNY PALAZZO	drms	
	BOB THURMAN	keyb'ds	

45: Sticks And Stones/Give Me Love (Detroit 2648) 1965

This outfit formed in Longview, Washington when a bunch of high school kids came together for fun on the crest of the wave of Beatlemania that swept across America in 1963/64. They recorded their sole single, a garage-sounding recording, at Northwestern Studios in 1965. It was offered to major labels but rejected, so the group released it on their own label.

None of the band remained in the music business. Bob Kalal was last reported to be a pharmacist in Longview where Dave Hooper also works. Carasco works in construction and lives in Portland, Oregon and Springer owns a bowling alley in Kalama.

You can also check out *Sticks and Stones* on *Highs In The Mid-Sixties, Vol. 7* (LP) and *Wyld Sydes Volume 5* (CD). (VJ/MW)

Nightwalkers (NC)

45:	It'll Only Hurt For A Little While/ Till There Was You	(PS) (JCP 1058) c1967

Came out of Raleigh in North Carolina with this Dave Clark Five cover, *It'll Only Hurt For A Little While*, which can also be heard on *Tobacco A-Go-Go, Vol. 1* (LP). It's nothing special. The flip side may be a Beatles cover. (VJ/MW)

Nineteen Eighty-Four (CA)

Personnel:	MARK GUERRERO	ld gtr, vcls
	ERNIE HERNANDEZ	drms
	TONY RODAS	keyb'ds
	RICHARD ROSAS	bs

45s:	Three's A Crowd/Amber Waves	(Kapp 2003) 1969
	Ba Ba/No Matter How Long It Takes	(Kapp K-2047) 1970

Garage and psych collectors often discover that the flip side of a seemingly bland pop single can reveal a cool nugget that betrays a band's garage roots. This is more frequent on a national label where the producer's will and commercial considerations ruled on the plug side; in some cases the flip is where some bands were given leave to make their original statements. Here's another example - *Three's A Crowd* is a typical '69 brassy belter whereas *Amber Waves* is a harmonious folk-rock ballad punctuated by heavy acidic fuzz.

Formed in 1963, this East Los Angeles combo was originally **Mark and The Escorts**, releasing two fine singles on GNP Crescendo in 1965. They lasted until the mid-seventies via a succession of identities - The Men From S.O.U.N.D., **Nineteen Eighty-Four**, The Mudd Brothers, Tangos - the last of which released an album on A&M. (MW/LJ/MGo)

The '1900' Storm (TX)

45s:		A Beautiful Day/Lila	(Cinema 003,04) 196?
		Sympathy Stone/Lila	(Texas Revolution 2) 1969
	α	Fireside Song/Slow Down	(American Worm 710) 197?

NB: α shown as by Storm.

This Houston outfit recorded on collectable labels. Their final effort, a rock'n'roller, was issued as by Storm. (VJ)

The 1910 Fruitgum Co. (CA)

Personnel:	MARK GUTKOWSKI	vcls, keyb'ds	A
	FRANK JECKELL		A
	PAT KARWAN		A
	FLOYD MARCUS		A
	STEVE MORTKOWITZ		A
	JIMMY CASAZZA	drms	B
	DON CHRISTOPHER	gtr, vcls	B
	RALPH COHEN	trumpet	B
	RICHIE GOMEZ	gtr, vcls	B
	JERRY ROTH	sax	B
	PAT SORIANO	gtr, vcls	B
	BRUCE SHAY	bs	
	CHUCK TROIS		

				HCP
ALBUMS:	1( )	SIMON SAYS (mono - promo only/stereo)	(Buddah BDM/BDS 5010) 1967	162
	2( )	CHECKMATE	(Buddah BDS 5015) 1968	-
	3( )	1,2,3 RED LIGHT	(Buddah BDS 5022) 1968	163
	4( )	GOODY GOODY GUM DROPS	(Buddah BDS 5027) 1968	-
	5( )	INDIAN GIVER	(Buddah BDS 5036) 1969	147
	6( )	HARD RIDE	(Buddah BDS 5043) 1969	-
	7(-)	JUICIEST FRUITGUM	(Buddah BDS 5057) 1970	-

NB: (2) is a split album with **The Lemon Pipers**.

Many CD collections are available, including: *1910 Fruitgum Co. - A Golden Classics Edition* (Collectables COL-0534) 1994, *Golden Classics* (Collectables COL 0535) 1994, *The Best of 1910 Fruitgum Co* (Buddha 99799) 2001 and *The Best of 1910 Fruitgum Co.* (Repertoire RES 2314) 2006.

			HCP
45s:	Simon Says/ Reflections From The Looking Glass	(Buddah 24) 1967	4
	May I Take A Giant Step (Into Your Heart)/ (Poor Old) Mr Jensen	(Buddah 39) 1968	63
	1-2-3 Red Light/Sticky Sticky	(Buddah 54) 1968	5
	Goody Goody Gumdrops/Candy Kisses	(Buddah 71) 1968	37
	Indian Giver/Pow Wow	(Buddah 91) 1969	5
	Special Delivery/No Good Annie	(Buddah 114) 1969	38
	The Train/Eternal Light	(Buddah 130) 1969	57
	When We Get Married/Baby Sweet	(Buddah 146) 1969	118
	Lawdy, Lawdy/The Clock	(Attack 10293) 1970	-
	Go Away/The Track	(Super K 115) 1970	-

This 'bubblegum' outfit came from Linden, New Jersey. Their records were produced by Jerry Kasenetz and Jeff Katz, who masterminded the 'bubblegum' movement and were behind other key acts like **The Music Explosion** and **Ohio Express**. Essentially a 'singles' band they made an immediate impact with *Simon Says*, which has become a classic party song and, in addition to being a Top 10 hit in America, it also made No. 2 in the U.K. (although it was their only major hit here). They enjoyed other success in the US, particularly with *1-2-3 Red Light* and *Indian Giver*. Their *Hard Ride* album was by an entirely different line-up. There may come a time when collectors take an interest in their first four albums.

Bruce Shay was their bass player on their second, third and fourth albums and **Chuck Trois** (ex-**Soul Survivors**) was also in the band at some point.

Mark Gutkowski sang the lead vocal on the first two singles and plays organ, whilst his brother played rhythm guitar. The flip on the first, *Reflections From The Looking Glass* is an interesting foray into psychedelia. One interesting thing to note is that their hits *Goody Goody Gumdrops* and *1-2-3 Red Light* were entirely sung by members of the Philly-based doo-wop group Billy and The Essentials, who had a few singles out in the early and mid-sixties. Eventually the band members were replaced by Super K producers and a completely different set of musicians appear on the *Indian Giver* and *Hard Ride* albums.

Some members were later in **The Kasenetz-Katz Singing Orchestral Circus**.

BDS 5043 STEREO
The 1910 Fruitgum Co.
Hard Ride
The Train
Promotional Copy
NOT FOR SALE

THE 1910 FRUITGUM CO. - Hard Ride LP.

Compilation appearances have included: *Reflections From The Looking Glass* on *Of Hopes And Dreams & Tombstones* (2-LP) and *Psychedelic Unknowns, Vol. 7* (LP & CD); *Goody Goody Gumdrops* on *Pop Explosion* (Buddah 643312) 1968; and *Simon Says, 1, 2, 3, Red Light, May I Take A Giant Step* and *Goody Goody Gumdrops* on *Bubble Gum Music Is... The Naked Truth* (LP). (VJ/MM)

90th Congress (NH)

Personnel incl:	DAVE HANSEN	ld vcls	A
	BOBBY HERNE	ld gtr	A

45s:	The Sun Also Rises/ Does It Make You Feel Better	(Right RRM-6613) 1967

From Manchester, New Hampshire and previously known as Skid Mark and The Victims, both sides of the sole single appear on Collectables' *You Ain't Gonna Bring Me Down To My Knees* (CD), with an unreleased *You Make Me Shake Off The Blues. Does It Make You Feel Better, The Sun Also Rises* and the unreleased *You Make Me Shake Off The Blues* all appear on *The Strafford/Right Records Story* (CD).

Bobby Herne was previously with **The Outside In** and **The Cobras**. (MW)

The 98% American Mom and Apple Pie 1929 Crash Band (CA)

ALBUM:	1	THE 98% AMERICAN MOM AND APPLE PIE 1929 CRASH BAND	(LHI 12001) 1967

This weird Lee Hazlewood project was released on his own label. (SR)

The Ninth Street Bridge (TX)

45:	Wild Illusions/Hey Baby	(Cecile 5-1968) 1968

From Houston, *Wild Illusions* is a catchy garage song with some good guitar work. It's been heavily compiled, making appearances on *Texas Flashbacks, Vol. 3* (LP & CD), *Flashback, Vol. 3* (LP), *Glimpses, Vol's 1 & 2* (CD) and *Glimpses, Vol. 1* (LP). *Hey Baby* has also resurfaced on *Relics Vol's 1 & 2* (CD) and *Relics, Vol. 1* (LP).

In addition, *Houston Hallucinations* (LP) includes two hitherto unreleased efforts of theirs:- an appalling bluesy version of *Heartbreak Hotel* and one of *2120 South Michigan* with lyrics added. (VJ)

9th Street Market (MI)

45:	I'm A Baby/You're Gone	(Fenton 2136) 196?

A scarce single by a Muskegon, Michigan band. *I'm A Baby* is passable garage, whilst *You're Gone* is the better track, with a repetitive guitar refrain bubbling throughout the song.

I'm A Baby and *You're Gone* can also be heard on *Michigan Mayhem Vol. 1* (CD), *Michigan Mixture, Vol. 11* (LP) and *Scream Loud!!! The Fenton Story* (2-CD). (MW)

Nirvana Banana (CA)

45:	Lovin' Man/Rainy Day Stagedoor Mama	(Atlantic 45-2422) 1967

Lovin' Man is thumpin' good raucous pop-beat with that infectious choppy rhythm from the Beatles' *She's A Woman* and updated to a **Monkees**-styled belter. *Rainy Day Stagedoor Mama* is solid pop with gravely vocals. *Lovin' Man* was penned by 'Matt Moore - Dan Moore' - very likely the team from **Matthew Moore Plus Four** which should place this outfit in California. It was produced by **Dan Moore** and Jeff Thomas. (MW/CF)

The Nite Owls (IL)

Personnel incl:	GARY MILLER	vcls

45s:	Boots Are Made For Talkin'/Hassle	(Rembrandt 1) 1966
	Come On Back/It's A Hassle	(Rembrandt 6461) 196?

Came out of South Illinois University, where they formed in 1965. Just 500 copies of the single were pressed making it the rarest on Rembrandt. On *Boots Are Made For Talkin'*, the band simply substituted 'Talking' for 'Walking' on the old Nancy Sinatra hit! However, its lack of originality did not prevent it getting some airplay. Rembrandt's owner, Ronnie Weiss, later changed their name to Nickel Bag - not the band who recorded on Kama Sutra - but they remained in oblivion.

Compilation appearances have included: *It's A Hassle* and *Boots Are Made For Talkin'* on *Chicago Garage Band Greats* (CD); *Boots Are Made For Talkin'* and *It's A Hassle* (two versions) on *Chicago Garage Band Greats* (LP); *It's A Hassle* on *Today's Just Tomorrow's Yesterday 4* (CD) and four unreleased cuts from 1966 - *Something You Got, Ooh Poo Pa Doo, The Woods* and *The Hassle* on *The Cicadelic 60's Vol. 6* (CD). (VJ/MW)

The Nite Walkers (CA)

45:	High Class/You've Got Me	(Russell 43107) 1966

Another raw punk outfit judging by *High Class*, **The Nite Walkers** came from Downey, California.

High Class has been compiled on *Teenage Shutdown, Vol. 6: I'm Down Today* (LP & CD) and *Highs In The Mid-Sixties Vol. 2* (LP). (VJ/MW)

Nite Watchmen (OH)

45s:	I'm Gonna Lose My Mind/Two Yards Of Dreamin'	(Cleveland Recording Company CRC 2119) 1968
	I'm Going To Lose My Mind/ Two Yards Of Dreamin'	(Sir No.1100) 1968
	I'm Going To Lose My Mind/Two Yards Of Dreamin'	(?) 1968
	Mimic Jester/I Need It	(Now! NR 002) 1969

Within a period of a few weeks in 1968, the debut release by this Findlay, Ohio band appeared on three different local labels. Jangley '65-'66 period pop with swaying keyboards and handclaps was the order of the day on *I'm Gonna Lose My Mind* (later retitled *I'm Going To...*), which has been re-aired on *Conquer The World Vol. 2* (LP).

Their sound had matured and put on considerable weight on the March '69 follow-up. The stunning *Mimic Jester* is an acid haze where Cream-y riffs grapple with **Blue Cheer** thunder; check it out on *A Deadly Dose Of Wylde Psych* (CD). (MW)

Nitzinger (TX)

Personnel incl:	CURLY BENTON	bs, vcls	AB
	JOHN NITZINGER	gtr, vcls	AB
	LINDA WARING	vcls, perc	AB
	BUGS HENDERSON	gtr	B

ALBUMS:	1	NITZINGER	(Capitol SMAS-11091) 1972
	2	ONE FOOT IN HISTORY	(Capitol SMAS-11122) 1973
	3	LIVE BETTER ELECTRICALLY	(20th Century 518) 1976

NB: (1) reissued on vinyl (Akarma AK 163) 2001 and 2006. (1) reissued on CD (Buy Or Die BOD 107) 1995. (2) reissued on vinyl (Akarma AK 172) 2000. (3) also released in England and Germany.

There's also a compilation, *John In A Box* (Akarma AK 163/3) 2004, which re-issues (1)-(3) on CD as a box set.

45s:	Earth Eater/One Foot In History	(Capitol 3559) 1973
	Yellow Dog/Are You With Me	(20th Century 2311) 1976

This Texas guitarist began with **The Barons** and formed his group in the early seventies. Bugs Henderson (ex-**Mouse and The Traps**) plays on the second album.

Their three albums are mostly in a bluesy hard-rock style and are sought-after by some collectors.

John Nitzinger would later form PM, a short-lived group which released an album on Ariola in 1980, and also record with **Alice Cooper** in 1982. (SR)

Don Nix (TN)

ALBUMS: (up to 1977)	1	IN GOD WE TRUST	(Shelter SHE 8902) 1971
	2	LIVING BY THE DAYS	(Elektra EKS-74101) 1971
	3	THE ALABAMA STATE TROUPERS ROAD SHOW (2-LP)	(Elektra EKS-75022) 1972
	4	HOBOS, HEROES AND STREET CORNER CLOWNS	(Enterprise ENS 1032) 1973
	5	GONE TOO LONG	(Cream 1001) 1976

NB: (2) also released in the UK (Elektra K42096) 1971. (3) also released in France (Elektra 62010).

				HCP
45s:	α	I Saw Her Yesterday/ Ain't About To Go Home	(Winrod 1001) c1964	-
	β	Olena/Going Back To Iuka	(Elektra 12026) 1971	94

NB: α shown as by Donnie Nix. β is a French single with PS.

Originating from Memphis, **Don Nix** is an important figure of this local scene, comparable to two other Memphis musicians, Steve Cropper and Jim Dickinson, as the three men produced, arranged and played on hundreds of records.

His presence here is justified by his participation on several rock albums.

Nix began his career in the late fifties with Cropper in the Mar-Keys, responsible for the instrumental hit *Last Night*. Nix was originally a sax player with this group but he soon developed an interest in songwriting, arrangements and production, and that led him to produce several groups and singers: **Paris Pilot**, Delaney and Bonnie, **Charlie Musselwhite**, as well as some blues artists (Albert King, Furry Lewis...). Most of these albums were co-written by **Nix**.

After some months spent in Tyler, Texas with Dale Hawkins and Robin Hood Brians (the producers of **Mouse and The Traps** and several other Texas groups), **Nix** moved to Los Angeles where he became friendly with Leon Russell and the "Oklahama Mafia" musicians. His first contract as a solo artist (he was also able to sing, with a good warm voice) was naturally with Shelter, the new label created by Russell but the sales of *In God We Trust* were extremely limited and the album is now hard to find.

NITZINGER - Self Titled LP.

Don Nix then moved to Elektra releasing three albums combining rock, country, blues and gospel influences, always with good musicians. After the success of Leon Russell's "Mad Dogs And Englishmen" troupe, he formed The Alabama State Troupers Road Show with Furry Lewis and Brenda Patterson and the resulting double live album has its moments.

In 1971, **Nix** was also the choir master for George Harrison's "Concert For Bangladesh".

In 1970/73, he kept on producing albums for Lonnie Mack (*Hills Of Indiana*), the French group the Variations, and Beck, Bogart and Appice, this trio also recording his song *Goin' Down* (also covered by Freddie King, **Moloch**, J.J. Cale, Chicken Shack...).

Don Nix was also by then one of the managers of Enterprise, the rock subsidiary label of Stax and his Memphis productions included Sid Selvidge, Dallas County, **Moloch**, Larry Raspberry and The Highsteppers (ex-**Gentrys**).

Nix also spent several months with John Mayall (the album *Ten Years Are Gone*) and in 1975, invited by Keef Hartley, he went to England to produce Michael Chapman's *Savage Amusement.*

Totally exhausted and suffering from serious drug problems, **Nix** then seriously reduced his activities, with only two albums in 1976 (*Gone Too Long*) and in 1979 (*Skyrider*).

In 1996, **Nix** released a new solo CD and published an interesting book "Road Stories And Recipes" with his adventures in the music business plus 60 pages of cooking recipes given by people like J.J. Cale, **Sam The Sham**, Jim Dickinson, Delbert McClinton and John Mayall! (SR)

Noah (OH)

ALBUM:	1	BRAIN SUCK	(Head 001) 2003 R1

This is a retrospective release of early seventies recordings from a Salem, Ohio band. Already it is not easy to find. The album is in the hard-rock/prog genre with extended tracks and lots of guitar/Hammond organ interplay. (VJ)

Noah's Ark (FL)

Personnel:	BOBBY CALDWELL	drms	AB
	RONNY ELLIOTT	bs	AB
	BILL MANN	gtr	AB
	BUDDY RICHARDSON	ld gtr	AB
	RODNEY JUSTO	vcls	B

45s:		Love In/I Get All The Luck	(Decca 32153) 1967
		Paper Man/ Please Don't Talk About Yesterday	(Decca 32217) 1967
	α	Purple Heart/Stormy	(Liberty 56157) 1970

NB: α shown as by Noah's Ark featuring Rodney Justo.

Well, someone just had to make a record called *Love-In*. You'll find this likeable psychedelic ditty on *30 Seconds Before The Calico Wall* (CD) and *Boulders, Vol. 11* (LP). Strangely, *Paper Man* appears on *Rubble, Vol. 15* (LP) where it's somehow surmised that the band was from the U.K. despite the single getting no U.K. release (huh?!). *Paper Man* has since appeared on *Psychedelic States: Florida Vol. 3* (CD), which sets the record straight.

The band was from Tampa, Florida and Elliott and Richardson had previously been in other local groups including the Raveons, **Outsiders** and **Soul Trippers**. Their first two singles are recommended. The Liberty single is totally different; augmented by ex-**Candymen** Rodney Justo and in a final attempt at commercial success they switched to the overblown soul'n'brass bombast of **Blood, Sweat and Tears** that was then in fashion. Both sides were written and produced by the Buie/Cobb team, who would work with Justo again when he formed The Atlanta Rhythm Section.

Bobby Caldwell had earlier drummed for The Go-Mads, prior to forming **Noah's Ark** with Buddy Richardson and Ronny Elliott. Both Elliott and Bill Mann also played in **The Outlaws**. Caldwell then was recruited by **Johnny**

Winter and, later the UK/US outfit Captain Beyond. Caldwell also drummed on the New Englander's tracks found on the Tener Bee-Jay sampler albums. When Caldwell left The Go-Mads, the remaining members became, **Plant Life**.

Noah's Ark later re-grouped as Duckbutter and Buddy Richardson would later form **White Witch**.

Details on all the bands on the Florida sixties scene are covered in Jeff Lemlich's essential 1992 book 'Savage Lost' (Distinctive Publishing, ISBN 0-942963-12-1). (MW/RE/RT/SR/SMR)

Noah's Ark (NY)

45:	I Think I Wanna Love You Baby/ Hold Back The Sun	(Roulette 4703) 1966

Unconnected to the Tampa, Florida act, this single is average harmony-pop produced by one Bob Feldman. This band could possibly then originate from New York City. (MW)

The Noblemen (OK)

ACETATE: 1	THE NOBLEMEN	(Audiodisc) 1966 R3

NB: (1) one-sided 12" metal acetate.

45s:	Stop Your Running Around/Bend It	(CJL 1001) 1967
	My Flash On You/ Here's Where You Belong	(Kaleidoscope 001) 1968

This was an Oklahoma City band that spent a little time in Dallas, Texas. *Stop Your Running Around* is a fast dance number delivered in a typical garage punk style, whilst for their second single they opted for a reasonable cover of **Love**'s *My Flash On You.* They also do a cool version of **Sloan**/Barri's *Here's Where You Belong*, also covered by the **Grass Roots** and **West Coast Pop Art Experimental Band**.

The 12" acetate, which sounds circa 1966, contains a cover of The Yardbirds' *You're A Better Man Than I* plus three untitled originals, all with thick fuzztone.

Compilation appearances include: *My Flash On You* on *Sixties Rebellion, Vol. 8* (LP & CD); and *Stop Your Running Around* on *Texas Flashback (The Best Of)* (CD), *Texas Flashbacks, Vol. 4* (LP & CD) and *Flashback, Vol. 4* (LP). (VJ/MW)

The Noblemen (IL)

Personnel incl:	JIM PEARIE	gtr	A

45:	Short Time/Jeanie	(Orlyn ORL 66421) 1966

A quartet of freshmen from The University of Chicago they had all previously played with high school bands, in Pearie's case back home in Pennsylvania with The Marauders. They played during 1967 and 1968 and their screeching version of *Short Time* is worth investigating on *Back From The Grave, Vol. 7* (2-LP). (VJ/MW)

The Noblemen (IA)

45:	Things Aren't The Same/Night Rider	(IGL 130) 1967

This garage outfit came from Albert City, Iowa. Their finest moment, *Things Aren't The Same*, is a raucous if melancholic song and comes with a surf-styled guitar break.

Compilation appearances have included *Things Aren't The Same* on *Monsters Of The Midwest, Vol. II* (LP) and *The Arf! Arf! Blitzkrieg 32 Track Sampler* (2-CD); and both sides of the single can also be heard on *The IGL Rock Story Part Two* (LP) and *The Best Of IGL Garage Rock.* (VJ/MW)

The Noblemen (OH)

Personnel incl:	JOE CALDWELL	gtr	A
	CHRIS CALVIN	bs	A
	DAVE CULP	vcls	A
	RANDY HUFF	drms	A
	FRANK MARSHALL	ld gtr	A
	JEFF WELLS	organ	A

From Grandview Heights, a village just northwest of Columbus, Ohio these **Noblemen** inspired by local heroes **The Dantes**, were active between 1966-68. Their main claim to fame was their inclusion on the rare *Hillside '66* (LP) compilation, with a cover of The Who's *Under My Thumb.* Chris Calvin recalls: "Hillside Records was run by a guy called Larry McKenzie, who we used to hire amplifiers from for our gigs. The track was recorded about a month after we formed in the fall of '66 and we were all 15 at the time. Larry had a good two-track Ampex or Scully machine and the track was recorded in Larry's house, with band members spread through his front room, dining room and kitchen. The *Hillside '66* record itself came with phone numbers under each band's name and was meant to be a demo for each band... it ended up being a snapshot of his customer base for 1966!"

Under My Thumb can also be heard on *Oil Stains, Vol. 2* (LP). (IT/CC)

The Noblemen (IN)

Personnel:	LARRY BURCH	ld vcls, organ, gtr	AB
	JERRY COMPTON	bs	AB
	CHUCK LARUE	drms	AB
	RICK WILHELM	gtr	A
	MICKEY SMITH	gtr	B

45:	Satisfied/She Thinks I Still Love Her	(Prism 1930) 1965

Formed in 1965 these **Noblemen** came from Indianapolis, Indiana. Rick Wilhelm and Brian Crouch co-wrote the 'A' side of their record, *Satisfied.* Larry Burch recalls: "I was the oldest (20) and Chuck the youngest (17), was still a senior in high school. The band was managed by Chucks' dad Ramon and his brother Gene. We worked all over Indy and most of the state.... playing at a lot of small town armories and teen dances, etc. We sold our single and 8" x 10" glossies for a buck each and developed a pretty good local following. One gig that stands out was playing for a summer stock cast party of which Edie Adams was the main star. It was our only association with a major star at that time and I can remember we thought it was a pretty good deal at the time. After about a year or so we cooled off somewhat and Rick left the group first and was replaced by Mickey Smith."

"After a few more weeks Mickey and I moved on to play in house bands in nightclubs playing in a group called Melting Pot. I left that group and went to the West Coast and the Melting Pot gravitated toward Florida. They did one album, *Burn Fire, Cauldron Bubble* (Capricorn Records) before they disbanded. The drummer of that group (Jerry Thompson) went on to work some with Dickey Betts, but I don't know what they're doing now. After I discovered that **The Noblemen** were on a compilation record, I did locate Rick Wilhelm and he's still in the Indy area into real estate."

"As far as I know I'm the only one of the original group who has stayed in music all their life. I stayed in the San Francisco Bay Area for about five years working with a trio (The Company) and we worked from Portland, Oregon down past San Bernardino, California and most points in between with a few trips to Reno and Tahoe. (Those gigs always paid well, and still do I guess) However this was the late sixties and in to the early seventies and I (plus the band and everyone else) were very much into "hippiedom" so a lot of the gigs remain kind of 'purple hazy' if you know what I mean. One thing that was constant until about 15 years ago was being on the road. I had met Woody Herman at a gig in Ohio and he was such a gentleman and complimentary towards me that it gave me enough confidence to move to Nashville. It was there that I joined an R&B group called Pure Pleasure. We were managed by Ed Leffler from L.A. who was also at the time managing Sammy Hagar and a couple of lesser known groups. He went on to manage Van Halen until he passed away in '93 I believe. But he got us a deal with A&M Records and we did shows mostly around the South with acts like Cameo and The Commodores. "

"I've been in the Columbus area since '88 and have found it to be a good home base for gigs. One days drive in any direction has hundreds of places for musicians to work. I've had a band called Larry B and The Real Deal for the last 10 years. We're fairly well known in the area and have done shows with the likes of Tower Of Power, Clarence "Gatemouth" Brown and most everyone in between in that musical genre."

Compilation appearances have included *She Still Thinks I Love Her* on *Fuzz, Flaykes, And Shakes, Vol. 5* (LP & CD); and *Satisfied* has resurfaced on *Wyld Sydes Volume 2* (CD). (GGI/MW/LB)

The Noblemen (FL, Clearwater)

45s: Two Faced Woman/
You Didn't Have To Be So Nice (Paris Tower PT-110) 1967

This obscure and uncompiled band came from Clearwater, Florida. (MW)

The Noblemen (FL, Fort Lauderdale)

There was another **Noblemen** in Florida, from Fort Lauderdale, in the mid-sixties. They did not release any singles although a couple of Animals covers, *House Of The Rising Sun* and *Don't Let Me Be Misunderstood*, were recorded and got as far as a Criteria Studios acetate. (MW)

The Noblemen (PA)

45: Tiddle Winks/Vibratin' (Bee 1826) 1963

Another **Noblemen** this time from Reading, Pennsylvania. (MW)

The Noblemen (?)

45: Little Girl You Look So Fine/Together (Epic 9723) 1964

This may be a different band or one of those listed above. (MW)

Noblemen 4 (PA)

45s: Get Out Of My Life Woman/
What's Your Name (Recap R.R. 291) 1967
I Can Hear Raindrops/
Hang It In Your Ear (Recap R.R. 292) 1967
Beach Umbrella World/Lady Flora (Mercury 72828) 1968

Mike Kuzmin's discography of Pennsylvania, 'Sounds From The Woods', reveals that this band hailed from Greensburg/Irwin. *I Can Hear Raindrops*, a superb garage ballad with great rainstorm effects and a salute to the Cascades, is to be found on *I Can Hear Raindrops* (LP). Confusingly it turns up again, with the last verse repeated, as *I Can Hear The Rain Drops* by **The Aces** on *Thee Unheard Of* (LP), supposedly a collection of Michigan acetates on the Punch label (a Hideout subsidiary). However, it turns out that the reason they were "unheard of" is that many of these acetates were modern forgeries, manufactured by a fraudster who duped the compiler.

Similarly, *Hang It In Your Ear* also appears on *Thee Unheard Of* (LP), but credited to "The Underdogs"! (MW/MM)

The Nobles (DE)

45: Something Else/
I Hope I Don't Get Hurt Again (Marquis 4991) 1966

This quartet was out of Wilmington in Delaware and earlier known as The Sting Rays and The Cobras. *Something Else* was a pretty frantic garage punker with vibrant guitar and lots of organ. The local radio station banned it because they thought the song was about sex and it sank without trace. The group soldiered on until 1968, when the draft and college led to their demise.

Compilation appearances include: *Something Else* on *Psychedelic Unknowns, Vol's 1 & 2* (LP), *Psychedelic Unknowns, Vol. 2* (2x7") and *Back From The Grave, Vol. 5* (LP). (VJ)

Nobody's Children (TX)

45: Good Times/Somebody To Help Me (GPC 1944) 1968

From Dallas, this outfit's single, with its monster guitar riff, psychedelic fuzz and rampaging punk vocals is rather special.

Compilation appearances have included: *Good Times* on *Psychedelic Microdots Of The Sixties, Vol. 1* (CD), *Pebbles, Vol. 3 (ESD)* (CD), *Trash Box* (5-CD), *Texas Music, Vol. 3* (CD), *Best of Pebbles, Vol. 1 - Get Primitive* (LP & CD), *Flashback, Vol. 6* (LP), *Highs In The Mid-Sixties, Vol. 11* (LP) and *Garage Beat '66 4* (CD); and *Good Times* and *Somebody To Help Me* on *Sixties Archive Vol. 8* (CD) and *Acid Trip From The Psychedelic Sixties* (LP). (VJ)

Nobody's Children (IL)

Personnel incl: TOM PETRELLI ld vcls

45: Girl - I Need You/Girl - I Need You (instr) (Kiderian 45112) 1967

Here we have a mid-sixties garage band from Chicago. Petrelli is believed to have gone on to **Gollum**.

Girl I Need You is an up-tempo blast, with plenty of fine fuzz guitar and harmony vocals. You can also find it on *Pebbles, Vol. 6: Chicago* (CD), *Let's Dig 'Em Up!!!* (LP) and *Quagmire Vol. 2* (CD), whilst the instrumental flip side version appears on *Buzz Buzz Buzzzzzz, Vol. 1* (CD). (MW)

Nobody's Children (NM)

45: Baby - I Tried/St. James Infirmary (Delta 2207) 1966

St. James Infirmary, a blues-influenced song written by G. Primrose, can also be heard on *New Mexico Punk From The Sixties* (LP) and *Sixties Archive, Vol. 4* (CD). (VJ)

Nobody's Children (MD)

Personnel:			
	DENNIS BOONE	ld vcls, rhythm gtr	A
	MARK MOUHTOURIS	drms	A
	LEE TRAVERS	ld gtr, vcls	A
	JAN ZUKOWSKI	bs, vcls	A

45s: Jungo Partner (A Worthless Cajun)/
Let Her Go (United Artists 50090) 1966
α I Told Santa Claus I Want You/
Stuck In The Chimney (Scepter 12180) 1966
I Can't Let Go/Don'tcha Feel Like Crying (Bullet 1000) 1967
I Can't Let Go/Don'tcha Feel Like Crying (Buddah 36) 1968

NB: α shown as by **The Surf Boys**.

Yet another outfit of this name, this time from Prince George's county Maryland. The band was managed by Washington DC radio station WPGC DJ Harv Moore and the horns featured on *I Can't Let Go* were courtesy of another DC group called The Arabians. The flip, *Don'tcha Feel Like Crying* is perhaps more interesting, with some fuzz guitar and that's been compiled on *Realistic Patterns* (CD).

Whilst under contract to United Artists they recorded a Christmas single under the moniker **The Surf Boys**. *Jungo Partner (A Worthless Cajun)* can also be found on *Garage Punk Unknowns, Vol. 5* (LP).

Jan Zukowski who also played with **The Cherry People** in 1967, is currently playing with an outfit called The Nighthawks. (VJ/SR/MW)

Nobody's Children (?)

45: Colours And Shapes/ ? (Deek 1021) 196?

Colours And Shapes is an awesome 'bad trip' punker with screeching fuzzed guitar and snarling vocalist, comparable to the brooding magnificence of **The Unrelated Segments** or **The Chocolate Watch Band**. The lyrics come in clotted couplets of syllabic triplets, as if being extracted by forceps -

"I see blue - you're all green.
It's all lonely - nothin' seen.
Outside world - too bad, square.
It's too bad - you're still there.
(chorus) I'm alive - I'm alive.
You're so cold - growing old.
There's no time - you're my mind"

Crank it up on *Open Lid EP* (7"), *Turds On A Bum Ride Vol. 5* (CD) or *Mayhem & Psychosis, Vol. 1* (CD). No idea yet whence they hailed - no one's lettin' on and the writer credits (Sterling, McKenzie, Spitale) is the only clue to hand. (MW)

Nobody's Children (LA)

Personnel:	JOHN HAAS	vcls	A
	TOMMY McNABB	bs	A

This **Nobody's Children** was formed in 1967 in Bunkie, Louisiana by Haas and McNab after the break-up of their previous group, **The Barracudas**. However, this was a short-lived outfit, which don't appear to have recorded. Instead John Haas was nabbed by **Jimmy and The Offbeats** and released a brace of singles with them after a name change to **John Eric and The Isosceles Popsicles**. (AB/MW/VJ)

The Nocturnes (NJ)

ALBUM: 1 SLIGHTLY DELIGHTFUL (Cook CO 977) 1964 R1

Here's a lo-fi privately-pressed frat-rock album by a New Jersey Military Academy band. It contains pre-Invasion covers like *Twist & Shout*, *Money* and *Mashed Potatoes*. Some tracks have crude fade-outs. The cover has a glued on colour photo of the band in matching red jackets. (VJ)

Noises N' Sounds (WA)

Personnel incl:	TERRY DALE	vcl	A

45: Yum Yum Eat 'Em Up/How Much Lovin' (Piccadilly 222) 1966

Most likely a studio group, **Noises N' Sounds'** single was produced by Tex Hughes and featured members of **The Page Boys**. The fuzz-filled *How Much Lovin'* can be found on Big Beat's *Northwest Battle Of The Bands, Vol. 2* (CD). (VJ)

The Nomadds (IL)

Personnel:	TONY CANNOVA	drms	A
	LEE GARNER	gtr	A
	GREG JOHNSON	vcls, gtr	A
	DEAN KUEHL	vcls, hrmnca	A
	DENNY KUHL	bs	A

ALBUM: 1(A) THE NOMADDS (Radex MLP-6521) 1965 R2
NB: (1) reissued on vinyl (Wylde Beat) 2008.

Formed in 1963, **The Nomadds** had built a strong local following by the time they released their 1965 album on the Radex label, based in Freeport, Illinois. It appears to have been their one shot at the big-time, as no singles have come to light, although there appears to have been a 1964 demo single on Radex, *Don't Cheat On Me/W.P.L.J.*, as "The Nomads".

On the rare occasions that the album appears, it is tagged 'garage' by dealers; it is, but only in the widest sense - it is NOT garage-punk. Instead, if you think of it as a riposte to the FIRST wave of Invasion sounds, specifically the clear tones of 1963-4 period Merseybeat (Beatles and Searchers), as opposed to the second wave (Stones, Them, Kinks, Yardbirds), then you won't be disappointed. **The Nomadds** wore the slick, groomed style of the Everly Brothers (no Beatles fringes here) and it was Don & Phil who inspired the harmonies of Kuehl & Johnson, rather than Lennon and McCartney.

Radex
NOMADDS
NOMADD ORIGINALS
PLUS

THE NOMADDS - Self Titled LP.

There are seven covers plus five originals by Greg Johnson. The latter include teenbeat melodrama (*In Transit*) and winsome minor-mood beat (*There Is No More, Don't Cheat On Me*). The covers comprise: - competent Merseybeat-ified versions of *Lucille, Love Potion No. 9*, and *Roll Over Beethoven*; energetic versions of *Ain't That Just Like Me* and *W.P.L.J.*; a pedestrian *Shame, Shame, Shame* rescued by warbling harmonica; and the gloomy ballad *Tragedy*. Overall an enjoyable listen which should find favour with fans of sixties beat.

Two of their cuts have been compiled: *Don't Cheat On Me* appears on *Wyld Sydes Volume 1* (CD) and *There Is No More* can also be heard on *Wyld Sydes Volume 2* (CD). (MW/CF)

The Nomads (TX, Fort Worth)

Personnel:	JOHNNY COLEMAN	vcls	A
	BILL HAM	gtr	A
	WESLEY HARRIS	gtr, vcls	A
	HARRY LARSON	drms	A

45s: I Saw You Go/I Really Do (Soft 958) 1965
Be Nice/Empty Heart (PS) (Spotlight 5019) 1966

This wild garage band was based in Fort Worth, Texas. After an initial ballad-punk single, they issued the only garage single from Fort Worth to appear in a picture sleeve. Wesley Harris and Bill Ham left not long afterwards to form The Rocks and later Bill teamed up with Bob Barnes (from **Those Guys**) in **The Yellow Payges**.

Compilation appearances include: *Be Nice* on *Back From The Grave, Vol. 4* (LP), *Back From The Grave, Vol. 2* (CD), and *Fort Worth Teen Scene! Volume Three* (CD); and *Empty Heart* on *Fort Worth Teen Scene! Volume Three* (CD). (VJ)

The Nomads (TX, Texas City)

Personnel incl:	BILL KIRBY	
	JAMES MANLOVE	
	JOHNNY ORVIS	vcls, gtr
	FRANK ZIGEL	

45s: I Walk Alone/I'll Be There (Damon 101) 1967
Three O'Clock Merrian Webster Time/
Situations (Orbit 1121) 1968

These Texas City-based **Nomads** started out as a folk-rock band but progressed into a bizarre psychedelic outfit. Their development is well-documented on the compilation *Three O'Clock Merrian Webster Time* (LP) which includes the above singles, two 1967 outtakes: - *My Little Red Book*, *New Generation* and a cut from a 1968 single on Orbit (1126) called *Mainstream* by which time they had changed their name to **The Smoke**. In 1969 they relocated to California and recorded two albums for UNI.

Situations, quite an interesting garage punk number, can also be heard on *Flashback, Vol. 6* (LP) *Gathering Of The Tribe* (CD), *Acid Visions - The Complete Collection, Vol. 1* (CD), *Acid Visions Vol. 8* (CD) (Spalax), *The History Of Texas Garage 2* (CD) (two versions - one is a previously unreleased rehearsal version), *Psychedelic States: Texas Vol. 1* (CD) and *Wyld Sydes Volume Eight* (CD); and *My Little Red Book* was included on *The Cicadelic Sixties, Vol. 2* (LP). The six tracks featured on *Three O'Clock Merrian Webster Time* (LP) have also been recompiled on Collectables' 3-CD set - *Acid Visions - Complete Collection, Vol. 3* (CD), and five are repeated again on *The History Of Texas Garage Bands, Vol. 2 - The Orbit Records Story* (CD) and on *Acid Visions Vol. 8* (CD) (Spalax). *My Little Red Book* and *Situations* also appear on *Green Crystal Ties, Vol. 1* (CD). (VJ/MW)

The Nomads (NC)

Personnel:	MIKE BADGETT	drms	A
	GARY BEESON	gtr, keyb'ds	A
	BRUCE EVANS	ld gtr, vcls	A
	LARRY DEATHERAGE	vcls	A
	JERRY MARTIN	bs, vcls	A

ALBUM: 1(A) THE NOMADS: FROM ZERO DOWN (Crypt 006) 1985

45s: How Many Times/Not For Me (Stark SR-009) 1965
Thoughts Of A Madman/From Zero Down (Tornado T-159) 1967
α Willowgreen/Plastic Year (King James 8-9255) 1968
β Fields Of Peppermint/
Fields Of Peppermint (Instr.) (Whiz 619) 1970

NB: α shown as by Blu-Erebus. β shown as by Willow Green.

This **Nomads** was a five-star garage combo from Mount Airy, North Carolina. *Thoughts...* is regarded by many as a classic and its flip, is also a typical primal, grungy fuzztone scream about partying. The excellent and thoroughly worthwhile retrospective album on Crypt is a must for garage-heads everywhere.

The band had become **Blu-Erebus** by their third release in September 1968. *Plastic Year* was described by Erik Lindgren as "a prime example of four-star late sixties psychedelia" when he included it on *An Overdose Of Heavy Psych* (CD). The top side, *Willow Green,* became their final identity in 1970 when they reworked it into the pop-psych *Fields Of Peppermint.*

As **The Nomads** compilation appearances have included: *From Zero Down* on *Pebbles, Vol. 12* (LP) and *Teenage Shutdown, Vol. 10* (LP & CD); *Thoughts Of A Madman* on *Vile Vinyl, Vol. 1* (LP), *Vile Vinyl* (CD), *Chosen Few Vol's 1 & 2* (CD) and *The Chosen Few, Vol. 1* (LP); *Not For Me* on *Total Raunch* (CD); and *How Many Times* on *One Hand In The Darkness* (LP), *Trip In Tyme Volume 4* (CD) and *Sigh Cry Die* (CD). (VJ/MW/LP)

The Nomads (OH)

45: I Need Your Love/Willow Wind (Discotek 70646) 1967

From Sylvania, Ohio this **Nomads**' *I Need Your Love* can also be heard on *Everywhere Interferences* (LP) and *Fuzz, Flaykes, And Shakes, Vol. 5* (LP & CD). (MW/GGI)

The Nomads (LA)

Personnel incl:	BILL BIEHL	gtr
	FRED CUNNINGHAM	bs, vcls
	STORMY FOLSE	sax, harmonica, vcls
	JOE GUIDRY	ld gtr
	PAUL ORR	drms
	CHUCK VAN BROCKLIN	ld vcls, gtr

45: Time Remains/I Want You Back (J & S 1002) 1966

Metairie, Louisiana was home turf for these **Nomads**, later known as Sheik Beak & The Nomads. Their September 1966 release featured a raw folk-punker *Time Remains,* backed by a song featuring one Joe Herman.

Time Remains has resurfaced on *Highs In The Mid-Sixties Vol. 22* (LP) and *Wyld Sydes Volume Five* (CD). (MW/VJ/AB)

The Nomads (PA)

This Philadelphia-based **Nomads** recorded two songs as a demo at that city's Magna Sound studios. The songs - *Point Five* and *I Need Your Energy* - are both crudely recorded but have a certain charm about them, particularly their pounding drumming and you'll find them both on the *Crude PA, Vol. 1* (LP) compilation. A later version of *Energy* was released on Romain Records under the name **One Way Street Band**. (VJ)

The Nomads (?AL)

45: I (Need Your Love)/Please Be True (Samter 216) 1965

Both sides of this obscure garage single, released in October 1965, were written by K. Herbert and produced by Goldstein, Weinstein, Boutwell. That last name offers the best potential clue as to their origins - if it's Ed Boutwell then it was most likely recorded at his Boutwell Studios in Birmingham, Alabama, which he ran from 1961 until 1986.

I (Need Your Love) has re-emerged on *Quagmire Volume 7* (CD). (MW)

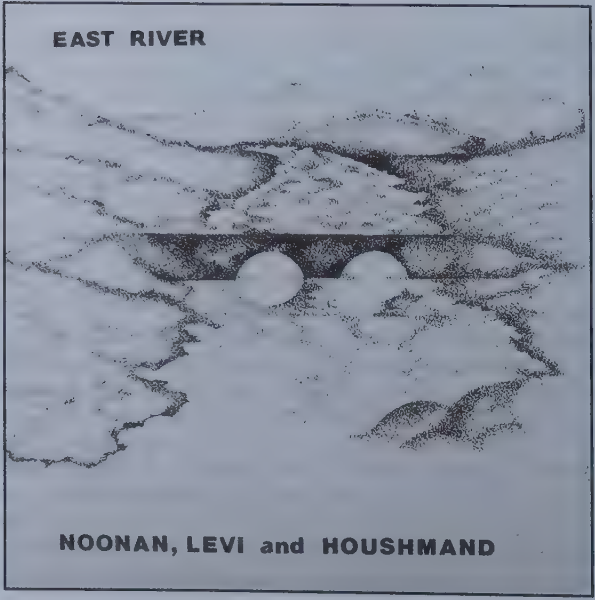
The Nomads (IN)

Personnel:	JEFF DAVIS	bs
	CHUCK DOWD	keyb'ds
	MAX EMMICK	gtr
	EDWIN KARGES	ld gtr
	GARY VARDEN	drms

45: Shy Girl/Coolsville (Skoop #1065) 1965

From Evansville, Indiana these **Nomads** were not connected to the Michigan City, Indiana bunch who released a R'n'R single on the Genie label several years earlier. Dowd and Karges, were later in the **Misfits** (on Showboat).

Coolsville can also be found on *Teenage Shudown Vol. 12* (LP/CD). (MW)



NOONAN, LEVI and HOUSHMAND - East River LP.

Nomadz (OH)

Personnel: JOHN MIKOVICH A
J. OBERMAN A
P. RUCHTIE A
D. TACSIK A
PAUL TACSIK A

45: She Ain't Lovin' You No More/
Wait Till The Midnight Hour (WAM 5980) 1967

A Youngstown, Ohio garage band that left behind two competent covers. *She Ain't Lovin' You No More* is a **Distant Cousins** track and on the flip, the often covered soul-garage-fave *In The Midnight Hour.* (MW)

No-Na-Mee's (CA)

45: Gotta Hold On/Just Wanna Be Myself (Era 3165) 1966

From the label that gave us **The Lyrics**' debut single came this terrific waxing from an unknown L.A. combo. *Gotta Hold On* can also be found on *Highs In The Mid-Sixties, Vol. 2* (LP) and *Gravel Volume 3* (CD), whilst *Just Wanna Be Myself* is also on *Highs In The Mid-Sixties, Vol. 20* (LP). They had quite a wide musical range taking in flowery-pop, folk-rock and punk. (VJ)

The Non Conformists (NY)

45: A Two Legged Big Eyed Yellow Haired Crying Canary/
Bird Walk (Scepter 12184) 1967

A studio group from New York City, **The Non Conformists'** single is mostly pop, written and arranged by Hutch Davie and Vance, both men being then active with the Bob Crewe productions. The flip is instrumental. (SR)

Steve Noonan (CA)

ALBUM: 1 STEVE NOONAN (Elektra EKS-74017) 1968

NB: (1) reissued on CD (Collectors' Choice Music CLC-617) 2005. (1) reissued on CD (Collectors' Choice CCM-06172) 2008.

A young Californian singer/songwriter **Steve Noonan** wrote *Buy For Me The Rain*, the first hit for Nitty Gritty Dirt Band. The material on his sole album was co-written with Jackson Browne and Greg Copeland and was described as "folk flavoured art song" by Lillian Roxon in her 1969 Rock Encyclopedia.

The songs are generally good but **Noonan**'s voice has nothing to retain your attention. (SR)

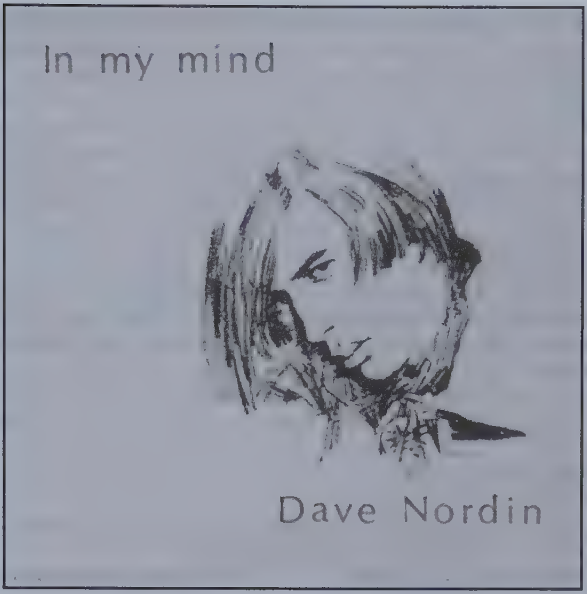
Noonan, Levi and Houshmand (CT)

Personnel: JOHN HOUSHMAND A
JON LEVI A
PAT NOONAN A

ALBUM: 1(A) EAST RIVER
(Cavern Custom Recording USR-7806) 197? R1

Hailing from Connecticut, this acoustic trio released a rare album of progressive folk with violin, acoustic guitars and good "drifting" vocals. The cover has a picture of a moon over a sleepy river, which captures the mood of the album well. Over half of the tracks are instrumental and given that the vocals aren't that strong these are possibly the better ones. The finale, an instrumental version of *Summertime*, is notable for fine violin playing. Although the band comprised Yale students, they recorded the album at the Cavern Studio in the Midwest.

They later recorded a jazzier album, *Laurasia* under the name East River Consort in 1978. (SR/VJ)



DAVE NORDIN - In My Mind LP.

Dave Nordin (CA)

ALBUM: 1 IN MY MIND (SPECifications Records) 1971 R2

An introspective folk singer/songwriter, whose only album was released in very small quantities (possibly as demo press) on SPECifications Records, a label from Kentfield, California. Tracks like *Voyage*, *Maryjane* (with obvious lyrics), *Rosemary* or *You Make Me Feel Like Someone* may interest some readers. (SR)

North Atlantic Invasion Force (N.A.I.F.) (CT)

Personnel incl: P. BIRCH A
GEORGE MORGIO JR. A

45s: Sweet Bird Of Soul/
Elephant In My Tambourine (Majestic 998) 1967
Blue And Green Gown/
Fire, Wind And Rain (Congressional 999) 1967
Black On White/The Orange Patch (Mr.G. 808) 1968
Rainmaker/Elephant In My Tambourine (Mr. G. 819) 1968
Love's No Game/Elephant In My Tambourine (Staff 1006) 1969

This obscure Connecticut combo is more frequently known as **N.A.I.F.** The intriguingly titled *Elephant In My Tambourine* is unfortunately not off-the-wall psych but a catchy cornball novelty complete with Jew's harp - you've been warned!

Their four singles plus six unreleased tracks form half of Collectables' 2-CD set *The History Of Connecticut Garage Bands In The 60's*, which they share with **Yesterday's Children**.

Other compilation appearances include: *Blue And Green Gown* on *New England Teen Scene, Vol. 2* (LP) and *New England Teen Scene* (CD); *Elephant In My Tambourine* on *Sixties Rebellion, Vol. 12: Demented* (LP & CD); and *Blue Light In The Window* and *I Won't Be Back* on *Green Crystal Ties, Vol. 5* (CD). (MW)

North Bridge Company (IL)

Personnel: SCHULLER A
DENNIS STEWART A

45s: Strange Land Strange People/
Crying All Alone (Golden Voice 4730) 1968
Strange Land, Strange People/
Crying All Alone (Sand "G" 840G-3111) 1968

North Bridge Company was from Peoria, Illinois. This single is up-tempo psychy soft folksy rock with echoey vocals and evocative reedy keyboards - the flip is also up-tempo despite the title and features some winsome guitar.

Compilation appearances have included: - *Strange Land, Strange People* on *Psychedelic Crown Jewels Vol. 2* (2-LP & CD) and *Every Groovy Day* (LP); and *Crying All Alone* on *Basementsville! U.S.A.* (LP). (MW/VJ)

No. County Rock Assn. (CA)

ALBUM: 1 SAMPLER (Nut House VC 5083) 197? R2

From the San Diego area, here's an obscure rural-rock album featuring male and female vocals on various tracks. It has an eye-catching primitive cover design. The album is more commonly known as "North County Rock Association". (VJ)

Northern Front (?)

ALBUM: 1 PRESENTS THE FURNITURE STORE (FEATURING THE BABIES OF THEIR FAMILY) (w/inserts) (Kader K-4321) 1975 R1

This group played a mix of melodic power pop and quirky progressive rock. Their album was issued with two handwritten-style inserts, although many copies are seen without them. The album was recorded in Maywood, Illinois. (SR/VJ)

Northwind (MI)

Personnel:	ROLAND DUTZMANN	A
	TOM IACOBONI	A
	JAN STEPKA	A

ALBUM: 1(A) NORTHWIND (No label) 1974 R4-R5

NB: (1) reissued on vinyl as *The Woods Of Zandor* (Northwind NW-741) 1991.

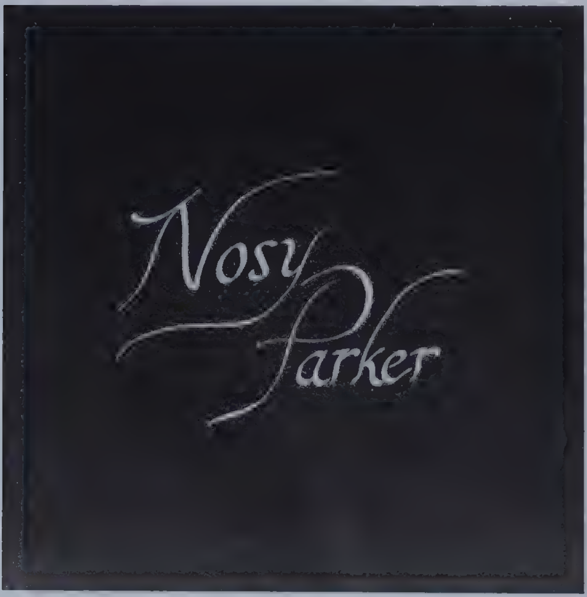
From Michigan, here's a rare private demo album of light'n'airy UK-influenced progressive rock similar to Fruupp. (VJ/MW)

Nosy Parker (NY)

Personnel:	TONY ABBATE	bs, keyb'ds	A
	JOSEPH CELANO	vcls, gtr, clarinet	A
	THOMAS VIOLA	vcls, gtr	A
	WILLIAM VIOLA	drms, keyb'ds	A

ALBUM: 1(A) NOSY PARKER (w/insert) (No label #Tonos A/B) 1975 R2

NB: (1) reissued on vinyl (Breeder) 199? (1) reissued on CD (Gear Fab GF-189) 2002.



NOSY PARKER - Self Titled LP.

This is a local Whitestone, Queens release. It was issued with a lyric sheet. The group has a professional, yet intimate electric folk sound, perhaps comparable to neighbours **Gandalf The Grey**. (CF)

The Notations (TX)

45: Everything's Alright/Miserlou (Beverly 1555) 1967

Coming from Amarillo in Texas **The Notations'** *Everything's Alright* sounds a crossover between rock'n'roll and mid-sixties garage punk. The flip was an instrumental.

Everything's Alright can also be found on *Texas Flashback (The Best Of)* (CD), *Texas Flashbacks, Vol. 4* (LP & CD) and *Flashback, Vol. 4* (LP). (VJ/MW)

Notes From The Underground (CA)

Personnel:	JOE LUKE	drms	A
	MARK MANDELL	acoustic gtr, gtr, vcls	ABCD
	JOHN MILLER	keyb'ds	A D
	MIKE O'CONNOR	bs, vcls	ABC
	FRED SOKOLOW	gtr, banjo, mandn, tamb, vcls	ABCD
	PETER OSTWALD	drms	BC
	JIM WORK	piano	B
	SKIP ROSE	piano, harp, elec. piano, organ	C
	FURRY GRASSO	drms	D
	BING NATHAN	bs	D

ALBUM: 1(C) NOTES FROM.... (Vanguard VSD-6502) 1968 SC

NB: (1) reissued on vinyl (Akarma AK 032) 1999. (1) reissued on CD (Akarma AK 032) 1999. (1) reissued on CD (Vanguard VMD-6502) 2006.

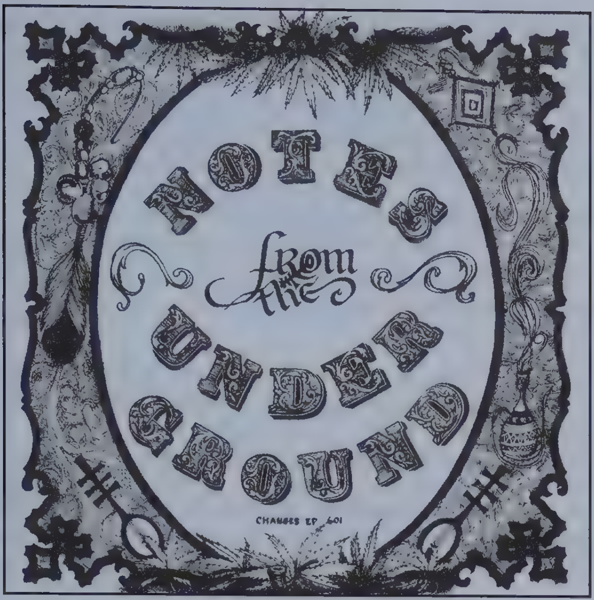
EP: 1(B) NOTES FROM THE UNDERGROUND (Changes 601) 1966

NB: (1) is a four-song 7" EP issued in hard cardboard picture sleeve. (1) reissued on CD, along with three bluesier outtakes, on *The Berkeley EPs* (Big Beat CDWIKD 153) 1995, which also features the EPs by **Frumious Bandersnatch**, **Mad River** and the June 1966 effort from **Country Joe and The Fish**.

45: Down In The Basement/
I Wish I Was A Punk (Vanguard 35073) 1968

This Berkeley-based band was part of the first wave of Bay Area rock bands. Sokolow came from a very musical family and owned a five-string banjo by the time he'd reached High School. Mandell was an old High School friend of his, who earlier played with a band called The Dune Patrol in Santa Barbara. Joe Luke was the drummer in the original line-up, which played at the first Family Dog Longshoreman's Hall concert. With folk musician O'Connor on bass they started gigging at the Jabberwock where Berkeley's only other rock band at the time, **Country Joe and the Fish**, were the house band. Through **The Fish** they met Chris Strachwitz who had earlier recorded the **Fish**'s first *Rag Baby EP*, and Chris subsequently recorded **The Notes** for their own EP, which was released in 1966. This is now rare. The tracks were *Where Does Love Go, Down In The Basement* (which was later re-recorded for the album), *What Am I Doing Here?* (also on the album), and *Got To Get Out Of This Dream*. By this time Ostwald, who'd played with various blues and jazz outfits, had replaced Luke on drums.

The Notes later became the house band at The New Orleans House (Berkeley), and built up strong local following playing lots of benefits around The Bay Area. They got a manager, Dan Carey in 1967 (he'd earlier been a road manager for Junior Wells in Chicago) and then a contract with Vanguard for the above album. Ex-jazzman, Skip Rose came in to replace the original keyboard player, John Miller, who fell ill just before it was recorded. The album, which was cut in New York, reflects the diverse musical backgrounds of the band's members and draws on blues, jazz, folk and country influences. Its most psychedelic cut was *Why Did You Put Me On?* which had a fine fuzztone solo and swirling organ. Their



NOTES FROM THE UNDERGROUND - Self Titled EP.

lightheartedness is best represented by *Follow Me Down (To The Underground)*, *I Wish I Was A Punk* and *Mainliner*. Other notable tracks were *Where I'm At*, *Cantaloupe Island* and *What Am I Doing Here?*

Sadly, after O'Connor and Ostwald left the band, Vanguard, fearing they would disintegrate, became unwilling to provide them with the necessary financial backing and eventually dropped them. Further personnel changes ensued before they left Berkeley for Taos in New Mexico and finally disintegrated. Fred Sokolow and Mark Mandell later formed Prince Bakaradi in Berkeley in 1970. In the late seventies, when Sokolow and Mandell were collaborating on a book about their sixties music experiences, they re-assembled the band with a new line-up recording one album, *Prince Bakaradi* (Appaloosa AP 006) 1980, using mostly material written back in 1970 and 1972. Prince Bakaradi was the villain of a fifties Sci-fi TV series.

Sokolow also recorded a bluegrass album, *Bluegrass Banjo Inventions* (Kicking Mule) 1977. Skip Rose went on to play on a number of **Charlie Musselwhite** albums. Mandell now writes fiction and non-fiction full-time. Sokolow still plays music and writes guitar instruction books for many publishers.

Compilation appearances include: *Follow Me Down (To The Underground)* on *The New Sound Of Underground* (LP); *Where Does Love Go*, *Down In The Basement*, *What Am I Doing Here*, *Got To Get Out Of This Dream*, *You Don't Love Me*, *Let Yourself Fly* and *Where I'm At Today* (the last three were previously unreleased) on *Nuggets From The Golden State: The Berkeley EPs* (CD); and *Why Did You Put Me On* on *Love Is The Song We Sing* (4-CD book). (VJ)

The Notorious Noblemen (IA)

Personnel:	J.B. ANDERSON	gtr	A
	MIKE BUCHHOLZ	bs	ABC
	JONNIE JOHNSTON	gtr	A
	MIKE McCORMICK	keyb'ds	ABCD
	DOUG SMITH	drms, vcls	ABCD
	STEVE SMITH	sax	A
	JOE SCHMITT	gtr	BC
	KEITH BROWN	gtr	D
	DENNIS CARLBERG	drms	D
	SUE HENRY	vcls	D
	JOE KAISER	bs	D
	LARRY LIND	bs	D

45: Yellow Canary/If I Needed Someone (Bedell 80405) 1967

While based in Iowa (members hailed from Storm Lake, Albert City and Fort Dodge), **The Norious Noblemen**'s only single *Yellow Canary* (an original written by the entire band) b/w a cover of the Beatles' *If I Needed Someone* was recorded at the Lynn Recording Studio in Rochester, Minnesota in 1967. Only 500 copies were pressed and because a guy called Tom Bedell helped fund the single his name was put on as the record label name.

The band's live set list consisted of many of the "Top 40" songs of the era, ranging from the Rolling Stone's *Get Off Of My Cloud*, **Sam The Sham and The Pharaohs**' *Wooly Bully* and the Beatles' *Ticket To Ride*, to more latter day fare such as covers of songs by **Crow**, **Blood Sweat and Tears** and Jimi Hendrix. Keyboardist Mike McCormick has stated that the band's "legacy was doing tunes that were either too hard or too weird for other bands of (the) time to do. Yet we had to remain popular and danceable... earlier we were more mainstream, but later we evolved into a more eclectic band". The band was locally renown for playing everything from *Harlem Shuffle* to the *Rocky And Bullwinkle* theme!

It should be noted that this outfit is entirely different to Iowa's other Noblemen. (MDo/MMc)

Novac (NY)

Personnel:	JOHN DZUBAK	drms	A
	BUZZY FEITEN	gtr	A
	ERIC GALE	gtr	A
	JERRY LEE NOVAC	vcls, keyb'ds	A

ALBUM: 1(A) THE FIFTH WORD (Embryo SD-527) 1970

Recorded in New York, *The Fifth Word* is a mix of jazz and psych with good keyboards and guitars and titles like *I Am/Classified Speed Freak/I Am/Saturday Night Approval*. The production has a basement sound. Embryo was a subsidiary label of Cotillion/Atlantic and mostly specialised in fusions of rock and jazz (**Jim Pepper**, **Herbie Mann**, **Floating Opera** etc.). The Embryo label was owned by **Herbie Mann** and distributed by the Atlantic subsidiary Cotillion. (SR/VJ)

The Nova Local (NC)

Personnel:	PHIL LAMBETH	gtr	A
	BILL LEVASSEUR	drms	A
	JOE MENDYK	ld gtr	A
	JIM OPTON	bs	A
	CAM SCHINHAN	organ	A
	RANDY WINBURN	gtr	A

ALBUM: 1(A) NOVA 1 (mono/stereo)
(Decca DL 4977/DL 74977) 1967 R1

NB: (1) also issued in the UK (MCA MUPS 377) 1969. (1) reissued on vinyl (Radioactive RRLP063) 2004. (1) reissued on CD (Radioactive RRCD063) 2004.

NOTES FROM THE UNDERGROUND - Self Titled LP.

45s:	Games/If You Only Had The Time	(Decca 32138) 1967
	Other Girls/ John Knight's Body (I Wanna Get Out)	(Decca 32194) 1967

This band comprised students from the University of North Carolina in Chapel Hill. Their album, which was recorded in New York in December 1966, is definitely worth investigating and is a minor collectable. Its cover of *Morning Dew* is the highlight. Its very Anglophile sound garnered it a U.K. release, although the band had split by April 1967.

Bassist Jim Opton told U-Spaces: - "We were a band that was making a pretty good living playing fraternity parties around the campus, and a few cellar clubs in Chapel Hill. My fraternity, Phi Mu Alpha, was sponsoring a charity concert for our scholarship fund, and we decided to go for broke that year and book a big name. We contacted William Morris Agency in New York, and booked **Chad and Jeremy**. We needed an opening act, so I booked my own band... got us real cheap. The deal was that Rob Heller, who was with the Morris Agency would come and hear us play. He signed us immediately after the concert. A week later he hooked us up with Elliot Mazer, who became our producer. Elliot also worked as a song peddler for E.B. Marks Music, who published the music. We got a recording contract with Decca, I don't know how, but Rob put that deal together with Elliot, and the next thing I know, we are in the studio with all kinds of famous people that had us in awe for the first 35 seconds or so. I do know that somebody thought we were kind of special, because the studio was absolutely closed to visitors while we were there, and we were not allowed to take home raw tape to play for anyone. We did a lot of things that were pretty advanced for our time. Listen carefully to *Morning Dew* for example. The strange vocal effects were done by feeding the vocals through a Leslie Tone Cabinet from a Hammond B3. Also, the bass lead is the first bass feedback lead I think I can remember in a rock song. I blew up the amp doing it!! Cost me $750 (a LOT of money I didn't have in 1966)!! But, it was a hell of a lick. The album was essentially recorded by five of us: Randy, Bill, Joe, Cam and me. Phil had departed for law school. I believe he is alive and well, and practicing law in Charlotte, North Carolina"

"Actually, there is one little piece or two of rock and roll history that goes with that album. It was the first ever recorded using the very new, and relatively unknown, Dolby NR System. It took up a good size room at the time. The engineer for the album, Fred Catero, was also the engineer for Simon and Garfunkel."

Joe Mendyk had earlier played in Tri-Power, The Better Days and The Warlocks (with an excellent single on Decca). Their excellent harmony pop-punk debut single *Games*, can be heard on *Echoes In Time, Vol. 2* (LP), *Echoes In Time, Vol's 1 & 2* (CD) and *Die Today* (CD), the flip *If You Only Had The Time* is on the album and can also be heard on *Realistic Patterns 2: Wednesday Morning Dew* (CD). *Forgotten Man*, also from the album, has resurfaced on *Baubles - Down To Middle Earth* (LP) and *Electric Psychedelic Sitar Headswirlers 6* (CD). Finally, *Other Girls* rides again on *Wake The Neighbours!* (LP) and *Wyld Sydes Volume Five* (CD). (VJ/MW)

THE NOVA LOCAL - Nova 1 LP.

The Novas (TX)

Personnel:	DAVID BROWNE	vcls, gtr	A
	DAVID DENNARD	bs	A
	GARY MADRIGAL	drms, vcls	A
	JOHN SALIH	ld gtr, keyb'ds, vcls	A

ALBUM: 1( ) WILLIAM JUNIOR/THE SUMP'N ELSE TAPES (Distortions DR 1026) 1996

NB: There's also a CD on Collectables titled *The Sump 'n Else Tapes* which presumably covers the same material.

45s:	William Junior/And It's Time	(S.T.A.R. 001) 1966
	Coronado's Puzzle/Lakeside Lot	(GPC 1946) 1967

From Dallas in Texas they started out in 1964 covering Astronauts' songs but developed into a tightly knit pop band issuing a folk-rock single on S.T.A.R. Dennard later headed for L.A. joining The Ravers. Then, after a spell in The Low Numbers, he ended up in fellow Texan Gary Myrick's band.

The Distortions album is a compilation of the recorded output by this mid-to-late sixties Dallas band. The title track falls into the folk-rock vein which is also where some of their other material lands. It also contains some really cool tracks that were recorded partly for lip-syncing on the 'Sump'n Else' TV show. These include a fuzz-frat version of *Shake*, the Mersey sounding *Help*, a cool version of *Bus Stop* which quite possibly outdoes the original as well as the obligatory **Byrds** cover *Feel A Whole Lot Better*. There are a few other tracks from an unreleased single and some demos. But while they did some stellar versions of other bands' songs, in the end, it's their originals from their single, *William Junior/And It's Time* that really shine.

And It's Time and *William Junior* have both been compiled on both *Texas Punk, Vol. 6* (LP), *Acid Visions - Complete Collection, Vol. 3* (3-CD) and *Acid Visions Vol. 7* (CD) (Spalax). (VJ/MW)

The Novas (MN)

EP:	1	THE CRUSHER (PS)	(Norton 075) 1999

45s:	The Crusher/Take 7	(Parrot 45005) 1965
	Novas Coaster/On The Road Again	(Twin Town 713) 1965

This punk band from Edina, Minnesota is worth investigating. They were a high school four-piece. Their debut single consisted of a **Trashmen**-inspired novelty song *The Crusher*, backed by primitive but worthwhile surf instrumental. Their second single included their grungy-style interpretation of Bob Dylan's *On The Road Again*. This was featured on the Bud-Jet mid-sixties Minneapolis compilation *Top Teen Bands, Vol. 2* (LP), whilst *Novas Coaster* appeared on *Top Teen Bands, Vol. 3* (LP).

Billy Miller's welcome Norton reissue EP features the Parrot single plus 1965 Dove demos of Dylan's *On The Road Again* and a cover of the **Astronauts**' *My Sin Is My Pride*.

Compilation appearances have included:- *Take 7* on *Pebbles, Vol. 17* (LP) and *Strummin Mental, Vol. 2* (LP); and *The Crusher* on *We Have Come For Your Children* (LP and cassette), *Born Bad (The Songs The Cramps Taught Us)* (LP), *Back From The Grave, Vol. 2* (LP), *Garage Kings* (2-LP) and *Pebbles Vol. 17* (LP); and *On The Road Again* on *Top Teen Bands Vol. 2* (LP) and *Novas Coaster* on *Top Teen Bands Vol. 3* (LP). (VJ/MW)

The Novas (FL)

Personnel:	JOHN BERNARD	drms	AB
	RICK CALABORO	gtr	AB
	BILL CAMPBELL	vcls	A
	JIM LeFEVRE	bs	AB
	KENNY WYNN	ld gtr	AB

45:	Whenever You're Ready/Please Ask Her	(Chelle PH 162) 1967

The Novas were one of several local bands to come out of the Palmetto High School in Miami, Florida. Their adversaries included the Summits, Squires, Travellers, Collegians and Nightwalkers (w/Bobby Caldwell). They entered Criteria Studios in 1966 and under the controls of Steve Kimball (who also oversaw recordings by **The Hustlers** and **Cavemen**) they put down the overtly Merseybeat-styled *Please Ask Her*, notable for some fab harmonies. It was arranged by the **Hustlers**' Bob Leavitt and has been re-aired on *Psychedelic States: Florida Vol. 3* (CD). They also recorded an unreleased track called *Frogs Eyeballs*!

Kenny Wynn was later in the New York Square Library. (MW/JLh)

Novells (CA)

Personnel:	BOB ARCHER	ld gtr	A
	ED BENSON	bs	A
	CHIP MOORE	drms	A
	TERRY TIBBETS	keyb'ds	A

ALBUM: 1(A) THAT DID IT! A HAPPENING, INC. (Mothers Records MRS-73) 1968/9 SC/R1

NB: (1) reissued on CD (Radioactive RRCD128) 2004.

45: Almost There/Sunshine Of Your Love (Mothers 1312) 1968/9

A L.A.-based outfit whose album is at present only a very minor collectable. Seriously arty pop it mixes soft melodies with searing acidic guitar - tracks like *Love* (a **Lee Michaels** cover) owe a heavy debt to the **Vanilla Fudge** school. With good covers of *Sitting On The Dock Of The Bay* and Cream's *Sunshine Of Your Love* amongst freshly-scrubbed harmony-pop, this group seemed to be in a quandary - "are we just another pop group or a serious rock band?" The resulting dichotomy won't convince fans of either genre, so the album is disappointing and best described as patchy.

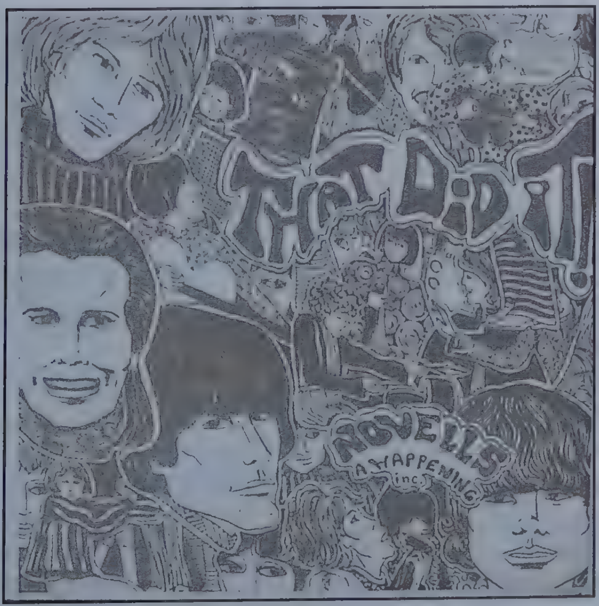
Love has also resurfaced on *Sixties Archive Vol. 8* (CD), *Turds On A Bum Ride, Vol. 1 & 2* (2-CD) and *Turds On A Bum Ride, Vol. 1* (2-LP). (VJ/MW/SR)

Len Novy (NY)

Personnel:	SAM BROWN	gtr	A
	RALPH CASALE	gtr	A
	PAUL HARRIS	keyb'ds, arrangements	A
	HERB LOVELLE	drms	A
	LEN NOVY	vcls, gtr	A
	CHUCK RAINEY	bs	A
	BYARD RAY	fiddle	A

ALBUM: 1(A) NO EXPLANATIONS (Atco SD 33-274) 1969

45: You're The One For Me/Rain And Snow (Atco 45-6672) 1969


That Did It!
Novells
A Happening inc.

NOVELLS - That Did It! A Happening Inc. LP.

Produced by Arthur Gorson (**Phil Ochs**, David Blue) and Jerry Schoenbaum (**Blues Project**), *No Explanations* is the sole album by **Len Novy**. Recorded in New York with some renowned session men, the material comprises covers of **Ars Nova**'s *Round Once Again*, **Eric Andersen**'s *Think About It*, Stevie Wonder's *You're The One For Me* and several originals penned by **Novy** often helped by Bonnie McCullough or Michael Thomas. Although the album suffers from often insipid arrangements by Paul Harris, it does contain three good tracks: *Tucson* (with some tasteful guitar parts), *Shy Ann* and *Rain And Snow* (both with Byard Ray's fiddle). The music is a mix of electrified folk and rock, graced by **Novy**'s distinctive voice. (SR)

The Now (CA)

Personnel:	RANDY GUZMAN (aka RANDY GORDON)	drms	A
	OLIVER McKINNEY	keyb'ds	A
	FRANK STRAIGHT	ld gtr	A
	DAVID ZANDONATTI	bs, vcls	A

45: I Want/Like A Flying Bird (Embassy 1968) 1967

Previously known as **The Ban**, from Lompoc, California, they changed names when their lead guitarist Tony McGuire was drafted and David Zandonatti came aboard to play bass/vocals. Subsequently the group moved to Los Angeles, signed with Embassy (owned by comic Milton Berle) and changed their name to **The Now**.

Their single contains straight pop-rock on *I Want* backed by a pleasant harmony-pop number in a baroque vein that may appeal to fans of **The Left Banke**.

Managed by Randy Guzman's parents, (hence his stage name Gordon), the band was shopped around to all of the L.A. labels and promoters. They'd played great gigs at the Sea Witch and Pandora's Box on the Sunset Strip, building up a strong following and generally playing the same circuit as the **Seeds**, **Strawberry Alarm Clock**, **Yellow Payges** etc... They also moved to San Bernardino East of L.A.

Finally they caught the attention of Matthew Katz in San Francisco. Katz had just lost contractual control of **Jefferson Airplane** and was looking for new groups to bolster his roster. **The Now** moved to San Francisco and was 'given' the name **Tripsichord Music Box**. (MW/GMy)

Now (TN)

Personnel:	TOMMY "JAY" RASICO	gtr, vcls
	PAUL SELPH	gtr, vcls

45: Having A Hard Time (Ain't You Baby)/
Déjà Vu (Cotillion 44005) 197?

Len Novy
NO EXPLANATIONS
STEREO
atco
SD 33-274

LEN NOVY - No Explanations LP.

Rasico was better known as "Tommy Jay", of Tommy Jay and The Escorts. Selph was a DJ, Master of Ceremonies and radio announcer. Both were well-known on the Memphis sixties scene and struck up a songwriting partnership. One result was *Groovy Day*, recorded by the **Kangaroos** in 1969. With singer-songwriter acts being in vogue at the time, they secured a deal with a national label, yet this single, which is thought to date from the early seventies, appears to be the sole product of their performing collaboration.

Deja Vu has reappeared on *Mystic Males* (CD). (MW)

The Now Generation (TN)

Personnel incl:	JIMMY BUFFETT	vcls	A

ALBUMS: 1(A)	NOW GENERATION	(Spar Premiere 4803) 1969	
2(A)	COME TOGETHER	(Spar 4806) 1969	
3(A)	HITS ARE OUR BUSINESS	(Spar 4807) c1970	

This 'exploito' pop group (five men, two gals) recorded several albums of covers of current hits, generally pop oriented, sometimes with instrumental tracks. Their line-up included a young Jimmy Buffett and, because of this, their albums are becoming sought-after by some collectors. (SR/MMs)

William Nowik (NY)

Personnel:	WARREN COOPER	sax	A
	PETE GENOVESE	drms, perc, vibraphone, flute	A
	TOM MANGIALINO	perc	A
	BILL NOWIK	gtr, bs, keyb'ds, flute, violin, perc	A
	GARY QUINN	flute, keyb'ds, perc	A
	GREG WALKER	gtr	A
	BRAD WHEAT	bs	A
	RANDY WHEAT	drms	A

ALBUM: 1(A)	PAN SYMPHONY IN E MINOR (w/insert)	(Mango Music PCI-1017) 1974 R2

NB: (1) reissued on vinyl (Guerssen GUESS063) 2009. (1) reissued on CD (Guerssen GUESSCD029) 2010.

An interesting instrumental progressive effort by a Rochester, New York outfit. Side one has a dreamy feel and could be compared to mid-seventies Pink Floyd or Popol Vuh. Side two is more avant-garde with long meandering passages though a section in the middle of the side sounds influenced by early seventies King Crimson.

Pan Symphony in E Minor
William Nowik
4 040824 081218

WILLIAM NOWIK
'PAN SYMPHONY IN E MINOR'
Obscure progressive psychedelic 1974 US album with echoes of Pink Floyd, King Crimson and early 70's British underground going experimental!!! Booklet with photos and extensive liners is included.

WILLIAM NOWIK - Pan Symphony In E Minor CD.

THE NOW GENERATION
COME TOGETHER
Spar

THE NOW GENERATION - Come Together LP.

Nowik returned in 2004 with a CD *Notes From The Underground* (Compendia Music Group - Last Resort) and in 2006 issued an album featuring only guitar and voice, *Sellin' Shadows In The Shade* (Open Sound 11261-2323). (CF)

NRBQ (NY/NJ)

Personnel incl:	TERRY ADAMS	keyb'ds, vcls	A
	STEVE FERGUSON	ld gtr, vcls	A
	FRANKIE GADLER	vcls	A
	JODY ST NICHOLAS	bs, vcls	ALL
	TOM (GT) STANLEY	drms	A
	LEE TIGER	gtr	A
	DON ADAMS		
	AL ANDERSON	gtr, vcls	

ALBUMS:	1	NRBQ	(Columbia CS-9858) 1969
(up to	2	BOPPIN' THE BLUES	(Columbia CS-9981) 1970
1977)	3	SCRAPS	(Kama Sutra KSBS 2045) 1972
	4	WORKSHOP	(Kama Sutra KSBS-2065) 1973
	5	ALL HOPPED UP	(Red Rooster LP101) 1977

NB: (2) featuring Carl Perkins. (3) reissued on CD (Rounder Select RDR 116613/752) 2000 with three bonus tracks. (3) reissued on vinyl (Sundazed LP 5184) 2007. (4) reissued on vinyl (Sundazed LP 5185) 2007. (3) and (4) repackaged as a 2-LP set (Annuit Coeptis 1001) 1976.

There's also a compilation, *The Best Of NRBQ: Stay With Me* (Columbia/Legacy CK 52432) 1993.

				HCP
45s:		Stomp/I Didn't Know Myself	(Columbia 4-44865) 1969	122
(up to		C'mon Everybody/Rocket No. 9	(Columbia 4-44937) 1969	-
1977)		Sure To Fall (In Love With You)/ Down In My Heart	(Columbia 4-45019) 1969	-
	α	All Mama's Children/Step Aside	(Columbia 4-45107) 1970	-
	α	State Of Confusion/My Son, My Sun	(Columbia 4-45132) 1970	-
	α	What Every Little Boy Ought To Know/ Just As Long	(Columbia 4-45253) 1970	-
	α	Me Without You/Red Headed Woman	(Columbia 4-45347) 1971	-
	α	Cotton Top/ About All I Can Give You Is My Love	(Columbia 4-45466) 1971	-
		Howard Johnson's Got His Mojo Workin'/ ?	(Kama Sutra 544) 1971	-
		Magnet/Only You	(Kama Sutra 549) 1972	-
		C'mon If You're Comin'/?	(Kama Sutra 575) 1973	-
		Get That Gasoline Blues/Mona	(Kama Sutra 586) 1974	70

NB: α Carl Perkins 45s - we're not sure which feature **NRBQ**.

The New Rhythm and Blues Quintet evolved from **The Seven Of Us**, originally a New York-based band who had relocated to Miami in 1966, where they were joined by Adams and Ferguson, from Kentucky outfit

Mersey Beats U.S.A. Shortly after adopting their new identity in 1968/9 they returned north to Passaic, New Jersey, finally ending up back in New York City and hitting the big time. **NRBQ** is an interesting good-time bluesy rock band with a quirky sense of humour. Its members were renowned for their musicianship and they had played on many studio sessions as well as short-lived groups before forming the group circa 1969. Their first single *Stomp* was a minor hit in 1969, but they had to wait five years to chart again, when *Get That Gasoline Blues* climbed to No. 70 and spent six weeks in the Top 200 in 1974.

Their second album was recorded with the rock pioneer Carl Perkins and is an interesting (and good humoured) attempt at mixing "new" and "old" sounds.

In 1971, they were joined by Al Anderson from the **Wildweeds**.

A kind of cult group on the East Coast, **NRBQ** kept on recording and touring intensively, mainly on the New York area. In 2001, the group still exists, playing live and releasing albums. (SR/MW/JLh/VJ)

The Nuchez's (IL)

Personnel incl: RICKY ERICKSON ld gtr A

45: Open Up Your Mind/
B.G.'s One Eye (Rembrandt 818R-5001) 1966

A psychedelic masterpiece from a Chicago-based band with a strong Anglophile influence which probably explains why both sides of the single were erroneously included on the U.K. compilation *Chocolate Soup For Diabetics* (LP). *Open Up Your Mind* has some fine organ and frantic guitar-work, the flip is an instrumental.

Ricky Erickson later joined **The Lemon Drops** who also recorded for Rembrandt Records.

Compilation appearances have included: *Open Up Your Mind* (alt version) on *Chicago Garage Band Greats* (LP) and *Chicago Garage Band Greats* (CD); different versions of *B.G.'s One Eye* and *Open Up Your Mind* appear on *The Cicadelic 60's, Vol. 5* (CD) and both sides of the single were erroneously compiled on one of the very first retrospective UK psych compilations *Chocolate Soup For Diabetics* (LP); and finally *Open Up Your Mind* on *Green Crystal Ties, Vol. 9* (CD). (MW)

The Nuclear Vision (MA)

Personnel incl?: R. KARANFILIAN
ROBERT TEPPER

45s: Night Time Child/Because We've Got Love (Skee 7771) 1969
Night Time Child/Because We've Got Love (Laurie 3518) 1969

The Great Lost
Psychedelic Garage

GREEN CRYSTAL TIES Vol. 9 (Comp CD) including The Nuchez.

Dealers list these singles by a Chicopee, Massachusetts band as a garage/psych rocker. It's catchy late sixties rock but, frankly, not much garage and definitely not psych. (MW)

Nu-Dimension (?)

45: Another Side/Look Thru Any Window (Burdette 1) 1967

Often described as 'psych', *Another Side* is actually decent pop with some good keyboard moves, the odd baroque touch and weird effects - an interesting effort by this Pacific Northwest outfit. It's backed by a slightly slowed down version of The Hollies' hit with lots of echo.

Another Side can also be found on *Northwest Battle Of The Bands, Vol. 2 - Knock You Flat!* (LP & CD). (MW)

The #1 (Number One) - see Blue Beats (CT).

The Numbers Band (OH) - see F (15:60:75 - The Numbers Band) (OH).

Stu Nunnery (NY)

ALBUM: 1 STU NUNNERY (Evolution 3023) 1973
NB: (1) also issued in the UK (Crest CREST 6) 1973.

45: Sally From Syracuse/Madelaine (Evolution 1084) 1973
NB: also issued in the UK (Mooncrest MOON17) 1973.

Stu Nunnery was a New York soft-rock singer. His album was recorded with the best local studio musicians including: **Elliott Randall**, **Hugh McCracken**, John Tropea and Paul Griffin. His records were also released in the UK. (SR/CF)

The Nun-Plus (OR)

ALBUM: 1 LJUBIMO/LET US LOVE (Amato SLP 1) 1970 SC-R1

This album was recorded by five nuns and two non-nun Catholics from Oregon. All 12 cuts were penned by Sister Marianne Misetich. The album title Ljubimo means 'let us love' in Croatian. Musically, the album features mostly folk-styled numbers, some soft and others more upbeat. *Walk About The Craters Of The Moon* opens and closes with electronic bleeps and blips and features flute, marimba and harp sections. Quite a few tracks feature electric guitar parts and *St. Ives* is notable for Arabian percussion. (VJ)

Stu Nunnery

STU NUNNERY - Self Titled LP.

OASIS - Self Titled LP.

Oasis (CA)

Personnel:			
	STEPHEN BARNCARD	bs, producer	A
	KELLY BRYAN	bs	A
	SHERRY FOX	vcls	A
	JOEL SIEGEL	vcls, gtr	A
	CARL TASSI	drms	A
	TED TEIPEL	keyb'ds, flute	A
	JOHN YAGER	vcls, gtr	A

ALBUM: 1(A) OASIS (Canada/Cranbus No #) 1973 R2

NB: (1) reissued on CD (Radioactive RRCD142) 2005.

Although this album was pressed in Canada and lists no home base for the group on the cover, it is known that they were based in Marin County, California. The album, which is mainstream pop-rock and AOR with male and female vocals, sounds like a cross between Pablo Cruise and later-day **It's A Beautiful Day**. The group was previously known as RJ Fox, who saw a 2-CD issue of their early seventies material issued *RJ Fox: Retrospective Dreams* (Black Bamboo) 1994.

Sherry Fox was previously in **Cookin' Mama** and Stephen Barncard also worked with **Chet Nichols** and **David Crosby**. Kelly Bryan had earlier been in the short-lived **Grootna** and later played on a couple of albums by **Jesse Colin Young**. (CF/SR)

Phil Ochs (NY)

HCP

ALBUMS: 1 ALL THE NEWS THAT'S FIT TO SING (mono/stereo)
(Elektra EKL-269/EKS-7269) 1964 -
2 I AIN'T MARCHIN' ANYMORE (mono/stereo)
(Elektra EKL-287/EKS-7287) 1965 -
3 PHIL OCHS IN CONCERT (mono/stereo)
(Elektra EKL-310/EKS-7310) 1966 149 -
4 PLEASURES OF THE HARBOR (A&M 133) 1967 168 -
5 TAPE FROM CALIFORNIA (A&M SP-4148) 1968 -
6 REHEARSALS FOR RETIREMENT
(A&M SP-4181) 1969 167
7 PHIL OCHS' GREATEST HITS (A&M SP-4253) 1970 194
8 GUNFIGHT AT CARNEGIE HALL
(A&M SP-9010) 1971 - SC
9 CHORDS OF FAME (A&M SP-5611) 1976 -
10 A TOAST TO THOSE WHO ARE GONE
(Rhino RNLP 70080) 1986 -

NB: (1) reissued on vinyl (Carthage CGLP4427) 1986. (1) reissued on CD (Hannibal HNCD4427) 1987. (1) and (2) reissued again as a 2-CD set (Elektra/WSH 8122735642) 2002. (2) reissued on vinyl (Carthage CGLP4422) 1986. (3) reissued on CD (Rhino R2 73501) 1995. (4) reissued on CD (Collectors Choice Music CCM WWCCM0137x) 2000. (5) reissued on CD (Collectors Choice Music CCM WWCCM0138x) 2000. (6) reissued on vinyl (Pickwick SPC-3707) 1979. (6) and (8) reissued on CD (Collectors Choice Music CCM WWCCM0150x) 2000. (8) only released in Canada and Japan. (9) is a compilation with rare tracks. (10) are early demos, also released in the U.K. (Edsel ED242) 1988. (10) also issued on CD (Rhino R2 70080) 198?.

Compilations include: *Chords Of Fame* (2-LP) (A&M SP-4599) 1976; *Phil Ochs: Songs For Broadside* (Folkways FD 5320) 1976; *Broadside Vol. 11, Interview With Phil Ochs* (Folkways FH 5321) 1976; *A Toast To Those Who Are Gone* (LP) (Rhino RNLP 70080)/(CD) (Rhino R2 70080) 1986; *There But For Fortune* (2-LP)/(CD) (Elektra 60832) 1989; *The Broadside Tapes* (Folkways FD 5362) 1989 and on CD (Folkways SF 40008) 1989; *There And Now - Live In Vancover* (Rhino R2 70778) 1990; *Phil Ochs At Newport* (CD) (Vanguard 77017) 1996, which features material recorded at the 1963, 1964 and 1966 Newport Festivals; *American Troubadour* (a UK-only compilation) (2-CD) (A&M 540 728-2) 1997; a 3-CD box set *Farewell and Fantasies* (Rhino R 273518) 1997 and *The War Is Over - The Best of Phil Ochs* (A&M CD5215) 1998.

HCP

45s: Cross My Heart/Flower Lady (A&M 881) 1967 -
Outside Of A Small Circle Of Friends/
Miranda (A&M 891) 1967 118
The War Is Over/The Harder They Fall (A&M 932) 1968 -
The World Began In Eden And Ended In Los Angeles/
My Life (A&M 1070) 1969 -
One-Way Ticket Home/
My Kingdom For A Car (A&M 1180) 1970 -
Kansas City Bomber/Gas Station Woman (A&M 1376) 1972 -
The Power And The Glory/
Here's To The State Of Richard Nixon (A&M 1509) 1974 -

Born in Texas in 1940, **Ochs** was a journalism student in Ohio before he started singing in the early sixties. He arrived in Greenwich Village in 1962, began writing political folk songs and soon got a contract with Elektra. His first album established him as the first of the singing journalists, with songs about the Bay Of Pigs, the escalation in Vietnam and also an inspired adaptation of Edgar Allan Poe's *The Bells*. **Danny Kalb** (pre-**Blues Project**) played guitar and Bob Gibson helped to write some tunes.

The second album, *I Ain't Marchin' Anymore*, was even more political, with *That Was The President* being about the Kennedy Assassination and there are also two anti-war songs (the title track and *Draft Dodger Rag*). Both albums were produced by Paul Rothchild, the future **Doors**/**Love** producer. After a good live album, with *There But For Fortune* (a later hit for Joan Baez), **Ochs** moved to California and signed with A&M, Larry Marks producing his three next albums.

Pleasures Of The Harbor was his most ambitious project to date and marked an attempt to become a major songwriter/poet in the mould of Dylan. Two tracks are outstanding: the long *The Crucifixion* about Kennedy's Death, with an electronic score arranged by Joseph Byrd (two years before his **United States Of America** project) and *Outside Of A Small Circle Of Friends*, which could have been a hit if it wasn't for the censorship which chopped up the single.

OCTOBER COUNTRY

OCTOBER COUNTRY - Self Titled CD.

Ochs then teamed up with Van Dyke Parks for *Tape From California*. His most successful album notable for the title track and the 13-minute *When In Rome*, a rewritten history of the USA. Ramblin Jack Elliott and Lincoln Mayorga backed him on some tracks.

Ochs then went to Chicago for the Democratic Convention in August 1968. He was involved in the violent riots, even spending a night in jail. He never recovered from this trauma and his next album *Rehearsals For Retirement* showed a gravestone with the inscription: "Phil Ochs (American). Born El Paso, Texas, 1940. Died Chicago, Illinois, 1968". Musically it was very sad and depressing, with songs like *The World Began In Eden But Ended In Los Angeles* and *I Kill Therefore I Am*. Bob Rafkin and Mayorga helped him on this project.

For his next album, **Ochs** bought a gold lamé suit, posed like Elvis Presley and titled the project *Greatest Hits*, with a subtitle: "50 Phil Ochs Fans Can't Be Wrong". Produced by Van Dyke Parks it featured a prestigious back-up group: two **Byrds** (Clarence White and Gene Parsons), Ry Cooder, James Burton, Tom Scott and Dick Rosmini. Unfortunately, the album is also one of his weakest, with the heavy arrangements being unsuitable.

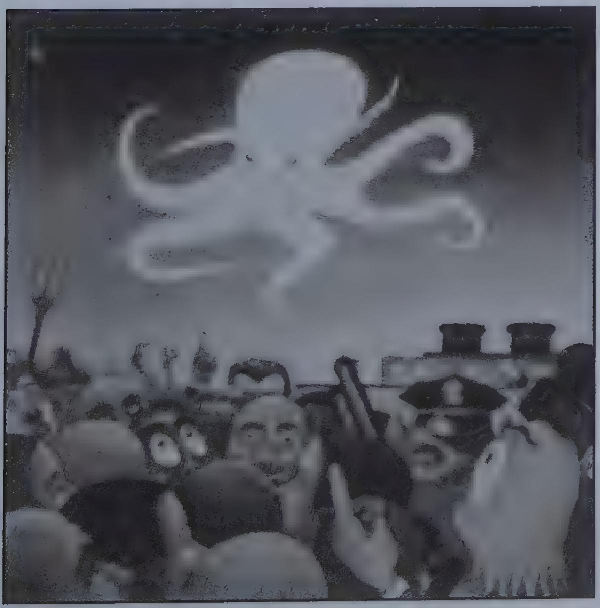
The next album *Gunfight At Carnegie Hall* was released only in Canada and Japan and contains two rock medleys of Elvis Presley and Buddy Holly songs. **Phil Ochs** then began travelling to Chile, Australia (where he recorded a single) and Africa, notably Tanzania, Nigeria, South Africa and Kenya, where he recorded a single in Swahili.

Back in the U.S.A. and after a period of depression, he released a final single *Here's To The State Of Richard Nixon/Power And The Glory*. A tormented character, **Phil Ochs** killed himself in 1976.

Two albums with previously unreleased tracks have subsequently been released: the essential double album *Chords Of Fame* with an extensive biography by **Ed Sanders** (of **The Fugs**), and a collection of early demos, *A Toast To Those Who Are Gone*, in 1986. The discography details most of his retrospective releases.

His brother, Michael Ochs, has founded the 'Michael Ochs Archives', one of the biggest collections of music related items: records, sleeeves, posters etc., and published a marvelous book of photographs of musicians from the 1940s - 1960s called "Rock Archives" (Doubleday, 1984).

Ochs appears on several various artists compilations. *Ballad Of William Worthy, Changes, We Seek No Wider War, Freedom Riders* and *Changes* can also be heard on *Best Of Broadside 1962-1988* (LP). His tracks also feature on: *A&M Family Portrait* (LP); *The Bitter End - The First Ten Years* (LP); *Broadside Ballads Vol 1* (LP); *Broadside Reunion* (LP); *The Broadside Singers* (LP); *The Folk Box* (LP); *Folk Songs '65* (LP); *Get Off* (LP); *Greatest Folksingers Of The Sixties* (LP); *New Folks* (LP); *The Newport Festival (1964)* (LP); and *Storytellers: Singers and Songwriters* (LP). Finally, *I Ain't Marching Any More* can also be heard on the *Follow The Music* (CD) which was included in the Elektra book. (SR/VJ)



OCTOPUS - Self Titled LP.

October Country (CA)

Personnel:	EDDIE BERAM	drms	A
	CARYLE DE FRANCA	vcls	A
	JOE DE FRANCA	vcls	A
	MARTY EARLE	gtr	A
	BRUCE WAYNE	gtr	A
	BOB WIAN	keyb'ds	A

ALBUM: 1(A) OCTOBER COUNTRY (mono/stereo)
(Epic BN-26381) 1968 SC-R1

NB: (1) reissued on vinyl (Epic 26381) 2004. (1) reissued on CD (Rev-Ola CRREV51) 2003 with six bonus tracks.

45s:	October Country/Baby What I Mean	(Epic 10252) 1968
	Just Don't Know/My Girlfriend Is A Witch	(Epic 10320) 1968
	Cowboys and Indians/I Wish I Was A Fire	(Epic 10373) 1968

October Country was a Los Angeles-based six-piece harmony-pop group. The album's title track is a quite delightful piece of orchestrated sunshine harmony-pop and showcased Michael Lloyd's talents as a producer and composer. The album is in the style of bands like **Millennium**, **Sagittarius** and **Orange Colored Sky** and Michael Lloyd wrote all 11 tracks and played much of the instrumentation on them - as well as arranging and producing them all. This guy was such a talent.

He also worked with the **West Coast Pop Art Experimental Band**, **Smoke**, and as an arranger or producer (or both, often with **Kim Fowley**) with **Fire Escape**, **St. John Green**, **American Revolution**, **A.B. Skhy** and **Grains Of Sand**. He was also a member of **Laughing Wind**, a band who recorded for Tower and masterminded an album called *Cream Songbook* (GTR 10000) 1969, which was credited to **The Rubber Band**, as well as Cotton, Lloyd and Christian, before becoming an even more successful producer and songwriter.

The CD reissue of their album on Rev-Ola includes their mono single mixes and the missing album cut *Baby What I Mean*. Of these, the bizarrely titled *My Girlfriend Is A Witch* catches the ear. The CD comes with an informative booklet including an interview with Michael Lloyd.

I Wonder What She's Doing Tonight has been compiled on *Nuggets Vol. 3: Pop* (LP); and you can also check out *My Girl Friend Is A Witch* on *Where The Action Is! L.A. 1965-68* (4-CD book). (VJ)

Octopus (NY)

Personnel:	LANNY BROOKS	bs, vcls	A
	DION GRODY	keyb'ds, gtr, vcls	A
	CRAIG JUSTIN	drms	A
	TOM MILLER	sax, vcls	A
	(TREVOR KOEHLER	sax	A)

ALBUM: 1(A) OCTOPUS (ESP-Disk 2000) 1969 SC-R1

NB: (1) was issued in two different covers: one in colour and the other was black and white. (1) has been reissued on CD (ESP ESP CD 2000) 199? in a textured card slipcase.

The New York City band's album has blues and jazz leanings. The second side is the strongest containing two long tracks: the unbluesy *U.S. Blues*, an anti-war song with wild vocals and free-jazz sax and the jazzy-psych *Fruk Juice*.

Trevor Koehler was a member of **Insect Trust** and was just an assisting musician with this band playing on two of the album tracks. (VJ/GG)

Oda (CA)

Personnel:	KEVIN ODA	drms	A
	RANDY ODA	ld gtr, organ	A
	ART PANTOJA	ld vcls, gtr, congas	A
	KYLE SCHNEIDER	bs	A

ODA - Self Titled LP.

ALBUM: 1(A) ODA (Loud LD 80011) 197? R2

NB: (1) reissued on vinyl (Void 010) 1998. (1) reissued on CD (Hallucinations HCD 01) 2000 with four bonus tracks.

This hard-rock album is now of minor interest to collectors. Randy Oda was later in a late seventies band, Ruby, with Tom Fogerty. This album probably won't be of any interest to fans of garage, psych or 'hippie-rock' but is a very competent hard-rock album with some incisive lead guitar work from Randy Oda.

They were based in the San Francisco Bay Area. (VJ)

Alan O'Day (CA)

ALBUM: 1 SONGS BY ALAN O'DAY
(Edwin H. Morris & Co. Inc. AO-100) 1973 R2

This was a rare demo album by a Los Angeles singer/songwriter who went onto to achieve much fame and success, including a US No. 1 with *Undercover Angel* in 1977. The music is soft rock with a few funky tracks mixed in. (VJ)

The Odds and Ends (CA)

45: (Cauz) You Don't Love Me/
Be Happy Baby (South Bay 102) 1966

This band is believed to have been from Los Angeles area, despite the label name. It does make more sense when one considers that they chose to cover an obscure album track by L.A.'s **Tormentors.** Their up-tempo folk-punk rendition of *'Cause You Don't Love Me* reappeared on the lo-fi *Boulders Vol. 2* (LP) and on *Garage Punk Unknowns Vol. 3* (LP). The Stonesy flip featured on *Garage Punk Unknowns Vol. 4* (LP). (MW/VJ)

Kevin Odegard (MN)

ALBUM: 1 KEVIN ODEGARD (Wooff W4ST) 1974

Kevin Odegard was a folk-rock singer from Minneapolis. He is best known as the guitarist on Bob Dylan's *Blood On The Tracks* album. He also wrote a book about the experience, "A Simple Twist Of Fate". This eponymous album was produced by David Zimmerman, Dylan's brother. It's a mediocre West Coast-influenced folk-rock effort, which is of little interest. He made another album, *Silver Lining*, which was more country-rockish. (SR/VJ)

Noel Odom and The Group (LA)

Personnel incl:		
	RON DiIULIO	keyb'ds
	BOB ENGELKE	drms
	BOB FELL	ld gtr
	NOEL ODOM	ld vcls
	SONY WILLIAMS	bs

45s: I Can't See Nobody/
Pardon My Complete Objection (Uptown 763) 1968
Come On Down To Earth/Love Too (Tower 441) 1968
α Hey Yesterday Where's My Mind/
Come On Rain (Tower 505) 1969

NB: α shown as by "Noel".

Originally known simply as The Group, this Shreveport, Louisiana bunch put out a couple of "soul-psych" singles before their split. When Noel left, the rest of the band became the second incarnation of **The Bad Habits** (on Paula).

I Can't See Nobody is indeed a cover of the Bee Gees song, but much less sentimental and thus better to these ears. *Pardon My Complete Objection* is a fine organ-guided gloomy observation on the dismal sides of life and the uselessness of striving anywhere. This is a stylish and worthwhile single. (MW/MK)

Odyssey (NY)

Personnel:			
	FRED CALLAN	gtr	A
	VINCENT E. KUSY	keyb'ds	A
	JAY SHARKEY	drms	A
	LOUIS YOVINO	ld vcls	A

ALBUM: 1(A) ...SETTING FORTH..... IMPROVISING AGAINST
THE FUTURE! (Organic ORG-1) 1971 R4/R5

NB: (1) repressed on vinyl (Trip T 1000) 1990 with a newly designed sleeve. (1) reissued on vinyl (Lion Productions LIONLP 102) 2005. (1) reissued on CD (Timothy's Brain TB 103) 1995. (1) reissued on CD (Odyssey) 2000. (1) reissued on CD (Lion Productions LION 601) 2005.

Also relevant is *Live At The Levittown Memorial Auditorium: 1974* (CD) (Lion Music LION 602) 2005 which contains raw recordings of the band in their progressive phase, shortly before Fred Callan and occasional **Odyssey** keyboardist Tom Doncourt recorded a now legendary album as **Cathedral**.

This is a very rare psychedelic/progressive collectors' item, from a Brentwood, Long Island, New York group that is well worth seeking out. The album is of a pretty consistently high standard. There's lots of heavy psychedelic guitar, upfront keyboards and very expressive vocals. The stand-out tracks include *Society's Child*, *Church Yard* and *Angel Dust* (although this last one is partly marred by a rather boring drum solo).

ODYSSEY - Setting Forth... CD.

Michael Tschudin's composition *You're Not There*, was a reworked version of a track that appears on **Listening**'s album. Original copies were issued in a plain white cover, some of which were emblazoned with a title sticker reflecting the album title above. Most were in plain covers and this title does not appear on the record label.

The album has been painstakingly re-mastered and repackaged by Lion Productions in a sixties-style gatefold jacket. The gatefold spread has a band history by **Odyssey** leader Vinny Kusy, as well as rare photos from his private archive. The reissue is also available on CD, which is accompanied by a 12-page booklet with part one of a band history and rare photos from Kusy's private archive.

Live At The Levittown Memorial Auditorium: 1974 (CD) contains raw recordings of the band in their progressive phase, shortly before Fred Callan and occasional **Odyssey** keyboardist Tom Doncourt recorded a now legendary album as **Cathedral**. The CD includes bonus tracks featuring three *Setting Forth* era home recordings, two untitled originals that never made the album, plus their version of *Whiter Shade Of Pale*. The sound quality is poor but the CD came with a 12-page booklet that continues the **Odyssey** story by band leader Vinny Kusy, which was commenced on the *Setting Forth* reissue, as well as additional photos.

Compilation coverage has been limited to *Churchyard* on *Psychedelic Crown Jewels, Vol. 1* (2-LP & CD). (VJ/CF/MW)

Odyssey (CA, Los Angeles)

Personnel incl:	JERRY BERKE?	A
	SYDNEY QUEEQUE?	A

45:	Little Girl, Little Boy/ Little Orphan Annie	(White Whale WW-263) 1968

This single was reported as **The Turtles** using a pseudonym, however *Fuzz Flaykes & Shakes, Vol. 1* (LP & CD) reveals that the group was not **The Turtles** but comprised of ex-members of L.A. outfits **Just Too Much** and the **Looking Glasses**. The credits - a Media production and *Visions* composer J./Jerry Berke appear to bear this out. Well-spotted, but deduct two brownie points for billing it as *Little Boy, Little Girl*. As well as *Fuzz Flaykes & Shakes, Vol. 1*, *Little Girl, Little Boy* can also be found on *Garage Beat '66 1* (CD) and *Where The Action Is! L.A. 1965-68* (4-CD book).

As to the single, *Little Girl...* is one great pop-punk belter. A driving punchy beat, some great girl put-down lyrics and delivered with a slight snarl and oozing testosterone. The flip is cute and uninspiring by comparison. (MW)

Odyssey (?CA)

Personnel incl:	CHRISTOPHER MALCOLM	A
	RANDY MALCOLM	A

45:	California/Jethro (promo only)	(ESP-ODY-1) 1968

Another **Odyssey** - this time a three-piece, with a promo-only release on the New York label. Christopher Malcolm penned several songs that appear on the first album by New Zealand's Avengers, so this band may be from Downunda. *California* can also be found on *High All The Time, Vol. 2* (LP). (MW/CF)

Oedipus and The Mothers (TX)

Personnel incl:	J. BLINDERMAN		A
	DON PASSMAN	ld gtr	A

45:	(I Remember) How It Used To Be/ Lonesome	(Beacon 1001) 1967

Out of Austin, Texas came **Oedipus and The Mothers** with this highly thought of single. You'll also find *(I Remember) How It Used To Be* on *Texas Punk From The Sixties* (CD). An interesting psychedelic effort with some good guitar, it does come across as a little disjointed though. Don Passman was studying law at the University of Texas. When he gave a demo of the band to legendary record producer (and family friend) Snuff Garrett, the producer smiled and said, "Don, go to law school," which is exactly what he did. In fact, he went to Harvard!

The band should not be confused with another **Oedipus and The Mothers** (1963-66), who performed at frat parties at RPI, Cornell, and Albany State, but did not record. (VJ/SR/MW/RMh)

Off-Beats (LA)

Personnel incl:	BILL HOPKINS		A
	RICKY SIMON	vcls	A

45:	Tired Of Crying/Tell Me Baby	(Rhythm 100) 1966

Probably unrelated to The Off-Beats on Guyden and Tower, this West Monroe, Louisiana release boasts a moody punker modelled loosely on *Harlem Shuffle*, backed by a bluesy garage ballad. *Tired Of Crying* has subsequently resurfaced on *Psychedelic Crown Jewels Vol. 2* (2-LP & CD) and *Time Won't Change My Mind* (CD). (MW)

The Offbeats (AL)

45s:	I Feel Fine/Crying	(Fairday 1001) c1966
	I Feel Fine/Love...	(Crown Ltd. 106) 1969

Some good ole boys from Birmingham, Alabama run through one of the best swingin' versions of this Beatles song from the era - really classy, especially the nifty lead. Their cover of Roy Orbison's *Crying* is less successful but not bad. (MW)

The Offbeets (FL)

Personnel:	DAVID DUFF	gtr	AB
	DENNIS MESSIMER	gtr	A
	JIM ROBINSON	bs	AB
	TOM WYNN	drms	AB
	TOMMY TALTON	gtr	B

45:	α	Double Trouble/I Wanna Do It	( ) 1964
		Double Trouble/She Lied	(Tropical 109) 1964

NB: α acetate only, shown as by The Nonchalants.

From the Orlando/Winter Park area of Florida, **The Offbeets**' manager, Ron Dillman managed to score them their recording sessions, as well as getting them into a 'B' movie - "Daytona Beach Weekend". Their main claim to fame, however, is that they would later evolve into the seminal **We The People**.

The acetate version of *Double Trouble* and *I Wanna Do It* have subsequently resurfaced on the great Sundazed **We The People** retrospective, *Mirror Of Our Minds*, together with a previously unreleased track, *Drivin' Me Out Of My Mind*.

Like many bands of the era, their destiny was shaped by the Vietnam War - when Dennis Messimer was drafted, Tommy Talton was recruited from The Chessmen. Soon afterwards Jim Robinson got called up and with their band evaporating fast, Ron Dillman organised a jam session with Wayne Proctor and Randy Boyte from **The Trademarks** - who he also managed. Within the week **We The People** had cut their first session and the rest, as they say, is history...

All The Time (a previously unreleased track from 1966) has resurfaced on *Wyld Sydes Volume Six* (CD). (IT)

Off-Beats (CA)

45:	Mary/You Tell Me	(Tower 205) 1966

A Hollywood band who included Dave Allen, later of **Somebody's Children**, The Children/Chyldren, Marianne, and Brave Butter. On 1st September 1965, they appeared on the Shindig TV show (along with The

Kinks and **The Shindogs**) and performed *Mary, I'm All Right*, and *You Know I Need You*. Their single appeared early in 1966.

A 1966 Shindig performance of another track, *All The Time*, is on *Wyld Sydes Volume Six* (CD). (MW)

Off-Set (NY)

Personnel:	KENNY BENNETT	drms	A
	DREW GEORGOPOLOUS	gtr, vcls	A
	ELLIOT INGBER	ld vcls	A
	ART STEINMAN	ld gtr, vcls	A
	HARLEY WISHNER	bs	A

45: A Change Is Gonna Come/Xanthia (Lisa) (Jubilee 5542) 1966
Reflections/Lies I Spoke (acetate only) 1966
Stop Feeling Sorry For Yourself/
Look in Her Eyes (acetate only) 196?

This is Brooklyn's **Jagged Edge** which was forced to change their name for this, their second single. A double-sided gem, *A Change Is Gonna Come* is a chiming folk-rocker with subtle fuzz in the background and momentarily brings to mind **The Dovers**. *Xanthia*, meanwhile, is a glorious Eastern raga-type concoction with mewling guitars, 'sitars' and suitably cool vocals - one for the connoisseur.

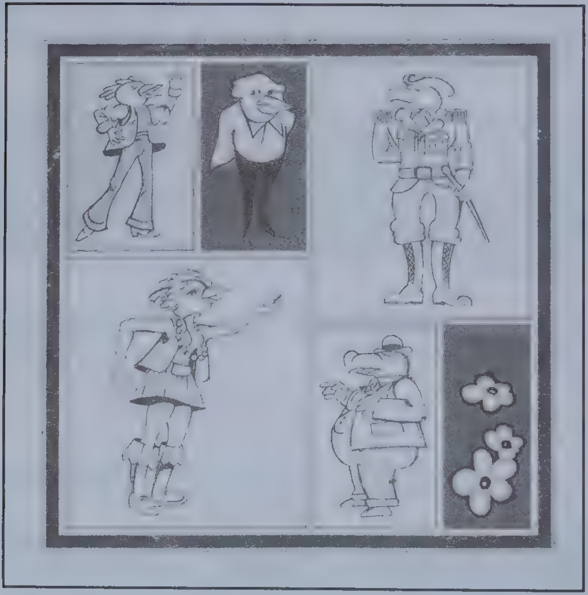
Art Steinman recalls - "We were all set to go into the studio with our version of *It Ain't Me Babe* by Dylan, when **The Turtles** released their version. Ours was quite similar to theirs so we scuttled the plans when they beat us to the punch. *A Change Is Gonna Come* was recorded as a substitute. It was a big hit for and written by Sam Cooke, the famous R&B singer, who did such great singles as *Chain Gang*, *Another Saturday Night*, *Cupid* and many others. That's me playing surfer 12-string on the tune and singing harmony. The fuzz is Harley on bass through my Maestro fuzz box, one of the first ever made, I think".

"Drew Georgopolous, second guitar in **Jagged Edge** to my lead guitar, wrote *Xanthia*. I'm playing the psychedelic slide guitar on my Gretsch Tennessean with a Zippo lighter."

Compilation appearances include: *Xanthia (Lisa)* on *Brain Shadows, Vol. 1* (LP & CD); and an unreleased version of *A Change Is Gonna Come* on *Psychedelic States: New York Vol. 1* (CD). (MW/ASn)

Ofoedian Den (CA)

Personnel:	D. AFRICA	flute	A
	G. GAVIN	keyb'ds, vcls	A
	K. MAYER	gtr	A
	M. MENDELSON	bs	A
	P. MILLER	drms, vcls	A
	S. OPPENHEIM	vcls	A
	(Plus Chorus!		A)



OFOEDIAN DEN - The Birds LP.

ALBUM: 1(A) THE BIRDS (w/insert) (Rock Bottom CFS-2151) 1970 R1

A marginal case for inclusion here as this album is the soundtrack to a college play and includes a large chorus that distracts mightily. Largely, the musical accompaniment is of a jazzy nature and only a couple of tracks tread in either rock or folk territory. This album is very rare, having only been sold at the performances which were staged at the College Of Marin in May 1970. (CF)

Oganookie (CA)

Personnel:	TIMMY ACKERMAN	drms	A
	JACK BOWERS	gtr	A
	BRUCE FRY		A
	GEORGE STAVIS	gtr, vcls	A
	BOB STERN	bs, vcls	A

ALBUM: 1(A) OGANOOKIE (w/lyric insert)
(Oganookie DSW-4154) 1973 SC

Stavis, Ackerman, Stern and Bowers were all previously in **Federal Duck**. A communal hippie-rock band, **Oganookie** was based in Santa Cruz, California. Their album came with an insert and included songs recorded between 1970 and 1973, like *Oganookie Farm Song*, *Your Woman Is Ugly*, *Blues Ain't Nothin' But A Bad Dream* and *Play It Cool*. (SR)

Carl Oglesby (MI>NY)

ALBUMS: 1 CARL OGLESBY (Vanguard VSD-6527) 1969
2 GOING TO DAMASCUS (w/insert)
(Vanguard VSD-6569) 1971

Carl Oglesby was initially known as an ex-Weavermen and Pete Seeger sideman. He went solo and released at least two albums. The first is a good psychy folk-rock effort, which is beginning to attract attention amongst collectors. Surprisingly, the lyrics are pseudo-Dylanesque rather than political with nice instrumentation, including guitars, woodwinds and cello. The second is in the same style and has a Dave Sheridan comic on its front sleeve plus an insert. (SR)

Ognir and The Night People (PA)

Personnel:	GINO ANDREUZZI		A
	THOMAS MARUSAK		A
	JOHN McMENAMIN		A
	RICHIE MOLONARO		A
	SKIP NEHRING	ld vcls	A

45s: I Found A New Love/All My Heart (Samron 102) 1965
I Found A New Love/All My Heart (Warner Bros. 5687) 1965

This single was good enough to get picked up by a major label and was a No. 1 hit in the Hazleton area. The band hailed from Hazleton, Pennsylvania and later recorded a further single as **The Cartunes**.

Lead singer Richie Molonaro is reputedly some sort of lounge singer now and occasionally still sings *I Found A New Love* live.

Compilation appearances include: *I Found A New Love* on *Open Up Yer Door! Vol. 1* (LP), *Psychedelic Unknowns, Vol. 3* (LP & CD) and *Teenage Shutdown, Vol. 3: Things Been Bad* (LP & CD). (MW/JWa/MM)

Ohio Express (OH)

Personnel:	TIM CORWIN	drms	A
	DALE POWERS	gtr	A

	DOUG GRASSEL	gtr	A
	DEAN KASTRAN	bs	A
	JIM PFAYLER	keyb'ds	A
	BUDDY BENGERT	keyb'ds	B

				HCP
ALBUMS:	1(A)	BEG, BORROW AND STEAL (mono/stereo)	(Cameo C/CS 20000) 1968	-
	2(A)	OHIO EXPRESS (mono/stereo)	(Buddah BDM/BDS-5018) 1968	126
	3(-)	CHEWY, CHEWY	(Buddah BDS-5026) 1968	191
	4(-)	MERCY	(Buddah BDS-5037) 1969	-
	5(-)	THE VERY BEST OF THE OHIO EXPRESS	(Buddah BDS-5058) 1970	-

NB: The previous edition erroneously credited an album on Buddah #BDS 5021 to **The Ohio Express**. It is *Finders Keepers* by the group **Salt Water Taffy** and definitely not **The Ohio Express**. (2) reissued on CD (Repertoire RR 4017-C) 1989. (2) reissued on CD (Buddah BDK-5018) 1992. (1) and (2) reissued on one CD (GBR 50010-2) 1999. (1) and (2) reissued on one CD (Buy Or Die BOD 131) 2006. (3) and (4) reissued on one CD (GBR 50011-2) 1999.

There are also some compilations: *Yummy Yummy - The Golden Hits* (Budah 6.23 161) 1977; *The Super K Kollection* (CD) (Collectables COL-0579) 1994; *Golden Classics* (CD) (Collectables COL-0535) 1994; *Castle Masters Collection* (Castle Communication CMC 3095-2) 1994; *The Best Of Ohio Express* (CD) (Buddha Records 74465 99800 2) 2001 and Yummy Yummy Yummy - *The Best Of The Ohio Express* (Buddha 99800) 2001.

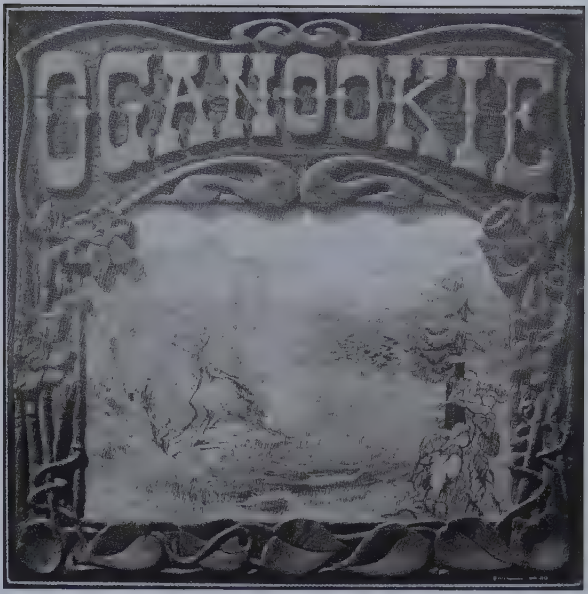
				HCP
45s:		Beg Borrow And Steal/Maybe	(Cameo 483) 1967	29
		Try It/Soul Struttin'	(Cameo KC 2001) 1967	83
		Yummy Yummy Yummy/Zig Zag	(Buddah 38) 1968	4
		Down At Lulu's/She's Not Comin' Home	(Buddah 56) 1968	33
		Chewy Chewy/Firebird	(Buddah 70) 1968	15
	α	Sweeter Than Sugar/Bitter Lemon	(Buddah 92) 1968	96
		Mercy/Roll It Up	(Buddah 102) 1969	30
		Pinch Me (Baby Convince Me)/Peanuts	(Buddah 117) 1969	99
		Sausalito (Is The Place To Go)/ Make Love Not War	(Buddah 129) 1969	86
		Cowboy Convention/ The Race (That Took Place)	(Buddah 147) 1969	101
		Peanuts/Love Equals Love	(Buddah 160) 1970	-
	β	Love Equals Love/Shake	(Buddah 160) 1970	-
		Hot Dog/Ooh La La	(Super K 114) 1970	-
		That's The Way A Woman Is/ Talking 'Bout You (	Hansa 10043AT) 1970	-
	χ	Wham Bam/Slow And Steady	(Buddah 386) 1973	-

NB: α *Bitter Lemon* is *Sweeter Than Sugar* mastered backwards and faster! β For overseas release. χ Shown as by "Ohio Ltd."

This was one of a number of bubblegum acts put together by producers Jerry Kasenetz and Jeff Katz. From the start this was more of a 'project' rather than a single band. *Beg, Borrow Or Steal* was recorded by **The Rare Breed**. The outfit that first went on the road as **Ohio Express** was another Mansfield, Ohio group Sir Timothy and The Royals, led by Tim Corwin. They were involved in many of the earlier studio recordings and Corwin stayed on through later personnel shifts. Other early tracks were recorded by the **Measles** (who included Joe Walsh and were later known as **Lacewing**), before Levine took control of the project.

They are best remembered for their hits *Yummy, Yummy, Yummy* and *Chewy, Chewy,* which were typical of the bubblegum genre (heavy repetitive bass beat, simple lyrics and nasal vocals), but they also enjoyed several other minor hits. Two of their albums made the Top 200:- *Ohio Express* (which included *Yummy, Yummy, Yummy*) climbed to No. 126 and *Chewy, Chewy* peaked at No. 191, but bubblegum music was really aimed at the singles market. Their first seven singles were sung and written by Joey Levine, who was on Buddah's staff, but Buddy Bengert was lead singer on *Pinch Me* and Graham Gouldman (later of 10cc fame) performed the vocal honours on *Sausalito (Is The Place To Go).*

On their eponymous second album whilst the studio musicians performed songs like *Yummy Yummy Yummy* and *Down At Lulu's*, they left the rest of the material to the band pictured on the cover. Tucked away on this album are some very pleasant surprises. For fans of pop-psych with beautiful harmony vocals, *She's Not Coming Home* is simply exquisite and the breezy pop of *Winter Skies* may appeal too. *Into This Time* has a great psychedelic guitar ending, *First Grade Reader* showcases a harsher side to their music - it also features some fine guitar work. *Turn To Straw* is a superb slice of psychedelia and the jewel in the crown is garage-popster *The Time You Spent With Me*, which contains some great psychedelic guitar passages.



OGANOOKIE - Self Titled LP.

Joey Levine had a hand in writing eight of the 11 songs on the *Chewy Chewy* album and the first one, the title song is one of the finest examples of pure bubblegum. This song has it all, the pounding Indian train rhythm, repeating title chorus, hand-claps, ever-present farfisa keyboard and that sexual innuendo thing. The album's other nugget is *Down In Tennessee* which gives the album a strong ending. What's in between is not so hot. There are inferior covers of two **1910 Fruitgum Co.** songs (*Simon Says* and *1,2 3 Red Light*) and *Yes, Sir* is one of Levine's weakest songs. The remaining material is OK though.

There was a touring version of the band in the eighties. Nowadays, there's a line-up that works the oldies circuit led by original drummer Tim Corwin (and featuring occasional appearances by original guitarist Doug Grassel). Jim Pfahler died in March 2003. Bassist Dean Kastran now plays bass for bluegrass band Faces Made for Radio, which is based in Ashland, Ohio.

Compilation appearances have included: - *Chewy, Chewy* and *Firebird* on *Pop Explosion* (LP); *Yummy, Yummy, Yummy, Down At Lulu's*, and *Chewy, Chewy* on *Bubble Gum Music Is... The Naked Truth* (LP); and *First Grade Reader* on *Turds On A Bum Ride, Vol. 1 & 2* (2-CD) and *Turds On A Bum Ride, Vol. 2* (2-LP).

Do check out some of their albums - you'll be pleasantly surprised. (VJ/MW/MM)

Ohio Knox (OH)

Personnel:	PETER GALLWAY	vcls, gtr	A
	PAUL HARRIS	keyb'ds	A
	RAY NEOPOLITAN	bs	A
	DALLAS TAYLOR	drms	A
	(LYNN BLESSING	vibes	A)
	(RUSS KUNKEL	perc	A)
	(JOHN SEBASTIAN	gtr, hrmnca	A)
	(DANNY WEIS	gtr	A)

ALBUM: 1(A) OHIO KNOX (Reprise RS 6435) 1971

NB: (1) also released in the U.K. (Reprise RSLP 6435) 1971. (1) reissued on CD (Warner-Pioneer WPCP-3996) 1990 in Japan and again on CD (Warner-Pioneer WPCP- 1871) 1998 in Japan.

Led by Peter Gallway, the former **Fifth Avenue Band** leader, **Ohio Knox** was a lightweight **Lovin' Spoonful**-like group. To reinforce this impression, **John Sebastian** played guitar and harmonica on several tracks.

Danny Weis (ex-**Iron Butterfly**) plays guitar on one of the best tracks, *Baby Sox Knox*.

Paul Harris was a very active session man, Ray Neopolitan played in studio with the **Doors** and Dallas Taylor was previously with **Clear Light** and Crosby, Stills and Nash. Pete Gallway has recently released a solo album, *Redemption* (Gadfly 255). (SR/FH)

Oho (MD)

Personnel:	STEVEN MICHAEL HECK	A
	MARK O'CONNOR	A
	JOSEPH O'SULLIVAN	A
	(JAY GRABOSKI	A)
	(RAYMOND INDIANA	A)

ALBUM: 1(A) OKINAWA (w/booklet) (No label NR-4579) 197? R2

NB: (1) reissued in Germany on vinyl (Little Wing LW-3044/47) 1995 as four 10" albums with a booklet and bonus tracks in a metal film can. This was a limited numbered edition of 800.

This really weird psychotic local Baltimore, Maryland progressive band released a truly demented album. There's some clear **Zappa** influence here and a very free-form approach. Certainly not for everyone, but if you like highly experimental music, this could be for you. The album's quite a collectors' item and Greg Shaw listed it in his Top 10 "Acid Punk" review in one of the Bomp issues of 1978 or 1979. The reissue contains all 16 tracks from the original plus another 15 the group had recorded in the same sessions. The reissue consisted of four 10" albums in a can (like the old metal boxes for films).

Later **Oho** became a more disciplined progressive band. Their never released *Vitamin Oho* album was finally put out in 1992 by Little Wing (LW 3023).

Most, or all, of the members of **Oho** later released at least one album as The Dark Side, *Rumours In Our Own Time, Legends In Our Own Room* (Gohog Records B-004) 1980. It's quite a good album, much more in the "punk" or new wave style of the time, but still recognisably strange and weird enough to be quite interesting. The original band line-up has a non-album cut on *The Best Of Baltimore's Buried* (LP) compilation. (VJ/ESn/BK)

Old Hickory and The Pirate (CA) - see **Michael Mathis And White Lightning (CA)**.

Old Salt (NY)

ALBUM: 1 OLD SALT (PTO 101) 1976 SC-R1

Here's a rural-rock album from upstate New York. They have a **Grateful Dead**/New Riders West Coast-influenced hippie-rock sound, and the cover art is fabulous. (VJ)

The Olivers (IN)

Personnel incl:	CARL ALDRICH	keyb'ds	AB
	GREG CHURCH	bs	A
	CHUCK HAMRICK	drms	AB
	JASON PENNDORF	ld gtr	A
	BILLY FRANZE	bs	B
	MIKE MANKEY	ld gtr	B

45s: Beeker Street/I Saw What You Did (Phalanx 1022/3) 1966
Beeker Street/I Saw What You Did (RCA Victor 47-9113) 1967

The Olivers were from Fort Wayne, Indiana and were previously **The Serfmen**. Their October 1966 release was picked up by RCA in early 1967 but they must have done nothing to promote it. It has got to be one of the top double-sided killers of the sixties on a major label. *Beeker Street* is a relentless fuzz-rocker with great drumming and a killer guitar solo, *I Saw What You Did* is a raw, simmering punker with cool keyboards and another great fuzz solo.

After **The Olivers** broke up, Mankey formed **Triad**, relocated to Minneapolis and played with **Thundertree** before going on tour with a company performing *Jesus Christ Superstar*.

Compilers dig their single too: *Beeker Street* is on *The Psychedelic Sixties* (LP) and *Garage Beat '66 1* (CD); *I Saw What You Did* is on *Mind Blowers Vol. 1* (LP), *The Cicadelic Sixties Vol. 2* (LP), *The 60's Choice Vol. 1* (LP), *Garage Music For Psych-Heads Vol.1* (cassette), *Michigan Mayhem Vol.1* (CD) and *Gone Vol. 1* (LP) - the latter miscrediting it to fictitious outfit "Madson". (MW/VJ)

Dennis Olivieri (CA)

Personnel:	RONNIE BROWN	bs	A
	JACK ELLIOTT	gtr	A
	EDDIE GREENE	drms, perc	A
	DENNIS OLIVIERI	piano, vcls	A
	TOMMY SCOTT	sax	A
	TANDYN ALMER	rocksichord, Thomas Celebrity Organ, autoharp	
	JACK MARGOLIS	vcls	

ALBUM: 1(A) COME TO THE PARTY (VMC VS-130) 1969

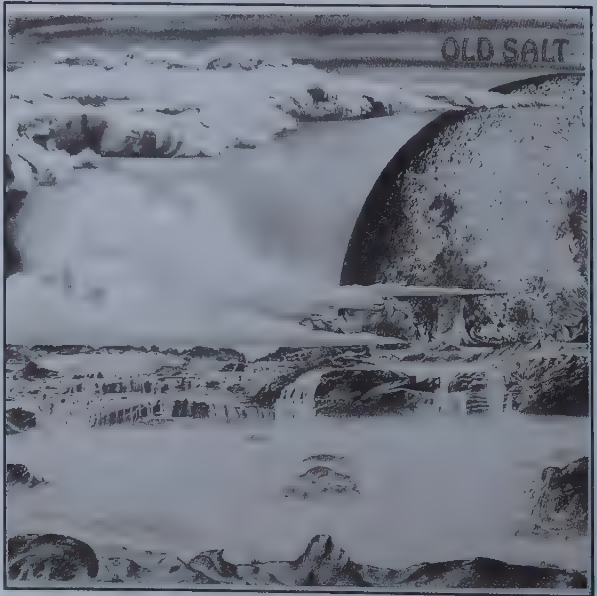
45: Sad Song #1/Come To The Party (VMC V 733) 1969

On the short-lived California label which also released **The David** and **Pacific Ocean**, *Come To The Party* can only be described as "extremely strange". Housed in a weird collage cover showing **Olivieri** naked and showing the palms of his hands full of people, surrounded by strange colours, it's a kind of concept album with the sides titled "Before" and "After".

Produced by **Tandyn Almer** (the man also behind **Paper Fortress**), the music is extremely messy, with loads of keyboards, percussion and bass with almost no melody. It provides a rather appropriate background to the hallucinated lyrics and vocals of **Olivieri**, who sounds sincere in what he sings, even if it's completely absurd or banal. *Fuzzy Soft Thing, I Cry In The Morning, Yesterday Was Nuthin' Like Today* and *Lady Fair* are some examples of this weird production. (SR)

Ol' Paint (NY)

Personnel incl:	JOHN BUJAK	bs	A
	TONY CAPUTO	ld vcls	A
	ANDY MENDELSON	ld gtr, keyb'ds, vcls	A
	RICHARD MENDELSON	drms	A
	PHIL ZEPPETELLO	gtr, vcls	A



OLD SALT - Self Titled LP.

ALBUM: 1(A) OL' PAINT (GWP ST-2034) 1971 SC

NB: (1) reissued on CD (Fallout FOCD2059) 2007.

45: I Am A Natural Man/? (GWP 526) 1970

A rural-rock outfit from Syracuse, New York. Produced in New York by Rupert Holmes, Danny Jordan and Stan Herman, the album was recorded in 1970 when the band was known as Reincarnation. The label turned it down initially but had a change of heart later, by which time the band had changed personnel and name. There are a handful of decent tracks on the album. The best is arguably *It's My Birthday* about a Vietnam veteran who wants to celebrate his birthday but has no-one to spend it with. *All For Love* has an unusual guitar-based ending. *I'm A Natural Man* has a strong intro and a couple of other tracks; *Was I Surprised* and *You Are My Friend* have quite catchy harmonies. There's half a decent album here really.

Their music is described as "psych-tinged power pop" on the CD reissue which came out without the knowledge of Zeppetello and former band mates. This description over-hypes the psych element. (VJ/MW/SR)

Hans Olson (AZ)

Personnel:			
	DICK FURLOW	bs	A
	JIM HAAPALA	drms, vcls	A
	PLATO JONES	perc, vcls	A
	BOB MEIGHAN	vcls	A
	HANS OLSON	vcls, gtr, hrmnca	A

ALBUM: 1(A) WESTERN WINDS (Joplin Records 3266) 1973 R1

NB: (1) reissued on vinyl (Marshall Records 10320) 1980.

Based in Tempe, Arizona, **Olson** released several interesting records. The above is probably his best and it sold well enough locally to warrant a repressing in 1980. Other releases include *The Blonde Sun Album* (1976 live recordings, issued in 1978 in a stunning Rick Griffin-style cover), *Hans Olson Sings The Blues* (studio recordings, issued in 1980), and *The Aspen Tapes* (a 7" EP recorded in 1981 with such luminaries as Albert Lee, Mark Naftalin, **Al Kooper** and Linda Tillery). Each album contains a mixture of electric and acoustic blues-based material, comparable perhaps to Bill Homans' **Merry Airbrakes**, although **Olson**'s material is decidely more lighthearted.

Olson continues to perform and release CDs in Arizona, and makes trips regularly to Europe where his uniquely American folk style has found favour. (CF)

Omega (IL)

Personnel incl: BOB ROSE vcls, gtr, sitar, mandolin

Hans Olson
Western Winds

HANS OLSON - Western Winds LP.

ALBUMS: 1(A) OMEGA (w/insert) (Fellowship 100) 1969 R3
2(A) MICHIGAN AVENUE (w/insert) (Fellowship 110) 1969 R3

This Illinois band covers folk and blues songs like *Leaving On A Jet Plane* and *Violets Of Dawn* on their first album. Some copies were presented in a plain cover but most had a sprayed logo cover.

Michigan Avenue has a photo of the band on the front and this contains 12 originals either penned by Bob Rose or co-written by him and other members of the band. The instrumentation is 12-string guitar (acoustic or electric), bass, and drums which on various tracks are supplemented by recorder, mandolin, banjo, harmonica, sitar and various effects. A female vocalist Penny Cathey guests on *Inasmuch.* (VJ)

Omegas (MD)

Personnel incl:	JOE TRIPLETT	vcls	A

45: I Can't Believe/Mr. Yates (United Artists 50247) 1968

Triplett was formerly vocalist for **The Reekers**, who became the **Hangmen** after his departure. On this single, written and produced by **Reekers/ Hangmen** founder Tom Guernsey, he's backed by female vocal group the Jewels. The band was based in Montgomery City, Maryland.

I Can't Believe, a punchy fuzz-popper which hit the local Top 10, can be heard on *I'm Trippin' Alone* (LP).

Guernsey also produced a single by **The Piece Kor** in 1968. He was back performing with his brother John in the early seventies in a band called Claude Jones. (MW/BE)

The Omen (NY)

45: Once Upon A Taste/
Melancholy Moonlight Minded Dreamer (Ascot 2227) 1967

The Omen hailed from Lake Mahopac, New York. *Once Upon A Taste*, which is a superb slice of psychedelia, has resurfaced on *30 Seconds Before The Calico Wall* (CD) and *Psychedelic States: New York Vol. 2* (CD). (MM/MW)

The Omen and Their Luv (AL)

Personnel incl:	TOMMY STUART	vcls

45: Maybe Later/Need Some Sunshine (Daisy no #) 1967

This single, the work of a Tuscaloosa, Alabama group is sought-after. Why? Well, check out *Maybe Later*, composed by Tommy Stewart, and

OMEGA - Self Titled LP.

give it a few spins. On the surface it's a cool, almost-catchy fuzzy pop-punker; what makes it stand out is an expressive and versatile vocalist plus some creative and seemingly off-the-cuff guitar work. It is a fitting finale on *Psychedelic States: Alabama Vol. 1* (CD).

Tommy Stuart recalls: - "the single was recorded in Ed Boutwell's old studio, which was in an abandoned church in Birmingham. It was engineered by the late Eddie Hinton, a famous session player, writer, and artist, who has something of a cult following. The lead guitar was done by a friend of the band, Tippy Armstrong, also a well known session player at Muscle Shoals". (MW)

The Omens (IN)

Personnel:	GENE COOPER	ld gtr	AB
	TIM JONES	drms	AB
	DUANE O'DONNELL	organ	A
	DON REVERCOMB	vcls, gtr	AB
	BRAD RUSSEL	bs	AB
	AL PATKA	organ	B
	(CAROL BUEHLER	vcls	AB)

45s: Searching/Girl Get Away (Cody 007) 1966
α As Tears Go By/September (Cody no #) 1966

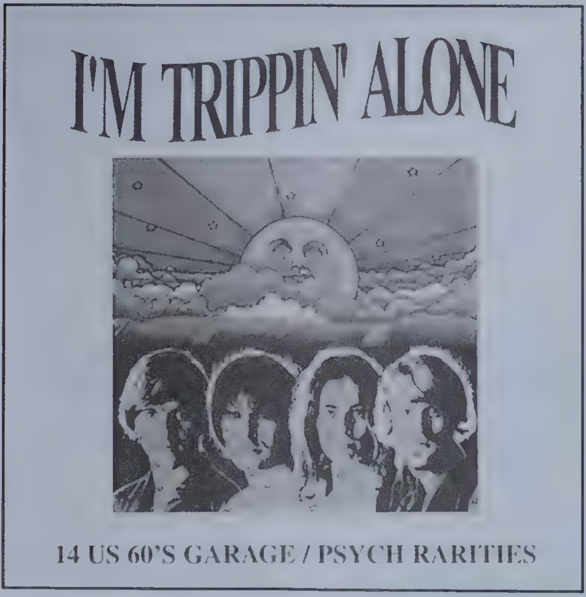
NB: α shown as by Carol & The Omens.

These **Omens** came from Hammond, Indiana - a suburb of Chicago. Their anthemic garage single is well worth 'searching' out... Duane O'Donnell:- "The single was recorded in the summer of 1965, I remember playing a lot of gigs, but can't remember making any money. In retrospect, however, it was tremendous fun."

Compilation appearances include: *Searching* on *Off The Wall, Vol. 11* (LP), *Pebbles Vol. 6: Chicago 1* (CD), *The Essential Pebbles Collection, Vol. 1* (2-CD), *Trash Box* (5-CD), *Best of Pebbles, Vol. 2* (LP & CD) and *Highs In The Mid-Sixties Vol. 4* (LP); and *Girl Get Away* on *Sixties Rebellion, Vol. 7: Backyard Patio* (LP & CD).

Duane: - "I was 15 years old when I joined **The Omens** in 1964. Carol Buehler was the girlfriend and later wife of Don Revercomb who wrote and sang *Searching*; they were married when Don was 16 and Carol had just turned 15. She sang only one song, *As Tears Go By*, at our gigs. We recorded the three songs one Saturday in East Chicago, Indiana in a tiny apartment onto an Ampex reel to reel. Two singles were cut, with *Searching* being the 'A' side on both. My only copy of the single had *Tears* on the 'B' side. I gave the single as a birthday present to Al Patka, who played organ with **The Omens** after I had to quit in the summer of '65."

"The sixties were a great time to be in a rock & roll band. I still gig occasionally, and it's still just as much fun".


I'M TRIPPIN' ALONE
14 US 60'S GARAGE / PSYCH RARITIES

I'm Tripping Alone (Comp LP) including Omegas.

As to the other **Omen** members "I have no idea... I saw the drummer, Tim Jones, at a muffler shop in 1990, the day before leaving for the West Coast". Come 2002, Duane works for the Sacramento County Environmental Management Department regulating the operation of underground fuel storage tanks. His oldest son has got the rock & roll bug, playing bass with a group from Santa Cruz named A Burning Water, who are doing the California college circuit and were about to release their first CD. (MW/DOI)

Omnibus (NJ)

Personnel:	J. POLT	A
	A. RAIMONDI	A
	R. WEGRZYN	A

ALBUM: 1(A) OMNIBUS (United Artists UAS 6743) 1970 SC

NB: (1) reissued on vinyl (United Artists) 1996. (1) reissued on CD (Synton SU13746) 2005.

45: It's All In Your Heart /
Man Song (United Artists 50631) 1970

This trio hailed from New Milford, New Jersey. The album, which was recorded in New York and produced by Steve and Eric Nathanson (who were the producers of **Boffalongo**), has been reissued. All the songs on the album were written by R. Wegrzyn. It's really pretty mediocre, the most psychedelic thing about it being the cover. (VJ/MW)

Om Shanti (TX)

ALBUM: 1 WE ARE HOME (Solace SSR-1001) 1977 R1

A psychy hippie-folk male/female duo from Houston, Texas their rare album includes tracks like *Namrie*, *Jellyfish*, *Om Mani Padme Hum*, *Another Step* and *Om Shanti Triad*. It was recorded with six and 12-string guitar, tablas, autoharp and mandolin. (SR)

Oncomers (PA)

Personnel:	BILLY CAPRANICA	bs	A
	JACK O'NEILL	drms	A
	WAYNE SCHILLINGER	gtr	A

45: Every Day Now/
You Let Me Down (Gateway Custom 45-G-103) c1965

From Pittsburgh, Pennsylvania this band formed around 1962 and lasted until early 1965 after which they became known as Grant Street Exit.

In 1968, O'Neill joined Soul Congress, who would relocate to Detroit. This band featured vocalist Billy Sha-Ray from Uniontown Pennsylvania, and two former **Arondies** - Jim Pavlack (guitar) and Gary Pittman (bass).

O'Neill revived **The Oncomers** circa 1997 as Splash and did a few local (McKeesport area) club shows.

Compilation appearances include: *You Let Me Down* on *Love Is A Sad Song, Vol. 1* (LP) and miscredited to **The Shieks** on *Thee Unheard Of* (LP). (BSj/MW)

One (CA, 1)

Personnel:	MARK BAKER	drms	A
	REALITY D. BLIPCROTCH	vcls, perc	A
	ROGER CRISSINGER	keyb'ds	A
	DONALD ENSSLIN	gtr, banjo	A
	FRANK TREVOR FEE	bs	A
	MARV GRANAT	gtr, sitar, dulcimer	A
	SARAH OPPENHEIM	vcls, autoharp	A
	LAURIE PAUL	vcls, tampura	A
	THEODORE TEIPEL	flute, hrmnca, piano	A

ALBUM: 1(A) ONE (Grunt FTR-1008) 1972

45: Free Rain/One Of A Kind (PS) (Grunt 0509) 1972

This album is rather naive, but a precious document of the hippie community, mixing jazz with country and western, Eastern and renaissance sounds.

Roger Crissinger had earlier been in **Pearls Before Swine**; Sarah Oppenheim with **Ofoedian Den**. (VJ/SR/MW)

One (CA, 2)

ALBUM: 1 LIVE AT JOE'S FISHMARKET AND SALOON
(Back Door Sound Co.) 1975

This local bar band effort included renditions of *Mr. Soul*, *Long Train Runnin'*, a **Beach Boys** medley, a couple Beatles cuts and was presented in an amateur cartoon cover. (VJ)

One (CA, 3)

ALBUM: 1 CREATION - EARTH - WHO AM I? (2-LP, with poster)
(Children's Village) 1977 R1

A California project, this was recorded by a spiritual communal folk group. It features male/female vocals and nice organ and fuzz in places. They made later more new age recordings but retained the hippie folk-psych feel of this album. (VJ)

One Eyed Jacks (IL)

Personnel:	BOB AMRAN		AB
	BUDDY CARR		AB
	BARRY FASMAN		AB
	BILL GEDZUN	drms	A
	GEORGE HARVEY		AB
	BILL SCHNEIDER		AB
	RICH JOSWICK		B
	MIKE MURPHY		

45s: Die Today/
Somewhere They Can Find Me (Lake Side 1981) 1967
Sun So High/Love (White Cliffs 265) 1967
α Another Lonely Day / Get Yourself Ready (Bang 548) 1967
California's Callin'/
Together We're In Love (Roulette 7025) 1968
Sky Of My Mind/Gettin' In The Groove (Roulette 7035) 1969

NB: α shown as by Dave Armstrong and One Eyed Jacks.

They may have originated in Florida but became based in Champaign, Illinois and later evolved into **Fat Water**. *Love*, which was released on a Louisiana label, features some rather discordant psychedelic guitar work and good vocals (and a rarity - enhancing sax!).

Michael Murphy, who played on the last Roulette release, went on to REO Speedwagon.

Love has been compiled on *Ya Gotta Have Moxie, Vol. 2* (2-CD), *Garage Zone, Vol. 2* (LP), *The Garage Zone Box Set* (4-LP) and Die Today (CD). (MW/GM)

101 Strings (CA)

ALBUM: 1 ASTRO-SOUNDS FROM BEYOND THE YEAR 2000
(Alshire S-5119) 1968 R1

NB: (1) reissued on CD (Request) 199? with bonus tracks. (1) reissued on CD (Licorice Soul LSD 006) 2004 with two bonus tracks. (1) reissued on CD (Righteous Psalm 23:8) 2009.

David Miller and Alan Sherman were the brains behind this project which is one of the rarer exploito albums to come out of this stable which included **Animated Egg** and **Black Diamonds**. It features lots of swirling string arrangements and fuzzy instrumentals. There were several other exploitation albums credited to **101 Strings** but this one is definitely the most relevant to this book.

They have three cuts: *Flameout*, *Barrier X-69* and *A Disappointing Love With A Desensitized Robot* compiled on *Everything You Always Wanted To Know About '60s Mind Expanding Punkadelic Garage Rock Instrumentals But Were Afraid To Ask* (CD); and *Karma Sitar*, which does not appear on their album but is a featured bonus track on the CD reissues can be heard on *A Prae-Kraut Pandaemonium Vol. 1* (LP) and *Electric Psychedelic Sitar Headswirlers 8* (CD). (VJ)

One Man's Family (CA)

Personnel:	JOHN BELAND	gtr, vcls	A
	KENNY HODGES	bs, vcls	A
	THAD MAXWELL	drms	A
	NIGEL PICKERING	gtr, vcls	A
	SUE RICHARDS	vcls	A

One Man's Family originated from guitarist Nigel Pickering and bassist Kenny Hodges, members of Spanky and Our Gang who were seeking to work together in a similar line-up after Spanky had left to go solo in 1969. John Beland (ex-Wheatstraw), auditioned and got the job as guitarist, vocalist. Also brought in was vocalist Sue Richards and Thad Maxwell as the band's drummer, fresh from a stint with the A&M band **Tarantula** with whom he had played guitar. Although no tapes of **One Man's Family** exist; the group mixed five-part harmonies singing a blend of pop and country as an early country-rock outfit. Their arrangement of *When Will I Be Loved* inspired Linda Ronstadt's version.

One Man's Family toured with **The Byrds**, Hollies and **Steppenwolf** and had received rave reviews. While touring with the comedy troupe 2nd City and hanging out with John Prine and Steve Goodman they split mid-tour in Chicago. After the band split up, Thad Maxwell and John Beland returned to L.A, where in December 1969 Beland was hired by Linda Ronstadt to help replace her backing group The Corvettes. Beland merged forces with three quarters of The Reasons, Eric White on bass, Gib Guilbeau on fiddle, vocals and guitar, and Stan Pratt on drums. This outfit became **Swampwater** and in early 1970 Eric White became their road manager with Thad Maxwell joining to play bass. They recorded their debut album in 1970 and followed with a second in 1971. After backing Ronstadt for a year and a half they backed **Arlo Guthrie** before folding in 1972 while recording their third album. They reappeared in the mid-seventies with **Back Pocket**.

Nigel Pickering reunited with Spanky McFarlane for a 1975 Spanky And Our Gang album. Eric White had worked with The Kentucky Colonels in the sixties with brothers Roland and Clarence White, including their 1973 European reunion tour. Gib Guilbeau and John Beland worked as backing musicians for a variety of pop and country artists. Both recorded solo albums in the seventies and had stints with The Flying Burrito Brothers and Sierra. (JO/JBd)

One Mile Ahead (VA)

Personnel incl?:	ALBERT A. SIMBALLA	A

45: There Ain't No Use In Crying/Contribution (Santiago 2633) c1968

Both sides of this Elkton, Virginia band's single were written by Albert A. Simballa and produced by Jim Gallegos. *There Ain't...* is a strong Cream-like rocker with generous doses of fuzz and flowing wah-wah passages. The flip is restrained pop-rock until the final minute or so when it disintegrates into a free-form guitar freak-out. You can also hear it on *The Psychedelic Experience* (CD). (MW)

The Oneness Space (KY) - see **The Love Band (KY)**.

One of Hours (KY)

Personnel incl: BOGLIOLE
FLYNN
FOREMAN
WILLCUTT

45s:	It's Best/Trifolia	(Chetwyd CW-45001) 1967
	Psychedelic Illusion/Feel The Pain	(Chetwyd CW-45005) 1967

This band came from the Lexington area of Kentucky. Their first single sounded very **Byrds**-influenced. *Psychedelic Illusion* was excellent chiming soft psychedelia, whilst the flip was guitar-laden pop-punk.

Trifolia can also be heard on *I Can Hear Raindrops* (LP), a compilation of vulnerable and frail 'loser' garage-ballads. *Psychedelic Illusion*, a coy garagy hippie-psych ditty that brings to mind the **Venus Flytraps**' *Have You Ever*, is on *Psychedelic Experience, Vol. 3* (CD). *Feel The Pain* has resurfaced on *Diggin' For Gold Vol. 10* (LP) and *Wyld Sydes Volume 9* (CD). (MW)

One Pound Round (?)

45:	Cast A Shadow/Carnival	(Weems WR01) c1970

A complete mystery single touted as garage-psych turned out to be decent underground hard rock, sounding circa 1970-1.

With accomplished riffing 'n' picking, the predominantly instrumental *Cast A Shadow* is redolent of early Wishbone Ash. The fully instrumental *Carnival* is a grungey hard-rock jam. The labels give nothing away other than producer B. Heher and potential personnel of P.S. Pacelli, Spalla, and Noble. (MW)

The Ones (CT)

Personnel:	JEFF COSTELLO	gtr	AB
	RICK McPHERSON	vcls	AB
	MARIS NEIBURGERS	bs	AB
	BOB SHEARER	vcls	A
	DICKIE STAMM	drms	AB
	SAM DeSANTOS	vcls, keyb'ds	B

ALBUM:	1(A)	THE ONES, Vol 1	(Ashwood House AH-1105) 1966 R3-R4

This group originated in Unionville, Connecticut and worked extensively in the Lake George/Albany New York region, before taking up residence in Boston. They became known as one of the hottest outfits to come out of the city in the era, but success eluded them probably because they concentrated on cover songs rather than originals. Their album, nonetheless, is now a significant collectors' item and hasn't yet been reissued. For a taster of how they sounded you can find *Didi-Wa-Didi* on *Pebbles, Vol. 13* (LP), *Mister You're A Better Man Than I* on *Oil Stains* (LP), and *I Can't Explain* on *Psychotic Reactions* (LP). Other uncompiled covers include *Unchained Melody, Hang On Sloopy* and My *Prayer.*

ONE ST STEPHEN

ONE ST. STEPHEN - Self Titled CD.

The album was recorded in New York City, and included one original, *Maybe It's Both Of Us*, written by the producer Clay Pitts. This is a powerful beat tune with strong hooks and vocal harmonies. After its release, Sam DeSantos was recruited from **Missing Links**, who the band had met previously when working in Salisbury Beach, Massachusetts.

Jeff Costello: - "**The Ones** broke up in 1968. Jon Landau, who later became Bruce Springsteen's manager, reviewed our group in Crawdaddy, saying we were a "competent, soulful club band but not originators." It was true."

Sam DeSantos and Rick McPherson later formed Atlantis in 1970 with legendary producer Bobby Herne. Maris went on to the hard-rock outfit **Euclid**. (MW/AH/JC/VJ)

One St. Stephen (OH)

Personnel:	BILL BLECHSCHMID	A
	TERRY FINNERAN	A
	DANNY LAWSON	A
	DAVID PIERCE	A
	FRANKLIN REYNOLDS	A
	BRUCE ROBERTS	A
	CHARLES SQUIRES	A

ALBUM:	1(A)	ONE ST. STEPHEN	(Owl 553) 1975 R3-R4

NB: (1) reissued on vinyl (No label) 1988 with bonus tracks in a limited numbered edition of 385. (1) reissued on vinyl (Anaztits ARLP70-30F) 2009. (1) reissued on CD (Mind's Eye Records MER 32-175) 199? with bonus tracks. (1) reissued on CD (Radioactive RRCD113) 200?

Here's a mellow rock album, with vocals reminiscent of **The Doors**' Jim Morrison. The highlights are two longish tracks *November Edgar* and *In Your Mind* that open and close side one. The album is vocally quite strong with some fuzz though it has some less interesting bluesy rock numbers. They came from Ohio. **One St. Stephen** have sometimes been confused with **St. Steven**, mainly due to incorrect sleeve notes on the *Filling The Gap* (4-LP box) compilation. In fact the bonus tracks included on the reissues were actually the work of the pre-**St. Steven** band **Front Page Review**. (VJ)

One Way Street (CAN)

Personnel incl:	DOUG FAIRBAIRN	gtr	A
	BOB HIRTLE	keyb'ds	A
	GREG JOHNSTONE	bs	A
	RICK WANZELL	vcls	A
	JIM WARREN	drms	A

45s:	α	Listen To Me/Tears	(VanTown VT 101) 1966
	β	I See The Light/Tears In My Eyes	(Paula 281) 1967

NB: β features the same recordings as α, but with the track titles renamed.

Although this band was from Vancouver, Canada we're including them here to help avoid confusion with a different Louisiana act who issued a single on Apollo and two on Smash. This **One Way Street** only recorded one single, which was originally issued on Tom Peacock's VanTown label and subsequently licensed to the U.S. Paula label, which reissued it with different track titles.

Presumably because of the Paula release, people have assumed that the band came from Louisiana and indeed you can find both tracks on Eva's *Louisiana Punk Groups From The Sixties, Vol. 2* (LP) and its CD equivalent *Sixties Archive Vol. 3.* In addition, *I See The Light* has resurfaced on *Psychedelic Unknowns, Vol. 7* (LP & CD) and *Of Hopes And Dreams & Tombstones* (LP); *Tears In My Eyes* on *Psychedelic Unknowns, Vol. 9* (CD), whilst *The History Of Vancouver Rock & Roll, Vol. 4* (LP) includes both tracks taken from the master tapes, with liner notes from band member Doug Fairbairn. (GGI/MW)

MICHAEL OOSTEN - Self Titled LP.

One Way Street (MS)

45s:	Girls Girls/Yard Dog	(Apollo CF-10) 1967
	Yard Dog/Girls Girls	(Smash S-2155) 1967
	If You're Looking For A Fool/ What's Your Name	(Smash S-2187) 1967

Previously thought to be from Louisiana, maybe due to the debut single being a Dover press, more recently it has been suggested that they were from Biloxi, Mississippi. They enjoyed a local hit with *Yard Dog*. Written by Miller Evan it was re-released by Smash. The group disappeared after a second single. (SR/MW)

The One-Way Street (TX)

Personnel incl:	J.E. CHEANEY	A
	D.L. GRAHAM	A

45s:	I Know, I Love/With Love Untrue	(Deeek DK-101) 1967
	Illusions/Never End	(Deeek DK-102) 1967
	Joy And Sorrow/Falsely Presented Society	(Deeek DK-103) 1968

This **One-Way Street** hailed from Pharr, near McAllen, Texas. *Joy And Sorrow* is catchy and notable for upfront drumming. The second single is also noteworthy - *Illusions* is an insistent fuzzy garage-popper and *Never End* is a silky garage-ballad with sweet harmonies.

Joe And Sorrow can also be heard on *Texas Flashbacks, Vol. 2* (LP & CD), *Texas Flashback (The Best Of)* (CD) and *Flashback, Vol. 2* (LP); and *Illusions* can also be found on *Gravel Volume 1* (CD). (VJ/AB/MW)

One-Way Street Band (PA)

45:	Energy/Time Of Temptation	(Romain 1011) 1967

From Philadelphia, this band was previously known as **The Nomads**. (MW)

The One Way Streets (OH)

45:	Jack The Ripper/We All Love Peanut Butter	(Sunrise 103) 1966

This was recorded by an Ohio teen quartet at the Sunrise Studios in Hamilton in the summer of 1966. Although they credited *Jack The Ripper* to themselves it was actually a Screaming Lord Sutch composition. Their version is a pretty demented teen thrash although the flip is eminently forgettable.

Compilation appearances have included: *We All Love Peanut Butter* and *Jack The Ripper* on *Back From The Grave, Vol. 1* (LP) and *Garage Kings* (2-LP). (VJ)

Only Ones (MI)

Personnel incl:	LARRY CALDER	A

45:	Find A Way/You're The Reason	(Panik 5112) 1965/6

Both sides of this Detroit single are excellent examples of Merseybeat-styled garage. *You're The Reason* is to be found on the Eva *Sixties Archive, Vol. 7* (CD). (MW)

The Only Ones (TX)

Personnel:	JIM AXBERG	bs, vcls	A
	JOHN AXBERG	drms, vcls	A
	BRENA SEALE	organ	A
	STEVE THORNTON	gtr, vcls	A

10" EP:	1(A)	THE HEARD MEET THE ONLY ONES (PS)	(Break-A-Way BREAK 007) 2003

45:	Another Place/Can't Trust A Woman	(Brumble 45-101) 1967

In the wake of the English Invasion, the Axberg brothers formed The Dimensions in 1964 with Thornton and friend Danny Sheehan on rhythm guitar. The following year they formed **The Only Ones** although no product appeared until July 1967, a month after the single from **The Heard**, their main rivals in Longview, Texas. **The Only Ones**' single is a cool organ-based garager with great 1966 girl-put-down lyrics.

Read their full story on the Break-A-Way EP, which includes the above single and the sole offering by **The Heard**, on which they cover the **13th Floor Elevators'** hit *You're Gonna Miss Me* backed by the rather unusual *Exit 9*. The release comes with a detailed six-page insert, rare pictures and a band history.

Can't Trust A Woman also appears on *The Lost Generation 3* (LP). (VJ/MW)

On The Seventh Day (NY)

ALBUM:	1	ON THE SEVENTH DAY	(Mercury SR-61248) 1970

This was a concept album rather than a band. It was written and produced by Alan Bernstein and Victor Millrose in New York. Leroy Glover was the arranger and conductor. There's a note on the album sleeve which says: - "It took God six days to create a perfect world. On the seventh day he rested. That was a big mistake for on the seventh day we took over." The album begins with a narrator reading these sentences and then gives way to a collage of sounds/documents and musical "Hair" - like songs. The bombing of Hiroshima, political speeches, black activists, civil rights, the Vietnam War, Chicago and Paris 1968 riots - all are mixed.

The album was released in two different sleeves (like the **Asylum Choir** Mercury album). The first has two naked kids (a boy and a girl). This controversial cover was immediately withdrawn and replaced with a tree cover, which is much more common. (VJ/GG)

Onstage Majority (IL)

ALBUM:	1	SOLO FLIGHT	(No label OM-896) 1971 SC

This is a lounge-rock style band from Aurora, Illinois. There are a few originals; otherwise it comprises pretty bad covers of tracks like *Proud Mary*, *Joy To The World* and a naff medley of Hair. This is one to avoid. (VJ)

Michael Oosten (WI)

Personnel:	ALGIS BYLA	bs	A
	TOM HENNICK	keyb'ds	A
	MICHAEL OOSTEN	gtr, vcls	A
	JAN REEK	vcls	A

ALBUM: 1(A) MICHAEL OOSTEN (Hub City Music KS-5191) 1974 R2

NB: (1) reissued on vinyl (Gear Fab Comet GFC 411) 1999. (1) reissued on CD (Gear Fab GF-132) 1999.

An excellent local Wisconsin electric folk album in a stunning silk-screened cover. Just 500 copies were pressed originally.

Oosten played the clubs and coffee houses of Wisconsin and Illinois mainly prior to recording this album at the American Music Recording Studio in Sauk City, Wisconsin between November 1973 - February 1974. The album consists of five extended tracks. Various music friends helped out on side one. Tom Hennick, an old college friend played piano on *Hey Babe*, which is the weakest track; Jan Reek sings vocals on *Garden* (which features some interesting guitar work) and Algis Byla, another old college friend, played bass on *Sunny Day*. **Oosten** played solo on *Hungry Horse Montana* and *Wavefaring Boy* on side two. He wrote *Hungry Horse* just outside the Glacier National Park. The 11-minute cut features fine acoustic guitar work. The finale, *Wavefaring Boy* is the only cut he plays electric guitar on and the album's jewel. He does a vocal imitation of the sound of sea surf at one point and it works! These comments also draw partly on the Gear Fab CD notes. (CF/VJ)

Operations (OH)

45: Reincarnation/
The Ever Gentle Presence (Of Your Love) (Chance 1301) 1968

Operations came from Cincinnati, Ohio. You'll also find *Reincarnation* on *Punk Classics, Vol. 3* (7") and the equivalent *Punk Classics* (CD). (MW/GGI)

The Opposite Six (CA, Sacramento)

Personnel:	JACK ANDROVICH	drms	A
	ED DUNK	ld vcls	A
	HAL HANEFIELD	gtr	A
	BRENT MACINTOSH	bs	A
	LARRY McGLADE	ld gtr	A
	DON WRIGHT	gtr	A

45: I'll Be Gone/Why Did You Lie? (Spectra 119/120) 1966

This teen punk single was the work of a Sacramento band. It was recorded at Bill Rase's studio. Leader Don Wright later had a release as **Don Wright and The Head Set**.

Compilation appearances have included: *I'll Be Gone* on *Off The Wall, Vol. 1* (LP), *The Sound Of Young Sacramento* (CD) and *Teenage Shutdown, Vol. 4* (LP & CD); and *Why Did You Lie?* on *So Cold!!!* (CD). (MW)

The Opposite Six (CA, San Luis Obispo)

45: Church Key(Part 68)/Continental Surf (South Shore 721) 1964

Thought to be a different **Opposite Six**, and sometimes put down as from San Luis Obispo, California. *Church Key (Part 68)* can also be found on *Scum Of The Earth* (2-CD) and *Scum Of The Earth, Vol. 1* (LP). (MW)

The Opposite Six (CA, Marin County)

Personnel:	RON ARNSMEYER	sax	A
	TIM CAIN	sax	A
	BILL CHAMPLIN	organ	A
	DON IRVING	gtr	A
	ROB MOITOZA	bs	A
	DICK ROGERS	drms	A

45: All Night Long/Come Straight Home (Dot 16700) 1965

From Marin County, this R&B act regrouped as the **Sons Of Champlin** at the end of 1965. Irving later played in **The Beau Brummels**. (MW)

Opus IV/Epiks (OH)

Personnel incl:	BILL GUNION	drms
	ROB PARISSI	gtr

45s: α Give Me A Chance/When We're Apart (Process 146) 1965
Mess Around/About Her (MGM K 13731) 1967
(What Good's) A Life Without Love/
Five Minutes To Train Time (Lea #2) 1967

NB: α shown as by **Epiks**.

After their debut release, Steubenville's **Epiks** changed their name to **Opus IV**. *Mess Around* is a party-dance popper, a hybrid of *Shake* and *Land Of 1,000 Dances*. *About Her* is a slow ballad with Animals-like keyboards; the singer sounds slurred in his efforts to emulate a deep'n'sultry Scott Walker style. When harmony-pop band **Eighth Day** split during the recording of their Kapp album, the **Opus IV** were drafted in to complete the project.

Guitarist Rob Parissi hit paydirt in 1976 when Wild Cherry's *Play That Funky Music* became an international disco smash. His website mentions that **Opus IV** used to play for Bobby Vinton and it was through him that they got the MGM deal.

Mess Around also featured on *Victims Of Circumstances, Vol. 1* (LP). (MW/DMr)

Opus 1 (CA)

Personnel:	CHRIS CHRISTENSEN	drums, vcls	A
	BRIAN DECKER	ld gtr, vcls	A
	DOUG DECKER	bs, vcls	A
	PETE PARKER	organ, vcls	A

45: Back Seat '38 Dodge/In My Mind (Mustang 3017) 1966

This young quartet from Long Beach, California was playing teen clubs like The Cinnamon Cinder, city and radio-sponsored youth dances, and the occasional bar gig (even though they were all under age). At one such bar, The Brass Lantern, they were plied with drinks early in the evening... by the end of the night they'd all switched instruments!

In March 1966 they presented themselves at Del-Fi's Hollywood studios. They'd already recorded a session at Western Recorders with the famed producer/engineer Bones Howe (**Association**, **Turtles**, **The Mamas & The Papas**) which yielded two tracks - *In My Mind* and the never-to-be-released *Birds Of Passage*. Del-Fi liked what they heard and laid on a day's recording session.

During one of the breaks, discussions came around to the controversy surrounding a sculpture by L.A.-based avant-gardist Ed Kienholz which was being shown at the Los Angeles County Art Museum. Entitled "Back Seat '38 Dodge", this was a '38 Dodge car, cut in half, with beer cans on the floor and two pairs of leg sticking out from the backseat - one pair of feet pointing up, the other down! Seems it was all too much for moralists, who thought it depicted what was wrong with teens at the time. Newspaper editorials abounded and it was declared obscene by the Museum board, but it remained on show ... with the car's doors closed!

With this in mind, they took one of the group's songs called *Why Did I Lie* (also known as *Song*), changed the lyrics ("what goes on in the back seat? I really wanna know"!) and tweaked the arrangement. Paired with the already-completed *In My Mind*, a dynamic upbeat pop-punker, *Back Seat 38 Dodge* was released on Mustang in April. It's a hyrid of throttling hot-rod and garage, a pulsating punker with crashing chords - check it out on *Highs In The Mid-Sixties Vol. 2* (LP) or on *Where The Action Is! L.A. 1965-68* (4-CD book) and crank up the volume.

This was to be their sole release. Del-Fi had just signed a deal with the Yardley Black Label Company to provide the music for a TV commercial. They asked the group to record a song called *Some Guys Get It* as "Limey and the Yanks" but the producer wasn't happy with the vocals and the chorus lyrics ("It's bitchin'... It's bitchin' ... when you get it, you got to get it"). He over-dubbed the vocals replacing the offending "bitchin'" with "bewitchin'" (hence the full page ad in KRLA Beat which said that the *Back Seat '38 Dodge* single was 'Bewitchin'). When Doug Decker and Chris Christensen heard the new vocals, they were not happy and the band quit the label.

Opus 1 later made an appearance on 'The Perry Mason' TV show, in one of the last black and white episodes ('The Case Of The Avenging Angel'). They were supposed to be playing themselves, but were called Gabe and His Angels and had to mime to some real fruity movie-rock-and-roll version of *The Jersey Bounce*. They also were supposed to appear in the Dean Martin movie 'Murderer's Row' but, typically Hollywood (where nepotism ruled), they were cut out and replaced by **Dino, Desi, and Billy**.

They broke up soon after. Christensen got his draft notice; he sold his car, cut his hair, put the drums in storage, and held a farewell party.... only to be turned down. He eventually went back to drumming, singing and playing guitar and bass and has done some film and video scoring. 35 years on, he teaches music and is the director of a youth band and choir for a Catholic church. Doug Decker became a successful recording engineer and worked with Johnny Cash, **The Beach Boys**, Band of Gypsies, Roger Miller, and John Fahey amongst others. Come the new millennium he was doing the sound for a cable TV show called 'Win Ben Stein's Money'.

Doug Decker and Chris Christensen played together in **Laser Pace** some years later.

The Back Seat '38 Dodge sculpture is still on show at the L.A. County Art Museum in their permanent collection and continues to cause a stir. (MW/BTs)

The Oracle (CA)

45:	The Night We Fell In Love/ Don't Say No	(Verve Forecast KF 5075) 1967

Here are some dreamy harmony-pop confections from Los Angeles. The single was produced by the team of **Curt Boettcher** (here spelt Kurt) and **Keith Olsen** (of **Music Machine**, later **Millennium** and **Sagittarius** with Curt B.). For fans of these latter two groups, this is a must, especially *Don't Say No* with its sitar, tablas, vocal and wind effects and those unmistakable heavenly **Boettcher** harmonies. It's a little gem; you'll also find it on *Where The Action Is! L.A. 1965-68* (4-CD book) and on *Fading Yellow Vol. 2* (CD). (MW)

Orange Colored Sky (CA)

Personnel incl:	TONY BARRY	vcls	AB
	HAROLD LITTLE	drms	AB
	NEAL MYERS	gtr	AB
	JOEL CHRISTY	bs	A
	WALTER SLIVINSKI	organ	AB
	LARRY YOUNGER (LOREN COPE)	vcls	AB
	JACK SKINNER	bs	B
	ERNIE HERNANDEZ	gtr	
	BOB WILSON	bs	
	DAVE DICKEY	bs	
	LARRY PARKER	bs, vcls	

ALBUM: 1(B) ORANGE COLORED SKY (Uni 73031) 1968

45s:		Orange Colored Sky/ The Shadows Of Summer	(UNI 55088) 1968
		Another Sky/Happiness Is	(UNI 55115) 1969
		Mr. Peacock/Knowing How I Love You	(UNI 55140) 1969
		Sweet Potato/The Sun And I	(UNI 55156) 1969
	α	Help/Press A Rose	(People) 19??
	β	Morning Light/Who Are You Foolin'	(MGM K 14578) 1973

NB: α label listings seem to give this 45 as both People #1004 and #1007, with release date somewhere between '69 and '71. Ernie Hernandez, however tells us that the tracks were recorded at the same sessions as β.

Joel Christy (or 'Christie') solo:

45s:	It's All Right Now/See That Girl	(Imperial 66128) 1965
	Angels In The Sky/Lead Me On	(Imperial 66142) 1965
	It's All Right Now/Since I Found You	(Imperial 66198) 1966

A bright 'n' breezy pop outfit from Los Angeles (although they were from Pennsylvania originally), Slivinski, the organist, also wrote and arranged all 11 songs on the album, which was produced by Norman Ratner, although Larry Younger was the group's leader. The album, which is quite highly orchestrated, is a typically polished L.A. production with pleasing vocal harmonies, but it cannot be described as psychedelic. Their second single and *Sweet Potato* are not on the album.

Mr. Peacock the band's third single was also featured in the movie, "The Love God", starring Don Knotts.

In addition to the personnel listed above, Walter Slivinski's half-brother Ron Guzak was added at some point as second keyboardist. Ernie Hernandez (gtr) joined in 1970:- "MGM also released *Simon Zealots*, a cover of an album track from the rock musical "Jesus Christ Superstar". This received some great DJ reviews and airplay in Los Angeles. It also featured backing vocals by The Mike Curb Congregation, although politically, we made the mistake of not wishing to grant them co-credit on the record's label - an oversight that may have cost us substantial chart success, and lack of MGM promotional support".

"Help/Press A Rose was recorded during the same time, as *Morning Light*, which features myself (guitar), and also Bob Wilson (bassist from Cincinnati, Ohio). Pat Boone was also in the studio, as a guest of producer Don Costa. In those days, young MGM artists, like Marie and Donny Osmond, would also pop by our recording sessions, as they were in recording themselves, next door".

In 1974 Larry Parker (bs, vcls) joined, but **Orange Colored Sky (OCS)** finally called it quits in the early eighties. They reformed in 1996 with Ernie Hernandez (gtr), Larry Younger (vcls), Larry Parker (bs, vcls), Ron Guzak (kyb'ds, vcls) and Andrea Carol-Libman (drms, vcls). Michael Chanslor replaced Ron Guzak in 1998 and Larry Younger left in December 1999. Michael Chanslor: "In April, 2000, we shot a scene in the movie "Ghost World" in which we performed two songs, *Mister Magic* and *Where Is The Love?*. "Ghost World" stars Thora Birch and Steve Buscemi and was released in spring 2001, by... here's some irony...MGM!"

After leaving the band, Jack Skinner pursued a career in acting and commercials, becoming very successful locally, in southern California; Joel Christy went on to play one of the lead roles in the first Hollywood production of "Hair"; and was a member of **The Cosmic Travelers**. Dave Dickey (bassist from Oklahoma, from 1972-73) went on to be the bassist with America (of *A Horse With No Name* fame).

Joel Christy had a solo career prior to **OCS**, releasing at least three singles on Imperial in 1965-6. (VJ/MW/SPr/GM)

ORANGE COLORED SKY
UNI

ORANGE COLORED SKY - Self Titled LP.

THE ORANGE PEELS
Ted Adriance
Mike Bacon
Steve Mullens
Win Wilson

THE ORANGE PEELS - Self Titled LP.

The Orange Groove (CA)

ALBUM: 1 CRYSTAL BLUE PERSUASION AND OTHER SOUNDS OF TODAY (Somerset SF-34000) 1969

Subtitled "The Sounds Of The New Generation", here's a rare exploito album similar to **Electric Firebirds** and **Animated Egg** with cuts like *A Bad Trip Back To '69*, *Poppy's To Be Picked*, *Sockerina* and *Land Of Fusan*. (SR)

The Orange Peels (NJ)

Personnel:	TED ARIANCE	A
	MIKE BACON	A
	STEVE MULLENS	A
	WIN WILSON	A

ALBUM: 1(A) THE ORANGE PEELS (Wight Audio Studios WAS 62075) 1963 R3

NB: (1) reissued on vinyl (Mystic 12) 2000.

From New Jersey, **Orange Peels** played primitive guitar instrumentals and surf but the album has a garage feel too, particularly the take on *King Bee* with vocals. There's one band original and covers of *Honky Tonk*, *Apache* and *Runaway*. (VJ)

The Orange Wedge (MD)

Personnel:	DAVE BURGESS	keyb'ds	A
	GREG COULSON	vcls, perc	AB
	DON COWGER	bs	AB
	JOE FARACE	gtr	AB
	TOM RIZZO	drms	AB
	JAY GRABOSKI	gtr	B
	GENE INGHAM	bs	B
	GENE MEROS	flute	B
	MARK O'CONNOR	keyb'ds	B

ALBUMS: 1(A) WEDGE (Contraband 3597) 1972 R3
2(A) NO ONE LEFT BUT ME (No label 1434) 1974 R3

NB: (1) shown as by Wedge. (1) also issued on (No label). Both albums have also been officially reissued as a double vinyl package (Little Wing LW 3051/2) 1997 on yellow vinyl with an insert, poster and in a numbered limited edition pressing of 500. (1) reissued on CD (Long Hair LHC00067) 2008. (2) reissued on CD (Long Hair LHC00068) 2008.

Orange Wedge hailed from Baltimore, Maryland where they formed in 1968. Both albums are full of guitar-oriented heavy rock gems and are recommended. The first features songs like *Love Me*, *Death Comes Slowly* and *Keep On Livin*, full of driving guitar and strong vocals. *Comfort Of You* has some nice jazzy piano playing, but perhaps the finest track is the finale, *Revenge*, which features some superb Neil Young-influenced guitar playing.

The second album is more of the same but slightly more aggressive vocally, particularly on the title track, and with more guitar exhibitionism on *Hungary Man*. *Dream* is a pleasant instrumental and *Whisky And Gin* pays its dues to the blues. *The Gate* provides a stunning finale much in the style of John Cipollina's **Copperhead**, but the first album seems marginally the better of the two. (VJ/CF)

The Orange Wedge (MI)

45: From The Tomb To The Womb/
Morning Dew (Blue Flat Owsley Memorial 95097) 1968

This is a different **Orange Wedge** from Grand Rapids, Michigan. This single is now very rare and sought-after. *From The Tomb To The Womb* features some superb heavy guitar work. Check it out on *An Overdose Of Heavy Psych* (CD), *Highs In The Mid-Sixties, Vol. 19* (LP), *Best of Pebbles, Vol. 2* (LP & CD), *Trash Box* (5-CD), *Let 'Em Have It! Vol. 1* (CD) or *Michigan Mixture, Vol. 1* (LP). (MW)

Oregon (NY)

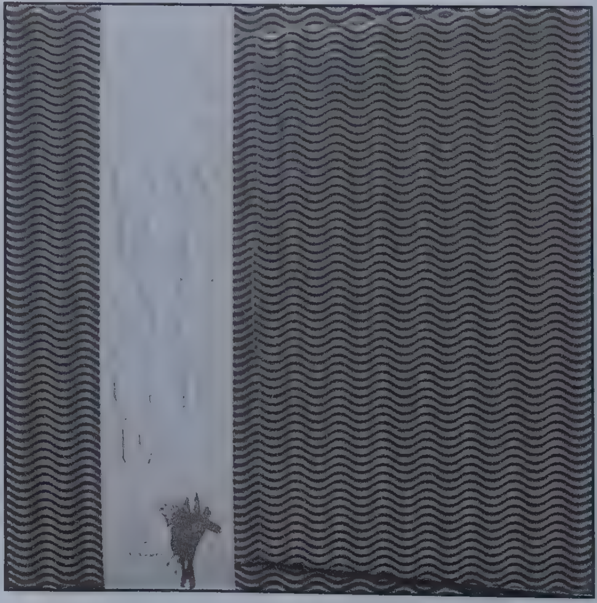
Personnel:	PAUL McCANDLESS	oboe, english horn	A
	GLEN MOORE	bs, flute	A
	RALPH TOWNER	gtr, piano	A
	COLIN WALCOTT	sitar, tamboura, tabla	A

ALBUMS: 1(A) MUSIC OF ANOTHER PRESENT ERA
(up to (Vanguard VSD 79326) 1972
1977) 2(A) DISTANT HILLS (Vanguard VSD 79341) 1973
3(A) WINTER LIGHT (Vanguard VSD 79350) 1974

NB: (1) reissued on CD (Vanguard 79326) 1991. (2) reissued on CD (Vanguard 79341) 1990. (3) reissued on CD (Vanguard 79350) 199?.

Born in New York in 1945, Colin Walcott was a disciple and sitar student of Ravi Shankar and a tabla student of Ustad Alla Rakha. He worked with the Society of Contemporary Music in New York and, being one of the few American players really able to understand Indian music, began to be used as a session musician on many records from the late sixties, from **Bobby Callender** to **Elyse Weinberg**, from the soundtracks of John Simon to the **Alan Lorber Orchestra**.

In 1969, he started working with Ralph Towner (b.1940 in Chehalis, Washington) and Glen Moore, who both had played with **Tim Hardin** and were also interested by jazz and oriental music. Towner was originally a trumpet and piano player who discovered the guitar in 1962 and moved to



ORANGE WEDGE - Wedge/No One Left But Me 2-LP reissue.

New York in 1968, where he teamed up with Jeremy Steig (from **Jeremy and The Satyrs**). In 1970, Walcott, Moore and Towner joined the Winter Consort, one of the first groups combining jazz, rock and classical music and met Paul McCandless, an oboe major from the Manhattan School Of Music, who was already in the group. In 1972, they released their first album as **Oregon**. They also played **Cyrus Faryar**'s album.

The music of **Oregon** was largely based on the combination of Indian ragas with jazz, rock and chamber music influences and was comprised of meditative tracks with mystic titles (*Baku The Dream Eater*, *The Silence Of A Candle*, *Ghost Beads*) with an unusual instrumentation: sitar, oboe, bass, guitar, piano and light percussions. Their material was mainly original, one of the very few covers being the classic "Witchi-Tai-To" by **Jim Pepper**.

This influential group was successful, both artistically and commercially and would later work with Elektra, for whom they recorded two albums in 1978 (*Out Of The Woods* and *Roots In The Sky*, which have been reissued on one CD in 2007) and ECM. Walcott died in a car accident in 1984, but the band is still together and releasing new CDs in the noughties.

Their early records should interest people who enjoy **Sandy Bull**, **Peter Walker** or **Paul Horn**. *Rejoicing* can also be heard on *Electric Psychedelic Sitar Headswirlers 7* (CD). (SR/VJ)

Orfeus (KY)

ALBUM: 1 LYING TO THE WALL (Lemco 721) 1972 R2/3

Lying To The Wall is a local Kentucky rock album of little repute. The title track is the finest moment with promising guitar work. The album spans hard-rock and prog-rock style, mixing originals and covers (including a bizarre version of *We Can Work It Out*). It's housed in superb fantasy art cover, but is not consistent enough to be recommended. 1,200 copies were pressed. (SR/VJ)

(Little Annie and) The Orfuns (CA)

Personnel:	KEITH BRANVILLE	bs	A
	RON CARLSON	sax	ABC
	JERRY McCANN	gtr, vcls	ABC
	SKIP RUDOLPH	gtr	ABC
	CARL SPIRON	drms	ABC
	PATRICIA SPIRON	vcls	A
	LEONARD EDINGTON	bs	B
	DON GARDNER	bs	C

DISCOGRAPHY:

α	Bobby, Don't Laugh At My Beatle Bangs/ Get Up And Go	(Fairmount no #) 1964
β	The Animal In Me/ I Can't Be Treated This Way	(Audiodisc no #) 1966
χ(B)	The Animal In Me/ I Can't Be Treated This Way	(Harmony Recorders no #) 1966
δ(B)	In The Back Of My Mind	(Audiodisc no #) 1966

NB: α 10" two-sided metal acetate, shown as by Little Annie and The Orfuns. β 10" two-sided metal acetate, first version of unreleased 45. χ two-sided metal acetate, second version of unreleased 45. δ 10" one-sided metal acetate.

The Orfuns from San Diego, California were a British Invasion/surf-hot rod influenced garage band of high school students. Their first recording was made on a wire recorder (!) at a band member's house, where they backed drummer Carl Spiron's sister Pat on a Beatle novelty tune. They also recorded an instrumental and both cuts were transferred to acetate. Fans of **Randy Alvey**'s *Green Fuzz* will become incontinent upon hearing this! **The Orfuns** got serious about their music after this initial recording. The second acetate contains two stunning garage-punk numbers, again recorded by the band. A copy of the acetate was sent to Double Shot Records, who immediately invited the band to Los Angeles to record a few tracks. They laid down three McCann originals; the two on the second acetate were updated and *In The Back Of My Mind*, a brooding Them/Rolling Stones - influenced number. **The Orfuns** continued to play live locally and recorded a rehearsal, but shortly after their last line-up change, McCann got into trouble with the law in San Diego and the band was forced to pack it in. McCann and Spiron later dominated the two incarnations of **Framework** (1967-9), and then McCann was with **Formerly Anthrax** (1970-1). McCann continues to be active in the San Diego music scene. Carl Spiron passed away on 17 December 2009.

The Animal In Me, one of the three cuts the band recorded for Double Shot in 1966, can also be found on *Uptight Tonight* (CD). (CF)

The Orfuns (OK)

Personnel incl: S.BROOKS

45: Gettin' It On/Put You Down (Shore Bird SB-1004) 1966

Reportedly this is an excellent punk single from an Oklahoma City band on the same Norman label as **The Group** and **The Outcasts**. (MW)

The Organization (NY)

45: Say Girl/I Won't Let You Go (Pamela-Rose WB-476/7) 1967

A rare, private-label single out of Elmira, New York. *Say Girl* is a garage lament with booming 'death-song' vocals - "now there is nothing left for me. Won't you go away... please please" - accompanied by a whining guitar refrain and a fine fuzz solo. The flip is a more typical garage-ballad. (MW)

Organ Grinders (MD)

Personnel:	FRANK EVENTOFF	woodwind, flute, sax, ld vcls	A
	NISAN EVENTOFF	piano, organ, accordion, synth, keyb'd-bs, ld vcls	A
	PAUL EVENTOFF	drms, vcls	A
	HENRY MELCHER	gtr, bs, vcls	A
	JAMES ROCK	bs, vcls	A

ALBUM: 1(A) OUT OF THE EGG (Mercury SR-61282) 1969

45s:	Daylight/Mirror Images	(Smash S-2227) 1969
	Babylon/Precious Time	(Smash S-2242) 1969

A flower-pop quintet from Baltimore, **The Organ Grinders'** to date unheralded album is a fine example of this genre. There are very few weak cuts on it, but mostly bright and breezy pop with some delightful woodwind, like *Shady Tree*. Not garage or psychedelic music, but it's typical late sixties melodic flower-pop similar to albums like **Orange Colored Sky**.

ORGANGRINDERS OUT OF THE EGG

ORGAN GRINDERS - Out Of The Egg LP.

Most of the finer moments come on side one on tracks like *Halls Of Hours*, *New Day Holiday*, *Reach For The Sky* and *8th Day In Heaven*, although *Smile For The Sun* on side two is also a gem. Side two does include one throwaway cut, *And I Know What Love Is*, and ends with an experimental instrumental *Kama Kazie Woman*, which doesn't really come off.

Frank Eventoff had earlier been in **The Seventh Sons**. Nisan Eventoff: - "With my four brothers, Richard, Franklin, Paul, and Maury, and with my parents, Joseph and Ethel Eventoff, we had a music and magic show. We called ourselves The Seven Evens and our theme song was called *The Magic Genie*. We all studied at the Peabody Conservatory of Music and had scholarships".

"I am the youngest, then Richard (he played stand up bass), Frank (woodwinds), Paul (drums) and Maury (piano). Mom still plays piano at 93 years old. Dad played piano, violin, mandolin and danced. He passed away when I was 14."

On **Organ Grinders** Nisan tells us: - "Frank played woodwinds, flute, sax, and he also invented several instruments that were used. Frank and I did most of the lead vocals, however the whole band sang. Henry also sings *Honey Bee* on the album. After the **Organ Grinders** we formed a "gypsy rock" band called Romany. We sent demos out and Mercury was interested as were a few others including Decca. Maury, my oldest brother called Bob Reno who was head of A & R at Mercury and convinced him we were the next Beatles. They signed us and we ended up as opening act for many name groups. We played at colleges, clubs, arenas, Strawberry Fields Festival and did some T.V. and movie work. We stayed together for 15 years. At my moms 90th birthday, we all played together, it was great!"

Nowadays Nisan is a professional magician, balloon sculptor and musician. (VJ/NE)

Organised Confusion (MI)

45: Makes Me Sad/Tell Me Why (Golden-Records 104) 1968

This single is great garage-punk. Mike Markesich tracked this group down to a "small town South of Detroit, Michigan"; the record label was from a long way further south (Baton Rouge, Louisiana). *Makes Me Sad* kicks off in the vein of *I Who Have Nothing* and by the end you're convinced he hasn't even got that. *Tell Me Why* is a moody mid-tempo fuzz-punker about a guy being stood up. I hope they put out some more singles yet to come to our attention. (MW)

Organized Confusion (CA)

Personnel:	JOE FRAILY	gtr	A
	RANDY RICHARDSON	ld gtr, vcls	A
	BILL TOLLAND	bs	A
	DAVE WILHITE	drms	A

45: That I Love You/You Are My Sunshine (Star Dust 161/2) 1967

Another act of the same name, this time from Citrus Heights, California, whose single was issued on this Esar subsidiary.

You'll also find *That I Love You* on *The Sound Of Young Sacramento* (CD). (MW)

The Orient Express (NY)

Personnel:	GUY DURIS	sitar, electric oud, vcls	A
	BRUNO GIET	electric minitar, vcls	A
	FARSHID GOLESORKHI	electric melodica, dumbek, tympani, vcls	A

ALBUM: 1(A) THE ORIENT EXPRESS (Mainstream S/6117) 1969 R1

NB: (1) reissued on vinyl (Mainstream 6117) 198?. (1) reissued on vinyl (Scorpio/Mainstream S 6117H) 2005. (1) reissued on vinyl (Tripkick) 2005. (1) reissued on CD (Head 2796) 199?. (1) reissued on CD (GRC 004) 200?.

Originally from Europe this band moved to the States. Guy Duris was actually born on the Left Bank and later met Golesorkhi, who had been decorated by the Shah of Iran for his drumming and was interested in applying Eastern rhythms to Western music, in Iran. They met Bruno Giet, a Belgian pilot and guitarist, in Paris while travelling around Europe. Soon the three members headed for America and settled in New York's East Village initially but ended up in California where their album was recorded. It's powerful Eastern-influenced psychedelia similar to **Kaleidoscope**. Particularly fine examples of their marriage of Eastern and Western music are *Train To Bombay* and *For A Moment*. This album is highly recommended. They did not release any singles on Mainstream.

This act should not be confused with **Liz Damon's Orient Express**, who were from Hawaii and played cabaret music. See their entry for further details.

Compilation appearances have included: *For A Moment* and *Train To Bombay* on *Turds On A Bum Ride, Vol. 1 & 2* (2-CD); *For A Moment* on *Turds On A Bum Ride, Vol. 1* (2-LP) and *Electric Psychedelic Sitar Headswirlers 2* (CD); and *Train To Bombay* on *Turds On A Bum Ride, Vol. 2* (2-LP). (VJ/MW)

The Original Dukes

Personnel incl: CHARLES BEST
JAMES HICKMAN
JAMES SONODAY

45: Ain't About To Lose My Cool/
It Looks Like (Down Home 106) 1966

Recorded in Nashville by an obscure and raw-sounding southern outfit *Ain't About To Lose My Cool* has some really aggressive vocals and upfront guitar.

Known as The Dukes since the early sixties, they changed their name to **The Original Dukes** when they heard about another set of **Dukes** around Indianapolis, Indiana.

You'll also find *Ain't About To Lose My Cool* on *Pebbles, Vol. 3 (ESD)* (CD), *Everywhere Chainsaw Sound 1* (LP) and *Highs In The Mid-Sixties, Vol. 8* (LP). (VJ/MW/MM)

The Original Joplin Forte (CA) - see Joplin Forte (CA).

The Original Sinners (CT)

Personnel:	JACK FINNELL	drms, vcls	A
	STEWART METZ	ld gtr, vcls	AB
	RICHARD ROBINSON	bs	AB
	BRENT SMITH	gtr, vcls	AB
	ARTHUR KIDD	drms, vcls	B

THE ORIENT EXPRESS

THE ORIENT EXPRESS - Self Titled LP.

45: You'll Never Know/I'll Be Home (Discotech 1001/2) 1966

Formed by Yale University students in the fall of 1964, *You'll Never Know*, is a rip off of *Empty Heart*, one of the classics of the punk era. The flip is no slouch either.

The group played mostly college parties and private gigs, they didn't play the local club scene. They did however travel up to the Boston area quite a bit, sharing some bills with **The Remains**, which led to some believing the group to be a Boston-based band.

Their single was recorded at the Music Box Record Shop in Hamden, Connecticut in early 1966, with funds provided by three Yale pals as an "investment" in the group's potential. The four guys recorded the song in the back room of the store. A local harmonica playing whiz kid named Mark McHugh, a 15-year-old, happened to be in the store and saw the guys setting up. He heard them play their originals and suggested adding some 'harp' to fill-out the sound. After running thru the songs a few times, Mark joined in for the session - but he was never a member of the group. He later joined **Bone**. Likewise, the guys had been trying to convince Steve Stack to join the group as their lead singer. He also was involved at the session, singing the lead vocal on both songs, but similarly was not a member of the group.

The single was issued in March, 1966 and received some local airplay, and notoriety in the Boston area. They were invited to play a high profile gig at the legendary Boston club the Rat, and won the crowd over with their set. They signed a management deal with Music Productions, and moved to Cambridge for the summer of 1966 to gig. They returned to studies in the fall back at Yale, then back to Cambridge in the summer of 1967.

Two further songs exist as an unreleased acetate, although the titles are not yet confirmed. Richard Robinson would graduate from the group, move to New York City, where he became a scenester of importance and started his career in the Music business by founding the underground rock magazine called 'Creem'.

Compilation appearances have included: *You'll Never Know* on *Pebbles, Vol. 13* (LP), *The Essential Pebbles Collection, Vol. 2* (2-CD) and *Grains of Time* (CD); and *I'll Be Home* on *Sixties Rebellion, Vol. 6: The Biker* (LP & CD). (MW/AH/MM)

Original Wild Oats (CA)

45: Comic Guy Heroes/
Comic Guy Heroes Part Two (Link CGL 1) 1966

In late February 1966, this Nevada City, California group visited Golden State Recorders in San Francisco and laid down four tracks. The lilting jangley garage ballad *My Chance Will Come* has been unearthed on *Good Things Are Happening* (CD), from the excellent 'Nuggets From The Golden State' series of CDs on Big Beat. Compiler Alec Palao reports that the other tracks were novelty numbers - the single tracks plus one possibly titled *World Of Darkness* (only the 'D' of the first word can be seen in the photo of the tape box). (MW)

P.J. Orion and The Magnates (MA) - see under 'P'.

Orion Express (CA)

ALBUM: 1 ORION EXPRESS (Round Mound Of Sound 1001) 1975

NB: (1) reissued on CD (Radioactive RRCD132) 2005.

An over-hyped bar band album from Sacramento, California. The album features decent vocals and some nice guitar, but the material is mostly bluesy and not the rock-psych it is sometimes mis-tagged as. (VJ)

The Orkustra (CA)

Personnel:			
	BOBBY BEAUSOLEIL	ld gtr, electric bouzouki	A
	DAVID LA FLAMME	electric violin	A
	JAIME LEOPOLD	electric bass	A
	HENRY RASOF	electric oboe	A
	TERRY WILSON	drms, perc	A

ALBUM: 1(A) LIGHT SHOWS FOR THE BLIND
(RD Records RD 16) 2006

NB: (1) is a limited edition pressing with a booklet.

Formed in 1965, this seminal San Francisco "avant-garde" band never released any records although all its members, went on to play with other groups or found fame for various reasons. When they disbanded in 1967, Terry Wilson joined **The Charlatans** and David LaFlamme founded **It's A Beautiful Day** (after a brief stint with the first line-up of Dan Hicks and The Hot Licks). Jaime Leopold too joined Dan Hicks and The Hot Licks in 1968, whilst Jesse Barish, who was friends with Marty Balin became a song writer and went on to form **Jesse, Wolff and Whings** in 1971. Bobby Beausoleil also joined several local groups (including The Powerhouse Of Oz who performed for film-maker Kenneth Anger) before teaming up with **Charles Manson** and being associated with his murders.

The leader of the San Francisco 'Diggers', a legendary activist organisation, Emmet Grogan was involved with **The Orkustra**. Grogan later wrote his semi-romanced memories, "Ringolevio", which is recommended reading about San Francisco life in the mid-sixties. He also worked with Rick Danko of The Band contributing lyrics for his *Rick Danko* album in 1976. Sadly Grogan died in the late seventies.

Henry Rasof recalls: - "I joined the group in the summer of 1966 after seeing an ad in the Psychedelic Shop on Haight St. There were a lot of people in the band at that time. By Christmas, when we played our first gig at St John's the Evangelist Episcopal Church, there were, as I recall, six people and instruments:- guitar, drums, violin, acoustic bass, flute and oboe. I played the oboe, amplified with a harmonica pickup. I have a tape of that concert, which I got long ago from David LaFlamme. The flute player then dropped out, and there were five of us. The group disbanded the next year. The big gigs, at least for me, were playing at the Avalon on **Big Brother** and the **Sir Douglas Quintet** and at the Rock Garden club, near Ocean (on April 11th 1967) with the **Buffalo Springfield**."

"Emmet Grogan, founder of the Diggers, never played in the group whilst I was in it. Possibly there was a version of the **Orkustra** later on, or before I joined. I also don't know the Jesse mentioned in your article."

"CBS or NBC taped us for a news program, but I never saw it. Ahmet Ertegun heard us play but never recorded us for Atlantic. There were many fantasies and some possibilities."

Their recordings from this era are captured on a retrospective album, *Light Shows For The Blind*. Much of the music comprises Middle Eastern-influenced hippie-style jams reminiscent of bands like **Beat Of The Earth**. The album comes in a glossy cover with an eight-page insert, which contains the story of the band as told by Bobby Beausoleil, alongside photos and an overview of **Orkustra** live appearances.

Henry Rasof is now a publicity consultant in Louisville. (SR/VJ/MW)

Ormandy (MI)

45s: Good Day/Sparrow's Corner (Kasaba 100) 1970
Good Day/Sparrow's Corner (Decca 32741) 1970

From Lansing, Michigan this outfit's single was picked up by Decca for national release. Despite the catchy hand-clapped chorus on *Good Day* it still sounds like a 'serious' rock outfit trying to go commercial - definitely not garage. One for **Blood, Sweat and Tears** fans maybe.

Good Day has resurfaced on *Michigan Nuggets* (CD) and *Michigan Brand Nuggets* (LP). (VJ/MW)

Orphan (MA)

Personnel:			
	STEVE ABDU		AB
	DAN ADRIEN	gtr, vcls	ABC
	ERIC LILLJEQUIST	gtr, vcls	ABC
	STUART SCHULMAN	keyb'ds, bs	AB

(JEFF LABES	keyb'ds	AB)
(RICHARD ADELMAN		B)
(BILL KEITH		B)

ALBUMS: 1(A)	EVERYONE LIVES TO SING	(London XPS-614)	1972
2(B)	ROCK AND REFLECTION	(London XPS-630)	1973
3(C)	MORE ORPHAN THAN NOT	(London XPS-645)	1974

NB: (1), (2) and (3) also released in the UK by London.

45s:	Easy Now/Lonely Day	(London 185)	1972
	Smilin' River/Sit Down Rock And Roll Man	(London 192)	1973
	It's A Good Day/Lovin' You	(London 195)	1973
	When All Helpers Fail/?	(London 201)	c1974
	I've Been Working/That's What You Said	(London 5N-210)	1974

Formed as The Allurs in an Avon high school in the mid-sixties, this band relocated to Brockton, released two singles on Epic in 1967 as **The Orphans**, and then moved to Boston. Only Eric Lilljequist would still be around when they evolved into **Orphan** in the early seventies. Their West Coast sounding albums were produced by Peter Casperson and they were backed up by session musicians like Bill Keith (**Jim Kweskin Band**) and Jeff Labes (**Apple Pie Motherhood Band**).

They often played with **Jonathan Edwards**, the former leader of **Sugar Creek**. In the mid-seventies, they acted as **Tom Rush**'s backing band. (SR/MW/AH)

Orphan Egg (CA)

Personnel:	JIM BATES	vcls	A
	GEORGE C. BRIX	drms	A
	PAT GALLAGHER	ld gtr, vcls	A
	DAVE MONLEY	keyb'ds, gtr	A
	BARRY SMITH	bs	A

ALBUM: 1(A)	ORPHAN EGG	(Carole CARS-8004)	1968 R1/R2

NB: (1) also released in Germany (Vogue MDINT 9621) 1968 with a different cover design. (1) reissued on CD (Radioactive RRCD146) 2005.

This San Jose band formed at Saratoga high school. They played at local dances and won a 'Battle Of The Bands' contest at their school, which led to the above album. Produced by Guy Hemric and Jerry Styner, it is quickly becoming a significant collectors' item. Probably the two most promising tracks on a rather disappointing album are *Falling* and *It's Wrong*. *Circumstance* is also notable for some wild, early **Blue Cheer**-style guitar pyrotechnics. There are also a number of cover versions, including The Everly Brothers' *Bird Dog*.

Three tracks from the album also appear on the Original Soundtrack (LP) of *Cycle Savages*.

STEREO
ORPHAN EGG
CAROLE
Crescendo

ORPHAN EGG - Self Titled LP.

Compilation appearances include: *Falling* and *It's Wrong* on *Turds On A Bum Ride, Vol. 1 & 2* (2-CD); *Falling* on *Turds On A Bum Ride, Vol. 1* (2-LP); and *It's Wrong* on *Turds On A Bum Ride, Vol. 2* (2-LP). (VJ/SR/DCr)

Orphann (KS)

ALBUM: 1	UP FOR ADOPTION	(OMI M-70021)	1977 R1

Hailing from Kansas City, **Orphann's** album is hard-rock with dual lead guitars. They made a second album, *Don't Say No* (OMI) in 1980. (VJ)

The Orphans (MA)

Personnel incl:	WALLY CRAWFORD		A
	ERIC LILLJEQUIST	gtr, vcls	A

45s:	There's No Flowers In My Garden/ One Spoken Word	(Epic 10288)	1967
	This Is The Time/Deserted	(Epic 10348)	1967

Formed in high school in Avon, Massachusetts as The Allurs, this band then relocated to Brockton and changed their name to **The Orphans**. Both singles were produced by Denny Randell and Sandy Linzer (whose compositions include *I'll Be Back Up On My Feet Again*, covered by **The Monkees** and **Music Fair**). Their material is slick mainly-orchestrated sixties pop. *There's No Flowers...* is classic 'Summer-of '67' fare with floral tributes to San Francisco.

They eventually settled in Boston and would last into the mid-seventies, releasing several singles and three albums on the London label, as **Orphan**. They also acted as **Tom Rush**'s backing band in the mid-seventies.

Eric Lilljequist contributed songs to **Jonathan Edwards**' debut album and apparently played guitar on it. (MW/AH/JNa)

Orphans (RI)

45:	Bad Apple/Typical Flip Side	(Normandy 12267)	1967

A Newport, Rhode Island group who do a rousing version of Burton-Sawyer's *Bad Apple*, covered by **The Pilgrimage** just a few months previously. *Typical Flip Side* is a groovy intermission instrumental led by cheesy keyboards, that brings to mind those go-go club scenes in hip sixties movies. (MW)

Orpheus (MA)

Personnel:	BRUCE ARNOLD	vcls, gtr	AB
	ERIC GULLIKSEN	vcls, bs	A
	JACK McKENES	vcls, gtr	A
	HARRY SANDLER	vcls, drms	A
	K.P. BURKE	hrmnca	B
	HOWARD HERSCH	bs	B
	STEVE MARTIN	vcls	B
	BERNARD PURDIE	drms	B
	ELLIOT SHERMAN	piano, clavinet	B

ALBUMS: 1(A)	ORPHEUS	(MGM (S)E-4524)	1968
2(A)	ASCENDING	(MGM SE-4569)	1968
3(A)	JOYFUL	(MGM SE-4599)	1969
4(B)	ORPHEUS	(Bell 6061)	1971

NB: There is also a 2-CD set *The Best Of Orpheus* (Big Beat CDWIK2 143) 1995, which contains 34 tracks from all four albums and a pre-**Orpheus** cut by **The Villagers** circa 1966. All four albums have also been reissued as a 2-CD set, *The Complete Orpheus* (Akarma AK 155/2) 2001 and there's also a 'best of' *The Very Best Of Orpheus* (Varese Sarande 302 066 236 2) 2001.

			HCP
45s:	Can't Find The Time/Lesley's World	(MGM K 13882) 1968	80
	I've Never Seen Love Like This/ Congress Alley	(MGM K 13947) 1968	-
	Brown Arms In Houston/ I Can Make The Sun Rise	(MGM K 14022) 1969	91
	By The Size Of My Shoes/Joyful	(MGM K 14139) 1970	-
	Big Green Pearl/Sweet Life	(Bell 45 128) 1971	-

NB: There have also been some reissue 45s: *Can't Find The Time/Brown Arms In Houston* (MGM Golden Circle MVG 529) and (Polydor Band Of Gold MVG 529); and *Can't Find The Time* (Rock 'n Mania RMGD-2424A).

From Worcester, Massachusetts **Orpheus** was formed by ex-**Villagers**, Arnold and McKenes, Gulliksen from **The Blue Echoes** and Harry Sandler from The Mods. McKenes and Gulliksen had earlier worked together in a few folk groups, including **The College Boys**, who had one single *The Man* (Swan S-4166) 1963. Gulliksen: "This was a Kennedy tribute record; the group name was selected by Swan to remove commerciality from the record!"

Under the guidance of **Alan Lorber**, who produced all their albums, **Orpheus** became part of the "Boss-town Sound" movement but cultivated an almost singer-songwriter styled soft-rock sound with folkie elements, at variance with the overtly psychedelic sounds and image of most of their stable-mates. Check out their contributions to the 2-CD set *The Best Of Bosstown Sound*: *Can't Find The Time To Tell You* (1967), *Walk Away Renee* (1968), *Brown Arms In Houston* (1969), *Tomorrow Man* (1971) - and decide for yourself.

They should be given credit for having a wider appeal and more output than most of their regional stable-mates which saw them survive most of the hype and subsequent critical backlash. One of their songs, *Can't Find The Time*, was also covered by sixties instrumental band Groovin' Strings on their 1969 album *Groovin' Strings And Things*, and Rose Colored Glass, who had a Top 40 hit with the song. Other covers have included the gorgeous, uplifting *Brown Arms In Houston* by **Mike Melvoin** on his album *The Plastic Cow Goes Moooog* and a very interesting cover of *Congress Alley* by a New York jazz funk group called "Congress Alley" on their album *Congress Alley*. They also do their own appealing interpretation of *Walk Away Renee* on their *Orpheus Ascending* album.

Fans of the band might be interested to know that legendary studio drummer Bernard "Pretty" Purdie was used on some material on the early albums but as was the industry standard at the time, he did not receive credit for the work.

Orpheus also performed the theme song for the MGM movie "Marlowe", starring James Garner, called *Little Sister*. Jack McKenes and Bruce Arnold can also be heard on a single by **The Alan Lorber Orchestra**, *Massachusetts/Congress Alley* (MGM K-13926SS).

You can do a lot worse than invest in Akarma's excellent 2-CD set, which compiles all four of their albums. Alternatively, for a general introduction to the band *The Very Best Of Orpheus* draws material from all four of their albums and showcases the talents of Bruce Arnold (their co-writer) and Jack McKenes.

Can't Find The Time was covered more recently by Hootie and The Blowfish and this version was included on the soundtrack for the 2000 Jim Carrey movie "Me, Myself and Irene". Eric G's verdict - "It's not bad at all, certainly better than the one by The Rose Colored Glass back in the seventies". (MW/GDh/EGn/BA/VJ)

The Orphuns (IL)

Personnel incl:	WAYNE PAV	vcls	A
	ROGER L. VAIL		A

45s:		I.F.O.C./This Stock, Merely Arranged	(No label SS-7867-01) 1966
	α	Oh, Mona/Bring It On Home	(PAV 650) 1967

NB: α shown as by Wayne Pav and The Orphuns.

I.F.O.C. - It's Four O'Clock - is a swaying hypnotic jangly folk-punker with a bathroom-echo sound. *This Stock...* is dreamy laid-back folk-punk, with a nod in **The Byrds** direction and quite compelling after a few plays. The Wayne Pav-led single covers Bo Diddley's *Mona* via the Stones' *Not Fade Away*, with raucous upfront vocals and a brief but brilliant guitar solo. The flip looks to the Animals for a rendition of Sam Cooke's *Bring It On Home To Me*. It's no wonder that both singles are sought-after and amazing that they remain mostly uncompiled.

THE BEST OF
ORPHEUS

ORPHEUS - The Best Of CD.

Other band members included Roger Vail from Macomb, Illinois, who had been in **The Vectors** (with a pre-**Shadows Of Knight** Joe Kelley) and went on to **Osgood**.

Compilation appearances include *Oh Mona* on *Bad Vibrations, Vol. 3* (LP) and *Trip In Tyme Volume 3* (CD); and *I.F.O.C. - It's Four O'Clock* on *Psychedelic States: Illinois Vol. 1* (CD). (MW)

Oscar and The Majestics (IN/IL)

Personnel incl:	OSCAR HAMOD	ld gtr, vcls	A
	SAM HAMOD	bs	A
	AL PAGE	sax	A
	JOHNNY TODA	drms	A

45s:		My Girl Is Waiting/Why-O	(Ark 7638) 196?
		My Girl Is Waiting/Jungle Beat	(Ark 7648) 196?
	β	Jackie Jackie/Fannie Brown	(Ark 8064) 196?
	α	Come On Willie/Top Eliminator (instr)	(Score SC 1005) 1964
	β	No Chance Baby/My Girl Is Waiting	(USA 838) 1966
		I Can't Explain/My Girl Is Waiting	(USA 851) 1966
	β	Got To Have Your Lovin'/Soulfinger	(USA 878) 1967
	χ	Doing The Best I Can/Feels	(Mala 574) 1967
		House Of The Rising Sun "1969"/Dawn	(Soulful BP-200) 1969
		House Of The Rising Sun 1969 Part I/Part II	(Soulful 200) 1969

NB: α shown as by "Oscar Hamod & His Majestics", β shown as by Oscar Hamod & The Majestics", χ shown as by "The Majestics".

From Gary, Indiana originally where they were the mainstay act in the locale, this band later operated out of Chicago and played with a strong Anglophile influence. Led by Oscar Hamod, his Gibson Firebird guitar was fitted with a flat piece of sheet metal over the neck of his guitar, so people couldn't see what chords he was playing!

Phil Swan recalls: "Everyone in the Gary area in the mid-sixties knew Oscar as the King of the Marquette Park Pavilion at Miller Beach. Oscar's drummer John Toda was sort of a pioneer in the drumming arena. He was very innovative, as well as talented. On *Why-O* John played mostly on his tom-toms... it was a haunting song with sort of a slow jungle beat, just right for seductive dancing. All of the "garage bands" in the area began playing it at parties. Then one day - lo and behold - I find the song on Natalie Cole's *Take A Look* album and the song is titled *Calypso Blues*. *Come On Willie* is a take-off of *Hang On Sloopy*. *Top Eliminator* was an instrumental that let Oscar show off his ability to double-pick on up-tempo songs. He wrote a song called *Jackie Jackie* that was a spin-off of *Louie Louie*."

Drummer Johnny Toda was also the band's comedian and when they would perform *Top Eliminator* live, he would do the revved-up engine sound by mouth. He also used to sing Ian Whitcomb's *You Really Turn Me On*, copying the falsetto voice.

Their garage-punk interpretation of *I Can't Explain*, with chopped rhythm and distorted guitar, can be heard on *Mindrocker, Vol. 2* (LP) and *Pebbles, Vol. 7: Chicago 2* (CD); *No Chance Baby* is on *Tougher Than Stains* (LP), whose secretive compiler reveals only that it was issued on a 'semi-big label' (USA perhaps?); *House Of The Rising Sun '69* is on *Let's Dig 'Em Up, Vol. 2* (LP) and *A Deadly Dose of Wyld Psych* (CD); *Come On Willie* (a *Come On Sloopy* rip-off) on *Psychedelic Unknowns, Vol. 9* (CD); *Got To Have Your Lovin'* on *Teenage Shutdown, Vol. 13:* (LP & CD); and *No Chance Baby, My Girl Is Waiting, I Can't Explain, Got To Have Your Lovin'* and *Soulfinger* have all been compiled on *2131 South Michigan Avenue* (2-CD). (MW/PS/VJ)

The Oscar Five (NY)

45: ?/ I Won't Be Your Fool (D&C DC 25) 1966

These upstate New York punkers recorded on the Schenectady label that put out **The Chancellors** and **The Continentals**. *I Won't Be Your Fool*, penned by J. Massia and J. Ramsey, is a heartfelt garage-ballad with vocals full of pain and outrage, a mood amplified by some wicked fuzz.

You can also check out *I Won't Be Your Fool* on *Midnight To Sixty-Six* (LP), *Ear-Piercing Punk* (CD) (albeit incorrectly titled as *No More*) and on *Trip In Tyme Vol. 2* (CD). (MW)

Osgood (IL)

Personnel incl: ROGER L. VAIL A

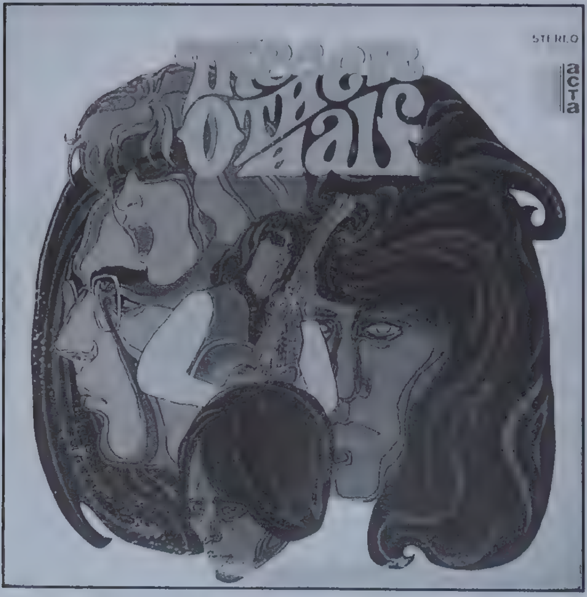
45: You'll Survive/Everybody Sing (Golden Voice 834G-5434) 1968

Catchy and melodic, mid-fast folk-rock-pop backed by driving jangley pop, both sides of this single were written by Roger Vail, from Macomb, Illinois. He was previously in **The Vectors** (with pre-**Shadows Of Knight** member Joe Kelley) and **The Orphuns**. (MW)

Oshun (?)

45: Ridin' With The Milkman/Rattle Of Life (Mercury 72687) 1967

An obscure combo whose *Ridin'* is pleasant pop fayre backed by a wacky concoction of sound effects, street noises and sort of fairground hustler vocals instructing the listener to 'swim in your rainy mood, crystallizing your dehydrated food'. Tune into this dementia on *Pebbles Box* (5-LP), *Trash Box* (5-CD), *Pebbles, Vol. 3* (CD) or *Only In America* (CD). (MW)



THE OTHER HALF - Self Titled LP.

Other Five (IN)

45: Better Come Home/You Really Got Me (BAUS 855B-5887) 1967

Indiana garage combo **Other Five** delivered two competent covers on this single. However, *Better Come Home* suffers from a slight intrusion of brass whilst *You Really Got Me* is strangely restrained and not the wild rave-up with raucous screams one normally expects. Still you can check it out on *Bury My Body* (CD). (MW)

The Other Four (CA)

Personnel:	LARRY GRANT (aka LARRY McSEATON)	gtr	A
	NORMAN LOMBARDO	vcls, bs	ABC
	KENNY PERNICANO	drms, vcls	ABC
	RICK RANDLE	vcls, gtr, keyb'ds	A
	CRAIG PALMER	vcls, keyb'ds, bs	BC
	DON SPARKS	vcls, gtr	BC

45s: Why/Searching For My Love (Musette 6517) 1965
These Are The Words/
Once And For All Girl (P.L.A.Y. 711) 1966
How Do You Tell A Girl/
Your Ma Said You Cried (Decca 32050) 1966

This local San Diego teen combo formed out of **The Man-Dells**. Their first two singles attracted so much attention locally that Decca signed them and (unfortunately) rushed in a staff producer to supervise the third release, which fails to capture the exuberance of the first two pop-rock charmers. The group was featured in the March 1966 issue of 'Teen Screen' magazine, and in 1967 Rick and Norman reunited in **The Brain Police**. The singles were recorded at Western Sound Studios and Gold Star in Hollywood.

Your Ma Said You Cried was previously covered by Chicago's **Thunderbirds**.

Compilation appearances have included: *Once And For All Girl* on *Fuzz, Flaykes, And Shakes, Vol. 3* (LP & CD); *Searching For My Love* on *Fuzz, Flaykes, And Shakes, Vol. 2* (LP & CD); and *Why?* on *Fuzz, Flaykes, And Shakes, Vol. 5* (LP & CD). (CF/MW)

The Other Half (CA)

Personnel:	LARRY BROWN	bs	A
	RANDY HOLDEN	ld gtr	A
	JEFF KNOWLEN	vcls, hrmnca, gtr	A
	GEOFF WESTERN	rhythm gtr	A
	DANNY WOODS	drms	A
	RON SAURMAN	drms	B
	MIKE PONS	bs	
	CRAIG TARWATER	gtr	

ALBUM: 1(A) THE OTHER HALF (mono/stereo)
(Acta A-8004/38004) 1968 R2

NB: (1) also released in Germany with a totally different sleeve as *The Other Half Of Underground* (Acta-Die Volksplatte 1C 048-90248) 1968 R1. (1) reissued on vinyl with a totally different sleeve as *Mr. Pharmacist* (Eva 12003) 1982, this contains their non-LP 45 sides as bonus tracks. (1) reissued on vinyl (Radioactive RRLP025) 2004. (1) reissued on CD (Eva B-13) 1992 with bonus tracks. (1) reissued on CD (Lion Records LION192) 2006 housed in a beautiful digipak psychedelic cover with bonus tracks. (1) reissued on CD (Radioactive RRCD025) 2004

45s: Wonderful Day/Flight Of The Dragon Lady (Acta 801) 1967
No Doubt About It/I Need You (Acta 806) 1967
Oz Lee Eaves Drops/Morning Fire (Acta 825) 1968
Mr Pharmacist/I've Come So Far (GNP Crescendo 378) 1968

NB: There's also a rare French EP with picture sleeve: *Mr Pharmacist/I've Come So Far/It's Too Hard/I Know* (Vogue INT 18112) 1968.

The above album was a competent effort, composed of original numbers aside from an interesting version of Arthur Lee's *Feathered Fish*. **Holden**'s fine psychedelic guitar work stands out throughout and is at its best on

Morning Fire plus the finale *What Can I Do For You?*. Another number, *Oz Lee Eaves Drops* had an interesting beat, whilst the band's best known track, the non-album *Mr. Pharmacist*, is a classic psych-punker and well worth checking out.

This group contained **Randy Holden** who, on **The Other Half**'s demise, replaced **Leigh Stephens** in the better known **Blue Cheer**. **Holden** was formerly with the garage band **Sons Of Adam**. Two other former **Sons Of Adam** members, Craig Tarwater (gtr) and Mike Pon (bs) were also members of **The Other Half,** but did not feature on the album. **The Sons Of Adam** also covered Arthur Lee's *Feathered Fish.*

Carolyn White, who used to live with the band in Mill Valley, California, recalls that they may have recorded a second album entitled *The Other Half And How To Get It* - Anyone have further info? Carolyn also tells us "Things came to an official end in L.A. when Jeff and Larry and Ron decided to move to northern California, however I think Randy was the first to want to break up. It happened right after they recorded the theme to 'Mod Squad', a sixties cop show".

Compilation appearances include: *Mr. Pharmacist* on *Mindrocker, Vol. 1* (LP), *Mayhem & Psychosis, Vol. 2* (LP), *Nuggets, Vol. 12: Punk Part Three* (LP), *Sound Of The Sixties* (2-LP), *Nuggets Box* (4-CD) and *Sixties Archive, Vol. 1* (CD); *Mr. Pharmacist* and *I've Come So Far* on *Psychotic Reaction Plus Ten* (CD); and *Feathered Fish* on *Sixties Rebellion, Vol. 8: Love Covers* (LP & CD). (VJ/SR)

The Other Half (PA)

Personnel:	BOB COLLETT	vcls	AB
	JOHN HAWKINS	bs	A
	ANDREA INGANNI	vcls	AB
	DON KARR	keyb'ds (bs)	AB
	REX LAMB	ld gtr	AB
	DOMINICK PUCCIO	gtr (bs)	AB
	CRANLEIGH SAMMIS	drms	A
	ROBERT POTTER	drms	B

ALBUM:	1(A)	THE OTHER HALF	(7/2 Records HS-1/2) 1966 R4

NB: (1) reissued on vinyl (Resurrection CX1266) 1984.

45:	A Lot To Live For/Aspens Of The Night	(7/2 P-1 1/2) 1966

An obscure garage combo this **Other Half** formed at The Hill School, a prep school in Pottstown, Pennsylvania with members originating from all over the locale - Long Island, central Jersey, just outside Philly etc. Both Hawkins and Sammis were previously in **The Half Tribe** (of Mannasseh) whose equally rare private album was also reissued on Resurrection. Covers, including *Gloria*, *Satisfaction* and *Time Won't Let Me*, make up the bulk of the material with the odd 'original' done in a competent frat-cum-garage style. The original is beyond all but the fanatics' pocket so grab the reissue.

The Other Half lasted two years: the academic years of 1965-66 and 1966-7. Their album was made in the spring of 1966, recorded on the top floor of the Oasis Hotel in Camden New Jersey (just across the river from Philadelphia) in a small for-hire recording studio.

Don Karr recalls: - "Two members, the bassist and drummer (Hawkins and Sammis), carried over from **The Half Tribe** to **The Other Half**. They both graduated in 1966. For **The Other Half** Mk. 2, the following academic year, a new drummer was added, Robert Potter. Puccio and I took over the bass (Puccio played Fender Bass; I played either Fender Bass or bass keys on the Farfisa Combo Compact). Inganni, Lamb, Puccio, and Collett all graduated in 1967. Potter, who was class of '68, went on to graduate; I was class of '69 (indeed, a mere freshman when I joined) and left The Hill after the '66-'67 school year (my second year)."

"A second album was planned; to be recorded spring of 1967, but one of the members was expelled from school just days before the recording was to take place."

Don Karr later played in The Trojans and **Sleepless Knights**. *A Lot To Live For* has been compiled on *Teenage Shutdown 6: I'm Down Today.* (MW/DKr)

OTHER
Half
Mr PHARMACIST

THE OTHER HALF - Mr Pharmacist LP.

The Others (RI)

Personnel incl:	MIKE BRAND	A
	JOHN COSTA	A
	PETE SHEPLEY	A

45s:	I Can't Stand This Love Goodbye/	
	Until I Heard It From You	(RCA 47-8669) 1965
	The First Time I Saw You/Lonely Street	(RCA 47-8776) 1965
	My Friend The Wizard/Morning	(Jubilee 4550) 1967

This **Others** were from Rhode Island. Their debut single, *I Can't Stand This Love Goodbye*, couples smooth harmonies with upbeat dance rhythms, and is backed by a harmonious folk-rocker. Their second, *The First Time I Saw You* is a pleasant pop-rock song, coupled with a chiming pop-ballad. Their final effort, *My Friend The Wizard*, features a more psychedelic sound and the uncompiled *Morning* is a dreamy harmony ballad. The consistently high quality of their garage-pop output, blending Beatles and **Byrds** influences with mellow harmonies, surely indicates there's more to be heard. This band is ripe for a retrospective.

Compilation appearances have included: *Lonely Street* on *Leaving It All Behind* (LP); *My Friend The Wizard* on *Mindrocker, Vol. 12* (LP) and *New England Teen Scene, Vol. 2* (LP); *I Can't Stand This Love, Goodbye* on *Pebbles Vol. 10* (CD), *Pebbles, Vol. 8* (LP), *Pebbles, Vol. 1 (ESD)* (CD) and *Garage Monsters* (LP); and *I Can't Stand This Love, Goodbye, Until I Heard It From You* and *(I Remember) The First Time I Saw You* on *Mindrocker, Vol. 9* (LP). (MW)

The Others (CA)

Personnel:	JOHN DUNS	drms	A
	MIKE GOTCHER	vcls	A
	MONTY HARPER	keyb'ds	A
	TIM MYERS	bs	A
	JOHN POPA	gtr	A
	MARTY PRUE	ld gtr, vcls	A

45s:	Revenge/I'm In Need	(Mercury 72602) 1966

NB: reissued with PS (Sundazed S 137) 1998.

From the Lancaster-Palmdale area of California, they were a surf band until bitten by the Invasion bug and joined by Prue from the folkie Townsmen. Their story is revealed by Jud Cost on the very welcome Sundazed reissue. The 'A' side is pretty good fuzz-punk.

Compilation appearances include: *Revenge* has got a further airing on *Pebbles, Vol. 17* (LP), *Garage Beat '66 3* (CD), *Where The Action Is! L.A. 1965-68* (4-CD book) and there an alternate previously unreleased version on *Nuggets From The Golden State: Good Things Are Happening* (CD);

and *I'm In Need* is on *Pebbles, Vol. 17* (LP), *Good Things Are Happening* (CD) and *Garage Beat '66 4* (CD). (MW)

The Other Side (CA)

Personnel:	TOM ANTONE	bs, vcls	AB
	KEN MATTHEWS	drms, vcls	ABC
	JIM SAWYERS	ld gtr, vcls	A C
	SKIP SPENCE	gtr	A
	DAVE TOLBY	gtr, vcls	A
	JO KEMLING	organ	B
	DAN PHAY	gtr, vcls	B
	NED TORNEY	ld gtr, vcls	BC
	AL GRAHAM	bs, vcls	C

45: Streetcar/Walking Down The Road (Brent 7061) 1966

Skip Spence, later of **Jefferson Airplane**, was a transitory member of this San Jose outfit, originally a surf act known as The Topsiders, who were close friends of **The Chocolate Watch Band**. Indeed, in 1965 both bands underwent a change around in personnel with Phay, Torney and Kemling all joining **The Other Side** from **The Chocolate Watch Band** and Dave Tolby moving across to join **The Chocolate Watch Band**. Mark Loomis also had a brief spell with **The Other Side** after Jim Sawyers had joined **The Vejtables**, and **Chocolate Watch Band** bassist Rich Young had been drafted.

Although **The Other Side** did not record an album, they drew thousands to local dances in the San Jose area... Their single, which was included on the Mainstream *A Pot Of Flowers* (LP) compilation, is sadly their only vinyl epitaph.

From 1967/8 they were known as Bogus Thunder (line-up 'C') and eventually released a single in May 1969 as **Gladstone.**

Another cover of *Walking Down The Road* was done in garagy-folk-rock style on an unknown single by The Night People as well as by The Zipps (from Holland) on their retrospective *Be Stoned! Dig Zipps* (CD). Credited to G. Kleinsinger and Joe Darion on the *A Pot Of Flowers* compilation, the song turned up on two singles in 1968 by **The Merrie Motor Company** with amended title and credits.

Retrospective compilation appearances have included:- *Streetcar* and *Walking Down The Road* on *Mindrocker, Vol. 10* (2-LP) and *Sound Of The Sixties: San Francisco Part 2* (LP); *Streetcar* on *Boulders Vol. 2* (LP), *Pebbles Vol. 11: Northern California* (CD) and *Love Is The Song We Sing* (4-CD book); and *Walking Down The Road* on *The 60's Choice Vol. 2* (LP). (VJ/CKg/MW)

The Other Side (IA)

Personnel incl:	MARK KILLION	vcls
	QUENT SWADINSKY	vcls

45: I Wanna Be There/Lawdy Miss Clawdy (Motion 6946) 1969

The **Other Side** operated out of the Quad Cities area of Iowa. This Fredlo pressing, featured a Sawdinsky original backed by a popular cover. (MW)

The Other Side (TX)

45: I Can't See You/
Your Faith So Strong (Warlock ACA 6250/1) c1966

This **Other Side** was from Houston, Texas. Surprisingly their nifty fuzz-rocker *I Can't See You* has yet to be compiled. (MW)

The Other Side Of Time (CO)

45s: What Ya Gonna Do?/
What's On Your Mind? (R.S.D. OST-1) 1967
Ivan's Comic Rock Opera In G# Minor/
This Is The End (Daisy 003/004) 1967

From Denver, Colorado **The Other Side Of Time** was no garage/psych band. It was a mixed gender folk/pop ensemble, somewhere between Peter, Paul & Mary and **We Five**. On their first single, both sides are upbeat folk-pop but with a beat-band backing. On the follow-up, *This Is The End* moved further into folk-rock territory by upping the energy and adding in small doses of fuzz. They found a formula for enduring popularity - it has also appeared on *Bad Vibrations 3* (LP), *Quagmire Volume 3* (CD), and *Trip In Tyme Volume 3* (CD). (MW)

The Other Two (?)

45s: Look Around/Don't Lock Me In (Jerden 777) 1965
Don't Say No/When I Sleep (Panorama 40) 1966

This duo sound like the Pacific Northwest's answer to Peter and Gordon, especially on the mellow folk-rocker *Look Around.* The flip is solid punchy British invasion - styled beat with ringing guitars - a charming debut. *Don't Say No* features a catchy Latin shuffle, like a subdued *Concrete and Clay*, whilst *When I Sleep* is a soporific beat-ballad. Invasion and beat fans will cherish these. All four tracks were composed by Curt Bartholomew and Nicholas Richardson. (MW)

Our Gang (CA)

45: Careless Love/Heartbeat (Warrior 166) 1966

Mike Markesich has traced this outfit to California - Warrior was owned by Tom Sawyer, who also operated the Trident label and was based in North Hollywood. The band was from Buena Park, a suburb of Los Angeles. *Careless Love*, which has resurfaced on *Highs In The Mid-Sixties, Vol. 18* (LP) and *Gravel Volume 5* (CD), is a raving punk effort with lots of mouth organ. (VJ/MSk/MW/MM)

Our Generation (NY)

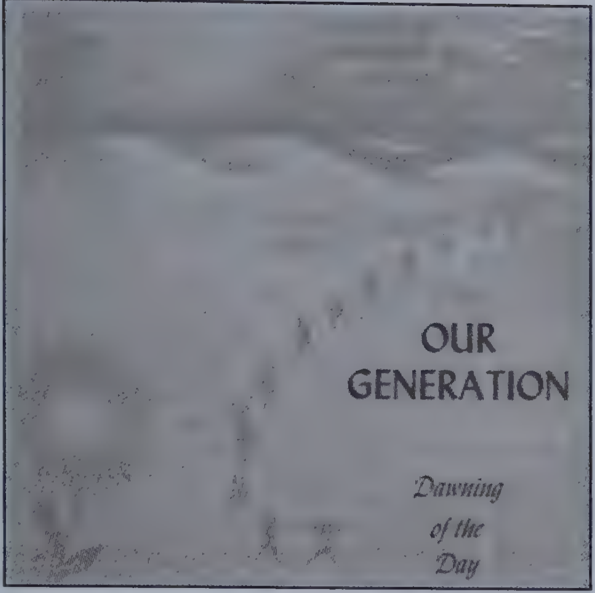
Personnel:	CYRNA CRAVER	A
	DWIGHT CRAVER	A
	GLENN EBERHARDT	A
	STEVE McTAMNEY	A
	DONNA OOSTDYK	A
	JOHN OOSTDYK	A
	SHARON SPEAR	A
	LOWELL WEEKS	A

ALBUMS: 1(A) DAWNING OF THE DAY
(Generation LPM/S 500) 197? R4
2(A) PRAISE AND PRAYER (Generation OG1072) 197? R4

NB: (2) reissued on vinyl (Nom De Plume Records) 2006 in a limited pressing of 250.

This Jesus Rock band from Nyact, New York has recorded two ultra-rare privately pressed albums that sound influenced by the harmony folk-rock sound of bands like **Ill Wind** and **Yankee Dollar** with male/female vocals, fuzz guitar and swirling organ. Some collectors rate these very highly.

Praise And Prayer includes three covers: *Presence Of The Lord* (Blind Faith), *Get Together* (**The Youngbloods**) and *Hymn* (Paul Stookey from Peter, Paul and Mary). The introduction, *Hello Friends* features fuzz distortion, electric bass and organ. The cover of *Get Together* is a vocal driven song with female/male dual vocals and bass accompaniment. *I'm Only A Man* is a late sixties psych-styled ballad-hymn with a beautiful emotional vocals backed by soft acoustic guitar, loudly recorded electric bass and some background organ. *Jesus Said It All* has prominent organ with harmony vocals and a splattering of percussion. Side one ends with *Praise*, with heavy fuzz bass and sixties garage/punk style vocals and it includes a superb electric fuzz guitar solo. Tracks like *Sacrifice*, *Hymn* and *Have You Tried This One Called Jesus* on side two are predominantly folk-psych numbers with more male/female vocals. The latter also features beautiful flute. The cover of *In The Presence Of The Lord* exudes a more Nashville style with electric guitar. It also has an extended heavier instrumental passage with freaky electric fuzz supported by drums, some organ, and electric bass, making it the most psychedelic track. The finale *A Prayer* is a delightful acid-folk ballad. (VJ)



OUR GENERATION - Dawning Of The Day LP.

Our Gang (CO)

45: Rapunzel/
Here Today Gone Tomorrow (Round & Round RR-4503) 1967

From Colorado Springs, this single was the band's sole release.

You can also hear *Rapunzel* on *Psychedelic States: Colorado* (2-CD). (MSk/MW)

Our Patch of Blue (?)

45: Zoom Zoom Zoom/Lily White (Warner Bros. 7257) 1969

Here's another Italian-American group from the East Coast. The first side was written by Zampe and de Caesar and is a decent psych-pop track. It sounds overall like several other Map City Productions of Vini Poncia (ex-**Tradewinds**), such as **The Blue Jays** or **Mardi Gras**. (SR)

Our Village Sound (NY)

ALBUM: 1 OUR VILLAGE SOUND ( ) 197?

From Queens Village in New York, **Our Village Sound** was a Christian folk group with a female singer. (SR)

The Outcasts (TX)

Personnel:			
	EUGENE 'BUDDY' CARSON	keyb'ds, hrmnca	ABC
	DENNY TURNER	gtr	AB
	RICKY WRIGHT	drms	ABC
	JIM CARSTEN	gtr	BC
	JIM RYAN	bs	BC
	GALEN NILES	gtr	C

CD: 1 I'M IN PITTSBURGH AND IT'S RAINING
(Collectables COL-CD-0591) 1995

45s: Nothing Ever Comes Easy/Oriental Express (Outcast 6865) 1965
I'm In Pittsburgh (And It's Raining)/
Price Of Victory (Askel 102) 1966
I'll Set You Free/Everyday (Askel 104) 1966
Route 66/Everyday (Askel 107) 1966
1523 Blair/Smokestack Lightning (Gallant 101) 1967

Based in San Antonio, this was one of the very best psychedelic/punk bands to come from Texas. Their two best known songs were *I'm In Pittsburgh (And Its Raining)*, a Jim Carsten composition with catchy drumming and some effective mouth organ, and *1523 Blair*, the zenith of their career. This has a superb psychedelic beginning which gives way to high speed guitar work culminating in a psychedelic haze.

For you curious completists, their first single comprises a rather lame beat ballad backed by a rockin' instrumental with no real hint as to what was to follow. It is however notable for being written and produced by Mike Post, who was in basic training at Lackland Air Force Base at the time. He went on to write music for many great TV series, including: "The Rockford Files" and "Hill Street Blues" etc. **The Outcasts**' manager at the time was Maj. John Carson who arranged for Mike and Jimmy Hawkins (Donna Reed Show, Leave It To Beaver, Elvis movies actor also in training) to do a series of shows at local military bases with **The Outcasts** as a back-up unit. Mike had worked as an arranger/band coach for Gary Lewis and the Playboys before this and put the show together. Exposure to Mike's professional attitude and working with him in the studio was an important factor in tightening the group into a working unit that went on to bigger and better things.

Of their other recordings, the flip to their final single, *Smokestack Lightning* features a stunning performance and the unreleased *What Price Victory*, is a protest song about the Vietnam War.

Over 10 years on the band turned up singing *I'm In Pittsburgh* on the top side to a single *I Feel So Bad/Undecided* (Grease FUN 2) credited to The Kicks, which was supposed to be released as a new wave record in Europe! A few copies of the record in a picture sleeve did apparently get circulated.

The CD compilation *I'm In Pittsburgh And It's Raining* contains all of their 1966-67 singles, unreleased material and later recordings when they were in Houston.

Galen Niles, who played guitar on *1523 Blair* and was later a founding member of **Homer**, recalls: - "I also did two recordings with my friend Steve Perron - *Still In Love With You Baby* (**The Argyles**) and *Help I'm Lost* (**The Mind's Eye**). I was never a member of these groups, as I was involved with other bands at the time. Steve just asked me to play on these tracks, so I did. Both were recorded at Abe Epstein's Studio in San Antonio circa 1967."

1523 Blair turns out to be the address of Jones Sound Recording Studios in Houston, presumably where their classic was recorded. The studio was also used by **The Moving Sidewalks.**

Compilation appearances have included: *1523 Blair* on *Acid Dreams, Vol. 1* (LP), *Mayhem & Psychosis, Vol. 2* (LP), *Songs We Taught The Fuzztones* (2-LP & 2-CD), *Acid Dreams - The Complete Set* (3-LP), *Acid Dreams Testament* (CD) and *Teenage Shutdown, Vol. 4: I'm A No-Count* (LP & CD); *I'm In Pittsburgh (And It's Raining)* on *Pebbles, Vol. 1* (LP), *Pebbles, Vol. 1* (CD), *Texas Flashbacks, Vol. 2* (LP & CD), *Flashback, Vol. 2* (LP), *Great Pebbles* (CD), *Uptight Tonight* (CD) and *Garage Beat '66 7* (CD); *1523 Blair* and *Smokestack Lightning* on *Texas Punk Groups From The Sixties* (LP), *Sixties Archive, Vol. 2* (CD) and *Texas Psychedelic Punk, Vol. II* which wasn't released, but for which metal acetates exist; *I'm In Pittsburgh (And It's Raining), Smokestack Lightning, Sweet Mary, I'll Set You Free, Route '66* and *The Birds* on *Texas Punk: 1966, Vol. 2* (LP); *Smokestack Lightning* on *Endless Journey - Phase One* (LP) and *Endless Journey - Phase I & II* (2-CD); *I'm In Pittsburgh (And It's Raining), Smokestack Lightning, Sweet Mary, I'll Set You Free, The Birds, My Love, Every Day* (previously unreleased mix), *Route '66* and *What Price Victory* on *Acid Visions - Complete Collection, Vol. 2* (3-CD); *I'm In Pittsburgh (And It's Raining)* and *Route '66* on *Green Crystal Ties, Vol. 8* (CD); and *My Love, Everyday* (previously unreleased mix) and *What Price Victory* on *Texas Punk, Vol. 3* (LP). (Another track featured on the comp, *Hard Lovin' Babe* with Linda Pierre King on vocals, is by a different **Outcasts**...). (VJ/MW/JRy)

The Outcasts (AZ)

45: People/You're Teaching Me (Sola 12) 1966

From Tempe, Arizona this **Outcasts** just managed one single, *People*, which is a reasonable garage number.

You'll also find *People* on *Legend City, Vol. 1* (LP & CD) and *Sixties Rebellion, Vol. 14 : The Basement* (LP & CD). (VJ)

The Outcasts (OK)

Personnel incl:	M. MCCARTY	A

45: I Wanted You/Little Bitty Man (Shore Bird 1005) 1966

Here's a more rock-oriented single from Bobby Warren's Norman-based studio. An Oklahoma band, this time based in Norman, *I Wanted You* can also be found on *The Essential Pebbles Collection, Vol. 2* (2-CD). (VJ/MW)

The Outcasts (MN)

45: You Do Me Wrong/Love Eternal (Studio City 1040) 1965

This particular band came from Grand Rapids in northeast Minnesota in the mid-sixties.

You Do Me Wrong has been compiled on *Who Needs Tomorrow Vol. 2* (CD). (VJ)

The Outcasts (NY)

Personnel:	MARK FOLEY	vcls, gtr	A
	BOB MARTIN	drms, vcls	A
	BRIAN WHELAN	bs, gtr	A
	BRUCE WILLIAMS	vcls, ld gtr	A

ALBUMS: 1(-) THE OUTCASTS LIVE! STANDING ROOM ONLY (Cicadelic CICLP-988) 1985
2(-) MEET THE OUTCASTS! (Cicadelic CICLP-987) 1985

NB: (1) available on CD (Collectables COL-0545) 1993 with two previously unreleased singles from 1967. (2) issued on CD with the **Arkay IV**'s *The Mod Sound Of The Arkay IV 1966-1968* as *Battle Of The Bands* (COL-0519) 1993. It contains 26 tracks including previously unreleased demos.

45s: You'd Be Surprised/Set Me Free (Decca 32036) 1966
Today's The Day/
I Didn't Have To Make Her Anymore (Cameo 477) 1967

An excellent Long Island, New York garage combo, these **Outcasts** started out as The Radiations in 1965. The same foursome became **The Outcasts** in 1966 and was expanded to a five-piece with Chuck Thatcher on organ and vocals for their debut single. Whilst *You'd Be Surprised* is pleasant beat-pop it's the plaintive tones, imaginative drumming and haunting keyboards that make the flip *Set Me Free* just a bit special.

Chuck Thatcher was replaced by Jimmy Williams and this line-up features on the *Standing Room Only* collection of live tracks from their '66-67 period and which recorded the second single. *I Didn't Have To Love Her Anymore* is a catchy and commercial minor-key folk-rock-punker with an irresistible beat.

Paul Brokan was the next keyboardist brought in until the demise of the group in 1968. *The Meet The Outcasts!* album includes two Radiations tracks, the single tracks, a live *Today's The Day* and more excellent live material, plus several unreleased tracks. As with many of the bands of the era the live stuff is predominantly fave covers, though they also include rather good versions of *Walk On By* and the *Good Rats' Groovy* in their repertoire. Do yourself a favour and pick up the Cicadelic albums if you come across them.

Compilation appearances have included: *I Didn't Have To Love Her Anymore* on *Mindrocker, Vol. 11* (LP), *Pebbles, Vol. 12* (LP) and *A Journey To Tyme, Vol. 2* (LP); *Set Me Free* on *Acid Dreams - The Complete Set* (3-LP), *Acid Dreams Testament* (CD), *Echoes In Time Vol's 1 & 2* (CD) and *Echoes In Time, Vol. 2* (LP); *Boom Boom Boom* and *Gloria* on *Green Crystal Ties, Vol. 7* (CD); *Walk On By* on *Green Crystal Ties, Vol. 9* (CD); *Nothing But Love* and *Something About You* on *Green Crystal Ties, Vol. 10* (CD); demo versions of *Nothing But Love* and *Something About You* appear on *The Cicadelic 60s Vol. 3* (CD); the previously unreleased *Don't Press Your Luck* on *Wyld Sydes Volume 9* (CD); and *Little Latin Lupe Lu, You Really Got Me, Ain't Gonna Eat Out My Heart Anymore, Louie Louie, Try Too Hard* and *Cara-Lin* can all be heard on *The Battle Of The Bands Live Round 1* (LP). (MW/VJ)

The Outcasts (CA)

Personnel:	BOB BROWN	bs, vcls	ABC
	JIMMY MARINO	drms	A
	GARY PUCKETT	gtr, organ, vcls	ABC
	TOMMY KENDALL	drms	B
	DWIGHT BEMENT	keyb'ds, sax	C
	WILLIE KELLOGG	drms	C
	BOB SALISBURY	sax	C

45s: Run Away/Would You Care (Prince 1265) 1965
I Can't Get Through To You/
I Found Out About You (Karate 531) 1966

Formed in San Diego, California, line-up 'A' was known as The Ravens before changing their names to **The Outcasts** in early 1965. The band picked up speed when Kendall joined and the two singles this line-up recorded sold well locally and found their way onto San Diego radio. *Run Away* has a nasty fuzz riff coursing through it and is probably their finest moment. The Karate single is reasonable garage beat with strong vocals, but nothing to write home about.

Line-up 'C' was decidedly less garage and the demo they recorded in 1966 was all the proof Columbia needed to offer the group a contract, but several members of the band would have nothing to do with Puckett's personal manager and wouldn't sign on. A new group was quickly assembled and subsequently recorded for Columbia as **The Union Gap** (later **'Gary Puckett and The Union Gap'**), dressed in Civil War uniforms (no doubt inspired by **Paul Revere and The Raiders**).

Kellogg went on to **The Five # Grin**, **Pale Fire**, The Friendly Grin (see **Joel Scott Hill** entry), The Survivors, and **Moby Grape**. Dwight Bement (who went on to **The Union Gap**) is currently in Colorado with Flash Cadillac.

Compilation appearances include *I Can't Get Through To You* on *Let's Dig 'Em Up, Vol. 1* (CD); and *Run Away* on *Follow That Munster, Vol. 2* (LP) and *Teen Blast Volume #2* (CD). (MW/CF)

The Outcasts (KY)

Personnel incl:	AL COLLINSWORTH	ld vcls
	DICK HALL	bs

45: Loving You Sometimes/Sha-La-La (Plato PL-9007/8) 1968

THE OUTLAW BLUES BAND - Self Titled LP.

This band was from Ashland, Kentucky despite their February 1968 release appearing on the tiny Milton, West Virginia label, which was responsible for singles by **King James & The Royal Jesters** and **The Satisfied Minds**.

Both sides were written by Collinsworth-Hall and *Loving You Sometimes* has reappeared on *Highs In The Mid-Sixties Vol. 9* (LP) and *Searching For Love* (LP). (MW)

The Outcasts (?)

45: Think/Feel It (Superior 1000) 196?

The origins of this **Outcasts** are unknown. *Think* is heavy garage-psych, but Feel It is in a sunshine pop style. (VJ)

The Outcry (MI)

45: Can't You Hear (My Heartbeat)/
Gravey Covered Fruitcake (Rileys 8785) 196?

Can't You Hear (My Heartbeat) from this obscure Detroit combo, is a nicely understated garage piece featuring a neat guitar break and pounding beat.

Can't You Hear (My Heartbeat) is compiled on *Michigan Mayhem Vol. 1* (CD), *Scum Of The Earth, Vol. 2* (LP) and *Scum Of The Earth* (2-CD). (VJ)

Outer Edge (OR)

Personnel incl:	DAN ADAMS	keyb'ds
	DAVE ADAMS	drms
	RICK CRITTENDEN	bs, vcls
	GREG HANSON	ld gtr

45: Help Each Other/Pushin' (Zazz #2781) 1970/1

This Portland, Oregon band was still active at the tail end of the sixties. According to Rick Crittenden's biography they opened for the likes of The Animals, **Turtles, Grass Roots, Seeds**, and Shocking Blue. Crittenden went off to study jazz and has been playing that ever since, as well as other styles from African to Celtic fusion (see www.rickcrittenden.com). Their single appeared on an NWI custom label and features a pedestrian, sing-along rock ballad backed by an energetic slab of funky hard-rock with lots of wah-wah. (MW/SR)

The Outer Limits (NM)

Personnel:	J. BACHMAN	A
	P. HERCKER	A
	JIM WESTBROOK	A

45: Don't Need You No More/Walkin' Away (Goldust 5014) 1966

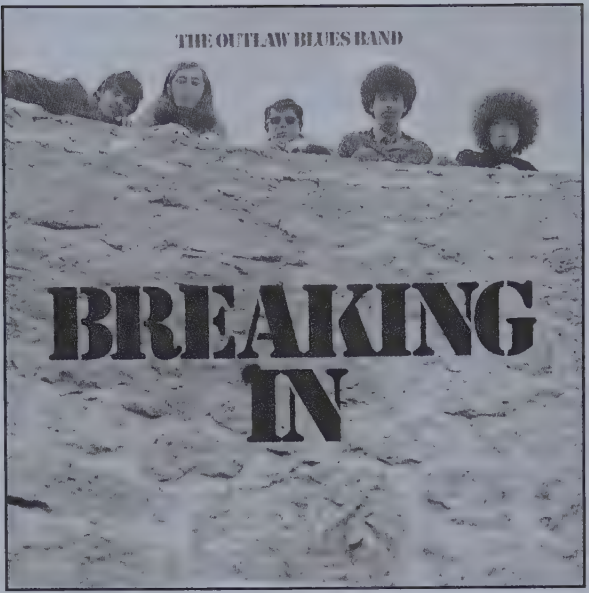
The Outer Limits were a garage punk combo based in University Park, New Mexico. *Don't Need You No More*, has got pretty vocals and several changes of pace.

Compilation appearances have included: *Don't Need You No More* on *New Mexico Punk From The Sixties* (LP) and *Sixties Archive, Vol. 4* (CD); *Walkin' Away, Don't Need You No More, The Waves, Don't Leave Me, Walkin' Away, Don't Need You No More, The Waves, Don't Leave Me, Walkin' Away*, *Don't Need You No More*...

The Outer Mongolian Herd (?AL)

45: I Want To Love You (Scared)/
Hey Joe (Daisy No # (4846/7)) 1968

An unknown band on a Birmingham, Alabama label. Their cover of *Hey Joe* featured on *Psychedelic States: Alabama Vol. 2* (CD) and is notable for lots of screams. (MW)



THE OUTLAW BLUES BAND - Breaking In LP.

Outlaw Blues (?)

45: Non-Stop Blues/Mustafa (Era 3171) 1967

Non-Stop Blues can also be heard on the *Ear-Piercing Punk* (LP & CD) compilation, but nothing else is known about this obscure single. (VJ)

The Outlaw Blues Band (CA)

Personnel:	VICTOR ALEMAN	drms, perc	AB
	JOE FRANCIS GONZALES	bs, vcls	A
	PHILLIP JOHN	ld gtr, ld vcls	AB
	LEON RUBENHOLD	hrmnca, vcls	AB
	JOE WHITEMAN	sax, flute, vibra harp	AB
	LAWRENCE DICKENS	bs	B

ALBUMS: 1(A) THE OUTLAW BLUES BAND (Bluesway BLS 6021) 1968 SC
2(B) BREAKING IN (Bluesway BLS 6030) 1969 SC

NB: (1) reissued on vinyl (Akarma AK 108) 2000. (1) reissued on CD (Akarma AK 108) 2000. (2) reissued on vinyl (Akarma AK 107) 2000. (2) reissued on CD (Akarma AK 107) 2000.

As their name suggests, this was a blues-rock outfit but they were a pretty good one at that. From California, they were one of the several new acts signed by Bob Thiele, the producer of several interesting jazz artists (Coltrane, **Gabor Szabo**) and rock groups (**Eden's Children**, **Free Spirits** etc).

Their first album features lots of fluid guitar and you should enjoy this if blues-rock is your thing. Even if it isn't you might still like it. Certainly *I've Got To Have Peace On My Mind* is very imaginative with interesting sound effects and it extends far beyond the usual blues-rock format. The band also has strong jazz influences, particularly in the drumming and the sax (or flute) interludes. Other highlights include an interesting reinterpretation of John D. Loudermilk's *Tobacco Road*, the instrumental *Death Dog Of Doom*, *Tried To Be A Good Boy (But I'm Worse Than A Nazi)*, *Two 'Tranes Running* (not a mispelling but an an homage to Coltrane!) and the catchy *Lost In The Blues*.

After Gonzales, their bass player, was replaced by Dickens (who would later play with Willie Hutch, a soul/funk singer), they recorded a second album in the same style, still mixing blues covers (*Stormy Monday Blues*) with original material (*Mano Pano Shhhh, Plastic Man, Day Said...*).

They can easily be compared to the best moments of the **Butterfield Blues Band** or **The Blues Project**, although their albums are only minor collectables at present.

Leon Rubenhold had previously played in Rosie And The Originals, in the early sixties and later did a lot of un-credited session work in the Hollywood studios. Equally at ease with guitar and harmonica, he reappeared in 1980 with Rainbow Red Oxidiser, a short-lived L.A. group formed by Michael Neal (a friend of Sky Saxon) with Mars Bonfire, Ed Cassidy (**Spirit**) and Gary Marker (**Rising Sons**, **Fusion**).

Bass player, Joe Francis Gonzales died recently of liver cancer. (SR/VJ)

The Outlaws (TX)

45:	Worlds Apart/Fun, Fame, And Fortune	(In 102) 1966

This sixties band from Dallas, Texas is better known under its later moniker **Kit & The Outlaws**.

Compilation appearances have included: *Fun, Fame, And Fortune* on *Punk Classics, Vol. 4* (7"); and *Fun, Fame And Fortune* and *Worlds Apart* on *Green Crystal Ties, Vol. 1* (CD) and *The History Of Texas Garage Bands, Vol. 4* (CD). (VJ/MW)

Outlaws (?OH)

45s:	Lost Love/ The Things We Said Today	(Wanted ORS GG 165/6) 1964
	It Won't Be Long/Nancy... (title incomplete)	(Peck 334) 1966
	You Got Me Runnin'/Run Rudolph Run	(JRE 1737) 196?

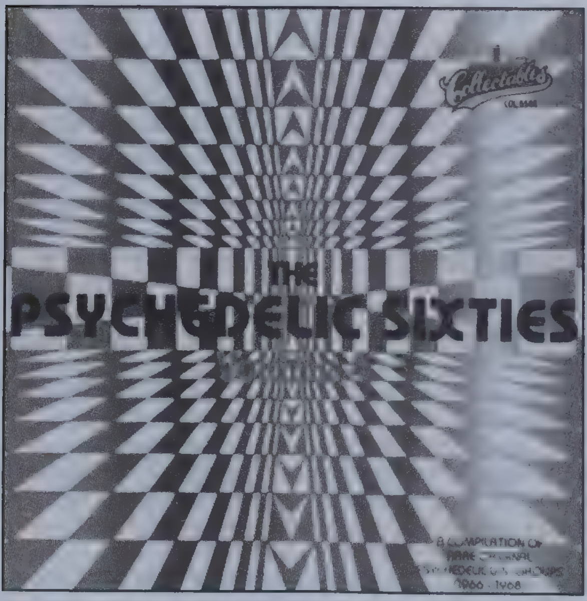
From the Toledo, Ohio area, this band's single on Wanted was an early production by Harry Hinde who made his mark many years later after moving to Canada and working with the likes of Shania Twain.

That single is described as "garage" by dealers but these **Outlaws** were very tame - their lead instrument was a piano, so they sound more like a club/lounge group than a garage outfit. *Lost Love* is a teener ballad backed by a tight version of the Beatles number. (MW)

The Outlets (AL)

45:	Love Doesn't Happen In A Day/ Blue Skies	(Prestige Productions PP67-226-1/2) 1967

An Anniston, Alabama band whose garage-pop single, released in the fall of 1967, has echoes of *Telstar* with its Musitron-like keyboard sound. *Love Doesn't Happen In A Day* is also on *Psychedelic States: Alabama Vol. 2* (CD). (MW)



THE CICADELIC 60'S VOL. 4 (Comp CD) including The Outside In.

The Outrage (?NY)

ALBUM:	1	OUTRAGE	(Kama Sutra KLPS-8074) 1969

45s:	The City/Be My Baby	(Kama Sutra 252) 1968
	The Letter/The Letter (Edit)	(Kama Sutra 259) 1969
	The Letter/The Way I See It	(Kama Sutra 259) 1969

This outfit recorded a heavy psychedelic version of *The Letter* (slowed down in the style of **Vanilla Fudge**). They are thought to have come from New York, where their producer, John Linde (Community Production) worked with **Group Image**, **GNP** and the **New York R&R Ensemble**. (TA/MW/SR)

The Outside In (ME)

Personnel incl:	FRED DANE	vcls	A
	BOBBY HERNE	ld gtr	A
	ANDY MURTON	bs	A

45:	You Ain't Gonna Bring Me Down To My Knees/ Sometimes I Don't Like Myself	(Right RRM-6612) 1966

York in Maine was home to this crew. According to the accompanying notes to *You Ain't Gonna Bring Me Down To My Knees* (CD), Herne was the guitarist on the **90th Congress** single. He also crops up on numerous Northeast recordings as producer/arranger (**Missing Links**, **Shaggs**, **Flat Earth Society**, **Euclid**) and was in numerous bands from the late fifties.

In the sixties Herne's outfits include The Exotics (on Coral), OJ and The Soulbeats and **The Cobras**. In 1970 he formed Atlantis. He died suddenly in May 1998 and some of his legacy is revealed in Aram Heller's zine 'Banjo Room Revisited #2'.

Bassist Andy Murton went on to be Sunday editor for the Boston Globe.

Compilation appearances have includes: *You Ain't Gonna Bring Me Down To My Knees* and *Sometimes I Don't Like Myself* on *You Ain't Gonna Bring Me Down To My Knees* (CD); *You Ain't Gonna Bring Me Down To My Knees* on *The Cicadelic 60's, Vol. 4* (CD), *The Cicadelic 60's, Vol. 2* (LP), *Green Crystal Ties Vol. 4* (CD), *The Strafford/Right Records Story* (CD) and *Quagmire Volume 5* (CD); and *Sometimes I Don't Like Myself* is also on *The Strafford/Right Records Story* (CD). (MW/AH)

The Outsiders (OH)

Personnel:	BILL BRUNO	ld gtr	AB
	SONNY GERACI	vcls	AB
	TOM KING	gtr	AB
	MERDIN MADSEN	bs, hrmnca	AB
	RICKY BAKER	drms	B

				HCP
ALBUMS:	1(A)	TIME WON'T LET ME (mono/stereo)	(Capitol T/ST-2501) 1966	37
	2(B)	ALBUM 2 (mono/stereo)	(Capitol T/ST-2568) 1966	90
	3(B)	IN (mono/stereo)	(Capitol T/ST-2636) 1967	-
	4(B)	HAPPENING LIVE (mono/stereo)	(Capitol T/ST-2745) 1967	103

NB: There are also two retrospective compilations: *The Best Of The Outsiders* (Rhino) 198? and *The Outsiders* (CD) (Collectables COL-5686) 1996.

			HCP
45s:	Time Won't Let Me/Was It Really Real?	(Capitol 5573) 1966	5
	Girl In Love/ What Makes You So Bad? (PS)	(Capitol 5646) 1966	21
	Respectable/Lost In My World	(Capitol 5701) 1966	15
	Help Me Girl/You Gotta Look	(Capitol 5759) 1966	37
	I'll Give You Time/ I'm Not Trying To Hurt You	(Capitol 5843) 1967	118
	Gotta Leave Us Alone/		

I Just Can't See You Anymore	(Capitol 5892)	1967	121
I'll See You In Summertime/ And Now You Want My Sympathy	(Capitol 5955)	1967	-
Little Bit Of Lovin'/I Will Love You	(Capitol 2055)	1967	117
Oh How It Hurts/We Ain't Gonna Make It	(Capitol 2216)	1968	-
Changes/Lost In My World	(Bell 904)	1970	107

NB: There are also three French EPs with picture sleeves: *Time Won't Let Me/Was It Really Real/Girl In Love/What Makes You So Bad?* (Capitol EAP 120804); *Respectable/Lost In My World/Help Me Girl/You Gotta Look* (Capitol 120879); and *I'll Give You Time/I'm Not Trying To Hurt You/Oh How It Hurts/Since I Lost My Baby* (Capitol 120948).

The Outsiders were a rather ordinary pop outfit from Cleveland, Ohio. They enjoyed short-term success, including a Top 10 hit with *Time Won't Let Me*. It turned out to be the zenith of their career, which then took a slow downward spiral.

Tom King initially formed the Starfires, a rock'n'roll/soul band, recording numerous records on his uncle's Pama label. Seeking greater success with a major label after acquiring Sonny Geraci as vocalist led to family friction resulting in (and reflected by) the band's new name, **The Outsiders**. *Time Won't Let Me* secured a deal with Capitol via Roger Karschner, whose name crops up on many other sixties Cleveland recordings. He became their manager too.

The flip to their cover of The Isley Brothers' *Respectable*, *Lost In My World*, was re-recorded in 1970 by singer Sonny Geraci's new band Climax. Based in Los Angeles, they enjoyed a Top 10 hit with *Precious and Few*. Geraci went on to become a pretty atrocious ballad singer.

The Outsiders CD retrospective on Collectables is a 25-track odyssey of recordings spanning 1965 through 1968 and is accompanied by a well-researched and detailed booklet.

Compilation appearances have included: *Time Won't Let Me* on *Nuggets, Vol. 3: Pop* (LP), *Nuggets Box* (CD), *Nuggets From Nuggets* (CD), *Psychotic Reactions* (Topline) (LP) and *Pride Of Cleveland Past* (LP); *Lost In My World* on *Nuggets Vol. 4: Pop Part Two* (LP); *I'm Not Trying To Hurt You* on *Pebbles, Vol. 9* (LP); *And Now You Want My Sympathy* on *Psychedelic Archives Vol. 7* (double cassette box); and *Haunted By Your Love* on *Who Needs Tomorrow Vol. 2* (CD). (VJ/MW/SR)

The Outsiders (FL)

Personnel:			
	HARDY DIAL	vcls	A
	RONNIE ELLIOT	bs	AB
	SPENCER HINKLE	drms	AB
	BUDDY RICHARDSON	ld gtr	AB
	RONNIE VASKOVSKY	gtr	AB
	JOHN DELISE	vcls	B

45s:	She's Coming On Stronger/Just Let Me Be	(Knight 103)	1965
	Summertime Blues/Set You Free This Time	(Knight 104)	1966

This different five-piece came from Tampa, Florida and formed in 1964. Bassist Ronny Elliot joined in 1965 from another Tampa band The Raveons and Hinkle had played in early line-ups of Tampa's Tropics. They developed a lot of local support and cut their first single at Tampa's H & H Avenue. *She's Coming On Stronger* is a pretty good pop/punk piece with some upfront drumming and they followed it with a ripping cover of Eddie Cochran's *Summertime Blues*. By now John Delise had replaced Hardy Dial on vocals. In 1966, they were signed to the Laurie Records subsidiary label Providence who changed their name to **The Soul Trippers** because of the better-known Ohio **Outsiders**. Then, in 1967, they changed name again to **Noah's Ark** releasing two singles for New York's Decca label.

Buddy Richardson went on to form White Witch who released two albums on Capricorn 1973-4. John DeLise also had spells in **The Rovin' Flames** and **Those Five**.

She's Comin' On Stronger can also be found on *Back From The Grave Vol. 2* (LP) (along with their cover of *Summertime Blues*) and on *Psychedelic States - Florida Vol. 1* (CD). (VJ/MW/JLh)

The Outsiders (IN)

Personnel incl: F.C. BOESE

45:	Go Go Ferrari/Big Boy Pete	(Cha Cha C-724)	1964

Here's yet another **Outsiders;** this time from Michigan City, Indiana.

You'll also find *Go Go Ferrari* on *Hipsville, Vol. 2* (LP). (VJ/MM/MW)

The Outsiders (NY)

45:	The Guy With The Long Liverpool Hair/ The Outsider	(Karate 505)	1964

Brooklyn's **Outsiders** decided to poke fun at the invasion of mop-tops with a catchy beat number featuring a chorus of "that wasn't no girl she saw me with me with, that wasn't no girl I swear. It was the guy from where I work with that long Liverpool hair some guys wear". Hear it on *Fuzz, Flaykes, & Shakes Vol. 7* (LP/CD). (MW)

The Outspoken Blues (IL)

Personnel:			
	BILL KIRCHMEYER	ld gtr	A
	JIM KORN	bs, vcls	AB
	BILL LEVAK	drms	ABC
	TOM NELSON	gtr	ABC
	JOHN PENCAK	keyb'ds	ABC
	JAMES STANLEY	bs, vcls	ABC
	BOB STANLEY	ld gtr	BC

CD:	1	THE OUTSPOKEN BLUES	(Feathered Apple FA 6513) 2008
45:		Mister, You're A Better Man Than I/ Not Right Now	(Orlyn) 1966.

From Chicago, *Not Right Now* was recorded in June 1966 and is a moody rocker, with fiery lead guitar, a relentless throbbing beat and spine-chilling organ.

The band's roots lay in frat-rock combo The Empires (Bill Levak - drms; Tom Nelson - gtr; 14-year old Bob Stanley - vcls, ld gtr; Jim Stanley - gtr, vcls; and Tim Wagner - bs). When Jim left the band for college, they continued for a while as a four-piece, but he soon returned after injuring his knee and then Tim Wagner was drafted. The Empires subsequently split in 1965, with Bob Stanley joining **The Bryds** and the remaining members joining forces with Jim Korn and Bill Kirchmeyer from Beat Incorporated.

The group grew to a six-piece in 1967 when **The Bryd(e)s** split up and Jim Stanley's brother Bob joined. Jim Korn however was drafted into the army and then James took over full bass/vocal duties. In their later years they adopted a more white-soul sound and recorded an unissued album for Mercury.

Bill Kirchmeyer and Jim Stanley later formed a group called The Prod with bassist Herb Eimerman. Bob Stanley also later formed Hot Mama Silver with Herb Eimerman.

The Outspoken Blues compilation features both sides of their ultra-rare single and 11 previously unreleased garage/R&B tracks from the unreleased Mercury album, including seven originals (*A Wonderful Summer, I Can't Make You Love Me, I'll Stay, Not Right Now, Sitting On A Sunday, All Your Love* and *N.Y.P.D*) and five covers (*Mister You're A Better Man Than I, I Know, Hold On I'm Comin', Turn On Your Lovelight* and *Since I Don't Have You*). Also featured are two previously unreleased 1968 garage tracks (*Poor Rich Man* and *Jr. Saw It Happen*) that were recorded under the moniker of The Prod. As a final bonus, the CD includes both tracks from **The Bryds**' super rare 1965 teen garage single, *Your Lies* and *Why Did You Have To Break My Heart*, that was penned by **The Outspoken Blues**' main songwriter and part lead-vocalist Robert Stanley.

Not Right Now has been compiled on *Back From The Grave, Vol. 8* (CD) and *Back From The Grave, Vol. 8* (2-LP). (VJ/JSa)

The Overtones (NY)

Personnel incl:	L. MASI	vcls
	V. PILLA	vcls

45s:	La-La-La-La-La/Please Let Me Know	(Ajax 173) 1966
	From My Heart/Sally Put Your Red Dress On	(Ajax 174) 1966
	Home Type Girl/There's A Girl Down The Way	(Ajax 175) 1967
	I've Been There Before/Spring (Is A Drag)	(Ajax 176) 1967

A harmony-vocal group from The Bronx, New York who strayed into beat/garage territory on a couple of occasions, specifically *I've Been There Before* and *There's A Girl Down The Way*. The latter is lightweight beat and is the flip to *Home Type Girl*, bouncy '64-vintage Invasion-pop with a nod to the Beatles' *You Won't See Me.*

There's A Girl Down The Way can also be heard on *Psychedelic States: New York Vol. 2* (CD). (MW)

Owen-B (OH)

Personnel:	JIM KRAUSE	hrmnca, vcls, perc	A
	BOB TOUSIGNANT	drms, vcls, conga	AB
	TERRY VAN AUKER	gtr, vcls	AB
	TOM ZINSER	bs, vcls, piano, gtr	AB
	TONY MARTUCCI	bs	B
	STERLING SMITH	keyb'ds	B

ALBUM: 1(A) OWEN-B (Mus-I-Col 101 209/101210) 1970 R1

NB: (1) reissued unofficially on vinyl (Mus-I-Col) 1988. Line-up 'B' also recorded a further album outside of this book's time-frame *Old Happy Places* (Owl 7093N6) 1978.

			HCP
45s:	Mississippi Mama/Nowhere To Run	(Janus 107) 1970	97
	Never Goin' Home/Zig Zag Man	(Janus 123) 1970	-

Their album is an early seventies privately-pressed bluesy rock offering with some good guitar moments. It has become a significant collectors' item and was repressed in the late eighties. Recorded in Columbus, Ohio it achieves a good standard throughout. The material was written, arranged and produced by the band themselves. There are some good rock numbers like *Daily News, Mellow Meadow, My Friends* and *Out On Our Own*, some nice vocal harmonies on *Share* and *All We Are Asking* is a more sensitive psychedelic folk number. Well worth a listen. Both singles feature non-album tracks and they rock. Tom Zinser had previously been in **The Sleepers** and **Wildlife**.

They also recorded a second album, *Old Happy Places* in the later seventies.

You can also find *Zig Zag Man* on *Marijuana Unknowns* (LP & CD) and *Mississippi Mama* on *Acid Dreams, Vol. 2* (LP). (VJ/MW/CW)

Owl (MA)

Personnel incl:	BRIAN CHASE	A
	JOHN LOWELL	A
	JOHN POLLANO	A

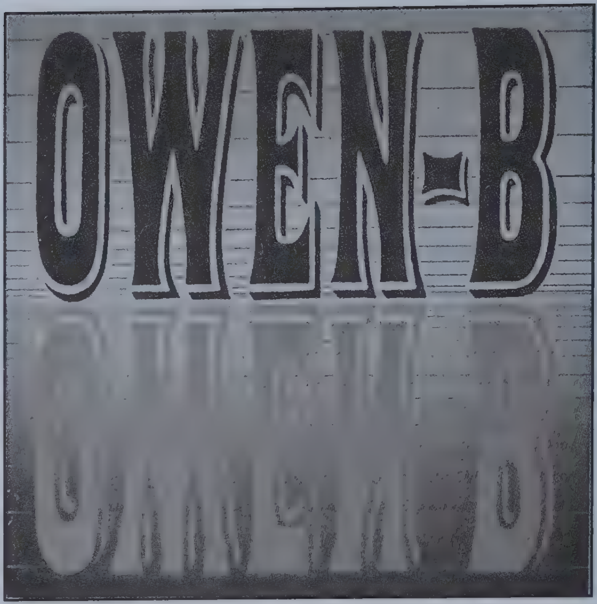
45:	Aunt Cate Is Dead/ As The World Keeps Turning	(Onyx 26581-2) 1972

Early seventies light 'psych'- rock from Massachusetts by an outfit that had evolved out of **Lazy Smoke** and **The Shadows Of Time**. That fact alone makes this single quite collectable, though it's certainly not up to their earlier incarnation's standards. (MW)

Owl (MI)

Personnel incl:	FITZ GREEN
	MICHAEL C. WRIGHT

45:	Spirits/Sanity Fair (Red Wax)	(Axis L.T.D. 2372) 197?



OWEN-B - Self Titled LP.

This **Owl** was a quirky underground rock from Grand Rapids, Michigan. *Spirits* is notable for its weird distorted vocals. It is thought to date from the early seventies.

Fitz Green had been in the **Renegades/Renegades V**. (MW)

The Ox Bow Incident (NY)

Personel incl:	GEORGE NAPOLITANO
	JOE SIRICO

45s:	Reach Out/Harmonica Man	(Smash S-2189) 1968
	You Can't Make Love By Yourself/ She's Gone	(Smash S-2207) 1969
	You Can't Make Love By Yourself (Mono/Stereo) PRO	(Smash DJS-25) 1969
	Love, Sweet Love/ I'd Stumble And Fall	(Avco Embassy AVE-4502) 1969

This garagy-pop band from Brookyn, New York was originally known as The Creations. They do a decent 'heavy', rock version of the Four Tops' *Reach Out,* with treated vocals. The flip is a claps-and-whistles frat-party sing-along and *You Can't Make Love By Yourself* is in a similar vein. (MW)

Oxford Circle (CA)

Personnel:	JIM KEYLOR	bs	A
	DEHNER PATTEN	gtr	A
	PAUL WHALEY	drms	A
	GARY YODER	rhythm gtr, vcls	A

CD: 1 LIVE AT THE AVALON 1966 (Big Beat CDWIKD 178) 1998

45:	Foolish Woman/Mind Destruction	(World United 1002) 1966

An historically significant outfit from Sacramento, California. They included Gary Yoder (later of **Kak** and **Blue Cheer**) and gigged regularly as support to bands like **The Grateful Dead**. Jim Keylor was in some groups with Bob Segarini after **Family Tree** and in the embryonic **Roxy**. He was also involved in assembling **Blue Cheer** for their *Oh! Pleasant Hope* album and in 1978 started BSU studios whose products included Dead Kennedys, Suspects and True West. Patten also went on to play for **Kak**, and of course **Whaley** played drums with **Blue Cheer**.

What of their music? The recent Big Beat retrospective shows a band that was pushing back the barriers of psychedelia in much the same way as The Yardbirds were. They should have gone on to better and bigger things in their own right. It includes 14 live tracks, plus four studio cuts, including both sides of their exceptional single. Also included is a detailed history of the band. Donnie Jupiter of the cult seventies psych/punk band The Twinkeyz recalls: "The first time I saw them I was blown away - they looked cooler than hell with their long hair, hippie beads and somewhat surly attitude. Their drummer, Paul Whaley, nailed his kit to the floor and flailed away like a madman through the whole set. When they were finished playing his hands were bleeding." The Big Beat CD is probably the next best thing to having been there and comes highly recommended.

World United Records was owned by fellow Sacramento-based band **The New Breed** who had set up the label when they were dropped by Mercury.

Compilation appearances have included: *Foolish Woman* on *Pebbles Box* (5-LP), *Trash Box* (5-CD), *Uptight Tonight* (CD) and *Love Is The Song We Sing* (4-CD box); *Mind Destruction* on *Everything You Always Wanted To Know* (CD); and *Foolish Woman* and *Mind Destruction* on *Endless Journey - Phase One* (LP) and *Endless Journey - Phase I & II* (2-CD). (BS/VJ/MW)

The Oxford Circus (TX, Houston)

45:	Tracy/4th Street Carnival	(Zig Zag 101) 1967

The Oxford Circus hailed from Houston, Texas.

4th Street Carnival features some fine up-front bass and can also be found on *Texas Flashback (The Best Of)* (CD), *Texas Flashbacks, Vol. 2* (LP) and *Flashback, Vol. 2* (LP). (VJ)

The Oxford Circus (TX, McAllen)

Personnel:	DAVE BARFIELD	bs	A
	WINSTON LOGAN	drms	AB
	STEVE BRAUNSTEIN	gtr	B
	BRIAN CUMMINGS	bs	B
	GENE SMITH	gtr	B

Another, apparently different, Texas outfit from McAllen, this **Oxford Circus** has six live tracks from 1968 featured on **The Headstones** *24 Hours (Everyday)* CD. Heavy acid-psych covers of *Splash 1* (**13th Floor Elevators**), *99th Floor* (**Moving Sidewalks**), *Time Has Come Today* (**Chambers Bros**), *59th Street Bridge Song* and *You Keep Me Hanging On*. According to the CD liners, they'd formed in 1966 after Logan had left McAllen's **Headstones** (hence their inclusion on the CD). In 1969, line-up 'B' decided to concentrate on original compositions only, acquired a young guitarist called Rene Best and changed their name to **Watermusic**, who also feature on the CD. (MW)

NUGGETS FROM THE GOLDEN STATE
LIVE AT THE AVALON
1966
Big Beat

OXFORD CIRCLE - Live At The Avalon 1966 CD.

The Oxford 5 (MI)

45:	The World I've Planned/Out Of Love For You	(Sidra 9009) 1965

From around Birmingham, Michigan this act's *The World I've Planned* is regarded as a classic. They band also contributed three tracks (*Gloria, The World I've Planned* and *All Really Want To Do*) to the mega-rare 1965 sampler *Friday At The Cage A Go Go* (LP), later known as *Long Hot Summer* and reissued (Hide The Sausage HTS-001) in 1989.

Other compilation appearances include: *The World I've Planned* on *Oil Stains* (LP) and *Grains Of Time* (CD); and *Gloria* on *Highs In The Mid-Sixties, Vol. 19* (LP). (VJ)

Oxfords (KY)

Personnel:	JIM GUEST	drms	ABCDE
	CHRIS HUBBS	gtr	A
	JIM McNICOL	bs	A
	STEVE McNICOL	ld gtr	A
	DANNY MARSHALL	gtr	B
	JAY PETACH	keyb'ds, ld gtr	BCDEFGHI
	BILL TULLIS	ld vcls, gtr	BCDE
	BILL TURNER	bs	B
	RAY BARRICKMAN	bs, vcls	C
	RONNIE BROOKS	gtr, bs	CD
	GARY JOHNSON	bs	E
	DILL ASHER	bs	F
	JILL DEMARCO	gtr, vcls	FGHI
	DONNIE HALE	drms	F
	LARRY HOLT	bs	GH
	PAUL HOERNI	drms	GH
	JERRY CANTER	gtr	H
	BOBBIE JONES	drms	I
	QUENTIN SHARPENSTEIN	bs	I
	TONY WILLIAMSON	ld gtr	I
	(KEITH SPRING		F)

NB: Line-ups:- 'A' - 1965, 'B' 1965-6, 'C' 1966, 'D' 1966-7, 'E' 1967-8, 'F' 1968-9, 'G' 1969-71, 'H' 1971-2, 'I' 1972.

ALBUM: 1(F/G) FLYING UP THROUGH THE SKY
(Union Jac LH 6497) 1970 R2

NB: (1) reissued on CD (Gear Fab GF-168) 2001 with additional tracks and an informative booklet.

There's also *Flying Up Through The Sky Two* (Gear Fab GF-226) 2007, which comprises previously unreleased material.

45s:	Time And Place/ Always Something There To Remind Me	(Our Bag 103) 1966
	Time And Place/ Always Something There To Remind Me	(Mala 550) 1967
	Sunflower Sun/Chicago Woman	(Mala 563) 1967
	My World/Sung At Harvest Time	(Union Jac 5632/3) 1969
	Come On Back To Beer/Your Own Way	(Paula 331) 1970

This Louisville, Kentucky band's album is now beginning to interest some collectors. Bright 'n' breezy pop very much in the same mould as **Orange Coloured Sky** is on the side one menu. Side two isn't quite as good, but is more experimental. *Young Girl's Lament* is the stand-out cut on this side with powerful female vocals and fuzz guitar; *Come On 'Round* is marred by a tedious drum solo and *Good Night* sounds gospel-influenced. Worth a spin if you come across a copy.

Originally formed in 1964 by Jim Guest, the band became very popular and influential on the Louisville scene, where they were the first group to adopt the British sound and look. In 1965, a rift developed between Guest and the rest of the band. Being friends with another local band The Spectres (Jay Petach, Bill Tullis, Bill Turner, Danny Marshall and drummer Glenn Howerton) the problem was resolved by trading drummers. The Spectres joined Guest in the **Oxfords** whilst Howerton teamed up the ex-**Oxfords** to form **The Rugbys** (their preferred stage attire being rugby shirts). Over the next couple of years the **Oxfords** released a couple of singles including the superb fuzz-punker *Time And Place*. In 1968, Guest left; Jay Petach took the reins and built a new group which included Jill DeMarco, lead singer from girl group The Hearby. This line-up set about recording an album though it wasn't released until 1970 when, despite label offers, the band chose to put it out with a showcase single on their own label. They also released a single on Paula which featured the **Zappa**-inspired *Come On Back To Beer*, which hit the No. 1 spot in Louisville. In 1971, Petach composed a musical called 'Grease', which was performed by the **Oxfords** in Louisville, Atlanta and Kansas. The following year he got involved in studio engineering. The **Oxfords** finally called it a day in the summer of 1972.

In 1997, the **Oxfords** had a "reunion" gig in Louisville for a charity function. Jill DeMarco: - "After 25 years of not playing together, we actually did pretty well! Everyone looked much the same as they did way back when, believe it or not - full sets of hair and no potbellies. Only the acne was gone!"

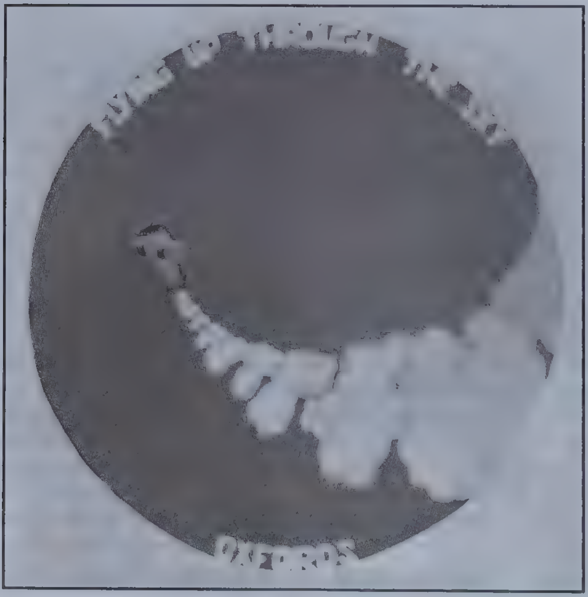
"Today, Jay Petach is still in the music business as a producer in a studio in Cincinnatti, Ohio. He has made numerous commercials over the years and has even released an all-instrumental CD of songs played on the ocarina! (He was the multi-talented member of the group). Larry Holt sadly suffered a severe back injury and was out of commission for a while, but he is back to playing bass around Louisville, Paul Hoerni continues to play drums around Louisville and works for UPS, whilst I'm the only one who hasn't stayed in music to any great degree. I moved to Chicago in 1973 and did some recording, music copyrighting, and jazz studies for six years. Then I moved to Seattle in 1979 and played solo gigs up through the mid-eighties, but it was not lucrative enough to survive. So, I found full-time work as a Technical Writer for the U.S. government (Federal Aviation Administration), and have been working at it ever since. I'm still in Seattle and do sing in the shower!"

The Gear Fab retrospective CD gathers together the complete album and all their singles as well as several unreleased cuts from 1969 to 1972.

The second CD comprises unreleased material that had never seen the light of day. In 2006 the Allen-Martin Recording (formerly Sambo) Studios were demolished; **Soul Inc**'s Marvin Maxwell and Walter Ed Amick had managed to rescue thousands of master tapes beforehand and it was amongst this hoard that the **Oxfords**' material came to light. They were duly presented to bandleader Jay Petach, who put together this second retrospective CD.

It should be noted that the first CD had to be put together from the original vinyl album and singles, because the aforementioned studios had refused to make the original master tapes available back in 2001. Now it is hoped to re-issue that first retrospective CD using recordings from the original master tapes that have now been recovered.

Compilation appearances have included:- *Time And Place* on *Sixties Rebellion Vol. 16* (LP & CD), *Victims Of Circumstance, Vol. 2* (LP) and *Victims Of Circumstance, Vol. 2* (CD). (MW/LDwiththankstoJDo)



OXFORDS (KY) - Flying Up Through The Sky CD.

17 PAINT-PEELING GARAGE-PUNK MONSTERS!!!
THE WORLD AIN'T ROUND, IT'S SQUARE!
TEENAGE SHUTDOWN
TORNADO
BRAMS
PECK
VIBRA

TEENAGE SHUTDOWN Vol. 10 (Comp LP) including The Oxfords (OK).

The Oxfords (OK)

45: I Ain't Done Wrong/Cheatin' Little Girl (Soul 001) 1966

These **Oxfords** came from Tulsa, Oklahoma. *I Ain't Done Wrong* is a Yardbirds' song and their version of this rave-up isn't bad. The flip is in a slower beat/ballad vein.

Compilation appearances have included: *I Ain't Done Wrong* and *Cheatin' Little Girl* on *Sixties Rebellion, Vol. 4: The Go-Go* (LP & CD); and *I Ain't Done Wrong* on *Teenage Shutdown, Vol. 10* (LP & CD). (MW)

The Oxfords (PA)

45: Don't Be A Dropout/Don't Play That Song (Strand) 196?

Written by Stanley and Taub, a garage group with interesting guitar breaks, but for once the lyrics are anti "high school dropouts". They are unrelated to the two other bands of this name and hailed from Philadelphia.

Don't Be A Dropout has been compiled on *Mayhem And Psychosis 2* (CD). (SR/VJ)

Oxford Watchband (NY)

Personnel:	GARY CASALE	bs, tenor sax, vcls	ABC
	GENO CHARLES (CRUM)	drms	ABCDE
	PETER FUINO	ld vcls, tenor sax, recorder	AB
	JIM GILBERT	Hammond B3, piano, cornet, vcls	ABCDE
	JOHNNIE (JAI) MATE	ld vcls, flute	A
	BRAD WHEAT	gtr, vcls	ABCDE
	FRANKIE PREVITE	ld vcls, alto sax	BCDE
	BENNY GRAMMATICO	trumpet, perc, vcls	CD
	DALE RIDER	bs, vcls	DE
	PAUL BERGO	trumpet, perc, vcls	E

45: Diagnosis (One Way Empty And Down)/
Welcome To The World (Hand 496) 1969

Rochester, New York's **Oxford Watchband** was around for a few years yet only released one single. *Diagnosis* kicks off in **Vanilla Fudge** vein before a heavy blast of fuzz and bombast. Midway a peal of thunder fades to return as a barrage of gun and fighting effects. It's a late sixites psych/prog trip, with wicked guitar on the outro and wailing vocals reminiscent of (Don Gallucci's) **Touch**. The Fudge influence is more to the fore on the pedestrian flip, although it does feature some quiet flute passages between ponderous keyboard vibes, soulful vocals and brassy outbursts.

Jim Gilbert got in touch with details of the band and info about an unreleased album, *Schitzophrenia*. "The Oxford Watchband was in existence from October of 1967 through January of 1971. Geno Charles, Brad Wheat and myself (Jim Gilbert) were the only members to go the three-year distance. We were a six-piece group with much versatility. All members were from Rochester except Dale Rider (Utica) and Frankie Previte (New Brunswick, New Jersey). The album was recorded between February and October of 1969 at Ultrasonic Sound in Hempstead, Long Island, New York with engineer Bill Stahl. It was produced by John Linde, who had co-produced a **Vanilla Fudge** album with Shadow Morton. The concept was to highlight the split personality of the group: the show band personality performing production tunes on side one and the acid-rock personality performing original tunes on side two. All cuts were written and arranged by the band except *The West Side Story Medley* by Leonard Bernstein, *Carmen* written by Bizet, and *Keep On Runnin'* written by Stevie Winwood.

Geno Charles and Frank Previte went on to form hard-rock outfit **BullAngus**. Previte would write *(I've Had) The Time Of My Life* which hit the big-time via the film *Dirty Dancing*; he had other hit singles *Sweetheart* and *Shakedown* as Franke and the Knockouts. Benny Grammatico is the older brother of Lou Gramm from Foreigner. (MW)

The Oxpetals (NY)

Personnel incl:	DANIEL "ACE" ALLISON	drms	X
	BENJAMIN HERNDON	vcls, gtr	X
	STEVEN PAGUE		X
	GUY PHILLIPS		X
	ROBERT WEBBER	keyb'ds	X
	D. FLOWERS		

ALBUM: 1(X) THE OXPETALS (Mercury SR-61289) 1970

45s: Prune Growing In June/
Walking Down The Sunny Side (Musicor MU 1274) 1967
Down From The Mountains/
What Can You Say (Mercury 73143) 1970

The Oxpetals were from upstate New York. *Prune...* is psychedelic pop with a twist. Ignoring the awful square sounding male-female vocals and stupidly hip lyrics, there's some strangely warped pop with phasing, acidic guitar and chiming keyboards that'll please Rubble-ites, but not garage-psych fans. The flip is harmony-folk-pop.

By 1970 they had evolved into a five-piece, commune-based band. The album comes in a gatefold of pastoral serenity. Pasted-in leaves of photos and lyrics fail to give details of the band personnel and instrumentation, other than writer credits. Very laid-back and with pleasing harmonies, this is uplifting soft-rock that incorporates boogie, folk and country influences. Likely to be labelled "hippie-rock" but that's not to denigrate it - it doesn't ramble and the varied selection shows that they can rock.

Daniel "Ace" Allison died of cancer. (MW)

OZ KNOZZ
RUFF MIX
AMPHION

OZ KNOZZ - Ruff Mix LP.

The Oz Band (?)

45: I Am Not The Same/Winter Rain (Cub 9158 SS) 1968

An obscure outfit with a meritorious single in a restrained but haunting folk-psych style, like a softer **Jefferson Airplane** with cool male-female vocals that intertwine well. *Winter Rain* in particular has a persistent and hypnotic quality that demands repeated playing. Both sides are credited to Morris-Freeman and produced by Lamont Johnson for Downeast Productions. (MW)

Oz Knozz (TX)

Personnel:	RICHARD HEATH	gtr, vcls	A
	BILL MASSEY (aka NEWT BILDO)	bs	A
	DUANE MASSEY	keyb'ds, horns	A
	MONTY NAUL	drms	A

ALBUM: 1(A) RUFF MIX (Ozone OZ-1000) 1975 R2

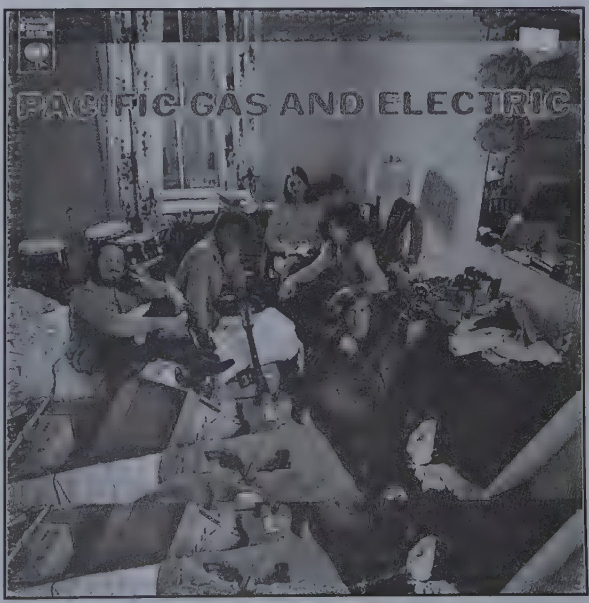
NB: (1) reissued on vinyl (Ozone OZ-1000) 1985. (1) reissued on CD (Black Rose BR 146) 2001.

This much-vaunted album has become a minor collectors' item. A private-press by a Bellaire, Texas band and recorded in Houston, this commands a high price tag (in Europe anyway). It's actually quite good, but not really psychedelic in the sixties sense. It certainly varies in style from heavy to soft, jazzy to funky and is of a high standard of musicianship but it has more in common with, say, Led Zeppelin (especially *Led Zepp III*). The stand-out track is the superb *Second Time Blues* - an anguished bluesy-rock ballad whose comparison to Led Zepp tour-de-force *Since I've Been Loving You* is, I'm afraid, unavoidable. The main problem with the album, though, is that the songwriting lacks any real flair.

Incredibly, the band is still active, and Duane Massey recalls: "Richard Heath left the band shortly after *Ruff Mix* was released, and was tragically killed in an auto accident several years later while playing with Vince Vance and The Valients. Although there have been several personnel changes and two "dormant" periods, we are back performing on a limited basis in regional halls. Marty, Bill and I still make up the nucleus of the band, with a guitarist, Bill Mojelsky, and a singer, Milton Coronado."

"I agree with your observation on the songwriting on *Ruff Mix*, as the material in that period of the band was restricted by my own vocal limitations. We added a vocalist in 1979 (the first of several) and my composing boundaries were greatly increased."

"The band also released a two-song EP with this line-up but never really marketed it and only pressed 500 copies. Incidentally, *Ruff Mix* was limited to two pressings of 1,000 copies each, but was bootlegged in Italy at some time in the eighties, I believe. The cover has "Made in Italy" printed on it". (CF/MW/VJ/DMa)



PACIFIC GAS AND ELECTRIC - Self Titled LP.

Pacific Gas and Electric (CA)

Personnel:	CHARLIE ALLEN	vcls	ABC
	BRENT BLOCK	bs	A
	FRANK COOK	drms	A
	TOM MARSHALL	gtr	A
	GLENN SCHWARTZ	ld gtr	A
	STANLEY ABERNATHY	trumpet	BC
	JERRY AIELLO	keyb'ds	BC
	ALFRED GALLEGOS	sax	BC
	VIRGIL GONSALVES	sax	B
	JOE LALA	perc	BC
	FRANK PETRICCA	bs	BC
	KEN UTTERBACK	lead gtr	BC
	RON WOODS	drms	BC
	PETER WALSH	gtr	

				HCP
ALBUMS:	1(A)	GET IT ON	(Bright Orange P 701) 1969	159
	2(A)	PACIFIC GAS AND ELECTRIC	(Columbia 9900) 1970	91
	3(A)	ARE YOU READY	(Columbia 1017) 1970	101
	4(C)	PACIFIC GAS AND ELECTRIC - HARD BURN	(Columbia 30362) 1971	182
	5( )	PACIFIC GAS AND ELECTRIC AND CHARLIE ALLEN	(Dunhill DSX 50157) 1973	-
	6( )	THE BEST OF PACIFIC GAS AND ELECTRIC	(Columbia 32019) 1973	-

NB: (1) also issued on vinyl (Kent KST-549) 1969. (1) and (2) reissued on a 2-CD set (SPV) 2007. (1) reissued on CD as *Get It On: The Kent Record Sessions* (Kent 272) 2008 including a booklet full of interviews, histories and rare photos. (2) reissued on CD (Columbia 01-491696-10) 1993. (3) reissued on CD (Sony/CBS 4785812) 1995. (6) reissued on vinyl (Back-Trac 17938) 198?

There's also *Live N Kicking At Lexington* (Wounded Bird WOU 6264) 2007, which compiles two shows they did on 8 & 9 August 1970 at the federal drug rehabilitation centre in Lexington, Kentucky and *Are You Ready/Pacific Gas & Electric* (Pacific Gas & Electric) 1997.

			HCP
45s:	Wade In The Water/Live Love	(Power Records) 196?	-
	Long Handled Shovel/The Hunter	(Kent 4538) 1968	-
	Bluesbuster/Redneck	(Columbia 45009) 1969	-
	Are You Ready?/Staggolee	(Columbia 45158) 1970	14
	Father Come On Home/Elvira	(Columbia 45519) 1970	93
	Thank God For You Baby/ Pacific Gas & Electric	(Columbia 45519) 1972	97

This blues-rock band formed in Los Angeles in 1967 and was primarily fronted by Charlie Allen, a passable black singer and the fleet fingered blues guitar work of Glenn Schwartz, who had been the original guitarist in The James Gang. With Frank Cook from **Canned Heat** the band rapidly built up a hot reputation as a popular blues band and recorded a single for their own Power label. The single attracted the attention of Chess Records who signed the band to their Bright Orange subsidiary and issued *Get It On*. This was a strong album with superb blues and rock guitar work from Schwartz on *Motor City Burning* and *Live Love* respectively. That album sold well locally and led to a contract with Columbia. *Are You Ready*? featured the backing vocals of The Blackberries and gave them a Top 20 hit. None of the Columbia albums met the promise of the first as Allen took the band further and further down the soul trail. They shortened their name to PG & E in 1970. The band did countless concerts, often appearing with other big musical acts of the era. On April 25, 1970, racists in Raleigh, North Carolina heckled the band off the stage. When the members were driving away, they came under gunfire. Despite four shots hitting their van, no one was hurt. After two albums the rest of the band departed and it became more a case of the Charlie Allen Show and the band was billed as PG+E on all credits. The end came in March 1973 when they fell apart. Never as pure in purpose as **Canned Heat** the band nevertheless played an important part in the Los Angeles blues scene but never attained a wider significance.

Live N Kicking At Lexington in 2007 compiles two shows they did on 8 & 9 August 1970 at the federal drug rehabilitation centre in Lexington, Kentucky. The filmmaker Lawrence Schiller was there to make a documentary of the band, the facility and its inmates. Columbia (now owned by Sony) was also there, recording the shows for a planned live album. When Schiller's film didn't make it to a national release (it was only shown twice in California before being shelved by a judge) Columbia chose to stop work on the record. Thanks to Wounded Bird you can hear it now. The featured tracks were *Old Slop in "A"*, *Are You Ready?*, *Next Time You See Me*, *Elvira*, *32 - 20 Blues*, *One More River To Cross*, *Motor City Is Burning* and *Jelly Jelly*. (VJ/HMc)

PAINTED FACES
ANXIOUS COLOR
MONO

PAINTED FACES - Anxious Color LP.

The Pack (TX)

45: Time/Baby I Ask You Why (Sound Tex 650529) 1965

The Pack operated out of San Antonio, Texas in the mid-sixties. The flip can also be found on *Texas Punk From The Sixties* (LP), *Sixties Archive, Vol. 2* (CD) and *Gravel Volume 1* (CD). (VJ)

The Pack (MI)

45: The Tears Come Rollin'/
The Colour Of Our Love (Wingate 007) 1968

This single was the work of the Michigan outfit, previously **Terry Knight & The Pack**. When Terry decided to quit the limelight and manage the group they released this single and three more as **The Fabulous Pack** before being guided onto infamy and fortune as Grand Funk Railroad.

The R&B styled flip, *The Colour Of Love*, can also be heard on *Relics, Vol's 1 & 2* (CD), *Relics, Vol. 1* (LP) and *Sixties Archive, Vol. 7* (CD). (VJ)

Sonny Padilla Jr (CA)

ALBUM: 1 WHATEVER YOU ARE (Ball 1084) 1973

This private pressing blends pop, rock and psychedelia. It was issued with a lyric sheet. (VJ)

The Paegans (IL)

Personnel incl: BUN E. CARLOS drms

45: I Can Only Give You Everything/
Good Day Sunshine (Rampro 122) 196?

Here's one of the elusive Rampro label garage releases with flanging fuzz guitar throughout *I Can Only Give You Everything*. The band was from Rockford, Illinois and their drummer was Bun E. Carlos later of Cheap Trick. The Rampro label was from Wisconsin. (VJ)

The Pagans (MN)

Personnel:			
	JEFF SULLIVAN	bs	ABCD
	KIP SULLIVAN	ld gtr, ld vcls	ABCD
	JAY THOMPSON	drms	ABC
	JIM RUSHTON	gtr, vcls	BCD
	JERRY HUITING	gtr	CD
	STEVE ROSSI	drms	D
	CHRIS HOLLENBECK	keyb'ds	

45:	Ba Ba Yaga/Stop Shakin' Your Head	(Studio City 1034) 1965

Rochester in southeast Minnesota was home turf to this outfit, which gradually came together during 1963-64. Steve Rossi took over on drums in August 1964 after Jay Thompson (who had once filled in for Gordy Scudamore on drums in **The Mustangs**) committed suicide. They travelled to Minneapolis during Easter 1965 to record the two original compositions which comprised their single. *Ba Ba Yaga* veers towards folk-rock and 500 copies of the single were pressed.

Chris Hollenbeck was a member of the band only briefly - he was killed in a car crash sometime after leaving the band. His main claim to fame was that his father was a distinguished surgeon who had removed LBJ's gall bladder. The band disintegrated after Kip Sullivan left to go to Pomona College in California in the fall of 1965. They later reformed into The Downchilds and then The Downchild's Blues Band but these later incarnations produced no vinyl. The Sullivan brothers and Steve Rossi were later involved in a late eighties reformation of the band.

You can also check out *Ba Ba Yaga* on *The Midwest Vs. Canada* (LP) and *Teenage Shutdown, Vol. 3: Things Been Bad* (LP & CD); and *Stop Shakin' Your Head* has re-emerged on *Destination Frantic Volume 3* (CD). (VJ/MW)

Page Boys (TX)

45:	All I Want/Sweet Love	(Ruff 1020) 1967

From Amarillo, Texas *All I Want* features a laid-back vocal over a fuzz-punk backing. (VJ)

The Page Boys (WA)

Personnel:			
	SPENCER CLARK	bs	A
	DAN DAZELL	drms	A
	JACK WHITE	vcls, gtr	A
	BOB WIKSTORM	organ	A

45:	Our Love/Things Are Going To Break Up	(Camelot 114) 1965

The Page Boys formed in Moses Lake, Washington in 1963. Their single was a popular regional hit in 1965. They were short-lived at the time but re-united in 1985 and still perform around the northwest periodically. Also known at one time as Terry Dale & The Pageboys, they evolved into **Noises'n Sounds** and released another single in the summer of 1966 - *Yum Yum Eat 'Em Up/How Much Lovin'* (Piccadilly 222). (VJ/MW)

The Page Boys (NY)

45:	When I Meet A Girl Like You/ I Have Love	(Seville 45-135 V) 1965

This single was a New York area outfit's sole stab at fame. Punchy British Invasion sounds with oh-too-short garagy guitar breaks on both sides. (MW)

The Pagens (MI)

45:	Mystic Cloud/Someone Like You	(Ish-Koom 6901) 1966

This outfit came from Dearborn, Michigan. *Mystic Cloud* is a superb poppy slice of garage-psych.

Compilation appearances include: *Mystic Cloud* on *Michigan Mayhem, Vol. 1* (CD) and *Green Crystal Ties, Vol. 9* (CD); and *Mystic Cloud* and *Someone Like You* on *The Cicadelic 60's, Vol. 1* (CD), *The Cicadelic 60's, Vol. 3* (LP) and *The History Of Michigan Garage Bands In The 60's* (3-CD). (MW)

Painted Faces (FL)

Personnel incl:			
	HARRY BRAGG	drms	ABCD
	CRAIG GUILD	bs	A
	JOHN McKINNEY	gtr/bs	ABC
	JACK O'NEIL	vcls	ABCD
	JERRY TURANO	ld gtr	ABC
	GEORGE SCHULE	bs	C
	BRUCE MORFORD	bs	D

ALBUM:	1(-)	ANXIOUS COLOR	(Distortions DR 1020) 1994

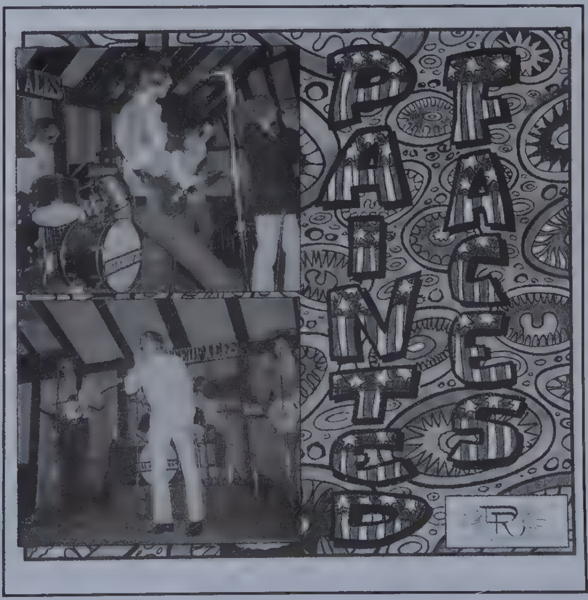
NB: (1) is a reissue of all the 45s plus a ton of unreleased material. (1) reissued on CD (Disques Merite DR 1020) 200? as a 28-song set recorded between 1966 and 1968.

EP:	1(-)	LETTER	(Disques Merite DR 1020) 200?

45s:	Things We See/I Want You	(Qualicon 5002) 1967
	Anxious Color/Things We See	(Manhattan 803) 1967
	I Think I'm Going Mad/ I Lost You In My Mind	(Manhattan 811) 1968
	Don't Say She's Gone/ In The Heat Of The Night	(Manhattan 818) 1968
	The Letter//I Need You Shovel Song/Time Goes On (PS)	(Distortions DR 0031) 1997

This band came from Fort Myers in Florida and not Los Angeles as had previously been suggested. Turano and McKinney were eventually forced to quit the band as they travelled increasingly to play in New York City and they were replaced by various musicians, but the heart of the band remained Jack O'Neill, George Schule and Harry Bragg. It was during a spell at a bar called 'A Place In The Sun' on the Virgin Islands that they began painting their faces. In the same era they recorded an entire album of *Today's Hits*, featuring covers of songs like *The Letter*, *Brown Eyed Girl* and *Incense And Peppermints*, which was supposed to come out on Sidewalk or Tower as a budget album, but which never got past the acetate stage.

Thanks to Distortions all their single cuts and several previously unreleased cuts are now compiled on *Anxious Color*. The 28-track CD reissue includes great covers of **Strawberry Alarm Clock's** *Incense and Peppermints* and Rolling Stones' *Play With Fire* and culminates with six live songs. In *Anxious Color* and *I Lost You In My Mind*, in particular, they recorded some stunning slices of sixties garage-psych, making this collection a 'must have' for all fans of the genre.



PAINTED FACES - Letter 7" EP.

An influential band on the "next generation" of garage artists, cover versions have included: *Anxious Color* by The Birdmen Of Alkatraz on their *From The Cage* album; *Anxious Color* by the Mutts in 1984 on the Voxx comp *Battle Of The Garage III*; and *Don't Say She's Gone* by Italian garage-folk-rockers the Others on their 1997 *So Far Out* 10".

Compilation appearances have included: *I Lost You In My Mind* on *The Magic Cube* (Flexi & CD), *Sixties Archive, Vol. 8* (CD), *Acid Trip From The Psychedelic Sixties* (LP) and *Psychedelic States: Florida Vol. 3* (CD); *Anxious Color* on *Pebbles, Vol. 3* (CD), *Pebbles, Vol. 4 (ESD)* (CD), *The Psychedelic Sixties, Vol. 1* (LP), *Acid Dreams, Vol. 1* (LP), *Acid Dreams - The Complete Set* (3-LP), *Acid Dreams Testament* (CD), and *Garagelands Vol. 2* (CD); *Black Hearted Susan* on *Psychedelic Crown Jewels, Vol. 1* (2-LP & CD); *Anxious Color* and *Things We See* on *A Journey To Tyme, Vol. 1* (LP); and *I Think I'm Going Mad* on *Highs In The Mid-Sixties Vol. 3* (LP). (VJ/MW)

The Paisleys (MN)

ALBUM: 1 COSMIC MIND AT PLAY (Audio City/Peace 9445-2809) 1970 R2

NB: (1) reissued on vinyl (Psycho 7) 1983 and on CD (Afterglow 007) 1993. (1) also reissued on CD as *Cosmic Mind At Play ?..Plus* (Sundazed SC 11112) 2004, with later bonus material comprising demos and vintage live recordings.

Behind The Public Mind (CD) (Cosmic Mind PR001CD) 2007 is a very limited collection of outtakes and alternate versions. It includes a very different version of one of their final moments, *Now*.

From Minneapolis in Minnesota came **The Paisleys**. The most interesting tracks on their significant album are *Rockin*, notable for its use of echoes and sound effects, the haunting *Wind* and *Now*, which utilises sound effects and an unusual melody to good effect. Side two of the album consists entirely of the ambitious, though not entirely convincing *Musical Journey*.

There's also an Italian CD entitled *Beyond The Cosmic Mind* (Cosmic Mind Records 001) that is said to contain outtakes from the original album. However, the material is recorded some 10-12 years later as is easily discovered when listening to the drumbeats (by a machine) and the track *Dear John*, about the murder of John Lennon.

Compilation appearances have included: *Now!* on *Acid Trip From The Psychedelic Sixties* (LP) and *Sixties Archive, Vol. 8* (CD); the previously unreleased *Something's Missing* on *The Scotty Story* (CD); and *Wind* on *Endless Journey - Phase Two* (LP) and *Endless Journey - Phase I & II* (2-CD). (VJ/CF)

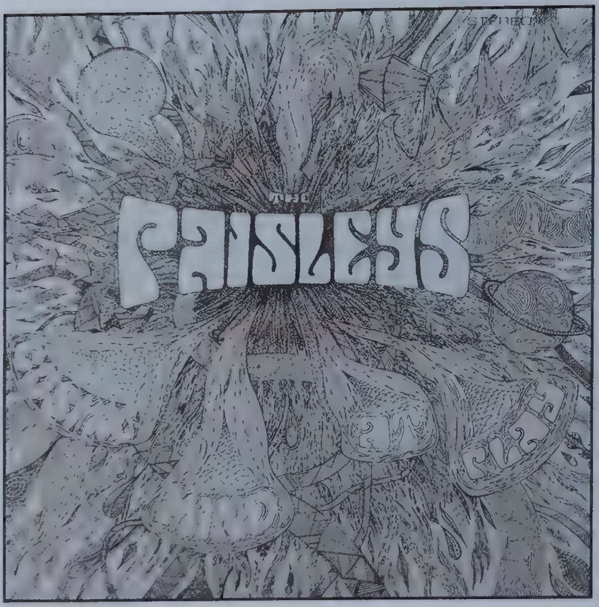
The Palace Guard (CA)

Personnel:	DAVE BEAUDINE	vcls	AB
	DON BEAUDINE	vcls	AB
	JOHN BEAUDINE	vcls	AB
	TERRY RAE		AB
	EMITT RHODES	drms	A
	CHUCK McLUNG	ld gtr	B
	RICK MOSER		B
	MIKE CONLEY	vcls	
	(DON GRADY	drms, keyb'ds, vcls	)

CD: 1(A/B) THE PALACE GUARD (Gear Fab GF-196) 2003

45s:	α	Summertime Game/ Little People	(Orange Empire OE 91647/8) 1965
		All Night Long/Playgirl	(Orange Empire OE 331) 1965
		A Girl You Can Depend On/ If You Need Me	(Orange Empire OE 332) 1965
		Falling Sugar/Oh Blue (The Way I Feel Tonight)	(Orange Empire OE 400) 1966
		Falling Sugar/Oh Blue (The Way I Feel Tonight)	(Verve 10410) 1966
		Saturday's Child/Party Lights	(Parkway 111) 1966
		Greed/Calliope	(Parkway 124) 1966

NB: α shown as by Don Grady and The Palace Guard.



THE PAISLEYS - Cosmic Mind At Play LP.

Originally known as The Emerals, this youthful Los Angeles pop band became **Palace Guard** and was initially employed as backing band for TV actor-turned-musician Don Grady. They are best remembered as the launching pad for **Emitt Rhodes** who left in 1966 to form the **Merry-Go-Round**. Musically they served up an amalgam of the British invasion sound and the burgeoning L.A. folk-rock style. After Emitt left the group they acquired considerable popularity as the houseband at Dave Hull's 'Hullaballoo Club', where they opened for touring bands who visited L.A. from The Yardbirds to Sonny and Cher. Their finest moments, *Falling Sugar* and *All Night Long* are both pleasant folk-pop renditions and it's surprising that they achieved no chart success and attracted little attention outside of southern California. They certainly paid homage to the British invasion, often wearing uniforms and tall fur hats in an attempt to emulate the guards outside Buckingham Palace. Although their later material consisted of originals they also played some Beatles' covers, like *Norwegian Wood* and *Its Only Love* in their live act.

The Palace Guard also backed Don Grady (**Agrati**) before he joined **The Yellow Balloon**, recording a single for Orange Empire under this name. After leaving the band **Emitt Rhodes** went on to form **Merry-Go-Round**, whose sound was defined by the harmonious beat ballad *A Girl You Can Depend On*... Terry Rae also played in **Jamme**.

Party Lights was an excellent cover of the Claudine Clark hit with quite a novel arrangement.

The CD gathers all their singles. Gear Fab's Roger Maglio pieced together their history from interviews with drummer Terry Rae (who'd replaced Rhodes in 1966), bassist Rick Moser, and **Emitt Rhodes** (whose reported death shortly after the CD appeared turned out to be a stupid hoax). One revelation was that the Emerals had recorded a demo single, *The Beat/It's You;* sadly no copy could be located for inclusion in the project.

Compilation appearances have included: *Falling Sugar* on *Nuggets Box* (4-CD) and *Excerpts From Nuggets* (CD); *Falling Sugar* and *All Night Long* on *Nuggets, Vol. 4*; *Pop Part 2* (LP); *All Night Long* and *A Girl You Can Depend On* on *From The New World* (LP); *A Girl You Can Depend On* on *Today Is Just Tomorrow's Yesterday 1* (CD); *All Night Long* on *Where The Action Is! L.A. 1965-68* (4-CD); *Oh Blue (The Way I Feel Tonight)* on *Byrds Won't Fly Today* (LP); and *Greed* on *Fuzz Flaykes & Shakes, Vol. 1* (LP & CD). (VJ/MW/SBn/TR)

The Palace Guard(s) (LA)

Personnel:	GLENN ACOMBE	gtr	AB
	FRANK BUA	drms	ABC
	RICHARD FABER	bs	AB
	LES GRAY	ld vcls	AB
	JEFF MILLER	gtr	ABC
	RAY MORVANT	keyb'ds	BC
	DOUG DAVIS	12-string gtr	B

	BOBBY FONSECA	bs	C
	KENNY LYLES	ld vcls	
	ED VOLKER	?	

CD:	1	THE PALACE GUARDS	(Gear Fab GF-224) 2007

45s:		Sorry/Better Things To Do	(U-Doe 104) 1966
		Barbara/No Comin' Back	(White Cliffs 269) 1967
		Never Be Lonely/ Christmas Would Be Nothing	(White Cliffs 278) 1967
		Looking Everywhere/ Gas Station Boogaloo Downtown	(White Cliffs 286) 1968
	α	Sideshow/Mr.Greene	(rAe #1003) 1969

NB: α shown as by **The Palace Guard**.

This Metarie, Louisiana platoon was active on the New Orleans scene between 1965 and 1969. According to the *Fuzz Flaykes & Shakes* liners, singer Kenny Lyles from local rivals **The Glory Rhodes** also sang with them and Frank Bua occasionally sat in with another local bunch, the **Better Half Dozen**. Oddly, neither of these get a mention in the liners on Gear Fab's retrospective CD, where Richie Faber and Jeff Miller recount the history of the band. The CD gathers together all their recordings between 1966 to 1969; all the singles above plus 13 previously unreleased tracks.

Stand-out single cuts include: *No Comin' Back*, a great punker with screeching guitar; *Gas Station Boogaloo Downtown*, a cool bluesy punker; *Sideshow* ventures into upbeat acid-pop territory; and Jeff Miller's *Mr. Greene* is lyte-pop-psych. The latter pair have an overtly Anglophile style and would not be out of place on a *Rubble* volume. Of the unreleased cuts, the frantic fuzz-punker *I'm Gonna Meet Her* justifies picking up the CD.

Compilation appearances have included: *Sorry* on *Fuzz, Flaykes, & Shakes Vol. 7* (LP/CD); *No Comin' Back* on *Florida Punk Groups From The Sixties* (LP), *Sixties Archive Vol. 4* (CD), and *Trash Box* (5-CD); and *Gas Station Boogaloo Downtown* on *Florida Punk Groups From The Sixties* (LP) and *Sixties Archive Vol. 4* (CD). (MW/JR/MM)

Pale Fire (CA)

Personnel:	DAVID DORAN	vcls, gtr	A
	WILLIE KELLOGG	drms	A
	MIKE LAWSON	vcls, gtr	A
	MALCOLM McCASSY	vcls, bs	A

45s:	α	Never Hurt Again/Eye Girl	(Feather PF-4822) 1968
		Ups And Downs/Back Home	(Feather 72621 (PF-4826)) 1968

NB: α some copies have labels on wrong sides.

INTO
OUTER
SPACE
WITH
LUCIA
PAMELA

LUCIA PAMELA - Into Space With... CD.

Late sixties orchestrated 'psych' obscurities, so dubbed mainly due to some outbursts of heavy searing guitar on the first single. Unfortunately brassy sounds are in evidence along with soulful vocals especially on *Never Hurt Again*. *Eye Girl* has a dreamy vibe with baroque flashes until an explosive acid-drenched finale. Unlikely to appeal to either garage or psych purists initially, but after a few plays they do grow on you.

This San Diego, California bunch were also known as **The Five # Grin** and had a rawer version of *Never Hurt Again* which made it onto acetate - this can be heard on *Brain Shadows, Vol. 2* (LP & CD). (MW/CF)

Bruce Palmer (CA)

ALBUM:	1	THE CYCLE IS COMPLETE	(Verve Forecast FTS-3068) 1970

NB: (1) reissued on vinyl (Akarma AK 269) 2003 (1) reissued on CD (Collector's Choice CCM-0375-2) 2003.

Bruce Palmer was the bassist for **Buffalo Springfield**. He recorded the album in 1970, with a range of genres - folk, jazz, rock psych, and trance - creating a fascinating and unique sound that was ahead of its time. *Alpha-Omega-Apocalypse* explores jazz and is enhanced by the blues vocals of Rick Matthews (aka Rick James, future psychedelic soul star). Eastern influences predominate in *Oxo*, and *Calm Before The Storm* is another interesting track. (VJ)

Lucia Pamela (FL)

ALBUM:	1	INTO OUTER SPACE WITH LUCIA PAMELA	(Gulfstream no #) 1969 R3

NB: (1) reissued on vinyl (L'Peg) 198?. (1) reissued on CD (Arf! Arf! AA 037) 1992 and again in 2005.

Her truly eccentric album originally on a Florida label can be described as free-spirited bebop stuck in interstellar overdrive. She came from Florida and sings about 'moon people' who abducted her Cadillac! The second pressing was on a different label and is the version the reissue was taken from.

Curiously, it turns out **Lucia Pamela** may also have been psychic! In the closing song on her album, the eccentric *In The Year 2000*, she proclaims "they will still be playing football in the year 2000". Not only are they still playing football, but Pamela's daughter, Georgia Frontiere, is at the top of the (U.S.) football world; the team she owns, the St. Louis Rams, won the Super Bowl in 2000!

Frontiere, also a show girl and psychic, apparently takes after her mother! It turns out **Lucia Pamela** was voted Miss St. Louis way back in 1926. She may have also recorded under the name Kathy Kent on both the Gulfstream and YG labels and there is a rumoured duet between Pamela and Walter Scott (ex-**Bob Kuban and The In-Men**).

Lucia died in 2002 at the grand old age of 98. (JLh/MW/VJ)

Pan (CA)

Personnel:	KEITH BARBOUR	vcls	A
	RON ELLIOTT	gtr, vcls	A
	DON FRANCISCO	drms, vcls	A
	SHERMAN HAYES	bs, vcls	A
	ARTHUR RICHARDS	gtr, vcls	A

ALBUM:	1(A)	PAN	(Columbia KC 32062) 1973

Formed by Ron Elliott (ex-**Beau Brummels**) and Don Francisco (ex-**Highway Robbery**), **Pan** was a short-lived Californian group whose only album rarely turns up for sale. (SR)

The Pandas (TX)

45: Walk/Girl From New York City (Swingtime 1001) 1966

Early copies of this single were released on red vinyl. *Walk*, was a great dance number released in May 1966 with fine fuzztone guitar and a great pulsating beat.

From Alamo City, Texas they were originally known as **The Centurys** and later became Giant Smiling Dog, but did not record under that name.

Compilation appearances have included: *Walk* on *Mindrocker, Vol. 4* (LP) and *Acid Visions* (LP); and *Walk* and *Girl From New York City* on *Acid Visions - The Complete Collection Vol. 1* (3-CD). (VJ)

Pandemonium Shadow Show (WI)

Personnel incl:	KERRY NARF	gtr	A
	JANET WAGNER	vcls	A
	TIM ?	bs	A
	MARC SAUER ?		

45: Sunshine Summer Day/
Tender Is The Girl (Teen Town 177) 1970

From Milwaukee, Wisconsin this late sixties/early seventies band issued at least one single and opened for a bunch of big acts who played the Milwaukee Arena at that time including **The Association**. They had a very **First Edition**/**Association** /**Left Banke** sound. Fantastic breezy paisley pop band full of harmonies!

Kerry Narf recalls that he sang on some sessions with **Tony's Tygers**. (JKn/MW/GM)

Pandora (?NY)

EP: 1 PANDORA (Eva-Tone 81374) 1974 R2

NB: (1) two-sided 9" flexi-disc, running time about 25 mins. Also available is a full-length CD *Space Amazon* (Arf! Arf! AA-064) 1997.

This rare demo disc was produced by **Granicus** drummer Joe Battaglia to introduce **Pandora** to major record labels. The hard-rock band is thought to have been from New York, but made this recording in Cleveland, Ohio. Their sound could be compared favourably with contemporaries The New York Dolls or the *Raw Power*-era **Stooges**. The Arf! Arf! CD features all seven tracks on the flexi-disc at their original length (much of the music was edited for the flexi) plus several other songs recorded at the same session. (VJ)

Pandora and The Males (IL)

45: Kiddie A-Go-Go/Kiddie A-Go-Go (Fibra No #) 1965

This single contained themes for a syndicated TV kiddie show. The flip side is a different version of the song credited to The Males alone. With great vocals and cool organ, the good-timey kids single was recorded in Chicago, musicians included a young Ted Nugent!

Kiddie A-Go-Go can also be heard in all its glory on *Mondo Frat Dance Bash A Go Go* (LP). (BM/MW)

The Panicks (OH)

Personnel:	BOB DENT	ld gtr	ABC
	ROGER EVERETT	drms	ABC
	TEDDY G	vcls	ABC
	JIM PIERCE	gtr	ABC
	BILL SOBECKI	ld vcls, gtr	ABC
	KATIE HENDRICKS	keyb'ds	B

CD: 1(A/B) THE COMPLETE RECORDINGS (Gear Fab GF-236) 2009

45s: Work/Treat Me Right (Dupree 102) 1966
You're My Baby/Lots Of Pretty Girls (Dupree 200) 1967

Obscure Stones-inspired teen-punk from Brecksville and Boston Heights, Ohio two communities between Cleveland and Akron. Originally known as Panics, they had to change their name to **The Panicks** to avoid confusion with another act. Consequently their first single has a pasted on "Panicks" tag over their original moniker. Both sides of the first single were penned by Bill Sobecki. *Work* is a R&B/soul amalgam that had some commercial appeal. The flip *Treat Me Right* featured some good guitar. They acquired a short-lived keyboardist Katie Hendricks who assisted in the recording of their second single. This time both sides were covers. *You're My Baby* is a great garage-punker and a big improvement on their first effort.

They played lost of live gigs and wore matching costumes; sometimes tailored suits and others times Mod-styled shirts. When they were at their most popular Bob Dent was drafted. They tried a couple of other guitarists (initially Joe Walsh is rumoured to have filled in and played an overdubbed lead on their second single, but this is unconfirmed) and a new drummer, but didn't gell and disbanded in early 1968.

They recorded lots of unreleased material that is compiled along with their two singles on the 19-track Gear Fab compilation. Of the previously unreleased cuts it's *I'm Gonna Leave*, a superb band-penned garage-punker that catches the ear. The CD includes studio, live and instrumental versions of *You're My Baby*. Indeed it features alternative instrumental versions of five of the other songs on the CD.

There was another Panicks (from Pittsburgh) who put out a single in 1964 - *Doreen/Doreen (instr)* (Kyra HA-1001/2).

Compilation appearances include: *You're My Baby* on *Vile Vinyl, Vol. 1* (LP), *Vile Vinyl* (CD), *It's A Hard Life* (LP) and *Psychedelic States: Ohio Vol. 1* (CD); and *Treat Me Right* on *Highs In The Mid-Sixties, Vol. 21* (LP) and *Psychedelic States: Ohio Vol. 2* (CD). (VJ/GGI/MMy/MW)

The Panics (VA)

45: I Pretend/No More (Shoestring SHO 107) 1965

Richmond, Virginia was home to this particular **Panics**. Both sides were penned by Bill Lyell and Bill Larue and performed in a lively and enthusiastic British Invasion - beat style with Beatlesque harmonies.

You can also check out *No More* on *Aliens, Psychos & Wild Things* (LP) and *Aliens, Psychos & Wild Things, Vol 2* (CD). (MW)

The Panics (TX)

45s: I Don't Know Why/Nighttime Is So Lonely (Rosina 137) 1965
Come Back To Me/Come With Me (Rosina 138) 1965

A San Marcos, Texas band that put out a pair of singles in 1965. *I Don't Know Why* is catchy, primitive garage-beat. (MW)

Papa Nebo (MN)

Personnel:	KEN ADAMS	drms	A
	SANDY ALLEN	vcls, bs	A
	SAL CONSTANZO	keyb'ds	A
	BRENDAN HARKIN	gtr, vcls	A
	AL LEATHERS	violin	A
	BOB MINTZER	horns	A
	MICHAEL PACKER	gtr, vcls	A

ALBUM: 1(A) PAPA NEBO (Atlantic SD-8280) 1971

Produced by **Alan Lorber**, **Papa Nebo** was formed by Brendan Harkin, who had previously recorded with **Bamboo**. Their only album went totally unnoticed but the musicians kept working together and, in 1975, Packer, Allen, Harkin and Mintzer formed Free Beer for three albums of mainstream rock on Southwind and RCA. In 1976, Harkin left them to front Starz, an awful hard-rock group a la Kiss (1976/79) and Mintzer became a session man. (SR)

Paper Fortress (CA)

45:	Butterfly High/Sleepy Hollow People	(VMC V 719) 1968

L.A. area harmony-pop with flower-power lyrics about caterpillars and butterflies, produced and arranged by **Tandyn Almer** and Eddie Hodges. Ultimately rather messy with constant interjections of various different instruments and the odd effect in an attempt to turn it into 'psych' - it doesn't really work. The flip, too, is more harmony-pop.

Sleepy Hollow People has resurfaced on *Soft Sounds For Gentle People* (CD). (MW/SR)

Paper Garden (NY)

Personnel:	JOE ARDUINO	bs, 12-string gtr, vcls	A
	PAUL LoGRANDE	ld gtr, banjo, vcls	A
	SANDY NAPOLI	gtr, keyb'ds, sitar, vcls	A
	JOHN REICH	keyb'ds	A
	JIMMY TIRELLA	drms, perc	A

ALBUM: 1(A) PAPER GARDEN PRESENTS... (Musicor MS 3175) 1969 R2

NB: (1) released in Canada (Columbia) 1969. (1) reissued on vinyl (Antar 3) 1986 in new sleeve. (1) later reissued on vinyl in original sleeve 2002. (1) reissued on 2-CD (Gear Fab GF-194) 2004.

When **Paper Garden** formed in New York in 1967 they were clearly inspired by Anglophile prog-pop bands like The Beatles and The Moody Blues. They linked up with British producer Geoff Turner who had emigrated to the States and was the staff producer at Musicor. He allowed them to experiment in the studio and the resulting album is both varied and variable. Their 10-track album (all penned by the band) embraces Eastern-style psychedelia (especially on *Man Do You* and *Raining*); Beatles' inspired pop-psych (this is evident to great success on *Way Up High*, OK on *Raven*, interesting on *A Day*, but irritating on *Mr. Mortimer*) and there's some jazz influence in places too. The album was better received in the UK than the US at the time, but was poorly promoted and stiffed. The group disbanded in 1970. Over the years it's become a minor collectors' item and the various reissues have introduced this interesting effort to a wider audience.

Compilation appearances include: *I Hide* on *Pepperisms Around The Globe* (LP & CD); *A Day* on *Psychedelic Archives Vol. 6* (double cassette box); and *Man Do You* on *Electric Psychedelic Sitar Headswirlers Vol. 2* (CD). (VJ/MW)

Paper Mind (CA)

Personnel:	ALAN 'CUBBY' BAIR	ld vcls, ld gtr	A
	STAN KHANZADIAN	ld vcls, gtr	A
	BOB MORPHIS	drms	A
	MIKE TORRES	vcls, bs, recorder, clarinet, flute, gtr, perc	A

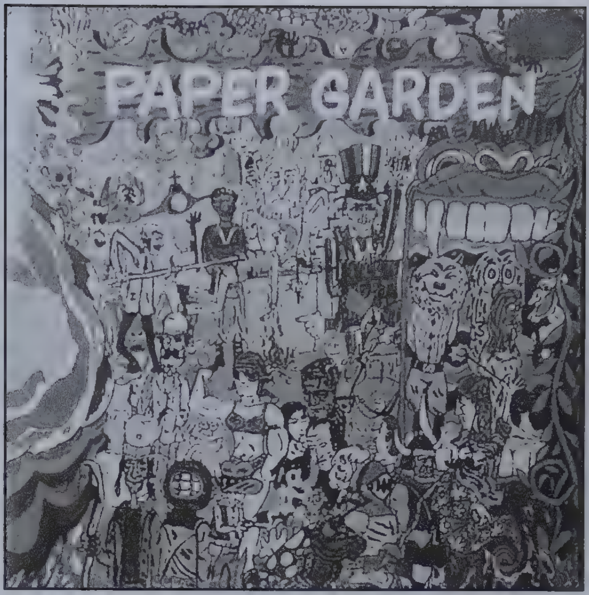
45:	Will She Ever/Far Away From Here	(Resound PRS 4101) 1966

A quartet from Hollywood performs two mid-sixties harmony teen-pop numbers. The single comes enveloped in an orange-brown open-out cover that contains a picture and info on the boys. "Nice" pop and definitely not garage, despite being touted as such. (MW)

Paper Train (?)

45:	Brother/Time Waits For No One (Especially The Young)	(Capitol 2464) 1969

An intro and outro nicked off the **Cosmic Sounds** *Zodiac* sandwiches a heavy and fuzzy acid-rock belter by this obscure band. The flip is a tedious ballad about war, sacrifice and death. (MW)



PAPER GARDEN - Paper Garden Presents... LP.

The Parade (CA)

Personnel:	MURRAY MacLEOD		A
	JERRY RIOPELLE	keyb'ds, vcls	A
	SMOKEY ROBERDS		A

CD: 1 SUNSHINE GIRL: THE COMPLETE RECORDINGS (Now Sounds CRNOW 1) 2008.

			HCP
45s:	Sunshine Girl/This Old Melody	(A&M 841) 1967	20
	She's Got The Magic/ Welcome, You're In Love	(A&M 867) 1967	-
	Frog Prince/Hallelujah Rocket	(A&M 887) 1967	-
	The Radio Song/I Can See Love	(A&M 904) 1968	127
	She Sleeps Alone/ A.C./D.C.	(A&M 950) 1968	-
	Hallelujah Rocket/Laughing Lady	(A&M 970) 1968	-

This Los Angeles-based pop trio made the Top 20 with their debut recording *Sunshine Girl* that had a light, summery feel which epitomised the summer of peace and love. Comprised of aspiring actors for the most part rather than serious musicians, they never got beyond the studio and this meant they never built up much of a following. The band was master-minded by **Jerry Riopelle**, who wrote, arranged and produced their music. The group recorded an album that was never released.

Sunshine Girl: The Complete Recordings features their singles (of which *I Can See Love*, *The Radio Song* and *She Sleeps Alone* catch the ear, along with the sunshine pop classic *Sunshine Girl*) and nine bonus tracks of demos and alternate takes.

Jerry Riopelle also worked with **The Black Sheep**. He went on to record solo albums in the seventies.

Sunshine Girl: The Complete Recordings features their singles (of which *I Can See Love*, *The Radio Song* and *She Sleeps Alone* catch the ear, along with the sunshine pop classic *Sunshine Girl*) and nine bonus tracks of demos and alternate takes.

Compilation appearances have included: *Sunshine Girl* on *Nuggets, Vol. 3: Pop* (LP) and *More Nuggets* (CD); *She Sleeps Alone* on *Nuggets, Vol. 4: Pop Part Two* (LP); *I Can See Love* on *Psychedelic Archives Vol. 6* (double cassette box); and *A.C./D.C.* on *Soft Sounds For Gentle People* (CD). (VJ)

Paragons (NC)

Personnel:	DANNY HUNTLEY	gtr
	TIM MOORE	keyb'ds, vcls
	BOBBY PACE	bs, vcls
	JOHNNY PACE	drms, ld vcls
	PAT WALTERS	ld gtr, vcls

45:	Abba/
You're A Better Man Than I	(Bobbi no # (matrix 7-7352)) 1967

This band was one of the earliest forays for guitarist Pat Walters. He'd joined this Charlotte, North Carolina band from the Barons and would go through several other outfits (including The Good, Bad, & Ugly and **Jeremiah**) until he formed the highly-regarded Spongetones at the end of the seventies. Johnny Pace went on to **New Mix.**

Abba was covered by The Cynics in 1988 on their *Twelve Flights Up* album.

You'll also find *Abba* on *Tobacco A-Go-Go Vol. II* (LP) and *Teenage Shutdown 5: Nobody To Love* (LP/CD); and *Mister You're A Better Man Than I* on *Bury My Body* (CD) and *Yesterday's Dawn* (LP). (MW)

Paraphernalia (MA)

45:	Never/Watch Out	(St. George I. 7-202, 440 /1) 1968

From Lowell, Massachusetts came **Paraphernalia**. *Never* is a late sixties rock-prog ballad that's melodic but doesn't quite gel. Thanks to a mix-up at the pressing plant, some promo copies were labelled up as *Mary Maiden* by **Scarlet Letter** (Mainstream 696).

Watch Out is a heavyish rocker with some inventive and intense guitar effects that can be sampled on *An Overdose Of Heavy Psych* (CD). (MW)

Paraphernalia (MI)

45:	Sunny Days (And Good Living)/
Sea Of No Return	(Time 501) c1969

A different outfit, reported to be from Michigan. This is very good anthemic pop-rock with a U.K. Nirvana feel thanks to some melodic piano runs and slightly drippy but phased vocals. However, it's not all soft 'n' sweetness - a superb guitar break erupts mid-song which reappears on the outro. This should appeal to fans of Rubble-type psych. The flip remains unheard as I've only managed to obtain the double 'A' side promo version of this single. (MW)

Parish Hall (CA)

Personnel:	STEVE ADAMS	drms	A
	JOHN HADEN	bs	A
	GARY WAGNER	vcls, gtr, piano	A

ALBUM: 1(A) PARISH HALL	(Fantasy 8398) 1970 R1

NB: (1) issued in the U.K.on Liberty (LBS 83374) 1970 and in France (America 30 AM 6041). (1) reissued on vinyl and CD (Akarma AK 037) 1999. (1) reissued again on CD (Fallout FOCD2040) 2007.

This is an excellent, underrated local Bay Area hard-rock/blues-rock power trio. Their album is becoming sought-after by collectors. Gary Wagner was previously with garage rockers **The Chosen Few**. (CF/MW)

Paris Pilot (?)

Personnel:	DAVID MAYO	vcls	A
	JIMMY TARBUTTON	gtr	A
	KEN WOODLEY	keyb'ds	A
	RAY SANDERS	bs	A
	LARRY WALL	drms	A

ALBUM: 1(A) PARIS PILOT	(HIP HIS 7004) 1969

45:	Miss Rita Famous/Overton Park Flip	(Hip 8017) 1969

HIP Records were a division of Stax Records aimed at the white "pop" market. They also released the **Southwest F.O.B.** album. **Paris Pilot**'s sole album was produced, arranged and engineered in Memphis by **Don Nix** (ex-Mar-Kays), who also co-wrote most of the songs and took the photographs on the sleeve! The four other members are not credited. Musically interesting, it's a kind of lightweight **Vanilla Fudge** with a cover of *The Beat Goes On*, lots of heavy organ, guitar and drums and good vocals. *Don't Let It* was co-written by **Nix** and Delaney Bramlett, and *Shades Of Doubt* by **Don Preston** and Joe Cooper, two members of Leon Russell's "Oklahoma Mafia".

Don Nix would later become a solo artist, a friend of Leon Russell and George Harrison and a successful producer (Beck, Bogert & Appice, Lonnie Mack, Albert King, Variations...). (SR/MW/RHI)

Park Avenue Playground (IL)

Personnel:	BOB ANTON	bs	A
	GEORGE EDER	bs, gtr	ABC
	RON HOWARD	ld gtr	ABC
	MIKE JONES	organ	ABC
	PAUL KOVAK	drms	AB
	DOUG MAXEINER	drms	C

45:	I Know/The Trip	(USA 919) 1968/9

Park Avenue Playground was a late sixties Lansing, Illinois act. *The Trip*, a classic piece of punk dementia with driving organ, lots of fuzz, swirling sound effects and psychedelic lyrics like: 'You Say There's No Beginning/I Say You're Wrong/This Trip Is Never-Ending/It Won't Be Long', can now be heard on *Beyond The Calico Wall* (LP & CD) and both sides of the single can be found on *2131 South Michigan Avenue* (2-CD).

George Eder recalls: - "The band arose from the ashes of my first band, The U.S. Males (Lansing, Illinois '65-'67). Because we had gone through some personnel changes, we needed a new name. I lived on Park Ave in Lansing, Illinois and one of the playgrounds of the local grade school was on my block. We'd always meet on the Park Ave. playground, so that's how I got the name."

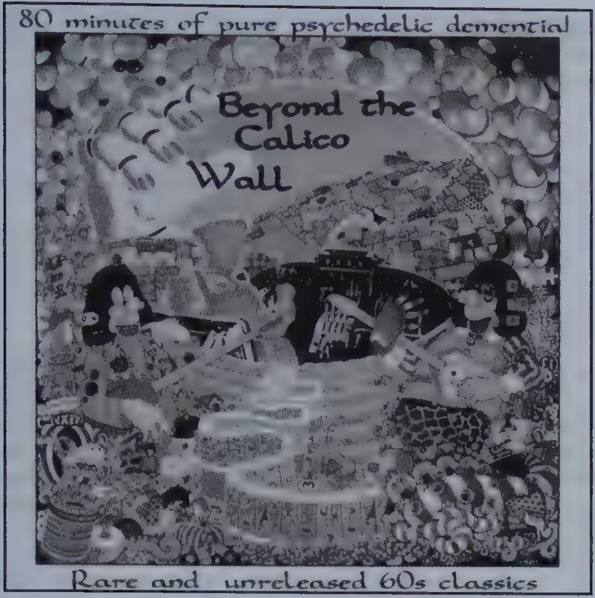
"In the year and a half we were together ('67 - '69), we went through several bass players, but none stuck so I'd play bass live and in the studio as well a rhythm guitar on the recordings."

"We recorded *The Trip* in Lansing, Michigan in an old theatre that a lot of bands were using in those days. **The Rotary Connection** had just wrapped their recording so the vibe was in the room. There was a Hammond B3 for Mike so we put it on the record. The majority of the psychedelic sounds were added after the fact by our manager and the studio engineer."

"Mike Jones wrote *I Know* whilst I wrote *The Trip*. After the session, Paul Kovak had to leave the band due to parental pressure and another ex-U.S. Males member Doug Maxeiner was rehired." Most of the singles were used by their manager, who took them to radio stations in the mid-west and East Coast, the remainder being distributed between the band members.

PARISH HALL

PARISH HALL - Self Titled LP.


80 minutes of pure psychedelic dementia!
Beyond the Calico Wall
Rare and unreleased 60s classics

BEYOND THE CALICO WALL (Comp CD) including Park Avenue Playground.

The U.S. Males also recorded an earlier single, *She Cried* with to quote George: "a truly bad original on the B side, we had about 100 copies made and gave them to all our friends."

George: - "My name is now George Michael. I was born George Eder but changed my name legally in '79 for professional reasons. What a mistake that turned out to be... That kid from the UK has ruined my name (at least in CA)!" (VJ/GMi)

Parliament (?)

Personnel incl:	GEORGE CLINTON	vcls	A
	BOOTSY COLLINS	bs, vcls	A
	TIKI FULWOOD	drms	A
	EDDIE HAZEL	gtr	A
	GARY SHIDER	vcls	A
	BERNIE WORRELL	keyb'ds	A

ALBUM: (up to 1970)	1	OSMIUM	(Invictus 7302) 1970 R2

NB: (1) reissued on vinyl (Earmark EAR44008) 2001. (1) reissued on CD (Vivid Sound VSCD 026) 1999. (1) reissued on CD (Castle CMRCD339) 2001 along with seven bonus tracks, sleeve notes and a fold out insert. (1) reissued on CD (EMI-Capitol Special Markets 72435-37003-2-4) 2002. (1) reissued on CD as *Osmium... Plus* (Edsel EDSS 1031) 2009.

Parliament was in fact another moniker for George Clinton and the musicians of **Funkadelic**. They played a powerful mix of psych and funk, maybe a bit more soulish than **Funkadelic**. *Osmium* mixed hard-edged funk with acid-rock, country and gospel. The better tracks included, *The Silent Boatman*, a haunting funk hymn featuring bagpipes, *Nothing Before Me But Thang* which combines sitar with wild acid-rock funk storm and *Funky Woman.*

After *Osmium*, which is now rare and sought-after, Clinton resurrected the name beginning in 1974 for a long series of funk albums on Casablanca.

Moonshine Heather has been compiled on *Microdelia* (CD). (SR/VJ)

Paul Parrish (MI)

ALBUMS:	1	THE FOREST OF MY MIND	(Music Factory MFS-12001) 1969
	2	2 SONGS	(Warner Bros 1930) 1971

NB: (1) reissued on vinyl (Akarma AK037) 2001. (1) reissued on CD (Akarma AK037) 2001.

45s:	Walking In The Forest Of My Mind/ White Birds Return To Warm Seas	(Music Factory MU 407) 1968
	Haynie / When They Return	(Warner Bros. WB 7522) 1971
	Numbers/Nathan	(Warner Bros. WB 7556) 1972
	Nathan/American	(Warner Bros WB 7601) 1972

Paul Parrish's album was recorded at Tera Shirma Studios in Detroit and features slight 'loner' vibes. The very simple - but effective- drums and vocals are the most interesting aspects of the album, with *English Sparrows*, *Walking In The Forest (Of My Mind)*, *Dialogue Of Wind* and *Lover* being the most interesting tracks on side one, which also concludes with a laid-back, melodic cover version of The Beatles' *You've Got To Hide Your Love Away.* The other three songs are filled with fragile vocals and folky guitars backed with nice, psychedelic orchestrations. Most of side two is not of the same quality but on *Flowers In The Park* a sparkling magic atmosphere can be heard. Not bad!

The first single, which is taken from the album features orchestrated folk-pop on *Walking In The Forest Of My Mind*, with lots of phasing and fuzzy effects, like a psychedelic pop version of **Bob Lind**. Pure confection but enjoyable. The flip is more melodic Lind-esque folk-pop with harpsichord. Arranged and conducted by Mike Theodore and **Dennis Coffey** (aka Theo-Coff Invasion).

Parrish would later release three singles for Warner, the second being produced by Dan Dalton in an early Bee Gees vein. **Parrish** then became a session man.

Suzanne is included on *Mystic Males* (CD). (JTk/MW/SR)

Parrish and Wilde (CA)

45:	Don't Take This Love Away/Don't Fight It	(Invader 407) 1965

They hailed from San Francisco. *Don't Fight It* can also be heard on *Mindrocker, Vol. 12* (LP). (VJ)

The Parrots (?NY)

45:	Put The Clock Back On The Wall/ Why All Got Carried Away Hey	(Mala 558) 1967

This appears to be the sole single by an unknown outfit; Florida has been suggested as their home but New York is more likely as it's a Koppelman-Rubin production. *Put The Clock Back On The Wall* was a sort of psychedelic/garage grinder which can also be heard on *Psychedelic Unknowns, Vol. 4* (LP & CD). The same year it was redone with melodic harmonies by San Jose's **E-Types** who achieved a minor hit with the song in northern California and by **C.C. & The Chasers.** (VJ/MW)

Tom Parrott (NY)

ALBUMS:	1	NEON PRINCESS	(Folkways FTS 31009) 1968 SC
	2	MANY WINDOWED NIGHT	(Folkways FTS 31025) 1968 SC

His albums feature an interesting mix of acoustic folk and fuzz-guitar psych. A track from his first, *Groovy & Linda* has been compiled on *Mystic Males* (CD). (SR)

Passing Clouds (CA)

Personnel:	JOE FINEMAN	vcls	A
	HERSCHEL FREEMAN	bs, vcls	A
	BOB KARAPETIAN	drms, vcls	A
	STEVE ROSS	keyb'ds, vcls, gtr	A
	KEITH STEIN	gtr, vcls	A

ALBUM:	1(A)	HAWKS AND DOVES	(Pete S1106) 1970 SC

Produced by Dick Glasser for a small California label, this rare and little known album contains 11 short cuts with keyboards-driven tracks like *Dr. Bernstein's Dream* and *Clock Upon The Sky*. Their material, rather jazzy in places, was inspired by the Chinese I Ching and written by Ross and Fineman. Competently arranged and with some thrilling time/measure changes plus great vocal parts, *Touch And Go* arguably dominates the record. The title track too, is in the same excellent vein and shows considerable musical wit and feeling. At times **The Association** comes to mind, but unfortunately there's just a shade too much filler. Still there's room for another outstanding feature: the very cool atmosphere of *I'd Be Lying* and the heavy fuzz on *At The Head Of The List*. Uneven, but a nice listen nonetheless.

The front sleeve shows a picture of the group bare chested with a dove (it was probably too dangerous to picture an hawk too!).

Herschel Freeman also played with the **Sir Douglas Quintet** on their *1+1+1=4* album. (SR/MK)

The Passions (TX)

45:	Lively One/You've Got Me Hurtin'	(Pic 1 117) 1965

From Sherman, Texas this single was a Huey P. Meaux production. *Lively One*, is a real stomper with sneering vocals and good harmonica.

Compilation appearances have included: *Lively One* on *Sixties Archive, Vol. 2* (CD), *Texas Punk From The '60s* (LP) and *Teenage Shutdown, Vol. 4: I'm A No-Count* (LP & CD); and *You've Got Me Hurtin'* on *Ho-Dad Hootenanny* (LP) and *Die Today* (CD). (VJ/MW)

The Pastels (Charlie Romans &) (TX)

Personnel incl:	CHARLIE ROMANS	A

45s:	Weird Sounds/I Can Tell	(Push 110) 1967
α	Come Back Home/24 Hour Service	(Hickory 1438) 1967

NB: α shown as by Charlie Romans.

Also known as Charlie Romans and The Pastels this band released two singles on local Houston labels and recorded two tracks - *Yeah I Wanna Know* and *Weird Sounds* (their best effort), both of which have subsequently appeared on *Houston Hallucinations* (LP).

The similarly named Charley Romans' Seventh Plane who recorded *There's A Place/Time To Realize* (Spar 305), released in October 1968, is believed to be a Nashville or L.A. studio group. (VJ/MW)

The Pastels (WA)

Personnel incl:	DALE ANDERSON	gtr	A
	RED ELDER	drms	A
	MARK GAGE	keyb'ds	A
	RON JONES	bs	A
	DON CLAUSON	keyb'ds	
	LARRY HORNE	bs	
	FRANK HAMES	keyb'ds	
	LARRY ROGERS	gtr	

45s:	Why Don't You Love Me?/ What Can I Say?	(Century 22103) 1965
	Circuit Breaker/How Many Nights	(Century 22698) 1965
	Mirage/Where Is The Answer	(Century 23507) 1966

An Anglophile-influenced outfit from Pasco, Washington. Two members later went on to **The Rock-N-Souls**. *Why Don't You Love Me?* features a vocalist with a fake British accent, a practice which was not uncommon in the British invasion era. A pretty ordinary song, though.

Compilation appearances have included: *Where Is The Answer* on *Class Of '66!* (LP); *Why Don't You Love Me* on *Highs In The Mid-Sixties, Vol. 7* (LP) and *Wyld Sydes Volume Six* (CD); *Circuit Breaker* on *Diggin' For Gold Volume 9* (LP); and *Mirage* on *It's Finking Time* (LP). (VJ/MW/GGI)

The Pastels (MI)

Personnel:	CARL CHAPMAN	bs	AB
	DICK DUDLEY	keyb'ds	A
	TERRY MALAIRD	drms	A
	CARL PARKER	vcls	A
	DON ROGERS	ld gtr	A
	JOHN ANGLIN	keyb'ds	B
	REX BUCKNER	drms	B
	BENNY COOK	ld gtr	B
	BOBBY DEE	vcls	B
	BOB EDWARDS	keyb'ds	B

45:	'Cause I Love You/Don't Ya Know	(Phalanx 1006/7) 1966

This Battle Creek, Michigan group was formed in 1961, as Carl Parker & The Pastels. Major personnel changes took place in 1964 following Parker's departure and it was the second incarnation of the band which would release their sole single in June 1966, on Portage's Phalanx label. The band continued to evolve and perform into the early seventies.

'Cause I Love You has been compiled on *Sixties Archive Vol. 7* (CD), *When The Time Run Out (Minnesota vs Michigan)* (LP & CD), *Glimpses, Vol's 1 & 2* (CD), *Glimpses, Vol. 2* (LP) and *Sigh Cry Die* (CD). (VJ/MW)

Pasternak Progress (CA)

Personnel:	JOHN BRANCA	A
	JEFF PASTERNAK	A
	NEIL SINCLAIR drms	A

45:	Flower Eyes/Cotton Soul	(Original Sound OS-77) 1967

This Los Angeles outfit was originally known as The Mustard Greens. Both sides of their single are featured on *Mindrocker Vol. 13* (LP) and *Flower Eyes* is also on *Where The Action Is!* (4-CD book).

In 1969 Branca and Pasternak, son of film director Joe, teamed up with Original Sound's ubiquitous engineer and producer Brian Ross (best remembered for his work with **The Music Machine**) to create a weird'n'wonderful single credited to **Mad Andy's Twist Combo**. John Branca went on to become a high-powered music attorney; his clients have included **The Beach Boys**, Carlos Santana, and Michael Jackson.

Incidentally, Pasternak's brother Michael is better known to UK radio fans as DJ "Emperor Rosko", whose over-the-top style blasted out from offshore pirate station Radio Caroline; when Caroline was outlawed in 1967, he jumped ship (literally) and joined Radio 1. (MW/GM/VJ)

Patrick (NY)

45s:	Move/Five Different Girls (PS)	(RSVP 1117) 1965
	All Over Again/Don't Let This Room Become Your World (PS)	(RSVP 1119) 1966
	Where You Gettin' Your Kicks Now?/ We Gotta Stick It Out (PS)	(RSVP 1122) 1966

Young black singer **Patrick** was featured on "Hullabaloo" for a while. Produced by Gilligan and Hutch Davie (who co-wrote both songs with R. Alfred), his first single is folk-rock with funny lyrics and a "wall of sound" production including harmonica, harpsichord, guitar, horns, male and female vocals. It's rather interesting.

RSVP was a small label from New York, which also released **Faine Jade**'s classic *Introspection* album. (SR/MW)

The Patriots (NY)

45:	What A Drag It Is/Blankets And Candles	(Murbo M-1025) 1968

Here's a New York City outfit on the same label that brought us **The Household Sponge**. *What A Drag It Is* is a pleasant mid-tempo Beatlesque pop effort now compiled on *Quagmire Volume 3* (CD), whilst *Blankets And Candles* is an insistent minor-mood ballad. Not for yer fuzz'n'snarl brigade - this will appeal to those who dig Zombies, **Choir**, etc. (MW)

The Patriots (CA)

Personnel incl: KESKE
JANSSEN

45: I'll Be There/The Prophet (Mainstream 631) 1965

This folk-rock duo was from Tarzana, California. Their debut release had appeared under the guise of **Boo Boo & Bunky**.

This was their second effort, appearing in the fall of 1965, and they surfaced once more in 1967 as **Tomorrow's World** with *Tinkling Glasses/When It's All Over* (Era 3188) 1967.

The Prophet can be found on *Mindrocker 13* (LP) and *I'll Be There* on *The Electric Coffee House Volume 2* (CD). (MW/BC)

The Patron Saints (NY)

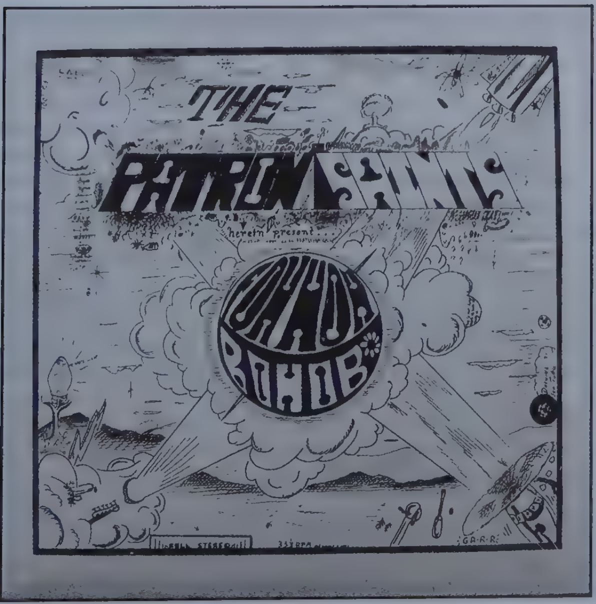
Personnel:			
	ERIC BERGMAN	gtr, bs, perc, vcls	ABC
	PAUL D'ALTON	drms, perc	A
	JONATHAN TUTTLE	gtr, piano, bs, vcls	AB
	JOHN DOERSCHUK	gtr, vcls	BC
	KIRK FOSTER	bs, vcls	BC
	JOE IRVINS	drms, perc	BC

ALBUM: 1(A) FOHHOH BOHOB (No label PS-JT 1001) 1969 R4/R5

NB: (1) originally issued in thick white sleeve with front and rear slicks. The pressing was reportedly 100, some copies came with booklet (R5). (1) counterfeited in Austria vinyl (No label) 1994 (300 copies with photocopied booklet), and later an official reissue was produced from the master tapes (American Sound 106202-3) 1997, 500 numbered copies with booklet and bonus 7" of unreleased material. In addition, (1) has been issued on CD with three bonus tracks (Patron Saint PSCD-101) 1997.

More recently two compilations of unreleased recordings have appeared: *Proto Bohob* (Patron Saint PSCD-104) 1999, consisting of early demos from 1969, and *The Latimer Sessions* (Patron Saint PSCD-105/6) 2000, which is unreleased material from 1970-3 by line-ups 'B' and 'C'. There's also a reunion album, *Time And Place* (CD) (Patron Saints Records) 2005.

Fohhoh Bohob was produced by the band over the course of a few weeks in the summer of 1969 and it doesn't sound too much like anything else. There are moments where it could be **The Velvet Underground**, perhaps **Pearls Before Swine**, maybe **Sidetrack** or even **Faine Jade** influencing them, but one gets the impression that these guys made their own maps.



THE PATRON SAINTS - Fohhoh Bohob LP.

Proto Bohob

THE PATRON SAINTS - Proto Bohob CD.

There are a few places where the band seems to flounder, but other passages where their ability to impress is apparent. The album isn't a masterpiece, but it is a very unique and unusual record, and many collectors rate it very highly as a result - others think it is amateurish rubbish. Only 100 copies were pressed originally, but the reissues are quite easy to find.

Of their compilations of unreleased material, *The Latimer Sessions* (a 2-CD release) is the better of the two. **The Patron Saints** definitely improved over the years - the quirky, underground vision is still there, but their ability to render ideas as a band is markedly improved. With well over two hours of material on offer, this is remarkably consistent throughout. *Proto Bohob*, however, is too similar to their original *Fohhoh Bohob* album to recommend.

Eric Bergman also issued two solo albums that fall outside the scope of this book: *Modern Phonography* (Patron Saint PS-1) 1978, and *Sending Out Signals* (Patron Saint PS-2) 1982. Both albums have been compiled on CD with bonus material (Patron Saint PS CD-102/3) 1998. John Tuttle passed away in 1994.

The band returned with a reunion album *Time And Place*, an 11-track offering which maintains their trademark psychedelic folk sound while also drawing upon many of their classic rock influences. On *Time And Place* the band present updated versions of a couple of their older recordings, *Fly Away* and *In The Mourning*. The collection is completed with *Good Friday*, an old live favourite from the seventies which was never recorded in the studio, a few tracks from the eighties which had never been recorded, and some new material. There's also an early seventies demo recording by original **Patron Saint** and *Fohhoh Bohob* co-writer, the late Jon Tuttle, which was given the "Beatles-Free As A Bird" treatment, i.e., other instruments were added to Jon's demo to make it a finished production.

You can also check out *Reflections On A Warm Day* on *Love, Peace And Poetry, Vol. 1* (LP & CD). (CF/VJ)

Pat's People (MI)

ALBUM: 1 SILVER RAINS AFAR (No label PLP-004) 197?

This is reportedly a seldom seen UK-influenced folk album, which was recorded at Adell Studios in Novi, Michigan. (VJ)

The Pattens (IL)

45s: Shame Shame Shame/Say Ma Ma (Pattens 1001) 1966
(I'm Gonna) Jump Girl/You Should Know (Ttens 1002) 1966
You Should Know/Jump (Stature 1102) 1966

This band operated out of Wheaton, Illinois for the second half of the sixties. The flip to their first single, *Say Ma, Ma*, was a Gene Vincent cover. *(I'm Gonna) Jump Girl/Jump* is a cover of UK beat/R'n'b band Toggery

Five's *I'm Gonna Jump;* it was written by Toggery Five's lead guitarist Frank Renshaw (aka Frank Young) although on **The Patten's** Stature single it is credited to "Ren Shawel" (?).

Compilation appearances include: *Say Ma, Ma* on *Pebbles Vol. 6: Chicago 1* (CD) and *Highs In The Mid-Sixties Vol. 4* (LP); *You Should Know* and *Jump* on *A Journey To Tyme, Vol. 5* (LP); and *Jump* on *Glimpses, Vol. 3* (LP). (VJ/MW)

The Patterns (TX)

A Texas outfit who were an early version of **Thursdays Children**. They have a pleasant cut *In My Own Time* on *Epitaph For A Legend* (2-LP). (VJ)

Bob Patterson (PA)

ALBUMS:	1	BOB PATTERSON	(RDP-1) 1970 R4
	2	LAND OF THE 12-STRING SONGMAN	(Conch Island Music RDP-2) 197? R2

NB: (1) demo disc in plain sleeve. In 1971 a cover was printed for the LP bearing the title "Instrumentalist - Singer - Songwriter" (R4).

Patterson had been the guitarist and singer of the sixties band **Elizabeth** from Philadelphia. These solo efforts are all in the folk/singer-songwriter genre. The first album is quite good and both editions of it are very rare. Bob also issued a third album, *Short Stories* (Conch Island Music RDP-3) 1980 R1. (CF/VJ)

Patterson & Pults (TX)

ALBUM:	1	GRAND TETONS	(PPP 1178) 1977 R1

This album was recorded by an introspective folk duo from Texas. Songs about nature and loneliness are sung from the heart. The album is presented in beautiful cover art of a mountain range. (VJ)

Paulist Folk Singers (?)

ALBUM:	1	PRAISE THE LORD IN MANY VOICES	(Avant-Garde AVS-102) 196?

The **Paulist Folk Singers**' folk mass comprises one side of this album. The other features live material from **John Ylvisaker**. (GG)

PAVLOV'S DOG - Pampered Menial LP.

PAVLOV'S DOG

PAVLOV'S DOG - At The Sound Of The Bell LP.

Pavlov's Dog (MO)

Personnel:	SIGFRIED CARVER	violin, viola	A
	DAVID HAMILTON	keyb'ds	AB
	DOUG RAYBURN	mellotron, flute	AB
	MIKE SAFFRON	drms	AB
	STEVE SCORFINA	ld gtr	AB
	RICK STOCKTON	bs	AB
	DAVID SURKAMP	vcls, gtr	AB
	THOMAS NICKESON	gtr, vcls	B
	(BILL BRUFORD	drms	B)

				HCP
ALBUMS:	1	PAMPERED MENIAL	(ABC D 866) 1975	181
(up to	2	AT THE SOUND OF THE BELL	(Columbia 33694) 1976	-
1977)	3	ST LOUIS HOUNDS	(Hounds 101) 1977	R1

NB: (1) reissued on vinyl (Columbia 35552) 1975 when Columbia bought the masters. (1) reissued on CD (Rockville 21266) 2008 and also on CD (MSI Music 462444) 2008. (2) reissued on CD (Columbia 032405) 2002. (3) credited to St Louis Hounds was actually a third **Pavlov's Dog** album that had been rejected by Columbia. (3) reissued on CD (TRC 036) 1994. (3) reissued on CD (Rockville 21258) 2008 as *Has Anyone Seen Sigfried* remastered with bonus tracks.

EP: 4-track one-sided demo (unissued)

45s:	Julia/Episode	(ABC 12086) 1975
	Julia/Episode	(Columbia 10152) 1975

Pavlov's Dog was formed in St Louis, Missouri with an original line-up that featured former Chuck Berry drummer, Mike Saffron and the excellent former REO Speedwagon guitarist Mike Scorfina, although it was the eerie soaring warbling falsetto vocals of David Surkamp and the brilliant violin/viola playing of Sigfried Carver that gave them a stunningly original sound. They were signed by ABC for a considerable sum and *Pampered Menial* was then issued but not widely promoted. By chance country-rock band Poco was disillusioned with their deal with the giant Columbia subsidiary Epic. They were interested in a deal with ABC/MCA who, looking to attain a major name, agreed to swap contracts for **Pavlov's Dog** for that of Poco. The deal was completed and, as a result *Pampered Menial* emerged in a splendid sleeve on both labels. Sadly, the shuffle meant that neither label directed much effort to promotion and, in commercial terms, the album bombed. It was, however, a stunning debut comprised entirely of original compositions and maintained a very high quality throughout. It mixed symphonic progressive rock with hard-rock on tracks like *Julia, Late November* and the instrumental *Preludin.* It did creep to No. 181 in the album charts and the group soon enjoyed a minor cult following.

Both Saffron and Carver departed prior to *At The Sound Of The Bell* with Nickeson coming in on vocals and guitar and British drummer Bill Bruford (who had been with Yes and King Crimson) filling in as a session drummer. *At The Sound Of The Bell* was also an excellent album, though materially weaker than and not necessarily a progression on *Pampered Menial*. The band recorded a third album that was rejected by Columbia and subsequently issued privately as **St Louis Hounds**. This displayed a big band sound with violin in a rock format. The tapes of this album were released on CD by German label TRC in 1994 under the title *Third* with cover art incredibly similar to the cover of **Rick Springfield's** *Working Class Dog*.

When the group disintegrated in 1977 Surkamp went solo and Doug Rayburn went with him. Surkamp was signed by Janus and began work on an album. He was later in the Seattle band Hi Fi, with former Fairport Convention vocalist Ian Matthews. Despite his considerable talent sadly commercial success eluded him.

Surkamp and Rayburn briefly reformed the group in the late eighties and a fourth album *Lost In America* appeared as a CD release in 1990. Surkamp still plays solo around St Louis. (VJ)

The Pawnbrokers (IA)

45s:	Someday/This Fine Day	(IGL 143) 1967
	Realize/Smell Of Incense	(Big Sound 1003) 1968
	Dime-A-Dance Romance/ It's Been A Long, Long Time	(Big Sound 1004) 1969

Students at the University of northern Iowa formed this outfit. Their second single couples the Cream-y riffer *Realize* with a slightly laboured acid-rock version of **West Coast Pop Art Experimental Band**'s *Smell Of Incense*. Their final release also looks to a heavy Cream/**Blue Cheer** sound, especially the excellent fuzz-crunchin' cover of the **Steve Miller Band**'s *Dime-A-Dance Romance*. The flip is in a blues-rock vein. To find out the full low-down, including personnel and minutiae, get yourself a copy of the excellent, but sometimes xenophobic, 'Lost And Found No. 4'.

You'll also find *Someday* on *The Best of IGL Folk Rock* (LP) and *The IGL Rock Story: Part Two (1967 - 68)* (CD). (MW)

Pawnee Drive (?OH/?ND)

45s:	Break My Mind/Ride	(Forward F-103) 1969
	Little Girl/Homeward Bound	(Forward 115) c1969

Their first single is very catchy bubblegum/punk and almost certainly the work of a studio group. *Ride* was also released as *Love Tunnel*, which is what the lyrics were all about and was apparently suppressed because someone considered it pornographic! The same song was also released as *Take A Ride* by an outfit called River Deep (Bell 791). *Break My Mind* was a pop cover of John D. Loudermilk. The single was produced by a George Tobin, who also produced the **Roads End** single on Brahma. Ohio has been suggested as the band's locale but hasn't been confirmed. The first single was a local hit on KQWB in Fargo, North Dakota so perhaps the band were from that area.

Pawnee Drive's *Ride* can also be heard on *Pebbles, Vol. 12* (LP). (MW)

P.B. and The Staunchmen (NY)

Personnel incl: PAUL BEECHER

45:	Mean Willy/Lost Generation	(Lee 100) 1966

Paul Beecher and The Staunchmen came together in Dansville, New York in 1964. Their sole single didn't appear until February 1966, on Bruce Porter's Lee label. *Mean Willy* has resurfaced since on *Garage Punk Unknowns Vol. 8* (LP) and *Psychedelic States: New York Vol. 2* (CD). (MW/MM)

Peabody Co. (NY)

Acetates:	α	Tobacco Road	(ODO) 196?
	β	Sunny Daze/People Go	(ODO) 196?
	β	Love/Live For Today	(ODO) 196?
	β	This Better Life/Sleep	(ODO) 196?
	β	Can't Explain/A Hundred Percent Of Nothing	(ODO) 196?
	β	Mountain High/Effigy To A One Eyed Banana	(ODO) 196?

NB: α one-sided 10" metal acetate, 33 1/3 rpm. β two-sided 10" metal acetate, 45 rpm.

This set of acetates comprises an unreleased album by a New York band. They play a typical late sixties garage style with the surprising addition of theremin on their extended version of *Tobacco Road*, which you can check out on *A Fistful Of Fuzz* (CD). (CF)

Joe Peace (OH)

Personnel:	MIKE HUFFMAN	bs, ld gtr	A
	TOM LANHAM	drms, perc	A
	JOE PEACE	vcls, ld gtr	A

ALBUM:	1	FINDING PEACE OF MIND	(Rite 29917) 1972 R3

NB: (1) reissued on CD (World In Sound WIS 1005) 2001.

Cincinnati, Ohio was home to this singer-songwriter, who wrote, produced and arranged all 10 tracks on the above album. Essentially of the folk-rock genre it's a pleasing collection of varied guitar styles from the fuzz guitar of Reflections *I See*; to the jangly guitar of *It's Been So Long* and *Goodbye*; the wailing guitar and catchy percussion of *Sad Surprise*, the melody of *High Time We Made Love* and *Love Me Like A Stranger* and the crisp guitar style of *Hello My Lady Friend*. Already a very rare album it is worth checking out if you find a copy. (VJ)

Peace and Love (IN)

Personnel incl:	JON FINCHUM	drms
	MIKE GEISE	bs

45s:	"New" 96 Tears/Come On Up	(Juke JB 2015) 1969
	I Touched Her/Girl I Have News For You	(Ex-Plo LF-011) 1972
	I've Got News For You/Gotta Go Back	(L.F. 001) 197?

This late-sixties Indiana band included Finchum & Geise from Fort Wayne's **Chessmen**. Included here more as a warning, their sound is that of a slick club/lounge covers-band, NOT garage, so if you see these singles listed as such and you're a purist, give 'em a wide berth to avoid disappointment. Their choice of material cannot be condemned... only what they did to it. Their take on **? And The Mysterians'** *96 Tears* is plodding and lacks any real spark; their funkified version of the **Rascals**' *Come On Up* has burbling, loungey keyboards redeemed only by some heavyish guitar; *I Touched Her* is a terrible brass-pop melodrama with overwrought vocals;

JOE PEACE
Finding Peace Of Mind

JOE PEACE - Finding Peace Of Mind CD.

the **Birdwatchers'** *Girl I Have News For You* is actually good, garagy pop with Raiders-like exhortations of "yeah"... however, in 1972 that was probably considered old hat. The final single details are incomplete and unconfirmed and there was possibly an earlier single on Ex-Plo. (MW)

Peace and Quiet (FL)

Personnel:			
	ROGER PAVLICA	gtr	A
	RICK STEELE	vcls	A
	JIM TOLLIVER	bs	A
	GREG WILLIAMS	drms	A
	CHUCK WITHEROW	keyb'ds	A

ALBUM: 1(A) PEACE AND QUIET (Kinetic Z 30315) 1971

From Miami, an overlooked act on the same label as **Marcus**. Their album sported a wonderful front cover and contained six self-penned compositions. On one, *Margo's Leaving Song*, **Flock**'s Jerry Goodman helped out on violin. The best track is the finale, the lengthy instrumental jam *Looney Tunes*. Not a psychedelic album but an interesting mainstream rock effort with lots of good organ and guitar work and a few country-rock and jazz rock passages.

Some members had early played with: **The Birdwatchers**, **Razor's Edge**, **The Villagers**, and The Convairs.

You Can't Wait Till Tomorrow has been compiled on *White Lace & Strange Volume 2* (CD). (VJ/RBc/SR)

Peace Bread & Land Band (WA)

Personnel incl: SID BROWN gtr A

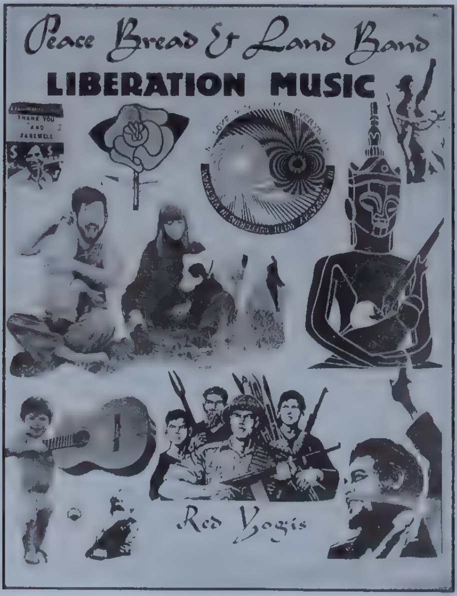
ALBUMS: 1(A) LIBERATION MUSIC (No label #ARC 1011) 1971 R2
2 BRIGHT NEW DAWN (Olequa 7801) 1978

NB: (1) was a 10" album issued in a silk-screened paper envelope cover with an insert booklet. (1) reissued on vinyl (RD Records #18) 2007, along with later material from 1973 and 1978.

There are two compilations: *Liberation Music 1969 - 1978* (Retroll Records) 2002 and *Spirito - Politico Folk Rock 1969 - 78* (RD Records RDLP 18) 2005 contains songs from the 1969 - 1978 period and came with a four-page insert.

EP: 1 MILL TOWN BLUES (PS) (w/insert)
(No label #PBLB 741) 1974 R1

This local Washington band issued several private-press records during the seventies. Their 10" album is a major collectable from the Northwest underground scene. It consists of political electric folk-rock, with appealing female lead vocals and is highly-rated.



PEACE BREAD & LAND BAND - Liberation Music 10" LP.

Jon Uzonyi's
PEACEPIPE

PEACEPIPE - The Human Equation Featuring Jon Uzonyi LP.

Sid Brown had earlier been in **The Spike Drivers**. When he moved from the Detroit area to the San Francisco Bay Area, he attended the Ali Akbar College of Music in Berkeley and formed **Peace, Bread & Land Band**. They made some recordings and then headed north and released a 10 inch album *Liberation Music* in an oversized envelope (decorated with sixties motives) and later on a 7 inch EP. The 1978 album *Bright New Dawn* is not as good.

The songs on RD Records' *Spirito - Politico Folk Rock 1969-78* have psychedelia and folk influences throughout. The release came with a four-page insert. Sid Brown now directs and produces a cable TV show called "PrimeTimers" which gives voice and inspiration to older adults. (CF/SBn/VJ)

Peacepipe (AZ>CA)

Personnel:			
	RICK ABTS	keyb'ds	A
	GARY TSURUDA	drms	A
	JON UZONYI	gtr	A

ALBUM: 1(A) THE HUMAN EQUATION FEATURING JON UZONYI
(Rockadelic RRLP 18) 1995 SC-R1

NB: 600 copies of (1) were pressed. It was issued with an insert. (1) reissued on CD as *John Uzonyi's Peacepipe* (Normal/Shadoks Music NSM 029) 2002 with three bonus tracks and liner notes.

45: The Sun Won't Shine Forever/
Lazy River Blues (Accent ACS 1279) 1968

Uzonyi formed the band with Tsuruda in the mid-sixties whilst they were still at High School. In 1968, they headed for Hollywood and recorded two tracks; the absolutely stunning *The Sun Won't Shine Forever* and *Lazy River Blues*, which were released on a rare single by Accent. After school Uzonyi joined the U.S. Air Force and was based in Tucson, Arizona. There he met Rick Abts who joined Jon and Gary to form The Human Equation. They gigged around the U.S. West Coast but disbanded in 1969 to pursue non-musical careers. Shortly after, though, they reformed to record the tunes which found their way onto Rockadelic's *Peacepipe* album. (Jon shelved the project at the time). The result is some stunning psychedelic rock with the opening track *Sea Of Nightmares* especially ear-catching. On side two, *A Biker's Tune* features some superb psychedelic guitar work and *Open Your Mind* culminates in more guitar histrionics. The final track *Love Shine* is much mellower by contrast.

The CD reissue includes three bonus cuts; both sides of their rare late sixties single and a toe-tapping pop song called *Keep A-Smilin' Cari*.

The Sun Won't Shine Forever has been compiled on *Incredible Sound Show Stories, Vol. 7* (LP), *For A Few Fuzz Guitars More* (CD) and *A Deadly Dose Of Wylde Psych* (CD). (CF/VJ)

The Peanut Butter Conspiracy (CA)

Personnel:			
	AL BRACKETT	bs	ABCDEF
	LANCE FENT	hrmnca, gtr	A
	JOHN MERRILL	gtr	ABCD
	BARBARA "SANDI" ROBINSON	vcls	ABCDEF
	JIM VOIGT	drms	ABC
	MIKE KALLENDER	gtr	B
	BILL WOLFF	gtr	C
	MICHAEL NEY	drms	E
	RALPH SHUCKETT	keyb'ds	EF
	PETE MCQUEEN	drms	F
	MICHAEL STEVENS	drms	F

HCP

ALBUMS: 1(A) THE PEANUT BUTTER CONSPIRACY IS SPREADING (Columbia 9454) 1967 196
2(B/C) THE GREAT CONSPIRACY (Columbia 9590) 1967 -
3(F) FOR CHILDREN OF ALL AGES (Challenge 2000) 1969 - SC

NB: (1) reissued on vinyl (Columbia CL-2654). (2) reissued on vinyl (Columbia CL-2790). (1) and (2) reissued on CD (Collectables/Sony COLCD6096/SONY) 2000 with three bonus tracks. (3) reissued by Line in 1981 and on CD by Collectables (COL-0529) 1996 with seven extra tracks. (3) reissued again on CD (Cherry Red CR REV 253) 2008.

There is also a compilation of their first two LPs called *Turn On A Friend* (Drop Out) in 1988 (which later appeared as a CD (Edsel EDCD 620) 1999 and an excellent CD compilation, *Living The Dream: The Best Of The Peanut Butter Conspiracy* (CD) (Sundazed SC 11144) 2005 includes two previously unreleased tracks and interesting liner notes from Mike Stax. *Spreading From The Ashes* (Big Beat CDWIKD 245) 2005 is a 26-track compilation of previously unreleased PBC demos and outtakes including tracks by **The Ashes**.

EP: Twice is Life/ In The Middle/
Love's Last Ground (PS) (Sundazed SEP 175) 2005

HCP

45s: Time Is After You/Floating Dream (Vault 933) 1966 -
α It's A Happening Thing/
Twice Is Life (Columbia 43985) 1967 93
Dark On You Know/Then Came Love (Columbia 44063) 1967 -
Turn On A Friend/Captain Sandwich (Columbia 44356) 1967 -
I'm A Fool/It's So Hard (Columbia 44667) 1968 125
β Back In L.A./Have A Little Faith (Challenge 500) 1969 -

NB: α some promo copies in PS. β also issued in Belgium in a picture sleeve (London 5 662) 1968. Both tracks were written/produced by Alan Brackett. There's also a recently issued limited edition 7" PBC studio demo from late 1966, *Big Bummer/Love's Last Ground* (Sundazed S175) in coloured vinyl with a picture sleeve. These tracks are not available on Sundazed's CD anthology or elsewhere.

The Peanut Butter Conspiracy is Spreading

THE PEANUT BUTTER CONSPIRACY - The Peanut Butter Conspiracy Is Spreading LP.

THE GREAT CONSPIRACY
THE PEANUT BUTTER CONSPIRACY

THE PEANUT BUTTER CONSPIRACY - The Great Conspiracy LP.

Evolving out of the remains of **The Ashes**, which had included Brackett, Merrill and Robinson, they recorded their first single for Vault before signing with the major-label Columbia in November 1966. Much of their material was written by Brackett and Merrill and produced by Gary Usher. It was well produced and often orchestrated. Their first album was a fine debut. The stand-out track was *Then Came Love*, a beautiful love song on which Sandy's gorgeous voice was supported by excellent orchestration. Also of note were the good-time sounds of *You Took Too Much* and *Why Did I Get So High?* which sounds like an anti-drug song. The chorus lyrics to this one were:-

"Why did I get so high?
Just to fall from the sky
Why did I get so high?
Just to see our love die
Oh, why did I get so high?"
(from *Why Did I Get So High?*)

The second album was in similar vein, bursting with ravishing harmonies and psychedelic lyrics (e.g. "Everyone has a bomb/In their mind/And when it explodes/Blows your mind" from the transcendent *Living, Loving Life*). The single off the album, *Turn On A Friend* found its way on to the *Rock Machine Turns You On* compilation.

However, the end of the flower-power era sounded the death knell for the band. Their third album dispensed with the folk-rock and psychedelia in favour of gospel-rock and gruff male vocals fronting horns and girlie choruses (the CD bonus tracks, however, do include a couple of glorious Barbara Robinson vocal performances). After the album's failure, Al Brackett went into session and production work, Lance Fent played for Randy Meisner and Bill Wolff (who'd also played with **Sound Machine**) later joined **Fusion**. Sadly, Sandy Robinson died some years back.

The Sundazed EP unearths three demos recorded in November 1966, including an early take on *Twice Is Life*, which reveal an edgier, more garagy sound to the band.

Living The Dream: The Best Of The Peanut Butter Conspiracy would be a good way to investigate the band retrospectively. The *Spreading From The Ashes* CD is a retrospective collection researched and compiled by Alec Palao. Another volume in his much-lauded *Nuggets From The Golden State* series on Big Beat, it concentrates on unreleased and non-album tracks from their 1965-1967 Vault label period. There are seven tracks by pre-PBC **Ashes**, three of which are from singles, a pair of the band's cuts from the *West Coast Love-In* album, and both sides of the band's debut single. The remaining 15 tracks are unreleased gems highlighting the writing talents of Alan Brackett and John Merrill who, along with Lance Fent, contributed to the 20-page booklet - the icing on a superb package.

Compilation coverage has so far included: *It's A Happening Thing* on *Nuggets, Vol. 10: Folk Rock* (LP) and *Psychedelic Visions* (CD); *Time Is After You* on *Mindrocker, Vol. 1* (LP); *Too Many Do*, from their second album, on *Psychedelic Dream: A Collection of '60s Euphoria* (LP); *Angels*

From Hell on *Turds On A Bum Ride, Vol. 4* (CD); *Time Is After You*, *One-Nine-Six-Seven*, *Big Bummer* and *Floating Dream* on *West Coast Love-In* (CD); *Angels From Hell*, *Crystal Tear* and *No Communication* on *Filling The Gap* (4-LP); *Roses Gone* on *First Vibration* (LP); and the previously unreleased *Eventually* appears on *Where The Action Is! L.A. 1965-68* (4-CD book).

In addition, **Love Exchange**'s *Swallow The Sun*, featured on *Nuggets, Vol. 10* (LP) and *Highs In The Mid-Sixties, Vol. 3* (LP) is actually **Peanut Butter Conspiracy**'s *Dark On You Now* with slightly altered lyrics - **Peanut Butter Conspiracy** under a pseudonym or a faceless studio outfit? Drop me a line if you know. (VJ/LP/SR/MW)

Pearl Divers (TX)

According to the liner notes to *Acid Visions - The Complete Collection Vol. 1* (3-CD), which includes *Terminal Loser*, *Riding On A Rainbow* and *She Was The Doctor*, this band came from Houston, Texas. The three tracks were recorded at ACA studios in 1968. (GG)

Pearls Before Swine (FL>NY)

Personnel:			
	ROGER CRISSINGER	organ	A
	WAYNE HARLEY	autoharp, banjo, mandolin	ABC
	LANE LEDERER	bs, gtr, horns	AB
	TOM RAPP	gtr, vcls	ABCD
	(WARREN SMITH	drms, perc	AB)
	JIM BOHANNON	keyb'ds, marimba	B
	(LEE CRABTREE	piano, organ, flute	B)
	(JOE FARRELL	flute, french horn	B)
	(BILL SALTER	bs	BC)
	(AL SHACKMAN	gtr	B)
	(JIM FAIRS	gtr	C)
	(RICHARD GREENE	violin	C)
	ELIZABETH RAPP	vcls	CD
	(GRADY TATE	drms	C)

HCP

ALBUMS: 1(A) ONE NATION UNDERGROUND (ESP 1054) 1967 - SC
2(B) BALAKLAVA (ESP 1075) 1968 - SC
3(C) THESE THINGS TOO (Reprise RSLP 6364) 1969 200 -
4(D) THE USE OF ASHES (Reprise RSLP 6405) 1970 -
5(D) CITY OF GOLD (Reprise RSLP 6442) 1971 -
6(D) BEAUTIFUL LIES YOU COULD LIVE IN (Reprise RSLP 6467) 1971 -

NB: (1) and (2) have been reissued on CD by ESP (ESP 1075-1 and 1075-2 respectively). (1) reissued on CD (ESP-Disk ESP CD 1054) 2009 (Jewel box edition) digitally remastered from the original tapes and with original artwork. (1) also reissued on CD (mini-LP sleeve edition) (Get Back ESPCD51008) 1998 in a limited edition of 1,000. (2) reissued on vinyl by Base in Germany and on vinyl (Get Back GET 1010 LP) 1998 digitally remastered from the original tapes and with original artwork. (2) reissued on CD (ESP-Disk ESP1075) 1998 (Jewel box edition) digitally remastered from the original tapes and with original artwork. (2) also reissued on CD (mini-LP sleeve edition) (ESP ESPCD5010) 200?. (2) reissued on CD (Get Back GET 91010) 2006. (3) reissued on CD (Water Music WATER 111) 2003. (4) reissued on CD (Water Music WATER 112) 2003. (5) reissued on CD (Water Music WATER 113) 2003. (6) reissued on CD (Water Music WATER 114) 2003. There's also a 4-CD box set *Jewel's Were The Stars* (Water Music WATER 200) which contains their four Reprise albums above.

PEANUT BUTTER CONSPIRACY
For children of all ages
Collectables
A Golden Classics Edition

THE PEANUT BUTTER CONSPIRACY - For Children Of All Ages CD.

Constructive Melancholy (Birdman BMR 021) 1999 is a good CD compilation, concentrating on the 1969-72 era. *The Wizard Is* (2-CD) (Water Music WATER136) 2004 compiles entirely previously unreleased material from the band.

45s: Drop Out!/Morning Sun (ESP 4554) 196?
These Things Too/If You Don't Want To (Reprise 0873) 1969
The Jeweller/Rocket Man (Reprise 0949) 1970

This group focused on **Tom Rapp**, who had apparently once finished ahead of Bob Dylan in a talent contest. Rapp formed **Pearls Before Swine** in Florida in 1965 with high school friends Crissinger, Harley and Lederer. They recorded a demo which they sent to ESP Records in New York, and soon traveled there to record. The original band was augmented by a session drummer.

Their debut album was characterised by **Rapp**'s gentle vocals and a woodwind musical accompaniment. *Morning Song*, *Another Time*, *Drop Out* and *The Surrealist Waltz* were two of the stronger tracks, although a consistently high standard was maintained throughout. The group's acid sound seems almost certain to have been drug-inspired and their music was always mystical, innovative and mysterious.

The album's lyrics were often inquisitive and philosophical; for example:

"Where have you been to?
Where did you go?
Did you follow the summer out
When the winter pushed its face
In the snow?
Or have you come by again
To die again?
Try again another time."
(from *Another Time*)

Another track, *Shall Not Care* has a strange Eastern sound.

The follow-up *Balaklava* was in similar vein, and based around the concept of the charge of the Light Brigade at Balaklava in 1852. It also includes a beautiful version of the Leonard Cohen song *Suzanne*. All the other compositions are **Rapp**'s, including the final track *Ring Thing*, which is possibly the strangest of all - taken as it is from the cornerstone verse of J.R.R. Tolkien's *Lord Of The Rings*. A number of session players assisted with this recording.

PEARLS BEFORE SWINE

PEARLS BEFORE SWINE - One Nation Underground LP.

balaklava / pearls before swine

PEARLS BEFORE SWINE - Balaklava LP.

The two ESP albums sold well (they were re-pressed several times), but the band was apparently never compensated by the label. Rapp signed with Warner Bros in 1969 and his subsequent recordings appeared on their Reprise imprint.

Rapp abandoned his use of abstract themes for his remaining albums which were more conventional. Although possibly less interesting than those first two albums, the remaining four **Pearls Before Swine** albums are still well worth hearing. Session players figure on all of the Reprise recordings.

The Use Of Ashes album and part of the follow-up, *City Of Gold* were recorded in Nashville. *The Use Of Ashes* features songs written by **Tom Rapp** whilst he was living in Holland and contains some fine songs like *The Jeweller*. *City Of Gold* includes a great version of Leonard Cohen's *Nancy* and a strong version of *Season's In The Sun* as well as some fine Rapp originals like *Did You Dream Of*. The remainder of their albums and *Beautiful Lies You Could Live In* were made in New York. The latter contains ten **Rapp** originals, plus a beautiful cover of Leonard Cohen's *Bird On A Wire*. In 1972, **Tom Rapp** started recording under his own name, although his first solo album was largely comprised of re-recordings of songs from his earlier albums.

A 2-CD set *The Wizard Is* compiles entirely previously unreleased material from the band. Disc one features sixties and seventies home demos, out-takes, various studio recordings and works in progress. Many of these songs never appeared on any of their albums. Disc two contains an entire live concert performance from the seventies, as well as other vintage radio sessions and live recordings from this era.

Fans of the band and **Tom Rapp** will also be interested in a tribute album *For The Dead In Space*, including Fit And Limo, Bevis Frond, Mourning Cloak and even an exclusive track by **Tom Rapp** himself. More recently **Tom Rapp** gave a mesmerising performance at Ptolemaic Terrascope's 'Terrastock III' and released a fine solo album, *A Journal Of The Plague Year*.

Roger Crissinger was later in **One**.

The single version of *Morning Song* can also be found on *Psychedelic Archives Vol. 6* (double cassette box), alternate versions of *Transluscent Carriages*, *Ring Thing* and *Macbeth/Cowboy Who Ate Vietnam (Out)* appear on *Ptolemaic Terrascope 15* (EP); and the previously unreleased *Blind* from the early seventies figured on *Ptolemaic Terrascope 15* (EP). (VJ/JOI)

Pearly Gate (?)

Personnel:	RON DANTE	A

45s:	Free/Carole's Epic Song	(Decca 32573) 1969
	Daisey/ What Do You Hear From Your Head	(Decca 32663) 1970

Here's another studio-only soft-pop project by Ron Dante (of Archies infamy). Whilst *Free* is a standard pop rock tune, the flip is a cool trippy instrumental. *Free* charted in (at least) New York on WMCA at a high of No. 50 on 5 Nov 1969. (SR/MC/MW)

The Pebble Episode (NY)

45:	Tripsy/The Plum Song	(J-2 1300) 1967

From Brooklyn, New York, **The Pebble Episode** recorded a haunting and rather trippy psychedelic instrumental called *Tripsy* which can also be found on the *Beyond The Calico Wall* (LP & CD) compilation. It's worth a spin.

Some copies of the single were miscredited to Vincent Oddo, the owner of the recording studio where it was cut. (VJ/MW/MM/RMh)

The Pebbles (Belgium!)

45:	Love Me Again/It's Alright With Me Now	(Dot 16746) 1965

An anonymous Mersey-folk outfit who we thought were from the Texas/New Mexico border, but actually were from Belgium! You'll also find *Love Me Again* on *Pebbles, Vol. 13* (LP) but it's really very ordinary.

The Pebbles (?)

Personnel incl:	CHUCK BLACKWELL	drms	A
	JOEY COOPER	vcls, gtr	A

45:	Don't Come Running To Me/ Don't Hide It	(Prince P-6707-1/2) 1967

NB: some copies came with a PS.

Great fuzzy garage-pop, not rough enough presumably to make it onto compilations so far, but given the band name, a natural for that classic series. The flip is straight bouncy pop fodder with some brass. Produced by Brian Ross (of **Music Machine** fame), both sides are composed by Cooper / Blackwell who played with **Leon Russell** and Delaney Bramlett in **The Shindogs**. **The Pebbles** may well have been a pseudonym for that band. (MW/RAd)

The Pebbles (FL)

Personnel:	BILL BIRTHOLD	drms	A
	JOE CAMUCCIO	vcls, trumpet	A
	DENNY DOWNEY	gtr	A
	RALPH STRAIGHT	ld gtr	A
	RAY ??		A

PEARLS BEFORE SWINE
THE USE OF ASHES
K 44035

PEARLS BEFORE SWINE - The Use Of Ashes LP.

45:	Endless Tears/Vicki (PS)	(RPH 2001) 1965

This **Pebbles** was a quintet from St. Petersburg, Florida. Originally the Satins, they lost their original bassist to **Tommy Roe and The Roemans** and by 1965 were known as **The Pebbles**. Recorded in Tampa in early '65, their sole single was released on manager Ralph P. Hitchcock's vanity label. *Endless Tears*, a Merseybeat style ballad, is included on *Psychedelic Crown Jewels Vol. 3* (CD). (MW/JLh/RM)

Peck's Bad Boys/Pex's Bad Boys (NY)

Personnel:	GEORGE AMATO	gtr
	JOHN CASTELLANO	gtr
	JOEY DiBERNADIS	bs
	SCOTT MATHIEU	drms
	BRUCE SACKS	keyb'ds

45s:		Crazy World/Cloud Seventy-Six	(Scepter 12176) 1966
	α	Girl In Chains/Silver Dawn	(Scepter 12182) 1967

NB: α shown as by **Pex's Bad Boys**.

This band was from The Bronx, New York. Their first single, released as by **Peck's Bad Boys**, is rare and sought-after for the frenzied *Crazy World*. Their second single however, as **Pex's Bad Boys** tends towards garagy pop with *Silver Dawn* winning out with its mesh of jangling guitars and waltzing rhythm.

Compilation appearances include: *Crazy World* on *Tougher Than Stains* (LP), *Teenage Shutdown, Vol. 11* (LP & CD) and *Today Is Just Tomorrow's Yesterday 3* (CD); *Cloud Seventy-Six* on *Who Needs Tomorrow?* (CD); *Girl In Chains* on *Today Is Just Tomorrow's Yesterday 4* (CD); and *Silver Dawn* on *The Electric Coffee House* (CD). (MW)

The Pedestrians (MI)

Personnel:	TONY COOPER	gtr, keyb'ds, ld vcls	A
	BILLY DE YOUNG	bs,vcls	A
	JAY KILPATRICK	drms	A
	KIM WEIGHOUS	ld gtr, vcls	A

45s:	It's Too Late/My Little Girl	(Fenton 2116) 1968
	Think Twice/Snyder's Swamp	(Fenton 2102) 196?
	The Unpredictable Miss Kinsey/ You Aren't Going To Say You Know	(Fenton 2226) 196?
	It's Too Late/Think Twice	(Buy-It 2556) 1966
	It's Too Late/Think Twice	(Atco 6567) 1968

A teen quartet from Grand Rapids, Michigan whose career high was to beat **The Soulbenders** in a 'Battle Of The Bands' at "The Place" in 1966. Weighous was later in seventies club-rock outfit Flyin' Home. *Think Twice* is a haunting garage ballad, with early sixties feel (Shadowy guitars chiming) with an intro whistled a-la spaghetti westerns! The Buy-It single features a different *Think Twice*, with bells and strings dubbed on, that was released in Florida by Tony Cooper.

HAVE A MARIJUANA
David Peel & the lower east side
Recorded Live On The Streets Of New York

DAVID PEEL & THE LOWER EAST SIDE - Have A Marijuana LP.

It's Too Late harks back to 1965 garage beat sounds - definitely 'out' in '68. It was featured on a 1968 radio sampler EP, *WLAV Memory Pack Vol. 1*.

Compilation coverage has so far included: - *It's Too Late* on *Psychedelic Patchwork* (LP & CD), *Psychedelic Unknowns, Vol. 5* (LP & CD), *Every Groovy Day* (LP), *Best Of Michigan Rock Groups* (cassette), *Grains Of Time* (CD) and *Scream Loud!!! The Fenton Story* (2-CD); and *Think Twice* on *Best of Michigan Rock Groups, Vol. 1*(cassette) and *Scream Loud!!! The Fenton Story* (2-CD). (MW)

David Peel & The Lower East Side (NY)

Personnel:	LARRY ADAM	gtr	A
	HAROLD C. BLACK	vcls, tamb	AB
	GEORGE CORI	bs	A
	DAVID PEEL	vcls, gtr	ABC
	BILLY JOE WHITE	gtr	AB
	TONY BARTOLI	drms	B
	HERB BUSHIER	bs	B
	DAVID HOROWITZ	organ	B
	HAROLD FISHER	drms	C
	EDDIE MOTRAU		C
	CHRIS OSBORNE		C
	EDDIE RYAN		C

				HCP	
ALBUMS:	1(A)	HAVE A MARIJUANA	(Elektra EKS-74032) 1968	186	SC
(selected)	2(B)	THE AMERICAN REVOLUTION	(Elektra EKS-74069) 1970	-	SC
	3(C)	THE POPE SMOKES DOPE	(Apple SW-3391) 1972	191	

NB: *And The Rest Is History: The Elektra Recordings* (CD) (Rhino RHM2 7713) collects (1) and (2) as well as two previously unissued tracks recorded for, but not used on, the second album. It is an individually numbered limited edition of 7,500.

This New York City-based 'hippie' rock group may interest readers. They developed quite a cult following and continued to record albums into the eighties. The above three have become collectable. *I Like Marijuana* from their first album can also be heard on *Elektrock The Sixties* (4-LP). It was the highlight of a musically poor album, which has not stood the test of time well, but the songs which mostly dealt with dope and getting 'stoned' were popular with hippie audiences at the time.

He was a friend of John Lennon and Yoko Ono and they sometimes performed together. Lennon and Yoko Ono produced his third album, *The Pope Smokes Dope*. The album propelled him into celebrity status, giving him the extremely rare honor of being banned by every country in the world, except America and Canada! He's celebrated on Lennon's song *New York City* on the *Some Time In New York City* album.

David Peel still resides on the Lower East side and is today involved with Cures Not Wars and the marijuana legalisation movements.

And The Rest Is History: The Elektra Recordings compiles his two Elektra albums as well as two previously unissued tracks recorded for, but not used on, the second album. It also includes a 20-page booklet with **Peel's** recollections of the recording of the albums and track-by-track commentary on his composition of their songs.. (VJ)

The Steve Peele Five (VA)

Personnel incl:	STEVE PEELE	vcls, gtr	A

45:	Frankie's Got It!/Today She Didn't Want To	(FGI 1000) 1969

A one-off studio assemblage in Norfolk, Virginia dashed off this single as a promo for the 'Frankie's Got It' record store. It's quite memorable - a novelty of sorts, affected verging-on-manic lead vocals with background eening that gives it a ghoulish B-movie flavour. I guess it didn't make it onto the soundtrack for High Fidelity so you'll have to seek it out on *Pebbles, Vol. 16* (LP) or *Aliens, Psychos And Wild Things* (CD). BHr/ST/MW)

The Peepl (?CA)

Personnel?:		
	PETER ALONGI	A
	JOSEPH De JESUS	A
	ROBERT TURNER	A

45: Freedom/Please Take My Life (Roaring Records 801) 1968

Freedom is a sombre pleading folk-rocker ballad with keening falsetto narmonies. *Please Take My Life* composed by Joseph De Jesus, is a aboured instrumental where the guitarist attempts some resounding John Cipollina chops, giving it a West Coast vibe. Maybe that's why it has been suggested that the band was from California, but Alongi and DeJesus later ed the East Coast hard-rock outfit **Banchee**. The single was produced by Jim Kemper and Pete Glick, for Boy Wonder and Kama Sutra Productions.

Please Take My Life has been compiled on *Buzz Buzz Buzzzzz Vol. 1* (CD). (MW)

Peers (MN)

45: Once Upon A Time/Palasades Park (Le Jac 3005) 1966

Here's a Minneapolis, Minnesota combo.

You'll also find *Once Upon A Time* on *Hipsville, Vol. 3* (LP). (VJ)

Stephen Pegues (TX)

ALBUM: 1 MELLOW UNDERSTANDING (Harvest 06781) 1976 R2

This Texas folk album is housed in a cover with a dove on a blue background with shiny silver writing. **Pegues'** powerful voice often dominates the acoustic backing. Side one exudes both a loner folk and southern hippie vibe. The magnum opus is *Take The Devil* on side two which has dramatic mellotron-like backing and superb 12-string guitar. The emaining cuts on the album aren't by **Pegues**! Instead his friend Kevin Kine provides two ballads accompanied by guitar and there's a short guitar nstrumental. The quality is not as good and this certainly detracts from the consistency and status of the album. (VJ)

Pembrook Ltd (Canada)

Personnel incl: J. BUCHANAN
L. LAYTON

5: Love's So Easy/Sleepyjohn (Debutone 779) 1967

This was actually a Canadian band although they seem to have gigged a ot in the Pacific Northwest hence their appearance on *Highs In The Mid-Sixties, Vol. 16 - The Northwest Part 3* (LP). *Sleepyjohn*, which figures n that album, was a frantic sort of effort. This single seems to have been heir sole vinyl excursion. (MW/DR)

endulum

LBUM: 1 PENDULUM (Baldwin CS 7948) 197?

local Pennsylvania band formed in 1961 by "Bob" which apparently didn't ecord until the seventies. Their album contains covers of Uriah Heep's *Easy Livin* and Jethro Tull's *Locomotive Breath*, plus some original tracks ke *Journey To Nowhere* and *Black Cloud.* (SR)

PENDULUM & CO.
PROMOTION COPY NOT FOR RESALE
Perception

PENDULUM & CO. - Self Titled LP.

The Pendulum (?)

45s: Silly Sally Sunday/I Do You (Kama Sutra KA-253) 1968
Now I'll Cry/Dead Dog (Kama Sutra KA-257) 1968
She Can Blow Your Mind/
High On A Hill (Kama Sutra KA-257) 1968

Both songs on this obscure rock group's second single were produced by David Lucas and George Grast, and penned by Billy Alessi, who would form the Alessi Brothers with his twin Bobby in 1976. (SR)

Pendulum & Co. (MA)

Personnel:			
	STAN BOOTHBY	bs, vcls	A
	STEVE HOWARD	gtr, vcls	A
	BRIAN IMHOFF	drms	A
	DON LEVESQUE	gtr, vcls	A
	TOM PERKINS	gtr, vcls	A

ALBUM: 1(A) PENDULUM & CO. (Perception PLP 23) 1971 SC

Late-sixties sounding pop/rock from this Massachusetts band. A rather mixed bag, actually. At their best, they are reminiscent of early **Buffalo Springfield**, with *Tell Me You're Free* being an up-tempo rocker and *Loneliness* owing a great deal to both *For What It's Worth* and Neil Young's *Down By The River*. A number of tracks are orchestrated which will not endear most listeners perusing this book, but be advised that this album has its moments. Those interested in a druggier, more introspective rock sound will appreciate their approach.

Pendulum & Co., like everything else in the Perception/Dwarf catalogue, is rare on the West Coast and the only copies I have seen are designated promo. (CF)

Penetrations (?)

ALBUM: 1 THE FANTASTIC PENETRATIONS/
THE SINGING OCTET (No label) 1965 R2

This is a split album. **The Penetrations'** contribution is mid-sixties surf/teenbeat. (VJ)

Paul Penfield (NY)

ALBUM: 1 INWARD EYE (No label) 1975

Half of this folk/blues album comprises instrumentals. It was recorded in New York. (VJ)

William Penn and The Quakers (ID)

Personnel:	JEFF BLANSKMA	A
	JO ANN GUNTHER	A
	LONNY GUNTHER	A
	JIM SLADE	A
	DAN WHITE	A

45s:	Ghost Of The Monks/Goodbye My Love	(Twilight 410) 1966
α	Care Free/Coming Up My Way	(Duane 104) 1968
	Little Girl/Somebody's Dum Dum	(Hush 230) 1968

NB: α recorded Dec. 1967.

Thanks to Alec Palao's liner notes to *Hush Records Story* (CD), we now know that this act were led by Lonny Gunther and were from Boise, Idaho. They are therefore unconnected to the Californian **William Penn Fyve** and you can check out *Believe Me*, *Hey Hey Hey Hey*, *Ghost Of The Monks*, *Care Free* (demo), *Coming Up My Way* and their version of **Syndicate Of Sound**'s *Little Girl* on Big Beat's *Hush Records Story* (CD).

The confusion doesn't end here however as we have record of one more single as **William Penn and The Quakers**: *Philly/Santa Needs Ear Muffs On His Nose* (Melron 5024), which was also issued with a different 'A' side, *Sweet Caroline*... There's also another **William Penn and The Quakers** track, *California Sun* on *Grab This And Dance* (LP)... answers on a $100 note please.... (LP/MW)

The William Penn Fyve/William Penn & His Pals (CA)

Personnel:	RON COX	drms	AB
	NEIL HOLTMANN	vcls	A
	STEVE LEIDENTHAL	bs	AB
	GREG ROLIE	organ	AB
	MIKE SHAPIRO	gtr	AB
	JACK SHELTON	gtr	AB

NB: Other early personnel include Dave Lovell (keyb'ds) who was replaced by Greg Rolie, Mike Dunn, and possibly Steve Sweet.

45:	Swami/Blow My Mind	(Thunderbird 502) 1966

From San Mateo, California they were originally known as **William Penn & His Pals**, and as such recorded demos for Fantasy Records including an early version of *Blow My Mind*. Following a name change, line-up 'B' recorded the single which was licenced to a New York label for release.

Swami has become an acid-punk classic due to its inclusion on *Pebbles, Vol. 3* (LP).

Gregg Rolie later went on to play keyboards for **Santana** and Journey!

RICK PENTA
HIT THE ROAD

RICK PENTA - Hit The Road LP.

Compilation appearances have included: *Swami* on *Pebbles, Vol. 3 - The Acid Gallery* (LP), *Pebbles, Vol. 3* (CD), *The Essential Pebbles Collection, Vol. 1* (2-CD), *Pebbles, Vol. 2 (ESD)* (CD), *Punk Classics, Vol. 3* (7"), *Great Pebbles* (CD) and *Garage Beat '66 6* (CD); and *Blow My Mind* and *Swami* on *Pebbles Box* (5-LP), *Sound Of The Sixties: San Francisco Part 2* (LP) and *Trash Box* (5-CD). As **William Penn & His Pals** you can also find *Gotta Get Away*, *Blow My Mind* and *Far And Away* on *The Scorpio Records Story* (CD). (VJ/LP/SR/CF/DLI/BPn)

The Penny Arcade (?)

Personnel:	PETER ANDERS	A
	VINNIE PONCIA	A

45s:	Francine/Me And My Piano	(UA 50221) 1967
	Bubble Gum Tree/Tears In My Heart	(Smash 2190) 1968

These are two bubblegum pop singles by **The Tradewinds** in disguise. (SR)

The Penny Arkade (CA)

Personnel incl:	BOBBY DONAHO	drms, vcls	A
	CHRIS DUCEY	gtr, vcls	A
	DON GLUT	bs, kbds, vcls	A
	CRAIG SMITH	gtr, vcls	A

CD:	1	NOT THE FREEZE	(Sundazed SC 11129) 2004

The Penny Arkade was a mid-sixties Los Angeles group that included Craig Smith (aka **Maitreya Kali**) and Chris Ducey (aka **Chris Lucey**; aka **Bobby Jameson**). Their jangly folk-rock style recalls **The Byrds**, **Buffalo Springfield** and **Moby Grape** which suggests the band could have made it big, instead their album, which was produced by Mike Nesmith, was inexplicably shelved. Several tracks they recorded appeared on the two rare **Maitreya Kali** albums in the early seventies, and more recently Sundazed issued all their recordings (including some demos) on the CD listed above. The package is presented with archive photos and a detailed band history penned by Ugly Things' editor Mike Stax. This is well worth a listen.

Craig Smith and Chris Ducey had previously issued a single on Capitol as **Chris and Craig**. Donaho had been with Texas garage band **The Bad Seeds**.

Swim has been featured on *Where The Action Is! L.A. 1965-68* (4-CD book). (VJ)

Penny Candy Machine (?)

45:	Lollipop/Ode To Midnight	(Strobe 352) 1969

A totally unknown group produced by **Milan**. *Lollipop* is a horrid fifties cover, but *Ode To Midnight* is great downer folk. (SR/MW)

Lydia Pense with The New Invaders (CA) - see New Invaders (CA).

Rick Penta (OH)

ALBUM:	1	HIT THE ROAD	(Jewel LPS-737) 1977 R1

This Ohio artist's album is housed in attractive artwork. Musically it's melancholic with a druggie downer atmosphere and both acoustic and electric guitar. *Suzi Mesciline* is a drug-induced song with Beatlesque melodies and windy lead-licks and *Can Ya Dig The Music* is an electric number that doesn't wholly convince. (VJ)

Pentagram (VA)

Personnel:			
	BOBBY LIEBLING	vcls	A
	VINCENT McALLISTER	gtr	A
	GEOFF O'KEEFE	drms	A
	GREG WAYNE	bs	A

ALBUM: 1(A)	1972-1979	(Peace) 1992

45s:	Hurricane/Earth Flight	(Boffo Socko 13859) 1973
	Under My Thumb/When The Screams Come	(Gemini 002) 1973
	Living In A Ram's Head/ When The Screams Come	(High Voltage 666) 1979

This was a later version of **Macabre**, from Arlington, Virginia. The *1972-1979* album is best described as a psychedelic hard-rock album. It includes 1972 versions of *Be Forewarned* as well as covers of *Little Games* and *Under My Thumb*.

They went on to record two heavy metal albums in the eighties. *Pentagram* in 1985 was later re-mixed and reissued as *Relentless* on Peaceville and *Day Of Reckoning* (Napalm) in 1987 (also re-mixed on Peaceville).

In 2000, a further album of death metal appeared *Review Your Choices* (Black Widow BWR 031).

They still play live occasionally. (VJ/BK)

The Penthouse Five (TX)

Personnel:			
	JUSTIN BROWN	gtr	A
	ROB GRAHAM	vcls	A
	RICHARD KEATHLEY	ld gtr, vcls	A
	BILL KOONEY	bs, vcls	A
	MARK PORTER	drms	A
	JON WILLIAMS	vcls	A
	STEVE WOOD	gtr	A

ALBUM:	1 THE PENTHOUSE FIVE	(Sellers Co. no #) 196? R4

NB: 12" acetate.

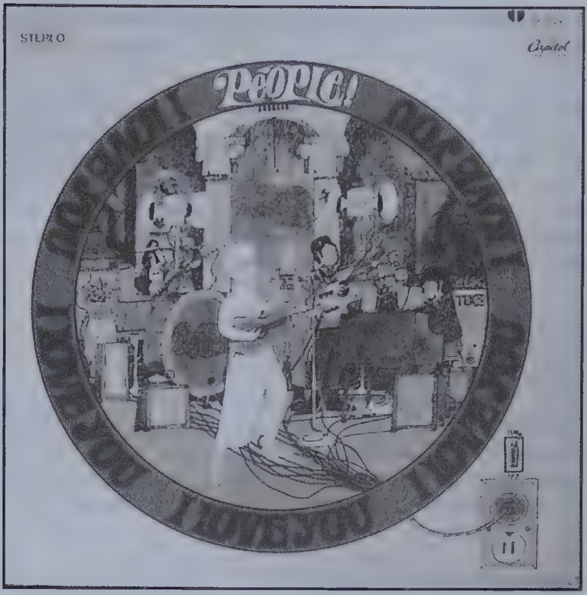
45s:	Bad Girl/In His Shadow	(Solar 7665-4211) 1966
	You're Gonna Make Me/ Don't Mess Around With My Dream	(Hawk H,2-67) 1967

A psychedelic band from the Dallas/Fort Worth area, **The Penthouse Five's** second single was credited simply to Penthouse. Three acetates have also surfaced, two recorded at Sellers Co. Recording Studio in Dallas, the other at Delta Recording Center in Fort Worth. One of the Sellers acetates is album length.

Compilation appearances have included: *Vertigo Blue Sometime, It's All My Own Bizarre Dream, You're Gonna Make Me, Bad Girl, In His Shadow* and *Don't Mess Around With My Dream* on *Texas Punk, Vol. 4* (LP) and *Acid Visions - Complete Collection, Vol. 2* (3-CD); *The Years Have Passed* previously unreleased) on *Texas Punk, Vol. 6* (LP) and *Acid Visions - Complete Collection, Vol. 3* (3-CD); *It's All My Own Bizarre Dream* on *The Cicadelic 60's, Vol. 2* (CD) and *Green Crystal Ties, Vol. 9* (CD); *In His Shadow* on *From The New World* (LP) and *Psychedelic Archives Vol. 6* double cassette box); *You're Gonna Make Me* and *You're Always Around* on *Green Crystal Ties, Vol. 2* (CD); and *You're Gonna Make Me* on *Garage Beat '66 7* (CD). (VJ)

People! (CA)

Personnel:			
	DENNY FRIDKIN	drms	ABCD
	JEOFF LEVIN	gtr	ABC
	ROBB LEVIN	bs	ABCD
	GENE MASON	vcls	AB
	LARRY NORMAN	vcls	A
	SCOTT (BRUCE) EASON	vcls	C
	ALBERT RIBISI	organ	ABCD
	JOHN TRISTAO	vcls	D
	TOM TUCKER	gtr, vcls	D



PEOPLE! - I Love You LP.

			HCP
ALBUMS: 1(A)	I LOVE YOU	(Capitol ST-2924) 1968	128 SC
2(B)	BOTH SIDES OF PEOPLE	(Capitol ST-151) 1969	- SC
3(D)	THERE ARE PEOPLE AND THERE ARE PEOPLE	(Paramount PAS-5013) 1970	-

NB: (1) reissued on CD in Korea (Si Wan SRNC 6010) 1994. (1) reissued on CD (Capitol CDP-29797) 1994. (1) reissued on CD (Capitol CDP-29797) 1994. (1) reissued on CD as *I Love You Korea* (Solid Rock ILY-001) 2007.

There are also two compilations: *The Best Of People Vol. 1 - 40 Year Anniversary* (Solid Rock CD-SRP-001) 2006 and *Best Of People Vol. 1 - 40 Year Anniversary* (Solid Rock CD-SRP-002) 2006.

			HCP
45s:	Organ Grinder/Riding High	(Capitol 5920) 1967	-
	I Love You/ Somebody Tell Me My Name	(Capitol 2078) 1968	14
	Apple Cider/Ashes Of Me	(Capitol 2251) 1968	111
	Ulla/Turnin' Me In	(Capitol 2449) 1969	-
	Turnin Me In'/Ulla	(Capitol 2499) 1969	-
	Love Will Take Us Higher and Higher/ Livin' It Up	(Paramount 0005) 1969	-
	Sunshine Lady/Crosstown Bus	(Paramount 0011) 1969	-
	For What It's Worth/Maple Street	(Paramount 0019) 1970	-
	One Chain Dont Make No Prison/ Keep It Alive	(Paramount 0028) 1970	-
	Chant For Peace/ I Don't Carry No Guns	(Polydor 14087) 1971	-

San Jose, California band **People!** made two slightly psychedelic albums. Larry Norman, later known for his Christian beliefs and records in that vein, was an early member and shares lead vocals on their first album. The group had a small hit with a cover of the Zombies *I Love You*. Besides that track, their first album contains some tracks with a slight psychedelic influence, notably *1000 Years B.C., Nothing Can Stop The Elephants*, and *Ashes Of Me*. Side two of the album contains the sidelong *The Epic*, which changes shape several times and tells the tale of the maid Tori Kincaid. It also sold quite well, climbing to No. 128 and spending eight weeks in the charts.

By the second album Larry Norman had left the group, but it still contains several of his compositions. Like their first album, their sound is somewhat similar to **Iron Butterfly**, but quirkier, with lots of Hammond organ to the fore. Their vocal harmonies sometimes make you think of **Vanilla Fudge**, but the group make it all part of their own sound. *Both Sides Of People* covers many styles (there's even a country song!), and on this album there's more excellent guitar work than on their first. Side two is particularly excellent, with only three tracks, the first of which, *Lucky John*, contains some sitar, and some snakey fuzz. *She's A Dancer* contains great wah-wah and searing fuzz. Lastly *Pirate Bill* is another example of their humorous style and somewhat reminiscent of parts of *The Epic*. By the third album, the group had been revamped, and had lost their lead vocalist as well as their lead guitarist. There was also added brass, so consequently their sound had changed a lot and the reason for its inclusion here is minimal.

In between the second and third albums, Bruce Eason sang for in the band for about three months: - "I appeared as lead singer for the band on American Bandstand and Sam Riddle's 9th Street West. I used the stage name Scott Eason on the shows because Geoff and Robby didn't like my real first name. I also participated in some unreleased studio recording which we did at Rainbow Studios in Hollywood as well as the arrangement of several songs for which I never received credit."

Compilation appearances include: *I Love You* on *Nuggets, Vol. 3: Pop* (LP) and *Love Is The Song We Sing* (4-CD plus book); and *Lucky John* on *Electric Psychedelic Sitar Headswirlers 2* (CD).

In summer 2006 Fridkin, Mason and Norman reformed the band to play a reunion concert at Williamnette University in Salem, Oregon. The concert was recorded and released as *People! Reunion Concert 2006* (Solid Rock) 2007. Norman died of heart disease in February 2008. (CBe/VJ)

The People (CA, on Reena) - see **American Zoo (CA)**.

People of Sunset Strip (CA)

45:	Sunset Symphony/Trippin'	(Atco 6458)	1967

Following the riots, **Sonny Bono** (of Sonny and Cher) put together *Sunset Symphony*, a track of noises and comments of the strip transplanted onto a musical background. It can also be heard on *Highs In The Mid-Sixties, Vol. 2* (LP). (VJ)

People's Victory Orchestra and Chorus (NY)

ALBUMS:	1	THE SCHOOL (w/insert)	(People's Music Works)	197?	SC
	2	WELTSCHMERZEN	(People's Music Works 270)	197?	SC

NB: (1) two different covers are known to exist for this LP.

From the Long Island, New York area, and possibly the output of a commune, this male/female collective issued two rare albums mixing rock in the mould of the Rolling Stones with psych and prog influences. (SR)

Jim Pepper (?NY)

Personnel:	BILLY COBHAM	drms	A
	LARRY CORYELL	gtr	A
	TOM GRANT	piano	A
	JERRY JEMMOT	bs	A
	GILBERT PEPPER	vcls	A
	JIM PEPPER	sax, vcls	A
	RAVIE PEPPER	flute	A
	CHUCK RAINEY	bs	A
	SPIDER RICE	drms	A

ALBUM:	1(A)	PEPPER'S POW WOW	(Embryo SD 731)	1971	SC

NB: (1) also issued on Atlantic 2400 149. (1) reissued on CD (Wounded Bird WOU ?) 2007.

Jim Pepper was a Kaw and Creek Indian as well as a jazz and rock musician. In 1967 he formed **Free Spirits** with Larry Coryell and Chris Hills and pursued a jazz career. The **Free Spirits** evolved into **Everything is Everything** and their debut, Pepper's *Witchi Tai To*, reached No. 69 in the charts. It was covered subsequently by **Harpers Bizarre**, Taiconderoga, and Brewer and Shipley. *Witchi Tai To* was inspired by a religious Peyote chant from the Kaw tribe.

Released in 1971 and recorded at Apostolic Studios in New York, *Pepper's Pow Wow* is a strange mix of Indian songs (*Witchi Tai To, Slow and Fast War Dance, Squaw Song, Newly-Weds Song* have Kaw origins, *Rock Stomp Indian Style* and *Nommie-Nommie* are Creek inspired), folk (two Peter LaFarge songs), jazz, country and rock, with some excellent guitar solos by Coryell. The album was produced by **Herbie Mann** and Danny Weiss.

After releasing some jazz albums, **Pepper** died in the nineties. (SR)

Pepper and The Shakers (MI)

Personnel incl: LARRY BUFFA

45s:	For My Babe/Need Your Love	(Chetwyd CW-45002)	1967
	Semi-Psychedelic (It Is)/I'll Always Love You	(Coral 62523)	1967

This Westland, Michigan band's debut on a Kentucky label has become sought-after by soul collectors. Of interest here is the follow-up from the 'Summer Of Love'. The band was managed by Kay Koontz and Larry Buffa went on to a solo career.

Semi-Psychedelic (It Is) has resurfaced on *30 Seconds Before The Calico Wall* (CD), *Sixties Rebellion, Vol. 11: Hydrogen Atom* (LP & CD) and *Shadows Falling* (CD). (GG/MW)

Peppermint Rainbow (MD)

Personnel incl:	SKIP HARRIS		A
	PAT LAMDIN	vcls	A
	BONNIE LAMDIN	vcls	A
	DOUG LEWIS	gtr	A

					HCP
ALBUM:	1	WILL YOU BE STAYING AFTER SUNDAY?	(Decca DL-75129)	1969	106

NB: (1) also released in Canada. (1) reissued on CD (Rev-Ola CRREV263) 2008.

				HCP
45s:	Pink Lemonade/ Walking In Different Circles	(Decca 32316)	1968	-
	Will You Be Staying After Sunday/ I'll Be There	(Decca 32410)	1968	32
	Don't Wake Me Up In The Morning Michael/ Rosemary	(Decca 32498)	1969	54
	You're The Sound Of Love/ Jamais	(Decca 32562)	1969	-
	Good Morning Means Goodbye/ Don't Love Me Unless It's Forever	(Decca 32601)	1969	-

Here's quite successful late sixties pop band from Baltimore, Maryland. The two-girl, three-boy band was formed by Skip Harris, previously with **The Progressions**, and Doug Lewis. Both had played together in an earlier teen-pop outfit.

PEPPERMINT TROLLEY CO. - Self Titled LP.

They were discovered and promoted by the producer/songwriter Paul Leka and *Will You Be Staying After Sunday* was a Top 35 hit in April 1969. The album also sold quite well, spending nine weeks in the charts and climbing to No. 106. It draws mainly on **The Mamas & The Papas** and **Spanky and Our Gang** material and the CD reissue adds 10 bonus single mixes of which *You're The Sound Of Love* is the best. Leka had previously worked with **The Lemon Pipers** and the album also contains a reworked version of their *Green Tambourine*. Largely forgotten now, it may appeal to fans of the softer aspects of **The Mamas & The Papas** or **Spanky and Our Gang**.

After they split in 1970, Doug Lewis joined **The Better Half**.

Pink Lemonade has been compiled on *Psychedelic Archives Vol. 6* (double cassette box) and on *Realistic Patterns 2: Wednesday Morning Dew* (CD). (VJ/MW/JV/SR)

Peppermint Trolley Co. (CA)

Personnel:	CASEY CUNNINGHAM	gtr, flute	A
	DANNY FARAGHER	keyb'ds	A
	JIMMIE FARAGHER	bs, gtr, sax	A
	GREG TORNQUIST	drms	A

ALBUM: 1(A) PEPPERMINT TROLLEY CO. (Acta A-38007) 1968

NB: (1) reissued on CD as **Beautiful Sun** (Now Sounds CRNOW 10) 2009 as a remastered and expanded edition with 16 bonus tracks.

				HCP
45s:		Lollipop Train/Bored To Tears	(Variant 752) 1966	-
		She's The Kind Of Girl/Little Miss Sunshine	(Acta 807) 1967	-
		It's A Lazy Summer Day/Blue Eyes	(Acta 809) 1967	-
	α	Baby You Come Rolling Across My Mind/ Nine O'Clock Business Man	(Acta 815) 1968	59
		Trust/I Remember Long Ago	(Acta 829) 1968	-
		Beautiful Sun/I've Got To Be Going	(Acta 831) 1968	-
		Memphis City Letter/Last Thing On My Mind	(Acta 834) 1969	-
		Spinnin'n Whirlin' Around/New York City	(Acta 835) 1969	-

NB: α also issued in U.K. on Dot 110. A Portuguese EP with picture sleeve also exists: - *Trust/Sunrise/I Remember Long Ago/I've Got To Be Going* (Dot EP-44-3) 1969

From Redlands, California **The Peppermint Trolley Co.** later evolved into **Bones** and later The Faragher Brothers. The above soft-psych album is full of bright and breezy pop tunes. It's nothing special, but a pleasant record. Some of their singles are apparently far superior, and in particular *Nine O'Clock Business Man* is a great slice of psych-pop.

The Faragher brothers had previously been in **The Mark Five**, who had also released singles as The **C-Minors** and **The Intercoms**.

Beautiful Sun is a digitally remastered and expanded edition of their album that come with 16 bonus tracks, including non-album cuts, mono single mixes, and rare sides recorded under their earlier monikers, The Mark Five, The C-Minors and The Intercoms. It's also presented with a 16-page booklet that includes previously unpublished photos and exhaustive liner notes featuring the participation of original band members

Compilation appearances include: *Baby You Come Rollin' Across My Mind* on *From The New World* (LP); *9 O'Clock Business Man* on *Garagelands, Vol. 1* (LP), *Garagelands, Vol. 1 & 2* (CD), *Incredible Sound Show Stories, Vol. 6* (LP) and *Soft Sounds For Gentle People* (CD); *Trust* on *Fading Yellow Vol. 2* (CD); and *Pat's Song* on *Fading Yellow Vol. 7* (CD). (VJ/MW/SR)

Pepper Swift (CA)

45: Pinto The Wonder Horse Is Dead (stereo)/
(mono) (Metromedia DJH0-007) 1972

Produced by Gary Paxton (**California Poppy Pickers**) and Danny Davis, this is a rare single of hippie-rock. (SR)

Victor Peraino's Kingdom Come (?MI)

ALBUM: 1 NO MAN'S LAND (No label) 197? R4

NB: (1) counterfeited on vinyl (No label) 199? (1) reissued on CD (Digital) 199? with four bonus tracks and again on CD (St Thomas 112) 2000 with four bonus tracks. (1) reissued on CD (Black Widow BWRCD 117-2) 2010.

EP: 1 WE'RE NEXT (Crystal Three VKP-616) 1981

NB: shown as by Kingdom.

Peraino was the original drummer of the Detroit band **Up**. He relocated to the UK in the early 70s and met up with Arthur Brown, recording and touring as part of his band Kingdom Come. He returned the the USA in the mid-seventies and fronted his own version of Kingdom Come. It has been reported that only 100 copies of their privately-issued album were made. Musically this is prog-rock with guitar, flute, synthesizers, mellotron and lots of sound effects. The CD reissues add tracks from the1981 EP. (VJ)

The Percussions (TN)

Personnel:	GAYLE PATTERSON	bs, vcls	A
	DON REED	sax	AB
	JOE STOUT	drms	AB
	MAGGIE STOUT ("LEE")	keyb'ds	AB
	SHERRILL ("TROY") WILLIAMS	ld gtr, vcls	AB
	CHUCK PALLOKAWICZ	bs	B

45: Your Love/Misery And Pain (Block 201) 1966

A West Tennessee band, which played around the Paris area. *Your Love* is a grinding frat-cum-punk rocker with raunchy sax, performed live with an accompaniment of screams; it has reappeared on *Prisoners Of The Beat* (LP) and *A History Of Garage & Frat Bands In Memphis Vol. 2* (CD).

Guitarist Williams had released a solo single as Troy Williams in 1963 (*Anna Baby/Street Of Love* on Hi 2067). He left the **Percussions** soon after their single and moved to Memphis, where he teamed up again with Gayle Patterson to form the short-lived quartet Raven Mad. This band carried on as Maggie Lee & The Percussions. (MW/RH)

Linda Perhacs (CA)

Personnel:	LINDA PERHACS	vcls, gtr, electronics	A
	(STEVE COHN	gtr	A)
	(MILT HOLLAND	perc	A)
	(BRIAN INGOLDSBY	effects	A)
	(SHELLY MANN	perc	A)
	(JOHN NEUFELD	flute, sax	A)
	(REINIE PRESS	bs, gtr	A)
	(LEONARD ROSENMAN	electronics	A)

ALBUM: 1(A) PARALLELOGRAMS (Kapp KS-3636) 1970 R2

NB: (1) was originally issued with both black and multi-coloured labels. (1) reissued on vinyl (Beatball BMRL-2001) 2001 in a limited edition of 600 copies with two bonus cuts. (1) reissued again on vinyl (Guerssen GUESS028) 2006. (1) reissued on CD (Wild Places WILD005) 1999, again on CD (Merry Go Round) 2001 with two bonus tracks, again on CD (Wild Places 005) 2003, remastered with six bonus tracks. (1) reissued on 2-LP set (Sunbeam SBR2LP5060) 2008 and also on CD (Sunbeam SBRCD5060) 2008.

Linda Arnold was born in Mill Valley just north of San Francisco. By the age of five she had started writing compositions. In the mid-sixties she headed to the University of Southern California and focused on a dental hygiene career. In this era she began to write songs and when she moved with her husband to the artistic community of Topanga Canyon her songwriting blossomed. Whilst working at a Beverly Hills periodontal office she got talking to movie composer Leonard Rosenman, who was one of her patients, about music and she gave him one of her home-made tapes. He called her the following morning and offered to produce an album for her.

The resulting drifting femme fatale folk-psych album is superb. The best tracks are where **Perhacs** is augmented by the guest musicians, as on *Moons And Cattails* which has Eastern percussion and is rather psychedelic. The title track (which came to her whilst she was driving down the Ventura Freeway in the early hours of the morning) is superb and suddenly becomes psychedelic mid-way through. It is her personal favourite on the album. **Perhacs**' voice is actually very reminiscent of Ann Wilson's (Heart)... very lovely. Unfortunately, when her album was finished the label did nothing to promote it, didn't sequence it how **Perhacs** wanted and pressed it so badly that she could only bear to listen to it once! It got very little airplay and inevitably sold poorly.

By the time labels started reissuing it in the new millennium it had become a cult classic. The 2008 Sunbeam reissue contains detailed sleevenotes from **Perhacs** which this article has drawn on. It features eight bonus tracks, including a previously unreleased recording *I Would Rather Love* (from 1978), demos and an alternate take of one of the best album tracks, *If You Were My Man* as well as a BBC interview from 2005. (VJ)

The Perils (TX)

45: Hate/Baby, Do You Love Me (Velva 7484) 1966

The Perils came out of Hart in Texas. *Hate* is a catchy garage moan.

You'll also find *Hate* on *60's Punk E.P., Vol. 3* (7"), *Texas Flashback, Vol. 4* (LP & CD), *Ya Gotta Have Moxie, Vol. 2* (2-CD), *Flashback, Vol. 4* (LP), *Boulders Punk* (EP) *Box Vol. 3, Texas Psychedelic Punk Vol. II* (LP) which wasn't released but for which metal acetates exist, and *Now Hear This*! (CD). (VJ)

Periscopes (CA)

Personnel:	RICHARD GOLDEN	drms	A
	JIM HUNGERFORD	bs	A
	JIM KAPLAN	keyb'ds	A
	TED KRUGER	sax	A
	JOHN NICHOLSON	gtr	A

45: Beavershot/I'm Happy To Be (Desett Wells W.D.R.2274) 1965

NB: reissued in a limited (1,000 copy) picture sleeve edition (Bacchus Archives BA 1144) 2000.

This rare'n'raw frat-rock single's reissue comes with a seal of approval from Crypt's Tim Warren and reveals their history... **The Periscopes** started playing at Van Nuys High School, California in 1964 and by 1965 the line-up had settled to the quintet above. Their biggest gig was at the L.A. Coliseum for the UCLA-SC football game, with an audience of over 80,000. In the summer of '65 they recorded the raunchy *Beavershot* at RCA studios in Hollywood. It got some airplay and appeared briefly on the Sight & Sound charts before being banned by the FCC for being "overly suggestive". Producers Wells and DeSett not only ripped off *Louie Louie* for the flipside but did a runner, so the band never got paid either.

Only Kruger still plays professionally, Nicholson and Golden reside in the San Fernando Valley, Hungerford lives in Washington State and Kaplan passed away. (MW)

The Perpetual Motion (IL)

45s: You Hurt Me/
Sally Brown (Rock'n'Jazz no # (matrix SS-9188-01)) 1967
α I Remember/
We Will Share (Rock'n'jazz no # (matrix SS-9234-01)) 1967

NB: α shown as by Ray Smithers, backed by **Perpetual Motion**.

A teen combo from Arlington Heights, home of **The Shadows Of Knight**, who released their single in January 1967. *You Hurt Me* is a plaintive Merseybeat minor-mooder in the style of The Searchers and has resurfaced on *Fuzz, Flaykes, & Shakes Vol. 7* (LP/CD), whose liners reveal that the band was managed by local DJ Ray Smithers and provided the backing on his solo single.

Linda Perhacs Parallelograms

LINDA PERHACS - Parallelograms CD.

A different **Perpetual Motion** from New Albany, Indiana was responsible for *Necking Don't Make It/Get Ready* (Dial 4078) released in July 1968. (MW)

Perpetual Motion Workshop (CA)

Personnel incl: SIMON STOKES A

45: Infiltrate Your Mind/Won't Come Down (Rally 66506/7) 1967

From the 1966/67 era and based in Los Angeles. *Infiltrate Your Mind*, written by **Simon Stokes**, sounds similar to **The Music Machine**. *Won't Come Down* has a sort of psychedelic turbulence and its Sky Saxon-style vocals beg the inevitable comparisons to those revered L.A. kings of the garage, **The Seeds**.

Compilation appearances have included: *Won't Come Down* on *Pebbles Vol. 9: Southern California 2* (CD) and *Psychedelic Experience, Vol. 3* (CD); *Infiltrate Your Mind* on *Psychedelic Experience Vol. 4* (CD); and *Won't Come Down* and *Infiltrate Your Mind* on *Psychedelic Disaster Whirl* (LP & CD). (VJ/MW)

Chuck and Mary Perrin (IL/IN)

Personnel:	CHUCK PERRIN	A
	MARY PERRIN	A

ALBUMS: 1(A)	BROTHER AND SISTER	(Webster's Last Word 2101/2) 1969	R4
2(A)	THE NEXT OF KIN	(Webster's Last Word 2319) 1969	R3
3(A)	LIFE IS A STREAM	(Sunlight SLT-1) 1971	R1

NB: (1) and (2) saw pressings of 500 each. (1) came in a gatefold. (1) and (2) reissued as a 2-on-1 CD (Rev-Ola CRREV60) 2003. (3) reissued on CD (Rev-Ola CRREV114) 2004.

Chuck Perrin was previously with in the Notre Dame Band **The Shaggs**. For these three albums he links up with his sister Mary. They are basically sixties style folk and folk-pop with crystal clear voices and acoustic guitar. The first two were recorded at Golden Voice Studios in Illinois and issued on Chuck Perrin's own Webster's Last Word label. *Brother And Sister* contains mostly self-penned material as does *The Next Of Kin*. Both albums are very highly rated, with the second a little more sophisticated than the first.

Life Is A Stream includes revised versions of some songs from *The Next Of Kin*. The main change is that here the duo is supported by a soft-rock accompaniment with good arrangements.

They contribute two cuts to a rare Various Artists album, *The Peoria Folk Anthology Volume Three* (Webster's Last Word 3825) 1970 R2. (VJ)

Pep Perrine (MI)

ALBUM: 1 1. LIVE AND IN PERSON - HUMORNUCLEOSIS (Hideout HLP-1003) 1969 R1

Perrine was drummer for **Bob Seger's Last Heard**. This was reputedly a comic psych-rock album. Hideout was a Detroit label. (VJ/SR)

The Persian Market (LA)

Personnel:	DOUG BEGNEAUD	keyb'ds	A
	DOUG COCHRANE	ld gtr	A
	BRAD DeHART	gtr, vcls	A
	LEE DeHART	ld vcls	A
	TOM RANSOM	bs	A
	JOE STEIN	perc, vcls	A
	KEITH THIBODEAUX	drms	A

Acetate: I'm Gonna Make You Cry/Whisper (Bell Acetate No #) 1966/7

45: Flash In The Pan/Sometimes Good Guys Don't Wear White (Lightning LR-103) 1967

From Lafayette, Louisiana and originally known as The Fifth Dimension, this group included Keith Thibodeaux on drums. He'd been in another Lafayette combo, the Sussex 6, and would go on to Little David & The Giants before becoming a born-again Christian. Predating these ventures, his claim to fame was as a child actor playing "Little Ricky" in the TV comedy show *I Love Lucy*.

Their single features a quasi-psych original backed by a cover of the **Standells**' hit.

Compilation appearances have included: *Flash In The Pan* on *Louisiana Punk Groups From The Sixties, Vol. 2* (LP) and *Sixties Archive, Vol. 3* (CD); *Flash In The Pan* and the previously unreleased *Shine My Money* on *Acid Visions Vol. 6* (CD) (Spalax); *Flash In The Pan, Sometimes Good Guys Don't Wear White, The Gamma Goochie* and *The Wind Calls Her Name* on *The Cicadelic 60's, Vol. 4* (LP); and *Shine My Money* on *Acid Visions Vol. 6* (CD) and *Psychedelic States: Texas Vol. 1* (CD). (MW/AB/VJ)

Perspective (RI)

ALBUMS: 1 SYLLABUS (w/insert) (Gerry WCL-101) 1970 R2
2 "2" (No label) 1971 R2
3 OH MY GOD, THEY BAKED HIS FACE (No label #30207) 1972 R2

These were privately pressed student albums from the University of Rhode Island "yearbook" series. *Syllabus* was West Coast-influenced folk and rock, but with some jazzy parts and elements of prog-rock. There are female vocals on a few tracks. The second album is reported to be similar in style. They are Various Artists albums. (VJ)

CHUCK AND MARY PERRIN - The Next Of Kin LP.

The Persuaders (MD)

Personnel: NORMAN ALTON
SCOTT BABIT
CHRIS CRAWFORD
MIKE DeFATTA
BILL DELL
JERRY POLK

45: (Tiny Little) Seeds/This Girl (Achillean 501) 1967/8

This obscure single has been touted as 'garage' but is more accurately bright folk-pop and beat with reedy keyboard solos. The band was from Crofton, just south of Baltimore, Maryland and included Norman Alton, formerly of covers band Norman's Norts. (MW)

Peter and The Prophets (MI)

Personnel incl: BOYLAN
SAMUELSON

45: Don't Need Your Lovin'/Johnny Of Dreams (Fenton 2050) 1966

This single was the sole platter by this Detroit, Michigan folk-rock outfit for whom **The Byrds** were a clear influence.

Don't Need Your Lovin' can also be heard on *Highs In The Mid-Sixties, Vol. 5* (LP) and *Best Of Michigan Rock Groups, Vol. 2* (cassette); *Johnny Of Dreams* on *Byrds Won't Fly Today* (LP); and *Don't Need Your Lovin'* and *Johnny Of Dreams* on *Scream Loud!! The Fenton Story* (2-CD). (VJ)

Peter and The Rabbits (TN)

45: Bless You Little Girl/ Someone I've Got My Eyes Upon (Bell 670) 1967

Thought to have been a Tennessee band they seem to merge folk-rock, punk and bubblegum on *Someone I've Got My Eyes Upon*, a pretty commercial effort which can also be heard on *Pebbles, Vol. 12* (LP). (VJ)

Peter and The Wolves (IL)

45: Hey Mama/Only Everything (P.W. 500) 196?

This Los Angeles-based outfit operated in 1965 and 1966 and was thought to include future **Moby Grape** members Peter Lewis and Bob Newkirk, however Peter Lewis has confirmed that his **Peter & The Wolves** never recorded.

Compilation appearances have included: *Hey Mama* and *Only Everything* on *Off The Wall, Vol. 1* (LP) and *The Essential Pebbles Collection, Vol. 1* (2-CD); and *Only Everything* on *Teenage Shutdown, Vol. 3* (LP & CD). (VJ/CMn)

Peter Pan and The Good Fairies (CA)

Personnel incl: JIMMY GORDON A

45: Balloons/Kaleidoscope (Challenge 59373) 1967

Two glorious baroque-psych instrumentals from **Jim Gordon** that'd fit right onto the **Cosmic Sounds** *Zodiac* album or a hip sixties film soundtrack.

You can also find *Balloons* on *Buzz Buzz Buzzzzzz, Vol. 1* (CD) and *Kaleidoscope* on *Buzz Buzz Buzzzzzz, Vol. 2* (CD). (MW)

JOHN PETERSON
WHERE DOES IT GO FROM HERE

JOHN PETERSON - Where Does It Go From Here LP.

Peter Pipers (PA)

45s:	Airplane/I Didn't Believe Her	(Philips 40518) 1968
	Groovy Weekend/Helping You Out	(Philips 40543) 1968
	The Magic Book/ I Don't Know What You're Waiting For	(Philips 40568) 1969

Peter Pipers hailed from Pittsburgh, Pennsylvania.

I Don't Believe Her and *Helping You Out* can both be heard on *Burghers, Vol. 1* (LP & CD). (VJ)

John Peterson (IL)

ALBUM:	1	WHERE DOES IT GO FROM HERE	(T.J. Phoenix 11776) 1976 SC

NB: 1,000 copies of (1) were pressed originally. (1) has been counterfeited on vinyl in the UK (w/insert) (Psychedelic Archives PALP 1005) 1997 in a limited edition of 300 copies with a purple label in a different sleeve, comprising a glued on small size photo on a third cardboard silver cover.

John Peterson is an Illinois folk singer/songwriter. His songs were written during 1970-1975 whilst he was living in Europe. The album was recorded live in a day during the winter of 1975-76. He's assisted on the album by Paul Bruton (lead gtr, acoustic gtr on *Leave With The Storm*), Steve Salisbury (drms), Dave Sellers (bs) and Wendy Boeke guest on piano on *Night And Day.*

The music is essentially singer/songwriter material with good vocals and a nod in the direction of **Tim Buckley**. The highlights include the gorgeous *Summer Is Over* with its lovely mellow guitar intro, which overall has a melancholic and haunting vibe; the delightful piano accompaniment to *Night And Day* and the two final cuts; *I Still See You* and *Many A Stream*, which both feature more passionate and emotive vocals than the rest. The title cut is an up-tempo number with lively guitar. (SR/VJ)

Kris Peterson (?)

ALBUM:	1	A CHILD'S DREAM	(Stormy Forest SFS-6011) 1972

This female folk-pop singer recorded on **Richie Havens**' label. (SR)

Petra (IN)

ALBUM:	1	PETRA	(Myrrh MST-6527) 1974

A long-lived Christian hard-rock group, the highlights of **Petra's** debut album included *Walkin' In The Light, Wake Up, Lucas McGraw, Storm Comin* and *I'm Not Ashamed.* (SR)

Petrified Forest (NY)

Personnel incl:	WARREN SCHATZ	vcls, gtr	A

45:	So Mystifying/She's The Only Thing That's Kept Me Going	(Fontana 1596) 1967

This New York City group was formed by **Warren Schatz**. *So Mystifying* was a cover of the Kinks' number (also recorded by **The Shapes Of Things**).

So Mystifying has been compiled on *60's Punk E.P., Vol. 3* (7") and *Ya Gotta Have Moxie, Vol. 2* (2-CD). (VJ/MW/SR)

Pex's Bad Boys (NY) - see Peck's Bad Boys (NY).

Caroline Peyton (IN)

Personnel:	BRUCE ANDERSON		A
	MARK GRAY		A
	MARK BINGHAM		A
	BILL NOLL		A
	CAROLINE PEYTON	vcls	AB

ALBUMS: 1(A)	MOCK UP	(BRBQ-1) 1972 R1
2(B)	INTUITION	(BBRQ-8) 1977 SC

NB: (1) reissued on CD (Asterisk 6) 2009. (2) reissued on CD (Fallout FOCD2052) 2007.

Originating from Bloomington, Indiana **Carolyn Peyton** was a member of the **Screaming Gypsy Bandits**. Her voice sounded like a cross between Joni Mitchell and Carole King and she released at least two solo albums (there may be more). The first was housed in a home-made yellow cover with graffiti and drawings and was recorded with the help of Anderson and Bingham, two members of the **'Bandits**. It includes songs like *The Sky In Japan Is Always Close To You, Hook, Sweet Misery, Pull, Come For A Day*, the strongest track being possibly *Lor el iii.* The next album, *Intuition*, included *Brister, Light-Years, All This Waiting, Donkey Blues, Together, Call Of The Wild* and *You Too* and can be described as hippie-folk rock.

Carolyn Peyton later relocated to the West Coast, where she has recorded Celtic music and done major-movie voice-overs for animated features. (SR)

P. F. Flyer (CA)

ALBUM:	1	P.F. FLYER PLAY GIANCHETTA JAZZ	(AVG 101) 197? R3

This privately pressed album was intended as a dancing instruction soundtrack but comes across as an instrumental blues rock affair instead. The band was based in the San Francisco Bay Area. (VJ)

The Phaetons (NY)

Personnel:	ALAN AXELROD
	BOBBY GEORGE
	LEE GRAYSON
	GERARD KENNY
	TONY MARTINO

45s:	Dancing In The Street/Where Are You	(Warner Bros. 5892) 1967
	She Came Like The Rain/Three Weeks, Four Days And Fifteen Hours	(Warner Bros. 7082) 1967
	You'd Better Come Home/ Leave It To Me	(Warner Bros. 7205) 1968

This outfit was based in Long Island, New York. Their second single is a good pop-psych effort. The third harmony-pop single, produced by Jerry Ragovoy, covers *You'd Better Come Home* by UK song smith Tony Hatch (not the oft-covered Bert Russell song of the same name) and a Pomus-Schuman composition. (SR/BM/MW)

Phafner (IA)

Personnel:	STEVE ‘GUS’ GUSTAFSON	drms	A
	DALE SHULTZ	gtr, vcls	A
	TOMMY SHULTZ	bs	A
	GREG “SMITTY” SMITH	vcls, harp	A
	STEVE ELLISON SMITH	ld gtr	A

ALBUM: 1(A) OVERDRIVE (Dragon no #) 1971 R5

NB: The Rockadelic-related label Animus Ochlus LP titled *Phafner* (AOLP 101) 1990 collected six of the eight tracks on the *Overdrive* album plus two unreleased demos. More recently, Akarma have issued their own **Phafner** album (Akarma AK 009) 1998 on vinyl and CD but this version contains only the six tracks from *Overdrive* that were included on the Animus Ochlus collection and duplicates the sleeve created for the Animus Ochlus collection. To date, neither the original sleeve nor the complete music of (1) have been reissued.

45: Overdrive/Plea From The Soul (Dragon 1001) 1971

This band formed in Marshalltown, Iowa in 1969 playing a form of hard-edged, drug-induced rock'n'roll. Their album was recorded in a basement studio in 1971 and just 50 copies were pressed on the Dragon label. In 1972, they recorded some rough cuts for what was to be their second album, *Meathook*. Sadly the band fell apart before the album was completed but two of these previously unreleased tracks, *Breakdown* and *Cat Black Claw*, can now be heard on the Animus Ochlus retrospective album - which is not a straightforward reissue of *Overdrive*, as it omits some of the original material. *Overdrive* features some pretty fine and varied guitar work. The opening cut, *Plea From The Soul*, has lots of fuzz and mouth harp; *Uncle Jerry* and *Rock n Roll Man* feature breakneck guitar work, whilst by contrast *Whiskey Took My Woman* is slower and bluesy. Recommended.

Steve Ellison Smith was earlier in California outfit **Joy**. (VJ)

Phananganang (MA)

Personnel:	DALE DUCKETT	bs, vcls	A
	ERNIE ENOCHSON	drms	A
	LEIA KELLS	keyb'ds	A
	CARLOS NEWCOMB	bs	A
	MARK QUINN	vcls, gtr	A
	ROSS WINETSKY	vcls, gtr	A

45: The Clowns Are Coming/
Two A Little One (San Francisco Sound T-1-12700) 196?

This rare guitar-based pop-rock single was recorded in Boston by Tom Foley. **Phananganang** performed in the San Francisco area between 1969 and 1972 and was managed by Matthew Katz. In their time they got to open for the likes of **The Grateful Dead** and **Jefferson Airplane** and also performed on the same bill with **Clover**.

PHAFNER - Self Titled (Reissue) LP.

Both sides of the single can also be found on *California Halloween*. More recently Mark Quinn has recorded a solo CD. (VJ/JLi/MW)

Phantasia (MO)

Personnel incl:	J. De PUGH	A
	D. JOHNSON	A
	R. WALKENHORST	A

ALBUMS: 1(A) PHANTASIA (Damon D-12918) 1971 R5
2(A) WALKENHORST & DE PUGH (Damon D-12969) 1972 R5

NB: (1) and (2) are promo-only demo albums issued without covers. Just 24 copies were originally pressed of each. (2) is one-sided. Material from both albums, plus the equally rare **Trizo 50** demo album has been compiled as *A Psychedelic By Phantasia* (Ton Um Ton LP ST-641), 1994, *I Talk To The Moon* (Ton Um Ton 1096) 1996, and CD *A Psychedelic By* (Synton 1610974) 1997. (1) and (2) reissued on vinyl (w/poster insert) (World In Sound Records WIS RFI-18) 2003 and on CD (World In Sound Records WIS 1015) 2003 along with a 20-page booklet and photos.

These two rare demo albums were recorded at Damon Recording Studios in Kansas City, Missouri in approximately 1970. As they are virtually unobtainable, the Ton Um Ton/Synton collections are the only currently accessible source for the material.

The *A Psychedelic By* collection on vinyl and CD has the edge over the *I Talk To The Moon* release, with highlights including the siren effects on the rocky *Ride Me* and the phasing and bubbling sounds on *I'm Alive* (which have an almost **13th Floor Elevators** aura). The sound on these releases is predominantly gentle psychy hippie-rock but with the odd heavier moment like the excellent slow burnin' *A Stumbling Dragon*. This latter track also appears on the *I Talk To The Moon* collection as the second half of the wistful *Genena*. Another track, *Chasing Now The Flying Time*, also gets an airing on both vinyl releases.

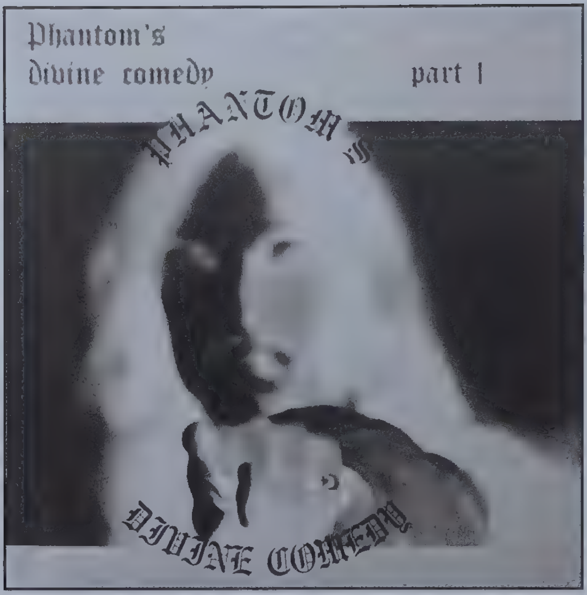
The same band continued to record well into the seventies and another demo album appeared circa 1974 as by **Trizo 50**.

You can also find **Trizo 50**'s *Graveyard* on *Love, Peace And Poetry: American Psychedelic Music* (LP & CD). (VJ/CF)

Phantom (MI)

Personnel:	JOHN BDANJECK	drms	A
	TOM CARSON	vcls, gtr, piano	A
	DENNIS CRANER	bs	A
	MIKE DeMARTINO	key'ds	A
	GARY MEISNER	gtr	A

PHANTASIA - A Psychedelic By... LP.



PHANTOM - Phantom's Divine Comedy Part 1 LP.

ALBUMS: 1( ) PHANTOM'S DIVINE COMEDY PART 1 (Capitol 11313) 1974 R1
2(A) THE LOST ALBUM (Ghost) 1990

NB: (1) counterfeited on vinyl (Capitol) 1989. (1) reissued on CD (One Way 56842) 199?. (1) reissued on vinyl in a limited edition of 1,500 (Radioactive RRLP002) 2003. (1) reissued on CD (Radioactive RRCD002) 2007. (2) is a bootleg, that has also later appeared on CD (Flash 49) 1997.

45: Calm Before The Storm/
Black Magic, White Magic (Hideout 1080) 1973

NB: also exists as a doubled sided promo, *Calm Before The Storm* (stereo)/*Calm Before The Storm* (mono) (Hideout 1080) 1973. Reissued on Capitol red label (3857) 1974.

Originally known as **Walpurgis**, *The Lost Album* is supposed to have been recorded by line-up 'A' in Los Angeles and predates the official *Divine Comedy* release. We have been told that the band were re-named by their manager as **Phantom** and we know that the line-up which recorded *Divine Comedy* definitely came from Rochester, a small town about 30 miles from Detroit.

On both albums the vocalist sounds like Jim Morrison and indeed Capitol Records issued a statement that it *was* leading to legal action by Elektra.

What of the music? *Divine Comedy* is highly-rated by many; it has a mystical hard-rock sound and is recommended. *Tales From A Wizard* and *Welcome To Hell*, which are both rather melodramatic, are arguably the strongest tracks but a consistent standard is maintained throughout.

The *Divine Comedy* line-up made a second self-titled album in 1978 under the name *Happy Dragon Band*, this is more electronic.

The *Lost Album* contains previously unreleased material. Musically it's similar to their first effort though not as good. (VJ/RMn/SR)

The Phantom Raiders (?)

Personnel:	DOUG ALMOND	bs	A
	RANDY LEE	ld gtr	A
	RICKY LEE	gtr	A
	MITCH MILLER	drms	A
	EDDIE SMITH	gtr	A

ALBUM: 1 ...NEW SOUND '67 (Justice 146) 1967 R2

NB: (1) reissued on CD (Collectables COL-0612) 1995.

A true teen combo, with members all between the ages of 11 and 14, **The Phantom Raiders**' 1967 album was released on Calvin Newton's Justice Records label. As opposed to many of the label's other acts, who concentrated on mostly soul and R&B covers, the **Phantom Raiders**' leaned towards pop/Top 40 material. As such, their lone album includes the band's versions of **The Monkees**' *I'm Not Your Stepping Stone* and *I'm A Believer*, The Beatles' *Day Tripper*, J. Frank Wilson's *Last Kiss*, Mitch Ryder & The Detroit Wheels' *Devil With A Blue Dress On/Good Golly Miss Molly*, and Them's *Gloria*, which the band seemingly improvised lyrics on. The album is also heavy on instrumentals, and features versions of *Stick Shift*, *Pipeline*, *Wipeout*, *Walk, Don't Run*, and *New Sound '67*, a group original. (MDo)

The Phantoms (OR)

Personnel incl:	BRYAN ASHBAUGH	A
	MULLER brothers	A
	GEOFF SOENTPIET	A

45s: Hallucinogenic Odyssey/
Sixty Minutes To Nine (Graves 1104) 1967
Story Of A Rich Man/Our Great Society (Ridon 859) 1968

From Portland, Oregon and on the same label as the **United Travel Service**, *Story Of A Rich Man* is excellent catchy UK/Beatles-infused psych-rock, produced by Rick Keefer, best known to readers of this book for his collaboration with **The New Tweedy Bros!** Check it out on *Psychedelic Crown Jewels, Vol. 2* (2-LP & CD) whose liners reveal (via Mike Markesich) that the band started as a three-piece with the Muller brothers in 1965. They were later known as Prime Mover having been augmented by Indonesian nationals, Soentpiet and Ashbaugh, who composed both sides of the Ridon single.

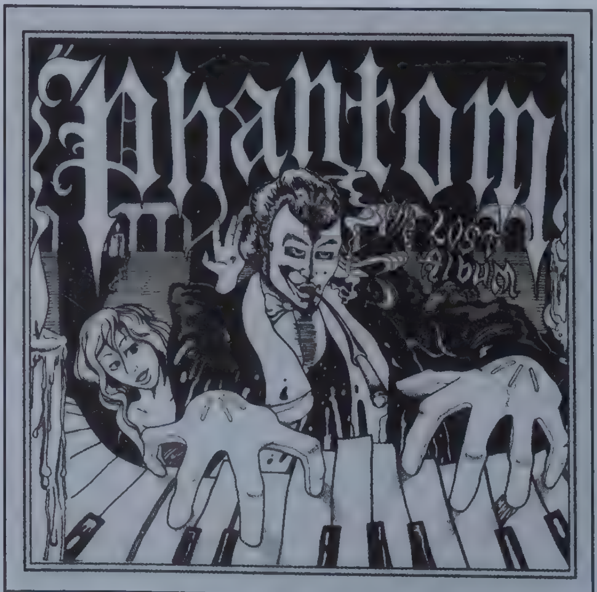
Our Great Society is a moody off-the-wall psych gem that goes off on its own amazin' freak-out trip and doesn't come back! Well overdue for a compilation or reissue. The first single remains elusive, but is said to be good psych too. (MW/CF/GGI/MM)

Phase III (WI)

Personnel:	KEITH ABLER	gtr
	TERRY ABLER	
	LARRY BALDOCK	bs
	DAVE HASSINGER	drms

45: I'm Not A Fool Anymore/
Back In The U.S.A. (Target T 1007) 1969

This would be a below-par late sixties pop-rock single from Wisconsin but for some white-hot fuzz throughout *Back In The U.S.A.*



PHANTOM - The Lost Album CD.

Keith Abler also played with **The Love Society**, who along with members of **Phase III** later formed the seventies AOR band Sunblind Lion. (MW)

Phil and The Frantics (AZ)

Personnel:	STEVE FORMAN	ld gtr	A
	PHIL KELSEY	vcls, sax	ABC
	JOHN LAMBERT	bs, vcls	AB
	BILL POWELL	gtr, vcls	AB
	RICK ROSE	keyb'ds	AB
	JOE MARTINEZ	drms	BC
	STEVE DODGE	gtr	C
	TED HARCHEK	keyb'ds	C
	DON SNIDER	bs	C
	FRANK UVEDS		

ALBUM: 1(A/B) ROUGH DIAMONDS: HISTORY OF GARAGE BAND MUSIC, VOL. 3: PHIL AND THE FRANTICS (Voxx VXM 200.001) 1985

45s:	She's My Gal/Ko-Ko Joe	(La Mar 100) 1964
	New Orleans/To Me	(Sounds Ltd 1216) 1965
	Say That You Will/ Till You Get What You Want	(ARA 1968) 1965
	I Must Run/Pain	(Rabbit 1219) 1966
	I Must Run/What's Happening	(Ramco/ARA 1970) 1966

Phil Kelsey was born into a musical environment in Dallas, both his parents had jazz and gospel experience. His family later moved to Phoenix, Arizona where in his last two years of school he fronted The Four Gants, a fifties rock combo. Kelsey put together line-up 'A' of **Phil And The Frantics** in 1963. Jim Musil discovered the band playing at their own Phoenix club, The Cave, and became their manager and producer. Phil renamed the club The Frantic Den and enlisted his mother's assistance to run it. Their early recordings were much influenced by the British invasion sound. The first single made no impact at all; the second was a local hit and the third a smash hit in Phoenix. Both sides, particularly the flip, featured haunting minor key melodies making this their best record so far. However, *I Must Run*, which was produced by Waylon Jennings and largely based on *I Must Move*, an early Zombies flip side, went one better charting in many parts of the country, although it was not a national hit. After its success they toured with Peter and Gordon and also played with other big name acts, but the band fell apart when Lambert and Powell left to join **Beethoven Soul**, a California band who had an album on Dot. Kelsey put together a new line-up (C), but their now dated British invasion sound could not survive the psychedelic era.

The Voxx compilation traces the band's musical development superbly and has excellent liner notes part of which have been summarised here. The first side concentrates largely on fast R&B rockers, the flip on their British invasion sound. All their singles are included.

"The Phantom Raiders"
...New Sound '67
I'm A Believer
Lost Kiss
Stickshift
Collectables

THE PHANTOM RAIDERS - ...New Sound '67 CD.

ROUGH DIAMONDS: The History of Garage Band Music
VOLUME THREE
PHIL and the Frantics
VOXX

PHIL AND THE FRANTICS - Rough Diamonds... LP.

Upon the demise of **Phil And The Frantics** Phil Kelsey and Steve Dodge drifted between L.A., Las Vegas and Phoenix. They changed their name to Phil Mark Five and then with the addition of Bobby Blood on trumpet to The Babies. An album was recorded after a deal with ABC - Dunhill in 1969. They toured with Three Dog Night, **Blues Image** and other popular bands of the time but, increasingly beset by drug problems and after three singles had flopped; they then learnt that their album was shelved. Shortly afterwards, when Phil broke his leg, the band sacked him!

Back in L.A. Phil became an active session musician and songwriter. He worked with Earth Wind and Fire, Billy Preston and Brenton Wood among others. In 1979, he changed his name to Devin Payne and recorded an album, *Excuse Me*, which was scheduled for release on Casablanca but shelved when the company went bust in 1980. Later he produced a record for Blow-Up, a sixties-inspired new wave band.

Compilation appearances include: *I Must Run* on *Pebbles, Vol. 2* (LP) and *Pebbles Vol. 2* (CD); *I Must Run* and *Til You Get What You Want* on *Pebbles Box* (4-LP), *Acid Dreams - The Complete Set* (3-LP), *Acid Dreams Epitaph* (CD) and *Trash Box* (5-CD); and *Pain* on *Garage Music For Psych-Heads, Vol. 1* (cassette). (VJ)

Samy Phillip (CA)

45s:	When I Say I Love You I Mean It, And Don't Change My Mind/?	(Infinite 2001) 1965
	Magic Fly/I Wander Freely (PS)	(Infinite 2002) 1965/6
	What Is This Feeling/It's Showtime	(Infinite 2004) c1966

When I Say .... has resurfaced on *Boulders, Vol. 2* (LP), but nothing else is known about this Hollywood artist. (VJ/MW)

Glenn Phillips (GA)

Personnel:	JERRY FIELDS	drms	A
	JOHN CARR HARRIMAN	cello	A
	MIKE HOLBROOK	bs	A
	GLENN PHILLIPS	gtr	A
	JIMMY PRESMANES	drms	A
	BILL REA	gtr	A
	SANT RAM SINGH	keyb'ds	A

ALBUM: 1(A) LOST AT SEA (Snow Star 1) 1975 SC

NB: (1) also issued in the U.K. on Caroline - Virgin (1519) 1975 SC.

Lost At Sea is the first solo album by the former lead guitarist of the **Hampton Grease Band** and his only album that fits within the time-frame of the book. The Atlanta, Georgia artist is still making CDs and performing today. The album, which comprises instrumental progressive guitar rock, is often described as 'psychedelic' by record dealers. (CF)

John Phillips (CA)

HCP

ALBUM: 1 JOHN PHILLIPS, THE WOLF KING OF L.A.
(Dunhill DS 50077) 1970 181

NB: (1) reissued on CD (Varese Saraband 302 066 752 2) 2006 with additional outtakes and demos. (1) reissued on CD (SPV SPV50762) re-mastered and expanded with eight bonus tracks. (1) reissued on CD (UICY-3360) 2002.

Pussycat (CD) (Varese Saraband 3020669032) 2008 gave an airing to an album recorded in 1976 but unreleased at the time with five bonus tracks added. *Man On The Moon* (CD) (Varese Saraband 3020669652) 2009 compiles recordings and Phillip's own demos of the score to a failed stage show.

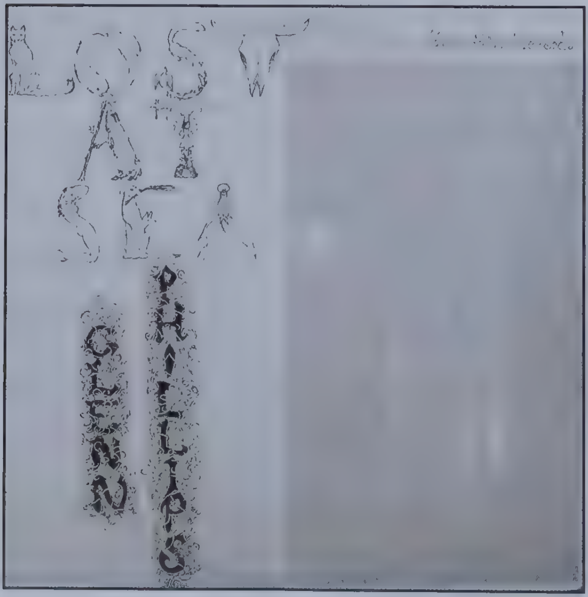
45s: α Topanga Canyon/Holland Tunnel (Stateside) 1970
Mississippi/April Anne (Dunhill 4236) 1970

NB: α Australian release.

This solo album by the former leader of **The Mamas & The Papas** was recorded with **Hal Blaine**, Darlene Love and James Burton. Some rate it highly, but many find it rather boring. The album is characterised by sweet melodies and close harmonies and is similar in style to **The Byrds** and **Arlo Guthrie**. The lyrics tend to deal with incidents in **Phillips**' life. His song writing skills are borne out by songs like *April Anne*, *Malibu People*, and *Holland Tunnel*. It sold reasonably well, reaching No. 181 during a nine week chart sojourn. The reissue on Varese Saraband includes outtakes and demos.

Pussycat gave an airing to an album recorded in 1976 but unreleased at the time with five bonus tracks added. It was produced by the Glimmer Twins and included Mick Taylor, Ron Wood, Michelle Phillips, Chris Spedding, Traffic's Kwaku Baah, James Biondolilo and Jean Rousell. The musical menu spans pop, rock, ballads and country and many of Phillips' compositions dealt with people he knew. *Susan, Susan* was about his daughter. The project was originally abandoned and then the master tapes were mislaid for some years. Other highlights include the anti-apartheid song *Zulu Warrior,* which is driven by Kwaku Baah's percussive hand-drumming, the strip-club theme title tune and nostalgia *Oh, Virginia.* Three of the five bonus cuts to the original 10-track album were from the album sessions, while the other two were from the Bowie soundtrack 'The Man Who Fell To Earth' which **Phillips** worked on.

Man On The Moon compiles recordings from a failed lunar stage musical. The storyline was that of an astronaut catapulted to the Sea of Tranquillity to defuse a bomb left behind on the moon by the Apollo crew. He envisaged the Andy Warhol-produced project as a vehicle for his third wife, actress Genevieve Waite, but it was panned by the critics and closed soon after it opened in 1975. The CD features surviving recordings of the stage show and **Phillips**' own demos of the score. The show's failure was a major factor in **Phillips**' decline into drug abuse.



GLENN PHILLIPS - Lost At Sea LP.

After many problems with drugs, **Phillips** died in 2001, two weeks before the release of his second solo album. This compiles recordings done over 25 years, including some with members of the Rolling Stones. (SR/VJ)

The Philosophers (CA)

Personnel incl: HAROLD P. JOHNSON

ALBUM: 1 AFTER SUNDOWN - GETTING DOWN
(Philo Spectrum PS 1001) 1970 R2

NB: (1) reissued on vinyl (No label) 199? in a limited edition of 300 with a different cover and three bonus tracks.

45: The Law Of Love/Do Fuga (Philo Spectrum PS 31180) c1969

An early seventies Los Angeles based group produced this blues-rock album with some biting leads. There's also lots of keyboard dominance (Hammond organ), including some instrumentals, but musically it's not terribly memorable. The album's produced by J. Gibson and arranged by Harold P. Johnson (who also seems to have been part of the multi-racial quintet, which included two blacks). All bar one track (*Baby I Care* was credited to Harold Johnson) were co-written by J. Gibson and Harold Johnson.

The single is often described as 'psych', presumably due to *Do Fuga*, a piece of backwards mayhem that appears to be just the 'A' side in reverse, and probably more interesting for that.

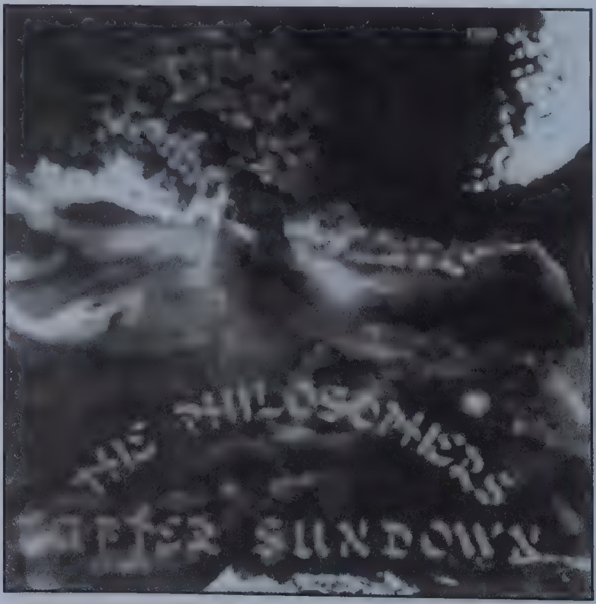
The front cover of the album uses the same picture as **White Light**'s album. This was because both albums were pressed by Century records. If customers didn't have their own artwork, then the company had a selection of non-copyrighted cover art blanks from which they could choose. The odd art (resembling the contents of a fish aquarium under coloured lights) was picked up by both **White Light** and **Philosophers** coincidentally. Century also offered an outdoor scene showing an old mill wheel, which was used on many different records - the **Victims Of Chance**: *Goin' Home Blue* and **Fifth Flight**: *Into Smoke Tree Village*, to name two. Most of Century label's customers seem to have been schools/marching bands. (CF/VJ/MW)

Phoenix Sonshine (CA)

Personnel: PAUL AMSCHLER A
GARY COWAN A
DEBBIE COWAN A

ALBUM: 1(A) SHININ' IN THE LIGHT (Destiny D-4404-S) 1971

NB: Three different covers exist: (i) brown logo on red background with yellow and red sun rays, (ii) brown logo and sun rays on yellow background, and (iii) photo of the band in covered wagon.



THE PHILOSOPHERS - After Sundown - Getting Down LP.

This is a Corona Del Mar, California-based Christian harmony folk and folk-rock album. The band was a trio with one female singer and two guitarists on back-up vocals. Gary and Debbie both came from Phoenix - hence the band's name. The album's nugget is *Broken Wing.* The song commences with a brooding feel and Jesus hippie lyrics. It changes pace half-way through beginning with an abrupt pause after the last verse, followed by a fast drum break, bongos and guitar licks. Elsewhere jangly folk-rock tunes (*That's A Start* and the title track), blend with heartfelt ballads like *Sing A Song Of Jesus*, *Lazarus* and the moody Faith with flute accompaniment. New Life is an acoustic rock number featuring surging organ. *He Died* has nice percussion and guitar work and the spirited *Love Of Jesus* benefits from both electric guitar and electric piano. (VJ)

Phineas and The Lemon Fogg (?)

45: Anything Can Happen (When You're Lonely)/
Love Is A Groovy Feeling (Scepter SCE 12225) 1968

This multi-gender harmony flower-pop single will appeal to lovers of the **Association**, **Love Generation** or Fifth Dimension. (MW)

Phinx (MS)

ALBUM: 1 SOMETIMES (Crazy Cajun CCLP-1059) 1978 SC

45s: My Baby Don't Care/Sometimes (Pic 1 139) 1966
Duke of Earl/House Of The Rising Sun (Pic 1 144) 1967

Phinx was Booneville, Mississippi's answer to **The Gants**. A mystery outfit produced by Huey P. Meaux, who eventually released the 10-track compilation of their material, though omitting *House Of The Rising Sun.* Like **The Gants** their stuff is almost all covers, competent but lightweight garagy beat/folk-rock - good but not that good. They even cover **The Gants**' own *My Baby Don't Care* alongside regular faves like *Feel A Whole Lot Better, You Make Me Feel Good*, etc.

You'll also find *My Baby Don't Care* is on *Psychedelic States: Mississippi* (CD). (MW)

Phlegethon (MI)

Personnel:			
	JEFF BOUGHNER	gtr	AB
	TOM DAVIS	drms	A
	ARIS HAMPERS	keyb'ds, tympani, vcls	AB
	DAVE PRYCE	gtr	A
	JOE SARNICOLA	bs	A
	L.C. DAVIS	bs, flute	B
	RANDY MARSH	drms	B

CDs: 1 THE SOULBENDERS/PHLEGETHON: THE MICHIGAN TAPES 1967-1971 (CD) (Arisdisc no #) 2000
2 THE SOULBENDERS/PHLEGETHON: BONUS DISC (CD) (Arisdisc no #) 2000

45s: You're No Good/The Sun (Pre-Heat 200) 1970
α Last Voyage Home/Prelude To An Odyssey (Pre-Heat 202) 1971

NB: α was pressed on red vinyl and in stereo.

Phlegethon was the next musical venture for Hampers and Boughner after Grand Rapids, Michigan's mighty **Soulbenders**.

Aris: "Phlegethon was more of an "art-rock" band than garage; at least the last incarnation... it was the times. But some of the earlier stuff definitely borders on garage... particularly the organ and guitar sounds."

They disbanded a couple of months after the second release - "Actually the friction had begun before the recording session. I knew we were about to give it up... that's pretty much why I titled the tune *Last Voyage Home* even though the lyrics don't allude to that."

Aris Hampers released two CDs of material from both bands in 2000.

You're No Good can also be found on *Sixties Archive, Vol. 6: Texas/Michigan Psych* (CD) and *Brain Shadows, Vol. II* (LP & CD). (MW)

PHLUPH - Self Titled LP.

Phluph (MA)

Personnel:		
	BENSON BLAKE IV	A
	LEE DUDLEY	A
	JOEL MAISANO	A
	JOHN PELL	A

ALBUM: 1(A) PHLUPH (Verve 5054) 1968 SC

NB: (1) reissued on vinyl and CD (Akarma AK 147) 2001.

45s: Another Day/Doctor Mind (Verve 10564) 1967
Patterns/In Her Way (Verve 10576) 1968

This Boston band made an excellent psychedelic album full of trippy lyrics, catchy organ work and, at times, fine guitar work. Almost all the tracks are interesting so it's difficult to single out individual ones. This is more commercial than most of the Bosstown Sound's offerings in 1968 and is now a collectors' item. Both singles are taken from the album. (VJ)

Phoenix (CA)

Personnel:			
	CHUCK MCCABE	gtr, vcls	A
	TIRAN PORTER	bs, vcls	A
	HOMER SWAIN	drms, vcls	A
	MIKE WALCH	perc, vcls, piano	A

ALBUM: 1(A) PHOENIX (ABC ABCS-703) 1969

45s: Baby, I'm Sorry/Postmark : N.Y.C. (ABC 11249) 1969
Postmark : N.Y.C./Julia's Face (ABC 11263) 1969

Produced by Bob Todd, **Phoenix** was a California rock quartet whose album is only of minor interest. The musicians are good, but the songs are weak and the production is direction-less, with ballads with strings, rock songs with horns. The best tracks are the ones used for the singles, plus *I'm Leaving, You Arrived.*

Their young black bassist, Tiran Porter, would later join the Doobie Brothers. (SR)

Phoenix Bird (NH)

Personnel:			
	GEORGE GORDON	gtr, vcls	A
	KEITH HART	bs, vcls	A
	MIKE McINNIS	drms	A

45: F.T.C./Parchman Farm (PS) (American Sound AS 1001) 1996

Lincoln, New Hampshire's **Phoenix Bird** recorded for the Onyx label (**Lazy Smoke**) but their recordings were never released at the time. The tracks on the 7" above are from an acetate recorded in 1970 and remind one a lot of **Blue Cheer**. It's been released in a picture sleeve of 500 copies only. (MW/VJ)

Phoenix Trolley (CA)

45: When Charlie's Doin' His Thing/
Three-Part Invention (Capitol 2227) 1968

An obscure harmony-pop single that reeks of L.A. and would have remained obscure but for Erik Lindgren featuring the flip on his weird 'n' wacky odyssey *Only In America* (CD). The top-side is pretty ordinary pop but *Three-Part Invention* is a haunting dirge that combines a **Curt Boettcher** type vocal collage and adds a **David Axelrod** backing track. Not psych, just extra-ordinary.

You'll also find *Three Part Investigation (Too Many Trees In The Forest)* on *Soft Sounds For Gentle People* (CD). (MW)

Phorenbach Delegation (IL)

45: New Rules/Tall Grass (Fahrenheit FAH-100) 1968

Phorenbach Delegation came out of Chicago. *Glimpses, Vol. 4* (LP) includes *Tall Grass*. (VJ)

PH Phactor (Jugband) (OR)

Personnel:	PAUL BASSETT	washboard, drms, kazoo, jug, jews harp	A
	JOHN BROWNE	gtr, hrmnca, vcls	A
	DAVY COFFIN	gtr, mandolin	A
	JOHN HENDRICKS	mandolin, kazoo, jug	A
	NICK OGILVIE	gtr, hrmnca	A
	STEVE MORK	bs, jug	A
	CHRIS ROBINSON	gtr, vcls	A
	MIKE RUSH	drms	A

ALBUM: 1 MERRYJUANA (Piccadilly PIC 3343) 1980 R2

NB: the band is shown as "PH Factor" on the cover, but "PH Phactor" on the labels.

45: Minglewood Blues/Barefoot John (Piccadilly 241) 1967

This was a Portland, Oregon outfit, although they spent some time in San Francisco during the flower-power era. They recorded a number of tracks in the sixties for producer Jerry Dennon, but only the above single was issued at the time. An album collecting their material, entitled *Merryjuana*, was put out in the early eighties on Dennon's label but it is now extremely elusive. They had an eclectic sound with elements of jugband and sound musically reminiscent of bands like US **Kaleidoscope and** early **Charlatans** and **Country Joe and The Fish**.

PH PHACTOR - Merryjuana LP.

Paul Bassett became a poster artist and like Nick Ogilvie now lives in Portland. John Browne resides near Seattle and Steve Mork lives in Sacramento, California. A video *"The Life And Times Of The Red Dog Saloon"* which is due for release, includes extensive footage of a Red Dog reunion featuring the **P.H. Phactor Jugband**, **Charlatans** and others, as well as a soundtrack of period **P.H. Phactor Jugband** material and footage from the sixties.

You'll also find their version of *Minglewood Blues* on *Battle Of The Bands, Vol. 2* (LP) and *The History Of Northwest Rock, Vol. 3* (LP); *Minglewood Blues*, *Merryjuana* and *Barefoot John* on *The History Of Northwest Rock, Vol. 3* (CD); and another cut, *Rain Island*, also features on the *California Halloween* (LP) compilation. (VJ/DR/MCn/NK)

Pi Corp (OH)

Personnel:	GUY BICKEL	bs, keyb'ds	A
	RICK FISCHER	drms, perc	A
	DENNIS GEFFERT	drms, perc	A
	ALAN HOWARTH	synth, gtr, flute, keyb'ds	A
	WOODY LEFFEL	vcls, gtr	A

ALBUM: 1(A) LOST IN THE COSMIC VOID
(Master Tapes 1973-1976) (Rockadelic RRLP 41) 2001

This album compiles previously unreleased material by a Cleveland, Ohio band. This retrospective compilation may interest those into freaky, spacey, electronic seventies psych/avant/prog. According to the liners, all bar two of the ten tracks were improvised and recorded in one pass. It's certainly 'out there, somewhere'. Side one has structured songs and appealing acid leads whilst side two is more of an electronic mayhem. Just 500 copies were pressed and some collectors rate this highly.

None of this Cleveland outfit's material appears to have been released during their existence.

Woody Leffel had been in several other local Ohio outfits - Renaissance Faire, Black Rose, **Granicus** and Believe. (VJ/MW)

The Piccadilly Circus (TN) - see Shadden & The King Lears (TN).

The Pictorian Skiffuls (OH)

Personnel incl:	JIM HIGGINS	ld gtr	AB
	ROGER McINTOSH	gtr	AB
	VONDEL MOORE	ld vcls	A
	RON SKINNER	drms	AB
	STEVE SMITH	bs, keyb'ds	AB
	GREG HARBAUGH	ld vcls	B

45: In Awhile/
You've Done Me Wrong (Skifful no # (Rite 15587/8)) 1965

Known originally as The Vondels after their frontman, a change of name was required following his departure. Their new choice has a quaint, Anglophile ring to it and so did their sound. Smith & McIntosh's *In Awhile* (sic) is a folkish Merseybeat offering which found favour many years later with the compilers of *Highs In The Mid Sixties Vol. 21* (LP), *Fuzz, Flaykes, & Shakes Vol. 7* (LP/CD) and *Psychedelic States: Ohio Vol. 3* (CD). Roger McIntosh penned the accomplished minor-mood flip, which has considerable Beatlesque charm.

Ron Skinner left to join **Jerry and The Others**. The band moved in a hard-rock direction and lasted into the early seventies. (MW/GG/David Jaffe/VJ)

Picture (WI)

Personnel:	WAYNE BABICH	bs	A
	MIKE BEASTER	drms	A
	MIKE MILEWSKI	ld gtr	A
	JIM MILEWSKI	gtr/bs	A
	PHIL SHIELDS	keyb'ds, sax	A
	BILL AIKEN	gtr, keyb'ds	
	MIKE HOULIHAN	bs	
	WAYNE LaPENE	drms	
	BOB McKENNA	vcls	
	LON OMITT	drms	

45s: Reach Out/Evolution (Nasco 002) 1969
Universal Soldier/Dance Of Love (WRN WRN-45-101) 1970

Formed in Milwaukee in 1967 by the Milewski brothers after the break-up of the **Richochett(e)s**, their first single is well-regarded for the acid etched *Evolution*. Erik's Lindgren' description can't be topped - "Excessive flanging, searing guitar leads and heavily echoed drums add up to one far out enchanted musical journey". The 'A' side is a cover of the Four Tops' *Reach Out (I'll Be There)*.

The band was together for around five years although latterly the personnel were apparently very fluid.

Evolution has been compiled on *A Heavy Dose Of Lyte Psych* (CD), *Psychedelic Experience* (CD), *The Psychedelic Experience, Vol. 2* (LP) and *Acid and Flowers* (CD). (MW/GM)

Pidgeon (?)

Personnel:	CHERI GAGE	autoharp, ld vcls	A
	RICHARD T. MARSHALL	poetry	A
	JOBRAITH SALISBURY	keyb'ds, gtr, ld vcls	A
	BILL STRONG SMITH	drms, perc	A

ALBUM: 1(A) PIDGEON (Decca DL 75103) 1969

45: Prison Walls/Rubber Necks (Decca 32545) 1969

Thanks to Mike Warth of Leighton Buzzard for drawing this album, which has attracted little interest from collectors to date, to my attention. It's a typical West Coast-sounding album with some nice female vocals from Cheri Gage, although most of the tracks feature harmony vocals. Mostly soft-rock it includes one good rocker, *The Dancer*. The single was not on the album. (VJ)

The Piece Kor (MD)

Personnel:	MICKEY BALL	hrmnca, gtr, vcls	A
	JACK BANDONI	gtr	A
	CHARLEY CLARK	drms, vcls	A
	DANNY MOORE	ld gtr	A
	BARRY SCOTT	bs	A

45: All I Want Is My Baby Back/
Words Of The Raven (Laray 2556) 1968

A garage band from Bel-Air, Maryland **The Piece Kor's** single was produced by Tom Guernsey of **The Hangmen**. *All I Want Is My Baby Back* is a pretty late piece of teen honk, whilst the flip is quite a classy slab of garage-psych with a superb reverb style guitar break.

Compilation appearances have included: *Words Of The Raven* on *Sixties Rebellion, Vol. 14 The Basement* (LP & CD); and *All I Want Is My Baby Back* on *Back From The Grave, Vol. 8* (CD) and *Back From The Grave, Vol. 8* (2-LP). (MW/MM)

Pied Pipers (OH)

Personnel:	LENNY KRISPINSKY	drms	AB
	LES MORO	ld gtr	AB
	PETE POMPURA	bs	AB
	DENNIS SESSONSKY	ld vcls	AB
	RICH GULA	gtr	B
	RICHARD BELLEY	gtr	X

45s: Hey Joe/Hold On I'm Coming (Wam 5948) 1966
Stay In My Life/You Don't Know Like I Know (Hamlin 2510) 1967

From the Youngstown, Ohio area, **The Pied Pipers** had quite a following on the local scene, and were second only in the pecking order to the **Human Beinz**. They played at teen dances locally and recorded at Wam studios in Youngstown (long shut-down) that cut many local bands.

Led by Dennis Sessonsky, who co-wrote *Stay In My Life*, the group lasted until 1970, and had many personnel changes. The last version, when they were known as The Pipers, also included Dick Belley, who had played with the **Human Beinz**.

Sessonsky was a bizarre character to be sure. He later metamorphosed into Dennis T. Menass, and then fronted Left End, the top Youngstown band throughout the seventies and early eighties. Left End also cut a few local singles and one album on Polydor.

The flip to their second single, *You Don't Know Like I Know*, was a Porter/Hayes Stax composition.

Compilation coverage to date has included: *Stay In My Life* and *You Don't Know Like I Know* on *Everywhere Interferences* (LP); *Hey Joe* on *Highs In The Mid-Sixties, Vol. 9* (LP) and *Wyld Sydes Volume Six* (CD); and *Stay In My Life* on *Midnight To Sixty-Six* (LP), *Victims Of Circumstance, Vol. 2* (CD), *Trip In Tyme Vol. 1* (CD) and *Psychedelic States: Ohio Vol. 3* (CD). (GGI/MMy/MW/VJ)

Pierce Arreau (TX)

Personnel:	ROD RUSSELL	A

45: Let Me Take A Ride/Chandelier Ball (Mark Ltd 1010) 1967

Pierce Arreau was actually Rod Russell, an accomplished Dallas musician. This was officially the last release on Mark. (VJ)

(Mark Stein and) The Pigeons (NY)

Personnel incl:	TIM BOGERT	A
	VINCE MARTELL	A
	MARK STEIN	A

ALBUM: 1(A) WHILE THE WORLD WAS EATING VANILLA FUDGE
(Wand 687) 1968/69 SC

NB: (1) also issued in Germany on the Metronome subsidiary 2001 (08) in 1970.

45: (In The) Midnight Hour/
Stay In My Corner Baby (Musicor MU-1199) 1966

Here's an album of third rate **Rascals** imitations, which appeared on the back of Stein, Martell and Bogert's success as **Vanilla Fudge**. The album mostly comprised soul covers, but originals are *Upset The People* and *About Me*.

The band was discovered by former UK Undertakers, Chris Huston, who introduced the band to Atlantic... (VJ/MW/AHr)

Piggy Bank (NM)

Personnel:	VIC GABRIELE	vcls, bs	A
	DON GLEICHER	ld gtr	A
	BENJIE MARTINEZ	drms	A
	GEORGE ORANA	gtr	A
	WES SMYTHE	organ	A

45: Thoughts Of You/Play With Fire (Lavette LA 5017/18) 1966

This single was produced by Lindy Blaskey and recorded on his Albuquerque-based label. Also known as the Monkey Men this band had local hits on the Q-Q label.

You can also check out *Thoughts Of You* on *Diggin' For Gold Volume 9* (LP). (VJ/MW/MDo)

Pig Iron (NY)

Personnel:	MARTY FOGEL	sax	A
	ADAM IPPOLITO	keyb'ds, vcls	A
	BILL PETERS	gtr, vcls	A
	PAUL SQUIRE	drms	A
	GARY VAN SCYOC	bs	A

ALBUM: 1(A) PIG IRON (Columbia CS 1018) 1970

NB: (1) also released in Holland (CBS 54044). (1) reissued on CD (Footprint FPR29013) 2007.

From New York, an urban blues-rock band using horns. The album has its moments. Van Scyoc and Ippolito would later join **Elephant's Memory** and Marty Fogel went on to play with Lou Reed. (SR)

Pig Newton And The Wizards From Kansas (KS) - see The Wizards From Kanzas (KS).

Travis Pike('s Tea Party) (MA)

Personnel:	GEORGE BROX	gtr	A
	KARL GARRETT	ld gtr	AB
	TRAVIS PIKE	vcls	AB
	MIKEY HOE VALENTE	bs	AB
	PHIL VITALI	drms	AB
	LONNIE HILLARD		B

45s: α Feelin' Good/
Don't Hurt Me Again (Pike Productions Inc. no #) 1967
β The Likes Of You/If I Didn't Love You Girl (Alma 201,680/1) 1968

NB: α A-side shown as by The Montclairs, B-side shown as by Travis Pike & Brattle St. East; β shown as by Travis Pike's Tea Party.

Travis Pike was a veteran of bands as far back as 1959 (The Jesters) prior to forming the **Tea Party**. A prolific writer, he wrote numerous songs for the **Tea Party** that unfortunately were never released. The band's sole single was recorded at Joe Sawyer's AAA Recording Studio in Boston. In addition to composing music for and appearing on a local TV program, 'Here And Now', the **Tea Party** joined **The Rockin' Ramrods** on a promotional cruise for WRKO Radio. Despite a trip to California in 1968 to try and jump start the band's career, the **Tea Party** dissolved shortly thereafter.

You can also check out *If I Didn't Love You Girl* on *Sixties Rebellion, Vol. 7: Backyard Patio* (CD & LP) and *Tougher Than Stains* (LP). (MW)

Pilgrimage (NY)

45s: Bad Apple/You Satisfy Me (Mercury 72631) 1966
Do You Love Me?/Hey (Mercury 72706) 1967

Pilgrimage was from Long Island, New York. *Bad Apple*, is the pick of the crop - a thumpin' singalong punker. The flip, *You Satisfy Me*, is an R'n'B-influenced pounder, graced with rippling keyboards and the odd lead phrase.

The follow-up is not quite so impressive though their cover of Berry Gordy's *Do You Love Me?* is solid and probably inspired by the Dave Clark Five version.

Compilation appearances have included: *Bad Apple* on *60's Punk E.P., Vol. 3* (7"), *Boulders* (EP) *Box Vol. 3*; *Teenage Shutdown, Vol. 3: Things Been Bad* (LP & CD) and *Victims Of Circumstance, Vol. 2* (CD); and *You Satisfy Me* and *Bad Apple* on *Victims Of Circumstances, Vol. 1* (LP). (VJ/MW/MM)

Pilot (?CA)

Personnel incl:	MARTIN QUITTENTON	gtr	A
	BRUCE STEPHENS	gtr, keyb'ds, vcls	A
	LEIGH STEPHENS	gtr, vcls	A
	MICK WALLER	drms	A
	NEVILLE WHITEHEAD	bs	A

ALBUMS: 1(A) PILOT (RCA LSP-4730) 1972
2(A) POINT OF VIEW (RCA LSP-4825) 1973

45: Rider/Miss Sandy (RCA 74-0770) 1972

Leigh Stephens and Mick Waller had already played together on **Stephens**' solo album and in **Silver Metre**. **Pilot** was an Anglo-American hard-rock "supergroup" as its line-up also included Bruce Stephens (ex-**Blue Cheer** and **Mint Tattoo**) plus Martin Quittenton from Steamhammer.

They were of course completely unconnected with the UK pop act of the same name. (SR)

Susan Pillsbury (NY)

ALBUM: 1 SUSAN PILLSBURY (Sweet Fortune SFS-804) 1973 SC

NB: (1) reissued on CD (Sunbeam SBRCD5074) 2010.

This is a fine singer/songwriter effort full of fragile love songs. It's tastefully produced with some orchestration and she portrays an impressive vocal range.

The Sunbeam reissue features five previously unissued bonus tracks (which were recorded soon after the album), detailed liner notes and rare photographs. (VJ)

The Pineapple Heard (NY)

45: Valleri/Ol' Man River (Diamond D-231) 1967

An excellent version of the **Boyce-Hart** track, a year before the **Monkees** had a hit with it. Unfortunately the street cred of this Syracuse, New York outfit was undermined by their dire MOR-harmony cover of a showtune on the flip. (MW)

Pinkiny Canandy (?)

Personnel incl:	MICHAEL CHAIN	vcls	A

ALBUM: 1(A) PINKINY CANANDY (UNI 73049) 1969

Produced by Mike Post, this is a strange concept album written and sung by Michael Chain which tells the adventures of **Pinkiny Canandy**, a super hero in pink clothes. Musically it's a mix of pop, pop-psych and rock with good guitars and unusual lyrics (*Christopher Centipede, Mutual Indemnity Insurance Company* etc.). One of the best tracks is *Hello Hello* (not the **Sopwith Camel** song).

The album came in a gatefold sleeve with two pages of Marvel-like cartoons. Prior to this project, Michael Chain had been in **The Knack.** (SR/MW)

Pinnochio and Puppets (NY)

45: Fusion/Cowboys And Indians (Mercury 72659) 1967

This single is the absolutely ultimate awesome - an East-meets-West fusion instrumental that blows everything else away. It featured on Erik Lindgren's instrumental mayhem compilation *Everything You Always Wanted To Know About '60s Mind Expanding Punkadelic Garage Rock Instrumentals But Were Afraid To Ask* (CD) (phew), *Slowly Growing Insane* (CD), and on *The Arf! Arf! Blitzkrieg 32 Track Sampler* (2-CD) and *Psychedelic Unknowns,* *Vol. 11* (LP). It turns out that this is none other than New York City's **Teddy Boys**. The flip is another instrumental that's more rocky and in a slightly 'twangy' vein, but is pretty tasty too. (MW)

Piranhas (CA)

Personnel:			
	LARRY COLE	ld gtr	A
	RICK MURPHY	gtr	A
	BUD OWINGS	drms	A
	RICK WALSWORTH	bs	A
	DAVE CUNEI,	brass	
	SCOTT LIGGETT	brass	
	? WILLIAMS	brass	

ALBUM: 1(A) SOMETHING FISHY (Custom Fidelity CF-1452) 1965 R1

This San Marino, California band deployed a three-piece horn section which placed them somewhere between the normal surf outfit of the times and the garage bands beginning to emerge in this era. The album mostly comprised covers but there are a few originals. The instrumentals like *Peter Gunn Theme and James Bond Theme* are notable for their horns. There's a decent cover of *Louie Louie* and they deliver some raucous vocals on the garage material like *Hitchhike* and *My Babe*. Fittingly the album is presented in a cover with a piranha on the front. (VJ/MW)

The Pirates (LA)

45s:		
	Big Boy Pete/Little Boy Sad	(Deaux DEA-1 150) 1965
	Naughty Girl/Cuttin' Out	(Back Stage 5001) 1966

These buccaneers operated out of New Orleans. They sound like a frat-party outfit on *Big Boy Pete. Little Boy Sad* is more garagy but can't top the **Gants**' version.

At the end of 1965 they backed local DJs C.C.Courtney and Lew Kirby in the guise of Their **Singing Bodies** and released a pair of singles under that name.

Cuttin' Out has also appeared on *Sixties Archive, Vol. 2* (CD) and *Texas Punk From The Sixties* (LP). (VJ/MW)

Pisces (IL)

Personnel incl: LINDA BRUNER

CD: 1 A LOVELY SIGHT (The Numero Group 8257641029) 2009

Pisces was an unnerving combo from Rockford, Illinois and this CD compiles most of their recorded work to represent what an album of their material would have sounded like back then. The opening cut showcases their sound superbly with fuzz guitar, drums and Bruner's ghostly vocals. Other stand-out tracks which highlight the intensity of their music include *Children Kiss Your Mother Goodnight* and *Motley Mary Ann.* (VJ)

P.J. Orion and the Magnate$
P.J. ORION MAGNATES
Produced by Lester Lane

P.J. ORION AND THE MAGNATES - Self Titled LP.

Pitche Blende (MI)

45: My World Has Stopped/Stop (Valley 1102) 1968

Michigan Mixture, Vol. 1 (LP) features both single cuts by this outfit. The first, *My World Has Stopped*, is a pleasant enough harmony-pop effort. The second, *Stop*, is much faster and punkier with some good guitar moments. (VJ)

P.J. Orion and The Magnates (MA)

Personnel:			
	ARISTEDES GEORGE EMBIRICOS	bs	A
	PETER JOHN GOULANDRIS	gtr, ld vcls	A
	PETER NICHOLAS GOULANDRIS	drms	A
	JEREMIAH MILBANK III	ld gtr, vcls	A

ALBUM: 1(A) P.J. ORION AND THE MAGNATES (Magnate XTV 122459) 1967 R4

NB: (1) reissued on vinyl as *These Guys Are Terrific* (Eva 12023) 1984. (1) reissued on vinyl (Resurrection) 1984 with a black and white cover.

This is one of those gloriously rare garage albums. It contains nine covers in a somewhat pedestrian folk-rock garage style with vocals that occasionally stray into unknown keys - the strained and wavering 'harmonies' at the end of *Bells Of Rhymney* are worth the price of the reissue alone! Good clean fun as witness the 'for best results, remove the needle and play at 78 r.p.m.' tag!

The liner notes on the Eva reissue claim that the band came from Ohio, but this is incorrect as the album was recorded by four students who were based at Groton boarding school in Massachusetts. The school was a very strict place - with no radios allowed, and so whenever the band played they had a captive audience. Three members of the band are all cousins (all except Jerry Milbank) and still play together occasionally. Their album was recorded at Columbia Studios in New York.

Their version of *We Gotta Get Out Of This Place* has been compiled on *Oil Stains* (LP). (MW/AE)

The Plague (NM)

Personnel incl: BILL "CORKY" ANDERSON drms A

45: Go Away/Money (Epidemic 2164) 196?

This band came from Albuquerque in New Mexico and drummer "Corky" Anderson had previously been with **King Richard and The Knights**. Their punkish single was clearly influenced by The Kinks. *Go Away*, written by S. Erickson and Bill Anderson, can also be heard on *New Mexico Punk From The Sixties* (LP), *Pebbles, Vol. 5* (LP), *Pebbles Vol. 5* (CD), *The Essential Pebbles Collection, Vol. 1* (2-CD), *Sixties Archive Vol. 4* (CD) and *Teenage Shutdown, Vol. 4: I'm A No-count* (LP & CD) and on *King Richard And The Knights - Precision!* (CD). (VJ/MW)

The Plague (ND)

This **Plague** from Bismarck, New Delaware, has a previously unreleased version of *Money* on *Hipsville, Vol. 2* (LP). (VJ)

The Plague (WI)

45: Mr. White Collar Man/
When I See That Girl Of Mine (Wright W 6863) 1968

Poppy "garage" from Milwaukee, Wisconsin that sounds more like '65 or '66 and has too many sha-la-la's - it's nearer to teeny-pop sounds despite the moody keyboards. *When I See That Girl Of Mine*, is a cover of the Kinks and has popped up on *Leaving It All Behind* (LP). (MW)

The Plague (VA)

45: Brighter Side/Cherry Road (Nottingham Disc Co) 1969

From Virginia, near Norfolk, this obscure group released a single with a good flip in the heavy garage style, with organ. Indeed, you'll also find *Cherry Road* on *Aliens, Psychos & Wild Things Vol. 3* (CD). (SR/MW)

Plague (CA)

Personnel:	SCOTT DONALDSON	gtr	A
	ED MOSS		A
	JOHN PALMER	gtr	A
	PETE RAINE		A

A group of punky rebels on the Richmond, California scene in 1966 this **Plague** have come to be regarded as a local legend by virtue of their exploits and tough image. They released no records but two members would end up in bands whose legacy has been preserved. Scott Donaldson joined Berkeley's **Haymarket Riot** (formerly The Livin' End) in late 1966. John Palmer had previously been in The Boys (with Randy Hammon) and would be in **The Boys Blue** and Lincoln's Promise before teaming up with Hammon again in the highly-regarded **Savage Resurrection**. (MW)

Plague (MI, 1)

ALBUM: 1 THE PLAGUE (No label 26907) 1972 R1

45: Somebody Help Me/Hard To Wait (Smitty's 1293) 197?

From Michigan, a garage band with organ and guitar, recorded with primitive equipment judging by the result. All copies came in a plain white cover.

The band wasn't connected to the earlier Michigan outfit **The Plagues**. (SR/MW)

The Plagues (MI, 2)

Personnel:	VAN DECKER	ld gtr	A
	JIM HOSLEY	gtr	A
	WILLIAM MALONE	bs	A
	PHIL NOBACH	drms	A
	SCOTT DURBIN	keyb'ds	
	STEVE ALLEN	gtr	

EP: 1 THROUGH THIS WORLD (PS)
("Quarantined 41369") 1987

45s: That'll Never Do/Badlands (Quarantined 41369) 1965
Why Can't You Be True/
Through This World (Quarantined 2020) 1966
I've Been Through It Before/
(Clouds Send Down) Tears From My Eyes (Fenton 2070) 1966

This Lansing, Michigan outfit formed in 1964 and released three sought-after singles. Their finest moment *I've Been Through It Before* is a dramatic pounder with good riffs, a fine solo, and excellent use of fuzz throughout. *Through This World* exudes a fragile charm, encapsulating the innocent optimism of that time. Bassist Bill Malone was the chief songwriter and much of their material tended towards lighter, drippy garage-ballads.

The eighties bootleg EP gathers up their singles legacy with the exception of *Badlands* (was it that bad?) and is hard to find nowadays. The original singles are snapped up for silly money on the rare occasions that they resurface.

The Plagues became **Plain Brown Wrapper** shortly after the departure of Malone to The Frightened Trees in 1966. In the summer of 1967 Malone pulled up his roots and relocated to Studio City, California where he hoped to get into the movie business. Eventually he achieved his ambition and became a Hollywood director, best known for horror movies like 1999's 'House On Haunted Hill'. He has included a couple of songs by **The Plagues** in his film soundtracks/trailers and, in a 2008 interview, mentioned that his next film 'Parasomnia' ("a dark fairy tale") would include tracks and tributes to other Michigan garage bands. In the event he managed to feature a few, even writing them into the plot - the main character is searching for a copy of the **Bossmen's** *She's The Girl For Me* throughout the film? COOL!! The other tracks included were *Bad Girl* by **The Bossmen** and *My Lovin' Days Are Through* by **The Sheffields**.

Compilation appearances include: *I've Been Through It Before* on *Teenage Shutdown, Vol. 2: You Treated Me Bad* (LP & CD), *The Chosen Few, Vol. 2* (LP) and *Michigan Mayhem Vol. 2* (CD); *(Clouds Send Down) Tears From My Eyes* on *Teenage Shutdown, Vol. 5: Nobody To Love* (LP & CD); *Why Can't You Be True* on *Destination Frantic!* (LP & CD); and *Why Can't You Be True, Through This World, I've Been Through It Before* and *(Clouds Send Down) Tears From My Eyes* on *Scream Loud!!! The Fenton Story* (2-CD). (MW)

The Plagues (MA)

45: To Wander/Cherry Pie (Ron Records RR 1,000) 1966

A Taunton, Massachusetts combo, *To Wander* also appeared in a very rare picture sleeve - one copy fetched $500!!

Compilation appearances include: *Cherrie Pie* on *Mondo Frat Dance Bash A Go Go* (CD); *To Wander* on *New England Teen Scene* (CD) and *New England Teen Scene, Vol. 2* (LP). (VJ/MW)

Plain Brown Wrapper (MI)

Personnel incl:	STEVE ALLEN	gtr	A
	VAN DECKER	ld gtr	A
	SCOTT DURBIN	keyb'ds, trumpet	A
	JIM HOSLEY	gtr, bs	A
	PHIL NOBACH	drms	A
	DAVE LIVINGSTON	bs	
	CHUCK SWEITZER	gtr	
	GARY STORY	drms	
	ROBBIE ROSS	drms	

45s: And Now You Dream/You'll Pay (This Is Music 2114) 1967
Junior Saw It Happen/Real Person (Monster 0002) c1970
Stretch Out Your Hand Pt.1/Pt.2 (Spirit 946S-0010) 1972

This Lansing, Michigan rock band was previously known as **The Plagues** (line-up A). Their first foray, on a Fenton custom-label, featured *You'll Pay*, a bitter slice of girl-put-down invective which has reappeared on *Let Em Have It Vol. 1* (CD) and *Diggin' For Gold 7* (LP).

PLAIN JANE - Self Titled LP.

By their later singles they'd become a tight, funky rock band with a soulful sound. They lasted several years and a later line-up included Gary Story, formerly of **Zookie And The Potentates.** (MW)

Plain Jane (CA)

Personnel:	DON GLEICHER	gtr, vcls	A
	BARRY RAY	gtr, vcls	A
	DAVID SCHOENFELD	drms	A
	JERRY SCHOENFELD	keyb'ds, vcls, bs	A

ALBUM: 1(A) PLAIN JANE (Hobbit H.B. 5000) 1969 R1

NB: (1) reissued on CD (Fallout FOCD2098) 2008.

45: Who's Drivin' This Train?/Num-Bird (Hobbit HB 42000) 1969

This pleasant and largely undiscovered dreamy rural-rock album benefits from a delightful clean-sounding production with superb harmonies and delicate yet funky melodies. Their dreamy organ sound, fragile harmonies and backwards fuzz guitar is best represented on tracks like *Who's Drivin' This Train*, *You Can't Make It Alone* and *Mrs. Que*. Others veer more towards pop, particularly the beautiful *Silence* and pleasant pop-rock of *Not The Same*. Certainly no lost gem, but its 10 cuts all are originals and the album's worth checking out.

Their album was produced by Les Brown from **Rockin' Foo**. (MW/CF/SR)

Planet of The Apes (CT)

ALBUM: 1 A MUSICAL TRIP (TPI 1001) 1974 R1

This Connecticut group mixes psych, pop and rock on *A Musical Trip* with lots of wah-wah guitar and some decent tracks (*People Sure Do Make Funny Noises* and *Hey Pet*). Due to their primitive facilities, this private pressing is quite noisy. (SR)

Planned Obsolescence (CA)

Personnel:	GERALD IRVING	keyb'ds	A
	BILL LIPSCOMBE	ld gtr	A
	DOUG McGUINN	drms	A
	TOM McGUIRE	vcls	A
	JOE RODRIGUEZ	bs	A

45: Still In Love With You Baby/Exit Sticky Icky (JetSet 4296) 1967

This band met while attending high school in Santa Barbara, California. They played local battle of the bands, dances and club dates, eventually attracting the attention of The Surfaris' management team.

Interestingly, the flip side to their sole single, *Exit Sticky Icky* was originally written with the intention of using it as advertising for a soft rubber toy (the toy manufacturing company ultimately backed off the idea).

To capitalise on the single, the band spent a couple of months touring southern California. Their gimmick was playing with bags over their heads and in black capes. At the Univerity of California, Santa Barbara they played the world's longest song - literally hour after hour of *Exit Sticky Icky* (with members of Ernie and the Crabs aka **Giant Crab** and other friends helping out).

Still In Love With You Baby is compiled on *Vile Vinyl, Vol. 2* (LP) and *Vile Vinyl* (CD). (SB/VJ)

Plant and See (NC)

Personnel incl:	FORRIS FULFORD	drms, vcls	A
	WILLIE LOWERY	gtr, vcls	A
	RONALD SEIGER	bs	A

ALBUM: 1(A) PLANT AND SEE (White Whale WW 7120) 1969

45: Put Out My Fire/Henrietta (White Whale WW-309) 1969

From Fayetteville, North Carolina their album is a mix of psych and folk-rock with some interesting guitar work. One of the cuts, *Put Out My Fire* can also be heard on *White Lace & Strange Volume 2* (CD). When White Whale disappeared, they became **Lumbee**. (SR/MW)

Plant Life (FL)

Personnel:	GEORGE CLARK	A
	LOUIE GOLD	A
	TOM HARASZMIS	A
	MIKE PASTERNAK	A
	RANDY WILIFORD	A

45: Flower Girl/Say It Over Again (Date 2-1572) 1967

Originally known as the Go-Mads, some members of this Orlando, Florida quintet were later in Cowboy (which also included Tom Talton and Tom Wynn of **We The People**).

Flower Girl is excellent **Turtles**-like garage-pop and was a local hit - it should be hauntingly familiar since it borrows heavily from The Easybeats' *Friday On My Mind.* The flip is noisy pop with grating falsetto harmonies.

The band used to play regularly at Winter Park Youth Center in Orlando.

Flower Girl was compiled in 1968 on the rare sampler album *Bee Jay Video Soundtrack* (Tener 1014) but has blossomed again on *Psychedelic States - Florida Vol. 2* (CD). (MW/JLh/RM)

Plaster Caster Blues Band (?)

ALBUM: 1 THE PLASTER CASTERS
(Flying Dutchman/Bluestime 9001) 1969 SC

45: Lanoola Goes Limp/You Didn't Try To
Ball Me (Flying Dutchman/Bluestime 45002) 1969

On Bob Thiele's label, came this rare exploito album. The **Plaster Casters** was the name of a few groupies who built a collection of plaster castings of famous rock stars penises and this album was aimed to cash in on their name. (SR)

Plastic Ax (TX)

Personnel incl: ERNESTO DA GAMA A

45: White Smoke - Part 1/
White Smoke - Part 2 (Custom Sound SC 155) 196?

A lengthy fuzz-laden instrumental workout with busy percussion and latterly some brass - by a band reported to be from Dickens, Texas. The single is thought to date from around 1969. (MW)

Plastic Blues Band (LA)

Personnel:	JOHNNY BEAR	drms	A
	RALPH RICHOUX	bs, vcls	A
	JAY WOLFE	gtr	A

45s: Gone/Country Food (Busy-B ZAP 8) 1968
One Week Ago Today/
A Thing You Gotta Face (Busy-B ZAP 9) 1968
You're Gonna Get Burned/Dead Seed (Busy-B ZAP 13)1969

A New Orleans, Louisiana-based psychedelic-blues-rock outfit, whose *Gone* and *Dead Seed* have remained popular with collectors and compilers due to their generous doses of fuzz and wah-wah. The second, uncompiled single features straight-ahead blues rock backed by country-tinged rock.

Jay Wolfe migrated to Florida and set up a guitar dealership.

Compilation appearances include: *Gone* and *Dead Seed* on *Sixties Archive, Vol. 4* (CD) and *Florida Punk Groups From The Sixties* (LP); and *Gone* on *Trash Box* (5-CD), *Garagelands, Vol. 1* (LP), *Garagelands, Vol. 1 & 2* (CD) and *Psychedelic Archives Vol. 7* (double cassette box). (VJ/RC/MW)

The Plastic Ice Cube (MN)

45:	Won't Turn Back	(Warick 6750)	1967

The Litter's producer Warren Kendrick produced this Minneapolis band's song which they had first recorded under an earlier name, **Marcia and The Lynchmen**. The flip was by a different artist, Andrea Forrest, so it isn't shown here. (VJ)

Plastic Mushroom (IA)

45:	Baby I See/Whistle Stop Review	(ssExx 668)	1970

The work of the late sixties outfit from Des Moines, Iowa presumably later known as The Wild Cherries likewise from Des Moines, who also put out *Baby I See/You Know Whatcha Want* on Kapp (K-2113) in 1970, followed by *Wigwaum/Whistle Stop Review* on Kapp (K-2137), in 1971. (VJ/MW)

Plastik Peeple (NY)

45:	Wait/Work	(Sanfris SF-31)	1968

From the Bayside area of Queens, New York City their sole release appeared on an obscure label owned by a Miss Santa Friscia, which also put out singles by the **Tides In** and Upward Movement.

Psychedelic States: New York Vol. 1 (CD) features *Wait*, which sounds more like 1965-6 than 1968 with its jerky danceable rhythm, *Taxman*-like chops and hesitant keyboard solo. (MW)

Plato and The Philosophers (MO)

Personnel:			
	MIKE IMBLER	ld gtr	ABC
	BARRY ORSCHELN	keyb'ds	ABCD
	KEN TEBOW	bs, vcls	ABCD
	MARK VALENTINE	drums	AB
	BEN WHITE	bs	BC
	STEVE VAN CLEVE	drms	CD
	KEN WOLVERTON	gtr	C
	BRUCE RENFRO	gtr	D

NB: Line-up 'C' 1967, Line-up 'D' 1999.

CD: 1(A/B/C) THIRTEEN O'CLOCK FLIGHT TO PSYCHEDELPHIA (Collectables COL-0714) 1998

45s:			
	I Don't Mind/C. M. I Love You	(It 2313)	1966
	I Don't Mind/C.M. I Love You	(General American GAR 104)	1966
	13 O'Clock Flight To Psychedelphia/ Wishes	(Fairyland 1002)	1967

This band formed in 1962 in Moberly, Missouri as the Checkmates but changed name to **Plato and The Philosophers** in 1965 and lasted until 1970. The *Thirteen O'Clock Flight To Psychedelphia* (CD) retrospective features the band's story, from which the personnel is confirmed, and features fourteen tracks: the It single and many unreleased goodies - two versions of *Thirteen O'Clock...*, *Wishes*, the proposed third single *Doomsday Nowhere City/I Knew*, and seven others from 1968 onwards, which include some excellent heavy acid-punkers. Other artists feature on the CD - **Something Wild**, **Smoke** (Houston's ex-**Nomads**) and the Fortunes.

Their first single was a routine garage effort. You'll also find *I Don't Mind*, on *Monsters Of The Midwest, Vol. 111* (LP). *Monsters Of The Midwest, Vol. 11* (LP) and *Garage Beat '66 5* (CD) includes *Thirteen O'Clock Flight To Psychedelphia*. It doesn't live up to its name but does feature some arresting double lead guitar breaks and rather haunting harmonies.

Tebow and half of the original line-up still gig occasionally! (VJ/MW/BSw)

The Playboys Of Edinburg (P.O.E.) (TX)

Personnel:			
	VAL CURL	keyb'ds, bs, gtr	A
	DON FAIRES	drms	A
	JERRY McCORD	ld gtr, piano, bs	A
	MICHAEL WILLIAMS	perc, vcls	A
	JAMES WILLIAMS	gtr	A

ALBUM: 1(A) UP THROUGH THE SPIRAL (UNI 73099) 1971

NB: (1) shown as by **P.O.E.**.

					HCP
45s:		Wish You Had A Heart/Understand Me	(Pharaoh 141)	1965	-
		Look At Me, Girl/News Sure Travels Fast	(Pharaoh 142)	1966	-
		Look At Me, Girl/ News Sure Travels Fast	(Columbia 43716)	1966	108
		Dream World/One-Way Ticket	(Columbia 43933)	1966	-
		Sanford Ringleton V Of Abernathy/ Mickey's Monkey	(Columbia 44093)	1967	-
		Suzy Walker/Fair-Haired Lady	(123 1715)	1968	-
		Let's Get Back To Rock And Roll/ Homemade Cookin'	(123 1722)	1969	-
		La Bamba/Happy Train	(123 1729)	1970	-
		La Bamba/Happy Train	(Capitol 2890)	1970	-
	α	Up Through The Spiral/There Is A River	(UNI 73099)	1971	-

NB: α shown as by **P.O.E.**.

This Texas band originated from McAllen but were later based in Houston and played between 1965-70. Their music was a mixture of punk, folk-rock and rock'n'roll with their first two singles best described as garage-folk. By the time of their three singles for "123" they had become more rock-orientated. In 1970, they changed their name to **P.O.E.** making an album and a single for UNI. A decent album in a heavy-psych vein, *Up Through The Spiral* is a concept album based on the life of Edgar Cayce. The title track is a superb pop-psych tune and *A Debt To Pay* also exhibits some fine harmonies.

All of **The Playboys Of Edinburg** singles listed above are non-album.

The Williams brothers later recorded a single, *When I Think Of You/Springtime* (JSM 101), as James and Michael which was also leased to London (257) for nationwide distribution.

THIRTEEN O'CLOCK FLIGHT
TO PSYCHEDELPHIA

PLATO AND THE PHILOSOPHERS - Thirteen O'Clock... CD.

Compilation coverage has so far included: *Wish You Had A Heart* on *Texas Flashbacks, Vol. 1* (LP & CD) and *Flashback, Vol. 1* (LP); *News Sure Travels Fast* on *Mindrocker, Vol. 7* (LP); and *Look At Me, Girl, News Sure Travels Fast* and *Wish You Had A Heart* on *Texas Punk, Vol. 5* (LP) and *Acid Visions - Complete Collection, Vol. 2* (3-CD). (VJ/MW/JRe)

Playful Pups (?)

45:	Palpatations/Dinosaur	(Intrepid 75008) 1969

Produced, like **Year 2000**, by a young Rupert Holmes, a bubblegum pop single on the same label as the Leer Brothers. (SR)

The Playgue (LA)

Personnel:	WAYNE CHAPMAN	gtr	A
	LEWIS MOYSE	bs, vcls	A
	DON MYRICK	drms	A
	CHARLES HENRY SHERBURNE	ld gtr	A
	DANNY TILLOTSON	organ	A

45:	Baby No More/I Gotta Be Goin'	(Rebic BNB-19653) 1965

Baton Rouge, Louisiana was home to this teen band that came up with the pretty frantic *I Gotta Be Goin'*, unfortunately *Baby No More* is a rather lame garage ballad with two left feet!

The single was produced by Nick Benedetto with his brother and recorded at on 14th August 1965 at La Louisiane Studio in Lafayette, Louisiana. Rebic was their label and the brothers also handled bookings for the band, getting them gigs all over the South, including Texas, Louisiana, Mississippi, Alabama and elsewhere. Nick remembers: - "We sometimes travelled with them while holding down day jobs and raising families. It was quite a time. They opened for **Johnny Rivers**, and played on the stage between showings of the Beatles movie "Help". When Moyse left, Wayne Chapman took over the vocals and another musician was added".

Compilation appearances have included: - *I Gotta Be Goin'* on *Louisiana Punk Groups From The Sixties, Vol. 2* (LP), *Sixties Archive, Vol. 3* (CD) and *Teenage Shutdown, Vol. 15* (LP & CD); and *Baby No More* on *Shutdown '66* (LP). (VJ/MW)

Pleasure (featuring Billy Elder) (CA)

Personnel incl:	BILLY ELDER	A

45s:		Born A Girl/It Ain't Right	(Revue R 11057) 1969
	α	Poor Old Organ Grinder/ Don't Take The Night Away	(Tower 506) 1969

NB: α previously released shown as by Billy Elder (Pathway 101) in October 1967.

The first single is pleasant late sixties pop but it's the Tower single that's a real (ahem) pleasure - *Sgt. Peppery* pop backed by a haunting and heavily echoed 'baroque-psych' ballad.

Poor Old Organ Grinder has re-emerged on *Where The Action Is! L.A. 1965-68* (4-CD book). *Don't Take The Night Away* can also be heard by lucky owners of the *Slowly Growing Insane* compilation, which is a CD version of Billy Synth's *Psychedelic Unknowns, Vol. 11* (LP). (MW)

The Pleasure Fair (CA)

Personnel:	MICHAEL COCHRANE	vcls	A
	STEVE COHN		A
	TIM HALLINAN		A
	ROB ROYER	keyb'ds	A

ALBUM: 1(A)	THE PLEASURE FAIR	(UNI 73009) 1967 SC

THE PLEASURE FAIR
A

THE PLEASURE FAIR - Self Titled LP.

			HCP
45s:	Morning Glory Days/Fade In, Fade Out	(UNI 55016) 1967	134
	(I'm Going To Have To) Let You Go/Today	(UNI 55078) 1968	-

A foursome from Los Angeles, their album is poppy with some psychedelic influences and was produced by David Gates shortly before he formed Bread, with Roger and James Griffin.

Compilation appearances include: *Morning Glory Days* on *The Magic Cube* (CD); *Today* on *Soft Sounds For Gentle People* (CD); and *Nursery Rhyme* on *Soft Sounds For Gentle People 11* (CD). (VJ/MW/JLt/CF)

The Pleasure Seekers (MI)

Personnel:	DIANE BAKER	keyb'ds	A
	MARY-LOU BALL	gtr	ABCD
	NAN(CY) BALL	drms	AB
	PATTI QUATRO	ld gtr	ABCD
	SUZI QUATRO	bs	ABCD
	PRISILLA WENSER	keyb'ds	BCD
	?? ??	drms	C
	ARLENE QUATRO	keyb'ds	D

45s:	What A Way To Die/ Never Though You'd Leave Me	(Hideout 1006) 1965
	Light Of Love/Shame	(Mercury 72542) 1967
	Light Of Love/Good Kind Of Hurt	(Mercury 72800) 1968

Out of Detroit, Michigan this was a rather special all girl band in that it figured on bass a teenage Suzi Quatro. Suzi along with her friends and sisters used to attend Harper Woods clubs to watch local bands such as **The Fugitives** and **Underdogs** and one evening a comment to the club's owner Dave Leone that the current band playing "were crap" led to an invitation to do better. So it was that, towards the end of 1964 Suzi and her friends put together **The Pleasure Seekers** and trundled through versions of *Loopy Lou*, *Louie Louie* and *Twist And Shout* at the club. Leone subsequently offered them a one-off deal with his Hideout label, penning *What A Way To Die* - a crude homage to beer, whilst the band wrote the flip - an altogether more melodic folk-rocker.

The Pleasure Seekers soon found themselves playing gigs up and down the East Coast, from South Carolina to New York, playing everything from Teen Hops to Strip Clubs. In New York, future New York Doll Jerry Nolan even helped out on drums for a short while when Nancy Ball had to quit due to family pressure... In those days Rock'n'Roll was far from an acceptable 'career path'!

In 1967, the band signed to Mercury and released a more pop-soul orientated single - they also flew out to Vietnam to play for the troops there, but with the music scene rapidly changing and the emergence of the 'heavier' sound they decided to call it quits, with Suzi moving on to an outfit called Cradle.

The Pleasure Seekers singles are rare and obviously sought-after.

Another **Pleasure Seekers**' single, *If You Climb On The Tigers Back/(Theme from) Valley Of The Dolls* on Capitol (2050) from 1967 is almost definitely by a different outfit.

Thanks to Dave Tulloch/Faren Short and Jon 'Mojo' Mills from 'Shindig' mag for allowing us to plunder their info and help get the facts straight!

Compilation appearances include: *What A Way To Die* on *Michigan Mayhem, Vol. 1* (CD); *What A Way To Die* and *Never Thought You'd Leave Me* on *What A Way To Die* (LP), *Hang It Out To Dry* (CD) and *Friday At The Hideout* (CD); and *Never Thought You'd Leave Me* on *Best Of The Hideouts* (LP), *Best of Hideout Records* (CD), *Highs In The Mid-Sixties, Vol. 6* (LP) and *Michigan Mayhem Vol. 2* (CD). (VJ/MW)

Bill Plummer and The Cosmic Brotherhood (CO>CA) - see The Cosmic Brotherhood (CO>CA).

Plum Nelly (NYC>CA)

Personnel:	PETER HARRIS	bs, vcls	A
	CHRISTOPHER LLOYD	drms, perc	ABC
	RIC PRINCE	keyb'ds, ld vcls	ABC
	STEVE RESS	gtr, vcls	ABC
	JOHN E. (EARL) WALKER	ld gtr	ABC
	BOB FEIT	bs	B
	JOHN MURPHY	bs, vcls	C

ALBUM: 1(A) DECEPTIVE LINES (Capitol ST-692) 1971 SC

This album is mostly comprised of typical early seventies progressive/hard-rock, with strong vocals, good guitar and quite a lot of woodwind. It may interest fans of the progressive/hard-rock genre.

This five-man band began playing under the name "Creedmore State" until Nicky and Arnie Ungano of the famed defunct New York City rock club of the same name took them under their wings and signed the band to Capitol Records under the name **Plum Nelly**. They either played with or opened for many famous acts such Bo Diddley, B.B. King, Buddy Guy, Jimi Hendrix, The Kinks, Savoy Brown, John Mayall, Fleetwood Mac, Rod Stewart and The Faces, Joe Cocker, **Dr. John**, Muddy Waters, Terry Reid and notably at Carnegie Hall with The James Gang.

The band recorded the album *Deceptive Lines* at Capitol East, November through December 1970 along with producer Kenneth Cooper. Guests on the album included Jeremy Steig (of **Jeremy and The Satyrs**) on flute and The Sweet Inspirations were featured on the background vocals of *Lonely Man's Cry*. The Sweet Inspirations were led by Cissy Houston who is Whitney Houston's mum. They also were Elvis Presley's and Aretha Franklin's back-up singers during this period. Dave Bash Johnson played congas on the song *Carry On*.

without introduction
POLYPHONY

POLYPHONY - Without Introduction... LP.

The group toured the US during the early seventies and relocated in Los Angeles in 1974. It was at this time that John Murphy replaced Bob Feit, who went on to become Tina Turner's bass player.

Plum Nelly disbanded in 1976. It was during this time that Walker formed the first incarnation of "The John Earl Walker Band," circa late seventies to early eighties.

In the late seventies, Walker and Murphy played clubs such as Gildersleeves and The Electric Circus and in the early eighties performed as The Rockers with more of a new wave sound.

At present John Murphy still plays with Walker in The John Earl Walker Band, a New York blues outfit. Coincidentally he replaced bass player Peter Harris in Walker's band yet again, in 2001.

This act should not be confused with the Texas-based outfit that later became known as Mother of Pearl. (VJ/EHs)

The Plunkers (CA)

Personnel incl:	JOHN ANDERSON	ld gtr
	ERIC GIES	bs
	STERLING STORM	vcls

45: Night Time Love/Hippy Lippy Goosey (HBR 479) 1966

NB: Also released in Australia (Astor AP 1287).

The Plunkers was formed by Andersen, Gies and Storm after the break-up of **Eddie and The Showmen**, one of L.A.'s most popular surf bands in the wake of the English Invasion. They changed name to **Space** in the late sixties, relocated to Santa Cruz, and in 1976 became The Mysterious People, finally becoming The Humans in 1979.

Hippy Lippy Goosey is a fantastic grungy R&B number. It was also released in Australia. The single was produced by the well-known John Marascalco, who was a musician in his own right and who also produced Harry Nilsson among others. (CPe/MW)

Plymouth Rock (TX)

Personnel incl:	DONNIE DOLAN	drms	A
	JOHN INMAN	ld gtr	A
	JOHN SCHWERTNER	keyb'ds	A

45: Memorandum/Just A Start (Sonobeat 114) 1969

Plymouth Rock was a quintet from Austin, Texas. Inman and Dolan were previously with South Canadian Overflow and later in Lost Gonzo Band. Schwenner was in **Lavender Hill Express.** Their hard-rock single was highly-touted and they were on the verge of signing to Epic before they split. (VJ)

The Plymouth Rockers (CA)

Personnel:	CHUCK DESILVA	drms	A
	LARRY HICKMAN	gtr	A
	AL PARKER	ld gtr	A
	GARY VALLETRE	bs	A

45s: Around And Around/
Brown Eyed Handsome Man (Warner Bros. 5475) 1964
Roll Over Stephen Foster/
Girl From The North Country (Valiant V-729) 1965
Don't Say Why/Walk A Lonely Mile (Valiant V-737) 1966

These may be two different outfits - normally one would associate Valiant with L.A. acts so why does this crop up on a New England compilation? There was certainly a **Plymouth Rockers** in L.A. in 1966 playing the

Whisky A Go-Go, comprising the personnel listed and the Warner Bros single was produced by David Gates indicating L.A. again. Who knows - an itinerary troupe or just another compilation cock-up?

Who cares anyway - decent garagy folk/rock'n'roll beatsters is where they were at. *Don't Say Why* (an Addrisi brothers composition) is a great fuzzy pop-punker, whilst the flip is excellent folky-beat-pop and sounds remarkably like the early **Association** stuff - (L.A. again!). This single was produced by Don Dalton and **D. Moore**.

You can also check out *Don't Say Why* on *New England Teen Scene, Vol. 2* (LP). (MW/SR)

Plynth (NJ)

45:	Life Beyond The Clouds/Wondering	(Castle 111) c1970

Turn-of-decade keyboard dominated rock from Camden, New Jersey that should appeal to prog-rock fans. The single was recorded at MSI studios in Camden, New Jersey and both tracks were written by Sanson/Siganuk. *Wondering* is rather fragmented by the time and mood changes. *Life Beyond The Clouds* has some solid riffin' interrupted by lighter passages that may work for some listeners. The band sounds like they want to let loose, but never do, even on the solos. (MW/DJe)

P-nut Butter (AZ)

Personnel incl:	BOB JAMES	bs
	EARL JARRED	ld gtr
	PHIL MOTTA	drms, ld vcls
	STEVE OLIVERIO	gtr
	DON PHILLIPS	keyb'ds

45s:	Please Don't Ever Leave Me/?	(P-Nut 101) 196?
	On The Road Again/I'm Glad I Knew You	(Mascot 113) 1966
	Still In Love With You Baby/ What Am I Doin' Here With You	(Mascot 114) 1966
	Still In Love With You Baby/ What Am I Doin' Here With You	(Tower 265) 1966
	Look Out Girl/Yes Your Honor	(Mascot 115) 1967
	(If I Could Only) Win Your Love/ Yes Your Honor	(Mascot M-116A/115B) 1967
	Golden One/The Girl From Chelsey	(Mascot 117) 1967
	Please Don't Ever Leave Me/ You Must Believe Me (PS)	(P-Nut Records PR-101) 1967
	Conquistador/One More Chance	(Mascot 119) 1967
	Please Don't Ever Leave Me/Kitty (PS)	(Fat Orange 1001) 1968

Here's a pop-beat outfit from Phoenix, Arizona. Their cover of **John Sebastian**'s *On The Road Again* is snappy and competent whilst *I'm Glad I Knew You* is excellent Beatlesque beat. Their next single, a folk-rock-pop Sloan-Barri cover backed by an up-tempo version of the **Beau Brummels**' classic, proved popular enough to be picked up and released by Tower in November 1966. Not strictly garage, they remain uncompiled to date, but shouldn't be overlooked by those who enjoy good sixties beat and pop. (MW)

P.O.A. (IL)

ALBUM:	1	HOME	(Applause LPS-277-02) 1978 SC-R1

From Illinois, a Christian band with extended hard-rock and rock cuts guitar-led with wah-wah in places. Some collectors rate this highly. (VJ)

Podipto (MN)

ALBUMS:	1	HOMEMADE	(Minnesota Green 7304) 197? SC
	2	PODIPTO	(GRT 300002) 197?

NB: (1) and (2) reissued on one CD.

45:	Karen's Song/You Ease My Aching Heart	(GRT 36) c1973

These are rural/country-rock albums from a Bemidji, Minnesota band. (VJ)

ERICA POMERANCE
You Used To Think

ERICA POMERANCE - You Used To Think CD.

Polyphony (VA)

Personnel:	CHATTY COOPER	perc	A
	GLENN HOWARD	ld gtr, vcls	A
	CRAIG MASSET	vcls, org, moog	A
	MARTIN RUDDY	bs, backing vcls	A
	CHRISTOPHER SPONG	drms	A

ALBUM:	1	WITHOUT INTRODUCTION...	(Eleventh Hour 1003) 197? R2

NB: (1) has been counterfeited on vinyl (Eleventh Hour) 199? (1) reissued on CD (Acid Symposium ACID 008) 2004. (1) reissued on CD (Radioactive RRCD117) 2004.

A hard-rock progressive outfit from Virginia, **Polyphony's** album features psych/prog jams with guitar and keyboards interplay. It came in a stunning sleeve. The album is undated but believed to date from circa 1973. The other known album on Eleventh Hour, **Mason**, was released in 1971. (CF/SR)

Erica Pomerance (NY)

Personnel:	ERICA POMERANCE	vcls, gtr, hand drms	A
	(DION BRODY	ld gtr	A)
	(LANNY BROOKS	bs	A)
	(D. COOPER SMITH	perc	A)
	(MICHAEL EPHRAIM	piano	A)
	(RICHARD HEISLER	gtr, chanting	A)
	(CRAIG JUSTIN	perc	A)
	(BILL MITCHEL	ld gtr	A)
	(TOM MOORE	flute	A)
	(GAIL POLLARD	sitar, chanting, flute	A)
	(RON PRICE	ld gtr	A)

ALBUM:	1(A)	YOU USED TO THINK	(ESP 1099) 1969 R2

NB: (1) has been reissued on CD (ESP ESP 1099-2) 2009, remastered and presented in a digipak.

From the New York scene, **Erica Pomerance** was an acid-folk poetess with some jazz influences and feminist lyrics. The album was allegedly recorded after dropping a tab and subsequently deteriorates the further you go into the record. It was recorded with local musicians like Trevor Koehler, then with the **Insect Trust**. (SR)

David Pomeranz (?)

ALBUM:	1	NEW BLUES	(Decca DL-75274) 1971

A forgotten blues-rock singer, **David Pomeranz's** album was produced by Ray Ellis with the help of Sandy Nassan, Steve Mendel, Paul Simon, Donald MacDonald and Ronnie Zito. (SR)

Pony Express (?)

45s:	What Is Wrong With Our Love/ Big Brown Eyes	(Reprise 0603) 1967
	What Have You Done/Pennies	(Reprise 0650) 1968

What You Done Done is a strange combination of rough 'n' ready rock with **The Association**, which leaves the impression that maybe they could have achieved more than they did on this cut. *Pennies* is just as intelligent, has nice vocal harmonies and a shrewd arrangement. Some unexpected discordant effects towards the end are very pleasing and lift the song into the category of interesting flip-sides. (MK/MW)

Poobah (OH)

Personnel: (up to 1977)	JIM GUSTAFSON	gtr, vcls, keyb'ds	A
	PHIL JONES	bs, vcls	A
	GLENN WISEMAN	drms, vcls	A

ALBUMS: 1(A)	LET ME IN	(Rite-Peppermint PP 1015) 1972 R3
2(A)	US ROCK (w/poster insert)	(Anchor 1) 1976 R1

NB: (1) has been counterfeited on vinyl (Peppermint) 199?. (1) reissued on CD (Red Foxx RF605) 1998. (1) reissued on CD (Third Thunder) 1999.

45s:	Rock City/Bowleen	(Fire Ball 31818) 1972
	Your Way, My Way/Let's Rock	(Open Hearth 582-26) 1975
	Through These Eyes/Watch Me	(Anchor A-004) 1975

Let Me In is a brutal garagy hard-rock item from Youngstown, Ohio. *Rock City* does not figure on their album, which is a very important collectors' item for hard-rock fans. There's lots of driving, sometimes fuzzy guitar on tracks like *Mr. Destroyer,* which recalls Black Sabbath, *Live To Work* which features some decent guitar work, and the finale title track *Let Me In*, which is marred by the obligatory drum solo. *Bowleen* has some interesting guitar and percussion and ends with the sound of a flushing toilet. Unlikely, though, to interest psych fans.

They recorded beyond the time span of this book. In addition to *Steamroller* (Peppermint 1180) 1979, which had a lyric insert and has been reissued on CD (Monster 016) 2005, there's also a later test pressing *Live At Snug Harbor, Chittaqua, New York* (Cleveland Recording Company), which circulated without a cover and is rarely ever seen. (VJ/GG/MW)

Pookah (?)

Personnel:	PAT CUPO	keyb'ds	A
	JOHN IPPOLITO	bs, gtr	A
	DAVE RANALETTA	drms, perc	A

ALBUM: 1(A)	POOKAH	(United Artists 50604) 1969
45:	Blue and Peaceful/Merein's Party	(United Artists 50604) 1969

Pookah's album brings to mind **Autosalvage**. Unfortunately the vocals often detract from what would otherwise be a good album. (VJ/GG)

The Poor (CO/CA)

Personnel:	JOHN DAY		A
	ALLEN KEMP	gtr	ABC
	RANDY MEISNER	bs	ABC
	PAT SHANAHAN	drms	ABC
	RANDY NAYLOR	gtr, keyb'ds	B
	VEDER VAN DOREN		C

CD: 1	THE POOR	(Rev-Ola CRREV34) 2003

			HCP
45s:	Once Again/How Many Tears	(Loma 2062) 1966?	-
	She's Got The Time (She's Got The Changes)/ Love Is Real	(York 402) 1967	133
	My Mind Goes High/ Knowing You, Loving You	(York 404) 1967	-
	Come Back Baby/Feelin' Down	(Decca 32318) 1968	-

NB: There's also another single He's My Best Friend/? (?). Both sides are written by Don MacAllister. The 'A' side He's My Best Friend is actually really catchy. There's also a retrospective CD, The Poor (Rev-Ola CRREV34) that comprised alternate recordings of their classic psych-pop/folk rock repertoire, including some songs never before released. Also included are extensive liner notes with involvement from band members

Another interesting group, **The Poor** came from Colorado. Not only did they include Nebraskan Randy Meisner, who as you probably all know was later in **Poco** and The Eagles, but Tom Shipley and Mike Brewer (of **Brewer and Shipley** fame) both wrote for the group.

Formed in late 1963 out of the ashes of **The Soul Survivors**, John Day left before the singles were recorded and returned to Denver. His replacement was Randy Naylor who was likewise replaced in late '67 by Veder Van Doren (ex-**Moonrakers**). The band also got to open for **Buffalo Springfield** in December 1966.

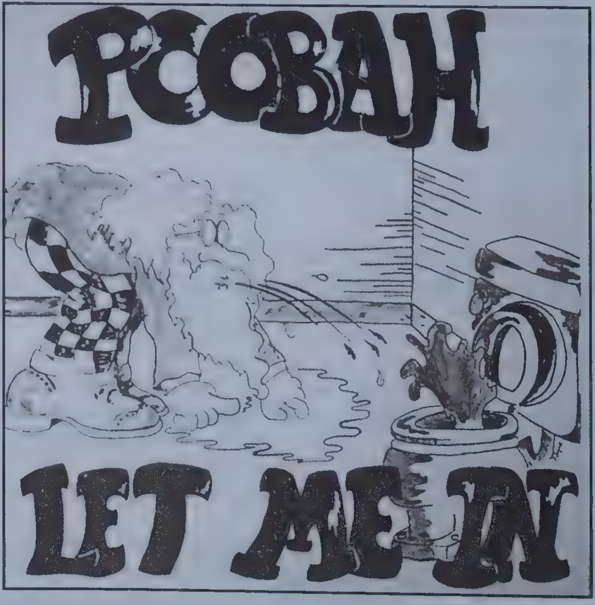
Once Again and *My Mind Goes High* were composed by Mike Clough & Mike Crawley, originally of folk/comedy act **The Back Porch Majority;** the duo branched off as **M.C.2** (aka M.C.Squared) and released their own version of *My Mind Goes High.*

She's Got The Time (She's Got The Changes) is usually considered their best effort. Tom Shipley wrote it and evidenced by this they played a kind of folk-pop with lots of hooks and melodies, refined vocals and chiming guitars. *She's Got The Time* was also covered in the U.K. by a group called Afex. The song was popular around the Midwest and in search of fame and fortune the band relocated to Los Angeles, where they worked as The North Serrano Blues Band.

Of their other recordings, Mike Brewer wrote *Feelin' Down,* Allen Kemp wrote *How Many Tears*, Naylor composed *Love Is Real* and Meisner penned *Come Back Baby.*

Whilst in L.A., Jim Bell of the **Ballroom** was also involved with the band to the extent that **Curt Boettcher** produced some material for them and was introduced to future **Millennium** member Joey Stec through them... Randy Naylor also co-wrote some songs with **Boettcher** during the **Ballroom** period, whilst Meisner, Young and Shanahan were also employed by **Boettcher** for his **Millennium** projects.

The band split in 1968 when Kemp and Shanahan went on to join Rick Nelson's Stone Canyon Band. The retrospective CD released by Rev-Ola is the best way to check out the band now. It brings together the two **Soul**



POOBAH - Let Me In LP.

Survivors singles with the quartet of **Poor** singles and adds *Study In Motion #1*, which appeared on the soundtrack of the film 'Hells Angels On Wheels'.

John Day went on to play with Two Guitars, Piano, Drum and Darryl, the group formed by ex-**Daily Flash** Don MacAllister and Craig Tarwater with former **Dynamics** drummer Ron Woods and **Iron Butterfly** singer Darryl DeLoach.

Curiously many unusual guitar riffs used by various incarnations of all these guys up to and including The Eagles were apparently inspired by their drummer Pat Shanahan's attempts to play various cliche Rock'n'Roll riffs!!

Compilation appearances have included: - *She's Got The Time (She's Got The Changes)* on *Highs In The Mid Sixties, Vol. 18* (LP) and *Shadows Falling* (CD); *She's Got The Time (She's Got The Changes)* and *My Mind Goes High* on *Psychedelic States: Colorado* (2-CD); *How Many Tears* and *Come Back Baby* on *Fading Yellow Vol. 2* (CD); and *Feelin' Down* on *Every Groovy Day* (LP). (VJ/MW/JFr/NW)

The Poor Boys (CA)

45: I Will Be Free/Over The Hill
And Down In The Valley (General American 005) 196?

Obscurities, purportedly Californian, who's *I Will Be Free* can also be heard on *Psychedelic Unknowns, Vol. 8* (LP & CD). (VJ)

The Poor Boys (?)

45: Still Love You/Coco Loco (Coconut Tequila) (Sutter S 100) 196?

One of the few **Poor Boys** outfits around at the time, this bunch's brand of 'garage' is soulful and brassy with a thinly disguised remake of *Shake*, backed by another derivative brassy instrumental. Best avoided. (MW)

The Poor Boys (MI)

Personnel:	ROBERT FAZIO	A
	T. CORIO	A
	E. CORLIS	A

ALBUM: 1(A) AIN'T NOTHIN' IN OUR POCKET BUT LOVE
(Rare Earth RS-519) 1970 SC

Bouncy, twee, saccharine pop by a chirpy male trio from Detroit, whose sense of fashion is almost as dire as this album. An extremely lightweight form of bubblegum, suitable only for pre-teens and kiddie-TV-show fodder (remember The Archies' *Sugar Sugar?*); anathema to anyone vaguely into garage, psych, or any form of ROCK for that matter. You have been warned. (MW/SR)

Poor Little Rich Kids (TN)

Personnel:	MIKE BLEEKER	drms	A
	PHIL BLEEKER	vcls	A
	WAYNE CROOK	gtr, vcls	A
	BILL RENNIE	bs	A

45s: She's The Best Girl In Town/Stop - Quit It (Exodus 2007) 1966
She's The Best Girl In Town/Stop - Quit It (H.I.P. H 102) 1966

Catchy Brit Invasion influenced beat-pop with *Stop - Quit It* winning out on attitude, as well as for the harmonica break. They were from Memphis and originally known as The Saints. Bill Rennie was later in **The Hot Dogs.** (MW/RHI)

Poor Richard (MI)

ALBUM: 1 PLACE OF THE SUN (Kazoo 4105) 197? R2

POOR RICHARD - Place Of The Sun LP.

A Michigan outfit whose privately-pressed relaxed folky/jamming album is hard to track down. It was recorded at Uncle Dirty's Sound Machine Studios in Kalamazoo, home of **John Drendall & B.A. Thrower** and **Magi**. The opening cut sounds like it belongs on the first Mighty Baby album. (CF)

Poor Richard's Almanac (NY)

45: Baby Bring A Way/Never Again (Jody A-9000) c1966

Thought to be from New York City, **Poor Richard's Almanac** released a seldom-seen single on the equally obscure Jody label. *Baby Bring A Way* is a forlorn garage ballad full of heartbreaking minor chord changes, soaring ooh's and grieving la-la-la's; it has turned up again on *Psychedelic States: New York Vol. 1* (CD). (MW)

The Poore Boys (MN)

45s: Give/It's Love (Summer 181) 1965
Give/It's Love (Patty P-1375) c1966
Give/It's Love (Uptown 739) 1966

NB: 45s on Patty & Uptown shown as by Poore Boyes.

Conflicting reports place this band in Arizona or Minneapolis. *Give* is a low key garage ballad that tells a tragic tale that has been compiled on *Destination Frantic Volume 3* (CD), whilst the flip is a decent garagy folk-rocker with a harp solo. (MW)

Poor Souls (AL)

45: You'll Be The One To Suffer/
Honey You Tell Me (Woodrich WR-1245) 1965

Another obscure band on the Huntsville, Alabama label responsible for sought-after releases by the **Rooks**, **Shandells Inc.** and **Wombats**. (MW)

Poother Unlimited (IL)

45: Tastee Freeze (Not Going To Wait Any Longer)/
Maggie (Cadet 5653) 1968

Here's some fuzz-laden mayhem from the Chicago. Both sides of the single were written by Joel Schbofsky and produced by Bobby Whiteside, an important behind-the-scenes-figure in the Chicago rock scene at this time. *Tastee Freeze*, is pretty good and you can also check it out on *Mindrocker, Vol. 8* (LP) and *Psychedelic States: Illinois Vol. 1* (CD). (VJ)

Pop Art (NY) - see **Glitterhouse (NY)**.

Popcorn Blizzard (MI)

Personnel incl:	MARVIN LEE ADAY		
	PETER WOODMAN	drms	A
	SUSIE WOODMAN	keyb'ds, vcls	A

45: Once Upon A Time/Hello (Magenda 7411) c1967

Hailed from Michigan and *Michigan Mixture, Vol. 1* (LP) showcases their single cuts: - *Once Upon A Time*, which has some pleasant woodwind and *Hello*, a keyboard-driven song, which has its moments.

One historically significant fact that has come to light is that the Magenda single represents the first released waxing of Marvin Lee Aday, known to the world as Meat Loaf. 5,000 copies were pressed in all so it's not very rare - but no doubt there'll be a stampede for any copy that appears and its price will soar.

After this group, Meatloaf played in **Stoney and Meatloaf**. (VJ/MW)

Popcorn Blizzard (?)

ALBUM: 1 EXPLODE! (De-Lite DE-2004) 1968 SC

45s: Good Thing Going/My Suzanne (De-Lite 516) 1968/9
Good Good Day/I Just Saw A Face (De-Lite 522) 1968/9

Unconnected to the Michigan **Popcorn Blizzard**, this album is reputedly dreamy melodic pop with pleasant harmonies. (SR)

The Popcorn Generation (?TN)

45: Kitchy Kitchy Koo/Shake It (HIP 8004) 1968

Released on a Memphis label, this is another bubblegum pop single similar to **Ohio Express**. (SR)

The Portraits (WI/CA)

Personnel incl:	PHIL ALAGNA (aka ANTHONY)	bs
	GARY MYERS	drms
	JERRY TAWNEY	vcls

45s: Let's Tell The World/A Million To One (Sidewalk 928) 1967
α Devil's Angels/? (Sidewalk # Unkn) 1967
Over The Rainbow/Runaround Girl (Sidewalk 935) 1968

NB: α shown as by Jerry & The Portraits.

Evolved out of The Darnells, Milwaukee's **Portraits** relocated to Los Angeles and were signed by Mike Curb's Sidewalk label. Gary Myers and Phil Alagna were also drafted in to help out on the debut album by Steve Hoffman's **Mystic Astrologic Crystal Band**. Jerry Tawney was later in **Yellow Hand**. (MW/GM)

The Portraits (WI)

45: It Had To Be You/That's My Time Of Day (Nike no #) 1968

Formed in Milwaukee after the original **Portraits** (above) had left town, these **Portraits** pressed just 100 copies of their single in the summer of 1968. Erik Lindgren describes the Watson/Rakozich composition *It Had To Be You* as "..heavily echoplexed guitar punctuated by groovy organ that winds down with a dirge-like minor-key coda". Check it out on Brain *Shadows II* (LP) and *A Deadly Dose Of Wylde Psych* (CD). (MW)

Port Authority (?)

Personnel:	JIM ALLEN	keyb'ds	A
	LEONARD CUDDY	drms	A
	SKIP HARDING	sax	A
	RON PORTEE	bs	A
	JOHN SHERIDAN	keyb'ds	A
	MIKE TAYLOR	vcls	A
	MIKE VACCARO	gtr	A
	plus a horn section		A

ALBUM: 1(A) PORT AUTHORITY (U.S. NAVY 71001) 1971

Created by the U.S. Navy, **Port Authority** played "a funky blend of hard-rock and brass rock that reflects the pace and excitement of today's Navy". Not for sale, their record was an aid to Navy recruiting. Strongly influenced by **Chicago** and **Blood, Sweat and Tears**, it offers cover versions of *We've Only Just Begun*, **The Box Tops**' *The Letter* and **Dino Valenti**'s classic *Get Together* (certainly not written for that purpose!), plus seven compositions by Skip Harding. (SR)

Jerry Porter (?)

ALBUM: 1 DON'T BOTHER ME
(Mirror/Capitol Custom SWB 1220) 1966

Produced by Armand Schaubroeck (**Church Mice**) on his Mirror label and distributed by Capitol, *Don't Bother Me* is a twisted folk album with wailing harmonica and strummed guitar. The lengthy *LSD Fixation* is a description of an acid trip and *Losin' My Traction* will be of interest, particularly to fans of loner folk. (SR/VJ)

Positively Thirteen O'Clock (TX)

45: Psychotic Reaction/13 O'Clock Theme (HBR 500) 1967

This was actually the work of **Mouse and The Traps** recording under a pseudonym with the singer Jimmy Rabbit and without Bugs Henderson or Doug Rhone on lead guitar. The single also appeared on a French EP issued on Vogue (18099). The other two tracks were by an outfit called TV and The Tribe Men. Incidentally, Jimmy Rabbit was actually known as a big-time AM DJ in Dallas; singing was only a side project for him.

Psychotic Reaction has been compiled on *Pebbles, Vol. 1* (LP), *Pebbles, Vol. 1* (CD), *Pebbles Box* (5-LP), *Songs We Taught The Fuzztones* (2-LP & 2-CD), *Trash Box* (5-CD), *Great Pebbles* (CD) and *Garagelands 2* (LP). Both sides of the single also feature on Eva's **Mouse and The Traps** collection *A Public Execution* (Eva 12001) 1981. (VJ)

Possum River (?)

Personnel incl:	LENNY KERLEY	bs, vcls	A

ALBUM: 1 POSSUM RIVER (Ovation OV/14-14) 1971

45s: Girl You Make Me So Happy/
Back In The Middle Of The Road (Ovation OV/14-1007) 1970
Let The Good Times Roll/
Stand Up And Meet Your Brother (Ovation OV/14-1013) 1971

This forgotten group featured Lenny Kerley, formerly of **The Cryan' Shames**. (SR)

The Possums (OH)

From Columbus, Ohio **The Possums** were featured on the highly valued and sought-after compilation *Hillside '66*, performing *She Don't Care About Time* and *I'm Not Your Stepping Stone*. The latter, is quite an interesting echoey interpretation of the **Boyce and Hart** composition, made famous by **The Monkees**.

Other local bands featured on the comp. were the Grim Reapers, New Breeds, Penetrations, Terry Davidson and the Barracudas, Brick Walls, **Kings**, Geers, Eggs, **Noblemen**, Margins and **The Deadlys**. Nothing was spared technically - it sounds like they were playing in the bathroom - expect it to cost both arms and legs!

Retrospectively *I'm Not Your Stepping Stone* has been compiled on *Highs In The Mid-Sixties, Vol. 9* (LP) and *Wyld Sydes Volume Seven* (CD).

The Possums (AZ)

45: She's Loving Me/King In This World (JM 3824) 1966

This unknown band came from Scottsdale, Arizona. Their bright 'n' breezy, *She's Loving Me*, has neat staccato rhythm guitar/organ, a catchy chorus and fine fuzz lead.

Compilation appearances have included: *She's Loving Me* on *Sixties Rebellion, Vol. 3: The Auditorium* (LP & CD) and *Teenage Shutdown, Vol. 2: You Treated Me Bad!* (LP & CD); and *King In His World* on *Shutdown '66* (LP). (VJ)

Potliquor (LA)

Personnel:	JERRY AMOROSO	drms, vcls	A
	GEORGE RATZLAFF	keyb'ds, gtr, vcls	A
	GUT SCHAEFFER	bs, vcls	A
	LES WALLACE	gtr, vcls	A

ALBUMS:	1(A)	FIRST TASTE	(Janus JLS-3002) 1971
	2(A)	LEVEE BLUES	(Janus JLS-3033) 1972
	3(A)	LOUISIANA ROCK 'N 'ROLL	(Janus JLS-3036) 1972

NB: (1) reissued on CD (Repertoire REP4249-WP) 1992.

45s:	Down The River Boogie/Riverboat	(Janus J-139) 1970
	Chattanooga/Cheer	(Janus J-179) 1971
	Levee Blues/Beyond The River Jordan	(Janus J-186) 1972
	Waitin' For Me At The River/ Waitin' For Me At The River	(Janus J-195) 1972

This Louisiana blues-rock and boogie group was formed by George Ratzlaff after the demise of **The Basement Wall**. The group released further singles on Capitol and Capricorn. (SR)

Potter St. Cloud (TX)

Personnel:	DANNY BAKER	vcls, organ	A
	JAMES HARRELL	vcls, bs, gtr	A
	D.F. POTTER	vcls, drms	A
	ENDLE ST. CLOUD	vcls	A
	GENE TREEK	vcls, gtr	A

ALBUM: 1(A) POTTER ST. CLOUD (Mediarts 41-7) 1971

NB: (1) reissued on vinyl in 1988.

This project, formed by St. Cloud and Potter, was a continuation of **Endle St. Cloud**. Their only album was recorded in Los Angeles with the assistance of Sneaky Pete Kleinow, Eddie Fisher and Billy Caldwell. It contained ten original compositions which varied from psychedelia to country-folk and were essentially in the same mould as the earlier material recorded by **Endle St. Cloud**. (VJ/GG)

Risa Potters (?)

ALBUM: 1 HALF WOMAN HALF CHILD (National General NG 2004) 1971

This is a singer/songwriter effort with some complex and quite catchy soft-rock songs. The title track is unusual in its use of the oboe and some surreal lyrics. This is worth investigation. (VJ)

Potter's Clay (MI)

ALBUM: 1 POTTER'S CLAY (Audio Lab AP 2083) 197?

A large group (six men and two girls), **Potters Clay** played soft-rock with vocal harmonies and Christian lyrics. (SR)

Pound (IL)

Personnel:	CHUCK ARCHER	gtr	A
	DAVE BITHER	ld vcls	A
	DAVE FRANSON	vcls	A
	JACK GALLAGHER	gtr	A
	PAT GALLAGHER	slide gtr	A
	BERT GEISMAN	bs	A
	STEVE KORASIDAS	perc	A
	DAN O'CONNOR	synthesizer	A
	LARRY O'CONNOR	bs	A
	PAM PETROS	vcls	A
	GREG SHANNON	piano, vcls	A
	JEFF SHANNON	effects	A

ALBUM: 1(A) ODD MAN OUT (Audio Mixers AMS 74840) 1974 R1

This album, which was recorded at Audio Mixers Recording Company in Chicago, has its moments, most notably on the title cut, which starts with a sensitive instrumental introduction, leads into some great hard-rock midway and also features a memorable ending. The rest of the material ranges from country-rock to harder rock and rock'n'roll and is worth a spin.

They evolved out of a garage band called Down From Nothing. (VJ)

Poverty-Five (WA)

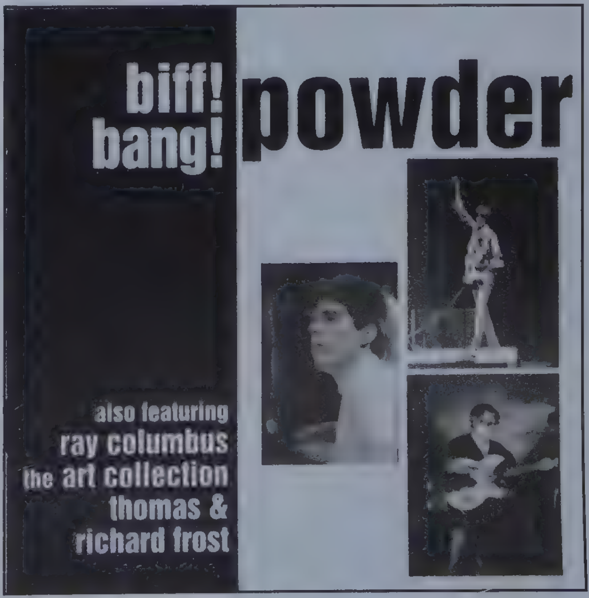
45: Cry Cry Cry (Over You)/Sorrow (Thumbs Down 45 1002) 1966

From Centralia, Washington **Poverty Five** played Invasion sounds, with Searchers-style guitars. Up-tempo beat backed by a cover of the Mersey's hit. Strangely negative label name! Overall, I'd give it the thumbs up.

Cry Cry Cry (Over You) can also be heard on *Wyld Sydes Volume 4* (CD). (MW/GGI)

Powder (CA)

Personnel incl:	SCOTT ARBULICH	bs, vcls	A
	STEVE CHRIEST	drms	A
	RAY COLUMBUS	vcls	A
	RICHARD FROST	gtr	A
	THOMAS FROST	gtr	A



POWDER - Biff! Bang! Powder CD.

ALBUM: 1 BIFF! BANG! POWDER (Distortions DR 1015) 1993

NB: (1) also issued on CD (Distortions DR 1015) 1996 with 15 bonus tracks including side projects by Ray Columbus and **Art Collection**.

Hailing from San Mateo on the San Francisco peninsula, **Powder** evolved out of **The Art Collection**, who teamed up with visiting New Zealand singer Ray Columbus for the demonic garage fuzz thrash, *Kick Me* - which is joined on the album by the then unreleased and far more commercial *Snap Crackle And Pop*. Both songs were taped at the start of 1967. The next five tracks on the album were taped after Columbus' departure, when the band's live set confused audiences who were used to the blossoming psychedelia of the time. By early 1968 the band had evolved into the altogether more satisfactory **Powder**, whose entire recorded legacy (16 tracks) appear on the vinyl mentioned above (mostly from an aborted album taped at Hollywood's Gold Star Studios in 1968). The final four tracks wrap up the story with some post-**Powder** recordings from 1969 by **Thomas and Richard Frost**, who later went solo.

They had one previously unreleased cut *Gladly* included in the flexi that came with 'Cream Puff War 2'. (VJ/GG)

Power (CA)

Personnel:	ROBIN JOHNSTON	ld gtr, vcls	A
	JOE RODRIGUEZ	drms, vcls	A
	JOE ROMERO	bs, vcls	A
	JOHN ROMERO	ld vcls, gtr	A
	JIM SANCHEZ	keyb'ds, vcls	A

45s:	Children Ask (If He Is Dead)/ She Is The Color Of	(Showplace WS 218) 1967
	Children Ask (If He Is Dead)/ She Is The Color Of	(MGM K 13815) 1967

This is a strange one indeed. Whilst *She Is The Color Of* is a whimsical pop ballad, the topside is difficult to bag - it could be described as early MOR-ish **Iron Butterfly** with its quasi-religious keyboard doodlings similar to Doug Ingle. Add to that deep manly vocals like Ingle (again) or Sean Bonniwell, religious lyrics and occasional fuzzy guitar and... well, it's touted as 'psych' by specialist dealers - but make up your own mind!

Robin Johnston recalls: - "The band was originally called The Wild Ones, and we were from the South Bay, mainly Torrance and Hawthorne, having started out as a surf band in the very early sixties. We worked our way into being one of the house bands at the Hullabaloo in Hollywood, playing there with some of the biggest acts in the world. The other house bands were **The Palace Guard**, **The Yellow Payges** and **The East Side Kids**. The Hullabaloo was owned by Gary Bookasta, who was the manager of **The Palace Guard** and us, and I think **The Yellow Payges**. He worked very hard to mould all of us into hit bands and brought in professional songwriters to give us songs to record. Gary later bought KROQ radio station, but I don't know where he is now, maybe in Washington, D.C., as a lobbyist."

Power of Zeus
THE GOSPEL ACCORDING TO ZEUS

POWER OF ZEUS - The Gospel According To Zeus CD.

"*Children Ask* and *She Is The Color Of* were written by **Bernie Schwartz** who is given credit on the single, but also by Morgan Cavett. We were presented the songs and rehearsed them at The Hullabaloo and recorded them at Paramount studios on Santa Monica Blvd., I think in the spring or early summer of 1967. The original title was *Children Ask If God Is Dead*, but we were told we couldn't use the name 'God' on the radio like that so we had to go back in and re-record the lyrics to say, *Children Ask If He Is Dead*. We then did a summer tour from southern to northern California with **The Standells** and **The East Side Kids**. On the tour we passed through San Francisco and Haight-Ashbury, right in the middle of The 'Summer Of Love'."

"Then, a small-time DJ from L.A. joined the Navy and became stationed at the Naval Base in Biloxi, Mississippi, and had taken our record with him where he started playing it on the air. It got some response so in November of '67 we went to Biloxi for four weeks and played there in clubs, also in New Orleans, including a couple of TV spots."

"Then we came back and played at the Hullabaloo for two more months and then broke up because of the draft, the bass player and I both going into the military."

"We had a good time back then, and as I look back now, we were only 16, 17, and 18 years old, so young and naive."

Children Ask (If He Is Dead) has been compiled on *Garagelands, Vol. 2* (CD). (MW/SR/RJn)

Power of Zeus (MI)

Personnel:	BILL JONES	bs	A
	BOB MICHALSKI	drms	A
	JOE PERIANO	gtr	A
	DENNIS WEBER	keyb'ds	A

ALBUM: 1 THE GOSPEL ACCORDING TO ZEUS (Rare Earth RS-516) 1970 R1

NB: (1) was also released in Germany. (1) reissued on vinyl (Xian 1) c2002. (1) later counterfeited on vinyl with a slightly changed back cover (Rare Earth) 2005. (1) reissued on CD (Akarma AK 318) 2005. (1) reissued on CD (Buy Or Die BOD 109) 1995.

Power of Zeus came from Detroit, Michigan. Their heavy keyboard, guitar-dominated album is becoming a minor collectable and may interest some readers, though I certainly wouldn't recommend it to garage or psych purists. They did not record any singles for this label.

It Couldn't Be Me has been compiled on *White Lace & Strange* (CD) and *In The Night* can also be found on *Up All Night* (CD). (VJ/NK)

Powers of Blue (NY)

ALBUM: 1 FLIP OUT (MTA MTS-5002) 1967 SC

45s:	Good Lovin'/(I Can't Get No) Satisfaction	(MTA 113) 1966
	Cool Jerk/You Blow My Mind	(MTA 118) 1967

This was a New York City studio project featuring **Hugh McCracken**, a session guitarist, who later did work for Paul Simon (1975), Henry Gross (1976), Paul McCartney (1971) and Gary Wright (1970-71), to name but a few.

A regular on the New York sixties scene he was in several groups and released two singles on Congress as **Hugh McCracken and The Funatics** in 1965 and 1966. Power of Blue was a folk-rock group with a garage/psychedelic sound and brass. *Flip Out* consisted of instrumental covers of some of the 'hip' sounds of the times - *Paper Back Writer*, *The Midnight Hour*, *Cool Jerk*, *Bang Bang*, *Got My Mojo Working*, *The Tracks Of My Tears* and *Satisfaction*. The covers are almost entirely devoid of fuzz. A sort of Duane Eddy goes garage! Not recommended.

You Blow My Mind is a passable garage punk instrumental and has recently been compiled on the *Everything You Always Wanted To Know...* (CD). (MW/VJ)

The Powers Uv Purple (FL)

Personnel incl:	TIPPY SMITH	vcls	A

45:	Story Book Plays/Miss Dove	(Sandal Wood 0007) 1969

An obscure outfit from Jacksonville, Florida whose *Miss Dove* has resurfaced on *Psychedelic States: Florida Vol. 3* (CD).

They are credited on the CD track listing and liners as **The Powers Uv Purple** despite the depicted single label showing that they were credited as The Blues Uv Purple (though this was a sticker over the original band name). Anyone know the story behind this? (MW/MM)

The Preachers (CA)

Personnel:	JAMES 'ZEKE' CAMARILLO	bs	ABC
	RICHARD FORTUNATO	gtr, ld vcls	A
	RUDY GARZA	piano, hrmnca	ABC
	STEVE LAGANA	drms	ABC
	HAL TENNANT	ld gtr, hrmnca	ABC
	BURKE REYNOLDS	ld vcls	B
	JOHN ENGLISH	ld vcls	C

CD:	1( )	MOANIN'	(Bacchus Archives BA 1181) 2002

NB: (1) also issued on vinyl by the same label.

45s:	Who Do You Love?/Chicken Poppa	(Moonglow 240) 1965
	The Zeke/Quit Talkin' 'Bout Him	(Pep 102) 1965
	Stay Out Of My World/Pain And Sorrow	(Moonglow 5006) 1965

NB: A French EP on Barclay (70890) features the four tracks from the first two 45s.

This raw L.A. punk band came from the Hollywood area. They are best known for their version of Bo Diddley's *Who Do You Love?* **The Preachers** gave it gritty treatment with snarling vocals and a wild chorus.

According to *Pebbles*, three of these guys went on to the final line-up of **The Vejtables** (after Jan Errico and Ned Hollis had left) to record the excellent *Shadows/Feel The Music* psych-punk single and five other unreleased tracks. Richard Fortunato co-wrote both tracks on the single and was one of the three. He'd later turn up in the post-**Bees W.C. Fields Memorial Electric String Band**, **ESB** and **Fields** and may have been in **The Bees** too.

Rudy Garza recalls: - "Hal Tennant did all of the guitar leads on all the records and the initial line-up gave us our best sound. I always thought of the band as a hard-rock blues band. Punk hadn't been invented then. The band's line-up was pretty stable, except for vocalists. After Richard Fortunato we switched to a guy named Burke. He didn't last too long as his voice was too pure and we soon hired **John English**. This gave us our punkish sound and punkish lyrics. When we broke up Hal joined the **W.C. Fields Memorial Electric String Band** not Richard. I think Richard joined **The Vejtables**. Just before we broke up **The Preachers** recorded *Moanin'* (a jazz tune done in a rock style) and *Just Don't Complain* (another punk tune written by me and **John English**). The label, Moonglow then released this as **John English III**."

The *Moanin'* compilation compiles the three singles they recorded as **The Preachers** and one further one as **John English and The Lemondrops**.

Compilation appearances include: *Who Do You Love?* on *Pebbles, Vol. 1* (LP), *Pebbles, Vol. 1* (CD), *The Essential Pebbles Collection, Vol. 1* (2-CD), *Pebbles Box* (5-LP), *Punk Classics, Vol. 5* (7"), *Acid Dreams - The Complete 3 LP Set* (3-LP), *Acid Dreams Epitaph* (CD), *Trash Box* (5-CD), *Straight From The Garage Vol. 5* (EP), *Teenage Shutdown, Vol. 1: Jump, Jive & Harmonize* (LP & CD) and *Garage Beat '66 3* (CD); and *Stay Out Of My World* on *Project Blue, Vol. 3* (LP), *Fuzz, Flaykes, And Shakes, Vol. 3* (LP & CD) and *Garage Beat '66 3* (CD). (VJ/MW/MDo/RG)

The Preachers (AL)

Personnel incl:	DAVID KELLER

45s:	α	Inspiration/Who's That Hiding In The Closet	(Righteous Enterprises Re-1001) 1965
		Dedicated/ Girls, Girls, Girls	(Righteous Enterprises RE 491) 1966
		Hallowed Ground /What's Happ'nin Pussy Cat	(Righteous Enterprises RE-1002) 1966
	α	Inspiration/ Hallowed Ground	(Righteous Enterprises RE-1003) 1966

NB: α 'A' side is the same version.

A different outfit from Birmingham, Alabama who released their singles on a label run by the Righteous Brothers. Mike Markesich reports that their strongest track is *Inspiration*, a Dylan-inspired rant, and that *Hallowed Ground* is "a big production number supposedly used in a movie soundtrack (but you can't believe everything you read on labels!)".

Group leader David Keller acted as producer and arranger alongside producer Steve Norris (another band member?) and became a promoter and booker of local bands, including **The Omen & Their Luv**.

Dedicated is a slow soulful rendition of *Dedicated To The One I Love*, whilst the flip is upbeat sax-y pop.

Inspiration has been compiled on *Psychedelic States: Alabama Vol. 2* (CD). (MW/MM/PRd)

The Premiers (CA)

Personnel:	GEORGE DELGADD	gtr	A
	'FARMER' JOHN PEREZ	drms	A
	LAWRENCE 'BOY' PEREZ	gtr	A
	PHILIP RUIZ	sax	A
	JOE URZUA	sax	A
	FRANK ZUNIGA	bs	A

ALBUM: 1(A)	FARMER JOHN (LIVE) (mono/stereo) (Warner Bros. W-1565/WS-1565) 1964 SC

			HCP
45s:	Farmer John/Duffy's Blues	(Faro 615) 1964	-
	Farmer John/Duffy's Blues	(Warner 5443) 1964	19
	Annie Oakley/Blues For Arlene	(Warner 5464) 1964	-
	So Fine/Little Irene	(Warner 5488) 1964	-
	I'm In Love With Your Daughter Pt. 1 /Pt. 2	(Faro 620) 1965	-
	Get Your Baby/Little Ways	(Faro 621) 1965	-
	Come On And Dance/Get On The Plane	(Faro 624) 1966	-
	Ring Around My Rosie(Part 1)/(Part 2)	(Faro 627) 1967	-

NB: There's also a French EP with picture sleeve: *Farmer John/Cross My Heart/Anymore/Feel Like Dancing* (Warner WP 1437) 1966.

This outfit from San Gabriel, California predates the psychedelic era, but may be of interest to readers in view of the inclusion of *Farmer John* - their most famous song - on several compilations. Dressed in matching suits **The Premiers** were atypical of their era.

Farmer John appeared on the compilation *East Side Revue, Vol. 1* (LP) (Rampart 3303). *East Side Revue Vol. 2* (LP) included their *Get On This Plane*. These two albums were later available as a 2-LP set *East Side Revue* (Rampart 3303-3305) 1969.

Larry Tamblyn (of **The Standells**) produced at least the last two Faro singles. John Perez later played for the **Sir Douglas Quintet**.

Retrospective compilation appearances have included: *Farmer John* on *Nuggets - Original Artyfacts From The First Psychedelic Era 1965-1968* (2-LP), *Nuggets Box* (4-CD), and *The West Coast East Side Sound, Vol. 3* (CD); *Get On This Plane* on *Boulders, Vol. 2* (LP), *Psychedelic Experience* (CD), *The Psychedelic Experience, Vol. 1* (LP), *The West Coast East Side Sound, Vol. 4* (CD) and *Where The Action Is! L.A. 1965-68* (4-CD book); *Farmer John, Duffy's Blues, Get On This Plane,* and *Come On And Dream* on *The East Side Sound, Vol. 1* (CD); *Come On And Dream* on *The West Coast East Side Sound, Vol. 1* (CD); and *Little Ways* on *The East Side Sound Vol. 2 Featuring Mark And The Escorts* (LP & CD). (VJ/SR)

Prentice and Tuttle (MA)

ALBUMS: 1 PRENTICE AND TUTTLE (Recorded Publications Company RPC AZ-59501) 1970 R3
2 EVERY LOVING DAY (Recorded Publications Company RPC Z-50171/50172) 1972 R2

From Boston, Massachusetts **Prentice and Tuttle** was a druggy garage folk duo. Their songs are reported to be mostly short and starkly arranged with some piano and 12-string acoustic guitar. Just 400 copies of each album were pressed according to a label discography. (VJ/GG)

Preparations (?)

45: Nobody But You Girl/
That's When He Remembers (Mainstream 720) 1970

Mainstream completists beware, as this features devastatingly ill-advised calypso-meets-soul-trash on *Nobody But You Girl* with some of the worst horns in history. The flip is just simply chaotic and banal, which in this case is a deliverance... (MK)

Pressed Down, Shaken Together and Running Over (?)

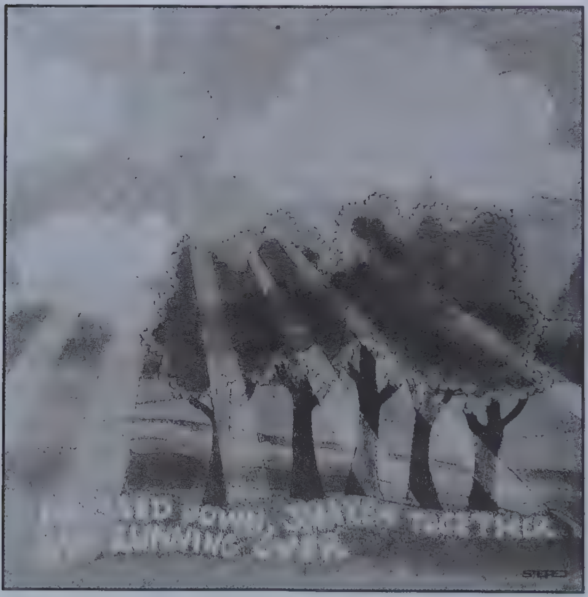
ALBUM: 1 PRESSED DOWN, SHAKEN TOGETHER
AND RUNNING OVER (Almond Tree 20423) 197? SC

This good Christian psych group's album is presented in a fine sleeve. Some cuts are featured on the *Holy Fuzz* compilation. Some group members went on to play with **Selah**. The label was based in Ohio, which may be a clue as to this band's origins. They continued recording beyond the time frame of this book. (SR/VJ)

The Present (NY)

45: I Know/
Many's The Slip Twixt The Cup & The Lip (Philips 40466) 1967

An unknown act from Brooklyn, New York left this flower-power offering during the 'Summer Of Love'. *I Know* is a sultry folk-rock jangler with harmonica; it seeks to address the generation gap, with harmony and understanding of course. Check it out on *Byrds Won't Fly Today* (LP). (MW)



PRESSED DOWN, SHAKEN TOGETHER AND RUNNING OVER - Self Titled LP.

Preston (MI)

45: This World Is Closing In On Me/
Waterfall (orange vinyl) (Sound Patterns 110) 1967/8

This single is the work of a Detroit, Michigan group. *This World Is Closing In On Me*, is rather interesting, a sort of haunting piece of psychedelia with some orchestration. This 'outfit' was persistent to say the least - the single was later released on three other labels, all as by **Chris Carpenter** (Oceanside, Sidra and United Artists). The **Preston** version is much hotter, with the fuzz guitar and mysterious organ higher in the mix.

Preston/Chris Carpenter would appear to be Preston Carnes - *Waterfalls* was co-written by P.Carnes, who produced both sides; *This World* was written by L. Drake who arranged both sides. Among Carnes' earlier singles was *Someone/Romancing Barbara* (Astro 3006, 1963) on which he was backed by **Lenny (Drake) & The Thundertones**.

You can also check out *This World Is Closing In On Me* on *Magic Carpet Ride* (LP), *Psychedelic Unknowns, Vol. 11* (LP), *Slowly Growing Insane* (CD) and *Sixties Archive, Vol. 6: Texas/Michigan Psych* (CD). (VJ/MW/KBn)

Pretty People (CA)

Personnel:	MIKE ANTHONY	gtr	A
	PAT BRITT	flute/sax	A
	DENNY GORE	piano, vcls, arranger	A
	LYNSEED LAVENDER	vcls	A
	JUDY MOSS	vcls	A
	MILO PEERPOINT	ld vcls	A
	STEVE VENEM	vcls	A
	(DANNY BRYANT	hrmnca	A)
	(JAY DAVERSA	trumpet	A)
	(JIM GANNON	bs	A)
	(BOBBY MORIN	drms	A)

ALBUM: 1 THE PRETTY PEOPLE (Crestview CRS-3056) 1970 SC

Housed in a green and red "psychedelic" cover, this album was the work of a large group (two female singers and five men) singing light pop-psych in the style of **Free Design** or **The Association** with songs like *Song Rider*, *Hard Luck Stories*, *Just For Today* and *Lady Melinda*. Recorded at Sound Factory West, Hollywood, their album was produced by Randall Wood and all their material was original.

A short-lived label, Crestview also released the album by **Victims Of Chance**. (SR/VJ)

Joe Prichard and Gibraltar (MO)

Personnel incl:	JOE PRICHARD	vcls	A

ALBUM: 1(A) JOE PRICHARD AND GIBRALTAR
(Kendall - Lee 74201) 1974 R3

NB: (1) has had a limited edition vinyl counterfeit of 300 (Kendall - Lee) in 1996.

This is a rare hard-rock/blues/progressive album from a Missouri outfit. The recent European counterfeit incorrectly dates the album to 1970! (CF)

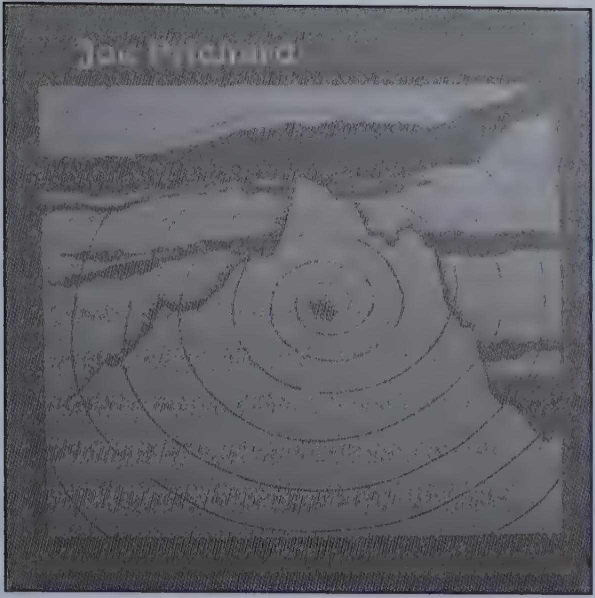
Nancy Priddy (CA)

ALBUM: 1 YOU'VE COME THAT WAY BEFORE
(Dot DLP-25893) 1968 SC

45s: Ebony Glass/You've Come This Way Before (Dot 17164) 1968
Take Care Of My Brother/Feelings (Warner Bros. 7350) 1969

Nancy Priddy is a beautiful blonde California singer and the mother of actress Christina Applegate. She sings in a folk-psych/soft-rock style, with tracks like *Epitaph*, *Ebony Glass* and *Mystic Lady*.

Her voice can also be heard on the series of **Mort Garson**'s "Signs Of The Zodiac". (SR)



JOE PRICHARD AND GIBRALTAR - Self Titled (Reissue) LP.

Pride (?)

Personnel:	DAVID A. AXELROD	A
	M.T. AXELROD	A

ALBUM: 1 PRIDE (Warner Bros. WS 1848) 1970

NB: (1) repressed 1998.

Primarily remembered (and cursed by many) for hijacking **The Electric Prunes** and turning them into a faceless concept band with *Mass In F Minor* and *Release of An Oath*, **David Axelrod** was to continue in this vein for a couple more years with a trilogy of albums before this release. An acoustic sound is to the fore and a decidedly Spanish feel, it's rather stretching the term psychedelic but for those who enjoyed the feel (and pretentiousness) of *Mass* this album could be of interest. Tracks include *Proud Sorrow*, *The Death Of Juan Diaz*, *The Truth*, *In The Wilderness*, *Worthless Pleasures* and *Song Of The Pirate*. **David Axelrod** also produced a single for **Moorpark Intersection** and David McCallum albums for Capitol. (MW/JFrVJ)

Adrian Pride (?)

45: Her Name Is Melody/I Go To Sleep (Warner 5867) 1966

This single was in fact **Bernie Schwartz** with the Everly Brothers. *Melody* is an astounding hypnotic raga/sitar beauty; the flip is a Ray Davies song. (SR)

Pride and Joy (IL)

Personnel incl:	JACK BURCHALL	bs
	ROGER DEATHERAGE	drms
	BOB GOOD	gtr, vcls
	JIM LAUER	gtr, vcls

45s: Girl/If You're Ready (Dunwich 152) 1967
We Got A Long Way To Go/That's The Way It is(Acta 817) 1967

This Chicago punk band was previously known as **The Del-vetts**. *If You're Ready* has an R&B style harp and some nice guitar.

Compilation appearances have included: *If You're Ready* on *Mindrocker, Vol. 2* (LP), *The Dunwich Records Story* (LP) and *If You're Ready - The Best Of Dunwich... Vol. 2* (CD); and *Girl* on *Oh Yeah! The Best Of Dunwich Records* (CD). (VJ)

The Primates (NY)

Personnel incl:	JOHN DEMETRIOUS	A

45s: Knock On My Door/She (Marko M 923) 1965
Don't Press Your Luck/Cathy (Marko M 924) 1966

Schoolmates in Astoria, New York formed this punk outfit in 1964. They combined Merseybeat with the more usual garage-punk sound and the results are quite accessible.

Compilation appearances have included: *Knock On My Door* on *Teenage Shutdown, Vol. 15* (LP & CD), *The Chosen Few, Vol. 2* (LP), *Chosen Few Vol's 1 & 2* (CD), and on *Psychedelic States: New York Vol. 1* (CD); *She* on *Glimpses, Vol. 3* (LP), *Fuzz, Flaykes, And Shakes, Vol. 4* (LP & CD) and *Psychedelic States: New York Vol. 1* (CD); and *Don't Press Your Luck* on *Garage Punk Unknowns, Vol. 1* (LP). (VJ/MW/MM)

Prime Mover (NY)

Personnel incl:	JOHN PASTOR	A
	TONY PASTOR Jr.	A

45: When You Made Love To Me /
Shadows Of A Day Gone By (Sock-O PRS-45-2002) 1967

This singoe is an obscure Brooklyn outfit's gift to posterity. *When You Made...* is a gloriously simple but effective garage ballad with tambourines, bells and chimes to the fore and a restrained guitar solo - check it out on *Psychedelic Crown Jewels, Vol. 2* (2-LP & CD) where it's better described as "...great Eastern sound to the guitar, chimes blending well with a heavily staggered stepping crescendo chorus". Disappointingly the flip is a Coasters-style lounge-ballad.

The Pastor brothers were the sons of jazz bandleader Tony Pastor. (MW/RM)

Primevil (IN)

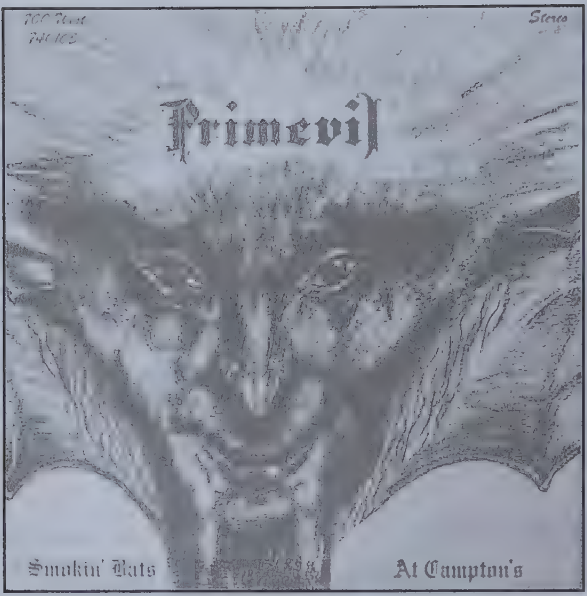
Personnel:	DAVE CAMPTON	vcls, hrmnca, perc	A
	MEL CUPP	drms	A
	LARRY LUCAS	ld gtr, vcls	A
	MARK SIPE	bs	A
	MO WHITTEMORE	keyb'ds	A
	JAY WILFONG	ld gtr	A

ALBUM: 1(A) SMOKIN' BATS AT CAMPTON'S
(700 West 740105) 1974 R2/R3

NB: (1) has been counterfeited in a reverse-image sleeve (the original has black art on a red background) (No label) 199? (1) reissued on CD (Radioactive RRCD164) 2006..

FANTAZIA
PRIDE

PRIDE - Self Titled LP.



PRIMEVIL - Smokin' Bats At Campton's LP.

This is an example of seventies hard-rock at its best with some superb twin lead guitar work from Larry Lucas and Jay Wilfong. Some of the tracks move into progressive rock territory. The band came from Indiana and the album appeared on the small 700 West label, which also issued **Zerfas** and **Sequoiah**.

This band was also responsible for the anonymous Buccaneer album and singles released circa 1980. (VJ/CF)

Primrose Circus (CA)

45:	P.S. Call Me Lulu/In My Mind	(Mira 246) 1968

Primrose Circus was a hopelessly obscure but rather good L.A. pop group judging by this sole single. Perhaps they were a studio group. *P.S Call Me Lulu*, is a decent enough harmony pop effort, whilst *In My Mind* really is a very good ballad.

Compilation appearances have included: *P.S. Call Me Lulu* on *Mindrocker, Vol. 10* (2-LP) and *Nuggets Vol. 5* (LP); and *In My Mind* on *Sixties Punk Ballads Sampler* (LP) and *Sixties Archives Vol. 5* (LP). (VJ)

Prince and The Paupers (MN)

Personnel:	STEVE CHRISTIANSEN	keyb'ds	AB
	EDDIE HELDER	vcls, gtr	AB
	BOB LEE	bs, gtr	AB
	RON LEE	drms	AB
	GARY SANDS	gtr	A
	DAN DUFFY	bs, gtr	B

45:	Shoulder Of A Giant/Exit	(JRJ 2115) 1965

This outfit came from Mankato in southern Minnesota. Their single was recorded in an old schoolhouse in 1965. 1,000 copies were made originally, with a later repress of 5,000. It's the flip side, *Exit*, an energetic punk-style instrumental, which now attracts interest. *Shoulder Of A Giant* was a bit of a bummer.

Eddie Helder went on to a solo career releasing two singles in the early seventies. Bob Lee and Steve Christiansen both later moved to Las Vegas, whilst Bob's identical twin Ron still lives in Mankato.

You can also hear *Exit* on *Mondo Frat Dance Bash A Go Go* (CD), *The Midwest Vs. Canada* (LP) and *The Arf! Arf! Blitzkrieg 32 Track Sampler* (2-CD). (VJ/MW/CT)

The Princemen (IA)

45:	Love Is A Beautiful Thing/ Don't You Even Care?	(IGL 137) 1967

This single was the work of a garage band from Des Moines, Iowa.

You can also check out *Love Is A Beautiful Thing* on *The IGL Rock Story: Part Two (1967 - 68)* (CD). (VJ)

Princess Flower and The Moon Rays (?NY)

Personnel incl:	DAEVID ALLEN	A
	ZISKA BAUM (?GILLI SMYTH)	A
	STANDLEE	A

ALBUM: 1(A) DREAMING THE MAGIC OF YOUR MAYA (Akashic 22) 1968 R4

This album was recorded in Paris when Daevid Allen (after leaving Soft Machine) teamed up with a group of Americans. The six-track sojourn is dominated by flute with spasmodic vocals reciting poems. Other backing includes guitar and occasional Jews harp. The album is reported to have been released in New York and the 'band' did not survive the Paris riots of that year. (VJ)

The Princetons (IA)

45s:	Georgianna/Killer Joe	(Princeton 1465) 1965
	Georgianna/Killer Joe	(Colpix 793) 1965
	Little Miss Sad/Bony Moronie	(Wand 193) 1965
	Gone/You're My Love	(Philips 40379) 1966

Here's some decent garagy frat-beat from a bunch of students at Iowa State University, Ames. *Georgianna* is an early **Critters**' track whilst *Killer Joe* is a lightweight *Louie, Louie*-style shuffler; the second single covers two popular party movers. The Wand single couples two garage-frat faves; both are performed with verve and rockin' competence.

You're My Love is catchy garage, full of throbbing organ. It has been compiled on *Sixties Rebellion, Vol. 5: The Cave* (LP & CD). (MW)

Private Property Of Digil (WI)

Personnel:	STEVE GERTSCH	drms	AB
	DAN JACKLIN	gtr	AB
	CHUCK POSNIAK	organ, vcls	A
	DOUG YANKUS	gtr, keyb'ds	AB
	DAVE FAAS	bs	B
	GARY SCHIBILSKI	keyb'ds	B

ALBUM: 1 SOUP (Gear Fab GF-144) 2000

NB: (1) by Soup but with all the PPOD singles.

45s:	Look At Me (The Mantlepiece Martyr)/ To My Friends	(Target 109/10) 1967
	Destination Nowhere/The Patch Of Brick	(Tee Pee 115/6) 1967
	Sunshine Flames/Princess	(Tee Pee 23/4) 1967
	Jewelry Lady/I'm Looking At You	(Tee Pee 35/6) 1967

Led by the talented Doug Yankus, this Appleton, Wisconsin outfit formed in 1966. Doug's previous groups included Ritchie Dino and The Dukes (Ritchie Dino was a stage-name Yankus adopted), The Versatones and The Strangers From Digil. 'Digil' was the name given to the basement room in the Yankus household that was used for music, parties and band practice.

Chuck Posniak was previously in The Memories. He left **Private Property Of Digil** in mid-1967. His elder brother Al Posniak had started the Target and Tee Pee labels after leaving the **Golden Catalinas**.

Their singles mix beat, folk-rock and multi-part harmonies with a quirky aura. *On Look At Me* the harmonies are unsettling and deliberately off-key. The melodic and jangley *Destination Nowhere* is a stand-out despite the

Four Seasons-style falsettos. *Patch Of Brick* is a haunting and sombre ballad with interesting time changes, marred by an annoying glitch on the master tape, whose passage of hiss seems worse on the CD than on the original single. The *Sunshine Flames* and *Jewelry Lady* singles are probably their strongest, comprising upbeat Byrdsian folk-rock.

Private Property Of Digil folded in 1968. Doug Yankus formed **Soup** with Dave Faas and Doug Griffith. They released one single and a sought-after album, that have been reissued on the above CD with the **Private Property Of Digil** singles. They lasted until the mid-seventies.

Doug Yankus later formed Soft Touch and the Doug Yankus Band. He has appeared on recordings by John Hiatt, Ry Cooder, Roseanne Cash, Tracy Nelson, and **Mother Earth** amongst others. He passed away in 1982 due to complications arising from diabetes. The *Soup* CD is dedicated to his memory with proceeds going to the Diabetic Foundation.

Compilation coverage has included: - *Sunshine Flames* on *Every Groovy Day* (LP); *To My Friends* on *Badger Beat Chronicles* (LP); and *Princess* on *Leaving It All Behind* (LP). (RM/SY/MW)

Privilege (PA)

Personnel:			
	TOMMY BRANNICK	drms	A
	JACK DOUGLAS	bs	A
	EDWARD LEONETTI	ld gtr, vcls	A
	PAUL VENTURINI	organ, vcls	A

ALBUM: 1(A) PRIVILEGE (T.-Neck TNS 3003) 1969

NB: (1) reissued on CD (Lizard LR 0711-2) 2001.

45s: Purple Dog Sojourn (T-Neck TN 909) 1969
Taking Care Of You/People (T-Neck TN 918) 1969

Venturini and Leonetti had previously been in the **Soul Survivors** and, according to the liner notes; **Privilege** from Philadelphia was formed to mix the influence of Hendrix with the Isley Brothers and **The Soul Survivors**. The resulting album has its moments, especially because of its good guitar parts with loads of effects (fuzz, wah wah etc.). Tracks like *Purple Dog* and *Traitor* also have effective vocals with a good rhythm.

T. Neck was a subsidiary label of Buddah. (SR)

Probable Cause (PA)

45: Tailspin/Chain Reaction (GRT 17) 1969

From Philadelphia, this was one of a handful of Philly bands picked up on a scouting trip by the Los Angeles label. A great psych single with eerie organ and a swirly climax with sound effects. Both sides were composed by Gary Brauner and Steve Carpenter.

PRIVILEGE - Self Titled CD.

Mike Kuzmin suggests in his 'Sounds From The Woods' book that this could be the same Steve Carpenter who had put out two solo singles: *You're Putting Me On/Something Good Is Happening To Me* (Brunswick 55322) 1967, and *Am I Lost/Sweet Talk* (Impex 368) 1968.

Chain Reaction has been compiled on *Come Fly With Us* (LP). (BM/MW)

Probe (IL)

Personnel:			
	JOHN FURLAND	bs, vcls	A
	HENRY LAMARCA	drms, vcls	A
	DAVE NELSON	gtr, vcls, hrmnca	A
	MIKE OLSON	gtr, organ, vcls	A

ALBUM: 1(A) DIRECTION (Eborp SS 21396) 1969 R4

NB: Just 200 copies of (1) were reported to have been pressed originally. (1) has been counterfeited on orange vinyl (No label) 199? with a shoddy sleeve. (1) reissued on CD (Mind's Eye Records MER 32-163) 2004.

From Rockford, Illinois this band released an extremely rare album on their own label. It contains eight tracks. They are mostly hard-rock, although some of the songs are blues-tinged. Among them are a cover of **The Steve Miller Band**'s *Living In The U.S.A.* and the traditional *Rock Me*. The most psychedelic track is *Carol*. Some collectors like the lead guitar and organ interplay. (VJ/GG)

Probe 10 (?)

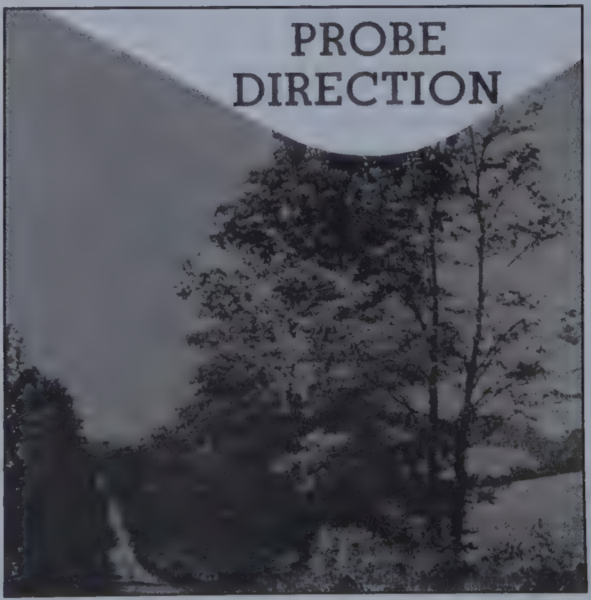
Personnel:			
	BARRY BACHMAN	drms	A
	BILL JONES	gtr	A
	JAMES McGEE	bs, gtr, flute	A
	JEFF SAUSSIER	horns	A

ALBUM: 1(A) THERE IS A UNIVERSE (No label PR-92673) 1975 R3

Here's a jazzy prog-rock album dominated by trumpet, but with fuzzy guitars, jazzy flute over chaotic drums and female vocals with the sort of innocence associated with UK folk bands like Ithaca and Agincourt. This is interesting. (VJ)

Proctor Amusement Co. (FL)

Personnel:			
	KEN BYERS	keyb'ds	AB
	GARY CARTER	gtr	AB
	CHUCK KIRKPATRICK	gtr/ld gtr	ABC
	SANDY MEYER	drms	AB



PROBE - Direction CD.

GEORGE TERRY	bs, vcls	ABC
CLEVE JOHNS	vcls	B
EDDIE KEATING	gtr, vcls	C
SCOTT KIRKPATRICK	drms, vcls	C
LES LUHRING	keyb'ds, vcls	C

NB: 'A' Gas Company. 'B' 1966-68. 'C' 1968-9.

45s:	Heard You Went Away/Call Out My Name	(Scott 168) 1967
	Heard You Went Away/Call Out My Name	(Laurie 3396) 1967
	You Don't Need A Reason/Two Wonderful Girls	(Scott 31) 1967

Formed around 1966 and originally known as The Gas Company (also line-up 'A'), this group were based in Fort Lauderdale, Florida. *Heard You Went Away*, composed by **The Birdwatchers**' Bobby Puccetti, is *Pet Sounds* cloned harmony-pop. The equally summery flip was penned by **The Nightcrawlers**' Chuck Conlan.

Kirkpatrick had earlier been in the Aerovons. Kirkpatrick and Terry's next outfit was The Game in 1970. Ex-members of **Proctor Amusement Co.** and The Game regrouped in the late seventies as The Crane.

Jeff Lemlich's sixties Florida book 'Savage Lost' (Distinctive Publishing, ISBN 0-942963-12-1) reveals the line-up details and that there may be an album's worth of unreleased material from 1968 on a Criteria Studios acetate.

Heard You Went Away has been compiled on *Bring Flowers To U.S.* (LP). (MW/JLh/CKp)

The Prodigal (?CA)

45:	Reality/You've Got Me	(Mercury 72688) 1967

This seems to have been their sole platter. Los Angeles has been suggested as their stomping ground.

Compilation appearances include: *Reality* on *A Fistful Of Fuzz* (CD) and *Quagmire Volume 3* (CD); and *You've Got Me* on *Boulders, Vol. 9* (LP), *Ya Gotta Have Moxie, Vol. 2* (2-CD) and *Hipsville 29 B.C.* (LP). (VJ)

The Prodigies (IL)

Personnel incl:	ROGER FRANCISCO	vcls	A
	HOWIE SMITH	vcls	A

45:	I Want To Do It/What'd I Say	(Rofran ER 1013) 1966

No frills R&B tinged garage-beat from Urbana, Illinois precluded by a seriously spoken intro about the "philosophy of life that has taken root in the very heart of America" and describing the **Strangeloves**-penned *I Want To Do It* as a "moving serenade".

Roger "RoFran" Francisco was later in experimental psychsters **Spoils Of War**. (MW)

Professor Morrison's Lollipop (?)

			HCP
45s:	You Got The Love/Lady	(White Whale 275) 1968	88
	Angela/Duba Duba Do	(White Whale 288) 1968	-
	Oo Poo Pah Susie/You Take It	(White Whale 293) 1969	-

This was in fact **The Coachmen** playing bubblegum music. Their first two singles were produced and written by Resnick, Levine, **Kasenetz and Katz**, the usual team responsible of the Super K productions: **Crazy Elephant**, **Lemon Pipers** and **1910 Fruitgum Co.** The first *You Got Love* spent three weeks in the Top 100, peaking at No. 88. It's worth noting that *Duba Duba Do* is a totally unlistenable backwards track!

Before this incarnation, they also recorded one further single as **Alexander's Rock Time Band**.

Compilation appearances include *You Got The Love* on *Happy Together - The Very Best Of White Whale Records* (CD). (SR/VJ)

Progressions (MD)

Personnel incl:	SKIP HARRIS		A
	JEFF LUTZY	bs	A

45:	The Love Train/ What I Gotta Do To Satisfy You	(Scepter 12146) 1966

This Baltimore, Maryland group may not have achieved commercial success but it proved to be a launching pad for several members.

Lutzy turned up in **Maypole** who put out a fine album and single on Colossus in 1970. He would return to later incarnations of **The Progressions**. Skip Harris had previously been in a teen band with Doug Lewis and would rejoin him to form **The Peppermint Rainbow**, who enjoyed success in 1968-9 with several singles and an album on Decca. After **The Peppermint Rainbow** split in 1970, Lewis joined **The Better Half**. (JV/MW)

The Projection Company (CA)

ALBUM:	1	GIVE ME SOME LOVIN'	(Custom CS 1113) 1967 SC

This was another Jerry Cole venture - see **Animated Egg, Associated Soul Group**. In the same style as the **Firebirds**, it features heavy fuzz, organ and sitar. Some tracks are backing tracks from the *Inner Sound Of The Id* sessions. (SR/MW)

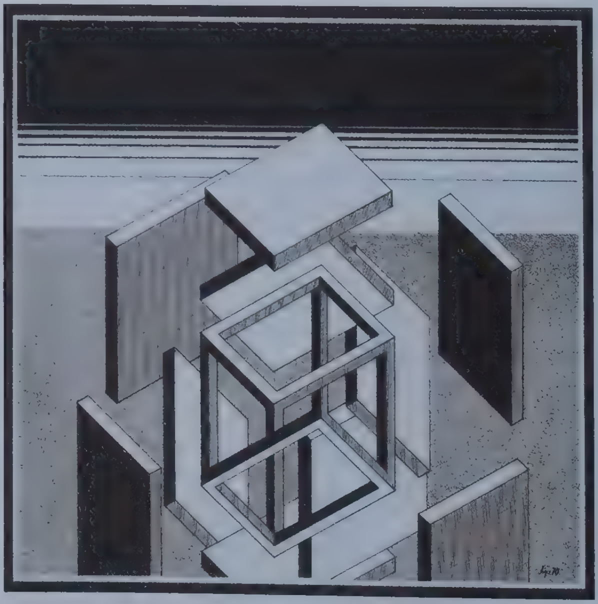
The Promissory Notes (?CT/RI)

45:	Flowers/Purple Haze	(Claw CR-1220/1 1968

Believed to be from Connecticut or Rhode Island, this outfit's single couples a heavy late sixties rocker with a competent version of the Hendrix classic. (MW)

Proof (AK)

Personnel:	MIKE CAPORALE	drms	AB
	DEAN FORBES	gtr, vcls	A
	JOHN LEE	gtr, vcls	A C
	PETE NOLFI	bs	A
	GARY SLOAN	vcls, hrmnca	ABCDEF
	LINDY RAINES	gtr, vcls, bs	B F
	STEVE TYLER	bs, hrmnca, gtr	B
	RUFUS REID	gtr, vcls	CD
	ROGER	drms	C
	CURT CUNNINGHAM	gtr	DE
	TED LUTHER	drms, vcls	DE



PROOF - Self Titled LP.

Proof
5th anniversary phonograph record

PROOF - 5th Anniversary Phonograph Record LP.

SPIKE	bs	DE
MARK THOMPSON	vcls	E
GORDIE CANYON	drms	F
DON MACKEY	gtr	F
LARRY RAINES	bs	F

NB: Line-up 'A' May 1966 to January 1968. 'B' November 1968 to June 1969. 'C' June 1969 to February 1970. 'D' May to June 1970. 'E' August to November 1970. 'F' March to May 1971.

ALBUMS:1(D/E) PROOF (No label) 1971 R3
2(A-F) 5th ANNIVERSARY PHONOGRAPH RECORD (No label) 1972 R4

NB: (1) live recordings from two concerts in Anchorage, Alaska during the summer of 1970. It was issued with an insert, and 300 copies were pressed. (1) reissued on vinyl and CD (Akarma AK-236) 2001. (2) is a collection of live and studio tracks recorded from 1966-71. 125 copies were pressed. (2) reissued on CD (Akarma AK-245) 2001.

Proof's two albums are amongst the rarest blues rock records from the USA. Only a couple of copies of their second have ever surfaced. **Proof** was an Alaskan band.

5th Anniversary Phonograph Record is a sampler produced by Sloan for the band and the **Proof** family and it is extremely rare. Containing "snapshots" of the various line-ups of the band, it begins with a July 1966 live track and traces the evolution of the band to mid-1971. At each stop on the journey, **Proof** is revealed to be purveyors of gritty blues-based rock. It is the 1970-era material that will have the most appeal to readers of this book, with *Leavin' Trunk* and the lovely *City Line* being the pick of the offerings on this engaging album.

The first **Proof** album, recorded in concert during 1970 has great versions of *Love's Made A Fool Of You*, *Highway 61 Revisited* and *Ridin' On The L + N*. Much of **Proof**'s early repertoire consisted of covers, a direct reflection of Gary Sloan's interest in record collecting. That **Proof**'s two albums have such a strong collector appeal is therefore appropriate; they were assembled by one!

Gary Sloan continues to record and has produced many albums which fall outside the scope of this book. Gary Sloan and Clone - *Gary Sloan And Cloan* (Proof Records No. 3) 1979 was cassette-only; *Harmonitalk* (Proof Records No. 4) 1980 contains a fantastic extended track called *Together Again* that features several former **Proof** members and may be their finest moment; *South Side Blues* (Proof Records No. 5) 1981; *Nightraid* (Proof Records No. 6) 1983 was issued on album and cassette; *Harmonitalk/South Side Blues* (Proof Records No. 7) 1985 was a cassette-only reissue of his 1980/1 albums; *Techno-Blue* (Proof Records No. 8) 1987 was cassette-only; *This One's For Us* (Proof Records No. 9) 1988 was cassette-only and shown as by Southside Blues; *Iditarod Blues* (7" single) (Proof Records 002) 1988; *Blue Shoes* (Proof Records No. 11) 1992 was made available on CD and cassette. It was reissued in 1996 with some tracks re-recorded, *Skull* (Live) (Proof Records No. 12) 1994 was CD and cassette; *Polar Bear-Hug Blues* (Proof Records No. 14) 1995 was CD and cassette, and *Live Arkansas To Yugoslavia* (Proof Records No. 15) 1997 was cassette only. Many **Proof** alumni appear on these later releases, and both *Blue Shoes* and *Skull* feature legendary axemen Freddy Robinson and **Harvey Mandel** on extended jams that will have you double-checking the recording dates!

Thanks to Akarma you can now hear these recordings without taking on a second mortgage! (CF)

Proof of The Puddin' (IN)

45: Color Wheel/Flying' High (RCA Victor 47-9332) 1967

This band has an intriguing name and the single's titles may also whet psychedelic collectors' appetites. However, *Color Wheel* is a rambling melodic pop ditty in the 'baroque' style. *Flyin' High* is a much better upbeat melodic power-popper - beware the 'psych' tag on collector lists! The band was from Columbus according to the www.indiana45s.com website. (MW)

Prophecy (NY)

45: Goddess Of Love/Take A Look At Mary (Airborne AB 711) 1968

An obscure Long Island outfit, which unsurprisingly get their brand of melodramatic soulful pop-rock sounds from the local **Vanilla Fudge** and **Young Rascals** school. A decent single for all that might imply, you can also check out *Take A Look At Mary* on *Marijuana Unknowns Vol. 1* (LP & CD). (MW)

The Prophets (IA)

Personnel incl:	TOM KUBAZEK	A
	RAY WATSON	A

45: Yes I Know/Sad On Me (Twin-Spin 3000) 1967

The Prophets came out of Des Moines, Iowa with the haunting garage ballad, *Yes I Know*. Produced by Ray Graffia of **New Colony Six** fame, it didn't take off and they were never heard from again.

Compilation appearances have included: *Yes I Know* on *Pebbles Vol. 10* (CD), *Pebbles, Vol. 22* (LP); and *Yes I Know* and *Sad On Me* on *The Quill Records Story* (CD). (MW/BSw)

The Prophets (VA)

Personnel:	RONNY BAKER	drms
	DANNY DAGG	ld gtr
	LEON FRAZIER	keyb'ds
	STEVE JARRELL	ld vcls
	MALONE SCHOOLER	bs

45: I Still Love You/Baby (Shell 1005) 1965

Out of Fredericksburg, Virginia where they were known to dress in togas and leather thongs which criss-crossed at the knees, these garage punkers were a popular local attraction and once one of three finalists at the Lambertsville, New Jersey Music Circus in 1965. *I Still Love You* is a typical garage-punk effort.

I Still Love You can also be heard on *Signed, D.C.* (LP) and *Fightin' For Sam* has re-emerged on *The Lost Generation 3* (LP). (MW/MD)

The Prophets Of Doom (MI)

Personnel:	JIM NELSON	drms	A
	LARRY OLIVARES	ld gtr	AB
	JIM SMITH	keyb'ds	A
	MIKE STEEDE	gtr	AB
	DAVE WATCHORN	ld vcls, bs	AB
	JAY OLIVARES	drms	B

45: I Told You/Baba-Do-Wah (Peninsula #002) May 1968

Gene Smiltneck was a local dance/concert promoter on Michigan's Upper Peninsula scene and set up the Peninsula label to promote two bands on his roster of regular bookings.

Escanaba was home to both beneficiaries, **The Prophets Of Doom** and **The Riot Squad**. A single by the latter was the first to bat and featured two covers of popular hits from the teener and Brit beat years. **The Prophets Of Doom** were more adventurous and contemporary. They recorded two originals for their shot at fame; bassist and lead singer Dave Watchorn composed the top side, the flip was written by a friend of the band. (MW w/thanks to Steve Seymour)

Thee Prophets (WI)

Personnel:	JIM ANDERSON	ld gtr	AB
	BRIAN LAKE	keyb'ds	ABC
	DAVE LESLIE (STIMAC)	bs	ABC
	CHRIS MICHAELS (MICHAEL MASHOCK)	drms	ABC
	TONY GAZZANA	vcls	B
	JOE KOPECKY	sax	B
	JERRY GEORGE	sax	B
	JOSE SALAZAR	trumpet	B
	MARK SANDUSKY	ld gtr	C
	LEE JOHNSON	gtr	
	DAVE MACIOLEK	bs	

ALBUM: 1 PLAYGIRL (Kapp KS-3596) 1969 163

45s:	To Be With You/If You Would Leave Me	(Tee Pee 29/30) 1967
	Playgirl/Patricia Ann	(Kapp 962) 1968 49
	Some Kind Of Wonderful/ They Call Her Sorrow	(Kapp 997) 1969 111
	Rag Doll Boy/It Isn't So Easy	(Kapp 2038) 1969
	A Little Bit Of Love/Come To Me Girl	(Kapp 2087) 1970
	Some Kind Of Wonderful/ They Call Her Sorrow	(Kapp 2097) 1970

Four friends in West Allis, Wisconsin got together and formed a group in 1962. They played a brand of upbeat teen-pop which acquired an R&B flavour over the next few years. Around 1966 they expanded to an eight-piece with a vocalist and brass section, including Tony Gazzana and Jerry George from Milwaukee's Triumphs. By the time they came to record their debut single in 1967 however, they had reverted to a quartet.

The breezy teen-pop follow-up was their commercial peak, eventually climbing to No. 49 in Billboard after a few months of hitting hot spots in several regions. The rush to find a follow-up and cash in on the success with an album inevitably led to the perennial pitfalls. The band were wanting to go in a heavier, rock direction (they'd moved onto playing Cream and Hendrix material in their live shows) yet the producers and label wanted more teen-pop and bubblegum chart fodder to cash in on their investment. Bearing this in mind, it comes as no surprise that the album doesn't work.

propinquity

PROPINQUITY - Self Titled LP.

This scenario and the band's full story is recounted by Brian Lake in Gary Myers' book 'Do You Hear That Beat'. Tied to a five year contract and having reached an impasse with both producer and label, the band chose to forego the pleasure of making further recordings in an incompatible style. They returned to the clubs and touring, finally splitting at the end of 1972.

Latter-day members included Dave Maciolek of Milwaukee's Dynastys. (MW/SR/GM)

Propinquity (CO)

Personnel:	JEFF HARPER	drms	A
	PAT HUBBARD	vcls, gtr, bs, piano	A
	JASON POTTER	vcls, gtr, bs	A
	CARLA SCIAKY	vcls, gtr, violin, woodwind	A
	MEL STONEBRAKER	vcls, gtr, bs	A

ALBUM: 1(A) PROPINQUITY (w/insert) (Owl 23) 1974 R2

This is a folk-rock album from Colorado. Two cuts feature female vocals. (VJ)

Proposition (aka Ron Roman and...) (CA)

Personnel incl:	STEVEN HOFFMAN	A
	RON ROMAN	A

45s:	Two Faced Madonna/ The Ways Of Love Are Strange	(Dot 17186) 1968
	I'll Be Your Baby Tonight/ Just Let Rosemary Know	(Dot 17264) 1969

Featuring at least two ex-members of the **Mystic Astrological Crystal Band, Proposition** played inoffensive summery Los Angeles soft psychy-pop with some orchestration that should appeal to fans of the **Mystic Astrological Crystal Band.** (MW)

Pros (?)

ALBUM: 1 LOVE'S RETURN (Barbarella 14065) 1977

This is a primitive album with short instrumentals and lots of fuzz guitar and organ, as well as two vocal tracks. One cut *MP Theme 1* is actually a cover of **Dino Valenti's** hippie anthem *Get Together*. They made a later album, *Off The Wall*. (VJ)

Prospectus (?)

ALBUM: 1 PROSPECTUS WITH FRIENDS (2-LP) (Bristol EE-1001) 1971 R1

On offer here is a double album of hippie-rock covers that came in a gatefold cover. (GG)

The Proverbial Knee Hi's (VA)

Personnel:	EDDIE HALL	drms	AB
	DALE PATE	organ	AB
	BUTCH POWELL	bs	AB
	CHARLES SMITH	gtr	AB
	WILLIE T.	vcls	A

45: Crying For Her/Watch Out (Beachcomber 11) 1967

Managed by Buddy Eisen, owner of the chain of Beachcomber clubs on the East Coast (hence the label name), this Virginia outfit formed in late 1966 and released their sole single a year later, after the departure of original front-man Willie T.. *Crying For Her* is like a garage take on a big production ballad - impassioned vocals, dramatic swirling keyboards and just a hint of the Zombies. *Watch Out* is a beaty belter with a catchy refrain and defiant mood.

You can also check out *Crying For Her* and *Watch Out* on *Aliens, Psychos And Wild Things* (CD). (BHr/ST/MW)

Prufrock (CA)

ALBUMS:	1	PRUFROCK	(12” Gold Star acetate) 1967 R3
	2	VISIONS	(RD Records RD 19) 200?

This album presents previously unreleased Californian garage folk, swinging London style garage pop and heavy fuzz loaded psychedelia from 1967. Some tracks also incorporate eastern influences. Prior to this release only a handful of acetate singles and the above 12” acetate were known by this outfit that came from the Ojai area of California. *Visions* features their sessions at the Two:Dot Studios in 1967 and contains a four-page insert!

They also have a previously unreleased acetate *Too Young* on *Brain Shadows II*. (VJ)

The Pseudos (MI)

45:	A Long Way To Nowhere/ Back Door Man Bites The Dust	(Fink 122) 1966

Garage quartet **The Pseudos** came out of Utica, Michigan.

A Long Way To Nowhere has resurfaced on *Back From The Grave, Vol. 8* (CD) and *Back From The Grave, Vol. 8* (2-LP). (VJ)

Psychedelic Sounds (?CT/NY)

45:	Stars Seas To Shine/ Sorry Baby, Goodbye	(Sunny-Side 0014) 1967

This is a very rare, psychedelic single. Aram Heller’s New England bible ‘Till The Stroke Of Dawn’ places them in Bridgeport, Connecticut but another source has placed them in Poughkeepise and Newburgh, New York. Could somebody settle this?

Sorry Baby - Goodbye can also be found on *Class Of ‘66!* (LP). (SR/MW)

Psychedellic Guitars (CA)

ALBUM:	1	PSYCHEDELLIC GUITARS	(Custom CS-1078) 196? SC

Here’s another budget label exploito album thrown together by studio musicians. Track titles included *Psychedelic Ripple*, *Way Out*, *Love In*, *Flowers* and *Take A Trip*. Guitarist **Jerry Cole** was the man behind most of the Crown and Custom label titles, which were produced in Los Angeles. This album was followed soon after by *More Psychedellic Guitars* (Custom CS-1097). Neither is recommended. (VJ/SR)

Psychic Motion (NC)

Personnel:	RONNIE BAXLEY	gtr, vcls	A
	DICKIE BRITT	keyb’ds	A
	JOHNNY HAYES	bs, vcls	A
	JIMMY SOSSAMON	drms	A
	CARLTON WARWICK	vcls, gtr	A

45:	Big Teaser/It’s You	(Mu Records ZTSB 125277) 1967

This was actually **The Young Ones** from North Carolina. The band released this, their second single as **Psychic Motion** when they heard that another band in the Northeast was using the “Young Ones” moniker.

Jimmy Sossamon was later the driving force behind **The Cycle**.

You can check out both sides of the **Psychic Motion**’s garage pop single on the Gear Fab CD reissue of *Cykle* (GF-106), where they are included as bonus tracks.

You’ll also find *Big Teaser* on *Tobacco A-Go-Go, Vol. 2* (LP). (CF)

The Psychopaths (MA)

Personnel incl:	DAVID ARVEDON	A

45s:		Till The Stroke Of Dawn/ See The Girl	(David Lloyd Co 201438/9) 1966
	α	There Is No Woman (For This Broken Man) / Fancy Woman	(WRECKED Record Co. W-1001/2) 1970

NB: α shown as by High Voltage.

This was a Boston, Massachusetts outfit. **David Arvedon** also made solo recordings with a 2-CD set on Arf! Arf!, collecting together much of his later wanderings and solo psychopathic weirdness: *In Search Of The Most Unforgettable Tree We Ever Met (1969-1974)* (Arf! Arf! AA-053/4) 1995.

Only one copy of the second single has been found, which features different versions to the ones included on the retrospective Arf! Arf! release.

Compilation appearances have included: *See The Girl* on *No No No* (CD); *‘Til The Stroke Of Dawn* on *New England Teen Scene* (CD) and *Gone, Vol. 1* (LP); and *‘Til The Stroke Of Dawn* and *See The Girl* on *New England Teen Scene, Vol. 1* (LP). (MW)

The Psychos (VA)

Personnel:	TERRY BACON	vcls, ld gtr, hrmnca	A
	BILL GREEN	organ, gtr, vcls	A
	JERRY JAMES	bs	A
	CLARKE THRASHER	drms	A

45:	Black River #3/Pebbles And Stones	(Tiki 68-11/12) 1968

Formed in Norfolk, Virginia in 1964, the **Psychos**’ debut single didn’t appear until their final year. Bacon and James had appeared on other local acts recordings by then, notably on *Workin’ For My Baby* - a local hit for Lenis Guess in the summer of ‘66. *Black River #3* is a slow folk-rocker with wailin’ harp, waltzing rhythm and pastoral vibe. It can be heard on *Aliens, Psychos And Wild Things* (CD) which documents the Tidewater sixties scene in Virginia and, in addition to all the info above, notes that this band mastered a somewhat unique skill - skateboarding whilst playing!

The flip is an upbeat organ-dominated number that sounds more like ‘65 than ‘68. (BHr/ST/MW)

The Psychotics (NC)

45:	I’m Determined/Still, The Time Will Come	(Uptown 7-7666) 1967

NB: some copies appeared in a picture sleeve.

This rather sought-after fuzz-punk single was recorded in Minneapolis, Minnesota. A sextet, the band came from Charlotte, North Carolina.

(I’m) Determined is accessible again via *When The Time Run Out Vol. 1* (LP & CD) and *Psychedelic Crown Jewels Vol. 3* (CD). (VJ/MW/MM)

The Psychotics (MI)

45:	If You Don’t Believe Me, Don’t/ School Boy Blues	(Acid 24975/6) 1969

This bunch of **Psychotics** came from Michigan and recorded an extremely rare and expensive bluesy psycher on the Acid label in May 1969.

If You Don't Believe Me, Don't can also be heard on *Michigan Mayhem, Vol. 1* (CD), *Sixties Rebellion, Vol. 15: Apple-Glass Cyndrome* (LP & CD) and *Sixties Archive, Vol. 7* (CD). (VJ/GG)

Public Nuisance (CA)

Personnel:	DAVID HOUSTON	vcls, gtr, keyb'ds, hrmnca, theremin	A
	JIM MATHEWS	gtr	A
	RON McMASTER	drms, perc, vcls	A
	PAT MINTER	bs, vcls	A

ALBUM: 1(A) GOTTA SURVIVE (Shadoks Music 040) (2-LP) 2002

NB: (1) also released as a 2-CD (Frantic Records 1313) 2002.

Here's an amazing late sixties rock band from Sacramento, California. The core band originally formed in 1964 as The Jaguars and played concerts using this moniker but did not record. During 1965, the line-up shown above was fixed and they made their first recordings as **Moss and The Rocks**. One of the two singles by this band was made at Ikon Studios in Sacramento, which at the time was home to engineer Eirik Wangberg. Readers of this book will recognise at least two of the projects that Wangberg handled at Ikon, the single by **The Oxford Circle** and the album by **Glad**. The relationship between **Moss and The Rocks** and Wangberg continued for over three years, during which time Wangberg relocated to southern California and helped the group record two remarkable albums of British-influenced rock that have to be ranked amongst the finest ever produced in the State. Their release is the basis for the band's inclusion here.

During 1966, **Moss and The Rocks** adopted what are now considered quintessential "punk" pretensions; the more aggressive music and the unorthodox fashion sense. As they moved their local campaign into high gear, they changed name to the more appropriate **Public Nuisance**, which surely must have cost them some concert opportunities in the relatively staid community of Sacramento! The band spent a great deal of time and energy on visual propaganda during this period, staging photo sets and producing rather provocative handbills and holiday greeting cards for fans on their mailing list. In time, the band was invited to record a demo for Fantasy Records. Sessions took place at Fantasy's studios in San Francisco during 1967 that resulted in a finished master. Sadly, a recent search of the company's archives proved fruitless and the demo appears to be lost. It was eventually apparent to the group that the label wasn't interested in pursuing a contractual agreement, however.

In 1968, **Public Nuisance** recorded a new demo on a four-track machine operated by Eirik Wangberg at his new center of operations, Sound Recorders in Hollywood. This is an album-length recording, produced by the band that makes up disc-two of the *Gotta Survive* double set. In even a cursory review of this music, it is apparent that Fantasy made an enormous blunder in letting this band get away! Punishing fuzz guitars, pummeling drums - it's like someone commanded **The Savage Resurrection** to record a follow-up to *The Who Sell Out*! Aside from a cover of The Beatles' *I'm Only Sleeping*, the material is all original and is not to be missed by any and all fans of late-sixties rock. *Time Can't Wait* sounds like a '66 punk single side with better production; *Pencraft Transcender* has thick fuzz reminiscent of the Canadian Plastic Cloud album; *Darlin'* and *Katie Shiner* have a distinctly British underground feel that readers will associate with the *Chocolate Soup For Diabetics* UK compilation series. For a self-produced demo tape, it's a phenomenal achievement. Wangberg thought so, too - and in the course of playing it for visitors to the studio, brought it to the attention of producer Terry Melcher (**Paul Revere and The Raiders**, **The Byrds**) who envisioned **Public Nuisance** as (indeed) an American-made British rock band. He had the group back to Sound Recorders and under the watchful eye of Wangberg in 1969, with a simple prime directive: make a British rock album. This new recording (disc one of the double set) is every bit as powerful as the 1968 demo. *Love Is A Feeling* and *Small Faces* are violent freakbeat like Creation/Who/Pretty Things, while *Evolution Revolution* could fit on Tomorrow's album. *Strawberry Man* is pleasant power-pop until the last minute, when it explodes into a maelstrom of druggy pyrotechnics. The only noticeable difference between the two sessions is a hint of a British accent on the vocals on this later recording. None of the material from the 1968 demo repeats here - this is a completely original album-length master that, due to Melcher's self-imposed exile following the **Manson** incident in August, was shelved and forgotten. Not long after, the band split.

PUBLIC NUISANCE.

PUBLIC NUISANCE.

Dave Houston opened a recording studio in the seventies, producing a number of albums that fall outside the scope of this book. One band that readers may be familar with, The Twinkeyz, did all their records with Houston. Ron McMaster works for Capitol Records and is responsible for remastering albums by Badfinger, **The Beach Boys** and the Blue Note jazz catalogue amongst others. Eirik Wangberg turned knobs on a number of projects that readers will be familiar with (Paul McCartney's *Ram* album, John Mayall, **Peacepipe**, Joan Baez) before returning to his native Norway and (presumably) abandoning music-oriented pursuits. (CF/JD)

Gary Puckett and The Union Gap (CA) - see The Union Gap (CA).

Puddin' Heads (CA)

Personnel incl: JOHN GREEK gtr

45: Now You Say We're Through/
You Don't Have To Be Lonely (Catch 111) 1964

A Los Angeles outfit whose pounding punker *Now You Say We're Through* can be heard on *Back From The Grave, Vol. 7* (2-LP). *You Don't Have To Be Lonely* has also been compiled on *Quagmire Volume 4* (CD). Strangely enough there was an early sixties outfit of the same name in San Antonio, Texas (four singles on the Menard and Gallant labels).

John Greek, formerly of the Wailers, would go on to **The Sacred Cows** and **Beautiful Daze**. (VJ/MW)

Puff (MA)

Personnel:			
	VIN CAMPISI	ld gtr	A
	ROBERT HENDERSON	drms, vcls	A
	JIM MANDELL	piano, organ, flute	A
	DAVID-ALLEN RYAN	bs, vcls	A

ALBUM: 1(A) PUFF (MGM SE-4622) 1968

45: Looking In My Window/Rainy Day (MGM 14040) 1968

NB: (1) 'A' side is a non LP track.

This band's album, which reflected the psychedelic era in some of its music, is beginning to interest some collectors. Another example of the 'Bosstown' sound produced by **Alan Lorber** (**Ultimate Spinach**, **Chamaeleon Church**) and recorded in New York on August 26/27th, 1968, this pleasant psych-prog album is of note since **Puff** was formed out of the ashes of **The Rockin' Ramrods**: Vin Campisi and Henderson, as well as Ronn Campisi (who wrote all the songs but doesn't play on the album), were all previously in this group.

Housed in an awful sleeve (photographed at Phil's Thrift Shop Fur Annex!), the album contains well-structured songs with good vocals and harmonies and occasional guitar leads (especially on *Dead Thoughts Of Alfred*). A light jazz influence is evident, with baroque-jazz pointillist piano lines on *Trees* and echoplexed flute textures on the trance-like *I Sure Need You*.

The Big Beat compilation *The Best Of The Rockin' Ramrods* includes the entire **Puff** album plus the non-album single - 11 tracks in all.

In 1982, Jim Mandell would release on Elektra a solo album in the mould of Billy Joel *No More Illusions*. Ronn Campisi is now a publications designer; Vin Campisi works in record distribution; Bob Henderson became a recording engineer; Jim Mandell a L.A. studio musician; and David Allen Ryan later played with Sha Na Na.

Compilation appearances include: *Vacuum*, *Go With You* and *Looking In My Window* on *The Best Of Bosstown Sound* (2-CD). Their commercial harmony-pop effort (and non-album) *Looking In My Window* also reappears on *Bring Flowers To U.S.* (LP). (VJ/MW/SR/LP)

Pugsley Munion (MA)

Personnel:			
	THOMAS "DUCKY" BELLIVEAU	gtr, bs, vcls	A
	JOHN SCHULLER	keyb'ds, bs, gtr, vcls	A
	EDWARD KELLY	drms, vcls	A
	STAN HARRIS		
	GARY IANUZZI	bs	

ALBUM: 1(A) JUST LIKE YOU (J & S Records SLP-0001) 1970 SC

NB: (1) reissued officially on CD (Gear Fab GF-143) 2000, with three bonus cuts - a 1971 live version of *What's Right For Me*, and two demos from 1970.

45: Just Like You/Slumberland Blues (J & S 00002) 1970

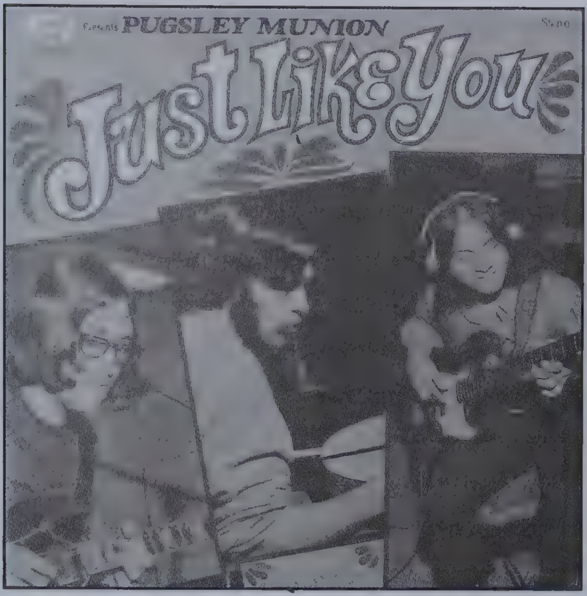
Schuller was clearly the creative force in this Fitchburg, Massachusetts band. He either wrote or co-wrote with Belliveau every track on their album. This album contains some tasty guitar on *I Don't Know Who To Blame* and thundering organ on *What's Right For Me*.

They were not a garage or psych band as such but were influenced by Cream, Procol Harum and other late sixties bands. It's a unique record in that it is an unabashed portrait of the band's music.

Belliveau's next outfit would be **Brother Fox And The Tar Baby**.

The value of the record has dropped considerably due to a sizeable find some years ago. In the 'States this album is considered to be in the SC rather than R2 category. Copies acquired from the band in the 1980s-1990s were often supplied with an 8 X 10 press photo.

Recently, Gear Fab reissued the album with notes from John Schuller, who reveals that the band was formed in 1969 as Mask until it was found that another band had registered the name. He points out the initial album jackets came with "3 In 1 Records" printed on the spine. The title was to be *Three In One*, but the label lost the original artwork, dropped Kelly's last name and retitled the album after the single that had been released. Worst of all, the band learnt that the label was putting out the album using the rough session mixes (which they expected to mix and redo some bass and vocal parts) but were unable to stop its release. The Gear Fab CD adds three bonus cuts - two 1970 demos and a live *What's Right For Me* from February 1971 featuring bassist Gary Ianuzzi.



PUGSLEY MUNION - Just Like You LP.

Schuller reports that all three original members remain active on the music scene: he has his own band, produces/engineers local Massachusetts acts and has worked with members of Boston and Heart; "Ducky" Belliveau is an in-demand pedal steel session player, working and touring with many well-known acts including Terence Trent D'Arby and J.Geils' Peter Wolf; Ed Kelly remains the choice drummer for area bands' projects and gigs. (VJ/MW)

The Pullice (CA)

Personnel incl:			
	DON BANDUCCI	drms	A
	BRUCE BRYMER	drms, vcls	A
	RICH HAINES	keyb'ds	A
	DAVE SCHALLOCK	bs, vcls	A
	BRUCE WALFORD		A

This mid-sixties group from Santa Rosa, California have two cuts on Big Beat's *Nuggets From The Golden State: Good Things Are Happening* (CD), culled from an audition tape made at Golden State Recorders in San Francisco. Both *Little Girl* and *I'm A Lover, Not A Fighter* have raw early garage appeal.

Schallock and Brymer later played in **Freedom Highway**. (CF)

The Pulsating Heartbeats (AK)

45s: Talkin' 'Bout You/
Anne (Pace Setters Internationale IS 007½) 1966

This was a Northwest flavoured R&B punk band from Anchorage, Alaska. Just a few copies of their June 1966 debut are known to exist. Tim Warren alluded to a second single (*Wait Til Then)* in the sleeevenotes to *Back From The Grave, Vol. 8* but its existence has yet to be confirmed.

Talkin' About has been compiled on *Back From The Grave, Vol. 8* (CD) and *Back From The Grave, Vol. 8* (2-LP) and they have a track called *Anne* on *Grains Of Time* (CD). (VJ/GG/MW)

The Pulse (CT)

Personnel incl:	CARL AUGUSTO		ABCD
	RICH BEDNARCZYK		ABCD
	LANCE GARDNER BIESELE		A
	PETER NERI		ABCD
	BENNET (BEAU) SEGAL		ABCD
	TOMMY VIOLANTE		ABC
	PAUL ROSANO		BCD
	JEFF FULLER	hrmnca	CD

ALBUM: 1 PULSE (Poison Ring 2237) 1970 R1

NB: (1) issued in the UK (Major Minor SMLP 64) 1970 (R1). (1) counterfeited on vinyl (Poison Ring) 199? (1) reissued on CD (Black Rose BR 144) 2000. (1) reissued on CD (Fallout FOCD2022) 2006 with both sides of an early pre-album single added.

45s: Can Can Girl/Burritt Bradley (Atco 6530) 1967
Another Woman/My Old Boy (Poison Ring 711) 1969

From New Haven, Connecticut **The Pulse** evolved out of **The Bram Rigg Set** and **The Shags**, and were originally known as The Pulse Of Burritt Bradley. The track, *Burritt Bradley*, is a surreal slice of psychedelic madness, which can also be found on the *Beyond The Calico Wall* (LP & CD) compilation.

By contrast, their album is a furious heavy rock affair and rated highly by some collectors.

Tommy Violante left in 1969, although the band soldiered on until '72, playing mostly rehashed Cream-type stuff.

The excellent Gear Fab label is currently researching a legitimate CD release of **The Shags** material. (VJ)

Pulse (NY)

Personnel:	RICHIE GOGGIN	gtr, vcls	A
	BILL GOLDEN	organ, piano	A
	CARLO MASTRANGELO	drms, kazoo, ld vcls	A
	KENNY SAMBOLIN	bs, vcls	A
	(CHRIS GENTILE	organ	A)

ALBUM: 1(A) PULSE (Thimble TLP-1) 1972

NB: (1) reissued on CD (Synton TPL55810) c2005.

Another **Pulse**, this one from New York City and produced by Herman Gimbel (**Sacred Mushroom**) and Orrin Keepnews, a respected jazz producer. Musically, it's a decent early seventies hard-rock group with driving organ and fuzz guitar. All their material was penned by their leader, Carlo Mastrangelo (who also played with Dion and The Belmonts!), sometimes helped by Kenny Sambolin or Jimmy Demitrack. It's probably one of the few hard-rock albums listed here which features a kazoo solo! (SR)

Pumas (?)

ACETATE: 1 PUMAS (Gold Star acetate) 1967 R2

This was a one-sided acetate, which lists the following tracks: *Memories Of Yesterday*, *Little Light*, *Pain*, *Uncle Oogle*, *Perpetual Motion* and *You Never Know*. They are reported to be folk and garage in style. (VJ)

Pump (Productions) (DE)

Personnel incl:	DAVE BENNETT	keyb'ds, bs, vcls
	JOHN BESWICK	bs
	BILL DUBE	drms
	MIKE MACGUINNESS	tamb, perc
	CRAIG SMITH	vcls, ld gtr

45: I Kinda Like/Pappy's Rug (Dwikey 1013) 1970

NB: credited to "**Pump**".

PULSE - Self Titled LP.

A wacky collective from Newark, Delaware **Pump Productions** promoted themselves as "The American Fun Band" in the late sixties with a repertoire that owed much to the usual suspects (**Frank Zappa**, **Captain Beefheart**, **The Fugs**).

All they left is one single credited to **Pump**, whose instrumental *Pappy's Rug* has reappeared on Buzz *Buzz Buzzzzzz Vol. 2* (CD). (MW)

Punch (?)

Personnel:	DEE	vcls	A
	KATHY	vcls	A
	STEVE	vcls	A
	CHARLES MERRIAM	vcls	A
	(ZAVIER	12-string gtr	A)
	(BOB ALCIVAR	piano	A)
	(MIKE ANTHONY	gtr	A)
	(HAL BLAINE	drms	A)
	(DENNIS BUDIMIR	gtr	A)
	(MIKE DEASY	gtr	A)
	(JIM HORN	flute	A)
	(BONES HOWE	tamb	A)
	(GARY ILLINGWORTH	piano, organ, harpsichord	A)
	(LARRY KNECHTEL	piano, organ	A)
	(JOE OSBORN	bs	A)
	(JIMMY ROWLES	organ	A)
	(FRED TACKETT	gtr	A)

ALBUM: 1(A) PUNCH (A&M SP-4307) 1970

Produced by Bones Howe (**Smokestack Lightnin**, Tom Waits), this is a deceptive attempt at launching another **The Mamas & The Papas**. Led by Charles Merriam who wrote five songs, the group also covers material by the Beatles, Dylan, Paul Simon and Paul Williams. Except for a decent cover of *While My Guitar Gently Weeps* with a fine guitar solo by **Mike Deasy**, the album is better avoided. (SR)

The Puppets (MI)

45: Ain't Gonna Eat Out My Heart/
Love Is A Beautiful Thing (Red Rooster 311) 1966

An all-girl group from Michigan who did two **Young Rascals**' covers on this their sole disc. Their version of *Ain't Gonna Eat Out My Heart* is excellent.

Ain't Gonna Eat Out My Heart has been compiled on *Girls In The Garage, Vol. 1* (LP & CD). (VJ)

Pure Food and Drug Act (CA)

Personnel:			
	VICOR CONTE	bs	A
	SUGARCANE HARRIS	violin	A
	PAUL LAGOS	drms	A
	HARVEY MANDEL	gtr	A
	RANDY RESNICK	gtr	A

ALBUM: 1(A) CHOICE CUTS (Epic KE-31401) 1972

NB: (1) reissued on CD (Epic) 2002.

45: Eleanor Rigby/My Soul's On Fire (Epic 10907) 1972

A West Coast group formed by **Harvey Mandel**, Paul Lagos (ex-**Kaleidoscope**) and Sugarcane Harris (ex-Don and Dewey and **Frank Zappa** band), with Victor Conte and Randy Resnick. Their album was recorded live at the Fresh Air Tavern in Seattle, with some overdubs added later at a couple of L.A. studios. Produced by Skip Taylor (who also worked with **Canned Heat**), it includes a long version of *Eleanor Rigby* and several soul-rock tracks, largely instrumental. The album may interest those who like early seventies blues-rock with a large dose of soul. Apparently the band was quite a spectacle live and had a penchant for extended soloing and improvised ensemble sections.

Mandel, Conte, Resnick and Lagos kept on working with Sugarcane Harris on several of his solo albums between 1972 and 1975. All these musicians, bar Conte, can also be found on several albums of John Mayall recorded between 1970 and 1975. (SR)

Pure Jade Green (TX)

45: Bootleg/Purple Grass Growing (Crazy Horse 1320) 1969

Bootleg is a decent cover of the **Creedence** song. This was the only release under this name by the **El Campo Jades** - see that entry for more details. Two unreleased cuts credited to **Pure Jade Green** have appeared on compilations: *Into The Sun* and *How's He Gonna Find Me* on *Acid Visions: The Complete Collection Vol.1* (3CD); and the latter is also on *Psychedelic States: Texas Vol.1* (CD). *Into The Sun* is a laid-back slice of psych with heavily flanged vocals, very trippy effects, and a wonderfully druggy feel throughout. (VJ/GG/MW)

Pure Love and Pleasure (CA)

Personnel:			
	JOHN ALLAIR	organ, piano, vcls	A
	BOB BOHANNA	gtr, bs, vcls	A
	PEGGE ANN MAY	vcls	A
	DAVID McANALLY	vcls	A
	DICK ROGERS	drms, perc, vcls	A

HCP

ALBUM: 1(A) A RECORD OF PURE LOVE AND PLEASURE
(Dunhill DS 50076) 1970 195

HCP

45: All In My Mind/What Cha Gonna Do (Dunhill 4232) 1970 104

A San Francisco outfit whose album ranged from hippie-rock with blues and an occasional rural hippie sound to more lightweight flower-power. It's a kind of mixture of **Cold Blood**, **Jefferson Airplane** and **The Mamas & The Papas**. The 10 tracks include some superb fuzz guitar, heavy blues riffs and rhythmic support throughout. There are some fine lead vocals by Pegge Ann May, similar to Grace Slick but stronger, deeper and with different timbre. The better tracks are *The Lord's Prayer, Too Scared To Go* and *Hard Times.* Bob Bohanna had earlier been with **Morning Glory**. It spent two weeks in the chart with a best position of No. 195.

You can also explore *All In My Mind* on *Undersound Uppersoul* (LP). (VJ)

Purple Avalanche (?)

45: Oh-Bah-Um-Dee-Dum/When I Saw Her (Roulette R 7046) 1969

Oh-Bah-Um-Dee-Dum is a decent fuzz bubble-gum topside, backed by a sober rock ballad, by an unknown bunch. (MW)

Purple Canteen (AR)

45: Brains In My Feet/If You Like It That Way (Alley AS 1049) 1969

NB: This single was "reproduced" in 2008 as part of the Garage Greats series.

This mysterious band came from Jonesboro, Arkansas. Their over-the-top garage-psych opus *Brains In My Feet*, from April 1969, is notable for interludes of sustained keyboard whine and vicious fuzz similar to **Animated Egg**, guaranteed to evoke a cry of "turn that racket down" from even the most tolerant parent/partner; doubtless that is why it has remained so popular down the generations! The flip is a good slow psychedelic folk number.

Brains In My Feet can also be heard on *World Of Acid* (LP), *Glimpses, Vol. 4* (LP), *Psychedelic Minds Vol. 1* (CD) and there's a previously unreleased instrumental version on *Lost Souls Vol. 1* (CD). (VJ/MW)

Purple Fox (MO)

Personnel:			
	ALEX "PURPLE FOX" BOGGS	gtr, vcls	A
	BOB GRAY	bs	A
	RAFF WITKIN	drms	A

ALBUM: 1(A) TRIBUTE TO JIMI HENDRIX
(Stereo Gold Award MER 340) 1971

NB: The above release is a U.K. one. The album was also issued in Germany (on Sonic) and in Canada (Summit). Another Canadian pressing (Stereo Gold Award GA-40), manufactured by Arc Sound Ltd., Toronto, exists, but this edition does not include the *Palamatoon* track. (1) reissued on CD (Fallout FOCD2021) 2006.

According to the sleeve notes to *Tribute To Jimi Hendrix*, leader and Hendrix acolyte Alex Boggs hailed from St. Louis, Missouri and is joined by two sidemen from New Orleans, hence their inclusion in this book. However, the bulk of the tracks on this album were also issued on a Germany-only album **Jeff Cooper and The Stoned Wings**, so it's possible the personnel listings on both albums are fictitious. One track, *Palamatoon*, also appears on Funky Junction's album *Tribute To Deep Purple* (Stereo Gold Award MER 373) 1973, featuring UK band Thin Lizzy, Dave Lennox and Benny White. Can anybody confirm if the two versions are the same?? Curiously, *Palamatoon* is omitted from one of the Canadian pressings of the album...

Lashings of heavy guitar psych featuring decent, though sometimes leaden, covers of some Jimi classics. Whether this could "possibly fill the void left by Jimi" was optimistic beyond doubt - a worthy tribute but lacking something in the *Fire* department by trying to be too faithful and reverent, right down to the vocal mannerisms. It should still have appeal for staunch Hendrix fans, completists and air guitarists.

Compilation appearances have included: *Acid Test* on *Lycergic Soap Vol. 1* (LP), *Turds On A Bum Ride, Vol. 1* (2-LP), and *Turds On A Bum Ride, Vol. 6* (CD); *Are You Experienced?* on *The Stars That Play With Dead Jimi's Dice* (LP); and *Patch Of Grass* on *Turds On A Bum Ride, Vol. 3* (CD). (CF/VJ/MW/JP/AS)

Purple Gang (CA)

Personnel:			
	TOM ATWATER	drms	AB
	BOB CORFF	vcls	AB
	HARRY GARFIELD	keyb'ds	AB
	MARK LANDON	gtr	A
	MARTY TRYON	bs	AB
	ALAN WISDOM	ld gtr	AB

45s: Answer The Phone/I Know What I Am (Jerden 794) 1966
Bring Your Own Self Down/
One Of The Bunch (MGM K I3607) 1966
α Poverty Train/Daily Reminder (MGM K 13789) 1967

NB: α shown as by "The Ark".

A North Hollywood outfit who produced some wonderful, strident fuzz-garage rock. The name of Mark Landon should be familiar to all; he went onto The **Music Machine**, so it's unlikely that he featured on the second or third singles. Tryon later played with **Lamp Of Childhood** and had a short stint with **W.C. Fields Memorial Electric String Band/Fields**.

Their singles are worth obtaining. The final one as **The Ark** is stunning - *Poverty Train* is a powerful rendition of the Laura Nyro song with Animals influences and tour-de-force vocals. *Daily Reminder* is reminiscent of **Clear Light** - a tight, driving rocker with baroque flourishes, unexpected stop-starts and time changes, topped off by a superb guitar solo.

Both sides were first showcased on *Incredible Sound Show Stories Vol. 8* (LP) and more recently all six single cuts appeared on *Just For Kicks Vol.1* (CD) along with a pair of unreleased **Love** covers, *Can't Explain* and *No Matter What You Do. Daily Reminder* appears under the alternate title *Looking Glass.* Unfortunately the cuts on the CD came from singles played on a turntable which was operating fractionally faster than 45rpm, although this is noticeable only if you happen to have the originals.

Finally *I Know What I Am* has been compiled on *Northwest Battle Of The Bands Vol.2* (CD) and *One Of The Bunch* on *The Lost Generation Vol.3* (LP). (MW/MD)

The Purple Haze (TX)

45:	It's Getting Harder All The Time/ Electrocution	(JMS 120867) 1967

Here's a highly-touted single by a Corpus Christi (Texas) act. The flip was an instrumental and both sides have resurfaced on *Acid Visions - The Complete Collection Vol. 1* (3-CD). (VJ)

The Purple Haze (AL)

Personnel incl:	JERRY BEADLECOMB	vcls	A

45:	Shades of Blue/Someday Baby	(Plaza 1001) 1969

Both sides of this Montgomery, Alabama band's single were written and sung by Jerry Beadlecomb. *Shades Of Blue* is an excellent fuzz-rocker. The flip is a sappy ballad.

You can also seek out *Shades Of Blue* on *The Essential Pebbles Collection, Vol. 2* (2-CD), *Psychedelic Unknowns, Vol. 9* (CD) and *Acid Dreams, Vol. Three* (LP). (VJ/MW)

Purple Image (OH)

Personnel:	WARREN ADAMS	vcls, piano, organ	A
	WILLIAM ADAMS	vcls, perc	A
	DIANE DUNLAP	vcls	A
	DEL MORAN	bs	A
	RICHARD PAYNE	drms	A
	KENNETH ROBERTS	vcls, gtr	A
	FRANK SMITH	gtr	A
	(ED SNODGRASS	sax	A)

ALBUM:	1(A)	PURPLE IMAGE	(Map City 3015) 1970 R1

NB: (1) reissued on CD (Radioactive RRCD041) 2004.

45s:	(Marching To A) Different Drummer/Why	(Var-I 70) 1970
	(Marching To A) Different Drummer/Why	(De-Lite 526) 1970

From Cleveland, Ohio this black group seven-piece played a mix of soul-funk and psych-rock with fuzz and wah-wah guitars, clearly influenced by Hendrix. After some tracks like *Living In The Ghetto, We Got To Pull Together* or *What You Do To Me*, the album ends with 15 minutes of guitar jams. The album also has really nice cover art.

Map City was the New York label managed by the ex-**Tradewinds**, **Anders and Poncia**. (CF/SR/MW)

Purple Passage (MI)

45:	Lost Childhood/Beyond Reality	(Sound Associates 1001) 1970

A very obscure single on a one-off Grand Rapids, Michigan label is the sole evidence of this mystery outfit. Writer credits of H. Martinez, P. Martinez and G. Clark are the only other clues. *Beyond Reality* is upbeat acid-rock with meandering guitar solos - compiled on *Psychedelic Crown Jewels, Vol. 3* (CD). (MW)

Purple Prism (IA)

45:	Hold On/Purple Jam	(Fulltone 1001) 196?

This group came from Estherville in Iowa, but their single was recorded at the United Artists Studios in Sioux Falls, South Dakota. (VJ)

Purple Reign (?OH)

Personnel incl?: GARLAND HACKNEY

45:	Wish You Didn't Have To Go/ The Day Is White	(Hillside 1006) Nov 1968

NB: Flip side is shown as by **Touches Of Gold**.

Two unknown bands are featured on this Hillside *1968 Promotion* single. Released in November 1968 it followed on from the 4-track *1967 Promotion* EP and the *1966 Promotion* album, better known to rabid collectors as the *"Hillside 1966"* album.

Hillside was the custom label for the McKenzie Studio in Columbus, Ohio; this trio of releases promoted not just the local bands but also the studio's sideline in buying, trading and renting instruments and equipment (amps, mikes, speakers etc.).

The garage-folk-rocker *Wish You Didn't have To Go* kicks off like the **Knaves**' *The Girl I Threw Away*, then throws in some echoed vocals and a brief waspish solo; check it out on *Byrds Won't Fly Today* (LP). (MW)

Purple Rock (TX)

Personnel incl:	SID MYERS Jr	A

45:	News/Everything	(Crodon 101) 19??

Riff-heavy acid-rock recorded in Carthage, Texas circa 1969-1970. (AB/MW)

Purple Smoke (?)

ALBUM:	1	PURPLE SMOKE, VOL. 1	(Mark MC-1446) 1969 R1

A garage pop band whose album is now very rare and has an eye-catching paste-on cover. (GG)

The Purple Underground (FL)

Personnel:	JIM CARLTON	bs	A
	HALSEY LaFRANDRE	drms	ABC
	JON LaFRANDRE	keyb'ds	ABC
	TOM NAY	ld gtr	AB
	JOHN KERAMIDAS	gtr	C

45s:	On Broadway/Rain Come Down	(Boss 009) 1966/7
	Count Back/Soon	(Boss 010) 1967

Starting out as a sextet called The Spades, by 1967 this Winter Haven, Florida band had slimmed down to a quartet and adopted a more original moniker.

Their finest moment is *Count Back*, a unique and stunning example of garage-psych. Pulsing with spacey effects (including a short wave radio tuned to cosmic noise), rapid-fire drumbursts and distorted vocals, it culminates in a passage of nightmarish whispering that dissolves into an alien miasma.

One memorable highlight for the band was their appearance at the Palm Beach Pop Festival, where they did a turn immediately after **Spirit** on the main stage that would also accommodate the Stones later that evening. Unfortunately nothing more made it onto vinyl, although the band lasted until 1971.

Tom Nay now lives in Sarasota Florida and is in realtor, Halsey Lafrandre lives in Auburndale, Florida and Jon Lafrandre still lives in Winter Haven. Thirty years on Jon and Halsey LaFrandre were still playing together in the local band Second Nature.

You can also hear *Count Back* on *Mayhem & Psychosis, Vol. 2* (LP), *Mayhem & Psychosis, Vol. 2* (CD), *Off The Wall, Vol. 1* (LP), *Psychedelic Experience, Vol. 2* (CD), *Psychedelic States: Florida Vol. 2* (CD) and *Garage Beat '66 3* (CD). (VJ/MW/RM)

Purpose (NY)

Personnel:	FLUFFER HIRSCH	gtr	A
	JOHN JOHN McDUFFY?	vcls, keyb'ds	A
	JOHNNY MITCHELL	sax, vcls	A
	CHOCOLATE WRIGHT	drms	A
	SAM WRIGHT	bs	A

ALBUM: 1(A) PURPOSE (ABC ABCS-662) 1968

Similar in style to **Group Therapy**, **Puzzle** and **Vanilla Fudge**, this was a psychedelic/bluesy-soul quintet from New York with five black members. Two tracks, *Hippie Chick* and *Hog For You Baby*, were compiled on *Tom's Touch*, an album dedicated to **Tom Wilson** productions.

Both songs are good examples of psych-soul. (SR/NK)

Purpose (?)

Personnel incl: J. PHILLIP LANDGRAVE A

ALBUM: 1 PURPOSE (Boardman Records 452-109) 1966 ?

A Christian rock musical written by J.Phillip Landgrave, who later became a music theory professor at the Southern Baptist Seminary! Oddly enough, if the album offers some muzak tracks, it also contains some good garage and hip rock tracks. For curious collectors! (SR)

Pur'Swa'Der...s (NJ)

NB: that is how their name was spelt with apostrophes and dots.

Personnel incl: JIM CORBETT

45s:		Runaway/Every Night And Every Day	(Mica # Unkn) 196?
		Love Is A Magic Story/You're Mine	(Mica MR-1067) 196?
		She's The Kind Of Girl/Search Light/ Love Is A Magic Story	(Mica # unkn) 196?
	α	Perfect Dream/Holding My Eyes Down	(Mercury 72930) 1969

NB: α shown as by **Strimbling Blimbles**.

From Blackwood in New Jersey, this band was originally known as Chris & The Crystals. As the **Pur'Swa'Der...s**, they produced garage-pop and garage-soul singles. 40 years on these turn up more often with Northern Soul dealers for very silly money, so they may be only of marginal interest here. The highpoint of their career was winning through to the finals of the 1967 'National Battle Of The Bands', held at Ridge Arena. They are preserved on the resultant album with a performace of *You've Lost That Lovin' Feeling*.

In 1969, they had one last shot, as the **The Strimbling Blimbles.** (MW)

Joseph Pusey (CA)

ALBUM: 1 IN MY LADY'S CHAMBER (Cerebella 1001) 1977 R2

An introspective acid-folk singer from L.A., **Pusey's** album features acoustic guitar, gongs, bells, flute and has an esoteric vibe. *Red Planet Descends* is the album's finest moment. **Pusey** died in 2004. (SR)

Puzzle (D.C.)

Personnel:	CURT JONNIE	bs, vcls	A
	(EDDIE KRAMER	keyb'ds	A)
	TONY GRASSO	gtr, vcls	A
	MIKE ZACK	drms	A

ALBUM: 1(A) PUZZLE (ABC ABCS-671) 1969 SC

45: Hey Medusa/Make The Children Happy (ABC 11181) 1969

Blues-influenced outfit **Puzzle** from Washington D.C. sometimes had a psychedelic taint to its music. Some of the tracks feature fuzzy guitars, strange hooks and are quite creative. Produced by Eddie Kramer, the album has its moments, on tracks like *Hey Medusa*, *Got My Head Right Yesterday* and *Working For The Rich Man*.

Zack and Johnnie had previously played together in Wild Honey and Zack was previously with Lawrence and The Arabians, **The British Walkers**, and the Reasons Why. In the seventies he moved onto the Cherry People and Nils Lofgren's band.

Not to be confused with another Puzzle led by John Livigni and Joseph Spinazola who issued two albums of white soul-rock with horns on Motown in 1973 and 1974 (*Puzzle* and *The Second Album*).

Hey Medusa can also be found on *Some Songs Stuck In My Mind* (CD). (VJ/MW/SR)

Pynk Peach Mob (MI)

45: No Tears/
Love Captured Me (Night Owl No # (Cuca # 1558)) 1970

An uninspiring pop pair, penned by a Rex Jackson, on a collectable Wisconsin label, though I'm told the band was from Michigan.

No Tears has been compiled on *Badger Beat Chronicles* (LP) and *Psychedelic States: Wisconsin* (CD), which also includes *Love Captured Me*. (MW/GM)

STEREO
Badger Beat Chronicles
20
Wisconsin
Garage Punk Greats
A GO GO!

BADGER BEAT CHRONICLES (Comp LP) including Pynk Peach Mob.

Quadrangle (NY)

Personnel incl:	JAY FISHMAN	A
	MICHAEL KONSTON	A

45: She's Too Familiar Now/No More Time (Philips 40408) 1966

A studio-only outfit from New York whose sole single was produced by the ubiquitous **Artie Kornfeld** in the fall of 1966, **Quadrangle** included Jay Fishman and Michael Konston.

She's Too Familiar Now is a wondrous slab of resounding Invasion-inspired teen-punk. Take some Alan Price keyboard moves and the bass-line from The Animals' *We Gotta Get Out Of This Place*, then add strong, bawling vocals and rampaging guitars... and you have a classic sixties nugget.

It's become more familiar now thanks to compilation appearances on *Chosen Few Vol's 1 & 2* (CD), *The Chosen Few, Vol. 2* (LP) and *Psychedelic States: New York Vol. 1* (CD). (VJ/MW)

The Quantrill Raiders (OH)

45: I'm Going/Sad Eyed Lady (Tema PXT-150) 1968

Cleveland, Ohio was this mob's stomping ground. Previously known as The Trohls, they named themselves after Quantrill's Raiders, a notorious band of Confederate irregulars responsible for the Lawrence Massacre in 1863 and who included outlaw brothers Frank and Jesse James.

You can also check out *I'm Going* on *Victims Of Circumstances, Vol. 1* (LP), *Follow That Munster, Vol. 1* (LP) and *Glimpses, Vol. 4* (LP). (VJ/MW)

Quantum (CT)

ALBUM: 1 NEW WORLD (No label DS-118) 1976 R1

From Hartford, Connecticut here's a prog-rock album with extended tracks organised into movements that utilised electric guitar, synthesisers, electronics and sound effects. (VJ)

Quarry (MA)

Personnel:	DAVID CARRON	gtr, ld vcls	A
	MIKE FURY	ld gtr, vcls	A
	MICK VALENTI	drms	A
	DAN VELIKA	bs, vcls	A

45: Mockin'bird Hill/We're All Going To Leave This
World Someday (Berkshire Harmony BH0001) 1970

Describing their sound as "folk country rock", **Quarry** were at home in rural Berkshire County, Massachusetts. Featuring close harmonies, acoustic guitars, and flute, their sound has a blissed-out hippie aura which owes more to clean fresh air than any chemical substances. They had played at Woodstock (on the free stage) and toured with the **Grateful Dead**. Things were about to happen; the single was a taster for the album they'd recorded but the band split shortly after its release and the album never appeared.

Guitarist/singer David Carron was from Pittsfield, Massachusetts. He formed The Marksmen in 1964 and his next outfit was **Wheastone Bridge Band** (not to be confused with several similarly named bands), who released one soft-rock single in 1968 - *Petals Fall/Cloudy* (Epic 5-10396). Post-**Quarry**, Carron and Velika were in country-rock band Shenandoah. (MW)

The Quarrymen (IA)

Personnel:	TOM GLODEN	bs gtr	A
	BOB MELOY	ld gtr	A
	RON MELOY	gtr	A
	STEVE VANDERAH	drms	A

45: Don't Try Your Luck/Why (Sara 6624) 1966

This Dubuque, Iowa quartet's sole release appeared in early 1966.

Don't Try Your Luck has reappeared on *Project Blue 5* (LP), *The Cicadelic Sixties Vol. 4* (CD), *Garage Beat '66 4* (CD) and both sides are featured on *Badger Beat Chronicles* (LP). (MW)

Quatrain (CA)

Personnel:	JIM LEKAS	drms	A
	BUFF LINDSAY	bs	A
	ERIC PEASE	gtr	A
	DON SENNEVILLE	ld gtr	A

ALBUM: 1(A) QUATRAIN (Tetragrammaton T-5002) 1969 ?

NB. (1) reissued on 2-LP set (Sundazed LP 5250) 2008. (1) reissued on CD (Sundazed SC 11203) 2008 with eight bonus tracks.

This Los Angeles band had evolved out of The Berries, latterly known as **The Human Jungle**, under which name they released two singles - *Gorilla Milk/World's Tallest Pygmy* (Double Shot 112) in 1967 and *City Girl/Let Me Love You* (Whiz Masters 603) in 1968. *City Girl* can also be found on *The Magic Cube* (CD).

Their rather inconsistent album was not one of the best on the label. It was produced and engineered by future Neil Young producer David Briggs, and there are some good fuzz leads on *Fragments*, *Ask Me No Questions* and *Flowing Robes*. The more psychedelic tracks are *The Tree* and *Fields Of Love*.

Tetragrammaton Records was a wing of Cosby's budding empire known as the Campell-Silver-Cosby Corporation in Beverly Hills. From '65 to '69 **Quatrain** was a regular attraction on the Southern California scene, working as the house band at the popular Topanga Corral and up and down the Sunset Strip.

Senneville went on to play for **Simon Stokes and The Nighthawks**. (VJ/MW)

Michael Quatro and The Jam Band (MI)

ALBUMS: (up to 1977)
1 PAINTINGS (Evolution 3011) 1972
2 LOOK DEEPLY INTO THE MIRROR (Evolution 3021) 1973
3 IN COLLABORATION WITH THE GODS (UA LA 420) 1975
4 DANCERS, ROMANCERS AND DREAMERS (UA 587) 1976

NB: (3) and (4) also released in England by UA and Prodigal.

QUEEN'S NECTARINE MACHINE.

			HCP
45s: (up to 1977)	Circus/Time Spent In Dreams	(Evolution 1062) 1972	108
	Natural Way/Prelude In AB Crazy	(Evolution 1077) 1973	-
	Tomorrows/?	(Evolution 1083) 1973	-
	Neptune's Nicromea/ In Collaboration With The Gods	(UA XW-672) 1975	-

This largely forgotten Detroit musician's albums range between ambitious prog-rock, heavy-psych and pop. He is the brother of Suzi Quatro. His records feature several well-known musicians including: on the two Evolution albums, Ted Nugent (**Amboy Dukes**); on *In Collaboration* Rick Derringer (**McCoys**), Mark Volman and Howard Kaylan (**Turtles**). **Michael Quatro** kept on recording until the early eighties and released at least four other albums. (SR)

Queen Anne's Lace (?CA)

Personnel incl:	ANNE PHILLIPS	vcls	A
	WILLIAM PHILLIPS		A

ALBUM: 1(A) QUEEN ANNE'S LACE (Coral CRL 757509) 1968

45s: You Have Turned Me Every Way But Loose /
Windows And Doors (Mona-Lee 218) 1968

Recorded at Bear Brook Sound Studio, this flower-pop album contained original songs (*Power Of The Flower*, *The Happiest Day Of My Life*) and covers of the Beatles (*The Fool On The Hill*, *Ticket To Ride*), Paul Simon (*Dangling Conversation*) and **The Box Tops** (*Neon Rainbow*). Named after the flower **Queen Anne's Lace** the liner notes mention that you can "Weave It, Pluck It, Touch It, Smoke It". It's not psych at all, although it's often described as such by unscrupulous dealers.

The Happiest Day Of My Life has been compiled on *Soft Sounds For Gentle People 2* (CD). (SR/MW)

Queen's Nectarine Machine (NY)

Personnel:	JIMMIE JERSIE	vcls, perc	A
	JOE RIBAUDO	gtr	A
	GUY RIGANO	drms	A
	DREW TROEDER	bs, vcls	A

ALBUM: 1(A) THE MYSTICAL POWERS OF ROVING
TAROT GAMBLE (ABC ABCS-666) 1969 SC

45: I Got Trouble/Gypsy Lady (ABC Paramount 11172) 1969

From New York, their album was a "Super K" production by Kasenetz-Katz, with a psychedelic side and a bubblegum side. Among its better tracks are *4th Dimension* and *Seance* and overall it's worth hearing.

One of the tracks, *The Seance* started when Jeff Katz came into the studio whilst the engineer was trying to get a volume and EQ level. As usual, the band were goofin-off - playing dissonant jibberish to irritate and annoy the engineer, but Jeff thought that THAT SOUND was just what he was looking for to finish the album...

One track from the album, *Mysterious Martha* has been compiled on *Psychosis From The 13th Dimension* (CD). (VJ/MW/DTr)

The Quest (WI)

45: The Last Days/Love (Gramaphone 1270) 1970

This later fuzz single is worth a spin. Genoa in Wisconsin is believed to have been **The Quest**'s hometown despite their single having been recorded in neighbouring Minnesota and released on a Winona label.

Both sides of the single can also be located on *Psychedelic States: Wisconsin* (CD). (VJMW)

? AND THE MYSTERIANS - 96 Tears LP.

? and The Mysterians (MI)

Personnel:	BOBBY BALDERAMMA	gtr	AB
	FRANK LUGO	bs	AB
	RUDY MARTINEZ	vcls	AB
	FRANK RODRIGUEZ	organ	AB
	EDDIE SERRATO	drms	A
	ROBERT MARTINEZ	drms	B
	LARRY BORJAS		
	MEL SCHAEFER	bs	

				HCP
ALBUMS:	1	96 TEARS	(Cameo Parkway C 2004) 1966	66 R1
	2	ACTION	(Cameo Parkway C 2006) 1967	- R1

NB: (1) reissued on vinyl (King GXF-2031) 1978. (1) reissued on CD (ANT 30.11/30.12) ???? (1) reissued on CD (Merlin 003) ????.

CD compilations include: *30 Original Recordings* (Campark QMATM 01) 1995 which includes both their original albums, plus later singles on Capitol, Tangerine and Super K; and *The Best Of ? and The Mysterians: Cameo Parkway 1966-67* (Cameo Parkway/ABKCO Records 923220) 2005, which comprises their sixties recordings for Cameo Parkway plus two previously unreleased demos.

Also of interest is (B) *Re-Union* (Roir A-137) 1984, a live cassette release, later issued as a double LP *96 Tears Forever - The Dallas Reunion Tapes '84* (Roir DANLP 032) 1985 and also on CD (Roir DANCD 032) 1985. *? and The Mysterians* (Collectables COL-2004) 1997 is comprised of new versions of their songs recorded at Bull Frog Recording Studios in Bay City, Michigan in July 1997; and *Do You Feel It Baby?* (Norton Records CED-262) 1998, which is a live album recorded at 'Cavestomp '97' Coney Island High, New York City in 1997 and January 1998. *More Action* (2-CD) (Cavestomp! Records CS! 5002-2) 1999 is an enhanced CD set of new tracks and versions and *Feel It! The Very Best Of ? and The Mysterians* (Varese Sarabande 302 066 263 2) 2001 is an enhanced CD reissue of selected tracks from *More Action* plus two additional songs.

EP: 1 96 TEARS (96 Tears/Midnight Hour/I Need Somebody/
8 Teen) (Magic 3930258) 2008

				HCP
45s:		96 Tears/Midnight Hour	(Pa-Go-Go 102) 1965	-
		96 Tears/Midnight Hour	(Cameo Parkway 428) 1966	1
		I Need Somebody/"8" Teen	(Cameo Parkway 441) 1966	22
		Can't Get Enough Of You, Baby/ Smokes	(Cameo Parkway 467) 1967	56
		Girl (You Captivate Me)/Got To	(Cameo Parkway 479) 1967	98
	α	Do Something To Me/ Love Me Baby	(Cameo Parkway 496) 1967	110
	α	Make You Mine/I Love You Baby	(Capitol 2162) 1968	-
	α	Ain't It A Shame/ Turn Around Baby	(Tangerine Record Corp 989) 1969	-
	α	Sha La La/Hang In	(Super K 102) 1969	-
	α	Talk Is Cheap/ She Goes To Church On Sunday	(Chicory 410) 1972	-
	β	Hot 'N Groovin'/Funky Lady	(Luv 159) 1973	-

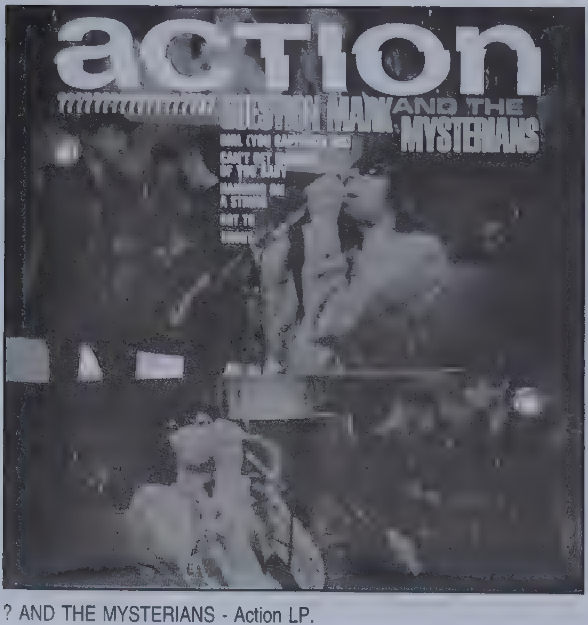
Reissues:
96 Tears/
I Can't Get Enough Of You Baby (Abkco 4020) 1973 -
I Need Somebody/Girl (You Captivate Me) (Abkco 4033) 1973 -
96 Tears/Got To (Million Seller 800) 19? -

NB: α and β all non-LP. Only 100 copies of β were pressed. There are also three French EPs with picture sleeves: *96 Tears/Midnight Hour/I Need Somebody/"8" Teen* (Columbia ESRF 1825); *Can't Get Enough Of You, Baby/Smokes/Tellin Lies/Upside* (Stateside FSE 105); and *Girl (You Captivate Me)/Got To/Don't Tease Me/Why Me* (Stateside FSE 106).

Question Mark (Rudy Martinez) was born in 1945 and raised in Saginaw, Michigan. He claimed (and still claims) to be a Martian who lived with dinosaurs in a past life, and he never appears in public without sunglasses. **? and the Mysterians** was perhaps the first band to be described as 'punk rock', and also may be the first Latino rock group to have a general audience hit record in the United States. The group named itself after the 1957 Japanese science fiction film 'The Mysterians', in which aliens from the destroyed planet Mysteroid arrive to conquer Earth. The band was initially based in Corpus Christi, Texas where their Pa-Go-Go single was issued. Soon after, they moved their base of operations to Flint, Michigan where *96 Tears* was picked up by Cameo for national release. A relentless 'punk' two note organ sound ran throughout the record which quickly became a classic of its genre making No. 1 in the U.S. and No. 37 in the UK. The band enjoyed some subsequent chart success but was never quite able to recapture the magic of *96 Tears* or shake off the 'one hit wonder' tag, although it wasn't quite true. Robert Martinez and Larry Borjas were also original members of the band but they were in the U.S. Army when the first album was recorded.

Splitting in 1968, Martinez has made various attempted reformations. In the early seventies the band reformed with a different line-up comprising two guitars and without their trademark keyboards. Rock critic Dave Marsh coined the term "punk rock" to describe their sound in a 1971 article in 'Creem' magazine. Singles were issued in 1972 and 1973 and new demos were recorded with **Kim Fowley** in 1978.

The original line-up held a reunion concert in Dallas, in 1984 with Robert Martinez on drums once again, as Eddie Serrato had become ill with muscular dystrophy. A recording was made which was released by the ROIR label entitled *96 Tears Forever: The Dallas Re-Union Tapes*. Then, in 1997 the group reformed again to headline the 'Cavestomp' garage rock festivals. 'Cavestomp' featured many old sixties garage and psychedelic acts that had reformed. The Mysterians quickly established themselves as one of the best of these. They gigged sporadically throughout 1998 and 1999 and made two visits to Europe, where, in November 1998, they played to a capacity crowd at the "Wild Weekend" garage rock weekend in London. They followed with a second, longer tour in summer 1999 and also made an improbable appearance at the Royal Festival Hall classical music venue as part of the "Meltdown 1999" music festival.



? AND THE MYSTERIANS - Action LP.

Unable to secure the rights to their own master recordings so they could re-release their now out-of-print albums *96 Tears* and *Action* officially they re-recorded their original 1966 album and released it again on the Collectables label in 1997. *Do You Feel It Baby?*, a live album, followed on Norton Records in 1998. A new studio album *More Action* was released in 1999.

In 2000 the band embarked on a collaboration with guitarist and rock promoter Gary Fury. This led to a series of live concerts featuring **? and the Mysterians** with a backing band led by Fury featuring musicians from other garage bands in the New York area. In 2001 the band's original line-up also played at the very first Little Steven's Underground garage live event. Two years later they played what was billed as the final 'Cavestomp' show at the Polish National Home in Greenpoint, Brooklyn, New York, where they co-headlined the show with **The Vagrants**.

Tragedy struck Rudy Martinez when fire destroyed his farm in Clio, Michigan and he lost his much-cherished breeding dogs (Yorkies). This led to a wave of new interest in the band and documentary film 'Are You For Real' has been made about the band's years in the music business. The band still gigs around the Michigan area.

Compilation appearances have included: *96 Tears* on *Mayhem & Psychosis Vol. 3* (LP) and *Wild Thing* (2-LP); *Smokes* on *The Sound Of The Sixties Vol. 1* (LP) and *Sixties Archives Vol. 1* (CD); *Girl (You Captivate Me)* on *Songs We Taught The Fuzztones* (LP & CD); *Can't Get Enough Of You Baby* on *Michigan Nuggets* (CD) and *Michigan Brand Nuggets* (LP); *Do Something To Me* on *Mindrocker Vol. 11* (LP); *Make You Mine* on *Pebbles Vol. 8* (LP); and their instrumental *Hang In* figures on *Everything You Always Wanted To Know About '60s Mind Expanding Punkadelic Garage Rock Instrumentals But Were Afraid To Ask* (CD). (VJ/MW/MO/SR)

Questors (MI)

A very obscure outfit from Dearborn, Michigan **Questors** appear not to have made it onto vinyl during their time. Still a septet of unreleased covers feature on *The History Of Michigan Garage Bands In The 60's - The Wheels Four Label Story* (3-CD) - *Are You A Boy Or Are You A Girl*, *Little Red Rooster*, *She Was Mine*, *The Last Time*, *Tarantula '65*, *We Gotta Get Outta This Place* and *You Can't Sit Down*. (MW)

Quests (Quest's) (MI)

CD: 1 RE-QUESTED: BACK TO THE GARAGE
(The Quests QST 0108) 2008

45s: Scream Loud/Psychic (Fenton 2032) 1966
Shadows In The Night/I'm Tempted (Fenton 2086) 1966
Sometimes I'm Tempted/
Shadows In The Night (Fenton 2174) 1967
α What Can I Do/Shadows in The Night (Fenton 2581/2174) 1967

EMI
Capitol
QUICKSILVER
MESSENGER SERVICE

QUICKSILVER MESSENGER SERVICE - Self Titled LP.

NB. α was a 2nd press of the previous 45 with a different "A" side. Last two 45s shown as by **The Quests**.

A Grand Rapids, West Michigan high school band, whose raw and savage garage ravers are highly-regarded. All their singles are amongst the most keenly sought on the Fenton label and enjoy hefty three-figure price tags.

Compilation appearances have included: *Shadows In The Night* on *Let 'Em Have It! Vol. 1* (CD), *Trash Box* (5-CD), *Best of Pebbles, Vol. 3* (LP & CD) and *Highs In The Mid-Sixties, Vol. 5* (LP); *Scream Loud* and *I'm Tempted* on *Michigan Mayhem, Vol. 1* (CD), *Chosen Few Vol's 1 & 2* (CD) and *The Chosen Few, Vol. 2* (LP); *Scream Loud* on *Teenage Shutdown, Vol. 2: You Treated Me Bad* (LP & CD); *I'm Tempted* on *Teenage Shutdown, Vol. 8:* (LP & CD); *Psychic* on *Strummin Mental, Vol. 2* (LP); and *Psychic, Scream Loud, I'm Tempted* and *Shadows In The Night* all figure on *Scream Loud!!! The Fenton Story* (2-CD). (VJ/MW)

The Quick (OH)

Personnel:	ERIC CARMEN	vcls,gtr	A
	DANNY KLAWON	gtr	A
	RANDY KLAWON	gtr	A
	MICHAEL McBRIDE	drms, vcls	A

45:	Ain't Nothing Gonna Stop Me/ Southern Comfort	(Epic 10516) 1969

NB: *Alphabetism* (Cherry Red CR REV 30) 2006 compiles their material.

Heavy passionate Cleveland pop-blast collectable mainly as this was one of Eric Carmen's pre-Raspberries ventures, following his stint with Cyrus Erie. The 'B' side in particular points towards the Stones-influenced stompers that would feature heavily in The Raspberries' repertoire.

Brothers Danny and Randy Klawon had previously been with **The Choir**. Michael McBride had been in Cyrus Erie with Eric Carmen and would be called on again for the Raspberries fourth and final album. Ken Sharp's book "Overnight Sensation: The Story Of The Raspberries" (Power Pop Press) gives further details of the numerous pre-Raspberries groups and their tangled personnel histories. (MW)

Al Quick and The Masochists (CA)

45:	Theme From The Sadistic Hypnotist/ Wanda's Theme	(Ciao 001) 196?

This obscure band is most likely from Los Angeles because they recorded for a label that was housed on Sunset Boulevard.

Theme From Sadistic Hypnotist has been compiled on *60's Punk E.P., Vol. 4* (7") and *Moxie Punk EP Box Set.* (VJ)

Capitol
Quicksilver
Messenger
Service

QUICKSILVER MESSENGER SERVICE - Happy Trails LP.

Bill Quick (?CA)

ALBUM:	1	BEAUTIFUL PEOPLE	(Explosion 204.2002) 1973 R2

A west coast influenced folk artist whose album was released in Brazil and in Spain, with the Spanish title *Maravillosa Gente* (Explosion 85.480 I) R2. **Quick** is thought to be an American, hence his inclusion in this book. (VJ)

Quicksilver Messenger Service (CA)

Personnel:	JOHN CIPOLLINA	gtr	ABCDEF
	DAVID FRIEBERG	bs, vcls	ABCDEFG
	JIM MURRAY	hrmnca, vcls	AB
	CASEY SONOBAN	drms	A
	SKIP SPENCE	gtr	A
	GARY DUNCAN	gtr, vcls	BC EFG H
	GREG ELMORE	drms	BCDEFG H
	NICKY HOPKINS	piano	DE
	DINO VALENTI (aka VALENTE)	gtr, vcls	EFG H
	MARK NAFTALIN	keyb'ds	FG
	MARK RYAN	bs	H
	CHUCK STEAKS	keyb'ds	H

				HCP	
ALBUMS: (up to 1977)	1(C)	QUICKSILVER MESSENGER SERVICE	(Capitol 2904) 1968	63	-
	2(C)	HAPPY TRAILS	(Capitol 120) 1969	27	-
	3(D)	SHADY GROVE	(Capitol 391) 1969	25	-
	4(E)	JUST FOR LOVE	(Capitol 498) 1970	27	-
	5(F)	WHAT ABOUT ME	(Capitol 630) 1971	26	-
	6(H)	QUICKSILVER	(Capitol 819) 1971	114	-
	7(H)	COMIN' THRU	(Capitol 1002) 1972	134	-
	8(-)	SOLID SILVER	(Capitol 11 462) 1975	89	-

NB: (1) and (2) originally issued on the rainbow label, these are in the (SC) category. (1) reissued on vinyl (EMI C154-52108/09) 1974. (1) reissued on vinyl (Capitol SN-16089) 1979. (1) reissued on vinyl (Edsel ED 200) 1986. (1) reissued on CD (Capitol CDP 7 91146 2) 1988. (1) reissued on CD (Capitol 91146) 1994. (1) reissued on CD (BGO BGOCD 217) 1995. (1) reissued on CD (Edsel EDCD 648) 2000. (1) reissued on CD (Toshiba EMI TOCP-67731) 2005. (1) reissued on CD (Caroline World Service 170402) 2008. (2) reissued on vinyl (Capitol c154-52108/09) 1974. (2) reissued on vinyl (Capitol ECS-40038) 1977. (2) reissued on vinyl (Capitol SN-16090) 1979. (2) reissued on vinyl (EMI Greenlight GO 2012) 1981. (2) reissued on CD (Capitol CDP 7 91215 2) 1988 and 1994. (2) reissued on CD (BGO BGOCD 151) 1996. (2) reissued on CD (Repertoire REP4868) 2000. (2) reissued on CD (Repertoire RR-4868) 2003. (2) reissued on CD (Toshiba EMI 67732) 2005. (2) reissued on CD (Capitol/EMI 7041) 2005. (3) on vinyl (Capitol SM-391) 1976. (3) on vinyl (Edsel XED 208) 1987. (3) reissued on CD (One Way 57339) 1992. (3) reissued on CD (Edsel EDCD 208) 1996 and 1999. (3) reissued on CD (Caroline World Service 67733) 2008. (4) reissued on vinyl (Capitol SMAS-498) 1973. (4) reissued on vinyl (Capitol 1C 038 80 543) 1979. (4) reissued on vinyl (Capitol SN-16093) 1979. (4) reissued on vinyl (Capitol 14C 062-80543) 1980. (4) reissued on CD (One Way 57821) 199?. (4) reissued on CD (BGO BGOCD 141) 2000 and 2004. (4) reissued on CD (Toshiba EMI 67734) 2005. (4) reissued on CD (Caroline World Service 67733) 2008. (5) reissued on CD (One Way 57820) 1992. (5) reissued on vinyl (Beat Goes On BGOLP 58) 2001. (5) reissued on CD (Beat Goes On BGOCD 58) 2004. (5) reissued on CD (Toshiba EMI 67735) 2005. (5) reissued on CD (Caroline World Service 67735) 2008. (6) reissued on CD (One Way S21 17411) 1993. (6) reissued on CD (BGO BGOCD 217) 1994. (6) reissued on CD (One Way 17411) 2005. (7) reissued on CD (Beat Goes On 88) 1991. (7) reissued on CD (One Way S21 17412) 1993. (7) reissued on CD (Beat Goes On BGOCD 88) 2004. (8) reissued on CD (Edsel EDCD 643) 1993 and 2000. (3) and (8) reissued on a 2-CD set (B.G.O. Records BGOCD630) 2004 and 2007.

The band is also featured on the *Revolution Soundtrack* (UA 5185) with two tracks: *Babe I'm Gonna Leave You* and *Codine*. There have been a number of **Quicksilver** compilations including: - *Hit Road* (IM 048-81 424) 1973; *Anthology* (2-LP) (Capitol 11165) 1978; *The Best Of..* (Capitol CDL-57263) 1990 and again (Capitol 09463-30908-2-8) 2005; *Ultimate Journey* (a U.K. compilation) on vinyl (See For Miles SEECD 61) 1986 and on CD (See For Miles SEECD 61-A) 1986 and *First Album Demos* (a bootleg which also includes live material from 1976). There's also a 31-track, 2-CD set *Sons Of Mercury 1968-1975* (Rhino R2 70747) 1991. All of these contain a fair selection of their material. There is also an excellent 'live' album, *Maiden Of The Cancer Moon* (Psycho 10) 1983, which contains material from a 1968 concert at the Fillmore East in June 1968 and from a Pacific High recording studio broadcast also of 1968, which included a complete version of *Gold and Silver*. *Unreleased, Lost Gold And Silver* (Collectors Choice/EMI-Capitol Music CCM-109-2) 1999 is a 2-CD set, but note that the first duplicates the *Maiden Of The Cancer*

Moon album. *Who Do You Love?* (Disky Communications S1 905177) 2002 is a later compilation. *At The Kabuki Theatre* (2-CD) (Charly SNAD 556) 2007 gives an official release to a set previously only available as a bootleg. The following five live recordings will also excite their fans: *Live At The Avalon Ballroom San Francisco 9th September 1966* (Bear BEARVP 105 CD) 2008, *Live At The Avalon Ballroom San Francisco 28 October 1966* (Bear BEARVP 106 CD) 2008, *Live At The Fillmore Auditorium San Francisco 4 February 1967* (Bear BEARVP 107 CD) 2008, *Live At The Fillmore Auditorium San Francisco 6 February 1967* (Bear BEARVP 108 CD) 2008 and *Live At The Carousel Ballroom San Francisco 4 April 1968* (Bear BEARVP 109 CD) 2008. *Castles In The Sand* (Charly SNAP 297 CD) 2009 gives an airing to a session recorded in Corte Madera, California in late 1969/early 1970.

			HCP
45s:	Pride Of Man/Dino's Song	(Capitol 2194) 1968	-
	Stand By Me/Bears	(Capitol 2320) 1968	110
	Who Do You Love?/ Which Do You Love?	(Capitol 2557) 1969	91
	Holy Moly/Words Can't Say	(Capitol 2670) 1969	-
	Shady Grove/ Three Or Four Feet From Home	(Capitol 2800) 1970	-
	Fresh Air/Freeway Flyer	(Capitol 2920) 1970	49
	What About Me?/ Good Old Rock And Roll	(Capitol 3046) 1971	100
	Hope/I Found Love	(Capitol 3233) 1971	-
	Doin' Time In The USA/Changes	(Capitol 3349) 1972	-

Quicksilver were another of the finest San Francisco bands. Like **The Grateful Dead** their music was instrumentally orientated. It was led by the twin guitars of Gary Duncan and John Cipollina in true virtuoso style. Their main musical influence had been Bo Diddley. Prior to forming the band each of the members had played either independently as folk singers or as part of a band. They appeared on the Soundtrack to the film *Revolution,* although by the time the album was released Murray had left the band to go to Hawaii and study the sitar. **Dino Valenti** was also to have been included in the group but inconveniently he was busted and indisposed somewhere in a California jail. Incidentally, Elmore and Duncan had both earlier played together in an unsuccessful group - **The Brogues**.

Quicksilver contributed two tracks to *Revolution. Codine* was recorded by many other Bay Area groups, including **The Charlatans**. This was arguably the finest version of the song, with Duncan's vocals very much to the fore. Their second song, *Babe, I'm Gonna Leave You* provided a promising glimpse of the fine guitar work to come. The group soon developed a cult following in the Bay Area and were always in demand for 'live' gigs. Wary, perhaps, of the fate of some of their contemporaries, they seemed in no hurry to win a recording contract. Indeed, they were one of the last important San Francisco bands to sign up. Eventually Capitol made them the right offer and their two debut albums can be regarded as the purest examples of the San Francisco Sound in this era.

QUICKSILVER MESSENGER SERVICE - Shady Grove LP.

QUICKSILVER MESSENGER SERVICE - Just For Love LP.

The first album contained some fine material. The outstanding track is probably the melodic Bo Diddley derivative *Gold And Silver*, one of the most melodic guitar suites ever, featuring some gorgeous ringing guitar work. Most of side two was taken up with the long, ambitious composition *The Fool* which again featured adventurous guitar work from Duncan and Cipollina. Other tracks such as *Light Your Windows* and *Dino's Song* featured mellow vocal harmonies. The drug influence in their music was clear too.

Some of **Quicksilver**'s albums have astonishing covers. *Happy Trails* is possibly the best of all. Many critics also regarded the album as one of the best rock, let alone, psychedelic rock, albums ever made. A 'live' recording side one is composed entirely of the *Who Do You Love? Suite*, a guitar masterpiece. However, this is overshadowed by Cipollina's decisive, cutting work on some of the songs on side two, particularly *Mona*.

Meanwhile, **Dino Valenti**, who wrote the classic hippie anthem *Get Together*, had been released from jail and started gigging and writing songs, eventually recording a solo album for Epic in October 1968. In January 1969 **Valenti** persuaded Duncan to leave the group and accompany him to New York to form a band called The Outlaws. But they failed to find the personnel they wanted and returned to rejoin the band a year later.

With Duncan gone, Elmore, Frieberg and Cipollina were left in limbo for a while until pianist Nicky Hopkins, having left Jeff Beck, joined the band. As a foursome they recorded *Shady Grove*, but without Duncan their distinctive twin guitar sound had gone. The album was disappointing in comparison to their two earlier gems, although it still contained some fine songs. The virtuoso keyboard playing of Nicky Hopkins on tracks like *Joseph's Coat* and *Edward the Mad Shirt Grinder* was particularly noteworthy. Also of interest were the sleepy slow acid-influenced compositions like *Flute Song* and *Flashing Lonesome*. The sentiments of the title track - *Let's Quit The Pressures of City Living For Greener Pastures* - were an essential part of the hippie philosophy.

"I used to walk on the city streets
Now I wander far and wide
I never found my happiness
Till I moved to the countryside..."
and later in the same song:
"If you've been watching the city streets
They don't seem to get much greener
But I know where we're going to
Our heads will feel much cleaner..."
(from *Shady Grove*)

With both **Valenti** and Duncan in the band, they got back on the road as a sextet and started work on their fourth album *Just For Love*. However, Nicky Hopkins left the band in July 1970 before its release to join The Rolling Stones and do session work. This album, and part of the next, was recorded in Hawaii. The group was dominated more and more by **Valenti**'s laid-back vocals - you either love them or hate them. Unfortunately, the diminished influence of Duncan and Cipollina meant the demise of their celebrated acid-rock guitar sound. This cost **Quicksilver** many of their previously diehard fans. Nevertheless, in its own way *Just For Love* was a fine album. The opening and closing track *Wolf Run* was a successful attempt to re-create the sounds of the jungle, whilst *Just For Love* also in two parts, following and preceding *Wolf Run*, demonstrated **Valenti**'s vocal dexterity. Among the tracks sandwiched between these were two classics. The drug song *Fresh Air*:-

"Have another hit of California sunshine..."

was also performed by the band in the *Last Days Of The Fillmore* Soundtrack. But over-shadowing it was the mellow *Gone Again* (an early insight into the laid-back West Coast music of the seventies?).

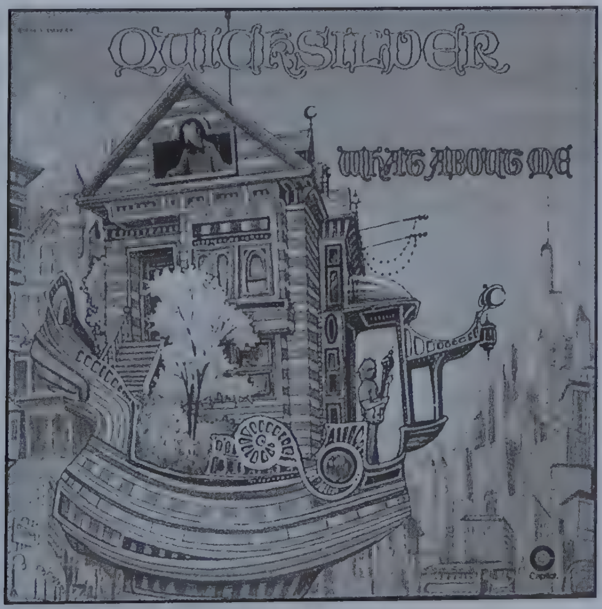
The follow-up album *What About Me* marked the arrival of Jose Reyes (congas, vcls) and was also Cipollina's last with the band. The title track poses the question of how the U.S. Establishment could come to terms with the growing rebellion of American youth:

"I feel like a stranger
In the land where I was born
And I live just like an outlaw
I'm always on the run
And though you may be stronger now
My time will come along
You keep adding to my numbers
As you shoot my people down..."
(from *What About Me?*)

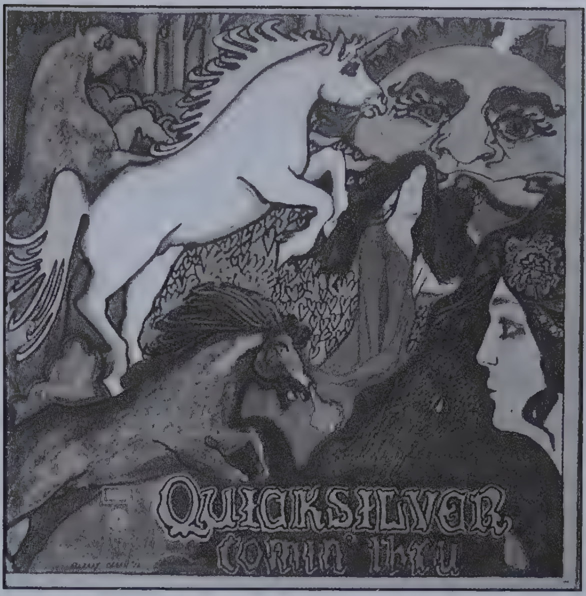
It also contained two beautiful love songs *Baby, Baby* and *Long Haired Lady* which, together with *All In My Mind*, captured **Valenti**'s vocals at their best. As **Valenti**'s influence increased, Cipollina's, unfortunately, diminished, with the rather lame instrumental *Local Colour* his only credit on this album. This probably influenced his departure in October 1970. In the fall of 1971, however, he started a new group, **Copperhead**, which recalled the kind of sound associated with the early **Quicksilver** - rock and roll with intricate instrumentals and a trace of harshness. This included Jim Murray and Nicky Hopkins for a while. **Copperhead** successfully captured this sound on their 1973 Columbia album, particularly on tracks like *Roller Derby Star*, *Kibitzer*, *Spin Spin*, *Wang Dang Do* and the excellent *Making A Monster*.

September 1971 brought further disaster for **Quicksilver** when David Frieberg was convicted for marijuana possession for the third time, fined $200 and jailed for two months. He did not rejoin the band after his release, but did session work, playing on **Mickey Hart**'s solo album *Rolling Thunder* before ending up with **Jefferson Airplane**. When Frieberg became involuntarily indisposed the band was halfway through a new album. Mark Ryan (ex-**Country Joe and the Fish**) was brought in to replace Frieberg on bass and Chuck Steaks was introduced on organ.

This line-up recorded the band's next two efforts, *Quicksilver* and *Comin' Thru*, which showed it to be a mere shadow of its former self. Three years later, in 1975, Duncan, Cipollina, Frieberg, Elmore and **Valenti** got together for an unsuccessful reunion album *Solid Silver*. Nonetheless, **Quicksilver**'s acid guitar sound on those first two albums was the finest to come out of San Francisco and their next three albums also contained some excellent material.



QUICKSILVER MESSENGER SERVICE - What About Me LP.



QUICKSILVER MESSENGER SERVICE - Comin' Thru LP.

There have been a number of compilations of their material. *Sons Of Mercury 1968-1975* was the first retrospective CD of their material. It contains in excess of 30 tracks and is housed in a beautiful psychedelic slipcase package. Alternatively *Ultimate Journey* contains most of their classic songs. *Unreleased - Lost Gold And Silver* contains a complete live show from 1968 (which was also released on Psycho as *Maiden Of The Cancer Moon*) as well as a host of previously unreleased studio demos and alternate takes, and rare singles. This was pre-**Dino Valente**, so there is plenty of stunning jamming featuring the twin lead guitars of John Cippolina and Gary Duncan.

At The Kabuki Theatre (2-CD) gives an official release to a set previously only available as a bootleg. It captures what proved to be the final show for the classic **Quicksilver** line-up of Cipollina, Duncan, Elmore, Frieberg and **Valenti**. It's a loose, rambling set, originally broadcast on San Francisco's KMPX radio. The featured tracks include *Fresh Air*, *Cobra* with some superb dual guitar work, *What About Me*, *Call On Me*, *Pride Of Man*, *Mojo* and their live favourite *Mona*. Also featured are four tracks from a previously unreleased studio rehearsal with Nicky Hopkins on keyboards.

Five previously unreleased live recordings appeared in 2008 courtesy of the Jefferson Starship/QMS archive. They all predate the release of their debut album and preview the band's distinctive sound. Interestingly, they already feature versions of their classic numbers like *Gold and Silver*, *Mona*, *Pride Of Man*, *Codeine*, *Babe I'm Gonna Leave You*, *Who Do You Love*, *The Fool* and *You Don't Love Me*. The April 1968 concert previews their jamming inclinations with the 41-minute meandering *The Jam*. Serious **Quicksilver** fans should love these additions to their catalogue.

Castles In The Sand (CD) gives an airing to a session recorded in Corte Madera, California in late 1969/early 1970. It's a jam session that contains early versions of new songs like *Senor Blues* and *Subway* are mixed with standards like *May You Never Be Alone* and *I Know You Rider*. The line-up includes **Valenti**, Elmore, Freiberg, Hopkins and probably Duncan and the session is felt to date from after the release of *Shady Grove* but prior to the release of *Just For Love*, so it almost certainly dates from between October 1969-April 1970.

John Cipollina went on to play in numerous other Bay Area bands. Born a chronic asthmatic, he also suffered from emphysema in later life and tragically died after being admitted to hospital during 1989. David Frieberg went on to play for Jefferson Starship. **Dino Valenti** underwent surgery for an AVM (arterovenous malfunction) in the late eighties. He died suddenly at his home in Santa Rosa, California on 16 November 1994.

There is still a **Quicksilver** line-up on the road that has toured the UK in July/August 2008 and again in November 2009. Including David Freiberg and guitar maestro Gary Duncan, they also feature female vocalist Linda Imperial, which sounds a bit strange to us diehard **Quicksilver** fans.

Compilation appearances have included: - *Got My Mojo Working* and *The Fool* on *The California Christmas Album* (LP) and *Smokestack Lightning*, *Pride Of Man* and *Gold and Silver* on *California New Year* (LP); *Pride Of*

Man on *Psychedelic Visions* (CD); *Pride Of Man* and *Dino's Song* on *Rock A Delics* (LP); a live version of *The Fool* on *Ptolemaic Terrascope 30* (CD); *Bears* on *Ah Feel Like Ahcid* (CD); and *Light Your Window, Codine* and a previously unreleased demo version of *Who Do You Love* on *Love Is The Song We Sing* (4-CD plus book). (VJ)

Quill (MA)

Personnel:	DAN COLE	A
	JOHN COLE	A
	ROGER NORTH	A
	BILL ROGERS	A
	PHIL THAYER	A

ALBUM:	1(A)	QUILL	(Cotillion SD-9017) 1970

Boston's **Quill** played on the Saturday at Woodstock as the opening set, although gremlins meant they didn't make it onto the movie. Still two cuts from their set, including *That's How I Eat* that highlights their blend of proto-prog and boogie, did make it onto the Rhino 40th Anniversary box set.

At present their album is very minor psychedelic/progressive item but it could grow in significance. The opening cut *Thumbnail Screwdriver* is a fine guitar progressive and *The Tube Exuding* captures the band at their most psychedelic. Compared to these the final track on side one *They Live The Life* is very disappointing. On side two, *Yellow Butterfly* is a slice of mellow psychedelia, but the remainder of the record is rather ordinary.

The band came from Massachusetts and the two Coles attended Mount Hermon Academy where they were in prep-rock outfit **The Knights** from 1964 to 1965, appearing on their *Off Campus* album. (VJ/MW/AH)

Quill (CA)

Personnel:	KEITH CHRISTIAN	vcls, bs, gtrs	A
	KEN DeLORIA	organ, moog, mellotron, harpsichord, piano	A
	JIM SIDES	vcls, perc	A

ALBUM:	1(A)	SURSUM CORDA	(RTI) 1977 R4

NB. (1) was a test pressing in a homemade cover. (1) reissued on CD (Syn-phonic 10) 2000.

This is a different prog-rock band from California. The album is in two movements, with lots of synthesisers and drums as well as some piano and organ in places. The CD reissue will introduce it to a wider audience. (VJ)

Paul Quinlan S.J. (?)

Personnel:	PAUL QUINLAN	vcls, gtr	A
	RICH REGAN	gtr	A
	STEVE SEERY	perc	A

ALBUM:	1(A)	RUN LIKE A DEER	(F.E.L. Church 7101-M) 1967 SC

Subtitled "Folk-Rock Psalms", this album is one of the first attempts at creating Christian folk-rock, aimed at "the young Christians of the Sixties". The liner notes say that "the music roams from folk sound to lush, smooth Beatle-like harmonies, to hard-rock sound". Their definition of hard-rock was clearly not the same as Led Zeppelin's, but the album is interesting overall. (SR)

The Quinns (?MI)

45:	I Knew/(It's) Been A Long Time	(Capito 2022) 1966

Believed to be a Michigan outfit but this has not been confirmed. *I Knew* is choppy 1963-4 Merseybeat but with vocals in an earlier, teener style. Teener vocals feature again on the flip but on top of echoey surf/instrumental sounds with clean, sharp Shadows-like guitarwork. Again the sound is 1963-4 yet the oddest thing about this hybrid single is that it's from 1966, stuck in its own time warp. Both sides were written by Donald McCants who arranged and produced them with one Larry Capito, who lent his surname to the label and publishing company. (MW)

The Quinstrells (AZ)

Personnel:	SHEP COOKE	bs	A
	LARRY COX	vcls	A
	TERRY LEE	gtr	A
	PETE SCHUYLER	drms	A
	TOM WALKER	gtr, vcls	A

45:	I Got A Girl/Tell Her	(Moxie MRC 105) 1965

This name was used briefly by **The Intruders** in 1965 to record the above single. They did not gig under this name and by the end of the year had become **The Dearly Beloved**. *I Got A Girl* was recorded at Audio Sound Recorders in Phoenix, Arizona and began with a fifties style intro leading into a sixties love song with wild leads and four-part harmonies. An alternate take of the song from 1966 appears on the album *Rough Diamonds: History Of Garage Band Music, Vol. 6 - The Dearly Beloved* and *Think Of The Good Times* (LP). There's also a previously unreleased version on *The Tucson Sound 1960-1968* (LP). (VJ/MW)

Quintet (TX>CA) - see Sir Doug Quintet (TX>CA).

Quintette Plus (MI)

45s:	Shop Around/Grits And Grease	(SVR 1003) 1965
	Work Song/Summertime	(SVR 1004) 1965

An instrumental teen quintet from Detroit who recorded two workman-like singles, bolstered by Motown staff musicians - according to *S.V.R. Rock Hits Of The Sixties* (LP & CD) which features *Work Song*. Other compilation coverage has included: *Shop Around*, an unreleased version of *Grits And Grease*, *Work Song* and *Summertime* on *The Cicadelic 60's, Vol. 8* (CD). (MW)

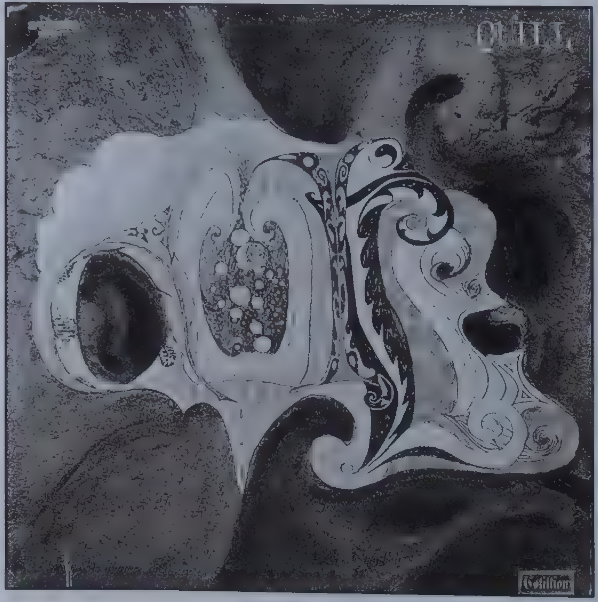
Quirks (NY)

From Penfield, New York this outfit included former members of **The Coachmen (NY)**. They recorded several tracks at Rochester's Fine Studios although none made it onto single. (MW)

Quoth The Raven (?)

ALBUM:	1	NEVERMORE	(Triple G Records TGS 1-2) 1972 R1

Views differ about the quality of this obscure Christian folk album by a trio with male and female vocals. (VJ)



QUILL (MA) - Self Titled LP.

THE RACKET SQUAD

THE RACKET SQUAD - Self Titled LP.

Dick Rabbit (MI)

45s:	Take Me To L.A./You Come On Like A Train	(Deltron 895) 196?
	Trip/Love	(Great Lakes) 196?

Heavy rock three-piece **Dick Rabbit** came from the Saginaw/Flint area of Michigan. The flip side to their first single, *You Come On Like A Train*, is a hard-rocker with some good guitar work. *Take Me To L.A.*, isn't quite as heavy and has quite a commercial slant to it. Their second single, *Love*, captures the band at its most psychedelic and demented, but *Trip* is rather disappointing by comparison.

Compilation appearances have included: *Take Me To L.A.* and *You Come On Like A Train* on *Michigan Mixture, Vol. 1* (LP); *Love* and *Trip* on *Michigan Mixture, Vol. 11* (LP); and *You Come On Like A Train* on *Sixties Archive, Vol. 6: Texas/Michigan Psych* (CD). (VJ/KBn)

Jimmy Rabbit and The Karats (TX)

45s:		Pushover/Wait And See	(Knight 1049) 1965
		Pushover/Wait And See	(Southern Sound 200) 1965
	α	Wishy Washy Woman/My Girl	(Knight 1052) 1965
	α	Wishy Washy Woman/My Girl	(Josie 947) 1965

NB: α shown as by **Jimmy Rabbit**.

One of the Texan singer's sixties outfits. *Pushover* is a highly infectious punker.

Jimmy released a further single with members of **Mouse and The Traps**, covering **Count Five**'s *Psychotic Reaction*, under the name **Positively 13 O'clock**.

Compilation appearances have included: *Pushover* on *Texas Flashback (The Best Of)* (CD), *Texas Flashbacks, Vol. 2* (LP & CD) and *Flashback, Vol. 2* (LP); and *My Girl* on *Follow That Munster, Vol. 2* (LP). (VJ/MW)

Michael Rabon and Choctaw (TX)

Personnel:	RANDY FOUTS	keyb'ds	A
	JERRY McDONALD	bs	A
	MICHAEL RABON	ld vcls, gtr	A
	JIM WRIGHT	drms	A

ALBUM:	1(A)	MICHAEL RABON AND CHOCTAW	(Uni/Abnak 73102) 1971

Rabon and Wright were previously in **The Five Americans** and stayed together when their old group disbanded. Produced by **Rabon** and Robin Hood Brians, this album offers only original compositions, lying between early seventies rock-pop and country-rock. Not bad, but nothing really important.

One of the songs, *Texas Sparrow*, was re-recorded in 1973 by **Gladstone**, another Texan group featuring Randy Fouts.

Michael Rabon also produced the second album by **Jon and Robin**. (SR)

Bob Racine (IL)

ALBUM:	1	STAINED GLASS WINDOW	(Sycamore Music SM248) 1978 R1

NB: (1) reissued on CD (Radioactive RRCD175) 200?

Released on a private label out of Chicago, this album is an acoustic loner/downer folk offering with unusual pessimistic lyrics. Vocally **Racine** sounds influenced by Bob Dylan, particularly the strong folky protest feel of a young Dylan in *To The Night Sky From A Summers Meadow* and *Morning Mirrors*. *To The Man With The Buttons* sounds influenced by Neil Young's *Sugar Mountain*. There are elements of Led Zeppelin's *Misty Mountain Hop* in *After All Has Been Drawn*. The stand-out track is the title track with its infectious rhythm and heartfelt vocal. Some collectors rate this album highly. (SR/VJ)

The Racket Squad (PA)

Personnel:	SONNY DI NUNZIO	vcls, keyb'ds, gtr, tpt	A
	GENE	drms, perc	A
	HOP	ld gtr	A
	RONNIE	bs, tenorsax	A

ALBUMS:	1(A)	THE RACKET SQUAD	(Jubilee JGS 8015) 1968
	2(A)	CORNERS OF YOUR MIND	(Jubilee JGS 8026) 1969

NB: (1) and (2) reissued on one CD (Collectables COL-CD-6217) 1999.

45s:	Hung Up/Higher Than High	(Jubilee 5591) 1967
	Romeo And Juliet/Little Red Wagon	(Jubilee 5601) 1967
	The Loser/No Fair At All	(Jubilee 5613) 1968
	Let's Dance To The Beat Of My Heart/ Higher Than High	(Jubilee 5623) 1968
	That's How Much I Love My Baby/Movin' In	(Jubilee 5628) 1968
	Suburban Life/A Loser	(Jubilee 5638) 1968
	I'll Never Forget Your Love/ Maybe Tomorrow	(Jubilee 5657) 1969
	In Your Arms/Coal Town	(Jubilee 5682) 1969
	Roller Coaster Ride/Coal Town	(Jubilee 5694) 1970

NB: Most of the above also released as double-'A' side promos.

THE RACKET SQUAD
CORNERS OF YOUR MIND

THE RACKET SQUAD - Corners Of Your Mind LP.

From Apollo, Pennsylvania this band was previously known as **The Fenways** and released numerous singles between 1964 and 1966 including some with other acts (Tawny Sims, the Vogues) and under assumed names (Townsmen, Four Chaps). Certainly no teenage garage combo, they look like a bunch of seasoned session men cobbled together and told to try and look and sound 'groovy'!

Technically competent, they at times lacked that certain passion. Covers include *(Just Like) Romeo And Juliet*, *No Fair At All* (**Association**) *Let It Out* (*Let It All Hang Out*) (**Hombres**), *Get Out Of My Life Woman* and *Little Wing* (Hendrix). The latter track is probably one of their best if you ignore the vocals - a mellow version with fine non-distorted guitar. Their second album is the stronger of the two. *The Minstrel* has good effects and a certain charm, *Sweet Little Smoke* is quite a successful sensitive ballad, the title track is a good slice of pop-psych and *You Turn Me On* is a reasonable attempt at the same. *Ain't Nobody Gonna Love You* and *Suburban Life* raise the tempo, but the reprise to *Get Out Of My Life Woman* is simply awful.

Sonny Di Nunzio went on to **Sebastian**.

For the full story check out Mike Kuzmin's well-researched book on sixties Pennsylvania, "Sounds From The Woods". (VJ/MW)

Radiant Set (CA)

ALBUM: 1 LIVE (Five Stars FSRS-1409) 197? R1

From California, a private press lounge/soft-rock band that do covers including *Kites Are Fun* by the **Free Design**, the Moodies' *Nights In White Satin* and The Beatles' *Come Together.* (VJ)

Mark Radice (NJ)

ALBUMS: 1 MARK RADICE (Paramount PAS 6033) 1972
(up to 2 AIN'T NOTHING BUT A PARTY
1977) (United Artists UA-LA629-G) 1976
3 INTENSE (United Artists RS-LA 788-G) 1977

NB: (1) reissued on CD (Paramount PAS 6033) 2004 with a different cover. There's also a vinyl compilation, *The Very Best of Mark Radice* (Collectables COL-5879) 1997.

45s: Natural Morning/You Took The Words
(up to Right Out Of My Mouth (Decca 32349) 1968
1977) 10,000 Year Old Blues/
Three Cheers (For The Sad Man) (Decca 32411) 1968
Richest Man In The World/
Girl By The Meter (Decca 32525) 1969
Save Your Money/Wooden Girl (RCA 47-9420) 1972
Your Love Is Like Fire/Hey My Love (Paramount 0170) 1972
If You Can't Beat 'Em Join 'Em (United Artists UA-XW840) 1976
The Answer is You/
Monkey See Monkey Do (United Artists UA-XW897-Y) 1976

Mark Radice, a forgotten folk-rock and pop singer with a significant output, was born on 23rd November 1957 in Newark, New Jersey. His father (Gene Radice) was a well known recording engineer who worked with Jimi Hendrix, **Velvet Underground**, **Lovin' Spoonful**, **The Cowsills**, **The Mamas & The Papas**, The Tokens, **Vanilla Fudge** and many others.

Mark signed to RCA in 1964 and released the singles: *Wooden Girl*, *Richest Man In The World* and *Natural Morning*. In 1967 he signed to Decca and released *10,000 Year Old Blues* which included 20-year-old Steven Tyler (then Tallerico). He moved on to Paramount Records in 1970 and released his eponymous album, which featured the song *Hey My Love* that was later covered by Dion. In 1973, he backed Donovan on his "27 Tease" tour, producing some of the record and handling keyboards, backing vocals and guitars.

In the mid-seventies **Radice** switched again to United Artists. His *Ain't Nothin' But A Party* featured Brass Construction and included the hit single *If You Can't Beat 'Em Join 'Em.* In 1978, he joined **Aerosmith** on keyboards and backing vocals during their "Draw the Line" Tour and he played keyboards and backing vocals on their *Live Bootleg* album. He's remained active in the music business, working as a writer for EMI for most of the eighties. In 1993 he released *Store In A Dry Cool Place* (Bottom Up Records 122593-2) 1993. This century has seen *Generation Why* (CD) (2004) and *Stay Tuned* (CD) (2007). In 2006, he started work on a book that features stories of working with all the artists he worked with, entitled 'I Could Write A Book'.

Save Your Money and *Wooden Girl* have been compiled on *Fading Yellow Vol. 3* (CD): and *Three Cheers (For The Sad Man)* has resurfaced on *Fading Yellow Vol. 6* (CD). (SR/VJ/MR website)

Raga and The Talas (CA)

Personnel incl: RANDY MYERS ld vcls A

45: My Group And Me/
For Old Times Sake (World Pacific 77847) 1966

This was a Los Angeles-based mid-sixties studio project. Randy Myers was Jackie DeShannon's brother and she wrote and produced both tracks. It's an aggressive folk-rocker, which is rather discordant and suffers from slightly inadequate vocals.

My Group And Me has subsequently been compiled on *Pebbles, Vol. 10* (LP) and you'll also find *For Old Times Sake* on *Destination Frantic Volume 3* (CD). (VJ/BG)

The Raggamuffins (NY)

Personnel incl: TOM PACHECO gtr, vcls

45s: Four Days Of Rain/
It Wasn't Happening At All (Seville SEV 141) 1967
Hate To See A Good Thing Have To Go/
Parade Of Uncertainty (Seville SEV 143) 1967

Pacheco was from New Bedford, Massachusetts, but formed this band in New York whilst attending Hofstra University. *Four Days Of Rain* is a top-drawer folk-rocker with vibrant vocals and dramatic guitar chords - sounds more like San Francisco than New York. It's been compiled on *Byrds Won't Fly Today* (LP). The flip's lighter airy folk-pop. *Hate...* continues in the lighter vein, but *Parade...* returns to form with Airplane-like vocals and more intense guitar. Immensely appealing, hear for yourselves on *The Electric Coffee House Vol 2* (CD).

Pacheco went on to the folk-rock group **Euphoria**. (MW/CF)

Raging Winds (OH)

Personnel: PATRICK HUTCHIN
BILL
BOB
DAVE
JOE.

A quintet from Dayton, Ohio whose recorded legacy is only available on *WONE, The Dayton Scene* (Prism PR-1966), the souvenir album of the WONE-sponsored three-day Daytonian 'Battle Of The Bands' in 1966, where the top 12 bands get one cut apiece.

Tell Me Who is their selection. Ploughing the moody Merseybeat furrow of The Searchers, it sits well alongside the contributions of **The X-cellents**, **Warlocks** and **Dawks**. (MW)

Nik Raicevic (?)

ALBUMS: 1 HEAD (Buddah BDS-5062) 1970
2 BEYOND THE END... ETERNITY (Narco NR-102) 1971
3 SIXTH EAR (Narco NR-666) 1972
4 MAGNETIC WEB (Narco NR-321) 1973
5 ZERO GRAVITY (Narco NR-123) 1975

NB: (1) included a 16-page A4 coloring book; (4) and (5) as "Nik Pascal".

For those into the "OMmmmmmm" region of the psychedelic spectrum, **Nik Raicevic's** *Head* album may be on your wavelength. We're talking electronic, synthetic psych inspired by narcotics, although in more recent times it has acquired an "ambient" tag and some of his later albums tend to be described as "electronica".

Head was recorded at Gold Star Studio in Hollywood and pulls no punches - "the sound of numbers for soaking in soft dreams. Sweet moments and private notes making a rhyme into a habit. An album that creates the ultimate environment for the smoke generation. Taste it." In case anyone had still not cottoned on, the three meditative Moog drones were christened *Cannabis Sativa*, *Methedrine* and *Lysergic Acid Diethylamide*. The enclosed 16-page A4-size coloring book of black, inked doodles was for listeners to "find something colorful to do with your hands". Hmmmmm. (MW)

Raik's Progress (CA)

Personnel:	STEVE KRIKORIAN	bs, vcls	A
	STEVE OLSON	drms	A
	DUANE SCOTT	keyb'ds	A
	ALAN SHAPAZIAN	gtr	A
	NICK VAN MAARTH	ld gtr	A

ALBUMS: 1(A) RAIK'S PROGRESS (Nelson no#) 1966 R5
2(A) SEWER RAT LOVE CHANT (Sundazed LP 5175) 2003

NB: (1) metal acetate LP in plain jacket. (2) also issued on CD (Sundazed SC 6212) 2003.

45: Why Did You Rob Us, Tank?/
Sewer Rat Love Chant (Liberty F-55930) 1966

Both sides of this fabulous single feature chiming Eastern-infused folk-rock-garage-fuzz-psych at its best. Their story has been unearthed and retold by Steve Krikorian on Sundazed's excellent retrospective, which features the single cuts plus 10 previously unreleased live tracks, captured for posterity by Neil Hopper in 1966 at Fresno's Rainbow Ballroom. Alongside raw and vibrant covers of **The Byrds** (*It's No Use*), Animals (*I'm Gonna Change The World*) and Them (*Baby Please Don't Go*) are renditions of *Why Did You Rob Us, Tank?* and *Sewer Rat Love Chant* plus some striking originals, where loutish swagger vies with exotic quasi-psychedelic melodies.

Formed in Fresno, California in 1963 as the Vibrants, an instrumental quartet, by 1966 they'd switched to their more rakish name and added a keyboard player. Encouraged by promises from connections, they recorded a demo which was cut to the acetate listed above. This six-song 12" disc includes early versions of *Sewer Rat Love Chant* (here titled *Sewer Rat Love Theme*), *Prisoner Of Chillon*, *All Night Long*, and *Don't Need You*. These are all different, earlier recordings than those appearing on the Sundazed collection and remain unreleased. When school finished for the summer, they struck out for the bright lights of Los Angeles, They did secure some gigs and released their single in November, yet success remained elusive. By early 1967 reality had set in and the band split.

Shapazian and Scott formed **New Life** with Don Whaley (**Cindermen**) and Phil Reed, and took some RP material with them (*Only For Our Minds*). Van Maarth and Olson formed Admiral Strange. Krikorian returned home; some years later he returned to L.A. with a new identity, eventually carving out a successful career as Tonio K.

Sewer Rat Love Chant is also on *Beyond The Calico Wall* (CD) and *Ah Feel Like Ahcid* (CD). (MW/PS)

Walter Raim Concept (?)

ALBUM: 1 ENDLESS POSSIBILITIES
(MTA Records MTS-5020) 1970

NB: (1) reissued on CD (Beat Ball BEAT26) 2006 in a digipak with an eight-page booklet including extensive liner notes and limited to 500 copies.

This soft-rock effort was produced by Bob Thompson, who is best known for arranging sixties lounge/space-age pop ventures. Thompson worked with Van Dyke Parks and **Harpers Bizarre** among others. (VJ)

RAIN, LIVE, CHRISTMAS NIGHT.

RAIN - Live, Christmas Night LP.

Rain (NY)

ALBUM: 1 LIVE, CHRISTMAS NIGHT (Whazoo! USR 3046) 197? R2

NB: (1) had a limited numbered reissue of 300 on vinyl (Whazoo! USR 3046) 1991 in a different cover.

This **Rain** was a local New York area band. They sound like Mick Taylor-era Rolling Stones, and this live album sounds a lot like *Get Yer Ya-Ya's Out!*, with plenty of bluesy distorted guitars. (VJ/CF)

Rain (CA)

Personnel incl?: LARRY SELF

45s:	ESP/Outta My Life	(A.P.I. 336) 1966
	ESP/Outta My Life	(London 107) 1966
	Hear You Cry/Substitute	(A.P.I. 337) 1967
	Hear You Cry/Substitute	(London 111) 1967

Hollywood, California-based **Rains**' *ESP* was a rework of The Pretty Things' *LSD*, whilst *Outta My Life* mimics *I Can Only Give You Everything*. The *ESP* single was produced by Brian Ross of Original Sound/**Music Machine**/**Friendly Torpedos** fame.

It's thought that this outfit may in fact be an embryonic **Big Brother Featuring Ernie Joseph**.

Compilation appearances have included: *Hear You Cry* on *Turds On A Bum Ride, Vol. 3* (CD); *Outta My Life* on *Ya Gotta Have Moxie, Vol. 2* (2-CD); *Outta My Life* and *E.S.P.* on *Boulders, Vol. 2* (LP); and *E.S.P.* on *Highs In The Mid-Sixties, Vol. 20* (LP), *Mayhem And Psychosis, Vol. 2* (LP) and *Mayhem And Psychosis, Vol. 2* (CD). (VJ/MW/MM)

Rain (PA)

Personnel:	COBB BUSSINGER	vcls, organ, pianos, celeste	A
	RIC CRINITTI	bs, vcls	A
	MICHAEL KENNEDY	ld gtr, vcls	A
	FRANK SCHALLIS	drms, vcls, perc, acoustic gtr	A

ALBUM: 1(A) RAIN (Project 3 PR 5072 SD) 1972 R1

NB: (1) reissued on CD (Sunbeam SBRCD5054) 2008 with an ultra-rare bonus track.

Rain was a Philadelphia band that evolved out of **Rock Island**, whose 1970 album had successfully blended psychedelia, acid-rock and R&B.

Rain's album, recorded in New York under the watchful eye of **Enock Light** during 1971 may interest those into early seventies U.K. progressive rock like Yes, Genesis etc. It exudes shades of light and dark, jazzy signatures, oodles of keyboards, the odd guitar solo and harmony vocals. Not many American bands embraced the prog-rock genre - this outfit occasionally bask in it though they tend towards lighter moods rather than heavy pomposity. It was barely promoted at the time and passed unnoticed, but over time it gradually acquired a cult status. An A&R rep from Atlantic expressed an interst in their work and when Project 3 found out they suspended their contract and Atlantic lost interest.

Soon after they replaced Ric Crinitti with a new vocalist/songwriter and bassist Carmine Lauro and adopted a new moniker of Positron. They recorded about 10 songs but nothing made it onto vinyl.

Frank Schallis died in 2000 and Mike Kennedy died of cancer in November 2006. Ric Crinitti went on to become a session player in Philadelphia and was later in a glam metal band called Cinderella. Cobb Bussinger developed an interest in synthesizer programming, relocated to Los Angeles and began composing for feature films and TV.

The Sunbeam CD reissue includes detailed historical notes, rare photos and an ultra-rare non-album bonus track, *Springtime*. (MW/CF/VJ)

Rain (?)

Personnel incl:	JAN EGELSON	A
	NORMAN	A
	SAGNER	A
	SCHUBERT	A

45:	Take It Away/City Lovin'	(MGM 13622) 1966

Apparently unconnected to the many other Rain's... any information on this act would be much appreciated - the personnel listed comes from the singles' song-writing credits, although Jan Egelson was definitely in the band and later became a film director in Cambridge, Massachusetts. (MW/DC)

The Rain (KS)

45s:	Love Me And Be Glad/Little Boy Blue	(Webb 5667) 1967
	London/I'm Free	(Kanwic 151) 1968

Here's another **Rain** this time from Osage City, Kansas. Their earthy punker *I'm Free* with its moody fuzz break and underpinned by some Kinks-like riffing can be heard on Tom Tourville's *Midwest Garage Band Series - Kansas* (CD) and *Basementsville! U.S.A.* (LP). *London* is revisited on *Leaving It All Behind* (LP). (MW)

Rain (MI) - see Rainmakers (MI).

Rainbeaux (FL)

ALBUM:	1 REFLECTIONS	(Century 11969) 196? R1

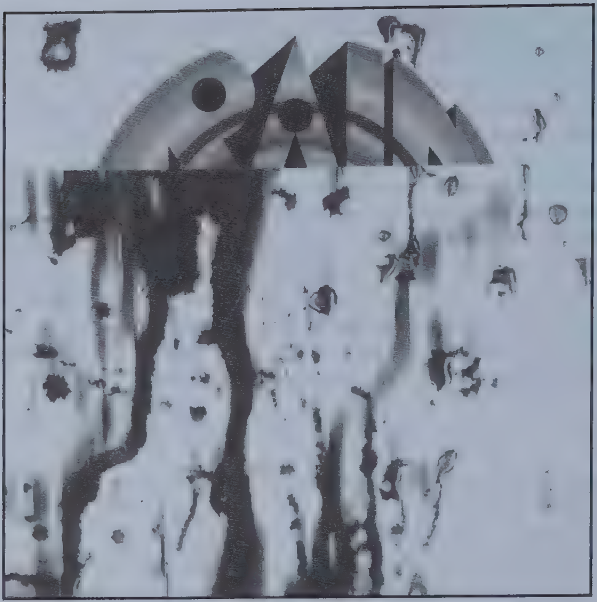
Here's a late sixties harmony folk trio from Florida. The tracks are mostly slow-tempo with acoustic guitar and organ. (VJ)

Rainbow (CA)

Personnel:	DARRELL DEVLIN	drms	A
	BOB GAY	bs	A
	W DAVID MOHR	keyb'ds	A
	HARRY VAVELA	ld gtr	A

ALBUM: 1(A) AFTER THE STORM
(GNP Crescendo GNPS 2049) 1968 SC

NB: (1) has been reissued on CD (Lyrical Sound Device LSD-CW 5003) 200?. (1) reissued on CD (Fallout FOCD2078) 2008.



RAIN - Self Titled LP.

Rainbow was a short-lived Los Angeles-based project. Their album has a great cover. The contents incorporate several different styles. All the music is written by W. David Mohr and much of it is heavy with lots of fuzz guitar reminiscent of **Iron Butterfly**. It ranges from heavy-soul (*I Just Want To Make Love To You*); hippie-pop (*Leaf Clover*); a West Coast sound which seems in places distinctly similar to **Fever Tree**'s *San Francisco Girls* (well-spotted, Max!); pretentious pop with lots of keyboards (*Midnight Candle*); and gimmickry with lots of sound effects (*Does Your Head Need Straightening?*) to the very pleasant *After The Storm*, which has some delightful soothing piano. (VJ)

The Rainbow Band (?)

ALBUM:	1 THE RAINBOW BAND	(Elektra EKS-74092) 1971

45:	Simple Song/Midnight Sun	(Elektra 45730) 1971

An obscure hippie duo, the front cover shows them wearing oriental clothes, one of them meditating in lotus position! (SR)

The Rainbow Press (NY)

Personnel:	MARC ELLIS	gtr	A
	JOE GROFF	vcls, perc	A
	LARRY MILTON	keyb'ds, gtr	A
	CHARLIE OSBORN	keyb'ds	A
	DAVE TROUP	bs, vcls	A
	BILLY VERGIN	drms	A

ALBUMS: 1(A)	THERE'S A WAR ON	(Mr G 9003) 1968 R1
2(A)	SUNDAY FUNNIES	(Mr G 9004) 1969 R1

NB: (1) counterfeited on vinyl (Mr G) 199? (1) also issued on CD (Radioactive RRCD42118) 2005. (1) and (2) have been reissued on one CD (Hipschaft no #) 1997 and again on CD (Estrella 42118) 2005 in a reversible sleeve that displays both of the original album covers. (2) counterfeited on vinyl (Mr G) 199?

45s:	There's A War On/Better Way	(Mr G 817) 1968
	The Last Platoon/Great White Whale	(Mr G 821) 1969

The band was basically a studio-only project by a bunch of students from the New York suburbs. Both albums are excellent soft-rock with touches of psychedelia, particularly the first one, which is beginning to become a minor collectable. Both albums have a good combination of fuzz guitars and keyboards that combine to create a sound not too dissimilar to **Tangerine Zoo** with an added Anglophile psych-pop feel. By the time *Sunday Funnies* was released in 1969, the band had split. The album blended Beatles and Dylan covers with some band originals. (VJ)

Rainbow Promise (TX)

Personnel:			
	RIC BOWERS	gtr	A
	LEONARD BRANNON	bs	A
	DENNIS JONES	drms	A
	STEVE POWELL	gtr	A
	RICHARD SLATON	gtr	A

ALBUM: 1(A) RAINBOW PROMISE
(New Wine - Wine Press LPS 259-01) 1972 R3

NB: (1) reissued as Steve Powell and Rainbow Promise (Wine Skin 25901-2) 1975 R2 with a different marquee cover.

This is religious rock very much in the same mould as **Agape**. The original front cover quotes from the book of Revelations and depicts Christ surrounded by seven candlesticks. There are some naff country tracks on this extremely rare album which does have some good tracks. What might interest readers is the fuzzy guitar work on *Someone You Need* and the more melodic guitar work on *Get Ready* and *I've Got The Rebirth*.

The band was based in Texas, their album was recorded in Illinois and released on a Missouri label. (VJ/CF)

Raindear Army (IL)

Personnel incl:		
	DENNIS LEE BEST	drms
	LARRY BURGER	

45: Subterranean Sunset/Aviator (Ledger 18811) 1967

From Springfield, Illinois their single was released in the fall of 1967 on the same Peoria label as **The Coachmen** (early Dan Fogelberg) and **Suburban 9 to 5** (early Gary Richrath). *Subterranean Sunset* is a strange and disjointed slab of psychedelic rock that kicks off with a bubbling cauldron of keyboards and fuzz guitar. It then veers off into strident hard-rock territory before fragmenting with a trippy break and floating flute interludes. A joint is a pre-requisite here.

Drummer Best was later with Big Twist And the Mellow Fellows and Dr. Hector and The Groove Injectors. (MW/Roger Maglio)

Rain Kings (TX)

EP: 1 Lewis Lewis/Everybody Out Of The Pool//Lydia/
I Know What You're Trying To Do (The Rain Kings no #) 1965

45: I Do Believe You're Dreaming/
Close Your Eyes (Atco Pompeii 45-66694) 1968/9

In 1965 this enterprising Dallas garage band put out its own EP (reportedly 100 copies pressed). By the time they got a contract with Atco's Pompeii subsidiary they'd added a chick to their ranks and were known as the **Gretta Spoone Band**. (MW)

RAINBOW
AFTER THE STORM

RAINBOW - After The Storm LP.

The Rainmakers (NJ)

45s: Jeanie Green Bean/
My Home Town Girl (Cross-Winds CW 101) 1965
Sinner Man/The Treasure Of Your Love (Bonjo B 3152) c1966

The first single on a Lake Elsinore, California label contains catchy garagy folk-beat, especially the moody flip with its finger ringing break, credited to Tim Elmer and Dale Harris. *Sinner Man* and Barry DeVorzon's *Treasure...* are covered in a tough folk-rock vein with almost raucous vocals. All in all, these are two worthy platters of the genre by an obscure New Jersey band (far from the label's locale) about whom we should know more. (MW)

The Rainmakers (MI)

Personnel:			
	DAVE EICKENROTH	gtr	AB
	KEN RANEY	ld gtr	AB
	ERNIE AGRUDIA	ld vcls, bs	B
	DAVE DRAKE	drms	B

45s: Tell Her No/You're Not The Only One (Phalanx 1029) 1966
Don't Be Afraid/I Won't Turn Away Now (Discotheque 875) 1966
House Of The Rising Sun/
Do You Feel It (Lee no # (matrix 867L-9178)) 1967

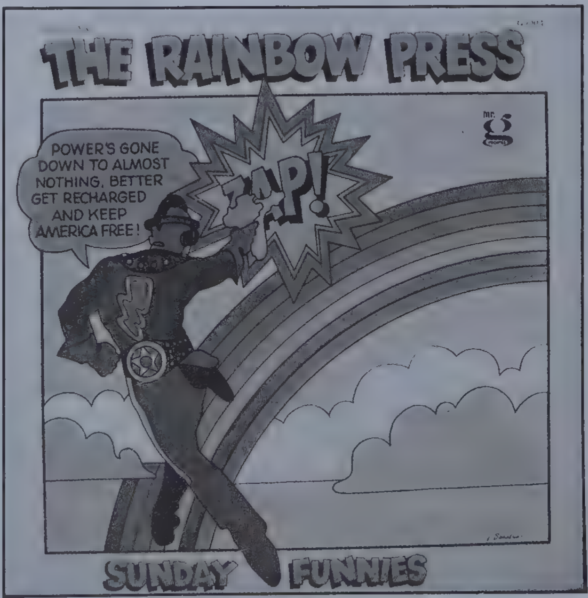
Lower-profile Michigan garage out of Traverse City. The Lee single features some decent fuzz guitar work, but the Phalanx single is their best. *Tell Her No* is not the Zombies classic but a bittersweet garage-ballad with sultry vocals punctuated by the odd blast of rasping fuzz. The flip is more overtly Searchers-influenced jangly garage-beat sounds with keening harmonies. The Phalanx release is a true nugget.

The band changed their name to **Rain** (as if there weren't enough around already) and in 1968 line-up 'B' recorded *She Is A Friend*, which remained unreleased until it appeared on the *A-Square (Of Course)* compilation CD in 2008.

Other compilation appearances include: *Tell Her No* and *You're The Only One* on *Time Won't Change My Mind* (LP); and *You're The Only One* on *Trip In Tyme Vol. 2* (CD). (MW/KBn/AP)

Bob Rains (?)

ALBUM: 1 LIGHTEN UP PEOPLE
(Joint Artists Records JA-331) 1975 SC


THE RAINBOW PRESS
POWER'S GONE DOWN TO ALMOST NOTHING, BETTER GET RECHARGED AND KEEP AMERICA FREE!
ZAP!
SUNDAY FUNNIES

THE RAINBOW PRESS - Sunday Funnies LP.

A scarce album of folk-rock, *Lighten Up People* has some psychedelic influences. Joint Artists also released the album of **Bill Clint**. (SR)

Rainwater Touring Company (MI)

ALBUM: 1 THE THEATER PROJECT CONCERTS (Grinn 1003) 1974 R2

From Michigan, this private pressing features folk and rural-rock sounds with male and female vocals. (VJ)

Rainy Days (MI)

Personnel:	TOM BRZEZINA	vcls
	JOHN EINOWSKI	bs
	ALAN HAFELI	gtr
	PAUL ISAACSON	keyb'ds
	JIM NOSAKOWSKI	drms
	GARY ROZYCKI	ld gtr

45s:	I Can Only Give You Everything/ Go On And Cry	(Panik 7566) 1966
	Turn On Your Lovelight/Go On And Cry	(Panik 7542) 1967

From the University of Detroit high school, this band rendered one of the better versions of *I Can Only Give You Everything*. Guitarist Alan Hafeli was 21 when this was recorded and the remainder of the band were still at high school, the youngest being their 16-year-old singer. A third single was recorded but never released.

I Can Only Give You Everything has also been compiled on *Mayhem & Psychosis, Vol. 3* (LP), *Mayhem & Psychosis, Vol. 2* (CD), *Michigan Mixture, Vol. 11* (LP) and *Sixties Archive, Vol. 7* (CD). (MW/JT/DGn)

The Rainy Daze (CO)

Personnel:	MAC FERRIS	ld gtr	A
	SAM FULLER	bs	A
	KIP GILBERT	drms	A
	TIM GILBERT	vcls, gtr	A
	BOB HECKENDORF	keyb'ds	A

ALBUM: 1(A) THAT ACAPULCO GOLD (UNI 73002) 1967 SC

			HCP
45s:	That Acapulco Gold/ In My Mind Lives A Forest	(Chicory 404) 1967	-
	That Acapulco Gold/ In My Mind Lives A Forest	(UNI 55002) 1967	70
	Discount City/Good Morning Mr. Smith	(UNI 55011) 1967	-
	Fe Fi Fo Fum/Stop Sign	(UNI 55026) 1967	-
	Blood Of Oblivion/Stop Sign	(UNI 55026) 1967	-
	Make Me Laugh/ My Door Is Always Open	(White Whale 279) 1968	-

A great pop-punk-psychedelic outfit, **Rainy Daze** came from Denver, Colorado. Only the first single appears on their album, which is recommended. They first formed in 1965 when they specialised in playing beat and R&B and they were a regular attraction at local frat parties. Almost unbelievably they were unearthed by Phil Spector who signed them to a management contract and a giant publicity campaign was planned but never really materialised.

A year or so later *That Acapulco Gold* appeared on the local IP label and Frank Slay, a local producer, bought the rights and released it on his Chicory label. However, it was quickly leased to UNI and became the band's best known song making the No. 70 spot. Although they never again equalled this commercial success they continued to make some excellent singles. One of the best, a beautifully crafted piece of pop-psych was originally released as *Fe Fi Fo Fum*, but was almost immediately withdrawn and reissued with a different title *Blood Of Oblivion*, even securing a U.K. release (Polydor 56737).

Tim Gilbert, the main songwriter, also released a solo single *Early October/If We Stick Together* (UNI 55045) 1967 - a folkie offering which has been compared to **Tim Buckley**. He would go into song writing and his compositions (with J. Carter) would appear on the **Hardwater** (fellow Coloradans The Astronauts in disguise), **Yankee Dollar**, **Horses** and **Strawberry Alarm Clock** albums.

Their album includes the first single and *Discount City*, a kind of bluesy honky tonk, which was the 'A' side of their third single. Aside from an almost four-minute medley of *Shake, Knock On Wood* and *Respect*, other notable songs include a pretty good cover of Stephen Stills' *For What Its Worth*, a fuzzy *Taxman*-like song called *Weatherman* and an Eastern-style slice of psychedelia, *Snow And Ice And Burning Sand*. However, the album's finest moment was *In My Mind Lives A Forest* (the flip to their first single) - an exquisite slice of pop-psychedelia. Recommended.

Compilation appearances have included: *Absurd Bird* on *Kicks & Chicks Vol. 1* (LP); *Make Me Laugh* on *Of Hopes And Dreams & Tombstones* (LP) and *Psychedelic Unknowns, Vol. 7* (LP & CD); *That Acapulco Gold* on *Psychedelic Visions* (CD); *In My Mind Lives A Forest* on *Psychedelic Archives, Vol. 6* (double cassette box) and *Acid and Flowers* (CD); and *Fe Fi Fo Fum* on *Highs In The Mid Sixties, Vol. 18* (LP) and *Fading Yellow Vol. 6* (CD). (VJ/MW)

Rajput & The Sepoy Mutiny (?)

ALBUM: 1 FLOWER POWER SITAR (Design SDLP 280) c1967

One of those gloriously stupid cash-in budget albums for 'turned-on' grannies - file under 'novelty' or 'comedy', sounds like a middle-aged session man on sitar backed by a local muzak outfit! Put it on when you want the party to end. (MW)

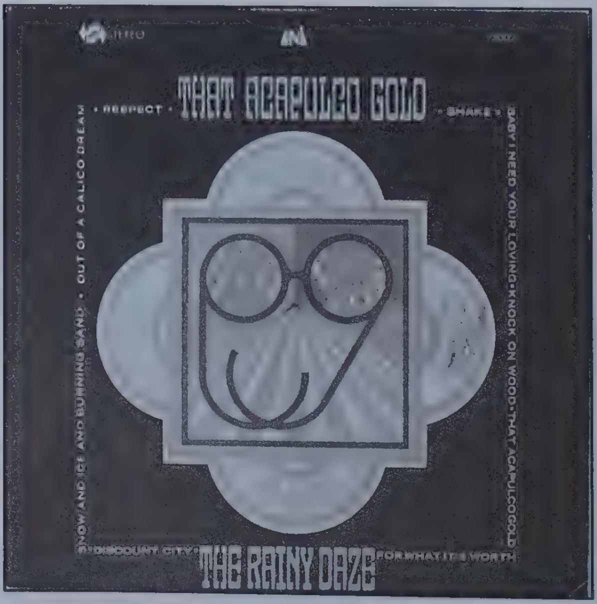
Ram (NY)

Personnel:	DENNIS CARBONE	piano, tamb, vcls	A
	JOHN DEMARTINO	sax, flute, clarinet	A
	RALPH DEMARTINO	gtr, vcls	A
	MICHAEL RODRIGUEZ	bs, vcls	A
	?? STEELER	drms	A

ALBUM: 1(A) WHERE? (IN CONCLUSION) (Polydor 24-5013) 1972 SC

NB: (1) reissued on vinyl (Breeder Backtrack Archive Series PD 5030) 2002. (1) reissued remastered on CD (Lizard Records LR 0710-2) 1999.

This heavy progressive album by a New York progressive outfit is becoming rare and in demand. It consists of five long tracks (one occupies the whole of one side). The music's full of complex arrangements, with lots of mellotron and flute as well as some vicious guitar leads. (VJ/NK/MW)


STEREO
THAT ACAPULCO GOLD
• RESPECT •
• SHAKE •
OUT OF A CALICO DREAM
SNOW AND ICE AND BURNING SAND
BABY I NEED YOUR LOVING•KNOCK ON WOOD•THAT ACAPULCO GOLD
DISCOUNT CITY
FOR WHAT IT'S WORTH
THE RAINY DAZE

THE RAINY DAZE - That Acapulco Gold LP.

RAM
WHERE? (In Conclusion)

RAM - Where? (In Conclusion) CD.

Ramadas (TX)

Personnel incl:	NEAL FORD	A

45s:
Teenage Dream/My Angel Eyes (Philips 40097) 1963
Summer Steady/Lonely Tears (Philips 40117) 1963
Walking Down The Hall/
I'm Gonna Be Blue (New World 2000) 1964
Cindy/Sweet Valentine (New World 2007) 1964
Life Is So Tough/The Very First Time (New World 2008) 1965

These are Pre-Invasion style teen ballads, not garage, by a Houston outfit whose only relevance here is that **Neal Ford** would later team up with the Fanatics. (MW)

Ramatam (FL)

Personnel:			
	APRIL LAWTON	ld gtr	AB
	MITCH MITCHELL	drms	A
	MIKE PINERA	gtr	A
	RUSS SMITH	bs, vcls	A
	TOMMY SULLIVAN	keyb'ds, reeds, vcls	AB
	JIMMY WALKER	perc, vcls	B

ALBUMS: 1(A) RAMATAM (Atlantic SD 7236) 1972
2(B) IN APRIL CAME THE DAWNING OF THE RED SUNS (Atlantic SD 7261) 1973

Mike Pinera was of **Blues Image** and **Iron Butterfly** fame and Mitch Mitchell was the ex-Jimi Hendrix Experience drummer.

Their first album, recorded in Florida, was mainstream rock which veered towards hard-rock and jazz-rock in places. There's a good guitar solo from April Lawton on *She's A Woman* and also a brass section.

After the first album Pinera departed for The New Cactus Band and later formed Thee Image. The second album, recorded by new line-up (B), is much better. It was recorded in New York. Highlights include *The Land/Rainy Sunday Evening*, an imaginative melancholic song in a progressive style with great string orchestration; *I Can Only Love You*, a fast tempo song with horns and a great guitar solo by Lawton and *Stars And Stripes Forever*, which has a carnival-like orchestration. There are also a couple of hard-rockers and some fine fifties style material like **Rhinoceros**. (VJ/GG)

Ram Dass (?)

ALBUMS: 1 HERE WE ALL ARE (w/insert) (3-LP box set) (Yogananda Y-6901) 1969 SC
2 THE EVOLUTION OF CONSCIOUSNESS (3-LP box set) (No label #H-4001-2-3) 1973 R1
3 LOVE SERVE REMEMBER (w/booklet) (6-LP box set) (ZBS Foundation #RD-1) 1973 SC

NB: (2) reissued on vinyl (Rada MO-6901) 197? (3-LP) in a standard cover.

Richard Alpert (**Ram Dass**) was born in 1931. He studied psychology, specializing in human motivation and personality development. He received an M.A. from Wesleyan and a Ph.D. from Stanford. He then served on the psychology faculties at Stanford and the University of California, and from 1958 to 1963 taught and researched in the Department of Social Relations and the Graduate School of Education at Harvard University. During this period he co-authored (with Sears and Rau) the book 'Identification and Child Rearing', published by Stanford University Press.

In 1961, while at Harvard, he collaborated with **Timothy Leary**, Ralph Metzner, Aldous Huxley, Allen Ginsberg, and others, to pursue intensive research with psilocybin, LSD-25, and other psychedelic chemicals. Out of this research came two books: 'The Psychedelic Experience' (co-authored by Leary and Metzner, and based on The Tibetan Book of the Dead, published by University Books); and 'LSD' (with Sidney Cohen and Lawrence Schiller, published by New American Library). Because of the controversial nature of this research, **Ram Dass** was dismissed from Harvard in 1963.

Ram Dass continued his research with a private foundation until 1967 when he travelled to India, where he met his Guru (spiritual teacher), Neem Karoli Baba. It was there he studied yoga and meditation, and received the name **Ram Dass**, which means 'servant of God'. As well as writing several books he made recordings. *The Evolution Of Consciousness* is a spoken word version of one of his books 'Be Here Now'. *Love Serve Remember* is the easiest to find and features hippie-folk style songs. A box set of mystic and religious folk music (one album contains only spoken word), it was issued in a black and white cover with a booklet and produced by **Ram Dass**. It was recorded in part at WBAI in New York City and contains phone calls, **Ram Dass** reading from the Third Chinese Patriarch of Zen, The Gospel According to John, the Ramayana, and music. (VJ)

Random Element (NY)

ALBUM: 1 AFTERNOON IN MILAN (Rocking Horse 5521) 1977 R1

This progressive rock trio came from New York. (VJ)

The Ramrods (PA)

Personnel:			
	TOM CARTER	ld gtr	ABCD
	L. NOWICKI?		A
	R. SELBY?		A
	CATHY KAHLER	vcls	B

Love Serve Remember

RAM DASS - Love Serve Remember 6-LP Box Set.

	PATSY STEVENS	vcls	C
	BOB HEY	bs	C
	JOHNNY BOGGS	keyb'ds, vcls	C
	DAVE CLELLAND	drms	C

CD:	1	SHOUT	(Gear Fab GF-170) 2001

NB: (1) shown as by **The Soundsations**, but including 15 tracks by **The Ramrods**.

45s:	Flyin' Saucer Twist (instr)/	
(selected)	Twistin' Boogie (instr)	(Northway Sound 1005) 1961
	Teen Love/Frankie And Johnny (instr)	(Carram JC 102) 1962
	Runaround Boy/Cotton Candy	(Carram JC 103/4) 1962
	Love's A Game/El Cumbanchero	(Carram JC 106) 1963
	I Remember/You Know I Love You	(Fenton 2014) 1965

Formed in 1961 by a 13-year old Tom Carter, this Kalamazoo, Michigan band released several singles on local labels and performed on the teen night club circuit. Carter composed/co-composed almost all their early output - initially instrumentals before they graduated to cute early-sixties teen-pop with the addition of a female vocalist.

By 1964, the personnel had stabilised with line-up 'C' above. The next year they released a single on the now-revered Fenton label - the top side features Sonny and Cher style vocals and background chimes. Both sides were composed by Boggs, who'd taken on the mantle of main songwriter as they embraced post-Invasion styles.

At the start of 1966 Stevens, Hey, Boggs and Clelland left en bloc to form **The Soundsations**. Tom Carter soldiered on but no further records appeared.

The reissue of the **Soundsations**' album *Shout* reunites them by adding the complete recorded legacy of **The Ramrods** (15 tracks).

They have two instrumentals: *War Party* and *Blue Steel* compiled on *Eastern PA Rock - Part One (!961-66)* (LP). (MW/RM)

Elliott Randall (NY)

Personnel:	TERRY ADAMS	keyb'ds	A
	GEORGE ANDREWS	piano	A
	ALLEN HERMAN	drms	AB
	ANDY MUSON	bs	A
	BOB PIAZZA	bs	A
	POT	piano	A
	ELLIOTT RANDALL	gtr, vcls	AB
	GARY KING	bs	B

ALBUMS:	1(A)	RANDALL'S ISLAND	(Polydor 24 4044) 1970
(up to 1973)	2(B)	ROCK'N'ROLL CITY	(Polydor 5026) 1973

NB: (1) also released in the UK (Polydor 2489 004) 1971.

From New York, and originally in **Tingling Mother's Circus**, guitarist **Elliott Randall** is mostly known for his session work in the studios during the seventies. He also released some solo albums recorded with local musicians like Terry Adams (**NRBQ**), Bob Piazza (**Grinder's Switch**) and Pot (**Dave Van Ronk**). Any additional information welcomed! (SR)

Terry Randall (CA)

45:	S.O.S./Tell Her	(Valiant 756) 1966

This previously unknown artist wrote *S.O.S.*, a classic teen protest song, which was his musical comment on the series of Sunset Strip riots of November 1966, and then faded back into obscurity.

S.O.S. can also be found on *Highs In The Mid-Sixties, Vol. 2* (LP) and *Pebbles Vol. 8: Southern California 1* (CD) and. (VJ)

Randy and The Holidays (AL)

Personnel incl:	?? ACREE	A
	RANDY LITTLE	A

45:	Paul Revere 250/Living Doll	(Hickory 1465) 1967

A group from Alabama whose pounding, fuzzy popper *Paul Revere 250* can be heard on *Psychedelic States: Alabama Vol. 1* (CD). *Living Doll* is bouncy pop-beat that has been compiled on *Wyld Sydes Volume 4* (CD). (MW)

Randy & The Radiants (TN)

Personnel:	HOWARD CALHOUN	bs	AB
	MIKE GARDNER	drms	AB
	RANDY HASPEL	gtr, vcls	AB
	ED MARSHALL	ld gtr	AB
	BOB SIMON	vcls	AB
	BILL SLAIS	sax	AB
	TONY ROSSINI	vcls	B

CD:	1	MEMPHIS BEAT: THE SUN RECORDINGS 1964-1966	(Big Beat CDWIKD 267) 2007

45s:	Peek-A-Bo/Mountain's High	(Sun 395) 1965
	My Way Of Thinking/The Truth From My Eyes	(Sun 398) 1965
	Just Like You/I Need A Vacation	(ABC 12394) 1977

This Memphis group had started around 1962, but college split the band in 1966 soon after they'd released their singles. They were part of the same scene as The Devilles (pre-**Box Tops**), **The Gentrys**, **The Scepters** and **Tommy Burk and The Counts**. With the **Jesters**, they were one of the few garage outfits on Sun (Rossini had recorded several solo singles on Sun and as part of the duo **Toni and Terri**). Their first single was produced by Sam Philips. On the second, *My Way Of Thinking* is a rip-off of the Kinks *You Really Got Me* and was written by Donna Weiss (later co-writer of *Bette Davies Eyes*). The group was very popular locally and a tentative tour of the South was planned but finally collapsed.

Members got back together again in the late seventies and even got to release another single. Randy Haspel went on to become a successful songwriter for Rufus Thomas, George Jones and Moe Bandy, while Bob Simon worked in the Memphis studios. In the nineties, the group was still playing occasionally in the local clubs.

The 24-track Big Beat compilation includes their singles and many previously unissued tracks that they recorded with Sam Phillips or his son Knox.

You can also locate *My Way Of Thinking* on *Boulders, Vol. 9* (LP) and *Ya Gotta Have Moxie, Vol. 2* (2-CD). (MW/RHI/SR/VJ)

BIG BEAT
RANDY & THE RADIANTS
MEMPHIS BEAT
THE SUN RECORDINGS 1964-1966

RANDY & THE RADIANTS - Memphis Beat... CD.

Randy and The Rest (AL)

45s:	Confusion/Dreaming	(Jade JA 767) 1967
	The Vacuum/Dreamin'	(SSS International 720) 1967
	The Vacuum (2:12)/ The Vacuum (2:48)	(SSS International 720 PROMO) 1967

Confusion came out in the 'Summer Of Love' in Birmingham, Alabama - poppy psychedelia with FX, straight pop on the flip. *The Vacuum* could be described as a psychedelic novelty; it's a tame pop tune until the vacuum cleaner solo kicks in, pursued by war siren and bugle, and culminating in a freak-out. Strange as that might sound, it's one of the more normal cuts on the weird'n'wonderful *Only In America* (CD) compilation, which opted for the longer version; it's also on *Fuzz, Flaykes, & Shakes Vol. 6* (LP/CD). (VJ/MW)

Randy and The Ring (CA)

Personnel incl:	NEIL SCHWARTZ	A
	RANDY SCHWARTZ	A

45:	Good Time Merry-Go-Round/ Caverns Of My Mind	(Tangy SS 101) 1967

Here's another obscure California outfit with a passable up-tempo garage-pop ditty backed by a tougher outing that loosens up towards the end, but is not psychedelic despite its title.

Caverns Of My Mind has been compiled on *Come Fly With Us* (LP). (MW)

Rapid Richard Group (CA)

Personnel incl:	RICHARD GREENBURG	gtr, bs	A
	MIKE JUNGKMAN	drms	A
	(FRED CABAN	keyb'ds	A)
	(JIM HESS	keyb'ds	A)

ALBUM:	1(A)	DID I SEE WHAT I THOUGHT I SAW?	(Home Spun RG 1000) 1977 R1

Rapid Richard was in fact Richard Greenburg and his backing musicians include three members of **Agape**, the Christian hard-psych group. This rare Christian hard-progressive private pressing comprises several long tracks with lots of inventive guitars and keyboards. Just 500 copies were reportedly pressed. (SR/KSt)

The Rapids (TN)

Personnel:	BILL BURNETT	ld gtr	AB
	KENNY HAMILTON	bs	AB
	CHARLEY CARRINGTON	drms	AB
	RANDY SWAN	keyb'ds	AB
	RICK JOHNS	vcls	B

45:	I'll Cry Tomorrow/Seven Little Numbers	(Arbet A-1014/5) 1966

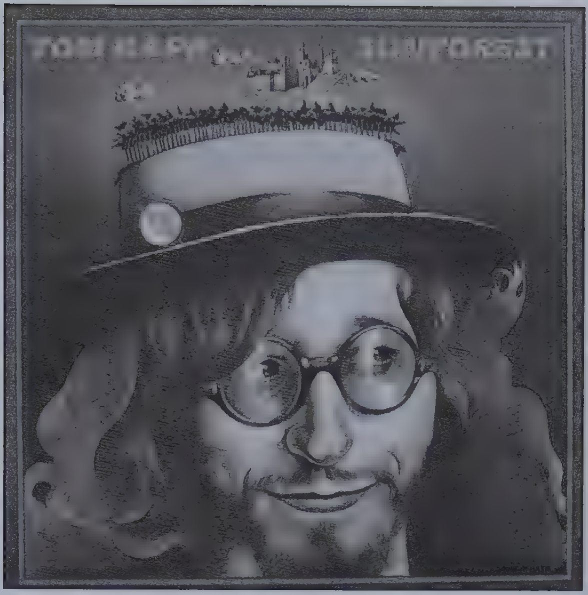
A Memphis combo whose frat-flavoured fuzz-rocker *Seven Little Numbers is* on *A History Of Garage & Frat Bands In Memphis* (CD). They also were known at various times as The Red Hot Rapids and The Gran Rapids. In 1969 they became New World but no further records appeared. (MW/RH)

Tom Rapp (NY)

Personnel incl:	TOM RAPP	vcls, gtr	ABC

ALBUMS:	1(A)	FAMILIAR SONGS	(Reprise MS 2069) 1972
	2(B)	STARDANCER	(Blue Thumb BTS-44) 1972
	3(C)	SUNFOREST	(Blue Thumb BTS-56) 1973

NB: (1) reissued on CD (Water Music WATER125) 2003. (2) reissued on CD (Lemon CDLEM 128) 2009. (3) reissued on CD (Edsel EDCD 548) 1998. (3) reissued again on CD (Lemon CDLEM 129) 2009.



TOM RAPP - Sunforest LP.

After **Pearls Before Swine**, **Tom Rapp** started recording under his own name, although his first solo album was largely comprised of re-recordings of songs from his earlier albums (hence its title). In some respects then this is a **Pearls Before Swine** 'best of'. It includes the definitive and orchestrated version of *These Things Too.*

Produced by Peter Edminston, the second was recorded in Nashville with many of the famed Area Code 615 studio musicians helping out, but is rather disappointing, although it contains new songs and uses another Breughel The Elder painting on its sleeve.

His third solo album, *Sunforest* marked a return to form, containing some good tracks.

Fans of **Tom Rapp** will also be interested in a tribute album *For The Dead In Space*, including Fit And Limo, Bevis Frond, Mourning Cloak and even an exclusive track by **Tom Rapp** himself. More recently **Tom Rapp** has performed at Ptolemaic Terrascope's 'Terrastock III' and released a fine solo album, *A Journal Of The Plague Year* (Woronzow) 1999.

A live version of *The Jeweller* form April 1997 appears on *Terrastock* (CD). (SR)

Rapunzel (?)

Personnel incl:	RAPUNZEL (MICHAEL MILITECA)	ld vcls	A

45:	Mornin' Sunrise/The Riddler	(Corn) 1973

This is an obscure heavy organ/guitar group. The flip is instrumental with crazed laughter over it. (SR/TDk)

The Rare Breed (?NY/NJ)

CD:	1	THE RARE BREED SUPER "K" COLLECTION	(Collectables COL-0580) 1994

45s:	Beg, Borrow And Steal/Jeri's Theme	(Attack AR-1401) 1966
	Come And Take A Ride In My Boat/ Take Me To This World Of Yours	(Attack AR-1403) 1966

Still somewhat of a mystery group, this New York or New Jersey band, discovered by producers **Jeffrey Katz and Jerry Kasenetz** - later to be acknowledged as two of the originators of "bubblegum" music - was presented as an Ohio group since it was believed at the time easier to break a record out of the Midwest. After recording the instantly likeable *Louie Louie* rip-off *Beg, Borrow and Steal*, the band supposedly grew reluctant in giving any more control to **Katz and Kasenetz**, and were shortly thereafter dismissed by the producers - but not before leaving behind at least nine additional songs, all included on the Collectables release.

The band's second single, *Come And Take A Ride In My Boat* was re-titled and recorded by **Every Mothers' Son** as *Come On Down To My Boat* and became a huge hit for them. For the **Rare Breed** it seemed another case of almost, but not quite.

Aside from *Beg, Borrow and Steal* (reportedly, **Katz and Kasenetz** would later take a true Ohio group, Sir Timothy and the Royals, and re-release the exact same single under the band's new moniker, **The Ohio Express**), the CD includes a cover of **The Grodes**' *I Won't Be There*, the garagey *Where Are You Going To*, and two **Monkees**-ish songs: *Bad Girl* and *City Girl*.

Beg, Borrow and Steal has been compiled on Rhino Record's 1998 *Nuggets Box* (4-CD). (MDo/SNs/DJ)

The Rare Breed (FL)

Personnel:	BILL CARTER	ld gtr	AB
	JIMMY GARCIA	gtr	AB
	RON GAUSE	organ	AB
	PAUL McARTHUR	drms	AB
	RANDY McDANIEL	bs	AB
	RANDY ?	vcls	A
	PUD	vcls	B

NB: Randy ? was just 16, he was replaced by a guy who went just by the name of Pud!

45s:	I Need You/In The Night	(Cool As A Moose 012)	c1965
	I Talk To The Sun/Don't Blow Your Cool	(Cool As A Moose Fr-3250)	1965

From Gainesville, Florida - this outfit started out in 1962 as The Playboys, changing their name to **The Rare Breed** in 1965. *I Talk To The Sun*, is a melodic garage-power-popper with swirling keyboards and prominent bass. The band later signed with Mainstream Records, but nothing ever came of the deal.

Carter moved to West Palm Beach and joined The Eighth Day. Jimmy Garcia went on to become an attorney in Houston, while McDaniel became an occupational therapist at Auburn University.

The correct title of *I Talk To The Sun* is actually *I Talked To The Sun*, the title was messed up on the label! The band also backed soul singers Gene Middleton (on D&B) and Linda Lyndell (on Volt), who did the original version of *What A Man*, the song made famous three decades later by Salt 'N' Pepa/En Vogue.

Compilation appearances include: *I Talk To The Sun* on *Psychedelic States - Florida Vol. 1* (CD) and *Destination Frantic!* (LP & CD); and *In The Night* on *Psychedelic States: Florida Vol. 3* (CD). (MW/JLh)

Rare Earth (MI)

Personnel incl:	GIL BRIDGES	flute, vcls
	KENNY JAMES	keyb'ds
	RAY MONETTE	gtr
	ROD RICHARDS	gtr, vcls
	PETE RIVERA	drms, vcls

					HCP
ALBUMS: (up to 1977)	1	DREAMS/ANSWERS	(Verve V6-5066)	1968	- SC
	2	GET READY	(Rare Earth RS-507)	1969	12
	3	GENERATION	(Rare Earth RS-510)	1969	-
	4	ECOLOGY	(Rare Earth RS-514)	1970	15
	5	ONE WORLD	(Rare Earth RS-520)	1971	28
	6	IN CONCERT	(Rare Earth R-534L)	1971	29
	7	WILLIE REMEMBERS	(Rare Earth R-543L)	1972	90
	8	MA	(Rare Earth R-546L)	1973	65
	9	LIVE IN CHICAGO	(Rare Earth R-547L)	1974	-
	10	BACK TO EARTH	(Rare Earth R6-548S1)	1975	59
	11	REAL PRETTY	(Rare Earth R7-549R2)	1976	-
	12	MIDNIGHT LADY	(Rare Earth R6-550S1)	1976	-

NB: (2) reissued on vinyl (Motown SNL 1-60047) 1983. (2) reissued on CD (Motown 3746352292) 1987. (2) reissued on CD (2000 Fruit Gum FG SCOX-6153) 2008. (2) and (4) reissued on CD (Motown 2D72497) 1986. (6) reissued on vinyl (Motown 320-15-005) 1982. (6) reissued on CD (Motown WD 72288(2)) 1989. (8) reissued on vinyl (Motown 250-15-010) 1982. (8) reissued on CD (Motown 31453-0279-2) 1994.

Compilations include: *Greatest Hits And Rare Classics* (Motown 530038 2) 1991; *Earth Tones: The Essential Rare Earth* (Motown 31453-0357-2) 1994; *Anthology: The Best Of Rare Earth* (Motown 530 486-2) 1995; *Greatest Hits* (Bellaphon 287.07.090) 1995; *The Very Best Of Rare Earth* (Motown 314530938-2) 1998; *20th Century Masters: The Millenium Collection - The Best Of Rare Earth* (Motown 012 159 603-2); and *The Collection* (Spectrum 9807953) 200? compiles their recordings between 1969-1973 on CD.

				HCP
45s: (up to 1977)	Generation/Magic Key	(Rare Earth 5010)	1969	
	Get Ready/Magic Key	(Rare Earth 5012)	1969	4
	(I Know) I'm Losing You/When Joanie Smiles	(Rare Earth 5017)	1970	7
	Born To Wander/Here Comes The Night	(Rare Earth 5021)	1970	17
	I Just Want To Celebrate/The Seed	(Rare Earth 5031)	1971	7
	Hey Big Brother/Under God's Light	(Rare Earth 5038)	1971	19
	What'd I Say/Nice To Be With You	(Rare Earth 5043)	1972	61
	Good Time Sally/Love Shines Down	(Rare Earth 5048)	1972	67
	We're Gonna Have A Good Time/Would You Like To Come Along	(Rare Earth 5052)	1972	93
	Ma (vocal)/Ma (instr.)	(Rare Earth 5063)	1973	-
	Hum Along And Dance/Come With Me	(Rare Earth 5054)	1973	-
	Big John Is My Name/Ma (vocal)	(Rare Earth 5056)	1973	-
	Chained/Fresh From The Can	(Rare Earth 5057)	1974	-
	It Makes You Happy/Boogie With Me Children	(Rare Earth 5058)	1975	-
	Keepin' Me Out Of The Storm/Let Me Be Your Sunshine	(Rare Earth 5059)	1976	-
	Midnight Lady/Walking Schtick	(Rare Earth 5060)	1976	-

A mediocre white soul-rock band in the style of **Vanilla Fudge** with long versions of soul hits (e.g. 20 minutes of *Get Ready*). Their records are not recommended but were successful enough to allow Tamla Motown to launch a rock label imaginatively called Rare Earth for other white rock acts like **Power Of Zeus** or **Xit**. **Rare Earth** was, of course, based in Detroit, Michigan. Their records sold well commercially, resulting in several hit albums and singles. Rod Richards left in 1971 to form **Road** with Noel Redding. The band kept on recording during the seventies.

There are a plethora of compilations to choose from.

Ray Monette had previously been with **Scorpion**.

You'll also find *Hey Big Brother* on *Michigan Rocks, Vol. 2* (LP). (SR/VJ)

RARE EARTH - Ecology LP.

Rasberry Jam (NJ)

ALBUMS:	1	ROCK SOUNDS OF PEOPLE/FOLK SOUNDS OF RASBERRY JAM	(No label) 196? R1/2
	2	RASBERRY JAM	(House Of Guitars) 1970 R2

This New Jersey folk band deploys male and female harmonies. Their first album is a split effort with a band called People. They also appear on the *Summer Of Service* (2-LP) set. (VJ)

The Rascals (NY) - see The Young Rascals (NY).

John Rasmussen (?)

ALBUM:	1	RASMUSSEN	(Reprise 6440) 1971
45:		Love Song/Johnny Got His Gun	(Reprise 1037) 1971

John Rasmussen was an obscure bearded singer/songwriter. (SR)

Rasputin and The Mad Monks (MA)

Personnel incl:	ROLAND BOISJOLY	bs	A
	BOB RAYMOND (RASPUTIN)	vcls	A
	BOB URZI	ld gtr	A

Rasputin and The Mad Monks operated out of Lawrence, Massachusetts. On 16th December 1967, they cut a four track demo. Three of the tracks: - *Don't Let The Sun Catch You Crying*, *The Rain, The Park and Other Things*, and *See You In September* were pretty sluggish and will be of little interest to readers. The fourth was a completely over the top version of **The Electric Prunes**' hit, *I Had Too Much To Dream Last Night*, full of tape manipulation and sound effects. It's really bizarre.

You can also check out *I Had Too Much To Dream Last Night* on *Beyond The Calico Wall* (LP & CD). (VJ)

Rasputin and The Monks (NH)

Personnel:	BAKER	vcls	A
	FREEMAN	drms	A
	GARDNER	vcls	A
	HARRISON	gtr	A
	LUTKINS	bs	A
	TAYLOR	ld gtr	A

ALBUM:	1(A)	SUN OF MY SOUL (one side only)	(Trans Radio TR 968) 1966 R3

NB: Other side featured The Octet. (1) reissued on vinyl as *Rasputin And The Monks* (one-sided) (Resurrection CX 1227 AO) 1984. (1) reissued on CD (Flash) 1998 as part of a 2-on-1 release with *The Foul Dogs.*

On the above album a grungy New Hampshire garage combo ran through seven cover versions: - *I Want To Be Your Man, You'd Better Move On, Gotta Get Away, You Didn't Have To Be So Nice, 19th Nervous Breakdown, As Tears Go By* and *Roadrunner.* In the 'prep-rock' genre along with all those Phillips Academy bands' albums and the Justice releases, this is for the hard-core collector and the original album is priced accordingly. (MW)

Billy Rat and The Finks (IA)

Personnel incl:	WALLY 'THE ZOMBIE' SHOOP	gtr	A
45:	Little Queenie/All American Boy		(IGL 122) 1967

Billy Rat and The Finks came from Spirit Lake, Iowa. Shoop had an earlier single release for Soma as Wally Shoop and The Zombies, and later recorded as **Wally Shoop and Fubar**.

RASPUTIN
and the monks

RASPUTIN AND THE MONKS - Self Titled (Reissue) LP.

Compilation coverage has included *Little Queenie* on *The Midwest Vs. The Rest* (LP); and both *Little Queenie* and *All American Boy* on *The IGL Rock Story: Part One* (CD) and *The Best Of IGL Garage Rock* (LP). (VJ/MW)

Ratchell (?CA)

Personnel:	LARRY BYROM	gtr	A
	CHRIS COUCHOIS	gtr	A
	PAT COUCHOIS	drms	A
	HOWARD MESSER	bs	A

ALBUMS:	1(A)	RATCHELL	(Decca DL-75330) 1971
	2( )	RATCHELL II	(Decca 75365) 1972

45s:	Lazy Lady/Problems	(Decca 32893) 1972
	Julie, My Woman/Out Of Hand	(Decca 32958) 1972
	My, My/Peace Of Mind	(Decca 32981) 1972

Pat Couchois and Larry Byrom were together in **T.I.M.E** before Byrom joined **Steppenwolf**. When Byrom left **Steppenwolf** in 1970, they teamed up again to form **Ratchell**, a short-lived hard-rock group.

Larry Byrom became a session man, while, in 1979, the Couchois brothers and Howard Messer formed Couchois, an insipid hard FM group (with two albums on Warner Bros.). (SR)

The Rationals (MI)

Personnel:	STEVE CORREL	ld gtr, vcls	A
	BILL FIGG	drms	A
	SCOTT MORGAN	vcls, gtr	A
	TERRY TRABANDT	bs, vcls	A

ALBUMS:	1	FAN CLUB LP	(No label) 1966 R4
	2	THE RATIONALS	(Crewe 1334) 1969

NB: (1) has only recently been discovered. (2) reissued on CD with 12 bonus tracks (Flash 46) 199?.

Also of interest is *Temptation 'Bout To Get Me* (Total Energy NER 3004) 1995, a 10" recorded live at the Grande Ballroom, November 1968. It has also been issued on CD. *Think Rational!* (2-CD) (Big Beat CDWIK2 287) 2009 is a 40-track compilation of their material.

			HCP
45s:	Look What You're Doin' (To Me Baby)/ Gave My Love	(A2 101) 1965	
	Feelin' Lost/Little Girls Cry	(A2 103) 1966	
	Feelin' Lost/Leavin' Here	(A2 103/4) 1966	
	Respect/Feelin' Lost	(Cameo 437) 1966	

	Leavin' Here/Respect	(A2 104) 1967
	Hold On Baby/Sing	(A2 105) 1967
	Hold On Baby/Sing	(Cameo 455) 1967
	Leavin' Here/Not Like It Is	(A2 106) 1967
	Leavin' Here/Not Like It Is	(Cameo 481) 1967
	I Need You/Out In The Streets	(A2 107) 1967
α	Turn On/Irrational	(Danby's no #) 1967
	I Need You/Out In The Streets	(Capitol 2124) 1968
β	I Need You (different song to above)/ Get The Picture	(A2 402) 1968
	Guitar Army/Sunset	(Genesis #1) 1968/9
	Handbags And Gladrags/Guitar Army	(Crewe 340) 1969

NB: α was a Danby's Men's Shops promo-only release. β The flip side was shown as by **SRC**.

Out of Ann Arbor, this was one of Michigan's top sixties bands. Essentially an R&B outfit, they often covered popular songs and *Respect* was actually a minor U.S. hit in late 1966, after it was leased to Cameo Parkway for nationwide distribution. They signed to the Crewe label for an album, which may become a minor collectors' item before long.

A recent discovery has been a Fan Club album that did not come in a cover. It's reported to consist of three pre-Invasion instrumentals from 1964, alternate takes of some of their singles and a six-minute garage-psych jam.

The flip side *Out In The Streets* was the same song as *Sing* minus the vocal track.

The 2-CD set on Big Beat includes many of their finest moments, including versions of The Kinks' *I Need You* and Holland-Dozier-Holland's *Leavin' Here* as well as demos, rehearsal tracks, cuts from their recently discovered fan club album and their early promo single. The set is accconpanied by comprehensive sleevenotes that are full of memorabilia.

Compilation coverage has so far included: *Feelin' Lost* on *The Cicadelic 60's, Vol. 2* (LP) and *A Journey To Tyme, Vol. 2* (LP); *Feelin' Lost*, *Sing* and *Leavin' Here* on *Mindrocker, Vol. 11* (LP); *Turn On* and *Little Girls Cry* on *Highs In The Mid-Sixties, Vol. 5* (LP); *Little Girls Cry* and *I Need You* (alternate take) on *Michigan Mayhem, Vol. 1* (CD); *Respect* on *Turds On A Bum Ride, Vol. 4* (CD) and *Michigan Rocks, Vol. 1* (LP); *I Need You* on *Boulders, Vol. 2* (LP); and *Respect*, *Sing!*, *Leavin' Here* and *I Need You* on *Michigan Brand Nuggets* (LP) and *Michigan Nuggets* (CD). In addition *Highs In The Mid-Sixties, Vol. 5* includes their rarest recording, a promo single for Danby's Men's Shop. Their cover of the Kinks' *I Need You* (a different song to the previous one mentioned) is on *Nuggets Box* (4-CD). Finally *Let 'Em Have It! Vol. 1* (CD) features *Look What You're Doin' (To Me Baby)*, the unreleased track *Poor Dog* and *Gloria*, from a rare Fan Club album. (VJ/MW)

The Rats (OH)

45:	α	Rats Revenge (Part One)/(Part Two)	(Black Cat 502) 1963

NB: α reissued (Norton 840) 2002.

This was actually the work of an Akron, Ohio group called **The Decades** who'd released a spacey instrumental single *Come On Pretty Baby/Strange Worlds* earlier in 1963. *Rats Revenge* is an awful, crudely recorded, garage punker, which you'll either love or loathe.

You can also check out *Rats Revenge* (both parts) on *Back From The Grave, Vol. 1* (LP) and *Garage Kings* (2-LP). (VJ/MW)

The Ravelles (MI)

Personnel:	BRIAN ALQUIST	keyb'ds
	CARMELLA ALTOBELLI	vcls
	RAY BROULLIRE	bs
	TOM LUCAS	gtr
	JOHN RICHTIG	ld gtr

45:	Psychedelic Movement/ She's Forever On My Mind	(Mobie 3430) 1968

THE RATIONALS - Self Titled LP.

Psychedelic Movement is a decent acid-rocker which would be great were it not for trilling female vocals; likewise the flip is let down by the vocals (male this time). It turns out that **The Ravelles** was a professional six-piece "show-band" with **Jefferson Airplane** pretentions, rather than some spotty teen garage/psych band, which explains why this single doesn't quite gell. From the impressive-sounding Iron Mountain on Michigan's Upper Peninsula, they were also known as Sainte Jon's Academy.

Psychedelic Movement is also on *Brain Shadows Vol. 2* (CD), *Psychedelic States: Illinois Vol.1* (CD) and *Sounds Of She* (CD). (MW/SS)

The Raven(s) (FL)

Personnel:	BRIAN EGAN	bs	AB
	JOHN HOWENSTEIN	keyb'ds	A
	MARK MACONI	ld vcls	ABCDEF
	PAUL PURCELL	drms	ABCDEF
	AL SCHWEIKERT	ld gtr, vcls	ABCDE
	CHRIS KRAWCZYN	keyb'ds	BC
	BEAU FISHER	bs	C
	KEN SPIVEY	bs	D
	KENT PEARSON	bs	EF
	TOMMY ANGARANO	organ, vcls	F
	CHARLIE BAILEY	gtr	F

45s:	α	Reaching For The Sun/Things We Said Today	(Boss 003) 1966
	β	Calamity Jane/Now She's Gone	(Rust 5123) 1968

NB: α shown as by **The Ravens**, β shown as by **The Raven**.

The debut waxing by this Pinellas County, Florida quintet hit the stores in the summer of '66. *Reaching For The Sun* is moody jangley folk-punk with yearning harmonies - this has resurfaced on *Psychedelic States - Florida Vol. 2* (CD).

The second single features a couple more tunes from Al Schweikert. Bright 'n' breezy pop with an RKO-radio-blip intro and some fuzz is slightly marred by some brass. The flip is an introspective lovelorn ballad with keyboard doodlings. *Calamity Jane* was co-composed with Karl Lamp with whom Albert Schweikert also composed **The Tropics**' classic *As Times Gone*?

The Ravens were managed by A.J. Perry, who was 'the' regional concert promoter at the time. They opened for every major act that came to town during that time, including The Hollies, The Yardbirds, The Who, Hermans Hermits, **Blues Magoos** and Sonny and Cher.

Kent Pearson: "Albert Schweikert and I reformed the band after it had split up in 1968. Shortly before the band ended for good, Albert left and we brought in Charlie Bailey and Tommy Angarano, both from St. Petersburg bands The Tempests and Pink Anacin. At that point, we were doing lengthy and complex arrangement in the style of **Vanilla Fudge**, as well as copping some of the styles of New York's The Child. The band broke up for good in late 1969. At that time, I relocated to Boston, put the bass behind me and began playing guitar with The Soul Blenders, Buck, and later, the band which was to become John Butcher Axis. I'm still performing with The Electric Blues Band, as vocalist-guitarist."

Some members went on to form Manitoba who released a couple of singles on RCA in the early seventies. For more on the sixties Florida scene, pick up Jeff Lemlich's 1992 book 'Savage Lost' (Distinctive Publishing, ISBN 0-942963-12-1). (MW/KPn)

Raven (OH)

ALBUM:	1	BACK TO OHIO BLUES	(Owl 66x111) 1975 R4

NB: (1) reissued on Rockadelic (RRLP 15.5) 1994 with a different cover design. More recently it was reissued by the band, again in a newly-designed sleeve (Owl-Raven Jams) 2007.

Another **Raven**, from Ohio, who's highly-rated and ultra-rare album had a reissue by Rockadelic in 1994. It consists of five hard-rock tracks with some blues leanings and slight psychedelic overtones. The title cut is a powerful blues-rock jam that took up most of side two. No personnel details unfortunately. (VJ/GG)

Raven (NY)

Personnel:	TOMMY CALANDRA	bs	A
	JAMES CALIRE	keyb'ds, vcls	A
	TONY GALLA	vcls, hrmnca	A
	GARY MALLABER	drms	A
	JOHN WEITZ	gtr	A

ALBUMS:	1(A)	LIVE AT THE INFERNO	(Discovery 36133) 1967 R1
	2(A)	RAVEN	(Columbia CS-9903) 1969

45s:	Feelin' Good/Green Mountain Dream	(Columbia 4-44988) 1969
	Children At Our Feet/ Here Come A Truck	(Columbia 4-45163) 1970

Originating from Buffalo, New York **Raven** recorded a good and rare live blues-rock album in 1967. After an undistinct album and a brace of singles on Columbia, which had moved into **Blood, Sweat and Tears** style, they broke up. Gary Mallaber (or Mallabar) would later join the **Steve Miller Band** and also have a successful career in the Californian studios, whilst James Calire would play with America.

Of the other members, Tommy Calandra passed away in 1998, Jim Calire's son Mario plays (or played) with Jakob Dylan's band the Wallflowers, Gary Mallaber has been working with local musicians in Buffalo recently and Tony Galla now successfully performs old Italian love songs.

They may be responsible for an earlier single as The Raven's - *Farmer's Daughter No Turning Back* (Sahara 112) 1966 - which has been described as a "Diddleyesque harp wailer". (SR/PF/MW)

Ravenz (TN)

Personnel incl:	CALDWELL DAVIS Jr	A

45:	Just Like I Want Her/Dawn Of A New Day	(Crockett 5030) 1968

The above killer organ/fuzz track was by a Waynesboro, Tennessee band and recorded in June 1968 at the Kecoata Studio in Wayne County, Tennessee. *Just Like I Want Her* has resurfaced on *Back From The Grave, Vol. 8* (2-LP), where Tim Warren tells us that the band originally formed in 1965 and played around mid-southern Tennessee and northern Alabama for a few years, until their wild, fast-living lead singer was killed in an auto accident. They then reformed with three new members, including Caldwell Davis Jr. who had previously led **The Missing Lynx** who'd issued the killer two-sider *Hang Around/Louie, Go Home* in 1967. College and Vietnam signalled **The Ravenz** demise not too long after the release of the above single. (VJ/GG/MW)

The Rave-Ons (MN)

Personnel:	LONNIE KNIGHT	gtr	A
	HARRY NEHLS	drms	A
	DICK WIEGAND	gtr	A
	LARRY WIEGAND	bs	A

ALBUM:	1(-)	THE RAVE-ONS	(Dove Acetate no #) 1965/66 ?

NB: (1) remains unreleased.

45s:	The Line/Baby Don't Love Me	(Re-Car 9016) 1965
	I Want You To Love Me/ Everybody Tells Me	(Twin Town 702) 1965
	Whenever/Love Pill	(Twin Town 710) 1965

A Richfield, Minnesota group **The Rave-Ons** formed in the early sixties as the Knights. Around 1964 they became **The Rave-Ons** and embraced the Invasion sounds. They released three quality singles, mainly original compositions, before breaking up in 1967. Members went on to **Jokers Wild**, **South 40** and **T.C. Atlantic**. Dick and Larry Wiegand would achieve success with **Crow**, releasing four albums and a pile of singles. Larry remains an in-demand bassist - in 1996, he worked with the reformed **Canoise** on their *Plugged In* CD.

Whenever, *Love Pill* and *I Want You To Love Me* feature on the mid-sixties Bud-Jet label Minneapolis sampler albums *Top Teen Bands, Vol. 1* (LP), *Top Teen Bands, Vol. 2* (LP) and *Top Teen Bands, Vol. 3* (LP) respectively. *Baby Don't Love Me* is on *Root '66* (LP) and an unreleased 1965 Lonnie Knight composition *I'll Come Back To You* has resurfaced on *Project Blue, Vol. 5* (LP). *Everybody Tells Me* can also be found on *Suburban Life* (LP), *Quagmire Volume 5* (CD) and *Trip In Tyme Volume 5* (CD); *Love Pill* was also featured on *Too Much Monkey Business 4* (LP); and *The Line* figured on *Party Party Party* (CD).

It has been confirmed by Lonnie Knight that they are NOT the Rave-Ons who feature on several Columbine label albums including *The Now Sounds Of Today* (CRH-14) 197? This was a Hollywood label that specialised in song-poem music and employed the services of mainly local area acts. Any information about the Columbine Rave-Ons would be appreciated.

Lonnie Knight had earlier been a founder member of **The Castaways**. (VJ/MW/PMs)

The Raves (NY)

Personnel incl:	D. JIMENEZ	A
	M. JIMENEZ	A

45s:		Mister Man/Mother Nature	(Smash 2088) 1967
		Don't Chop Down My Tree/ Think Of Your Love	(Smash 2105) 1967
	α	Everything's Fire/Sing Children Sing	(Smash 2162) 1968

NB: α also issued as DJ promo featuring mono and stereo versions of *Everything's Fire* (Smash DJS-15).

A Brooklyn, New York outfit, whose *Mother Nature* is a catchy and uplifting psych-pop tune with crisp production, cool fuzz, thrumming bass runs, great percussion and a swirling Middle Eastern influenced break. The band achieved an unusual sound by using an electric accordion rather than an organ. *Mother Nature* was also issued on a one-sided 6" 33rpm laminated cardboard picture disc (Leaf/Smash no #) in 1967; presumably this was a freebie in a teen magazine.

All songs on the above singles were composed by M. and D.Jimenez.

Compilation appearances include: *Don't Chop Down My Tree* on *Psychedelic Unknowns, Vol. 9* (CD); and *Mother Nature* on *Beyond The Calico Wall* (CD), *Echoes In Time, Vol's 1 & 2* (CD), *Echoes In Time, Vol. 1* (LP), *Come Fly With Us* (LP) and *Shadows Falling* (CD). (VJ/MW)

Ravin' Blue (MS)

Personnel:	BOB BERNARD
	ART CHRISTOPHER
	LAWRENCE NIX

45s:	It's Not Real/Love	(Monument 968) 1966
	Colors/In My Sorrow	(Monument 1034) 1967

Named after their school, the band was based in Starkville, Mississippi and was the result of a merger of earlier bands who played on the UOM campus. They played folk-punk with a psychedelic tinge. *It's Not Real* has a Dylan-type blues harmonica, while the flip has a mod-pop feel.

Compilation appearances include: *Love* on *Pebbles, Vol. 10* (CD), *Mayhem And Psychosis, Vol. 2* (LP) and *Mayhem And Psychosis, Vol. 1* (CD); *It's Not Real* on *The Essential Pebbles Collection, Vol. 2* (2-CD); and *Love* and *It's Not Real* on *Highs In The Mid Sixties, Vol. 8* (LP) and *Psychedelic States: Mississippi* (CD). (VJ/MW/RM)

The Raving Madd (FL)

45:	I Said Oh No No (What's In It For Me)/ Boundaries	(Goldstar 1) 196?

The Raving Madd was a Florida outfit.

Compilation appearances include: *Boundaries* on *Psychedelic Experience, Vol. 2* (CD); and *I Said Oh No No No (What's In It For Me)* on *Vile Vinyl, Vol. 2* (LP) and *Vile Vinyl* (CD). (VJ/MW)

The Ravons with Bobby Roberts (IL)

Personnel incl:	BOBBY ROBERTS	A

45s:		Little Flirt/I'll Never Leave You Alone	(GMA 3309) 1964
		How Can I Make Her Mine?/I'm In Love Again	(GMA 10) 1965
	α	How Can I Make Her Mine?/ ? I Want You To Be/Sweet Little Girl	(GMA 13) 1965
		Jenny Jenny/Red Hot	(GMA 15) 1965

NB: α shown as by The Ravons.

This mid-sixties band came from Chicago.

How Can I Make Her Mine also appears on *Vile Vinyl, Vol. 1* (LP), *Vile Vinyl* (CD) and *Garage Punk Unknowns, Vol. 1* (LP). (MW)

Raw Edge (CA)

45:	October Country/Mediocrity	(Sidewalk 936) 1968

Here a wonderful baroque pop song from the **Smoke** album is issued under a pseudonym. Sensitive strings and an arching melody make this obligatory for **Left Banke** aficionados. (MK/MW)

Raw Honey (?)

ALBUM:	1	RAGWEED	(No label RH 1057) 1974 R1

Ragweed is an obscure hippie-folk offering with male and female vocals. The album came in a cool black and white cover. (CF)

Bob Ray (CA)

Personnel:	HAL BLAINE	drms	A
	JIM GORDON	drms	A
	JIM HORN	flute, sax	A
	LARRY KNECHTEL	bs, keyb'ds	A
	JOE OSBORNE	bs	A
	BOB RAY	vcls	A

ALBUM:	1(A)	INITIATION OF A MYSTIC	(Soul City SCS-92007) 1968

Californian singer/songwriter **Bob Ray** was influenced by Donovan and similar artists. Produced by **Johnny Rivers** during his psychy period, his album is rather mellow but nonetheless pleasant. Arranged with flute and strings, songs like *City Of Toys*, *Money Tree* and *Smog Song* will clearly be of interest to fans of melancholic singers. **Bob Ray** was backed by the usual group of L.A. session musicians: **Hal Blaine**, Larry Knechtel, Jim Horn... He was previously in **Thorinshield.**

Soul City Records was a sub label of Liberty and also released the single of the **Fourth Way**.

(Girl With The) Cameo Ring has been compiled on *Fading Yellow Vol. 7* and *Mystic Males* (CD). (SR)

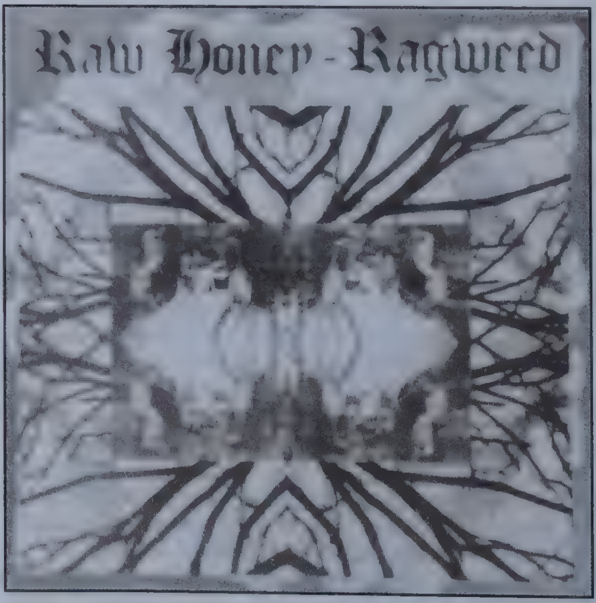
Burch Ray (and The Walkers) (MT)

Personnel incl:	GARY ASKIN	gtr	A
	EDDIE HARRIS	bs	A
	JOE KONKRIGHT	drms	A
	BURCH RAY PALMER	gtr	ABCD
	DOUG BOYLE	drms	B
	GARY MUNDON	bs	BCD
	DENNIS STEINER	gtr	B
	WAYNE KURTZ	drms	CD
	BILL BROWN	gtr	D

45s: (selective)	α	Waitin' Around/Time Trap	(Soma 1187) 1962
		Love Questions/Blues Stay Away From Me	(Sully 915) 1965
		Love Questions/Love Was Made For Two	(Ruff 45-1017) 1966
		Well, All Right/Play Ground	(Lavender 2306) 196?

NB: α shown as by **Burch Ray and The Walkers**.

Itinerant performer Burch Ray Palmer originated from Miles City in Montana. After graduation, he started "The Walkers" rock'n'roll band. His parents bought him a guitar and he decided to go by his first and middle names on stage, so the band became "Burch Ray and the Walkers". Apparently their name came from a Duane Eddy record, *The Walker* and from always breaking down in Joe Konkright's '56 Chevy and having to 'walk' all the time. Line-up 'B' joined in 1962 and Wayne Kurtz joined in 1964. Although most of his material falls outside the remit of this book, one track has found favour with garage collectors. In the mid-sixties he recorded *Love Questions*, a dramatic teen-beater with ringing guitar, at Ray Ruff's studio in Amarillo, Texas. It was released first on the Sully label and later on Ruff. It certainly merits a place on the excellent *Fuzz, Flaykes And Shakes, Vol. 5* (LP & CD) compilation.



RAW HONEY - Ragweed LP.

Burch was a member of the Montana National Guard, so in 1967 took some time off from music to attend officer's school in Fort Benning, Georgia. In the fall of '67, Burch, Wayne and Gary, along with Bill Brown, formed a Walkers band that could play a mixture of rock and country on a major night club cicuit.

Burch Ray released an album and several singles on the Yellowstone label in the seventies. (MW/VJ)

Jerry Raye and Fenwyck (CA) - see Fenwyck (CA).

The Raymarks (WA)

Personnel:	GAIL DAVIES	vcls	A
	KEN HUFF	gtr	A
	GREG PETTIT	sax	A
	MIKE SPOTTS	keyb'ds	A
	TERRY SELVIDGE	drms	A
	LARRY TRUDEAU	bs	A
	TERRY CARTER	sax	
	CHUCK SNYDER	gtr	

45s:		Work Song/Backfire	(Panorama 6) 1964
	α	Dollar Bill/Louise	(Jerden 752) 1965
		I Believe/Dr. Feelgood	(Jerden 774) 1965

NB: α Misprinted as by Paymarks.

From Bremerton, Washington, **The Raymarks** played a pretty standard sort of R&B with lots of raw guitar and organ. They were originally known as The Orbits and changed name to The Galaxies in 1962, but this had to be changed again in 1964 when they learnt of the better-known and similarly named Tacoma-based band. Their first record was a re-make of Cannonball Adderley's *Work Song*. Their finest moment, though, was probably *Louise*, a pretty standard R&B howl.

The band ended when Huff and Selvidge were drafted in 1966 but Spotts went on to form The Icemen and was later in **The Wailers** and **Crome Syrcus**. Greg Pettit also went on to play in Superband.

Gail Davies went on to have a country music career during the seventies and eighties and is still actively singing and recording albums. She was born in Oklahoma but raised in the Pt. Orchard - Bremerton, Washington. She also sang with The Coming Generation and a few other small time groups during her high school days at South Kitsap. She moved to Los Angeles in 1967 and eventually settled in Nashville in 1975.

Compilation appearances include: *Louise* on *Northwest Battle Of The Bands, Vol. 2 - Knock You Flat!* (LP & CD), *Northwest Battle Of The Bands, Vol. 1* (CD), *Highs In The Mid-Sixties, Vol. 14* (LP) and *The History of Northwest Rock, Vol. 5; Louise* (cassette); *I Believed* on *Northwest Battle Of The Bands, Vol. 4* (CD); *Work Song* on *Highs In The Mid-Sixties, Vol. 16* (LP); *Hard Times* (previously unreleased) on *Northwest Battle Of The Bands, Vol. 2* (CD); the previously unreleased *No Name* on *Northwest Battle Of The Bands, Vol. 3* (CD); and *Feelin' No Good* (also previously unreleased) on *Northwest Battle Of The Bands, Vol. 4* (CD) and on *Northwest Battle Of The Bands, Vol. 3: I'm Walkin' Babe* (LP & CD) along with *Dr. Feelgood* and *Walking Down The Street* (also unrleased). (VJ/MW/DR/RPe)

Raymond John Michael Band (?)

Personnel:	RAY GRAFFIA	rhythm instruments, ld vcls	A
	CRAIG KEMP	organ	A
	CHIC JAMES	drms	A
	GREG NASHAN	ld gtr	A
	TERRY STONE	bs	A
	JEFF TUCKMAN	bs	A

45s:	Let There Be Love/Feel Free	(Ivanhoe 1-501) 1970?
	Let There Be Love/Feel Free	(London 136) 1970
	Rich Kid Blues/Hitch-Hiker	(London 145) 1971

The **Raymond John Michael Band** (RJM), named by its founder Ray Graffia, Jr. was formed in 1969 when Graffia left the **New Colony Six**. They recorded three singles (or more?) on the Ivanhoe and London labels and disbanded in 1971. In addition to Graffia, the band included two of further original **New Colony Six** members, Craig Kemp and Chic James. **RJM**'s sound was heavier than the **NC6**, yet retained the harmonious sound of the former group. *Let There Be Love* was written by the Bee Gees and *Rich Kid Blues* was penned by Terry Reid. Unreleased **RJM** tracks includes such songs as *Gwendolyn, Bobby And Georgia, I Confess* (a new version of the **NC6** classic!), *I Can't Believe That We're Alone, I Never Dreamed, People In Search Of* and *Splendid Friends/Dining In Film*. No albums were released and to my knowledge, none of these songs has been compiled. (BSw)

Rayne (LA/MS)

Personnel:	FRANK SAUCIER	gtr, vcls	A
	GEORGE SAUCIER	bs	A
	JOHNNY SAUCIER	gtr	A
	MIKE SAUCIER	drms	A

ALBUM: 1(A) RAYNE (No label #R-358) 1979 R4

NB: (1) reissued on vinyl (OR Records OR 002) 1994 in a limited numbered edition of 500. (1) reissued again on vinyl (Shadoks Music 089) 2007 in a limited edition of 450 with a deluxe thick sleeve.

This ultra-rarity is just outside the time-span of this book but sounds like it's from the early-mid seventies. The dual-guitar rural-rock group came from New Orleans originally but relocated to Mississippi and subsequently toured across the south before setting to work on their album. It was recorded live in their living room, with nothing remixed or overdubbed. As a result, it has a very intense atmosphere that has made it a favourite with collectors. Both reissues contain an insert with some information on the group. (VJ)

Jerry Rayson (NY)

ALBUM: 1 THE WEIRD THING IN TOWN
(Psychedelic Worlds Records 523) 19?? R3

45: My New York Woman/
Do The Boogaloo (PS) (Psychedelic Worlds Records) 19??

Rayson is a New York-based folk-psych artist. His lyrics chronicle life in Harlem in the sixties with references to acid and other drugs, the Vietnam War and space travel. The album was housed in an intricately hand-drawn cover which was marketed with either blue or orange background colours. Both sides of the single listed appear on the album, and another single is thought to exist. (VJ)

Razor's Edge (FL)

Personnel:	BILL ANDE	ld gtr	A
	TOM CONDRA	gtr	A
	DAVE HIERONYMUS	drms	A
	JIM TOLLIVER	bs	A

			HCP
45s:	Let's Call It A Day Girl/Avril (April)	(Pow 101) 1966	77
	Don't Let Me Catch You In His Arms/ Night And Day	(Pow 103) 1966	-
	Night And Day/The Patron Of The Arts	(Pow 103) 1966	-
	Baby's On His Way/The Patron Of The Arts	(Pow 105) 1967	-
	Get Yourself Together/Cloudy Day	(Power 4932) 1967	-

A West Palm Beach, Florida outfit whose *Get Yourself Together* is full of lots of psychedelic sitar and fuzz. They were previously known as **The American Beetles** and may also have recorded as The Queen City Show Band. Their other singles are pop/ballads of minor interest here, but *Let's Call It A Day Girl* was a minor hit.

Get Yourself Together has been compiled on *Garage Zone, Vol. 2* (LP), *The Garage Zone Box Set* (4-LP) and *Wyld Sydes Volume 4* (CD). (VJ/MW)

Razor's Edge (PA)

Personnel incl: PAT FARRELL (PATRICK HENRY SICKAFUS) A

45: Gotta Find Her/War Boy (Kingston E-1 967) 1967

Previously known as **The Triumphs** (with a couple of singles on Barclay), this Reading, Pennsylvania outfit was forced to change their name to **Pat Farrell and The Believers** when it was discovered that this moniker was already in use. This single was duly reissued on Diamond D-236. *Gotta Find Her* can also be heard on *Psychedelic Unknowns, Vol. 3* and is a bouncy ditty but really not in the psych or garage genres. The flip is a slow crooner ballad!! (MW)

Reactions (MO)

45: In My Grave/Love Is A Funny Thing (Rock 5810) 1968

This was a campus band from the University of Missouri's Engineering School at Rolla. *In My Grave* can also be found on *Monsters Of The Midwest, Vol. 1V* (LP). Its best point is some enthusiastic guitar work. (VJ)

Reactors (VA)

Personnel:	DONNIE GUMS	bs	A
	STEVE HICKS	bs	A
	BUTCH HOLLAND	drms	A
	EDMUND MORRIS	vcls, gtr	A
	STEVE PRIVOTT	ld gtr	A
	GORDON TWINE	organ	A
	BILLY WALKER	sax	A

45s: She's A Queen/Please Tell Me (Ablaze 651) 1965
1-A/Do That Thing (Ablaze 662) 1966
Do That Thing/1-A (Cameo C-446) 1966

Reactors came from the Suffolk area of Virginia. Their debut has a pre-Invasion flavour, coupling a cool saxy frat-jerker with a slow last-dance ballad. They updated their sound considerably for the follow-up which was picked up by Cameo Parkway. *Do That Thing* is a natural progression from *She's A Queen*, still retaining a frat flavour but incorporating beat and dance elements and relegating the sax to a background role.

Of most appeal here is *1-A*, a moribund folk-rocker with swirling keyboards on the theme of the Vietnam war, destruction and death - reaired on *Aliens, Psychos And Wild Things* (CD); and *Do That Thing* has resurfaced on *Destination Frantic Volume 2* (CD).

Latterly the band included bassist Steve Hicks who'd move on to the Hustlers, a Sandston, Virginia outfit who changed their name to **Short Cross** around the turn of the decade. (MW/BHr/ST)

The Readymen (MN)

EP: 1 THE READYMEN MEET THE YETTI-MEN (Norton 037) 19??

NB: (1) contains two tracks by **The Readymen**: *Shortnin' Bread* and *Disintegration*.

45: Surfer's Blues/Shortnin' Bread (Bangar 665) 1965

The Readymen, from Minneapolis, weren't the only rock 'n' rollers willing and able to slam into the old folk/children's song *Shortnin' Bread* but their version is the most gone. Perhaps it's got something to do with the air in Minneapolis that makes people sing with such a raw growl as can be heard in **The Trashmen**'s *Surfin' Bird* and **The Novas**' *The Crusher*.

You'll also find *Shortnin' Bread* on *Pebbles Vol. 4 - Various Hodads* (CD) and *Born Bad, Vol. 5* (CD). (VJ/GG)

Real People (?CA)

Personnel incl:	ALAN	A
	PARKS	A

45: Sea of Reality/The Man (Rev 119-68/120-68) 1968

An example of one of the numerous **Jefferson Airplane** clones that blossomed as part of the 'West Coast sound' replete with Grace Slickesque vocalist stridently belting it out, especially on the up-tempo flip. *Sea Of Reality* is a very slow atmospheric dirge with suitably tiresome lyrics. (MW)

Rear Exit (CA)

45: Excitation/Miles Beyond (MTA 132) 1967

Sixties punk outfit **Rear Exit** was from the San Francisco area. Basically we're talking an amalgam of psychedelia and punk, with *Excitation* similar in style to **The Music Machine** and *Miles Beyond* having some neat chops and changes. There were rumours of a retrospective album of their material but we can't confirm that it appeared.

Compilation appearances have included: *Excitation* and *Miles Beyond* on *Psychedelic Moods - Part Two* (LP & CD), *60's Punk E.P., Vol. 3* (7"), *Boulders Punk (EP) Box* and *Crystalize Your Mind* (CD); and *Miles Beyond* on *Garage Beat '66 3* (CD). (VJ/MW)

Rear Exit (WI)

45: Thinking Of You/Summertime (Cuca 1527) 196?

Another **Rear Exit**, presumably from the Wisconsin area. (VJ/MW)

Reason (VA)

Personnel:	TOMMY DILDY	keyb'ds, vcls	A
	TERRY GORKA	bs	A
	J. JENSON	bs	A
	BILL MANNING	drms, vcls	A
	BILLY WINDSOR	gtr, vcls	A
	(DANNY GATTON	gtr	A)

ALBUM: 1(A) THE AGE OF REASON (Georgetowne TRS 1002) 19?? R2

NB: (1) labels show band name as 'Reason', whereas it often appears on dealer lists as *Age Of Reason*.

On a Washington DC label, this band is thought to have come from Virginia. The album is now rare and sought-after by collectors. It kicks off with the band's own individualistic cover version of Bob Dylan and Rick Danko's *This Wheel's On Fire*, which is probably their magnum opus. Like most of the album, the music is very keyboard driven - **Sony Bono**'s *Bang Bang* and Ike Turner's *I'm Blue* get similar treatment. It also contains a couple of originals with Bill Manning and Tommy Dildy's *Letter To Home* the pick. It starts with some cool bluesy piano but then becomes very country-influenced.

On the album, the late Danny Gatton is credited as playing on at least two cuts. Many years later Billy Windsor was the singer in Gatton's band that gigged around Washington DC in the late eighties/early nineties. Terry Gorka was also in **The Telstars**. (VJ/ED/MW/CF)

The Reasons Why (TX)

Personnel:	DONNIE DOLAN	drms	ABC
	JOHN INMAN	ld gtr	ABC
	FRANK KALENDA	vcls	A
	RONNIE MILLER	bs	AB
	JOHN SCHWERTNER	keyb'ds	BC
	TOMMY LANGFORD	bs	C

45: Melinda/Don't Be That Way (Sound Track 2000) 1966

Based in Temple north of Austin in Texas, this group was managed by a Waco businessman Carl Sachs who tried hard to promote their single, but due to a small pressing and limited distribution it never took off. If *Melinda* was an unmemorable ballad, the flip was a **13th Floor Elevators-**

influenced rocker. The band split in the autumn of 1967 when Schwertner left to fill the vocal spot in the newly formed **Lavender Hill Express**. Later still, he was reunited with Dolan and Inman in **Plymouth Rock**. In the short-term Inman, Dolan and Miller played in a blues trio called Feast Of Stephen which later evolved into South Canadian Overflow.

Compilation appearances include: *Don't Be That Way* on *Texas Flashbacks, Vol. 1* (LP & CD), *Flashback, Vol. 1* (LP), *I Was A Teenage Caveman* (LP), *Acid Visions - The Complete Collection Vol. 1* (3-CD), *Austin Landing, Vol. 2* (LP) and *Psychedelic States: Texas Vol. 1* (CD). (VJ/MW)

The Reasons Why (IL)

45s:	Johnny Come Home/The Game Of War	(Cha Cha 780) 1966
(selected)	All I Really Need Is Love/Night Time-Daytime	(KM727-1/2) 1967

This Chicago-based outfit's *All I Really Need Is Love*, a light-hearted punk thrash, can also be heard on *Back From The Grave, Vol. 2* (LP), *Garage Kings* (2-LP) and *Highs In The Mid-Sixties, Vol. 4* (LP); and *Nighttime - Daytime* has re-emerged on *Grains Of Sand* (CD). (VJ)

The Reasons Why (NY)

Personnel:	STEVE BECKMEYER	bs	A
	BUZZY FEITEN	gtr	A
	DANNY (FING) HORTON	gtr	A
	AL STEGMEYER	drms	A

45s:	Games/Why Pack Up	(Amy 962) 1966
	Tell Her One More Time/Try And See Me	(Amy 970) 1966
	Same Old Worries/ I Don't Care If You Don't Care	(Amy 980) 1967

This was a different outfit, from Syosset, Long Island who formed at Syosset High School. Their first two singles were great dynamic pop-punk, kind of **Monkees**-style garagy-pop.

Al Stegmeyer's younger brother played bass in the Billy Joel Band between 1975-1990.

Compilation appearances have included *One More Time* on *Teenage Shutdown, Vol. 11 - Move It!* (LP & CD) and on *Quagmire Volume 6* (CD). (MW/SBr)

The Reasons Why (AZ)

45:	Dark Side/Today Is Here	(acetate) c1966

This **Reasons Why** from Tucson, Arizona was later known as the Revelation. *Dark Side*, taken from an acetate (it's unknown whether a single was released) can also be heard on *Think Of The Good Times* (LP) and *The Tucson Sound 1960-1968* (LP). (MW)

Rebecca and The Sunnybrook Farmers (PA)

Personnel:	ERNIE EREMITA	bs, vcls	A
	MICKEY (MARK) KAPNER	keyb'ds, sitar	A
	KIKI	vcls	A
	CLIFFORD MANDELL	drms	A
	ILENE NOVOG	viola	A
	ILENE RAPPAPORT	vcls, gtr, recorder	A

ALBUM:	1(A)	BIRTH	(Musicor MS-3176) 1969 SC

NB: (1) some copies with photo insert. (1) also issued in Canada (Columbia MS 3176) 1969. (1) reissued on CD (Fallout FOCD2047) 2007.

This was an interesting and rather imaginative Pittsburgh-based act judging from this album. There's lots of interesting string arrangements, Kiki's seductive vocals and for the most part strong material, although side two becomes more experimental. Obviously not for garage fans, but if experimental psychedelic/progressive rock is your niche this minor collectable may be of interest.

Kapner had previously played with **Group Image** and was later in **Country Joe and The Fish**. Ilene Rappaport, Ilene Novog and Ernie Eremita were later known as Chunky, Novi and Ernie, a late seventies Los Angeles-based band. This latter act released three albums on Warner Bros which are reputedly very eclectic and progressive in nature. Ilene Rappaport (aka Chunky), later became Lauren Wood who has had some top hits like *Fallen* on the 'Pretty Woman' soundtrack.

All the members of **Rebecca and The Sunnybrook Farmers** were old high school friends. (VJ/SBn/RB)

Rebirth (VA)

ALBUMS:	1	INTO THE LIGHT	(RCR 1017S) 1970 R1
	2	REBIRTH	(Lefevre Sound MLSP-3100) 1970 R1
	3	REBIRTH	(Avant Garde 135) 1972 R1

This Christian rock outfit came from Harrisonburg, Virginia. The release on Avant Garde compiles material from their two privately pressed albums; four tracks from the first and eight from the second. It also sounds like a couple of the tracks were either re-recorded or had some post-production work done to improve the overall sound.

The liner notes claim that "many people have repeatedly asked us for a record which they can give to their teenagers to play along with regular pop artist albums. We feel that what is needed is music with a good rock sound, that stimulates thought, and has a Christian message." Since this is one of the better Christian rock albums we've heard, that's actually a pretty good description. With largely original songs, most of it features a rather conventional folk-rock sound. Material such as *Everybody's Talking* (one of two covers), *Laughin' On The Corner* and *The Way That I Feel* sported some nice group harmonies and pretty if lightweight melodies. The results were occasionally a little too Up with People-ish for our tastes (*Lancaster County*), but for the most part the group's religious beliefs were understated, making for a set that mostly managed to avoid the usual in-your-face-sinner bombast one associates with so much of Christian rock. Highlights include the unexpected and totally atypical rocker *Into The Light* and an interesting contemporary update of the traditional hymn *They'll Know We Are Christians.* (VJ/AGI)

The Rebounds (OH)

45:	Since I Feel For You/ I'm Not Your Stepping Stone	(Tower 288) 1966

From Columbus, Ohio this band also recorded a demo of **The Nightcrawlers**' *Little Black Egg*. Their cover of *I'm Not Your Stepping Stone* has also resurfaced on *Boulders, Vol. 2* (LP) and the *Boulders Box Set*. (MW/BKr/GGI)

ARMADILLO 8032 stereo

RED CHEEK - Self Titled LP.

The Rebs (IA)

Personnel:	CRAIG DeGEAR	drms	A
	JOHN HERRIG	vcls	A
	KEN KEIL	bs	A
	GLEN KILBURG	gtr	A
	STEVE NORPEL	organ, vcls	A
	JERRY TILL	gtr	A
	(GERALD HYLER	drms	A)

ALBUM: 1(A) 1968 A.D. BREAK THROUGH (Fredlo 6830) 1968 R2

The Rebs were a high-school sextet from Bellevue, Iowa. They played local "sock hops" and teen dances, alongside acts such as **Grandma's Rockers**, without intending to turn "professional". Band member Ken Keil recalls: "We had fun. We weren't good, but we had guts. None of us went on to professional musicianship, but some of us, including myself, still play."

Just 200 copies of this album were pressed and it was impossible to locate until around 50 copies were found a few years back. Evidently songwriting wasn't one of the band's strengths, as their album consists of generally inferior cover versions of many of the popular songs of the era - sometimes little changed from the original, whilst some bear the band's own interpretation. The vocalist is powerful and particularly suited to ballads - so the magnum opus is arguably the cover of The Classics IV hit *Spooky*, but among the other songs to get **The Rebs** treatment were *My Back Pages*, *Lady Madonna*, *Mony Mony*, *Dream Dream*, *Sugar And Spice* and *Chains* and there's an almost laughable version of Eddie Cochran's *Summertime Blues*.

Although not an essential part of any garage or psychedelic collection, it is well worth a few spins and will shortly be reissued by the band on CD.

What became of the band? Well, Ken Keil is now a physician living in West Monroe, Louisiana; Glen Kilburg works as a building contractor and is based in Seattle, Washington; Craig DeGear lives in the Milwaukee area and is a school counsellor; Jerry Till is a business man in Dubuque, Iowa; John Herrig also lives in Dubuque, Iowa and is a real estate agent; Steve Norpel resides in Bellevue, Iowa and Gerald Hyler, who was an unofficial part-time member, is a school teacher in Correctionville, Louisiana. (MW/KKI)

Recurring Love Habit (CA)

45: A Day In The Life/Faiola Brothers (Buddah 4) 1967

This is a brave attempt at the Beatle's *Pepper* classic backed by a slab of toytown pop with some fuzz guitar. Previously noted as a San Francisco group; however evidence points to this being from New York since it was produced (and the flip composed) by John Linde & Pete Antell. They had started out as leader/drummer and guitarist respectively in The Chants, a doo-wop/vocal group from Long Island; latterly known as The American Twisters, the band fizzled out before the English Invasion. The pair teamed up as songwriters and producers in New York, initially handling vocal groups, then moved into the burgeoning pop and folk-rock markets. Around 1965 Antell launched the Bounty label, under Elektra's wing, and released several solo singles; he also arranged and produced the Dynovoice single by **Sky**. Linde came to prominence as producer of **Vanilla Fudge**; he worked a lot with Shadow Morton and his other credits of interest here include **Erik & The Smoke Ponies**, **Gross National Productions**, **Group Image** and **Outrage.** (MW)

Red Beard and The Pirates (GA)

Personnel incl: JAMES WEAVER

45: Go On Leave/Don't Be A Loser (Gaye 3043) 1966

These young buccaneers were far from the coast, in landlocked Blue Ridge, northern Georgia. Recorded in Atlanta, their sole single appeared on the same label as Little Phil & The **Night Shadow**'s *60 Second Swinger* and local rivals The Mondels.

Go On Leave has just about all the classic garage-punk ingredients; frantic beat, pumping bass, fuzz outbursts, girl-put-down lyrics, and raw vocals. Rediscover that teen-angst on *Back From The Grave, Vol. 4* (LP), *Back From The Grave, Vol. 2* (CD) and *Psychedelic States: Georgia Vol. 1* (CD). (MW)

Red Bud Thunder (WI)

ALBUM: 1 AMERICAN ROCK AND ROLL (Feldergarb 41178) 1979 SC

From Wisconsin, this decent hard-rock outfit is interesting for its acid-guitar leads, although strictly outside the time-frame of this book. (SR)

Red Cheek (FL)

Personnel:	RON BOGDON	bs	A
	GENE CORMAN	gtr, vcls	A
	BOBBY RADELOFF	drms, vcls, gtr	A
	(BOBBY PUCCETTI	keyb'ds	A)

ALBUM: 1(A) RED CHEEK (Armadillo 8032) 197? R1

This acoustic/electric rural-rock and folk album was the work of a Florida-based band. This same label also issued the **Magic** *Enclosed* album circa 1969; this record sounds circa 1970-1. A rare item, to be sure... but its appeal will be somewhat limited due to the lightweight material. Fans of **Big Lost Rainbow** or **Gabriel Gladstar** should investigate further. The production was handled by Steve Alaimo. (CF)

Redcoats (NJ)

Personnel:	RANDY BOCELLE	bs, ld vcls	A
	ZACK BOCELLE	gtr, ld vcls	A
	MIKE BURKE	ld gtr	A
	JOHN SPIRIT	drms	A

ALBUM: 1(A) MEET THE REDCOATS - FINALLY! (Dionysus/Bacchus Archives BA 1157) 2001

45: The Dum Dum Song/Love Unreturned (Laurie 3319) 1965

This Beatlesque band's tragic story is finally told on the Dionysus album. Briefly...

Formed in 1964 in Wildwood, New Jersey by composer and drummer John Spirit and his school-friend Mike Burke, they were joined by the Bocelle brothers. In 1965, they released their debut single; it went nowhere. They recorded several other tracks but their producer was unable to get the band

RED CRAYOLA - The Parable Of Arable Land LP.

a recording contract because they sounded too much like the Beatles. Following his departure, the band was 'sponsored' to the tune of $10,000 by a society dame referred to (for legal reasons they say) as Madam X. The contract they signed gave her exclusive management over them for 10 years. They did get to release an album and several singles, but under another name. They were not allowed to play on the studio recordings and the material was selected for them - just four of the 12 tracks on the album were Spirt-Burke originals. Apparently, even after it flopped and madam lost interest in the band, she refused to release them from the contract, effectively gagging them.

So, at long last, the real **Redcoats** emerge. Seven Rappaport-produced tracks (including both single sides) and five of the unreleased cuts that the band produced from their sponsorship. Some scars and bad feelings are in evidence (or is someone still gagged?). The story is told by the band's first producer, Steven Rappaport. Still peeved at Laurie's lack of effort perhaps, he refers to them as "a small New York label". More glaringly, absolutely no mention is made of the new identity that the band donned for their 'major label' releases. Okay okay, for those who don't know, check out the **Sidekicks**. (MW)

Red Crayola (TX)

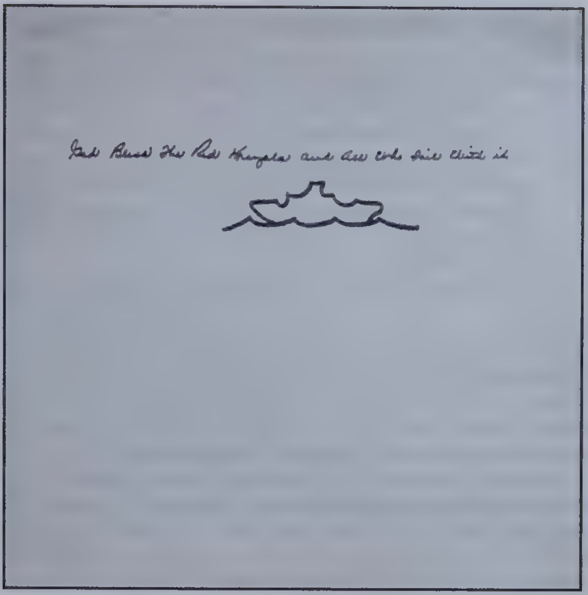
Personnel:			
	RICK BARTHELME	drms	AB
	STEVE CUNNINGHAM	bs	ABC
	BONNIEE MERSON	gtr	A
	DANNY SCHACT	hrmnca	A
	MAYO THOMPSON	gtr, vcls	ABC
	TOMMY SMITH		C
	JESSE CHAMBERLAIN		
	GUY CLARK		

ALBUMS: 1(B) THE PARABLE OF ARABLE LAND (mono/stereo)
(International Artists 2) 1967 SC
2(C) GOD BLESS THE RED KRAYOLA AND ALL WHO
SAIL WITH IT (International Artists 7) 1968 SC

NB: (1) reissued on vinyl (Radar RAD-12) 1978 and again on vinyl (Decal LIK-20) 1988. (1) reissued again on vinyl (Get Back GET 533) 1999 and on CD (Sunspot SPOT 507) 2002 in a limited edition of 1,500 and housed in a mini-gatefold sleeve. (2) reissued on Radar (RAD-16) 1979 and again on vinyl (Decal LIK-29) 1989. (2) reissued on vinyl (Get Back GET 534) 1999 and on CD (Spalax 14898) 2003 housed in a digipak. (2) reissued again on CD (Sunspot SPOT 521) 2002 in a limited edition of 1,500. (1) and (2) reissued on CD (Decal CD LIK 65) 1990. (1) and (2) have also been issued together on CD (Snapper SNAPCD277) 2006 housed in a digipackage and also in the U.S. by Collectables. (1) and (2) also reissued on vinyl as part of an International Artists box set in 1978.

Later releases include: - *Soldier Talk* (Radar RAD 18) 1978, *Black Snakes (with Art and Language)* (Recommended) 1983; *Three Songs On A Trip Across The U.S.* (mini) (Recommended) 1985; *The Male Factor Die* (Glass) 1989. There is also a very strange, live album recorded in 1967, (B) *Coconut Hotel* (DC 62) 1996. *Singles 1968-2002* (Drag City DCCD257) 2004 is a 21-track selection.

Red Crayola was established in Houston in September 1966. Line-up 'A' was very much embryonic. They began playing straight rock numbers like *Hey Joe* but by December 1966 they had developed the improvised music style - the freeform freak-out - that they are best remembered for. All interested parties were invited to perform in their shows and in effect a companion group (known as The Familiar Ugly) was established. When International Artists invited **Thompson**, Barthelme and Cunningham to record their debut album in March 1967 The Familiar Ugly were featured in the freeform freak-outs between each track. Quite aside from the freak-outs the album included some very strange material - formless and improvised, the psychedelia of tracks like *Hurricane Fighter Plane* (which Roky Erickson played organ on), *Transparent Radiation* (which Roky played harmonica on) and *Pink Stainless Tail* was very different to that of other Texas bands of the era. On stage, too, the **Red Crayola** was very much an acquired taste. Lacking natural rhythms and structure their music was practically impossible to dance to. They were once paid 10 dollars (to split three ways) and asked to leave a gig at the New Orleans House in Berkeley after 20 minutes! They were, however, invited to play at the Berkeley Folk Festival in the summer of 1967. Once again their performance did not go down well and the band fell apart with **Thompson** spending time in New York and Los Angeles. One of their live performances was released in the nineties as *Coconut Hotel*, but it isn't recommended unless you're into avant-garde/ambient noises.


God Bless The Red Krayola and All Who Sail With It

RED CRAYOLA - God Bless The Red Krayola And All Who Sail With It LP.

In 1968, Thompson and Steve Cunningham returned to Texas and along with a new drummer Tommy Smith, who had briefly played with **Bubble Puppy**, began recording their second album, which consisted of numerous one and two minute tracks of simple but experimental acoustic weirdness. They were now spelling Krayola with a k. Surprisingly perhaps, this album was even less successful than their first and the band became dormant for many years. They did apparently record a double album with guitarist **John Fahey** but the tapes were lost.

Mayo Thompson has continued to enjoy an active solo career. He fronted a short-lived group called **Saddlesore** and recorded a solo album. He met Jesse Chamberlain in New York in the winter of 1974/75 and later reformed **Red Krayola** with Jesse as a two-piece. This line-up gigged in London in 1978. The band was signed by Radar who reissued (1) and (2) and put out *Soldier Talk*, an album of new wave material. On this the two-piece was assisted by Lora Logic and Pere Ubu. Indeed **Thompson** went on to join Pere Ubu until they temporarily dissolved. **Thompson** has also worked as or with Art and Language who straddle his other projects, indeed Art and Language assisted on their fourth album *Black Snakes* which is full of **Thompson**'s dramatic vocals and included Allen Ravenstine (of Pere Ubu) on sax and synthesizer.

Red Crayola has continued to record prolifically in the nineties and noughties.

Compilation appearances have been confined to: - *Hurricane Fighter Plane* on *Austin Landing* (LP) and *Born Bad, Vol. 4*; *Hurricane Fighter Plane* (demo) on *Acid Dreams Vol. Two* (LP); plus five cuts on the *Epitaph For A Legend* (2-LP) compilation. Two - *Nickle Niceness* and *Vile Vile Gross* - were previously unissued. The other three were different recordings of *Hurricane Fighter Plane, Pink Stainless Tail* and *Transparent Radiation.* They do also have *Hurricane Fighter Plane* on a 7" flexi-disc (Radar SFI.347) issued in 1978. The other three cuts are by the **13th Floor Elevators**. They also have one cut *Pink Stainless Tail* on a 7" promotional release (Radar SAM-88) that came out the same year. Copies were given away at a 1978 reunion concert along with the magazine 'Howdy From Texas The Lone Star State'.

Jesse Chamberlain is also a member of Necessaries and Steve Cunningham later played for Malachi. (VJ)

The Reddlemen (TX)

45: I Can't Go This Way/
I'm Gonna Get In That Girl's Mind (Custom 131) 1967

Out of Tyler in Texas came **The Reddlemen**. *I'm Gonna Get In That Girl's Mind* has some typical screeched vocals with catchy guitar.

You'll also find *I'm Gonna Get In That Girl's Mind* on *Texas Punk From The Sixties* (LP), *Teenage Shutdown, Vol. 4: I'm A No-Count* (LP & CD), *Flashback, Vol. 6* (LP) and *Sixties Archive, Vol. 2* (CD), (VJ/MW)

The (Roaring) Red Dogs (KS)

Personnel incl:	STEVE ELLIOT	gtr
	DAVE JEWELL	
	JERRY KNACK	

45s:	Open Up/We're Gonna Hate Ourselves In The Morning	(Atco 6497) 1965/6
	Tomorrow/Fix It	(Veritas 71969) 1969
	Tomorrow/Family Tree (by Macy & Co)	(Kansas Bankers Weekly no #) 1969

This eight-piece outfit formed in Lawrence, Kansas in the mid-sixties and continued gigging into the 1970s. They were originally known as The Limits. Considered to have been one of the best acts to have graced the Midwest, their music ranged from fuzz-rock to horn-rock. A good example of the former was *Open Up*, which you'll also find on *Monsters Of The Midwest, Vol. 1* (cassette), *Boulders, Vol. 3* (LP) and *Shadows Falling* (CD). A later compilation *Midwest Garage Band Series - Kansas* (3-CD) from 1993 also includes both sides of their Atco single plus a live *But It's Allright* from 1967.

Some band members later played for **Smoke Rings**, a Norfolk, Nebraska band. (VJ)

Redemption (TX)

Personnel incl:	BEKAH CRABB	vcls	A
	KEMPER CRABB		A

ALBUM:	1(A)	LOOK UP	(Evan/Comm 553547) 1975 R1

From San Antonio, Texas a rare Christian folk-psych act whose album utilises 12-string guitar, bass, drums and male/female vocals and occasional organ and fuzz guitar. The front cover has a photo of the five-piece band against a tree.

Kemper and Bekah Crabb would later play in another Texan group, Arkangel. They also contributed two cuts to *Gospel Ship 2* (LP). (SR/VJ)

Redeye (CA)

Personnel:	BOB BEREMIAN	drms	AB
	DAVE HODGKINS	gtr, vcls	AB
	BILL KIRKHAM	bs, vcls	AB
	DOUGLAS "RED" MARK	ld gtr, vcls	AB
	(JIM GORDON	drms	A)

				HCP
ALBUMS:	1(A)	REDEYE	(Pentagram PE 10003) 1970	113
	2(B)	ONE MAN'S POISON	(Pentagram PE 10006) 1971	-

NB: (1) also released in New Zealand (Festival SFL-93397). (1) also known as *'Games'*.

			HCP
45s:	199 Thoughts Too Late/Mississippi State Line	(Pentagram PE 202) 1970	-
	Games/Collections Of Yesterday And Now	(Pentagram PE 204) 1970	27
	Redeye Blues/The Making Of A Hero	(Pentagram PE 206) 1971	78
	Homebound Feelin'/I'm Going Blind	(Pentagram PE 209) 1971	-
	Just A Little More/Mountain Annie	(Pentagram PE 213) 1971	-

Produced by Al Schmitt, Californians **Redeye** mixed CSN&Y harmonies and excellent West Coast guitars, courtesy of Douglas Mark. Dave Hodgkins (ex-**Sunshine Company**) was their leader and wrote all their songs. The first album's best tracks are probably *Games*, *Dadaeleus' Unfinished Dream* and *Collections Of Yesterday And Now*. It spent 12 weeks in the Top 200, peaking at No. 113.

One Man's Poison is a bit bluesier and the guitars are more prominent. Cuts like *The Seeker* (not the Who song), *Cold In The Night* and *Walter Why Knott* are the best moments of a record which may interest some. (SR/GM/TJH/VJ)

RED PONY - Self Titled LP.

The Red House (TX)

Personnel:	JAMES COCO	vcls	A
	JIM HOWARD	gtr, vcls	A
	JAMES NOE	bs, vcls	A
	STEVE SCHULTZ	drms	A

45:	Sunflower/Mary Jane	(Big 'K' 1004) 1969

This was a later version of **Stereo Shoestring** who was based in Corpus Christi in Texas from late 1968 until 1969. Their single was a rock'n'roller. (VJ)

The Red Lite District

Personnel incl?:	M. CHRISTIAN	A
	C. CLAYTON	A

45:	Mr. Feelgood/I Gotta Know	(Scepter 12250) 1969

An obscure band whose upfront riffin' brassy pop-rocker *Mr.Feelgood* can be heard on *I'm Trippin' Alone* (LP). *I Gotta Know* is on *Psychedelic Unknowns, Vol. 5* (LP & CD). (VJ/MW)

Red Mountain (CA)

Personnel:	ROD MOXIE	bs	AB
	CHRIS OESCH	gtr	A
	LARRY OTIS	gtr	AB
	BRICE SULLIVAN	vcls, hrmnca	AB
	LLOYD WICK	drms	AB
	STEVE AVERY	gtr	B

ALBUM:	1(A/B)	RED MOUNTAIN AND THE CHOSEN FAMILY	(Rockadelic RRLP 41) 2003

Red Mountain was the house band at The Chosen Family commune at Rancho Olompali in Novato, California in 1968-69, after **The Grateful Dead** had moved out. The site is now a State Park, but from the mid-sixties to the early seventies it was (much to the chagrin of the residents of upscale Marin County) a notorious hippie haven and magnet for runaway teenage girls who managed to misplace their clothing shortly after arriving.

Red Mountain held daily rehearsals in the loft of a barn on the property, the hay loading doors flung wide open to the communal landscape. A few informally-recorded reel to reel tapes reveal the band as purveyors of a primitive, evil, distorted blues sound; tailor-made for the Rockadelic label. No awards will be given for high-fidelity here, but the San Francisco sound is so thick that it renders most professionally-recorded albums from the era impotent by comparison. The retrospective album has extensive liner notes documenting the communal debauchery and a lovely nude cover.

Red Mountain recorded a demo at Berkeley's Sierra Sound Labs in 1969 that got them an invitation to make an album in Los Angeles with the producer Roger Dollarhide (**Randy California**'s *Kapt. Kopter And The Fabulous Twirly Birds*) and they left Rancho Olompali in the fall of 1969 to pursue that opportunity. The next chapter in the band's history was also documented by Rockadelic (see **Born Again** entry). (CF)

Red Pony (OK)

Personnel:			
	CARL GAUGER	bs, vcls	A
	HANK LAAKE	drms, vcls	A
	BRIAN McVEY	gtr, vcls	A
	TIM MURRAY	keyb'ds, vcls	A
	KATHY TURNER	vcls	A

ALBUM: 1(A) RED PONY (Artco LPR 1123) 1975 R1

A local Oklahoma private press, *Red Pony* features very aggressive hard-rock with Turner's gutsy lead vocals to the fore. All the material is original except for a cover of Janis Joplin's *Move Over.* (CF)

Red Roosters (CA)

Personnel:			
	MARK ANDES		A
	ED CASSIDY	drms	A
	JAY FERGUSON		A
	MIKE FOURNIER		A
	RANDY WOLFE	gtr	A

If the names seem familiar this L.A. band was a pre-**Spirit** line-up, but with no known releases. (MW)

Red Shadow (MA)

ALBUMS: 1 LIVE AT THE PANACEA HILTON (w/insert)
(Physical World 21-005) 1975
2 BETTER RED (Physical World) 1978

NB: (1) and (2) reissued on one CD digitally enhanced as *The Economics Rock And Roll Band* (Physical) 2005.

Three PhD economists formed this band in the seventies and made these unusual political rock albums. *Live At The Panacea Hilton* has tracks like *Stagflation, Movement Lovers, Understanding Marx* and *Ass With The Class.* The band was from Cambridge, Massachusetts. (SR)

Red, Wilder, Blue (CA)

Personnel:			
	MIKE BALLEW	gtr, vcls	A
	LUCKY FLOYD	drms, vcls	A
	MACK TUBB	gtr, vcls	A
	DANNY WILDER	bs, piano, vcls	A

ALBUM: 1(A) RED, WILDER, BLUE (Pentagram PE 10,007) 1971

45s: Light In The Night/
Whatcha Gonna Do (Pentagram PE 210) 1971
Kay/? (Pentagram PE 211) 1971/2
Blue Darkness, Darkness/
I Believe In You (Pentagram PE 212) 1972

This California group mixed CSN&Y harmonies and West Coast guitars with good folk and country. The highlight of their album is an excellent and long cover of the **Youngbloods**' *Darkness, Darkness* beginning with Indian chants. All their other songs were written by Danny Wilder and Mike Ballew (who later played with Rusty Wier). It was produced by Al Schmitt. Originating from Texas, Lucky Floyd was previously in **The Sparkles**. A native of northern Texas, Mike Ballew moved to Los Angeles in the sixties. His first band there was The Brothers, who released at least two singles on White Whale in 1967; his next outfit was Think who released two singles on Columbia in 1968-9 and included contributions from Danny Wilder, so presumably they evolved into **Red, Wilder, Blue**. That marked Ballew's rock phase; 40 years on he's still performing but has long since returned home and to his roots - Texas country music (SR/MW)

The Redwoods (MI)

45: Tell Me/Little Latin Lupe Lu (Phalanx 1030) 1966

Fuzz, Flaykes And Shakes, Vol. 3 (LP & CD) features *Tell Me,* not the Stones hit but a moody strummin' original. Nothing has been uncovered about this Michigan outfit whose sole single was the final release on the highly collectable Phalanx label out of Portage, Michigan. (MW/TSz)

The Reekers (MD)

Personnel incl:			
	JIM DANIELS	drms	A
	TOM GUERNSEY	gtr	AB
	JOE TRIPLETT	vcls	AB
	BOB BERBERICH	drms	B
	MIKE GRIFFIN	bs	B

CD: 1 MEET THE REEKERS (Sweet Breeze no #) 2007

45: Don't Call Me Flyface/Grindin' (Ru-Jac 13) 1965
What A Girl Can't Do/
The Girl Who Faded Away (Edgewood acetate) 1965

Here's an aggressive surf-oriented instrumental combo from Bethseda, Maryland - check out *Don't Call Me Flyface* on the *Signed, D.C.* (LP) compilation. Led by Tom Guernsey, they evolved into **The Hangmen**, who also included Bob Berberich. **The Hangmen** quickly re-recorded two **Reekers** songs, *The Girl Who Faded Away* and *What A Girl Can't Do*, although you can still find the original acetate version of *The Girl Who Faded Away* on *Garage Dreams Revisited* (EP).

Tom Guernsey would turn up post-**Hangmen** as the writer and producer of the sole single by another Montgomery County band **The Omegas**, featuring fellow **Reeker** Joe Triplett.

In 2007 Tom Guernsey produced a 24-track retrospective CD, with some recent recordings thrown into the mix. It includes both sides of **The Omegas** single and the original *What A Girl Can't Do* plus six cover versions. (VJ/MW/BE)

RED WILDER BLUE

RED, WILDER, BLUE - Self Titled LP.

Reets (MS)

Personnel:	TEDDY BUCKLEY	bs, vcls	AB
	RICKY McWHORTER	gtr, vcls	AB
	ALSTON MEEKS	ld gtr, vcls	A
	JIMMY PAMBANCHI	ld vcls, hrmnca, tambourine	AB
	MIKE TURNIPSEED	drms	AB
	JOHN DANRUTHER	ld gtr	B
	RICHARD MUNS	bs, gtr	B

45:	When You Brought Me You/ Why Can't Time Stand Still	(Dimac 1001) 1967

Cool garagy sounds from the Mississippi Delta. *When You Brought Me You* is a catchy soulful pop number with raw heartfelt vocals and atmospheric keyboards. *Why Can't Time Stand Still* is a haunting beat ballad.

Sid Herring of **The Gants** occasionally deputised on vocals. The band lasted into the seventies and eighties and got together again in 1999 for a celebratory gig in Clarksdale, Missouri with the Curb Service Band featuring ex-**Gants** Johnny Jennings and John Freeman.

You'll also find *When You Brought Me You* on *Psychedelic States: Mississippi* (CD). (VJ/MW/BE)

The Reflections (CA)

Personnel:	DAVID BELLAH	gtr	A
	ROBBIE HOLCOMB	drms	A
	ED CALDERONE	ld gtr	A
	STEVE LINDQUIST	bs	A

45:	Let Me Go/A Little Bit More	(Reflections 141/2) 1967

From Roseville, California both sides of **The Reflections'** crude sounding single can also be found on *The Sound Of Young Sacramento* (CD). (VJ)

The Reflections (MI)

Personnel:	DAN BENNIE		A
	PHIL CASTRODALE		A
	JOHN DEAN		A
	TONY MICALE	ld vcls	A

			HCP
45s:	Just Like Romeo And Juliet/Can't You Tell By The Look In My Eyes	(Golden World GW-8) 1964	6
	Like Columbus Did/?	(Golden World GW-12) 1964	96
	Oowee Now/?	(Golden World GW-15) 1964	-
	(I'm Just A) Hen Pecked Guy/ ?	(Golden World GW-16) 1964	124
	Shabby Little Hut/ You're My Baby	(Golden World GW-19) 1964	121
	Poor Man's Son/Comin' At You	(Golden World GW-20) 1965	55
	Wheelin' And Dealin'	(Golden World Gw-22) 1965	-
	Out Of The Picture/?	(Golden World GW-24) 1965	-
	Girl In The Candy Store/?	(Golden World GW-29) 1965	-
	Like Adam And Eve/?	(ABC 10794) 1966	-
	Long Cigarette/?	(ABC 10822) 1966	-

This was a blue-eyed soul/pop/doo-wop band from Detroit. Not a garage or rock outfit and included to warn people of this. (SR/VJ)

The Regents (CA)

45s:		When I Die, Don't You Cry/ She's Got Her Own Way Of Lovin'	(Reprise 0430) 1965
		Summer Time Blues/You Don't Love Me	(Peoria 008) 1966
	α	Words/Worryin' Kind	(Penthouse 502) 1966
		Russian Spy And I/Bald-Headed Woman	(Dot 16970) 1966

NB: α also released in the UK (CBS 202247) 1966.

One of a few **Regents** around at the time, this bunch was based in L.A. The Reprise single is an average folk-rock ditty backed by catchy beat-pop with harmonica. Their subsequent efforts are definitely meritorious - kicking off with a swinging version of Eddie Cochran's classic, backed by a handclapping brassy version of a popular song covered by the likes of the **Sinners**, **Kim and Grim**, **Starlets** and **Kaleidoscope**.

Next up, came a great cover of *Words*, which was also recorded by **The Monkees** and **The Boston Tea Party**. This deep-throated version adds a quick burst of fuzz and a touch of Eastern promise, whilst the flip is good rockin' beat-pop. A Mike McDonald wrote *Worryin' Kind* and both sides of the Reprise single. He may have been a band member but he is not THE Michael McDonald, who didn't migrate to L.A. from Missouri until 1970.

Russian Spy... is solid pop-beat with a touch of humour - also a hint of novelty in the Russian-dance-meets-Dick Dale guitar-break that sounds better than this lame description can convey. *Bald...* is a raucous party blast too.

Compilation coverage has so far included: *Words* features on *Killer Cuts!* (LP), *That Driving Beat Volume Three* (CD) and *Quagmire Volume 6* (CD); *Worryin' Kind* on *Acid Dreams, Vol. Three* (LP) and *Quagmire Volume 5* (CD); and *Russian Spy And I* is on *Psychedelic Unknowns, Vol. 9* (CD). (MW)

The Regents (?)

Personnel:	SAL CUOMO	A
	CHUCK FASSERT	A
	TONY GRAVAGNA	A
	DON JACOBUCCI	A
	GUY VILLARI	A

ALBUM:	1(A)	LIVE AT THE AM/PM DISCOTHEQUE	(Capitol KAO-2153) 1964

This album features an early sixties rock quintet with sax, recorded live. They cover the classics including *Mojo Workout*, *Blue Suede Shoes*, *Hully Gully* and *Linda Lu*.

The album was produced by **David Axelrod**. (SR)

The Regiment (IL)

Personnel incl:	EVERETT R. AMUNDSON	keyb'ds	A
	PETE MILIO	drms	A
	WAYNE PURSELL	bs	A
	JOE REAM		A
	RALPH	vcls, gtr	A
	RICK	vcls, gtr	A

45:	My Soap Won't Float/The Sinking Violet	(G&G #305) 1967

The Regiment formed originally as "The". Wayne Pursell had been one of the founding members of **The Shadows Of Knight** and formed this act whilst at the University Of Illinois in Urbana. Wayne: - "Instead of just saying 'The' people would say 'the The' or they would spell the letters. This didn't have the right ring to it so I changed the name to something less clever and more commercial, **The Regiment**. The band wore old World War I army uniforms and easily became the most popular local band at the university inside two years. This became a problem, because I had quit the previous band to study at the Univ. and found that I was working every day with the band and had no time to study. So, I had to quit **The Regiment**, too".

All the band members originally came from Chicago, (with the exception of a lead guitar player from Falls Church, West Virginia) and Joe Ream had earlier played in **The Rip Tides**. Before Wayne quit in late 1966, he wrote *My Soap Won't Float*, which the band later recorded and released in the summer of '67.

My Soap Won't Float is definitely worth checking out, with its way out lyrics. It's been compiled on *Pebbles Vol. 22* (LP), *Pebbles Vol. 10* (CD), *Pebbles Box Record 2* (CD), *Acid Dreams Epitaph* (CD) and *Acid Dreams - The Complete Set* (3-LP). (MW/MM/WP)

The Rehabilitation Cruise (WI)

Personnel incl: L. OWEN

45:	Don't Care What They Say/Mini Skirts	(Rondon 2119/20) 1968

Here's a very obscure folk protest outfit from Wisconsin. *Don't Care What They Say* is actually an anti-protest song exhorting the virtues of fighting for one's country in some faraway paddie field. It's pretty awful but you'll find it on *Highs In The Mid-Sixties, Vol. 10* (LP) and *Quagmire Volume 3* (CD). *Highs In The Mid Sixties, Vol. 15 - Wisconsin, Part 2* (LP) and *Quagmire Volume 5* (CD) include the flip - a put down of mini-skirts! It's actually rather catchy, though. (VJ)

The Reign (MN)

ALBUM: 1 THE SOUND OF THE REIGN - REIGNED OUT (Wilber 6818LPS) 1968 R3

From Duluth, Minnesota here's a rare garage/psych album with lots of period covers including *Purple Haze, Hey Joe, Feel A Whole Lot Better,* etc. (VJ)

Rejects (?WV)

Personnel incl: JERRY De MARCO Jnr.

45s:	All Of My Life/Just A Little Bit Of You	(Cabell 107) 1966
	Black Is Black/Down This Street Before	(Cabell 113) 1967

Rejects was an obscure outfit, possibly from Keyser, West Virginia.

Compilation appearances have included: *Down This Street Before* on *The Lost Generation, Vol. 2* (LP); *All Of My Life* on *Sixties Punk Ballads Sampler* (LP) and *Sixties Archives 5* (LP); and *Just A Little Bit Of You* on *It's A Hard Life* (LP) and *Aliens, Psychos & Wild Things Vol. 3* (CD). (VJ/MW)

Rejoice! (CA)

Personnel:	NANCY BROWN	A
	TOM BROWN	A

ALBUM: 1(A) REJOICE! (Dunhill DS-50049) 1969

				HCP
45s:		Sonora/Spring Flew In Today	(Dunhill D-4152) 1968	-
		Golden Gate Park/Sonora	(Dunhill D-4158) 1968	96
	α	November Queen/Quick Draw Man	(Dunhill D-4176) 1969	126
		Sausalito Sunrise/ Spring Flew In Today	(Dunhill D-4189) 1969	-

NB: α also issued in the UK (Stateside SS 8010) 1969.

Here's another obscure outfit. This one is a forgotten husband and wife folk/rock duo from the San Francisco area. Their best known song *Golden Gate Park* spent one week in the Top 100 at No. 96. Their album included a cover of West Coast stable *High Flying Bird* but basically supplemented the above singles with *Gardens Of Chelsea, Even Though* and *Establishment Blues.*

You'll also find *Gardens Of Chelsea* on *Soft Sounds For Gentle People Presents He & She* (CD). (SR/MMs/VJ)

Reknown (AR)

Personnel incl: DELANE CAMPBELL
JOHNNY QUATTELBAUM

45s:	It Ain't All Right With Me/Summertime	(E&M 2904) 1966
	You And Me/Leave	(General American GAR 108) 1967
	I Can't Go On/Can't Get Enough Of Your Love	(My 2928) 1967

A Little Rock, Arkansas outfit whose first single is reportedly fine folk-rock. Their second, recorded in Chicago, features a yearning **Byrdsy** jangler backed by a catchy beat-punker with attitude. The third couples a weepy ballad with upbeat keyboards and horn-pop.

It Ain't All Right With Me and *Leave* can also be found on *Psychedelic States: Arkansas Vol. 1* (CD). (MW/MM)

Relatively Clean Rivers (CA)

Personnel:	KURT BAKER	vcls, gtr	A
	DWIGHT MOROUSE	drms	A
	PHIL PEARLMAN	vcls, gtr, bs, sahz, hrmnca, keyb'ds	A
	(JOHN ALABASTER	perc	A)
	(HANK QUINN	perc	A)

ALBUM: 1(A) RELATIVELY CLEAN RIVERS (w/photo insert) (Pacific Is PC 17601) 1976 R3/R4

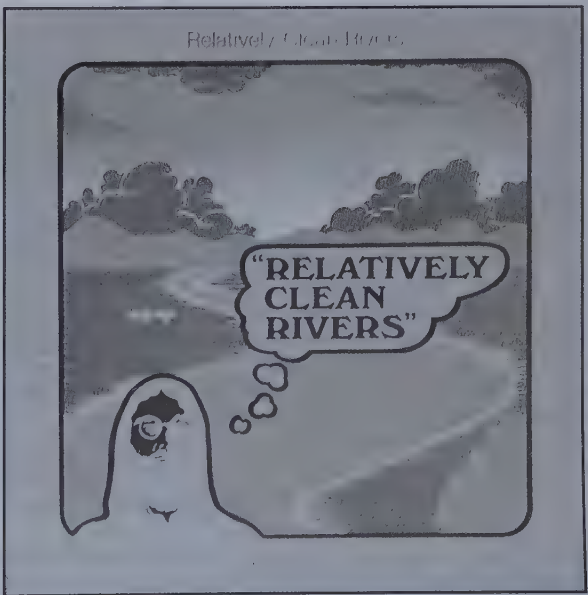
NB: (1) issued in two different sleeve designs. One has lyrics printed on the inner gatefold, the other doesn't. (1) counterfeited on vinyl in a gatefold sleeve and on CD (Radioactive RRCD020) 2003.

Former **Beat Of The Earth** leader Phil Pearlman assembled this band in the early seventies and eventually recorded this magnificent rural-rock album in 1975. The *Relatively Clean Rivers* album stands with the very best albums of the era, possessing a purely American sound and walking confidently past the shadow of its previous incarnation. Amazingly well produced for a private pressing, it is the very antithesis of his earlier releases that could be classified as garage (at a stretch, perhaps - they are not without a certain tangible sophistication). No measurable degree of time or expense was spared in the creation of the *Relatively Clean Rivers* album, which took over a year to assemble and is the most flawless snapshot of the California seventies underground scene you will ever hear.

While it should be easy to describe the sound the band produced, it most definitely is not. There are moments where they sound like **The Grateful Dead** at their most ethereal, for example like *Box Of Rain* from *American Beauty*; but other tracks on *'Rivers* are utterly psychedelic in the **Damin Eih** way (although this album smells more like thai stick than acid). *The Persian Caravan* is as Eastern as the title suggests; Pearlman's collection of ethnic instruments used by the band to good effect. The lyrics are both funny and thought-provoking, especially when addressing religion:

"Could I believe if I had nothing to gain?
Would I walk away to paradise,
Or keep on playin' the game?"

Famed poster artist Jim Evans was enlisted for the cover, which must be seen to be believed. Imagine a cross between **The Chocolate Watch Band**'s *No Way Out* and one of those dayglo head shop posters and you'll



RELATIVELY CLEAN RIVERS - Self Titled LP.

have some idea. (Some of Evans' other music-oriented commissions include **The Cosmic Travelers** album cover, the movie poster for *A Sea For Yourself*, and **The Allman Brothers**' *Wipe The Windows* album cover.)

There were two pressings of the album (500 each) and Pearlman hand-distributed them throughout California for a couple of years, even leaving copies on college campuses (under trees, on benches, etc.) and used a special technique that he referred to as "reverse shoplifting" to get them into record shops (use your imagination!).

Of the (known) private pressings that Phil Pearlman was involved with, *Relatively Clean Rivers* is the easiest one to acquire and is recommended to anyone even remotely interested in seventies music. (CF)

The Rel-Yea's (TX)

Personnel:	JIMMY BISSET	bs	AB
	JIMMIE BOLADO	gtr/ld gtr	AB
	ZEKE GREEN	ld gtr	A
	?? ??	drms	A
	JIM FRIZZELL	gtr, keyb'ds	B
	EDDIE GUIERRO	drms	B

45s:	The Rugged Rock/ Good, Good Lovin'	(Kaye Records KY-101) 196?
	You Know How/Julida Polka	(Kaye Records KY-102) 196?
	The Crawl/Tu-Ber-Cu-Las (And The Sinus Blues)	(Kaye Records KY-103) 196?

From San Antonio, Texas this band featured members from MacArthur, Highlands and Edison High schools. Despite being only aged 13-16 they played all over Texas and in and around San Antonio, opening for Roy Orbison in Corpus Christi, and at the premier of The Beatles 'Hard Day's Night' film at the Texas Theatre in downtown San Antonio. They also played at the Joe Freeman Collisium Rolling Stones concert, along with a few other 'unknown' British groups including Gerry and The Pacemakers, as Jim Frizzell recalls: - "That was before they had released any music in the U.S. so nobody had heard of them yet... We had a great time backstage talking to each other, they liked our Texas accents and we like their British accents... go figure".

Other gigs included performing at the Grand Ol' Opera in Nashville with Minnie Pearl, Little Jimmie Dickens, and a few others.

Jim: - "We also did lots of sock hops for Disc Jockey Rickey Ware and Bruce Hathaway (KTSA), Teen Canteen and Officer Clubs around S.A. We played lots of Proms and Senior dances in just about every small town within 300 miles of San Antonio."

Jim Frizzell later joined **The Chayns**. (IT/JF)

The Remaining Few (TX)

Personnel:	ROBERT GLODT	drms	A
	MIKE JONES	gtr	ABC
	FROSTY McKEE	bs	ABC
	JOEL MULKEY	vcls	ABC
	ROBERT SPECHT	ld gtr	ABC
	CHARLES USERY	drms	BC
	LARRY LOGAN	keyb'ds	C

45:	Painted Air/In The Morning	(Askel 112) 1967

Formed in San Angelo, Texas, as a foursome of 14-year-olds in 1964 called The Boys, they had changed their name to **The Remaining Few** and stabilised into line-up 'A' by 1966. They were the house band at San Angelo's top 13th Hour club for two years. Their single was produced by Ron Newdoll and only 300 copies were pressed. *Painted Air* was brilliant garage psychedelia, commencing with a screeching intro which gradually slows down in tempo. The lyrics are sung to minimum instrumentation with each verse sandwiched by further screeching guitar work.

The flip, *In The Morning*, turns out to be a moody garage ballad with a melody reminiscent of Gerry and The Pacemakers' *Ferry Cross The Mersey*.

They spent some time in San Francisco before disbanding in 1970.

Compilation appearances have included: *Painted Air* on *Acid Dreams, Vol. 1* (LP), *Acid Dreams - The Complete Set* (3-LP), *Acid Dreams Testament* (CD), *Austin Landing, Vol. 2* (LP) and *Highs In The Mid-Sixties, Vol. 12* (LP); and *In The Morning* and *Painted Air* on *The Human Expression And Other Psychedelic Groups - Your Mind Works In Reverse* (CD). (VJ/MW)

The Remains (MA)

Personnel:	WILLIAM BRIGGS	keyb'ds	AB
	CHIP DAMIANI	drms	A
	VERN MILLER	bs, gtrs, horns	AB
	BARRY TASHIAN	gtr, vcls	AB
	N.D. SMART II	drms	B

NB: There was also a fill-in bass player with **The Remains**, David Sherman (originally from Brookline, Massachusetts, and Boston University), who is in the photo on the cover of the Epic LP: second from the right.

ALBUMS:	1(A)	REMAINS (mono/stereo)	(Epic LN/BN-24214) 1967 R2
	2(A)	REMAINS	(Spoonfed 3305) 1978
	3(A)	DIDDY WAH DIDDY	(Eva 12007) 1982
	4(A)	LIVE IN BOSTON	(Eva 12024) 1983
	5(A)	THE REMAINS (2-LP)	(New Rose ROSE FC 012) 1985
	6( )	A SESSION WITH THE REMAINS	(Sundazed LP 5015) 1996

NB: (1) was released in South Africa (CBS) 1967. (2) is a reissue of (1) with additional material and presented in a different cover. (2) reissued on vinyl (Sundazed LP 5055) 1998. (2) reissued again on CD (Epic/Legacy 82876 82851 2) 2007 with 10 bonus tracks. (3) reissued on vinyl (Eva 12007) 198? (5) reissued on vinyl (Eva 12024) 198? (3) - (6) are all posthumous releases and their most accessible recordings on vinyl. (5) also issued on vinyl (Fan Club FC012) 1985. (5) also issued on CD (Fan Club FC012CD) 1985. (6) is an album of demos and features the same material as (4) but with the fake applause removed. It is also available on CD (Sundazed SC 6069).

For CD collectors, there's also a 26 cut 'Best Of' CD and a CD on Epic entitled *Barry And The Remains* (Epic/Legacy EGK 46926) 1999. There's also *A Session With The Remains* (Sundazed LP 5015) 1996, which is also on CD (Sundazed SC 6069) 1996.

10" EP:	1	THE REMAINS	(Sundazed SEP 10-162) 2000

NB: (1) is a six-pack of '65-'66 recordings making their vinyl debut, including a previously unheard alternate version of *All Good Things*.

			HCP
45s:	I'm Talking About You/ You Say You're Sorry	(Epic 9777) 1965	-
	But I Ain't Got You/ I Can't Get Away From You	(Epic 9872) 1965	-

THE REMAINS - Barry And The Remains CD.

Diddy Wah Diddy/Once Before (Epic 10001) 1966 129
α Diddy Wah Diddy / Diddy Wah Diddy (Epic) 1966 -
Don't Look Back/Me Right Now (Epic 10060) 1966 -
β Why Do I Cry/Mercy Mercy (PS) (Spoonfed 4505) 1978 -

NB: α white label promo 45 on red wax. β 'A' side previously appeared on a promo-only release in 1965. They also recorded four unissued singles for Spoonfed.

A highly-regarded Massachusetts punk band, **The Remains** was originally known as Barry and The Remains. They had quite a reputation in the Boston area in the late sixties and opened for The Beatles last tour in the summer of 1966.

The Sundazed *A Session With* retrospective is an album's worth of demos they recorded for Capitol in May 1966. The demos had earlier been released by Eva as *Live In Boston* but the only thing 'live' about it is that the tracks were recorded live in the studio in one take. The Eva version included fake applause and isn't recommended - get the Sundazed issue instead... Strong covers and one stellar original, *Why Do I Cry*, prove once again that **The Remains** were one of the very best. It also contains a never-before-heard version of *Walkin' The Dog* plus five more alternate/rehearsal tracks.

Briggs and Tashian were later part of an embryonic Flying Burrito Brothers line-up and Barry was also connected with **Chirco** who released one rather rare album *The Visitation* on Crested Butte. He's still an active musician on the folk circuit and has published a book 'Ticket To Ride' - his diary of The Beatles last U.S. tour on which **The Remains** were a support act.

Although Billy Vera wrote *Don't Look Back* **The Remains** made it their own. The song was also recorded by The Instincts, (to be found on *New England Teen Scene Vol. III*) and by **The Rising Storm** on their *Calm Before* album (also featured on *Endless journey - Phase 1*). A couple of **The Remains**' original tunes have also been covered, including *I Can't Get Away From You* - in 1967 by Don Craine's New Downliners Sect (hear it on *Voyage Through The Sugarcube*) and The Cynics on their 1986 LP *Blue Train Station. Why Do I Cry* was also covered by Australia's Vyt and The World (*Ugly Things Vol. 2*).

In 1998 Barry, Billy, Vern and original pre-Beatles-Tour drummer Chip Damiani were invited to Spain, where they still enjoy a fanatical following, for a reunion event. This was followed by the Cavestomp '98 event nearer to home in New York City in November and it turned out to be a warm-up for a historic homecoming at the Paradise Club in Boston on 20th March 1999. Headlining with a reformed **Lost** and **The Rising Storm**, this was the ultimate Boston tea-party.

The Remains were in smokin' form, tight and rockin', with Barry's vocals in fine fettle. The band seemed to get as much of a buzz as the 600+ sell-out crowd, whose age-range attested to their timeless appeal. They included several covers (*My Girl Sloopy*, *Lonely Weekend*, *Walkin' The Dog*, *My Babe* and for an encore *I'm A Man*) but most importantly many of their best originals (which Barry pointed out they'd not performed live very often) - *Why Do I Cry*, a wonderful *Thank You*, a stunning *Ain't That Her*, and *All Good Things*. Of course Billy Vera's *Don't Look Back* was reserved for the climax of a truly memorable gig for all concerned.

THE Remains
THE REMAINS - A Session With CD.

the Remains
THE REMAINS - Self Titled 10" EP.

35 years after their final studio recordings, the reunited **Remains** brushed off the cobwebs, relit the torch, and laid down some new material true to the spirit of their sixties legacy. The *Movin' On* (CD) (Taxim TX 2073-2 TA) 2003 contains a dozen cuts of tight, rockin' beat infused with the occasional country twang.

In 2010 there is still a very tight, live version of this band on the road.

Compilation appearances have included: *I Can't Get Away From You* on *Mayhem & Psychosis, Vol. 3* (LP), *Don't Look Back* on *Nuggets - Original Artyfacts From The First Psychedelic Era 1965-1968* (2-LP) and *Nuggets Vol. 12: Punk Part Three* (LP); *Don't Look Back* and *Why Do I Cry* on *Nuggets Box* (4-CD); *Why Do I Cry* on *Garage Beat '66 2* (CD); *Talking Bout You* on *New England Teen Scene Vol. 2* (LP); *Heart* on *Psychedelic Archives Vol. 7* (double cassette box); *You've Got A Hard Time Coming* on *The Essential Pebbles Collection Vol. 4* (CD); and *Don't Tell The Truth* on *Sugar Lumps 2* (CD). (VJ/AGI/MW/JNa)

Remicks (TN)

Personnel:	JOE BECKER	sax	A
	TOMMY CURTIS	bs	A
	RICK DURRETT	keyb'ds	A
	GARY JONES	drms	A
	BUZZY ORANGE	ld gtr	A

45: This Little Girl Of Mine/Peter Gunn (Eye Ltd. 1001) 1965

A garage/rock'n'roll combo who were on the Nashville scene for a couple of years. There may be another single from 1965, featuring *Night Train '65.* (MW)

The Renagades (NH)

Personnel incl: LORIN RUGGIERO A

45: Waiting For You/Tell Me What To Say (Polaris 501) 1966

A Manchester, New Hampshire outfit, they weren't connected to **Richie's Renegades** who also recorded for Polaris.

Compilation appearances include *Waiting For You* on *New England Teen Scene, Vol. 2* (LP); and *Waiting For You* and *Tell Me What To Say* on *The Polaris Story* (CD). (VJ)

Renaissance Fair (MI)

Personnel incl:	ROB BENJAMIN	bs	A C
	LARRY McGAHEY	gtr	ABC
	GORDIE MOON	keyb'ds	A
	GREG MYNER	drms	A
	JOHN ORDIWAY	gtr, trombone	A
	TERRY BUMSTEAD		B
	RICHARD RAND		B
	LARRY VERRETT	gtr, bs	B

45s:		Every Moment/It's Still Her	(Princeton PR-107B/108A) 1969
		In Wyrd/Simple Love	(Princeton PR-111) 1969
	α	Always Love You/(Everything Is Alright) She's A Women	(Astral Projection 117) 1970/1

NB: α mis-spells *Woman* as *Women*.

A late sixties band from Sault Ste. Marie in Michigan's Upper Peninsula. Their March 1969 debut on Marquette's Prinnceton label features two Larry McGahey songs. Sparse and subdued, dominated by sax and keyboards rather than guitar, they sound much earlier and are garage in spirit, if not in sound. Neither offered any hint of what was to come later that year... the amazing bad-trip garage-psych monster, *In Wyrd*, which has resurfaced on *Michigan Mixture Vol. 1* (LP) and *Psychedelic Experience Vol. 3* (CD). They released a third single and carried on until at least 1972 with further personnel changes. See Steve Seymour's (SS) 'Rock'n'Roll Graffiti' book/website/blog for much more on them and the UP scene.

P.S. Apologies for partial confusion, in earlier editions, with a different Renaissance Faire (note the E suffix) from Cleveland, which included Russ Koberna (formerly of Parma's **Kicks Inc.**) and Woody Leffel (later in **Granicus** and **Pi Corp**). (MW/SS)

The Renegades (IV/V) (MI)

Personnel incl:	FITZ GREEN	ld gtr
	SCOTT VANDERLEEST	ld vcls

45s:	α	Greensleeves/Autumn Night	(Fenton 945) c1964
	β	Wine, Wine, Wine/Love And Fury	(Dubonay 982) c1965
		She's Your Find/Raving Blue	(Cambridge 121103/4) 1966

NB: α shown as by **Renegades IV**. β shown as by **Renegades V**.

This Grand Rapids, Michigan quartet started out in 1963 as **The Renegades IV**. By the time of their second release they'd expanded to a quartet and were duly billed as **The Renegades V**; by the time of their final single in the summer of 1966 they'd stopped counting.

The second single on the Fenton custom label 'Dubonay' uncorks the frantic rocker *Wine, Wine, Wine* featuring some wild surf guitar.

Fitz Green was later in **Owl**.

Compilation appearances include: *Autumn Night* on *Best Of Michigan Rock Groups, Vol. 2* (cassette); *Wine Wine Wine* on *Wild! Wild!! Wild!!!* (EP), *Highs In The Mid-Sixties, Vol. 6* (LP) and *Scream Loud!!! The Fenton Story* (2-CD); and *She's Your Find* on *Let 'Em Have It! Vol. 1* (CD), *Fuzz, Flaykes, And Shakes, Vol. 5* (LP & CD) and *Grains Of Time* (CD). (VJ/MW/TSz)

Mike Renolds and The 'Infants of Soul' (TX)

Personnel incl:	MIKE RENOLDS	A

45s:		When Will I Find Her/It's Judy	(Frog Death 66-3) 1966
	α	When Will I Find Her/ Maybe I'll Be Seeing You Again	(Gum 1005) 1966

NB: α shown as by Mike Renolds and Bill Payne.

This Texan garage band was possibly from El Paso. *When Will I Find Her* is quite catchy.

IN RESEARCH

RESEARCH 1-6-12 - In Research LP.

You'll also find *When Will I Find Her* on *Open Up Yer Door, Vol. 2* (LP), *Texas Flashbacks, Vol. 4* (LP & CD), *Flashback, Vol. 4* (LP) and *The Cicadelic 60's Vol. 5* (LP). (VJ/MW)

The Renovations (CA)

45:	Thanks To Him/As We Danced	(Angel Town 101) 1966

The Renovations were runners-up in a San Francisco Bay Area radio station KEWB 'Battle Of The Bands' contest in 1965. It led eventually to a recording contract and a single on a local San Carlos label, released in September 1966. Both songs were written and produced by Bob Relf, of Bob and Earl and *Harlem Shuffle* fame. (MW)

Research 1-6-12 (CA)

Personnel:	DICK BOZZI		A
	DON BURNS		A
	MORRIE YESS	gtr	A

ALBUM:	1(A)	IN RESEARCH	(Flick City FC-5001) 1967 SC

45s incl:	I Don't Walk There No More/Juicy	(Flick City 3005) 1967
	Can You Baby/Lip Smackin' Good	(Flick City 3007) 1967

This folk-oriented band was based in Hollywood, California. They recorded for Flick City Records who only issued four albums, were connected to cult figure **Kim Fowley** and whose records were distributed by MGM. The album is mediocre.

Aside from the above-mentioned album, they recorded three singles. One of these, *I Don't Walk There No More* is notable for some catchy guitar work and growling vocals.

I Don't Walk There Anymore has been compiled on *Highs In The Mid-Sixties Vol. 3* (LP) and *Wyld Sydes Volume Five* (CD). (VJ)

The Restless Feelin's (?)

45:	Hey, Mama, You've Been On My Mind/ A Million Things	(United Artists 50053) 1966

This single was a sole major label outing for this obscure outfit. You could check out *A Million Things* on *Glimpses, Vol. 3* (LP). (VJ)

The Restless Knights (KS)

A Wichita, Kansas band **The Restless Knights** cut a medley of songs which has resurfaced on *Hipsville, Vol. 2* (LP). It was previously unreleased. (VJ)

Retreds (MA)

45: Black Mona Lisa/Johnny Be Good (R&T RP 6601) 1966

This cool five-piece from Acton, Massachusetts was originally known as The Avanties. A very blues-influenced outfit they developed a strong local following in eastern Massachusetts. Their parents loaned them the money to press and record the single in a small basement studio in Newton, Massachusetts. Their bluesy ode to a local femme fatale *Black Mona Lisa* can also be heard on *Back From The Grave, Vol. 7* (2-LP), whilst the flip - a re-spelt cover of Chuck Berry's old nugget can also be found on *Teenage Shutdown, Vol. 11* (LP & CD). (MW)

Reunion Band and Friends (KY)

ALBUM: 1 OCEAN OF LOVE (Living Love Productions) 1977 SC

From Kentucky, this band played folk with exquisite female vocals and cosmic lyrics. It features many of the same performers appearing on the **Love Band**'s *The Oneness Space* album. (VJ)

Revelation (?)

ALBUM: 1 REVELATION (Mercury SR-61301) 1970

45: Paper Chase/This Is Your Life (Mercury 73152) 1970

A mellow hippie sextet dressed in colourful tie-dye saris, adorns the cover of this album which features mixed male/female vocals and tracks like *Psalm 150*, *Beyond Myself*, *Someone Is Standing Outside* and *Pocketful Of Keys*. (SR/VJ)

The Revelation (CA)

45s: Kiss Your Mind Goodbye/Dorplegank (Combine 11/12) 196?
Cotton Candy Weekend/
Wait And See (Music Factory MU 412) 1968

The first single listed above by this obscure California outfit is bouncy, almost 'toytown', Anglophile pop-psych - with both sides, written by Duke Baxter. More groovy but heavier pop-psych sounds abound on the Mike Post-produced Music Factory single where Baxter shares writer credits with arranger Kerry Hatch.

Kiss Your Mind Goodbye and *Dorplegank* have been compiled on *Sixties Rebellion, Vol. 11: Hydrogen Atom* (LP & CD). (MW)

PAUL REVERE & THE RAIDERS - Just Like Us! CD.

Reveliers (MA)

Personnel incl: DON BECKWITH ld gtr A

45: Hangin' Five/Patch (G-Clef 702) 1963

An obscure outfit, mainly from Newton, Massachusetts which existed between 1960-64. Both sides of their hard rocking single can also be found on the *Bay State Rock* (LP) compilation. (VJ)

The Revelles (IL)

Personnel incl: FREDDIE GLICKSTEIN
CHUCK JOBES
LES KUMMEL
B. MATTEY?

45s: One More Day/I Know (Freeport FR 1004) 1965
One More Day/
You Don't Love Me No More (Freeport FR 1005) 1965
That's How Strong My Love Is/
Out Of Sight (Jim Ko 41105) 1966
Something Good About Living/Little Girl (Jim Ko 41106) 1966

This band was based in Chicago between 1965-67. Les Kummel and Chuck Jobes, both went on to **New Colony Six** and Freddie Glickstein also later played with **Flock**. The 'A' side of their third single, was also coupled with the 'B' side of their 4th, and issued by L.A. label "RPR" as by **The Shady Days**.

Les Kummel sadly died in an auto accident on 19th December 1978.

Compilation appearances include: *Little Girl* on *Pebbles Vol. 7* (CD); and *You Don't Love Me No More* on *Hipsville, Vol. 2* (LP) and *Teen Blast Volume #1* (CD). (VJ/MW/BSw)

Reverbs (GA)

45: Lie In The Shade Of The Sun/I Got The Need (Repro 425) 1968

From Georgia, this outfit didn't have any connection with the Connecticut act that put out an album entitled *Chalk-Up* in 1965.

You can also hear *Lie In The Shade Of The Sun* on *Everywhere Chainsaw Sound* (LP), *Victims Of Circumstance, Vol. 2* (LP & CD) and *Psychedelic Experience Vol. 4* (CD). (VJ/MW)

PAUL REVERE & THE RAIDERS - Midnight Ride With... CD.

Paul Revere and The Raiders (ID>OR)

Personnel:	BILL HIBBERT	bs	A
	JERRY LABRUM	drms	A
	MARK LINDSAY	sax, vcls	ABCD
	PAUL REVERE	keyb'ds	ABCD
	RICHARD WHITE	gtr	A
	ROBERT WHITE	gtr	A
	ROSS ALAMANG	bs	B
	CHARLIE COE	gtr	B D
	MIKE HOLIDAY	bs	B
	PIERRE OULETTE	gtr	B
	MIKE SMITH	drms	BC
	STEVE WEST	gtr	B
	DRAKE LEVIN	gtr	C
	JIM VALLEY	gtr	C
	PHILIP VOLK	bs	C
	JOE CORRERRO	drms	D
	FREDDY WELLER	gtr	D

NB: line-up 'A' 1961; B 1963-64; C 1964-67, D 1968.

				HCP
ALBUMS: (up to 1977)	1(A)	LIKE LONG HAIR	(Gardena LP-G 1000) 1961	- R2
	2(B)	PAUL REVERE AND THE RAIDERS	(Sande S-1001) 1963	- R1/R2
	3(B)	HERE THEY COME!	(Columbia CL-2307) 1964	71
	4(C)	JUST LIKE US	(Columbia CL-2451) 1965	5
	5(C)	MIDNIGHT RIDE WITH...	(Columbia CL-2508) 1966	9
	6(-)	IN THE BEGINNING	(Jerden JRL-7004) 1966	-
	7(C)	THE SPIRIT OF'67	(Columbia CL-2595) 1967	9
	8(-)	PAUL REVERE AND THE RAIDERS GREATEST HITS	(Columbia KCL-2662) 1967	15
	9(C)	REVOLUTION!	(Columbia CL-2721) 1967	25
	10(C)	A CHRISTMAS PRESENT ... AND PAST	(Columbia CL-2755) 1967	-
	11(D)	GOIN' TO MEMPHIS	(Columbia CL-2805) 1968	61
	12(D)	SOMETHING HAPPENING	(Columbia CQ-1026) 1968	122
	13(-)	HARD 'N' HEAVY (with Marshmallow)	(Columbia CO-1074) 1969	51
	14(-)	PAUL REVERE AND THE RAIDERS	(Columbia GP-1 2) 1969	166
	15(-)	ALIAS PINK PUZZ	(Columbia HC-1 214) 1969	48
	16(-)	PAUL REVERE AND THE RAIDERS FEATURING MARK LINDSAY	(Harmony KH-30089) 1970	-
	17(-)	RAIDER'S COLLAGE	(Columbia KG-39964) 1970	154
	18(-)	GOOD THING	(Harmony KH-30975) 1971	-
	19(-)	PAUL REVERE AND THE RAIDERS GREATEST HITS, VOL 2	(Columbia CS-30386) 1971	-
	20(-)	INDIAN RESERVATION	(Columbia CS-30768) 1971	19
	21(-)	MOVIN' ON	(Harmony KH-31183) 1972	-
	22(-)	COUNTRY WINE	(Columbia KC-31196) 1972	-
	23(-)	ALL TIME GREATEST HITS (2-LP)	(Columbia KG-31464) 1972	143

THE SPIRIT OF '67
PAUL REVERE & THE RAIDERS

PAUL REVERE & THE RAIDERS - The Spirit Of '67 CD.

featuring MARK LINDSAY
REVOLUTION!
Includes:
I Had a Dream
Him or Me
What's It Gonna Be?
Tighter
Wanting You
Leslie
Reno
Upon Your Leaving
Mo'reen
Gone Movin' On
Make It
I Hear a Voice

PAUL REVERE & THE RAIDERS - Revolution! CD.

NB: (1) has been illegally reissued on white vinyl as *Rock 'n' Roll With Paul Revere And The Raiders*, with additional tracks. (1) reissued on CD (Harkit Records HRKLP 8103) 2004. (3) and (5) reissued on CD with three bonus tracks (SPV Yellow label SPV 306232) 2009. (4), (5), (7), (9), (11), (12), (13) and (15) reissued on CD by Sundazed (SC 6127, SC 6135, SC 6095, SC 6096, SC 6136, SC 6097, SC 6137 and SC 6138 respectively) all with bonus tracks. (10) reissued on CD (Koch KOCCD9922) 2005.

The *Mojo Workout!* a 2-CD retrospective (Sundazed SC 11097) 2000, collects 44 tracks from their earliest years with Columbia, 1963 to 1965. It contains 15 unreleased cuts and rehearsals plus a couple of alternate versions served up with live studio takes, early 45 and LP cuts. There's also a 55-track 2-CD collection including ten previously unreleased cuts. *The Essential Ride '63-'67* was issued on the Rock Artifacts label in 1995 and contains 20 tracks, five of which are alternate previously unreleased versions. It has also appeared in the U.K. on Columbia (480954 2). Edsel have also issued a compilation entitled *Kicks* (Edsel ED 123) 1983 and there is also a fine 2-LP bootleg called *Rarities* (Raring Records D-539). Also relevant is *Greatest Hits Live* (Remember) 2006. *Hungry For Kicks: Singles and Choice Cuts 1965-69* (Rev-Ola CRREV284) 2009 compiles 16 of their hits and a splattering of album tracks.

				HCP
45s:		Beatnik Sticks/Orbit (The Spy)	(Gardena 106) 1960	-
		Paul Revere's Ride/Unfinished Fifth	(Gardena 115) 1961	-
		Like Long Hair/Sharon	(Gardena 116) 1961	38
		Like Charlestown/Midnight Ride	(Gardena 118) 1961	-
		All Night Long/Groovy	(Gardena 124) 1961	-
		Like Bluegrass/Leatherneck	(Gardena 127) 1962	-
		Shake It Up(Pt 1)/Shake It Up (Pt 2)	(Gardena 131) 1962	-
		Tall Cool One/Road Runner	(Gardena 137) 1962	-
		So Fine/Blues Stay Away	(Jerden 807) 1963	-
		Louie Louie/Night Train	(Sande 101) 1963	-
		Louie Louie/Night Train	(Columbia 4-42814) 1963	103
		Louie-Go Home/ Have Love Will Travel	(Columbia 4-43008) 1964	118
		Over You/Swim	(Columbia 4-43114) 1964	133
		Oh Poo Pah Doo/Sometimes	(Columbia 4-43273) 1964	131
		Steppin' Out/Blue Fox	(Columbia 4-43375) 1965	46
		Just Like Me/B.F.D.R.F. Blues	(Columbia 4-43461) 1965	11
		Kicks/Shake It Up	(Columbia 4-43556) 1966	4
		Kicks/Kicks (promo only)	(Columbia 4-43556) 1966	-
		Hungry/There She Goes	(Columbia 4-43678) 1966	6
	α	The Great Airplane Strike/ In My Community	(Columbia 4-43810) 1966	20
		Good Thing/Undecided Man	(Columbia 4-43907) 1966	4
		Ups And Down/Leslie	(Columbia 4-44018) 1967	22
	α	Him Or Me, What's It Gonna Be/ Legend of Paul Revere	(Columbia 4-44094) 1967	5
		I Had A Dream/Upon You Leaving	(Columbia 4-44207) 1967	17
	β	Io Sogno Te (aka I Had A Dream)/ Little Girl (aka Little Girl In The 4th Row)	(CBS) 1967	-
		Peace Of Mind/ Do Unto Others	(Columbia 4-44335) 1967	42/102

	Rain, Sleet, Snow/Brotherly Love	(Columbia 4-44376) 1967 -
	Too Much Talk/Happening	(Columbia 4-44444) 1968 19
	Don't Take It So Hard/ Observation From Flight 285	(Columbia 4-44553) 1968 27
	Cinderella Sunshine/ Theme From It's Happening	(Columbia 4-44655) 1968 58
	Mr Sun, Mr Moon/Without You	(Columbia 4-44744) 1969 18
	Let Me/I Don't Know	(Columbia 4-44854) 1969 20
	We Gotta All Get Together/ Frankfort Side Street	(Columbia 4-44970) 1969 50
	Just Seventeen/ Sorceress With Blue Eyes	(Columbia 4-45082) 1970 82
	Gone Movin' On/Interlude	(Columbia 4-45150) 1970 120
	Indian Reservation/Terry's Tune	(Columbia 4-45332) 1971 1
	Birds Of A Feather/The Turkey	(Columbia 4-45453) 1971 23
	Country Wine/ It's So Hard Gening Up Today	(Columbia 4-45535) 1972 51
	Powder Blue Mercedes Queen/ Golden Girls Sometimes	(Columbia 4- 45601) 1972 54
	Simple Song/Song Seller	(Columbia 4-45688) 1972 96
	Love Music/Goodbye No 9	(Columbia 4-45759) 1973 97
	Gonna Have A Good Time/ Your Love	(Columbia 3-10126) 1975 -
	Ain't Nothing Wrong/ You're Really Saying Something	(Drive) 1976 -
	The British Are Coming/?	(20th Century 2281) 1976 -

(Columbia Hall Of Fame)

45s:	Louie Louie/Louie Go Home	(Columbia 33082) 197? -
	Kicks/Just Like Me	(Columbia 33098) 197? -
	The Great Airplane Strike/Hungry	(Columbia 33106) 197? -
	Ups And Downs/Goodthing	(Columbia 33111) 197? -
	Steppin' Out/ Him Or Me, What's It Gonna Be	(Columbia 33126) 197? -
	Don't Take It So Hard/ Cinderella Sunshine	(Columbia 33137) 197? -
	Cinderella Sunshine/ Mr. Sun, Mr. Moon	(Columbia 33162) 197? -

NB: α also released in France with picture sleeves (CBS 2411 and 2737). β Italian only 45, with both songs sung in Italian. There is also a rare French EP with picture sleeve: *Steppin Out/Big Boy Pete/Fever/Louie, Louie* (CBS 5930)

Paul Revere formed his first band in Boise, Idaho in 1958 soon after getting kicked out of school. He originally called them The Downbeats but later **Paul Revere and The Raiders**. Whilst he owned a drive-in restaurant he befriended an 18 year old bakery delivery man **Mark Lindsay** whom he eventually recruited to his band on vocals. In the spring of 1959 Paul headed for L.A. with a taped arrangement of an instrumental called *Beatnik Sticks* by his band. He was turned down by several companies but eventually got a contract from a guy who owned a pressing plant and put out recordings he liked on his own Gardena label. Later in April 1961 Gardena released an instrumental that made it into the national charts. However, the following year Paul was drafted and the group fell apart.

PEACE OF MIND
Boogaloo Down Broadway
Soul Man
Every Man Needs a Woman
PAUL REVERE AND THE RAIDERS
MARK LINDSAY
GOIN' TO MEMPHIS
SUNDAZED

PAUL REVERE & THE RAIDERS - Goin' To Memphis CD.

PAUL REVERE & THE RAIDERS

PAUL REVERE & THE RAIDERS - Something Happening CD.

When he returned from service Paul decided to change his base to Portland, Oregon. **Mark Lindsay** joined him there but the other band members couldn't so he set about forming a new line-up (B). Eventually they got a manager Roger Hart who eventually got them signed to Columbia as its first rock act. They soon moved to L.A. and became regulars on the show 'Where The Action Is', which put them in the public eye. Just prior to their move to California they had also begun wearing the uniforms they became famous for, for the first time. They also hired the services of former Beatles publicity agent Derek Taylor and their albums were benefiting from first class production by the likes of Terry Melcher (the **Byrds**' producer) and Bruce Johnson (of **The Beach Boys**). From 1966, when they burst into the national charts with *Just Like Me* and *Kicks* (one of the first anti-drug songs) until well into the seventies, they enjoyed considerable chart success. In later years they underwent several personnel changes. Although they began in the garage tradition, their exposure following their signing to 'Where The Action Is' killed off their underground appeal pointing them in a pop direction.

Here They Come! blended their garage roots with a pop sensibility. *Midnight Ride* included their cover of Barry Mann and Cynthia Well's anti-drug song *Kicks* and their do a fine version of **Boyce and Hart**'s *I'm Not Your Steppin' Stone* that pre-dated **The Monkees**' hit with this on the flip side.

Raiders' members **Drake Levin**, Mike Smith and Phil Volk all later played in **Brotherhood** and **Friendsound**. **Levin** also played with **The Cosmic Travelers.** Pierre Ouelette went on to **Don & The Goodtimes** and **Aesop & The Fables**, whilst Charlie Coe had earlier played in **Jack Eely & The Courtmen**. **Lindsay** and Alliso also recorded two singles as **The Unknowns**.

In 2001, the **Raiders** released a new CD *Ride To The Wall 2001* with three new songs and nine re-recordings of classics - profits from the CD go to Vietnam Veterans 'Ride To The Wall' foundation. They followed it with a second volume in 2005.

Hungry For Kicks: Singles and Choice Cuts 1965-69 draws from 16 of their hits including their garage-punk classic *Kicks*, *Just Like Me*, *Go Home* and the dreamy *Louise* and is accompanied by an informative booklet with lots of photos.

Compilation appearances have included: *Steppin' Out* and *Just Like Me* on *Nuggets Box* (4-CD); *Steppin' Out* on *Nuggets, Vol. 12: Punk Part Three* (LP); *Over You* and *Just Like Me* on *Nuggets, Vol. 8: The Northwest* (LP); *Like Charleston* on *Out Of Sight!* (LP); *Kicks* and *Shake It Up* on *Sixties Years, Vol. 2 - French 60's EP Collection* (CD); *Kicks* and *There She Goes* on *The Best Of Beat, Vol. 3* (LP); *Kicks* on *Wild Thing* (2-LP); *Mojo Workout*, *Shake Rattle And Roll* and *Linda Lu* on *The Hitmakers* (LP); *Kicks* and *Night Train* on *The History Of Northwest Rock, Vol. 2* (LP); *Hungry* on *Born Bad (Songs The Cramps Taught Us), Vol. 2* (LP); *Hungry* and *Just Like Me* on *Frat Rock! The Greatest Rock'N'Roll Party Tunes Of All Times* (CD); *Beatnik Sticks* (1960) on *Welcome To The Beat Generation* (LP); *Like Charleston* (1961) on *Out Of Sight!* (LP) - a 1968 compilation on the budget Design label; *Shake It Up Pt. 1* (1962) on *History Of Northwest Rock 7* (cassette); *Louie Louie* (1963) on *The Best Of Louie Louie Vol. 2* (LP); and *SS 396* (1966) on *Mexican Rock & Roll Rumble* (LP).

Paul Revere & The Raiders are still going strong today. (VJ/PV/MW/SR)

Revival (?)

ALBUM:	1	REVIVAL	(Kama Sutra KSBS-2047) 1972

45s:	α	Let Him In/Take A Lesson From Jesus	(A&M 1293) 1971
		One Too Many Goodbyes/ To No One In Particular	(Kama Sutra 550) 1972

NB: α may be by a different group.

Revival was an early seventies rock group with psychy touches. Judging by the cover of their only album, it may have been a Native American group like Redbone or **Xit**. (SR)

The Revlons (GA)

45:	Sugaree/So In Love	(Shurfine 006) 1964

An Atlanta, Georgia band, **The Revlons'** good cover of Marty Robbins' *Sugaree* can also be found on *Garage Zone, Vol. 2* (LP) and *The Garage Zone Box Set* (LP). (VJ)

Revolution (?)

45:	A Guide For Living/Revolt	(Revolution RRP 8112) 1969

This is a good primitive garage single. The band was possibly from the Carolinas. (GG/MW)

Revolver (AL)

Personnel incl:	JIMMY CLAY	gtr, bs
	DANNIE WARREN	gtr
	VINNIE WARREN	drms
	MIKE WEBBER	gtr
	KENNY WEBBER	bs

45:	Roll-a-coaster Man/Caught...	(Roxan 17) 196?

Beatlesque garage from a Huntsville, Alabama band originally known as **The So...But So What**. (MW)

Hard'N'Heavy with marshmallow
Paul Revere & The Raiders
Featuring Mark Lindsay
SUNDAZED

PAUL REVERE & THE RAIDERS - Hard 'N' Heavy (With Marshmallow) CD.

The Revolvers (TX)

45s:	Like Me/When You Were Mine	(Ty Tex TT-127) 1966
	Good Lovin' Woman/ Land Of 1,000 Dances	(Ty Tex TT-128) c1966
	I Love Lovin' You/Green Unicycle	(Ty Tex TT-131) c1967

Like Me is pleasantly jangly folk-pop like **Beau Brummels** whilst the flip is a haunting moody folk-rock dirge with a melodic structure loosely modelled on *House Of The Rising Sun*. If the later singles are up to this standard they are well worth acquiring. The third single was apparently released as by Stan Gorman and The Revolvers. They hailed from Tyler, Texas. (MW)

L. J. Reynolds (?)

45s:	Call On Me/Intruder	(Mainstream 717) 1969
	Please Don't Set Me Free/Down On Me	(Mainstream 718) 1969

Here are four heavy slices of a soul-blues amalgam that do not offer anything which has not been done better elsewhere. Only *Call On Me*, an atmospheric blues-ballad, cries for attention. Three of the four were written by members of **Big Brother and The Holding Company**. (MK)

The RFD (?)

Personnel incl:	DAN GERMAIN	gtr	A
	RUSS McILWAIN	gtr, keyb'ds	A
	DEBBIE McKEE	vcls	A
	FRED STOPPELKAMP	bs	A

ALBUM:	1(A)	LEAD ME HOME	(No label) 1971 R3

A private pressing offering some soft hippie-folk with mixed male/female vocals and tracks like *He Is Coming*, *Loner*, *Long Time In The Rain* and the title track. Most songs have a Christian content. (SR)

Rhinoceros (CA)

Personnel:	JOHN FINLEY	vcls	ABCDEFG
	MICHAEL FONFARA	keyb'ds	ABCDEFG
	ALAN GERBER	perc, vcls	ABC
	DOUG HASTINGS	gtr	ABC
	BILLY MUNDI	drms	ABC
	JERRY 'THE BEAR' PENROD	bs	A
	DANNY WEIS	gtr, perc	ABCDE
	STEVE WEIS	bs	B

PAUL REVERE & THE RAIDERS
ALIAS PINK PUZZ
FEATURING: LET ME!
SUNDAZED

PAUL REVERE & THE RAIDERS - Alias Pink Puzz CD.

PETER HODGSON	bs	CDEFG
EDDIE 'DUKE' EDWARDS	drms, vcls	D
LARRY LEISHMAN	gtr, vcls	DEFG
RICHARD CROOKS	drms	E
MALCOLM TOMLINSON	drms	F
ERIC JOHNSON	drms	G

NB: Although Pete Hodgson is shown in line-up 'C' onwards, he was also briefly in the initial band, prior to line-up 'A'.

				HCP
ALBUMS:	1(A)	RHINOCEROS	(Elektra 74030) 1968	115
	2(C)	SATIN CHICKENS	(Elektra 74056) 1969	105
	3(D)	BETTER TIMES ARE COMING	(Elektra 74075) 1970	178

NB: (1) reissued on CD (Collectors Choice Music CCM 284 2) 2002. (2) and (3) reissued on CD (Collectors Choice Music CCM CCM03862) 2004.

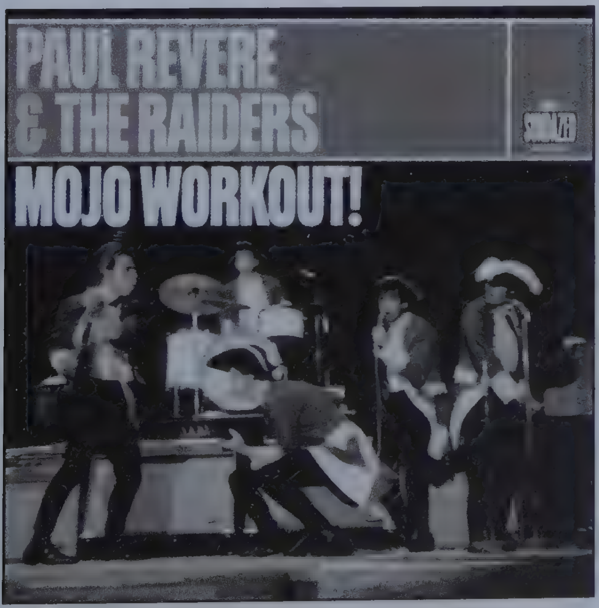
			HCP
45s:	You're My Girl/I Will Serenade You	(Elektra 45640) 1968	-
	Apricot Brandy/ When You Say You're Sorry	(Elektra 45647) 1969	46
	I Need Love/Belbeukus	(Elektra 45659) 1969	-
	Back Door/In A Little Room	(Elektra 45677) 1969	-
	Old Age/Let's Party	(Elektra 45691) 1970	-
	Better Times/It's A Groovy World	(Elektra 45694) 1970	109

Assembled by **Doors/Love** producer Paul Rothchild, this Los Angeles outfit was largely composed of ex-members of well-known bands and is hence regarded as one of the first 'supergroups'. In fact they evolved out of Elektra Records Project Supergroup, formed between November '67 and February '68. Danny Weis and Jerry Penrod were from the **Iron Butterfly**, Michael Fonfara the **Electric Flag**, Billy Mundi the **Mothers Of Invention**, and Doug Hastings the **Daily Flash** and (briefly) the **Buffalo Springfield**.

As a result of this pedigree and some strong early live performances, expectations amongst the L.A. cognoscenti were high and Elektra quickly financed the band to the tune of $80,000 (big money in 1968). Recorded in live takes, their debut album garnered favourable reviews in the music press at the time, but tends to get slagged off today as a fairly nondescript blend of blues/jazz/funk/gospel-tinged late sixties rock. One short catchy instrumental *Apricot Brandy* was a minor hit single, later used by the BBC as a Radio One programme-link. After this debut however, things started to go downhill.

Jerry Penrod left soon after to be briefly replaced by Danny Weis's brother, Steve, and finally by Peter Hodgson. In fact Hodgson had been the original bass player, but was only with the initial line-up briefly.

Their second album met with a muted commercial and critical response and Mundi, Gerber, and Hastings soon quit (Gerber releasing a solo album in 1971 on Shelter records.)



PAUL REVERE & THE RAIDERS - Mojo Workout! 2-CD.

The revised line-up released a follow-up album in a similar vein (and to similar indifference) and the band decided to leave Elektra (against Jac Holzman's wishes). The band split in October 1971, but reformed with slightly different personnel in July 1972 as Blackstone and moved to Canada. Fonfara, Finley, Hodgson, and Leishman were all Canadians and in the sixties had played together in a Toronto band, Jon and Lee and the Checkmates. In 1972, they released an album *On The Line* (produced by Paul Rothchild) on a Canadian label (GRT 92301025). Hodgson rejoined after having had spells with David Clayton-Thomas and Jackson Browne. Leishman and Edwards came in from The Duke Edwards Cycle, whilst Crooks had played on **Dr John**'s autumn 1969 tour alongside ex-member Doug Hastings. He later played with White Cloud and Loudon Wainwright III.

After a number of personnel changes Blackstone became the Blackstone Rangers and ended up backing Lou Reed in the mid-seventies, with Michael Fonfara becoming Reed's right-hand man for a number of years.

Weis left in late 1970 and replaced Buzzy Feiten in **The Rascals**. Hastings left in June 1969 and joined Pam Polland. He later did sessions with David Ackles, Danny O'Keefe and Bill Cowsill. Tomlinson came in from Montreal bands Milkwood and Damage. He later played with Bearfoot.

Weis and Tomlinson later played with Rick James before his Motown deal and Weis also led Bette Midler's 'Rose' band.

Compilation appearances have included: *Apricot Brandy* and *I Need Love* on both *Kings Of Pop Music Vol. 1* (LP) and *Elektrock The Sixties* (4-LP); and *Apricot Brandy* and *The Pledge* on *Hallucinations, Psychedelic Underground* (LP). (LP/NW)

Rhode Hog and The Nuisances (TX)

45:	The Pflashsong!/The Pflip Side of Pflash	(Fina 123705) 1967

Fina hired this Texas band to sing a petrol commercial in punk style! (VJ)

Emitt Rhodes (CA)

				HCP
ALBUMS:	1	AMERICAN DREAM	(A&M SP 4254) 1970	194
	2	EMMITT RHODES	(Dunhill DSX 50089) 1970	29
	3	MIRROR	(Dunhill DSX 50111) 1971	182
	4	FAREWELL TO PARADISE	(Dunhill DSX 50122) 1972	-

NB: (1) also released in the UK (A&M AMLS64254) 1970. (1) reissued on CD (UICY-3322) 2001. (2) also released in the UK (Probe SPBA 6256) 1970. (2) reissued on CD (One Way MCAD-22078) 1990. (2) reissued on CD (UICY-3321) 2001. (3) also released in the UK (Probe SPBA 6262) 1971. (3) reissued on CD (UICY-3375) 2002. (4) released in the UK (Probe SPBA 6266) 1972. (4) reissued (ABC ABCL 5041) 1974. (4) reissued on CD (UICY-3376) 2002.

EMITT RHODES

EMMITT RHODES - Self Titled LP.

The Emitt Rhodes Recordings (1969-1973) (2-CD) (Hip-O Select B 0012926-02) 2009 selects from his four albums and includes his non-album single *Tame The Lion*.

45s:	You Take The Dark Out Of The Night/ Fresh As A Daisy	(Dunhill 4267) 1971
	Live Till You Die/Promises I've Made	(Dunhill 4274) 1971
	With My Face On The Floor/A Lullaby	(Dunhill 4280) 1971
	Really Wanted You/Love Will Stone You	(Dunhill 4295) 1971
	Take You Far Away/Golden Child Of God	(Dunhill 4303) 1972
	Golden Child Of God/Tame The Lion	(Dunhill 4315) 1972

The Californian **Emitt Rhodes** began his recorded career with the **Palace Guard** in 1964 before forming the **Merry-Go-Round** in 1966. His four solo albums will interest readers who like well crafted pop-rock similar to early Paul McCartney. The first was recorded with the assistance of **Drake Levin**, **Hal Blaine**, Don Randi, **Emil Richards**, Lyle Ritz and the three other members of the **Merry-Go-Round**. It spent one week at No. 194.

The Dunhill albums were recorded by **Rhodes** alone, playing all the instruments on most of the tracks. Of these his eponymous album was the most successful commercially, spending 20 weeks in the Top 200 and peaking at No. 29. Although he recorded no further albums after *Farewell To Paradise* he continued to write and demo new songs.

The Emitt Rhodes Recordings selects from his four albums and also features the non-album single. His eponymous album in particular stands out for its beautifully crafted pop and the material from it is really the centrepiece of this compilation. (SR/VJ)

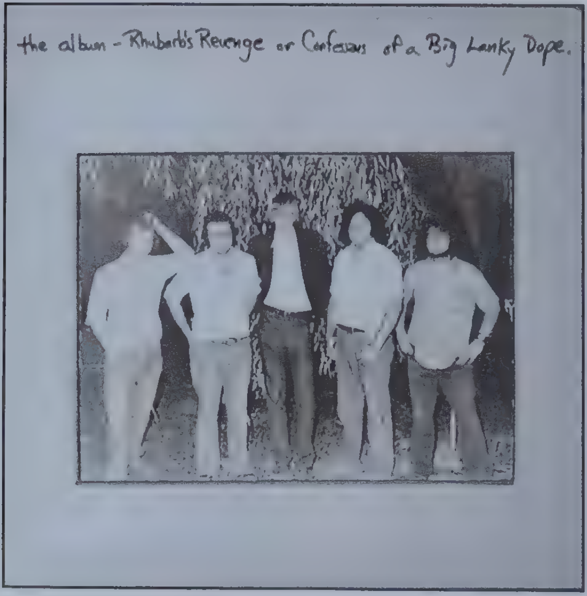
Rhubarb's Revenge (NJ)

Personnel:	CHRIS BREETVELD	vcls, gtr, drms, piano, bs, flute	A
	WILLIAM DiMARTINO	drms	A
	RICH LARSEN	12-string acoustic gtr, bs	A
	(MICK PARMENTER	vcls	A)
	(MIKE ROTHKOPT	acoustic gtr	A)
	ROB ROTHSCHILD	drms, congas	A
	GREGORY SHUSS	piano, vibes	A

ALBUM: 1(A) THE ALBUM - RHUBARB'S REVENGE or
CONFESSIONS OF A BIG LANKY DOPE
(Pink Grass no #) 1973 R2/R3

NB: (1) issued in plain white cover. (1) reissued on vinyl (Gear Fab-Comet GFC 416) 2001 in newly-designed cover, with four bonus tracks. (1) reissued on CD (Gear Fab GF-128) 1999 with four bonus tracks.

This very home-made record, recorded 1970-71 is an acquired taste, to be sure. The brackets in the above line-up indicate guest players. Side one is all covers, including *Mr. Spaceman*, *Victoria*, *Time Of The Season* and others, all very strangely interpreted. Side two is all originals where the band's true dementia is revealed on tracks like *When I Feed My Prize Hog*, *Nice Spot In The Dark* and *Avon Girl*. Not for all, but definitely all for some of you weirdos. File next to Underground Failure, **Hot Poop** or Crazy People as a point of reference. They hailed from Kendall Park, New Jersey and the album wasn't issued with a cover.


the album - Rhubarb's Revenge or Confessions of a Big Lanky Dope.

RHUBARB'S REVENGE - The Album... LP.

Time Of The Season appears on Gear Fab's *Psychedelic Sampler* (CD). (CF/MW/VJ)

Rhythm Rockers (MI)

45:	Three Strikes/Surf Around	(Fenton 944) c1964

A Michigan band, *Three Strikes* has since resurfaced on *Best Of Michigan Rock Groups, Vol. 1* (cassette). (VJ)

Randy Rice (?)

ALBUM: 1 TO ANYONE WHO'S EVER LAUGHED AT SOMEONE
ELSE (2-LPs) (w/inserts) (No label #RR1) 1974 R4

This hippie folk-psych album is extremely rare and seldom seen. The lyrics are very emotive and deal with issues like parenting and his need to be loved. Only 550 limited and numbered copies were reported to have been issued and it came with two inserts. (GG)

Ronnie Rice (and The Gents/Silvertones) (IL)

Very selective 45s:

(1964 -1966 only)	I Want You To Be My Girl/ She's Not Yours	(Limelight 3029) 1964
	Tell Her/I Want You, I Need You, I Love You	(IRC 6931) 1965
	La Do Da Da/Warm Baby	(Quill 106) 1966

NB: first 45 shown as by **Ronnie Rice & The Silvertones**, others shown as by **Ronnie Rice & The Gents**.

This Chicago-based artist released several singles during a career which spanned at least from 1962-78. They were mostly pop or country singles but *Pebbles, Vol. 22* (LP) includes one of his recordings, *I Want You To Be My Girl*, which may interest readers being a cover of the Frankie Lymon and The Teenagers' hit done garage style. Our friends in Chicago will also no doubt remember him primarily in his other role as a member of the excellent **New Colony Six**.

Warm Baby and *La Do Da Da* from 1966 can also now be heard on *The Quill Records Story* (CD). (VJ/MW)

Cathy Rich (CA)

45s:	Darkest Before Dawn/ Wish You A Wish (PS)	(World Pacific 77890) 1968
	Wild Thing/Paper Tiger	(World Pacific 77913) 1969

This was Buddy Rich's teenage daughter. Her second single featured a reputedly poor cover of *Paper Tiger* and an amusing attempt at *Wild Thing*, both were produced by **Kim Fowley** in 1969.

You can also check out *Wild Thing* on *Girls In The Garage, Vol. 1* (LP). (VJ/MW)

Linda Rich (?)

ALBUMS: 1 THERE'S MORE TO LIVING THAN I KNOW SO FAR
(Inter Varsity LPS-03498) 1969 SC
2 PATTERNS (Inter Varsity 8091-4498) 1970 R1
3 APPLE TREE (Inter Varsity 279-598) 1975

These are fragile acoustic folk albums with poetic lyrics and an ethereal feel. (VJ)

Richard and The Young Lions (NJ)

Personnel:	BOB FREEDMAN	gtr	AB
	MARK 'TWIG' GREENBERG	drms	AB
	FRED RANDALL	bs	A
	RICHARD TEPP	vcls	AB
	LOUIE VLAHAKES	ld gtr	AB
	LARRY SMITH	bs	B

			HCP
45s:	Open Up Your Door/ Once Upon Your Smile (PS)	(Philips 40381) 1966	99
	Nasty/Lost And Found	(Philips 40414) 1966	-
	You Can Make It/To Have And To Hold	(Philips 40438) 1967	-

This five-piece hailed from Newark, New Jersey. They actually enjoyed minor chart success with *Open Up Your Door.* The follow-up *Nasty* flopped but *You Can Make It* was a rather appealing high energy garage-punker, which is usually considered their best effort and also the hardest of their singles to find.

Compilation appearances have included: *Open Up Your Door* on *Nuggets Box* (4-CD), *Open Up Yer Door! Vol. 1* (LP) and *Boulders, Vol. 9* (LP); and *You Can Make It* on *Pebbles, Vol. 12* (LP), *What A Way To Die* (LP) and *Hang It Out To Dry* (CD). (VJ/MW/MDo)

Richard, Cam and Bert (NY)

ALBUM: 1 RICHARD, CAM AND BERT (Trilogy TS-91701) 197? SC

This New York City folk-blues album was produced by Warren Schatz who also handled **Yesterday's Children** and **Banchee**, among others. Many collectors find it quite pleasant. (VJ)

Emil Richards and The Microtonal Blues Band (CA)

Personnel:	DENIS BUDIMIR	gtr	A
	DAVE MACKAY	piano	A
	RAY NEAPOLITAN	bs	A
	JOE PORCARO	drms	A
	EMIL RICHARDS		A
	MARK STEVENS	perc	A
	TOMMY TEDESCO	gtr	A

ALBUMS:	1	JOURNEY TO BLISS	(Impulse A-9166) 1968 SC
(selected)	2	SPIRIT OF 1976	(Impulse A-9182) 1969
	3	STONES	(Uni 3008) 1969 SC

45: No Place I'd Rather Be/Bo Diddley (Uni 55027) 1967

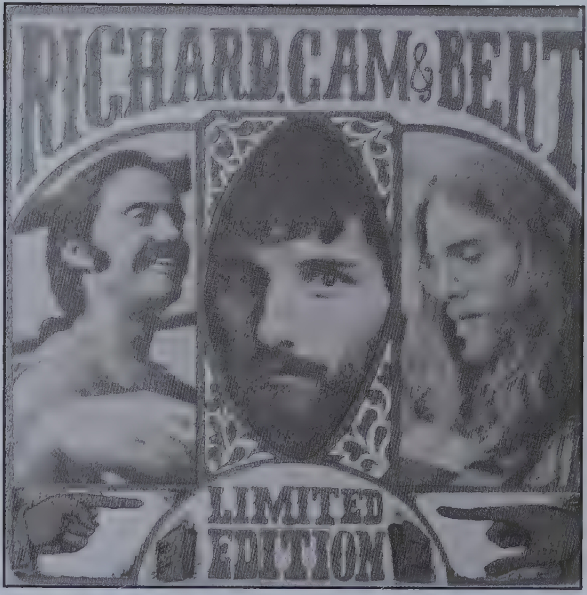
NB: Shown as by Emil Richards and The Factory.

Born in Connecticut in 1932 as Emilio Joseph Raddochia, **Emil Richards** was one of the best vibes and percussion players operating in the Hollywood studios. Apart from his countless rock and pop sessions (notably with **The Factory**, **Russ Giguere** and Ry Cooder), he also recorded some albums with his group, the Microtonal Blues Band. A disciple of the Maharishi Yogi and a master of weird and exotic instruments, **Emil Richards** was primarily a jazz player fascinated by Indian music and odd rhythms.

His late sixties albums may interest some curious readers, especially *Journey To Bliss*, subtitled a "Meditation Suite in Six Movements" with cuts like *Mantra*, *Bliss*, *Maharimba* and the 18-minute title track. Really innovative and faithful to its title, this album was produced by Bob Thiele, who also worked with **Salvation**, **Eden's Children** and John Coltrane.

The Uni album was recorded with **Bill Plummer** and Dave McKay and also combines psych, jazz and experimentation.

Richards is one of these jazz players who were interested by Indian music and crossed over to the rock scene. He can be compared to **Bill Plummer**, **Charles Lloyd** or **Gabor Szabo** (they all played together on some albums). (SR)



RICHARD, CAM AND BERT - Self Titled LP.

Warren S. Richardson Jr. (AZ)

Personnel:	DAVID BIRKETT	bs	A
	OTIS EUGENE HALE	sax	A
	RICHARD LEWIS	kbds, trumpet	A
	MICKEY McGEE	drms	A
	WARREN S. RICHARDSON JR.	vcls, gtr	A
	JOSEPH RAY TRAINER	sax	A

ALBUM: 1(A) WARREN S. RICHARDSON JR. (Cotillion SD-9013) 1969 SC

NB: (1) reissued on CD (Retro Disc RDI 33036) 2008.

Some mystery surrounds this album, which is a guitar-based hard-rocker with a couple of excellent tracks. The Arizona album was produced by **Mike Condello** and the cover features four photographs of **Condello** guitarist (and future Tubes guitarist) Bill Spooner, so presumably "Warren S. Richardson Jr." is either Spooner's real name, or a curious inside joke. (CF)

Karl Richey (CA)

Personnel:	KARL RICHEY	vcls, gtr, hrmnca	A

ALBUM: 1(A) KARL RICHEY (Studio 10 DBX 102) 1969

45: Black Fleeced Lamb/People's Park (Studio 10 R2502) 1969

Born in Seattle in 1950, **Karl Richey** moved to San Francisco in 1963 and began playing folk and blues in the coffee houses. His only album was issued on the small Studio 10 label (which also released **Day Blindness**) and is a pleasant bluesy folk album graced by his warm voice and good harmonica. Except for a cover of Nat Adderley's *Work*, he penned all the tracks: *Stoned Livin'* ("all the food in the house has been seasoned with pot"), *Mary Jane*, *Fast Last Night*, *Pussy Cat* etc. Pleasant, but getting hard to find.

His album was produced by Tom Preuss. (SR)

Richie's Renegades (MA)

Personnel:	BILLY DUNN		A
	BOBBY LEDGER	gtr	A
	BRIAN MICHAELS	bs	A
	BOBBY PECK	drms	A
	RICHIE REYNOLDS	vcls	A
	KEVIN R. (ROBICHAUD?)		A

NB: Kevin R./Kevin Robichaud not confirmed.

45: Don't Cry/Baby It's Me (Polaris 002) 1966

Richie's Renegades came from Lynn, Massachusetts. Winning a 1966 'Battle Of The Bands' won them a contract to release their sole single on Polaris. *Don't Cry*, a mid-tempo punk ballad with some nice backing harmonies, has since been compiled on *Psychotic Moose And The Soul Searchers* (LP) and *Tymes Gone By* (LP). Their complete recorded output - two versions of both single tracks and a 'Pepsi' commercial - have also been collected together on *The Polaris Story* (CD).

They also backed **William The Wild One** on his two singles. (MW)

Rich Mountain Tower (IL)

ALBUM: 1 RICH MOUNTAIN TOWER (Ovation OV/14 -12) 1971

45: Thank You, Maggie/Uncle Bob White (Ovation 1014) 1971

This local Illinois group utilised acoustic, electric and steel guitars, moog, keyboards, drums and harmonica. They sounded a bit like the **Grateful Dead** circa *American Beauty*, with tracks like *Song Of The Sea*, *Circle Sky*, *Moon Mix* and *Our Passage Home*. (SR)

Rick and Ronnie (TN)

Personnel:	RONNIE SCAIFE	bs, gtr, vcls	A
	RICK YANCEY	gtr, vcls	A
	PERRY YORK	drms	A

45: Don't Do Me This Way/Misty Eyes (Sprite 5001) 1966

A Memphis group who's *Don't Do Me This Way*, sounds strongly influenced by The Kinks and Zombies. Ronnie Scaife had been in the Travis Wamack Band and the Us Group; he and York would form Shylo. Rick Yancey went on to form Cymarron.

Don't Do Me This Way has been compiled on *The Lost Generation, Vol. 2* (LP) and *Highs In The Mid-Sixties, Vol. 22* (LP). (VJ/MW/RHI)

Rick and The Ravens (CA)

Personnel:	ROLAND BISCALUZ	bs	A
	JIM MANZAREK	organ, hrmnca	A
	RAY MANZAREK	vcls, piano	A
	RICK MANZAREK	gtr	A
	PAT STONNER	sax	A
	VINCE THOMAS	drms	A

45s: Henrietta/Just For You (Aura 4506) 1965
α Geraldine/Soul Train (Aura 4511) 1965
Big Bucket "T"/Rampage (Posea 101) 1965

NB: α shown as by "Ray Daniels With Rick & The Ravens ".

From Los Angeles, this act is best remembered as featuring a pre-**Doors** Ray Manzarek. They played at the Turkey Joint in Santa Monica and at the Port O Call in San Pedro, where they once supported **Sonny and Cher**. Four of the six songs were original compositions, written and sung by Ray Manzarek. The Aura label was a subsidiary of World Pacific.

In September 1965 they returned to the studio, with Jim Morrison and John Densmore in tow and recorded a six-song demo acetate. Shortly after, Ray Manzarek's brothers left the band and **The Doors** were born. (RFn)

Rick and The Riots (IN)

45: Big Murph/Traffic Jam (Shazzamm 111) 1961

Although outside the timezone of this project, *Big Murph* is of interest here as rockin' garage from the *Louie Louie* camp; the flip is a R'n'R instrumental.

You can also hear *Big Murph* on *Garage Punk Unknowns, Vol. 6* (LP). Rick and his riotous friends were based in Indianapolis, Indiana. (VJ/MW)

NOONEY RICKETT FOUR
with JONI LYMAN
Dave Otto
Lund Agency
direction Beverly Hills

NOONEY RICKETT FOUR with JONI LYMAN.

Nooney Rickett (CA)

Personnel:	KENTON DUNBAR	drms, vcls	A
	TOM FUNK	sax, vcls	AB
	JONI LYMAN	vcls	AB
	NOONEY RICKETT	gtr, vcls	AB
	?? RUCKER	bs	A
	TOM POOLE	bs, trumpet, vcls	B

45s: Bye Bye Love/In The Swim (20th Century Fox 500) 1964
α Bye Bye Baby/Maybe The Last Time (Dimension 1051) 1966

NB: α shown as by Nooney Rickett and The Nooney Rickett Four. Both tracks also released on a French EP with a picture sleeve (Colpix 8007 M) 1966. The other side of the EP was by **Gamma Goochee**.

From Los Angeles and previously known as the V.I.P's (with Arthur Lee), **Nooney Rickett** (the name of the band and their leader) recorded two tracks which appeared on a domestic single and a rare French EP in 1966. Penned by Rickett and Poole, *Bye Bye Baby* is strongly reminiscent of the Beatles and Wayne Fontana, while *Maybe The Last Time* is a cover of James Brown. He also had numerous solo singles throughout the sixties (on MGM, It, Capitol), some of which are described as 'Presleyish' or 'northern soul'.

The band existed between 1964-7 and also appeared in two movies, 'Pajama Party' and 'Winter A Go Go'.

Their occasional singer, Joni Lyman, also sang with **The Joel Scott-Hill Trio**.

Compilation appearances have included: *Bye Bye Baby* on *Mindrocker Vol. 12* (LP), (*This Is The Time*) on *Garagelands Vol. Two* (CD) and *Psychedelic States: Indiana Vol. 1* (CD); and *She's Not There* on *12 Groovy Hits, 12 Florida Bands* (LP). (SR/SBn/TomFunk/MW)

The Ricochettes (Ricochetts) (WI)

Personnel incl:	JOHN JOHN GALOBICH	drms	A
	HERB HOHNKE	bs, keyb'ds	A
	A.R. STEVENS (KRIEGEL)	ld gtr	AB
	JERRY WOLLENZIEN	gtr	A
	JIM MILEWSKI	bs, tamb	B
	MICK MILEWSKI	gtr	B
	BOB "HUMPTY" NEUHOFER	drms	B
	BRUCE COLE	drms	

45s: I'll Be Back/Can I Be Sure (Raynard RS 10030) 1964/65
Come In My Love (Out Of The Rain)/
Losing You (Quill 102) 1966

Find Another Boy/Don't Waste Your Time (Continental 500) 1966
Find Another Boy/I Don't Want You (Destination 629) 1966

NB: There's also a much later 45 on a reissue label credited to AR and The Rockin' Ricochettes: *Rock On/Carl's Rockabilly Roll* (PS) (Mean Mountain 1424) 1982.

This Milwaukee-based outfit released some decent pop-beat recordings. The Destination single is good mid-sixties teen-beat with a nod towards other area artists like **The Robbs** and Chicago harmony popsters like the **Cryan' Shames** and **Saturday's Children**. Tom Tourville's Wisconsin book pointed out that they became the **Picture**, and put out one great psychedelic single on Nasco.

The Continental single was a different version of *Find Another Boy*, recorded by a group called 'Mickey, They and Them', which included the Milewski brothers and Neuhofer. They were by then in the **Ricochettes** so someone decided to credit it to the better-known group.

When several members were called up, the Milewski brothers and Stevens formed **The Picture**. Stevens was drafted in the summer of 1968 before that group recorded. In the eighties he formed a new Ricochettes, releasing one single in 1982 and an album as Ar Stevens and The Rockin' Ricochettes - *Ain't Rock And Roll Pretty* (Ottertail 1235) 1985.

Further details can be found in 'Do You Hear That Beat', the definitive book on Wisconsin fifties and sixties rock by Gary Myers (Hummingbird, 1994, ISBN 0-9643073-9-1), who kindly permitted us to use it.

You can also find *Losing You* on *The Quill Records Story* (CD). (MW)

The Riddles (IL)

Personnel:	LEE ADAMS	bs, vcls	A
	WESTON DOBSON	gtr	A
	RONALD FRICANO	drms	A
	PATRICK HARPER	ld gtr, vcls	A

45s: Sweets For My Sweet/It's One Thing To Say (Quill 116) 1967
Sweets For My Sweet/
It's One Thing To Say (Mercury 72669) 1967

From Crystal Lake, Illinois comes this very poppy cover of The Searchers' hit. Turn it over however and there's a rather good moody punk-popper with some tasteful if understated licks... check it out on *The Quill Records Story* (CD). Nice. (MW)

Riders of The Mark (?PA)

45: The Electronic Insides And Metal Complexion That
Make Up Herr Doktor Krieg/
Gotta Find Somebody (20th Century Fox 6694) 1967

The work of an obscure band the record was composed by John Hill and Don Cochrane. Previously thought to have emanated from Arizona, the Hill/Cochrane connection makes Pennsylvania a more likely source of this maelstrom of pumping electronic psych (other artists they arranged/ produced include Bill Soden and TR-5). *Gotta Find Somebody* is pop with a hard edge.

Compilation appearances have included: *Gotta Find Somebody* on *Let's Dig 'Em Up, Vol. 3* (LP), *Let's Dig 'Em Up, Vol. 1* (CD) and *Wyld Sydes Volume Eight* (CD); and *The Electronic Insides And Metal Complexion That Make Up Herr Doktor Krieg* on *Mayhem & Psychosis, Vol. 1* (CD), *Open Lid EP* (7") and *Beyond The Calico Wall* (CD). (VJ/MW)

The Riffs (AZ)

45s: Tell Her/I Been Thinkin' (Lubee 304) 1965
Tell Her/I Been Thinkin' (Jamie 1296) 1965

Here's a bright and instantly likeable Invasion-beat single from a Phoenix, Arizona band. (MW/MM)

The Riffs (MA)

45: Outside That Door/Holy Ravioli (Cori 31005) 1965

Another **Riffs**, this time from Newton, Massachusetts. (MW/MM)

Rig (?)

Personnel:	BUFFALO BUTTREY	A
	TOM CERONE	A
	KENDELL KARDT	A
	DON KERR	A
	WELDON MYRICK	A
	ARTIE RICHARDS	A

ALBUM: 1(A) RIG (Capitol ST-473) 1969

45s: Quiet Lady/Sister Liza Bookman (Capitol P-2855) 1970
Have A Cigar/Last Time Around (Capitol P-2952) 197?

A rare and obscure album, *Rig* combined bluegrass, melodic rock, pop and hippie country-rock. Some dealers describe it as psychedelic, but that is way off mark. Still a decent album though! (SR/ScottYoung)

Right Of Little Rest (RI)

ALBUM: 1 RIGHT OF LITTLE REST (No label #TN 1100) 1976 R1

This is another of those albums that are part of the University of Rhode Island year book series. It's presented in a cover that shows a sea dragon threatening a village at the edge of the world. The back cover is blank. The best cut on the folkish album is usually considered to be *Am I Not The One* which has female vocals and is quite psychedelic. (VJ)

Rigor Mortis (PA)

Personnel:	BRUCE MEGLIO	drms	A
	RUDI PROTRUDI	ld gtr	A
	CRAIG STOUFFER	vcls, gtr	A
	BIGLER	vcls	A
	BEN ?	bs	A

Originally known as **King Arthur's Quart** and based in Harrisburg, Pennsylvania, **Rigor Mortis** came to life in 1966 and was one of the earliest oufits in the long history of Rudi Protrudi, who'd return to his garage roots a decade or so later with the mighty Fuzztones. Read Rudi's reminiscences in 'Misty Lane #17', then slap *Basementsville! U.S.A.* (LP) on your turntable and crank up the volume for a stormin' **Blue Cheer**-infused blast called *Bandit*, taped live in the late sixties but never before on vinyl. However *Bandit* was included on *Basementsville! U.S.A.* (LP). (MW)

Riley (TN)

Personnel:	BILL ELDRIDGE	gtr	A
	JIM NOVESKY	bs, vcls	A
	JIM SNEAD	drms, vcls	A
	GARY STEWART	gtr, kbds, hrm, vcls	A
	RILEY WATKINS	gtr, vcls	A

ALBUM: 1(A) GRANDMA'S ROADHOUSE (Mo-Fok #101) 197? R2

This elusive early seventies album was recorded at Bradley's Barn in Nashville. The group played in a rural/country-rock style somewhat similar to **The Band**.

Gary Stewart enjoyed a long career in country music following its release. He passed away in 2003. (VJ)

The Ringers (CA>PERU)

Personnel:			
	STANLEY BONACCORSO ('REX PARIS')	ld vcls, bs	ABCD
	KEITH JOHNSON	gtr, vcls	ABCDEF
	BILL LYNN	drms, vcls	ABCDEF
	TOM CROCKETT	ld gtr	B
	PAUL INDELICATO	ld gtr, vcls	C
	DAVID TURNER	ld gtr, vcls	E

ALBUMS:		
1(D/E)	BEFORE AND AFTER	(Virrey DVS 708) 1970 R1
2	LET THEM BE KNOWN (LP)	(Break-A-Way 001) 2001
3	LET THEM BE KNOWN (CD)	(Break-A-Way 002) 2001

NB: (1) released in Peru. (2) 10-track retrospective with insert. (3) 22-track retrospective with 10-page booklet.

45s:		
	Mersey Bounce/Graduation Doll	(Bil-Lou 1001) 1965
α	Let It Be Known/Never Too Young	(Velvet Tone VTR-105) 1966
	Daydream/Not The Marrying Kind	(Amp ANX-119/120) 1966

NB: α shown as by "The TR-4" (Tommy Rettig 4).

Stan Bonaccorso was from San Jose, Califonia and started playing folk and rock'n'roll in the mid-fifties, when he graduated from guitar to electric bass. He was in several outfits (Original Galaxies, Ernie and The Fanatics, Royals) before relocating to Hollywood in 1963. Soon after his arrival an agent pointed him to an audition. Dick Gabriel (sax/keyb'ds), Bill Lynn (drums) and Keith Johnson (gtr) were looking for a bassist; Bonaccorso got the nod but they quickly discovered that he was in a different musician's union to the rest of the band; adopting a stage name of Rex Paris got around that potential pitfall. The group became Richard and The Bowmen and decked themselves out in Robin Hood attire.

Drummer Bill Lynn had also been playing since the mid-fifties. In 1960, he became the session drummer for Paramount in Nashville, where he met and played with Elvis Presley. He would continue to play for him occasionally throughout the sixties.

Richard and The Bowmen started playing at clubs on Sunset Strip. Here they encountered the nascent Sonny and Cher, who asked Dick Gabriel if he and his band would like to be their road band. Without consulting the others, Gabriel turned them down; unimpressed, the other three took their leave.

In 1964, with Beatlemania in full swing, the trio had the mop-tops and could also sound like the Fab Four - so they adopted the name Dead Ringers. In the late summer they found guitarist Tom Crockett to complete the format and drop the "Dead" from their name. Their first single in 1965 did little and they brought in Tommy Rettig (an actor who played Jeff in the 'Lassie' TV series) as co-manager. Several tracks were laid down but none were released until the brief chance to record a theme for a new soap opera resulted in the rush-recording of *Never Too Young*, with Larry Bropsky filling in for an out-of-town Bill Lynn. This would be their second release in 1966 and was credited to the TR-4 (Tom Rettig 4). Though a cool pop tune, **The Ringers**' version was ultimately rejected by the TV company in favour of a song composed by the show's producer's nephew!

THE
RISING SONS

THE RISING SONS - Self Titled (Israphon) CD.

Crockett was replaced by Indelicato in 1966 and their third single appeared soon after. *Daydream* is an excellent swingin' garage rocker with mean licks; the flip is a soppy last-dance ballad. Indelicato left in 1967 and **The Ringers** were back to the original trio. Four more tracks were recorded before Rex decided to leave in 1968 and was replaced by David Turner. Two more cuts were laid down - *Bandsong* and *Another Day* - then they departed for a tour of Central and South America.

They eventually wound up in Peru, where they became a regular attraction at clubs and on TV. Signed by the Virrey label to produce an album, they used the two 1968 cuts and added some reworkings of earlier recordings; it was released in 1970.

Soon after they returned to the US David Turner joined Poco; Johnson and Lynn carried on until 1972, occasionally rejoined by Paris. Bill Lynn who'd earlier played with The Champs, was a highly successful staff drummer for ABC Paramount Records in Nashville. In 1964, he began working often with Elvis Presley, and appeared in a handful of the King's films. In the seventies, he did studio work with Dallas Smith of Liberty Records.

As to the music: they may have played covers live but their recordings appear to be all originals. Mersybeat is to the fore on their earlier mop-top shakers (*Mersey Bounce*) and beat ballads; they also took on pre-beat teen-pop (*Graduation Doll*), a brief hi-five to the surf scene (*Never Too Young*) then moved on to Stones-like raunch (*Let It Be Known*), fuzz-garage (*Ask Me No Questions*) and pop... like a documentary of the pre-psychedelic sixties.

The CD retrospective contains 22 tracks, just about all their recorded output; the album version features their 10 best 1965-1967 garage/beat recordings for garage purists. Both contain the band's full history from which this entry has been composed.

As Tr-4, *Let It Be Known* has also resurfaced on *The Night Is So Dark* (LP) and as **Ringers** *You Gotta Try* figured on *Back To Peru* (2-LP). (MW/MDo/WV/BLn)

The Ringers (?)

ALBUM: 1 PLAY FOR TODAY'S DANCE-IN (Unart M-21013) 1967 SC

Housed in a psychedelic sleeve, *Play For Today's Dance-in* is an instrumental 'exploito' album with organ and guitar. Covers include *Let's Spend The Night Together* and *Friday On My Mind.* (SR)

Jerry Riopelle (CA)

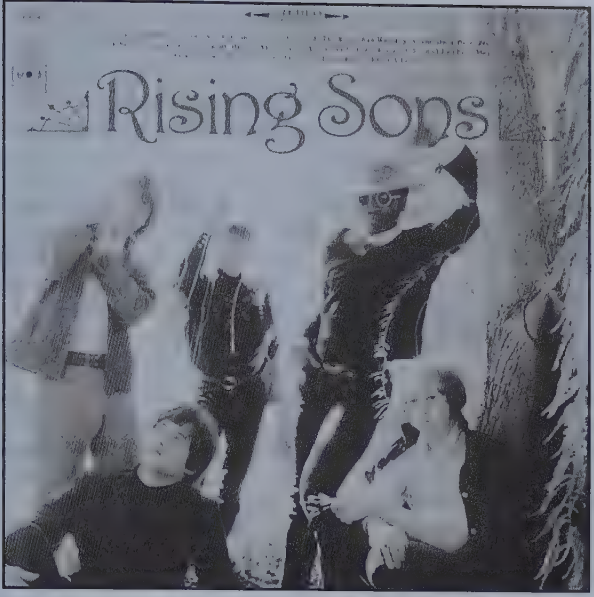
ALBUMS: (up to 1977)			
	1	JERRY RIOPELLE	(Capitol ST-732) 1971
	2	SECOND ALBUM	(Capitol ST-863) 1972
	3	SAVING GRACE	(ABC ABCX-827) 1974
	4	TAKE A CHANCE	(ABC ABCD-886) 1975
	5	LITTLE BIT AT A TIME	(Little Eskimo 7) 1977

NB: (1) reissued on vinyl (Capitol SM-732) 1977. (2) reissued on vinyl (Capitol SM-863) 1977. (3) also released in Holland (Ariola ABC 27 205 ET) 1974. (4) also released in Canada (RCA) 1975.

45s: (up to 1977)		
	Darlin' Daughter/?	(Capitol 3125) 1971
	Livin' The Life/Shoulder To The Wheel	(ABC 12025) 1974
	You And I/Why Do I Always Leave Home	(ABC 12042) 1974
	Steppin' Out/Walkin' On Water	(ABC 12129) 1975

California-based, **Jerry Riopelle** began his career circa 1966 with the **Black Sheep** and **The Parade**. He also produced the first album by **Brewer and Shipley** and worked with **Leon Russell** in **Asylum Choir**. His solo albums are reputedly pleasant, in a singer/songwriter vein.

He continued to record way beyond the time-span of this book, releasing several further albums and CDs, mostly for Little Eskimo. (SR/VJ)



THE RISING SONS - Self Titled (Sundazed) LP.

The Riots (IL)

Personnel incl: LARRY DIEDEN

45: You're My Baby/I Can Go On (X Records 661389) 1966

Teen garage from Chicago's Old Town (not Tennessee as previously reported). Larry Dieden composed both sides of their sole platter; whose *I Can Go On* is a wonderful, booming garage-ballad.

I Can Go On is also on *Garage Punk Unknowns, Vol. 8* (LP). *You're My Baby*, is also on *Diggin' For Gold, Vol. 7, In The USA* (LP). (MW/MM)

The Riot Squad (MI)

Personnel:	BOB ANZALONE	bs	A
	DAN CURRAN	drms	A
	GREG CURRAN	ld vcls	AB
	JIM JOQUE	gtr	A
	BRENDAN WILLIAMS	ld gtr	A
	BOB DEROUIN		B
	GREG TOLMAN		B
	TOM VARDIGAN		B
	LARRY WILLETTE		B

45: Come On Let's Go/
Ferry Cross The Mersey (Peninsula #001) 1967

Escanaba, Michigan was home to this **Riot Squad**, whose covers single appeared in December 1967. It was the first release on the Peninsula label and preceded that of local rivals **The Prophets Of Doom**.

There's a strange time-tunnel effect going on here. Apart from some waspish fuzz guitar, their version of Richie Valens' *Come On Let's Go* sounds like a cross between pre-teen Everlys and Buddy Holly. They may have been a long way from Liverpool but they render a haunting and faithful version of Gerry & The Pacemakers' 1965 hit ballad with pre-pubescent vocals.

Greg Curran went on to other local outfits, including The Cadillacs and Rocking Chair. Check out Steve Seymour's 'Rock'n'Roll Graffiti' book/website/blog for more on the Upper Peninsula scene. (MW/SS)

The Riptides (IL)

Personnel incl: JOE REAM A

45: She Set Me Free/Stay With Me (Spin-A #101) 1966

From Chicago, Joe Ream later went to the University Of Illinois in Urbana, where he played in **The Regiment** (of *My Soap Won't Float* fame).

You can check out *She Set Me Free* on *Wyld Sydes Volume 4* (CD) and *Stay With Me* can also be found on *Wyld Sydes Volume 1* (CD). (MM)

Rising Hope (OH)

ALBUMS: 1 FAREWELL TO THE SHADOWLANDS
(No label LP-S-726) 1975 R1
2 WHERE THE SONG CAME FROM (w/insert)
(No label 8064N2) 1978 R1

A rare Christian folk-psych trio (two women, one man) from Cincinnati, Ohio sometimes compared to **All Saved Freak Band** or **Spiritwood**, with tracks like *Secret Of The Stars* and *Lead Me On* on the first album and a West Coast vibe on the second, which features catchy melodies, beautiful harmonies and at times pleasing flute, mandolin and violin. (SR)

The Rising Sons (CA)

Personnel:	ED CASSIDY	drms	A
	RY COODER	ld gtr	AB
	JESSE LEE KINCADE	gtr, vcls	AB
	TAJ MAHAL	vcls	AB
	GARY MARKER	bs	AB
	KEVIN KELLY	drms	B

ALBUMS: 1(B) THE RISING SONS (Groucho MAR-X 38501) 198? SC
2 THE RISING SONS (Israphon ISR 009 CD) 199?
3 THE RISING SONS FEATURING TAJ MAHAL
AND RY COODER (Sony) 1992
4 THE RISING SONS (Sundazed LP 5054) 2001

NB: (1) Italian LP. (2) is an 18-track pirate CD release, but (3) is an official release with 22 tracks.

45: Candy Man/
The Devil's Got My Woman (Columbia 4-43534) 1966

This California band, which formed in L.A. in April 1965, has assumed legendary status because many of its personnel went on to far greater things. For example, Gary Marker recorded a single with **Sound Machine** and an album with **Fusion**; Ed Cassidy was a founder member of **Spirit**; Kevin Kelly later joined **The Byrds** for a while and Cooder and Taj Mahal both had very successful solo careers.

Although their single version of *Candy Man* is good, it's the flip which is the killer cut, featuring the now familiar slide guitar of Cooder and Taj Mahal on lead.

The band also recorded an album for Columbia, which was not released at the time, although it has subsequently been pirated twice, and posthumously released by Sony on CD. Produced by Terry Melcher, who was also responsible for one Columbia's hottest acts, **The Byrds**, their recordings are a melting pot of rock/folk/electric blues and old-style country blue-grass.

Presumably, when Columbia pulled the plugs, the band split up.

Compilation coverage has also included *Candy Man* and *The Devil's Got My Woman* on *Mindrocker, Vol. 7* (LP); and the previously unreleased *Take A Giant Step* on *Where The Action Is! L.A. 1965-68* (4-CD book). (VJ/SR/MW)

The Rising Sons (NY) - see Tony Galla &The Rising Sons (NY).

The Rising Sons (?)

45: Talk To Me, Baby/Try To Be A Man (Amy 931) 1965

Another **Rising Sons**, this one was possibly from the South. (SR)

Rising Sons (IL)

45: Have Some Patience Girl/Hold On I'm Coming (Max 6719) 1967

From Macomb, Illinois and described as 'weak soul-garage'. (MW)

The Rising Storm (MA)

Personnel:	BOB COHEN	ld gtr	A
	TODD COHEN	bs	A
	CHARLIE ROCKWELL	organ	A
	TOM SCHEFT	drms, bongos, tamb	A
	TONY THOMPSON	rhythm gtr, vcls	A
	RICH WEINBERG	vcls, hrmnca, tamb, cowbell	A

ALBUM: 1(A) CALM BEFORE... (Remnant BBA-3571) 1966 R5/R6

NB: Just 500 copies of (1) were pressed originally. (1) reissued on vinyl (Eva 12012) 1984 in a different cover. (1) was made available again as an exact legal reissue on Stanton Park (SRE-001) 1992 and on CD with their 1983 re-union (Arf! Arf! AA-034) 1992.

Also relevant are: - *Alive Again At Andover* (Arf! Arf! 007) 1983, a limited edition of 1,000, which captures their 1983 reunion; and *Second Wind* (CD) (Arf! Arf! AA-083) 2000, which gathers together new studio and live material.

45: FROZEN LAUGHTER (Stanton Park STP-021) 1993

NB: a double single set featuring two new songs, the Arthur Lee tune *Signed D.C.* and *Trying To Fool*, plus two bands doing covers of previous **Rising Storm** tracks.

Recorded whilst the aforementioned were attending Phillips Academy, Andover, Massachusetts the *Calm Before...* album was an ultra-rare collectors' item prior to its reissue. It's easy to see why. The album contains fine versions of hard-rockers *Don't Look Back*, *In The Midnight Hour* and *Baby Please Don't Go*, alongside Arthur Lee's *A Message To Pretty* and a number of self-penned compositions, such as the driving *I'm Comin Home* and slow, sensitive numbers like *Frozen Laughter* and *The Rain Falls Down.* This is an album of variation and contrast and the recent Stanton Park/Arf! Arf! reissues are recommended.

Alive Again At Andover was a reunion concert recording and is surprisingly good. Brought back together for the 15th Reunion of Andovers' Class of '67 10 of their gymnasium gig numbers are captured plus a version of *Baby Please Don't Go* from their first reunion stint at the Flowermarket Cafe, Boston in October '81. The original line-up is intact bar Todd Cohen whose place is filled by the ubiquitous Andy Paley. Unlike other reunion albums which cash in on past glories this one stands up well on its own and, although these guys had done nothing in the music sphere since graduation, the spirit and fun of those heady days is reincarnated.

the rising storm
calm before ...

THE RISING STORM - Calm Before... CD.

In 1999, the original sextet again minus Todd Cohen, but with Aram Heller (Mr. Stanton Park) bounding into the bassist role, had the chance to appear on the same bill as Boston legends **The Lost** and **The Remains**. The latter were one of the '**Storm**'s inspirations of course, as their cover of *Don't Look Back* testifies. Naturally they grabbed the opportunity with aplomb, indeed they played for free.

Despite some pre-gig nerves they proved to be the perfect openers of this historic event on Saturday 20th March 1999 at the Paradise Club in Beantown and they set the tone for what turned out to be a magical and memorable evening. Opening with their own *I'm Coming Home*, the half-hour set comprised many of the upbeat numbers from their album. **The Rockin' Ramrods**' *Bright Lit Blue Skies*, *Signed T.T.* and *Baby Please Don't Go* went down very well - another original *She Loved Me* with its Charlie Rockwell Hammond organ solo and great vocal arrangements was outstanding. It was a performance full of fun, vibrance and enthusiasm which quickly infected and was appreciated by the audience. Having played their part, the buoyant members joined the 600+ throng with as much eagerness to await the appearances of **The Lost** and **The Remains**.

The *Second Wind* CD gathers together new studio material (primarily from 1992 and 1998 sessions) with live renditions of *Midnight Hour* and *Baby Please Don't Go.* Other covers are *Signed D.C.* and John Lee Hooker's *Don't Look Back.* The remainder are originals, split between strong rockers and the **Storm**'s trademark haunting, melancholy folk-rockers.

Compilation appearances have included: *Frozen Laughter* on *The Magic Cube* (Flexi) and *Unknown Legends Of Rock'N'Roll* (book); the previously unreleased *To R.S. - Who Won't Know* on *New England Teen Scene, Vol. 3* (LP); *A Message To Pretty* on *Sixties Rebellion, Vol. 8 : Love Covers* (LP & CD); *Baby Please Don't Go* (live) on *The Arf! Arf! Blitzkrieg 32 Track Sampler* (2-CD); *Baby Please Don't Go, Message To Pretty* and *Don't Look Back* on *Endless Journey - Phase One* (LP); *Message To Pretty* on *Endless Journey - Phase I & II* (2-CD); *The Rain Falls Down* on *Psychedelic Archives Vol. 7* (double cassette box); and *Signed D.C.* and *Trying To Fool* on *Frozen Laughter Tribute* (EP). (MW/VJ)

Rising Tides (NJ)

Personnel incl:	PEARSON	A
	SABINE	A

Out of Morristown, New Jersey **Rising Tides** were heavily into the British R&B scene and their live act included lots of Stones' covers, Pretty Things and Kinks. They went up to New York to record an acetate containing *Take The World As It Comes* and a cover of The Animals' *I'm Crying.* It remained unreleased at the time but their competent original *Take The World As It Comes* can now be found on *Back From The Grave, Vol. 5* (LP). (VJ)

The Rising Tides (IL/Peru)

Personnel:	DAN CARLISLE	ld gtr	A
	PHIL CLARK	gtr	A
	JOHNNY JOHNSON	drms	A
	PAUL KINSELLA	ld vcls	A
	JOHN PREY	bs	A

This quintet's members hailed from LaSalle, Peru, Oglesby and Tonica, Illinois. In 1968, they contributed two tracks, *Little Girls* and *The Girl Made Good*, along with five other local acts, to the sampler album *A Psychedelic Six-Pack Of Sound* (LP).

The liners note that the band formed in 1965 and appeared at the Illinois State Fair in 1967, placing 9th out of 90. Certainly they provide some of the best moments on this album, thanks to the songwriting skills of Phil Clark, although psychedelic they are not.

Little Girls is a fine '66-sounding pop-punker with a short fuzzy solo and a solid swinging beat that brings to mind early **Creedence**. *The Girl Made Good* is a classy minor-mooder reminiscent of **The Cyrkle** or **The Critters**.

Phil Clark remembers: "It was a stark recording setting. On a cold winter evening we set up in a 'storage room studio' located in the back of a meagre storefront musical instrument shop in the town of Streator, Illinois.

Our two songs were recorded in single takes after a 10 minute warm-up using three microphones and a single track. We were in and out in less than an hour, as was the other band that was leaving as we came in. John Prey had electronics training and built what was at the time a very advanced fluorescent strobe light system for our performances. We wore fluorescent capes and did covers of popular psychedelic songs, Kinks and Yardbirds etc. After taking a few decades off to raise a family and teach in the public schools, I'm now writing songs again." (MW)

Rising Tydes (PA)

Personnel incl: MIKE FREDERICK

Acetate 45: Artificial Place/
Don't Want You Around (Sound Plus Studios acetate) 1967

This Philadelphia garage band's recordings may not have gained a commercial release. An acetate copy survived long enough for both sides to be preserved on *Crude Pa. Two* (LP). (MW)

Peter Ritchie (?)

ALBUM: 1 ALICE'S RESTAURANT MASSACREE - COMPLETE
(Design SDLP-314) 1969

As you can guess, side one is a side-long note for note cover of **Arlo Guthrie**'s song. Why somebody would buy such a record is questionable. Side two contains some decent folk-rock tracks. Design was an exploito label, also responsible of the awful **Rajput & The Sepoy Mutiny.** The front cover pictures **Ritchie** leaning up against a tree strumming his guitar. (SR)

Ritchie's Renegades (MA) - see Richie's Renegades (MA).

The Rites (NY)

Personnel:	ROBERT AZZARELLO	drms	A
	JAMES CAHN	organ	A
	PETER FELLER	gtr	A
	THOMAS B. FITZPATRICK	bs	A
	PETER KEREZMAN	gtr	A

45: Things/Hour Girl (Decca 32218) 1967

A pop-psych single worthy of your attention, *Things* is an up-tempo outing with some neat backwards guitar. *Hour Girl* is a mellow folk-psych ballad. Both sides were written by Peter Kerezman and *Things* can also be heard on *Fuzz Flaykes & Shakes, Vol. 1* (LP & CD). *Hour Girl* has been compiled on *Fading Yellow Vol. 2* (CD). The band had come together in New York City. Pete Feller lived in Rockland County, a northern suburb; Tom Fitzpatrick was from the Boston area, attending Columbia University; Jimmy Cahn was in New Rochelle New York in Westchester County, another northern suburb; Bob Azzarello was from Northport, Long Island, suburb east of New York City, attending New York University; Peter Kerezman grew up on 161 St. and Broadway in Upper Manhattan, a few blocks from the George Washington bridge.

Peter Kerezman recalls: - "We played a lotta frat parties and some dances around Columbia University, some bars and clubs in the suburbs, and rich kid private parties. Our biggest gig was the Clairol Caravan, summer of 1967. A total of 33, I think it was, free concerts w/fashion show in various parks of the five boroughs, sponsored by Clairol, Inc. If you look at a fiche (or a copy if you got one) of 'Time' magazine for June 30, 1967, you can see a Clairol Caravan photo on page 21. Jimmy Cahn's on the right, dancing with amateur fashion model Patsy Sabline. I'm the guy with the eyepatch (car wreck) all the way on the left, bangin' on a D-21. Still got that guitar but I lost the eye patch."

"The Decca-supplied producer was Milt Gabler, and our former manager Bob Prescott brought in his own guy, Steve Hammer to 'help out'. The record did not do very well for us, to put it mildly (less than 1,000 copies sold). I did quite a few demo sessions on bass for other folks, but nothing else was released. Me, Jimmy and Bob stuck together for quite a while but didn't achieve much due to lack of focus. I'm now the owner of a small bicycle shop in a rural community deep in southernmost Texas, still playing bass and guitar in the clubs occasionally". (MW/PKm)

Rites of Spring (AL)

Personnel:	MICHAEL GUNNELS	A
	RONALD PARR	A

45: Why/Comin' On Back To Me (Cameo Parkway 109) 1966

This Birmingham, Alabama group was originally known as **The Hard Times**. A change of name was precipitated, due to the national exposure of the San Diego **Hard Times** on ABC-TV'S 'Where The Action Is', when they were recording their second single (with **Terry Knight** producing) at Frankford Wayne Recording Labs in Philadelphia. An acetate exists of two tracks, *Why* and *No Name*, credited to the **Hard Times**; both would appear on the eventual Cameo Parkway single, as by the **Rites Of Spring** - *No Name* having become *Comin' On Back To Me* with the addition of vocals.

Why is a melodic folk ditty with music-box chimes; *Comin' On Back To Me* is a stomping, hand-clapping, hook-laden fuzz-popper and the stronger cut from our viewpoint. Compilers agree; it's on *Turds On A Bum Ride, Vol. 5* (CD) and *Psychedelic States: Alabama Vol. 1* (CD).

Confusingly there were other, unconnected **Rites Of Spring** around in the sixties who released singles: *The King In Your City/Happy Feet* (La Fra # unknown) by a group thought to be from Massachusetts; and an MOR harmony-pop outfit of unknown locale - *If You Let Me Make Love To You Then Why Can't I Touch You/Gettin' Into A Good Thing* (Generation 113) 1969. (MW/JLh)

Rittenhouse Square (NC)

Personnel:	MITCH EASTER	vcls	A
	PETER HOLSAPPLE	vcls	A
	BOBBY LOCKE	drms	A
	CHRIS STAMEY	vcls, gtr	A

ALBUM: 1(A) RITTENHOUSE SQUARE
(R^2 Records CCSS-1214) 1972 R4

NB: (1) 12" mini-album issued in paper sleeve printed on one side, with a hole in the centre through which the label can be viewed.

Here's a very rare North Carolina release. Easter, Holsapple and Stamey all followed this short-lived venture with prolific careers in power pop as performers and producers - and each of them are now quick to dismiss their **Rittenhouse Square** record as garbage. Truth be told, this is an interesting guitar/progressive effort that will be universally favoured over their later work by readers of this book.

R
RECORDS
Rittenhouse Square

RITTENHOUSE SQUARE - Self Titled LP.

Rittenhouse Square plays an infectious hard-rock, comparable perhaps to Big Star at their heaviest, or to the loud up-tempo material that SVT produced at the end of the decade. This is unpolished, though - and it is probably the raw character of the record that has led the band to dismiss it in recent years. Ignore the warnings and check it out, if you get the chance... but don't hold your breath waiting for the band members to reissue it! (CF)

Rituals (CA)

45:	Surfers Rule/She's Gone	(Arwin) c1963

A rare Californian surf single, deserving an inclusion here as *Surfers Rule* was written by **Kim Fowley**, while *She's Gone* is a Bruce Johnston and Terry Melcher song. Coincidentally, **Fowley** and Johnston/Melcher would later record as **The Rogues** in two different groups! (SR)

River City Street Band (AR)

Personnel:	TOMMY BYRD	ld vcls, gtr	A
	FUZZ FOSTER	ld gtr, vcls	A
	RANDY GARDNER	drms, perc	A
	BLAN HEATH	organ, piano	A
	ETHRIDGE HILL	trumpet	A
	DICK JOHNSON	bs, vcls	A
	TOM JONES	trombone	A
	DALE MARLOW	trumpet	A

ALBUMS:	1(A)	RIVER CITY STREET BAND	(Enterprise ENS-1024) 1970
	2(A)	ANNA DIVINA	(Enterprise ENS-1027) 1972

NB: (2) shown as by River City.

45s:	Lamp Of Love/Happy Song	(Enterprise 9043) 1972
	Magic Country Music Box/ Marlow's Theme	(Enterprise 9064) 1972
	Hawkins Farm/ Sunshine Won't You Help Me	(Enterprise 9078) 1973
	Wind Me Up/Marlow's Theme	(Enterprise 9097) 1974

This was a horn-rock band from the University of Arkansas in Fayetteville, Arkansas. They released two albums on Enterprise, the subsidiary rock label of Stax. Their sound was rather specific, with the nice guitar solos of Fuzz Foster, a gritty lead singer, a dynamic rhythm section and a prominent horn section (very irritating on some tracks). Produced by Tim Riley and recorded at the famous Ardent Recording Studios, their first album contains some good tracks, notably *Some Other Man, So Many Things, If You Can* and the nine minutes of *Lamp Of Love.*

The engineers were all active members of the Memphis scene: John Fry (the Ardent Studios owner), Richard Rosebrough (later in Alamon and Big Star) and **Terry Manning** (also playing moog, ex-**Avengers** and **Lawson and Four More**).

Their second album, released under a shortened moniker, contains *The Pimp Song* and *Roll Another Joint-Fuzz.* (SR)

Johnny Rivers (CA)

ALBUM:	1	REALIZATION	(Liberty LP-12372) 1968

NB: (1) reissued on CD (EMI-Capitol Music Special Markets SCRI-4010-2) 1998. (1) reissued on CD along with his 1967 *Rewind* album (BGO BGOCD 401) 2000.

This singer/guitarist found fame and fortune during the early sixties after intensively playing in the California clubs where he developed a specific "sing along" style. Like several other older Californian musicians (**Sonny Bono**), Ventures, Pat Boone...), he also recorded his psychy album, with covers of Dylan, **Scott McKenzie**, James Hendricks (**Lamp Of Childhood**)) and a fair and surprising version of *Hey Joe.*

Rivers kept on recording but all his other albums are clearly outside the scope of this book. He also produced the sole album by **Bob Ray**. (SR)

The River Styx (NJ)

Personnel:	PRESTON HARRISON	bs, vcls	ABCDE
	JIM HORNER	drms	ABCD
	CHARLIE MILLER	gtr	AB D
	TOM MILLER	ld gtr	AB
	TOM CHAPMAN	bs	B
	P. THOMAS	piano	C E
	TED ROMEJITO	ld gtr	D
	KERRY RAIVEL	sax	E
	MIKE ZARRILLI	drms	E

ALBUM: 1(A/B)	THE RIVER STYX	(Distortions DR 1027) 1996

NB: (1) also issued again on vinyl (Disques Merite DR-1027).

45s:	Holding For Me/Now	(Capitol Acetate) 1967
	Dolly Nighttime/Lo	(Fete Greats Of 1967 No #) 1968
	Bike Writer/Holding For Me	(Joey Lu # unknown) 1971

This one spans quite a bit of territory, musically speaking. It starts off in the garage zone with some of their tracks from 1967, but most will be standing in line for the long psych freak-out of *Let Them All Excite You*, that's easily on par with any of those West Coast jam bands of the time. The album features tracks (most of them previously unreleased) from 1967-1971 by this Trenton, New Jersey band. Overall, this record leans more to the later sixties stylings, some of the material like *Understanding Is Hard To Come By* is quite bluesy.

Four of the cuts on this album - *Let Them All Excite You, Understanding Is Hard To Come By, Dolly Nighttime* and *Lo* - were previously recorded on a Hagens studio one-sided acetate album. Two others - *Holding For Me* and *Now* were from a 1967 Capitol New York City Studios acetate.

They also went under the name of River Styx Blues Emporium. (VJ/MW)

Road (NY)

Personnel incl:	NICK DISTEFANO	drms	B
	JIM HESSE	organ	B
	JOSEPH HESSE	bs	B
	JERRY HUDSON	ld vcls	B
	PHIL HUDSON	ld vcls	B
	RALPH PARKER	ld gtr	B

				HCP
ALBUMS:	1	THE ROAD	(Kama Sutra KSBS-8075) 1969	-
	2(B)	THE ROAD	(Kama Sutra KSBS-2012) 1970	199
	3	COGNITION	(Kama Sutra KSBS-2032) 1971	-

realization
johnny rivers

JOHNNY RIVERS - Realization LP.

THE RIVER STYX

THE RIVER STYX - Self Titled LP.

			HCP
45s:	She's Not There/A Bummer	(Kama Sutra KA 256) 1969	114
	The Grass Looks Greener On The Other Side/ In Love	(Kama Sutra KA 266) 1969	-
	Mr.Soul/ I Can Only Give You Everything	(Kama Sutra KA 267) 1969	-
	Mr.Soul/The Grass Looks Greener On The Other Side	(Kama Sutra 504) 1970	-
	If I Ever Needed A Woman/Alone	(Kama Sutra 531/2) 1971	-
	Night In The City/	(Goodtime 4504) 197?	-
α	She's Not There/A Bummer	(Radio Active Gold 67) 197?	-

NB: α reissue.

From Buffalo, New York they were previously known as The Mellow Brick Rode, who released one single in 1968 - *Don't Put All Your Eggs In One Basket/Other Side Of This Life* (United Artists UA 50333).

On their 1970 album they come across as a club/covers band with occasional **Vanilla Fudge** mannerisms in their heavyish treatments. They tackle the Zombies' *She's Not There* (one of their better offerings and a minor hit), **Buffalo Springfield**'s *Mr. Soul* and *Rock'n'Roll Woman* (credit points for good taste if not the results) and **Sly Stone**'s *Dance To The Music, Love-itis* (tough R&B pop also done by **The Sonics**). Despite occasional heavy or fuzz guitar noises it's a patchy album - on the down side, they deliver a funky brassed-up version of garageband fave *I Can Only Give You Everything* and an up-tempo lounge-style *Taste Of Honey*. The album spent two weeks in the chart, peaking at No. 199. (VJ/MW/CI)

Road (?)

Personnel:	NOEL REDDING	bs, vcls	A
	ROD RICHARDS	gtr, vcls	A
	LES SAMPSON	drms, vcls	A

ALBUM: 1(A) ROAD (Natural Resources NR 105 L) 1972

NB: (1) reissued on CD.

After Fat Mattress, Noel Redding returned to the power trio scheme he had practiced with Jimi Hendrix. This time the guitarist was Rod Richards from **Rare Earth**. This album will appeal to fans of **Velvert Turner Group**, **Thunder & Roses**, **Warren S. Richardson Jr.**, etc.

Les Sampson went on to Stray Dog.

Noel Redding passed away in May 2003.

Natural Resources were a subsidiary label of Tamla Motown. (SR)

The Road (OH)

45s:	You Rub Me The Wrong Way/ It's So Hard To Find	(Lemon-Lime 101) 1969
	You Rub Me The Wrong Way/ It's So Hard To Find	(Blue Onion 106) 1969

Recorded by a group of students from Akron in Ohio, *You Rub Me The Wrong Way* is a good example of the influence of the British beat movement on mid-sixties American bands. They were previously known as the Hard Road and the Lemon-Lime single may have been released under that name.

They were no relation to the **Road** on Kama Sutra or the UK/US **Road** featuring a certain Noel Redding.

You Rub Me The Wrong Way has got further exposure on *Pebbles Vol. 2* (CD), *Pebbles Box* (5-LP), *Pebbles, Vol. 2* (LP) and *Trash Box* (5-CD). (VJ/MW)

The Road Home (CA)

Personnel:	DEE ARCHER	vcls	A
	GREG SHANNON	gtr	A
	JIMMY SIMS	drms	A
	WILLY SPROUSE	keyb'ds, vcls	A
	PETER WICKERSHAM	vcls	A

ALBUM: 1(A) PEACEFUL CHILDREN (Dunhill DS 50104) 1971

45s:	Pockets/Comin' Back Down	(Key 69/70) 197?
	Keep It In The Family/Comin' Back Down	(Dunhill D-4285) 1971

Produced by Dennis Lambert and arranged by Jimmy Haskell, this obscure Californian album featured male/female vocals. (SR/MW)

The Road Runners (CA)

Personnel:	DENVER CROSS	gtr, vcls	AB
	OZZIE GEORGENER		A
	LARRY KARAGOZIAN		A
	DAVE MENDOZA	gtr	A
	DALE SAMUELIAN	keyb'ds, vcls	ABC
	KELLY ?	drms	A
	RANDY HALL	ld vcls, bs	BC
	STEVE HEITKOTTER	drms	BC
	BOB TRIPPELL	sax	BC
	BRUCE CONTE	gtr	C

ROAD - Self Titled (Natural Resources) LP.

ALBUM: 1(B) THE ROAD RUNNERS (Beat Rocket BR 104) 1998

45s:		I'll Make It Up To You/Take Me	(Miramar 116) 1965
		I'll Make It Up To You/Take Me	(Reprise 0418) 1965
		Tell Her You Love Her/ Goodbye (Yellow Wax)	(Morocco 001/2) 1966
		Pretty Me/Baby Please Don't Go	(Morocco 121) 1966
		Pretty Me/Sleepy Friend	(Morocco 122) 1966

This band hailed from Fresno, California. Their debut single is a catchy beat-folk-rocker notable for crisp upfront percussion, backed with a melodic beat ballad with some barely audible fuzz.

Beat Rocket's retrospective album contains one side of seven studio tracks (three unreleased) plus seven live tracks preserved by the band's No. 1 fan Neil Hopper. The studio material is predominantly Invasion-inspired folk-rock, with a strong Searchers/**Beau Brummels** influence, occasionally topped off with fuzz. The live material includes their own *Goodbye* and *I'll Make It Up To You*, and shows off the band in meaner and rockier mood - especially on a great version of the Animals' *Don't Bring Me Down*, a rocking *Train Kept A Rollin'*, and a bluesy take of *Baby Please Don't Go*.

Samuelian's story and Hoppers' photos, tied up neatly by Jud Cost's notes, round off a fine package.

The band's drummer Stephen **Heitkotter** issued a rare hard-rock album in the early seventies.

Compilation appearances have included: *I'll Make It Up To You* on *Prisoners Of The Beat* (LP); and *Goodbye*, an average folk-punk effort, on *60's Punk E.P., Vol. 3* (7"), *Highs In The Mid-Sixties, Vol. 1* (LP), *Boulders Punk EP Box* (Vol. 3) and *Garage Beat '66 6* (CD). (VJ/MW/AP)

The Road Runners (WI)

45s:		It's So Hard/Do The Temptation	(Champ 3402) 1965
		It's So Hard/Do The Temptation	(Raynard RS 10031) 1965
	α	I Think You'll Find/Please Don't Forget	(Champ C-3403) 1965

NB: α shown as by "Bogis Chimes".

A soulful garagy-pop band from Milwaukee, Wisconsin. Their debut flip side name-checked their prime Motown influences. They soon changed their name to the Bogis Chimes. Another band on Champ, Manifest Destiny, recorded some of their songs. A borderline inclusion, read all about them in 'Do You Hear That Beat?'

You can also hear *It's So Hard* on *Psychedelic States: Wisconsin* (CD). (SR/MW/GM)

The Roadrunners (MI)

45s:	Tell Her You Love Her/ Roadrunner Walk	(Michigan Nickel MNC 003) c1968
	Roadrunner Baby/Beautiful	(Michigan Nickel MNC 007) 1970

A Jackson, Michigan band whose raw version of *Roadrunner Baby* can also be heard on *Highs In The Mid-Sixties, Vol. 5* (LP). The song was made famous by Bo Diddley and also recorded by The Pretty Things. This is a very basic and raw cover version. (VJ/MW)

Road's End (NY)

Personnel:	TONY LANZA	drms	A
	RICK SEPULVEDA	ld vcls, tamb	A
	GLENN SWIADON		A
	PETER SWIADON		A
	BRUCE TEOLIS		A

45:	When I Look At You/Why	(Brahma 621661/2) 1966

From New York City, this band described their music as a cross between "the Rascals, Vagrants, and Animals... a real bluesy sound". Strangely *When I Look At You* is a slow smoochy affair, whilst the flip contains harmonious garage pop with guitars buried in the mix. The Brahma label was owned by George Tobin, the band's manager.

Why has been compiled on *Of Hopes And Dreams & Tombstones* (LP), *Psychedelic Unknowns, Vol. 7* (LP & CD) and *A Journey To Tyme, Vol. 4* (LP). (MW/MDo)

The Roamin' Brothers (?)

Personnel:	DENNIS AHEARN	gtr	A
	STEVE CONSERVA	vcls	A
	TOM COUGHLIN	vcls	A
	NICK DE LOS REYES	banjo	A
	PETE FARRELL	bs	A
	BILL FOURNIER	vcls	A
	MIKE HANSON	horns	A
	RON MEYER	vcls	A
	FULVIO PIROZZI	perc	A
	TOM RUSH	vcls	A
	CHARLES WECKEND	hrmnca	A
	BOB WRIGHT	gtr	A

ALBUM: 1(A) LISTEN TO THE SILENCE (F.E.L. 552) 1970

This decent Christian garage-folk album is housed in a "flames" cover. (SR/CF)

Roamin' Togas (LA)

Personnel:	PETE ADAMS	vcls	A
	RAYMOND DECOUX	gtr	A
	DAVID JACKSON	drms	A
	STEVE PEARSON	keyb'ds	A
	DARYEL PRUST	gtr	A
	RONNIE RAUBER	bs	A

45s:		Bar The Door/You Must Believe Me	(Lightning LR-101) 1967
	α	I Can't Find Love/Happy Lovin' Time	(Robe # Unkn) 1968

NB: α shown as by Black Box.

Formed by Adams and Prust in 1966 at the University of Southwestern Louisiana in Lafayette, they were initially known as the Pete and The Playmates, later the Batmen, before settling on the **Roamin' Togas** and a stable line-up in 1967.

In 1968 the band was whisked off to Bakersfield, California to record an album. Just one single resulted and that wasn't even released under the band's name, but as by the Black Box. The band folded in 1969 after most of their equipment was wrecked in a road accident.

Bar The Door also appears on *Louisiana Punk From The Sixties* (LP), *Sixties Archive, Vol. 3* (CD) and *Teenage Shutdown, Vol. 3* (LP & CD).

Check out their eventful story in issue #1 of "Brown Paper Sack". (VJ/MW/AB)

Robbie The Werewolf (CA)

ALBUM: 1 AT THE WALEBACK (No label) 1964 R3

Pretty much unsurpassed in its level of incredible strangeness, this ultra-rare album from the early sixties California coffee-house circuit is like no other. **Robbie** is a folksinger of the frantic variety with a fetish for monsters. This inspires some of the most bizarre original songs ever committed to vinyl!

Robison later turned up in **The Brain Train.** (CF)

The Robbs (WI)

Personnel:	DICK GONIA	ld gtr	ABC
	BRUCE ROBB (ROBERT DONALDSON)	keyb'ds, vcls	ABCD

DEE ROBB (DAVID DONALDSON)	gtr, vcls	ABCD
JOE ROBB (GEROGE DONALDSON)	sax, vcls	ABCD
DENNIS SACHSE	drms	A
TEDDY (SALVATORE) PEPLINSKI	drms	B
CRAIG ROBB	drms, vcls	CD

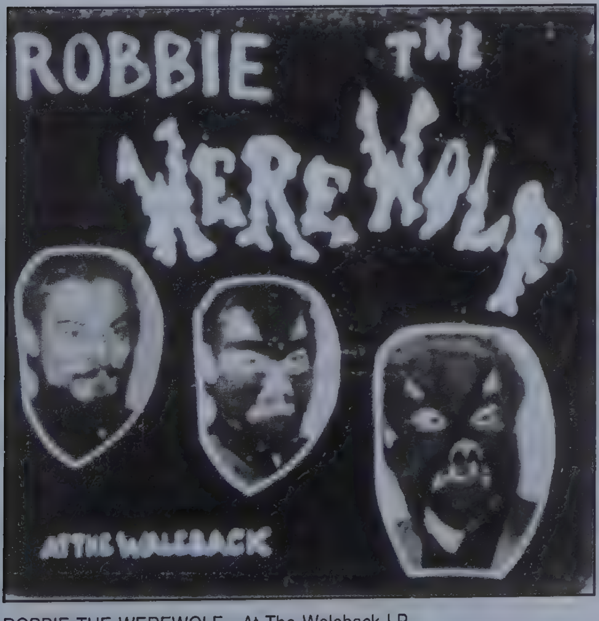
				HCP
ALBUM:	1(D)	THE ROBBS	(Mercury SR-61130) 1967	200

				HCP
45s:	α	The Prom/Bye Bye Baby	(Argo 5349) 1963	-
	β	Surfer's Life/She Cried	(Todd 1089) 1963	-
	χ	Say That Thing/ He's Got The Whole World In His Hands	(Score 1006) 1964	-
		Race With The Wind/ In A Funny Sort Of Way	(Mercury 72579) 1966	103
		Next Time You See Me/ I Don't Feel Alone	(Mercury 72616) 1966	-
		Bittersweet/End Of The Week (PS)	(Mercury 72641) 1966	-
		Rapid Transit/Cynthia Loves	(Mercury 72678) 1967	123
		Girls, Girls/Violets Of Dawn	(Mercury 72730) 1967	-
		Jolly Miller/?	(Mercury) 1967	-
		Castles In The Air/ I Don't Want to Discuss It	(Atlantic 2511) 1968	-
		Changin' Winds/A Good Time Song	(Atlantic 2578) 1968	-
		Movin'/Write To You	(Dunhill 4208) 1969	131
		Last Of The Wine/Written In The Dust	(Dunhill 4233) 1970	114
		I'll Never Get Enough/ It All Comes Back	(ABC Paramount 11 270) 1970	106

NB: α shown as by Dee Robb, β shown as by Robby and The Robins, χ shown as by Dee Robb and The Robins.

The three Donaldson brothers began performing as a group at the start of the sixties. After three singles under a variety of names, several drummers and the loss of guitarist Gonia to the draft, the line-up settled on the quartet (the brothers and Craig Kampf) that would produce some very enjoyable music over the next several years. A dynamic amalgam of harmony-pop and folk-rock with garagy pretensions, they were Milwaukee's answer to **The Monkees** or **Paul Revere and The Raiders** and, like the aforementioned points of reference, a borderline inclusion here. Purists may look down at these mid-sixties 'pop' outfits but don't forget that the golden age of garage and psychedelia was a memorable epoch for pop too (so there!) - just tune into any 'golden oldies' station. **The Robbs** would become **Cherokee** in the early seventies.

A detailed history of the band is in the book 'Do You Hear That Beat' by Gary Myers (Hummingbird, 1994, ISBN 0-9643073-9-1), which graciously provided the early single and personnel details.



ROBBIE THE WEREWOLF - At The Waleback LP.

Compilation appearances comprise: *Bittersweet* on *Psychedelic Archives Vol. 7* (double cassette box); and *You've Got Your Troubles* and *Louie Louie* on *W'R IT* (EP). (MW)

Derek "Derrik" Roberts (?NY)

45:	World Without Sun/ There Won't Be Any Snow	(Roulette 4656) 1966

A weird pop singer with fuzz guitar **Derek "Derrik" Roberts** was possibly from the New York area. Both sides of their single were written and produced by P.J. Vance and Lee Pockriss, who were also responsible for the **Two Dollar Question** single. (SR)

Howard Roberts (?)

Personnel:	MAX BENNETT	bs	A
	BOBBY BRUCE	violin	A
	MIKE DEASY	gtr	A
	BRIAN GAROFALO	bs	A
	JOHN GUERIN	drms	A
	LARRY KNECHTEL	keyb'ds	A
	BOB MORIN	drms	A
	HOWARD ROBERTS	gtr	A
	PETE ROBINSON	keyb'ds	A
	MIKE WOFFORD	keyb'ds	A
	JOE WALSH	optimization of time-space energy transformation	A

ALBUM:	1	ANTELOPE FREEWAY	(Impulse AS-9207) 1970

Howard Roberts was an established jazz guitarist who released this interesting album in 1970. Produced by Bill Szymczyk and Ed Michel, it is a good example of "psychedelic instrumental jazz". Mostly instrumental and "Made Loud to be played Loud", it contains lots of excellent guitar parts using different effects (Energy Bow, Ring Modulator...) mixed with various instruments. The result is interesting, mixing jazz, psychedelic and free form music. Best tracks: *Five Gallons Of Astral Flash Could Keep You Up For Thirteen Weeks*, *Dark Ominous Clouds*, *That's America Fer Ya* and *De Blooz.*

The sleeve mentions special thanks to the **Firesign Theater**, John and Terence Boylan (from **Appletree Theater**), BB King, **Jimmy Haskell**, Leon Russell and the James Gang. (SR)

Billy Roberts and Grits (CA)

Personnel:	HAROLD ACEVES	drms	A
	PETER ALBIN	bs	A
	JOHN BESHARIAN	gtr	A
	STEVEN GURR	gtr, bs	A
	BILLY PHILADELPHIA	keyb'ds	A
	BILLY ROBERTS	vcls, hrmnca, gtr	A

ALBUM:	1(A)	THOUGHTS OF CALIFORNIA	(Tulip TLPS-2001) 1975

Billy Roberts is the folk-singer who wrote *Hey Joe*, one of the most covered songs of the sixties (**Leaves**, Hendrix, **Ant Trip Ceremony** to name but a few). He seems to have recorded very few albums. Produced by Allan Pierce and recorded in San Francisco, this album from 1975 is rather disappointing, with a first side clearly country-oriented and a second side quite patchy, with some good guitar on the title track. His main interest relies in the musicians involved: his backing group, Grits, featured Peter Albin from **Big Brother and The Holding Company** and the guests included John McFee from **Clover** (on "peddle steel guitar"!), Leo Collignon and Bobby Flurie.

Aceves and Flurie would later work with **Barry Melton**. (SR)

Don Robertson (?CA)

Personnel incl:	MICHAEL DAHLGREN	drms, gong	A
	RAND ELIAS	bs	A
	DON ROBERTSON	gtr, keyb'ds, tablas, bells	A
	MARCIA	flute, vcls	A
	SUZIE	hand drum, vcls	A

ALBUM:	1(A)	DAWN	(Limelight LS 86067) 1969 SC

NB: (1) reissued on vinyl (Akarma AK 240) 2003. (1) reissued on CD (Akarma AK 240) 2003.

Possibly from San Francisco, this was a typical hippie outfit. **Don Robertson** wrote all their highly meditative and mystic tracks: *Dawn*, *Where*, *Why*, *Gateless Gate*, *When*, *Belief*, with strong oriental and religious influences and use of various noises (birds, bells etc.). Their album was released on Limelight, a subsidiary of Mercury which specialised in experimental albums: **Beaver and Krause**, **Fifty Foot Hose**, **Mecki Mark Men**. **Don Robertson** kept on recording meditation records and logically became a pioneer of the "New Age" movement in the eighties. (SR)

Robin and The Three Hoods (WI)

45s:	α	I Wanta Do It/The Marauder	(Fan, Jr. FJ-1003) 1964
		I Wanna Do It/That's Tuff	(Hollywood 1110) 1965
		We The Living/A Day You'll Never Forget	(Fan, Jr. 5678) 1966
		I Wanna Do It/ That's Tuff	(Fan, Jr. no # (RCA T4KM-5680/1)) 1966

NB: α first press shown as by The Marauders, second shown as by Marrell's Marauders, third shown as by **Robin and The Three Hoods**.

This group started out as The Marauders in Madison, Wisconsin. Their full story is in Gary Myers' 'On That Wisconsin Beat'. *I Wanna Do It* is a bouncy effervescent cover of a Feldman, Goldstein, Gottehrer (**Strangeloves**) track. *That's Tuff* is an echoey up-tempo beat ballad with hints of *Land Of 1,000 Dances*.

Compilation appearances have included: *I Wanna Do It* on *Pebbles, Vol. 1 (ESD)* (CD); *I Wanna Do It* and *That's Tuff* on *Garage Zone, Vol. 2* (LP) and *The Garage Zone Box Set* (4-LP); and *That's Tuff* on *Wyld Sydes Volume Eight* (CD). (VJ/MW)

The Robin Hoods (IL)

45s:	Wait For The Dawn/Love You So (PS)	(Mercury 72445) 1966
	Everything Is Alright/ Baby Let Down Your Hair	(Mercury 72526) 1966

This Chicago garage band's first single came in a picture sleeve. (VJ)

Andy Robinson (CA)

ALBUM:	1	PATTERNS OF REALITY	(Philips PHS-600289) 1968 SC

Acoustic folk with a downer psych vibe, backed by the cream of the Los Angeles studios (Carol Kaye, Jim Gordon, Al Casey, Lincoln Mayorga and Earl Palmer).

This is now a scarce album. (SR)

Chris Robison (NY)

ALBUMS:	1	AND HIS MANY HAND BAND	(Gypsy Frog) 1973
	2	MANCHILD	(Gypsy Frog 61974) 1974

New Yorker **Chris Robison** has several music connections. He was in the touring band Steam, fronted a New York band called **RPM**, was in the final line-up of **Elephant's Memory**, in **The Velvert Turner Group**, and he recorded with the likes of Keith Richards, **John Phillips**, Gene Simmons, Paul Stanley, **Link Wray**, Robert Gordon and John Lennon; and he later had his own band Stumblebunny

Chris Robison and his Many Hand Band is noted nowadays as being among the first albums to contain openly gay songs. Chris sang all the vocals and played all the instruments on this privately pressed album. *Manchild* is another rare private pressing which blends melodic rock, folk and hard-rock. The rock is mostly on side one and the folk on side two. (SR/VJ)

The Rob Roys (CA)

45s:	Judge Me Not/Roses Are Red	(Accent AC 1198) 1966
	Do You Girl?/Yes I Do	(Accent AC 1213) 1966
	Goodbye To You/It's Wrong	(Accent AC 1216) 1967

Originally from Santa Rosa in northern California, they were formerly known as the Malibus, but did not record under that moniker. *Pebbles, Vol. 22* (LP) includes their *Do You Girl?*, a reasonable effort with some snarling fuzz guitar. From the same label that brought forth the **Human Expression** and **Silk Winged Alliance**. (VJ/MW/CF)

The Rock & Roll Revival (?)

ALBUM:	1	THE GREAT OLDIES DONE HEAR AND NOW	(Dunhill DS 50059) 1969

An 'exploito' style album, with doo-wop hits done in an acid-rock style. A strange idea, but the result is quite decent. (SR)

Rock Candy (?)

ALBUM:	1	ROCK CANDY	(MGM SE-4703) 1970

Hard-rock group **Rock Candy** utilises organ with wha-wha and fuzz guitars. The slow tracks are rather lame. They were later known as The Rockicks. (SR)

Rock Collection (WA)

Personnel:	CHUCK DOTON	drms	AB
	MARK EUBANKS	gtr, sax, keyb'ds, bassoon	AB
	BOB KOCH	ld gtr	AB
	BOB LOWERY	ld vcls	AB
	RON RUSARD	sax	AB
	JIM SANSTEAD	bs	A
	RANDY SCHEPPER	gtr	AB
	KEN HAKANSON	bs	B

NB: Line-up 'A' 1966-67, 'B' 1967-68.

45s:		A Sunny Day/Get Ready	(Piccadilly 243) 1967
	α	Get Out Of My Life Woman/ Organized Confusion	(Creative Family 25) 1967

NB: α shown as by Rob Lowery & The Rock Collection.

From Tacoma, Washington they were originally known as **The Galaxies** but changed their name to **Rock Collection** in 1967 in a quest for a hipper image. Lowery departed to **The Surprise Package** in 1967 but the band lasted until 1968. Chuck Doton also played with Tacoma's Regents between 1965-67.

You'll also find *A Sunny Day* on *Battle Of The Bands, Vol. 2* (LP). (VJ/MW/DR)

The Rockets (CA)

Personnel:	RALPH MOLINA	drms	A
	BOBBY NOTKOFF	electric violin	A
	BILLY TALBOT	bs	A

	LEON WHITSELL	vcls, gtr	A
	GEORGE WHITSELL	vcls, gtr	A
	DANNY WHITTEN	vcls, gtr	A

ALBUM: 1(A) THE ROCKETS (White Whale WWS-7116) 1968 SC

NB: (1) has been reissued on CD (Varese Sarabande 302 066 269 2) 2001.

45: Hole In My Pocket/Rockets (White Whale WW 270) 1968

NB: double-sided promo copies of *Hole In My Pocket* exist, with deep red colour label.

The Rockets are in fact the first version of Crazy Horse, the "classic" backing-group of Neil Young. From California, they managed to get a record deal in 1968 with White Whale, the **Turtles** label. Produced by **Barry Goldberg** (who knew Notkoff from the recording of the **Electric Flag**'s *The Trip*), their only album is a now minor collectable. All the tracks on the first side were composed by Danny Whitten (except a Talbot /Molina song) and the second side was written entirely by the Whitsell brothers.

A mix of rock and West Coast vibes, the best tracks are probably *Hole In My Pocket* (later used by **Goldberg** for one of his solo albums), *Pills Blues* and *Let Me Go*. The vocals are not always outstanding but the guitar and electric violin parts are good. The lyrics of *Pills Blues* are quite explicit about their habits...

In 1969, Whitten, Talbot and Molina met Neil Young, began playing with him and became Crazy Horse. *Everybody Know This Is Nowhere*, the first album they recorded with Young contains the superb *Running Dry (Requiem For The Rockets)* with Notkoff's haunting violin. *Crazy Horse*, their first "solo" album, with Cooder, Lofgren and Nitzsche, is excellent too. Whitten died of an heroin overdose in 1972 and the following Crazy Horse albums are best avoided.

Notkoff was also involved with **Heavy Balloon**.

You can also check out *Hole In My Pocket* on *Happy Together - The Very Best Of White Whale Records* (CD).

Not to be confused with the other Rockets! (SR/EW)

Rock Garden (AR)

Personnel:	BRIAN BRIAN	bs, vcls	A
	STEVE CLAUNCH	drms	A
	ROBERT GARNER	vcls, gtr	A
	JIM JOHNSON	ld gtr	A
	SUSAN JOHNSON GARNER	organ	A
	CHARLES TUBERVILLE	gtr, vcls	A

EP: 1 ROCK GARDEN (PS)
(Dionysus/Bacchus Archives BA 1160) 2001

45: Super Stuff/The Wind Is My Keeper (Revise 300) 1967

Originally called The Ravin' Blues, the entire band came from Camden, Arkansas except for drummer Steve Claunch (from Memphis, Tennessee). Their rare and sought-after single features the immediately appealing *Super Stuff*, recorded at Sam Phillips Studios in 1967.

In total the band recorded four tracks in Memphis between 1966-67, with one session in Sonic Studios (1966) and the other at Sam Phillips'. The two unreleased tracks *Rainy Daze* and *You Got Me Signed* have finally resurfaced along with the singles on the Bacchus Archives EP. All have been lovingly restored and presented with a full history of the band.

Other **Rock Gardens** include the post-**Fredric** outfit also known as Garden with two singles on Capitol, and an unknown bunch with one single - *Sweet Pajamas/Perhaps The Word Of Giving* (B.T. Puppy 536) 1967.

Super Stuff has been compiled on *Pebbles, Vol. 13* (LP) and *Teenage Shutdown, Vol. 13* (LP & CD); and you'll also find *The Wind Is My Keeper* on *Byrds Won't Fly Today* (LP). (VJ/MW)

The Rock Garden (GA)

Personnel:	LARRY BOWIE	vcls, keyb'ds	A
	BILL BRINKLEY	vcls, ld gtr	A
	JOE BURTON	vcls, drms	A
	DOUG GILL	vcls, bs	A

45: Starry Eyed Woman/New Hope (Prophet 6977) 1968

From Pine Mountain and West Point in Georgia, **The Rock Garden** formed in 1965. Their sole single appeared shortly before their dissolution in 1968, by which time their line-up included Larry Bowie from **The Continentals**.

Starry Eyed Woman also appears on *Psychedelic States: Georgia Vol. 1* (CD). (MW/RM)

Rockin Foo (CA)

Personnel:	LESTER BROWN Jr	drms	A
	WAYNE ERWIN	gtr	A
	MICHAEL RACOON	piano, organ	A

ALBUMS: 1(A) ROCKIN FOO (Hobbit HB 5001) 1969
2( ) ROCKIN FOO (Uni 73115) 1971

NB: (1) reissued on CD (Second Harvest 404) 2007.

45: Rochester River/Stranger In The Attic (PS) (Hobbit 42001) 1969

NB: also issued in France with picture sleeve (Stateside 2C 006 91549) 19??.

A California hippie-rock trio, **Rockin Foo** released their first album on the same label as **Sapphire Thinkers** and **Randy Holden**. Housed in a rather intriguing sleeve with a black and white front cover with the ying/yang symbol and a seagull and a back cover with a Chinese ideogram, the music on offer was primarily soft rural-rock. The overall result sounds a bit like a lightweight version of **Morning**. The second album was more of the same, and neither album made any impression with the buying public. Both albums were produced by Les Brown, their drummer.

They were also involved with the 1973 *A Sea For Yourself* soundtrack album, contributing two tracks. (SR/CF)

The Rockin' Ramrods (MA)

Personnel:	RONN CAMPISI	bs	AB
	VIN CAMPISI	gtr	AB
	JESSE HENDERSON	drms	AB
	BILL LINANE	ld gtr	A
	LENNY CARELLI	ld gtr	B

The
Best
of
the
ockin' Ramrods
Big Beat

THE ROCKIN' RAMRODS - The Best Of... CD.

ALBUMS:	1(A/B)	THE ROCKIN' RAMRODS	(Eva EV-12015) 1984
	2(A/B)	THE BEST OF THE ROCKIN' RAMRODS	(Big Beat CDWIKD 151) 1995

NB: (2) is a 25-track CD which traces their career from 1963 onwards and includes tracks from their incarnation as **Puff**.

45s:		Jungle Call/Indian Giver	(Explosive F 101/2) 1963
		She Lied/Girl Can't Help It	(Bon-Bon 1315) 1964
		I Wanna Be Your Man/ I'll Be On My Way	(Plymouth 2961/2) 1964
		Wild About You/Cry In My Room	(Southern Sound 205) 1965
	α	Don't Fool With Fu Manchu/ Tears Melt The Stones	(Claridge 301) 1965
	α	She Rides With Me/Rudy Vadoo	(Claridge 312) 1966
		Play It/Got My Mojo Working	(Claridge 317) 1966
		Bright Lit Blue Skies/Mr. Wind	(Plymouth 2963/4) 1966
		Flowers In My Mind/Mary, Mary	(Plymouth 2965/6) 1966

NB: α shown as by The GTO'S.

This Boston band started out playing instrumentals, backing Freddie Cannon early in their careers. Indeed, he went on to produce their first single, an instrumental *Jungle Call*. They became the house band at the Surf Ballroom on Nantasket Beach on Boston's South Shore for a while. Later they progressed through influences ranging from The Beatles, punk, folk-rock, psychedelia and soft-rock. One of their cuts *She Lied* pursued a popular theme of American garage bands in this era - the lying and cheating of their girlfriends.

Bright Lit Blue Skies and *Mr. Wind* were written by Ron Campisi and covered by **The Rising Storm** on their album.

The group figured on early tours with The Stones and **The Kingsmen** and made an appearance in a rock'n'roll exploitation movie, 'East Is East'. They also appeared on another single: *Baby, Baby, Go Go/East Is East* (Claridge 308) 1966 backing Casey Paxton.

They later became **Puff** and released an eponymous soft psychedelic album on MGM (SE-4622) in 1969.

Compilation coverage has so far included: *She Lied* on *Pebbles, Vol. 8* (LP); *I Wanna Be Your Man*, *Bright Lit Blue Skies* and *Mr. Wind* on *Bay State Rock Vol. 1* (LP); and *Bright Lit Blue Skies* and *Can't You See*, misleadingly on the *The Best Of Bosstown Sound* (2-CD) - both tracks are from 1966 and **The Rockin' Ramrods** predated the Bosstown hype. An unreleased track, *Merry Go Round* can also be found on *New England Teen Scene, Vol. 3* (LP) and *Wild About You* has resurfaced on *The Lost Generation 3* (LP). (VJ/MW)

The Rockin Rebellions (AL)

Personnel:	DONALD BARBEE	keyb'ds, gtr	A
	RONALD BARBEE	bs	A
	RICK FORTENBERRY	ld gtr	A
	ROSS GAGLIANO	drms	A
	HENRY LOVOY	ld vcls	A

45s:	By My Side/Run For Your Life	(Vaughn-Ltd VA-751) 1966
	Don't Let Go/ Anyway The Wind Blows	(Gold Groove 111) 1967
	Drums And Other Things (Instr)/ Would You Like To Go	(Gold Dust 300) 1968
	I Said No More/Oh What A Change	(Gold Dust 302) 1968

A quintet from Birmingham, Alabama **The Rockin Rebellions** released a total of four singles. They played across the Southeast, opening for big acts including the Who, Herman's Hermits, **Young Rascals**, **Mitch Ryder**, Billy Joe Royal and the **Union Gap**. In 1967 they won the coveted Southeast Region Title at the 'Atlanta Battle Of The Bands', beating off competition from Georgia, Florida and the Carolinas. Lead singer Lovoy's younger brother Al performed the same duties in the **Swingin' Lamp Liters**.

By My Side is on *Psychedelic States: Alabama Vol. 1* (CD) and *Don't Let Go* on *Wyld Sydes Volume Seven* (CD). *By My Side* is a jerky upbeat number with pumping cheesy keys and nimble pickin'. (MW/RM)

Rockin' Roadrunners (FL)

Personnel:	STEVE GRIER	drms	A
	RUSS HAMILTON	ld gtr	A
	JACK LANDER	keyb'ds	A
	CHARLIE LYTLE	gtr	A
	DAVE MORRIS	bs	A

45s:	Go Away/My Window	(Lee C. 696) 1966
	King Of The Jungle/You Ain't Gonna Cry	(Lee C. 970) 1966
	Urban Meadows/Down	(Tener T1015) 1967

Florida faves in the Sanford/Orlando area from 1964 to 1969, a couple of members were later in an outfit called Yak. Their debut *Go Away* is a chiming and charming folk-rocker, perhaps influenced by the **Byrds**' debut album and especially *Here Without You*.

Their second single, *King Of The Jungle*, was a novelty song that actually charted very high in Florida... it was a takeoff on a character that was a cross between George of the Jungle and Tarzan.

With street and storm effects, stately head-swirling organ, evocative lyrics and haunted vocals, their third effort, *Urban Meadows*, is both impressive and intensely addictive. Comparisons to Procol Harum's *Whiter Shade Of Pale* are inevitable but, given a vote, this'd get mine every time. *Down*, a cantering power-poppin' punker has a U.K. mod/freakbeat flavour. It's no wonder that the Tener single is much sought-after.

The Yak was Charlie Lytle's band after the **Rockin' Roadrunners**. They were a very popular band because they were one of the first bands in Orlando with a drummer with a double bass kit.

Compilation appearances include: - *Go Away* and *Urban Meadows* on *Psychedelic Crown Jewels Vol. 2* (2-LP & CD); *Down* on *Yeah Yeah Yeah* (CD) and *Psychedelic States - Florida Vol. 2* (CD); and *Go Away* on *Total Raunch* (CD). (MW/RM/SMR)

Rock Island (PA)

Personnel:	BOB 'COBB' BUSSINGER	keyb'ds, vcls	A
	TONY CURCIO	bs	A
	MIKE KENNEDY	gtr, vcls	A
	FRANK SCHALLIS	drms, perc	A
	B.J. TAYLOR	ld vcls	A

ALBUM:	1(A)	ROCK ISLAND	(Project 3 PR-4005 SD) 1970 R1

NB: (1) reissued on vinyl (Breeder Backtrack PR 4005SD) 199?. (1) reissued on CD (Dmusic RI9024) 200? in a mini-LP sleeve, digitally remastered from the master tapes. (1) reissued on CD (Gear Fab GF-243) 2010.

45:	Babe I'm Gonna Leave You/ Hard And Never Easy	(Project 3 1382) 1970

This Philadelphia band's album combined psychedelia, acid-rock and R&B. The best tracks are *Running Through My Mind* and *When I Was A Boy*. They later released a second album on Project 3 as **Rain**. (VJ/MW)

The Rock-N-Souls (WA)

Personnel incl:	JIM KENFIELD	bs	A
	STEVE ROGERS	gtr	A

45:	Not Like You/Got No Love	(Rich Tone 2369/70) 1968

From Pasco, Washington **The Rock-N-Souls'** *Not Like You*, is a rather unusual recording.

Jim Kenfield later played in **Gas Co.**. Two members were previously in **The Pastels**.

Compilation appearances include: *Turn And Run* (a previously unreleased cover of **The Wailers** track) on *Northwest Battle Of The Bands, Vol. 3: I'm Walkin' Babe* (CD); and *Not Like You* on *Highs In The Mid Sixties, Vol. 7* (LP). (VJ/MW/GGI)

Rock Revival (?)

8-TRACK TAPE: 1 MOTORCYCLE BABY (Misty M326) 1973

An unknown outfit whose sole release, *Motorcycle Baby,* appears to have been available on eight-track tape only. Three of their biker-inspired, grungey instrumentals - *Down In The South, Motorcycle Meredith* and *Hot Boogie Gone Cold* - were unearthed on Erik Lindgren's *Buzz Buzz Buzzzzzz Vol. 2* (CD); their cosmic instrumental *Venus 2038* provides the finale on another Arf !Arf! compilation, *A Heavy Dose Of Lyte Psych* (CD). (MW)

Rocks (AL)

45: Because We're Young/My Only Love (Woodrich WR-1249) 1965

Because We're Young, a superb brooding R&B punker based around a solid *I'm A Man* riff, features moody sax interwoven with some cool but raw guitar-work and builds slowly in intensity without crossing into rave-up territory. *My Only Love is* one of those reverb'n'jangle lovelorn garage ballads that have started to find favour on compilations. **The Rocks** are thought to have come from Alabama but this is unconfirmed. Songwriter credits of Walter Sims (*Because...*) and Randy Duck/Johnny Harbin may help establish this, if they were band members.

Woody Richardson's predominantly gospel and country label recorded in Nashville and featured some other garage bands, also showcased on the *The Cicadelic '60s - Vol. 7,* the Shadows and the Shandells Inc.. According to the liner notes these singles were pressed in limited quantities (about 500) and were not distributed or sold by the label but by the bands themselves at gigs.

There's another single by **The Rocks** on White Cliffs 239 circa 1966 featuring *Who Do You Love,* flip title unknown. The same band?

Because We're Young has been compiled on *Yeah Yeah Yeah* (CD), *Bad Vibrations, Vol. 1* (LP) and *The Cicadelic '60s - Vol. 7* (CD). (MW)

The Rock Shop (CA)

Personnel incl:	J. BENES
	G. EVERETT
	L. PASCHINI

45: Is That Your Halo?/
State Of Your Mind (Rowena RR-45-853) 1967

A California band whose single is highly-rated by collectors. *Is That Your Halo?* is an intensely menacing punker that rumbles into Yardbirds' rave-up territory at the bridge where incendiary leads battle with rasping harmonica; *State Of Your Mind* is an almost equally powerful acid-punker - truly a double-whammy of a single. The personnel listings shown above were culled from the songwriting credits and are thought to be band members. The producer was Norm Flint, a late sixties San Francisco disc jockey.

You can hear both sides on *Fuzz, Flaykes & Shakes Vol. 4* (LP and CD). (MW/VJ/CF)

Rock Shop

Personnel:	ALAN CLARK	vcls, ld gtr, bs,organ	A
	JOHN DALBECK	gtr	A
	PAT EDWARDS	bs	A
	PETE STEVENS	drms	A

ALBUM: 1(A) MR. LEE'S "SWING 'N AFFAIR" PRESENTS
ROCK SHOP (Lee-Mo 1) 1968 R2

NB: (1) pirated on vinyl and CD. (1) reissued legitimately on vinyl and CD (Bacchus Archives BA 1115) 1997. (1) reissued again on CD (Radioactive RRCD080) 200?.

45: Is That Your Halo?/State Of Your Mind (Rowena 853) 1967

Mr. Lee's "SWING 'N Affair" Presents
ROCK SHOP
LM

ROCK SHOP - Mr. Lee's "Swing 'N Affair" Presents... LP.

From Monterey, California **Rock Shop** released a very rare album of fuzz guitar-led blues and pop-rock. It has a very funny cover depicting the group as the next Beatles and hairdresser-cum-rock promoter "Mr. Lee" as God! (VJ/CF)

Rockwell (CA)

Personnel incl:	BRUCE GRAVES	bs, vcls
	LOUIE JOHNSON	drms
	JIMMY LLOYD	ld gtr
	ERNIE RODRIGUEZ	ld vcls, perc

45: Last Night/Do Your Thing (Rockwell BCS-101/2) 1972

A really obscure hard-rock single which is worth seeking; it has a soupcon of funk and some sublime guitar passages.

Gene Sculatti gave Gray Newell the lowdown on this Yountville, California band which had evolved out of the Nomads - "A band from Yountville or Napa that was around in 1964-5 was the Nomads. They were what we used to call a "hair-hat band," which meant they played the old R&B and frat-rock (*Louie Louie, Woolly Bully*) that their fans - guys who still wore their hair in modified pompadour style, as opposed to surfer, side-parted, or post-Beatle hair - really dug".

In the noughties, Jim Stanley of Napa's **Transatlantic Winkham Chiken No. 5** recalled - "One of the early Napa groups was the Nomads; Jimmy and Kenny Lloyd, and later Ernie Rodriguez. They changed their name to **Rockwell** while I was in the army, and when I came home on leave all of a sudden **Rockwell** was "it". They played at the Fillmore Auditorium with Don Ellis the jazz group, as far as I know the only Napa group to play the Fillmore. By that time I think Kenny Lloyd was gone, he got religion and became a minister or something. They were at the High School Reunion and **Rockwell** played a couple of years ago. I am surprised their name isn't out there more as they were really good". (MW/GN)

Rocky and His Friends/and The Riddlers (WA)

Personnel:	JEFF BEALS	bs	A
	DAN DENTON	sax, vcls	A
	DAVE FAST	tpt	A
	CHRIS GASPARD	keyb'ds	A
	JEFF LABRACHE	drms	A
	ROCKY RHOADES	vcls, perc	A
	RIC ULSKY	keyb'ds	A

45s: α Surfer Plus/You're Not Wrong (unissued) (Jerden 761) 1965
β Flash And Crash/Batman (Panorama 28) 1966
α Riot City/You're Not Wrong (Tower 178) 1966

NB: α shown as by **Rocky and His Friends**. β shown as by **Rocky and The Riddlers**.

From Seattle, Washington they started out as The Imperials. Jeff LaBrache: - "The Imperials had much the same cast - Alan Parks, Dan Denton, Jeff Beals, Jim Wolf and myself. We did one record through Jerry Dennon (Jerden Records), but we were in our early teens, and it's not very good."

Their second single, as **Rocky and The Riddlers**, *Flash And Crash* is a real bone-crunchin' punker and for fans of the very rawest, aggressive punk only. The follow-up, *Riot City*, is a frantic guitar-organ instrumental.

After recording these three mid-sixties singles they changed names again to **The City Limits**.

Jeff Beals also played with **The Kingsmen** and Ric Ulsky later joined **The Association** in 1974. Jeff LaBrache later played with **West Coast Natural Gas** and **Indian Puddin' and Pipe**.

Compilation appearances have included: *Flash And Crash* on *Magic Carpet Ride* (LP), *Northwest Battle Of The Bands, Vol. 1 - Flash And Crash* (LP & CD), *Back From The Grave, Vol. 4* (LP), *Back From The Grave, Vol. 2* (CD) and *Northwest Battle Of The Bands, Vol. 3* (CD); *Riot City* on *Riot City!* (LP), *Highs In The Mid-Sixties, Vol. 16* (LP) and *Northwest Battle Of The Bands, Vol. 3 - I'm Walkin' Babe* (LP & CD); *You're Not Wrong* on a *Northwest Battle Of The Bands, Vol. 3* (CD); *You Weren't Using Your Head* (a previously unreleased cover of **The Wailers** track) on *Northwest Battle Of The Bands, Vol. 2* (CD) and on *Northwest Killers Vol.3: Work It On Out* (CD); and *Batman* on *Northwest Battle Of The Bands, Vol. 4* (CD). (VJ/MW/JLb)

Rocky and The Border Kings (?)

45: Gulf Of Mexico/Michoacan (Epic 10901) c1970

This obscure group was led by **Kim Fowley**, who wrote both songs. The flip, originally written for the 'Cisco Pike' movie, was also recorded by Doug Sahm and by **Atwood Electric Iceman**. (SR)

Rod and The Satalites (IL)

Personnel incl:		
	ROD HIBBERT	gtr
	RANDY WILLIAMS	drms

45: She Cares/I'm Telling You Right Now (Irish 4336/7) 1964

NB: 100 copies were issued with a rare picture sleeve. Reissued with PS (CME 9801) in 1998.

The picture sleeve reveals this Quincy, Illinois quintet decked out in space-age tunics, featuring a bassist who appears to be smaller than his guitar. From their name and garb one might expect *Telstar*-like instrumentals but their single reveals them to have been recent convertees to the Beatles, to the extent that *She Cares* salutes the mop-tops with a final resounding chord like *A Hard Day's Night*.

Compilation appearances include: *She Cares* on *Monsters Of The Midwest, Vol. IV* (LP); and *She Cares* and *I'm Telling You Right Now* on *Drink Beer! Yell! Dance!* (LP). (VJ/MW)

Rodan (CA)

Personnel incl:		
	DAVID CORTOPASSI	
	SCOTT PAGE	horns

ALBUM: 1 RODAN (Pandora no #) 1974 R2

This California album spans prog and funk with horns. Some members were previously with **The Elastik Band** of *Spazz* fame. (VJ)

Rodney and The Blazers (KS)

CD: 1 RODNEY & THE BLAZERS: THE COMPLETE RECORDINGS (Gear Fab GF-152) 2000

45: Short Fat Fannies/Boney Maronie (Kampus K6264) 1964

This band mostly pre-dates this book and several personnel passed through their ranks so we can't afford the space to list them here. They formed in Coffeyville, Kansas in 1960 and released several singles but only the one above is in the book's time-span. They played a range of different styles from the early sixties and were one of the first groups in that era to have a sax and trumpet section. Gear Fab has done their usual excellent job compiling all their recordings on the above CD. (VJ)

Rodriguez (MI)

Personnel:			
	BOB BABBITT	bs	A
	DENNIS COFFEY	gtr	A
	SIXTO RODRIGUEZ	acc. gtr	ABC
	ANDREW SMITH	drms	A
	MIKE THEODORE	keyb'ds	A
	TONY CARR	perc	B
	PHIL DENNYS	keyb'ds	B
	CHRIS SPEDDING	ld gtr	B

ALBUMS: 1(A) COLD FACT (Sussex SXBS 7000) 1970 SC
2(B) COMING FROM REALITY (Sussex SXBS7012) 1971 R1

NB: (1) reissued on vinyl (Sussex SXBS7000) 1975 remastered from the original and in a limited edition of 500 copies. (1) reissued on CD (RCA Victor VPCD 6745) 1986. (1) reissued on CD (Teal Trutone 200014-2) 1991. (1) reissued on CD (PT Music CDA DTA 7000) 2002. (1) reissued on vinyl (Light In The Attic LITA 036) 2008. (1) reissued on CD (Light In The Attic LITA 036) 2008. (2) reissued on vinyl (Sussex ASL-34778) 1973. (2) reissued on vinyl (Blue Goose Music MLF 269) 1978. (2) reissued on CD (Light In The Attic LITA 038) 2009.

Sugarman - The Best Of (Sussex CDA DTA 7014) features totally remastered recordings from both albums as well as four previously unavailable non-album tracks. There's also a compilation *At His Best* (Interfusion L36338) 1977. It was reissued as *The Best Of Rodriguez* (RPM-1164) 1983. *At His Best* reissued on CD (RCA Victor VPCD 6748) 1986.

45s: α I'll Slip Away/You'd Like To Admit It (Impact 1031) 1967
Forget It/Inner City Blues (Sussex 204) 1970
To Whom It May Concern/ I Think Of You (Sussex 234) 1970

NB: α shown as by Rod Riguez. Possibly Promo only.

Until recently a mysterious figure, **Sixto Rodriguez** was born in Detroit, Michigan in 1942 to Mexican immigrant parents - his first name chosen because he was their sixth child. Possessed of a distinctive voice, **Rodriguez** was a singer/songwriter steeped in the folk and blues traditions of his times and comparisons with Dylan and Donovan are inevitable and not undeserved. However, a profoundly working class upbringing in this industrial - and musical - heartland helped to make his work quite unique.

In April 1967, he recorded five original songs for the local Impact label. His debut single, *I'll Slip Away* (later re-cut in the mid-seventies) was an atmospheric number with considerable commercial potential, the flip side, *You'd Like To Admit It*, a contrasting folk-rocker in which the singer berated an ex-girlfriend for going off with a 'hick'. Unfortunately it became Impact's penultimate release before the label went under. Of the remaining tracks *Forget It* would later be re-recorded for his first album and *To Whom It May Concern* for the second, but the intriguingly titled *That Discoteque* remains unreleased in any form.

Undaunted, two years later **Rodriguez** found himself signed to the newly founded Hollywood label, Sussex (Bill Withers' first label), and the classic *Cold Fact* album emerged as their first release. Recorded in 1969 and skilfully produced by two other Impact refugees, Mike Theodore and Dennis Coffey, it opened with the trippy but dark *Sugar Man*. Over a subtle backing of acoustic guitar and electronic effects **Rodriguez**'s lyrics were starkly honest:

"Sugar man, met a false friend
On a lonely dusty road
lost my heart when I found it
it had turned to dead black coal.
Silver magic ships you carry
Jumpers, coke, sweet Mary Jane
Sugarman, you're the answer
That makes my question disappear

Sugarman, 'cos I'm weary
Of those double games I hear."

The themes of many other songs on the album can be gleaned from the titles alone: *Crucify Your Mind* (drugs), *This Is Not A Song, It's An Outburst: Or, The Establishment Blues*, *Inner City Blues* and *Rich Folks Hoax* (social unrest and political apathy), but there were also beautiful, bittersweet love songs in *Forget It* and *Jane S. Piddy*. Rumour has it (although **Rodriguez** has denied the connection) that *Like Janis* was inspired by **Janis Joplin**. The brutally direct *Only Good For Conversation* stands out as a great fuzz rocker, but for the most part the album gives prominence to **Rodriguez**'s acoustic guitar and powerful lyrics.

Coming From Reality, which was recorded at London's Lansdowne Studios, came in a striking die-cut gatefold sleeve. However, despite featuring some excellent musicianship - especially the lead guitar work courtesy of ace session man Chris Spedding - it somehow contrived to be less interesting than its predecessor. The most immediately striking tracks are undoubtedly those where the band is in full flight - *Climb Up On My Music* and *Heikki's Suburban Bus Tour* for instance - but the more restrained acoustic numbers repay repeated listening. *Sandrevan Lullaby - Lifestyles* (the title is a conflation of the names of **Rodriguez**'s two daughters) and *Cause* were both subtly orchestrated and their lyrics echoed the dark emotional themes of the debut album.

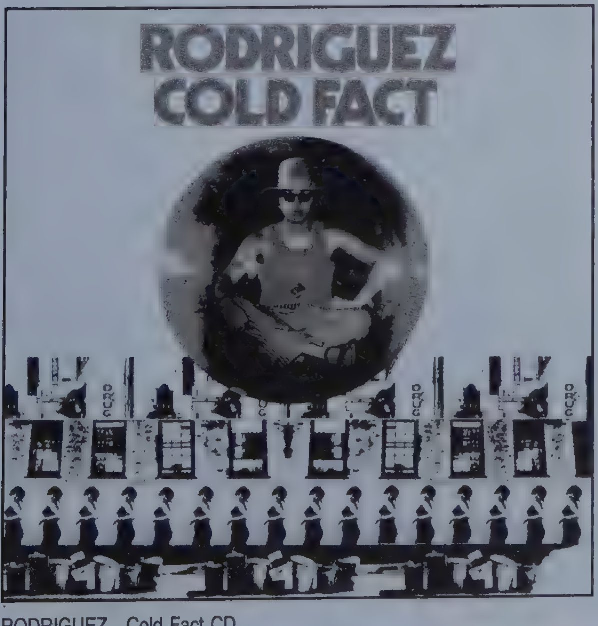
Three further tracks recorded in the mid-seventies - a new version of the Impact single *I'll Slip Away*, *Can't Get Away* and *Street Boy* - were each the equal of any of his previous works, but none were released at the time. After neither album made any impact in the States, **Rodriguez** seemed to simply disappear. That, however, was really only the beginning of the most extraordinary phase of his career. When, in 1970, some enterprising folk at Festival Records imported 400 copies of *Cold Fact* to Australia they rapidly sold out. The album was subsequently issued by A&M in 1971 and, as its fame spread, it gradually acquired a cult following amongst the disaffected youth both there and in countries like New Zealand and South Africa. When it was finally issued on CD in those markets it went platinum and **Rodriguez** was so well known by the beginning of the eighties that he even toured Australia with Midnight Oil. After disappearing into temporary obscurity once more - during which increasingly bizarre rumours circulated about his demise - he recently travelled to South Africa for a sell-out stadium tour. Both albums have subsequently been reissued in all formats in those countries, while a CD *Rodriguez: At His Best* (Blue Goose VPCD 6748) collects together highlights from both albums and adds the three unreleased mid-seventies tracks for good measure.

You can also hear *I'll Slip Away* on *The Best Of Impact Records* (CD). (TF)

Tommy Roe (GA)

ALBUM: (selected)	1	PHANTASY	(ABC S-610) 1967

NB: (1) reissued on CD (Fallout FOCD2071) 2007.



RODRIGUEZ - Cold Fact CD.

Although **Roe** (who was born in Atlanta, Georgia) is best-remembered for bubblegum smashes such as *Sheila*, *Sweet Pea* and *Dizzy*, he also made some intriguing experimental pop in the sixties. This lost 1967 pop-sike classic features immaculate support from the team responsible for the landmark **Millennium** and **Sagittarius** albums, as well as members of the **Goldebriars** and **Goldenrod**. Fans of adventurous pop and sunshine psychedelia will enjoy *Phantasy*.

Check out *Foreman* on *Out Of Sight!* (LP) and *Paisley Dreams* on *Mystic Males* (CD). (VJ)

The Roemans (FL)

Personnel:	BO GLOVER	ld gtr	AB
	BERTIE HIGGINS	drms	AB
	LANNY LANGFORD	ld vcls	AB
	JOE PAPPALARDO	bs	A
	RONNIE SWARTZKOPF	gtr	AB
	BARRY OAKLEY	bs	B

45s:	Your Friend/Give Me A Chance	(ABC Paramount 10583) 1964
	Miserlou/Don't	(ABC Paramount 10671) 1965
	Universal Soldier/Lost Little Girl	(ABC Paramount 10723) 1965
	Listen To Me/ You Make Me Feel Good	(ABC Paramount 10757) 1965
	When The Sun Shines In The Mornin'/ Love (That's All I Want)	(ABC Paramount 10814) 1966
	All The Good Things/ Pleasing You Pleases Me	(ABC Paramount 10871) 1966

Tommy Roe's backing band put out the above singles and was not reticent about their British Invasion-style 'folk-rock' influences to the extent that you'd swear they were The Searchers! They were based in Clearwater, Florida.

The Roemans formed in November 1963 with the original name Lanny and The Impressions. In early 1964 an A&R man from ABC Paramount heard the group playing at a "Clearwater Star-Spectacular" concert and signed them to the label. Since Paramount already had a group named 'The Impressions' they changed their name to The Romans. A few weeks later ABC hooked them up to **Tommy Roe**... and so naturally they changed the spelling of their name to **The Roemans**.

The group toured the globe but eventually suffered the same demise as many groups of the era, with members having to be replaced due to the draft. By 1970, only Bertie Higgins (drums) and Bob (Bo) Glover (guitar) from the original line-up were left and the group dissolved totally that year.

Bertie went on to a solo career and later achieved fame in 1982 with a huge hit, *Key Largo*. Bob (Bo) bounced around the country leading different groups, one of the most intriguing names being 'Bojicada', a latin flavor band in the vein of **Santana** and a southern rock group named 'Bo and Arrow' in the late seventies. Bo went on to a solo career and recorded albums titled *After The Lovin*' and a Gospel album *Amazing Grace*. Both Bertie and Bo are still performing and writing.

Barry Oakley, who replaced Joe Pappalardo after he was drafted in 1966, was later in **The Second Coming** and **The Allman Brothers Band**.

Don't can also be heard on *Quagmire Volume 3* (CD). (MW/BGr)

Rog and The Escorts (IA)

Personnel:	ROG BOOTH	drms, vcls	A
	ZELDA	keyb'ds	A

45s:		Main Drag/Judy Or Joann	(Soma 1144) 1960
		I Found A Love/I Wanna Do It	(Fredlo 6311) 1963
		The Wobble Drum/On Top Of Old Smokey	(Fredlo 6403) 1964
		Heart Of Mine/Twelfth Of Never	(Fredlo 6416) 1964
	α	Space Walk/You're The One	(Zorch 101) 1965
	β	I Wonder/Our Love May Not Live Again	(Zorch 102) 1966

NB: most of the early 45s probably shown as by 'The Escorts'. α shown as by Roger Booth with The Escorts. β shown as by **Rog & The Escorts**.

From Ely, just south of Cedar Rapids in eastern Iowa, this outfit was originally known as **The Do's and Don'ts**. A very clean cut band they recorded a number of records including *I Wonder* on Zorch Records circa 1966. This commercial pop song, which with better promotion may have charted, can also be heard on the *Dirty Water* (LP) compilation. (VJ)

Roger and Wendy (NY)

Personnel:	ROGER PENNEY	A
	WENDY PENNEY	A

ALBUM: 1(A)	ROGER AND WENDY	(Horny R17WI) 1972 R3

NB: (1) reissued on 12" vinyl (Acme Records) 2009.

This Christian folk-rock album mainly comprises Dylan and Beatles covers with a few originals. It was presented in hand-made covers.

They took the stage names Roger and Wendy Becket when involved in the Theatre Company of Boston and for several off-Broadway plays and used them for much of their musical careeer before reverting back to the Penney surname.

The couple had earlier been two of the quartet **Euphoria** who recorded a sunshine pop album in the style of **The Mamas & The Papas** in 1969. Then in the mid-seventies they recorded as **Bermuda Triangle**. (VJ)

The Rogues (CA, L.A. 1)

Personnel incl:	KIM FOWLEY	A
	SHAUN HARRIS	A
	MICHAEL LLOYD	A

45:	Wanted: Dead Or Alive/One Day	(Living Legend 723) 1965

This was a L.A.-based studio-only project. Shaun Harris was later a member of the **West Coast Pop Art Experimental Band**. They recorded *Wanted: Dead Or Alive* in 1966, which is actually a slow re-write of *Hey Joe.*

Wanted: Dead Or Alive can also be heard on *Kim Fowley - Underground Animal* (LP & CD), *Pebbles Vol. 8: Southern California 1* (CD), *Pebbles, Vol. 17* (LP), *Trash Box* (5-CD) and *Best of Pebbles, Vol. 2* (LP & CD). (VJ)

The Rogues (LA)

Personnel:	JOHN BONAR	bs	AB
	GLEN HEBERT	drms	AB
	MARK MacDIARMID	vcls, ld gtr	AB
	MIKE SCHWARTZ	gtr	AB
	FRED BECHTEL	vcls	B
	TOMMY WITHROW	keyb'ds	B

45s:		Put You Down/Stormy Monday Blues	(MBM 2002) 1966
	α	You're Through/She's A Drag	(Montel-Michelle 959) 1966
		I Don't Need You/Tonight	(La Louisianne 8094) 1967

NB: α shown as by **The Dry Grins**.

This classy punk band came from Lafayette, Louisiana. Their debut, *Put You Down*, is revisited on *Teenage Shutdown, Vol. 7: Get A Move On!!!* (LP & CD). *I Don't Need You*, a typical punk screamer, is on *Highs In The Mid-Sixties, Vol. 8* (LP) and *Acid Visions Vol. 6* (CD) (Spalax).

They changed their name to **The Dry Gins** for one single, produced by the **Greek Fountains**' Cyril Vetter. *You're Through* is re-aired on *The Essential Pebbles Collection, Vol. 1* (2-CD), *She's A Drag* was dug up for *Back From The Grave, Vol. 8* (CD) and *Back From The Grave, Vol. 8* (2-LP). (MW/AB)

The Rogues (NE)

45:	Summertime/Anything You Say	(Action 100) 1966

Omaha in eastern Nebraska was home to this band. *Summertime* was a much recorded ballad, but it's the flip, *Anything You Say*, which may interest readers. A typical post-British invasion, pre-punk recording, pressed in Minneapolis, you could check it out on *Monsters Of The Midwest, Vol. II* (LP) and *Wyld Sydes Volume Five* (CD). (VJ/MW)

The Rogues (IA)

Personnel incl:	DENNY FRY	vcls, bs	A
	NICK RADCLIFFE	drms	A

This garage band operated out of Muscatine, Iowa but did not record. Both the members listed were later in **Depot Rains**. (VJ)

The Rogues (CT)

45s:	Night Time/No Lies	(Boss City 160) 1969
	Tobacco Road/Heavy	(Boss City 166) 1970

This New London, Connecticut band produced a late-but-great screeching up-tempo blast of *Tobacco Road* with some wicked guitar throughout. It's almost on a par with the **Blues Magoos** rendition. The flip is a brief up-tempo workout. (MW/MM)

The Rogues (WI, Brookfield)

45:	Good Lovin'/Set Me Free	(Talent Associates No #) 197?

This **Rogues** was from Brookfield, Wisconsin. The two covers on this single are competently executed in a straight garage-beat vein. Apparently it dates from the seventies but has a very sixties sound and feel. A live and lo-fi rendition of *Good Good Lovin'* was featured on the 1966 *Milwaukee Sentinel Rock'n'roll Revue* (LP). (MW)

The Rogues (NY)

45s:	α	You Better Look Now/Train Kept A Rollin'	(Audition 6110) 1966
		Say You Love Me/Secondary Man	(Thunderbird 507) 1967
		Should You Care/The Rest Of The Way	(Thunderbird 511) 1967

NB: α was reissued in the early eighties on Moxie (M 104).

From Buffalo, New York this act was previously known as The London Fogs. Their *You Better Look Now*, a haunting folk-rock garage ballad, was covered in 1982 by Rochester, New York's Chesterfield Kings on their debut *Here Are* album. The flip, a cover of *Train Kept A Rollin'* is also excellent. *Secondary Man* is a pastiche of Beatlesque psych-pop with a finale of backwards and other strange effects.

Compilation appearances have included: *The Train Kept A Rollin* on *Pebbles Box* (5-LP), *Pebbles, Vol. 4 (ESD)* (CD), *Acid Dreams - The Complete Set* (3-LP), *Acid Dreams Epitaph* (CD), *Trash Box* (5-CD) and *Teenage Shutdown, Vol. 14* (LP & CD); *You Better Look Now* on *Teenage Shutdown, Vol. 5: Nobody To Love* (LP & CD) and *The Cicadelic 60's, Vol. 5* (LP); and *Secondary Man* on *Psychedelic States: New York Vol. 2* (CD). (MW/MM)

The Rogues (?)

45:	It's The Same All Over The World/Oh No	(Peyton P-1001) 1966

Produced by **The Blue Echoes**' Tom Zagryn this was **The Squires**' first vinyl outing... Tom later produced their classic *Going All The Way*, before selling the rights to Atco. (MW)

The Rogues (OK)

45:	How Many Times/Shout	(Lyn Lou 1126) 1966

Despite appearing on a Memphis label, these naughty boys were from Lindsay, Oklahoma.

How Many Times has resurfaced on *The Essential Pebbles Collection Vol.2* (2CD) and *Teen Blast Volume #2* (CD). (MW/AB)

The Rogues (PA)

45:	Don't Follow Me/Mr. Sandman	(Compass RI 1857) 1965

On a Roanoke, Virginia label this band was from Mercersberg Academy, Pennsylvania and was subsequently known as Stark Ravin' & The Madmen (a great name which is also appropriate for researchers trying to unravel sixties bands called Rogues).

Don't Follow Me is also on *Sixties Rebellion, Vol. 7: The Backyard Patio* (LP & CD) and on *Quagmire Volume 4* (CD). (MW)

The Rogues (CA, L.A. 2)

Personnel incl:	BRUCE JOHNSTON	A
	TERRY MELCHER	A

			HCP
45s:	Every Day/Roger's Reef	(Columbia 4-43190) 1964	101
	Come On, Let's Go/Roger's Reef	(Columbia 4-43253) 1965	-

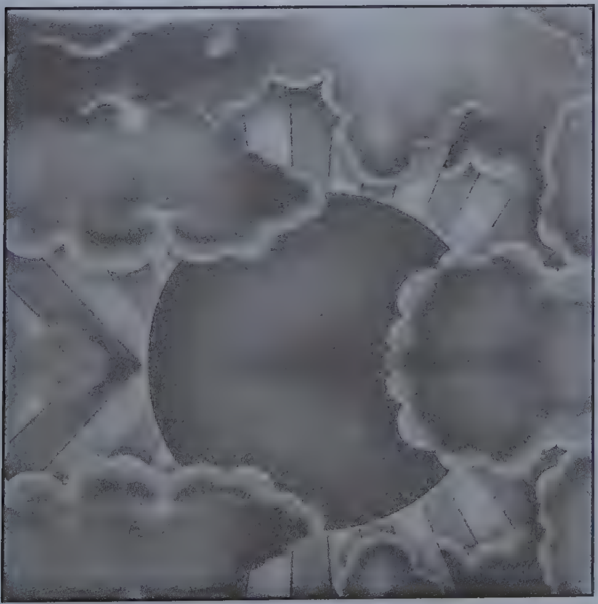
From L.A., Bruce Johnston and Terry Melcher also recorded some surf-pop singles as "Bruce and Terry" and produced several surf groups. Their studio group **The Rogues** deserves a mention here. *Everyday* is a catchy and up-tempo adaptation of the Norman Petty/**Hardin** song, with a trace of the *Louie Louie* riff, which missed the Top 100 by just one place. *Roger's Reef* is an instrumental with wild B3 organ a lá Dave "Baby" Cortez. The son of Doris Day, Melcher is mostly known for his production work with **The Byrds**, **Paul Revere**, **The Rising Sons**, **Gentle Soul**... He also released two West Coast/country-rock albums in 1974 and 1976. Johnston joined the **Beach Boys** and also had a solo career. (SR/MW/VJ)

The Rogues (WI, Milwaukee 2)

Personnel:	JOHN CASETELLANO	vcls	A
	CASEY DUTCAVICH	bs	A
	LARRY KRZEMINSKI	ld gtr	A
	RON OLENIK	drms	A
	RICK REBSTOCK	keyb'ds	A

45:	Pearl Girl/The Secret	(Night Owl 67102) 1967

These **Rogues** hailed from Milwaukee. They lasted about five years, playing teen gigs and Christian Youth Organisation dances and released just one single. (MW/GM)



ACID DREAMS - THE COMPLETE SET (Comp 3-LP) including The Rogues (NY).

The Rogues (MO)

45:	Oh Why/Come Back Home	(Norman N-544)1964

The effect of the Beatles on the 'Ed Sullivan Show' cannot be underestimated. Here's an example of Merseybeat-garage from St. Louis, Missouri. (MW)

The Rogues Five (OK)

Personnel incl:	BRAD COATS	bs
	RANDY ESS	ld gtr
	I.J.GONEM	

45:	It's On Again/Too Good For Love	(Pride no #) 1966

This uncompiled gem came from a teen-garage quintet out of Tulsa, Oklahoma. *It's On Again* is a superb garage-ballad - delicate minor-chord jangle from the Bryan MacLean school of wistfulness. *Too Good* is fine garage-beat driven along by metronomic strumming, understated riffs, good harmonising, and topped off with a winning keyboard solo. (MW/Rhett Lake)

The Rogue Show (LA)

Personnel:	LARRY GORDY	bs, vcls
	DAVID ROWE	piano, vcls
	ELLIS STARKEY	drms, vcls
	DINO ZIMMERMAN	ld gtr, vcls

45s:	Nadine (Is It You)/Make Me Over Again	(Paula 339) 1971
	Come Back Baby/ You Can't Judge A Book By The Cover	(Paula 344) 1971
	Gretta/Put On Some Love	(Paula 364) 1972

A Top 40 rock band from Shreveport/Bossier City, Louisiana **The Rogue Show** enjoyed an eight-year stint (1967-1975) performing at schools and colleges all over Texas, Louisiana, Oklahoma, and Arkansas. They did find time to release three singles, all covers except for band original *Make Me Over Again* (credited to Roman Gorky - a collage of parts of their surnames). That cut resurfaced on *The Electric Coffee House Volume 2* (CD) and their fine rendition of Chuck Berry's *Nadine is* on *Born On The Bayou* (LP). (MW)

Rogues Inc (GA)

Personnel:	JODY DAWSON	drms	A
	GARY PEARSON	ld gtr	A
	GEORGE RODY	keyb'ds	A
	JIM RODY	bs	A
	CHARLIE STAFFORD	vcls	A

45:	People Say/Your Kind Of Man	(Associated Artists 101) 1967

People Say is an enchanting folk-punker with vibratin', not fuzzed, guitar from a Savannah, Georgia quintet. Clearly enounced vocals add an Anglophile air. Featured on *Psychedelic Crown Jewels Vol. 2 - '60s Garage Unknowns* (2-LP & CD) and *Psychedelic States: Georgia Vol. 1* (CD) whose liners reveal that George Rody resides there still and owns a record store.

A **Rogues Inc** also had a track, *Dixie* on the Braintree National *Battle Of The Bands* double/triple album set - see the **Gents** entry for further details. (MW/RM)

Rohrbacker, Hendren and Kingen (OR)

Personnel:	BOB HENDREN	ld gtr	A
	MARK KINGEN	bs	A
	BOB ROHRBACKER	ld gtr	A

ALBUM:	1(A)	ROHRBACKER, HENDREN AND KINGEN	(RA 2176 LPS) 1975 R2

NB: (1) according to Ken Scott's "Vintage Vinyl Jesus Music" guide, only 500 copies were pressed.

A Christian rock trio from Oregon **Rohrbacker, Hendren and Kingen** ranged from hard to melodic rural-rock on their album, which is mostly notable for its good lead guitar work. The album opens with a trio of really strong cuts: *Look Towards Tomorrow*, *You're In My Life* and *Near To Me Now*. (SR/MKy)

The Roks (Rox) (TX)

Personnel incl:	MILTON KIRKPATRICK	A

45:	Transparent Day/Hey Joe	(Mark VII D-1012)

NB: labels credit band as **The Rox**.

A Waco, Texas band, **The Roks'** cover version of *Hey Joe* was delivered at breakneck speed. *Transparent Day* is a faithful rendition of the **West Coast Pop Art Experimental Band**'s jangley folk-rocker.

You can also check out *Hey Joe* on *Pebbles, Vol. 4 (ESD)* (CD), *Texas Flashbacks, Vol. 4* (LP & CD), *Flashback, Vol. 4* (LP) and *Highs In The Mid-Sixties, Vol. 17* (LP); and *Transparent Day* on *Gravel Volume 5* (CD). (VJ/MW)

Rolling Ramsax (Rolling Ramsaxs) (OH)

45:	You've Hurt Me So/Many Nights Go By	(Boot 330-3ja) 1966

NB: labels credit band as **Rolling Ramsaxs**.

From London, Ohio this band was actually known as **Rolling Ramsax**, but their single was miscredited as the **Rolling Ramsaxs** and *Garage Punk Unknowns, Vol. 3* (LP) (which includes *You've Hurt Me So*) credits them as **Rollin' Ramsaxes**. The disc was recorded at Magnetic Studios in Columbus, Ohio and *You've Hurt Me So* is an unexceptional folk-punker. (VJ/GGI/MW)

The Romancers (CA)

Personnel incl:	MAX UBALLEZ	A
	ROBERT UBALLEZ	A

45s:		Don't Let Her Go/I Did The Wrong Thing	(Linda 117) 1964
		My Heart Cries/Tell Her I Love Her	(Linda 119) 1965
		Do You Cry / Love's The Thing	(Linda 120) 1965
		Took My Heart/She Gives Me Love	(Linda 123) 1966
		She Took My Oldsmobile/ That's Why I Love You	(Linda 124) 1966
	α	Love's The Thing / She Gives Me Love	(Prospect 101) 1966
	α	Love's The Thing / She Gives Me Love	(Dot 16975) 1966

NB: α shown as by **The Smoke Rings**.

This outfit ranks amongst the best on the sixties Mexican-American scene in East Los Angeles, frequently referred to as the East Side Sound (other top dogs being **Cannibal and The Headhunters**, **Thee Midnighters** and **The Premiers**). **The Romancers** were led by prolific songwriter Max Uballez who composed nearly all of their material and plenty for other East Side bands - including *Get On This Plane* (**Premiers**), *Nau Ninny Nau* (**Cannibal and The Headhunters**) and *Beaver Shot* (**Atlantics**).

Their finest moment is *Love's The Thing*, a tremendous pumped-up punker with strong raw vocals and raging guitars that races to a breath-taking halt. **Count Five**'s producer Irwin Zucker liked it so much that he struck a deal with **Romancers**' producer Eddie Davis, resulting in the single being put out again as by the **Smoke Rings**, first on Prospect and then on Dot. Pump up the volume on this one. *She Took My Oldsmobile* is another fine punker.

Ballads were also part of their repertoire - *My Heart Cries* appears on the compilation *East Side Revue, Vol. 1*; and *That's Why I Love You* appears on *East Side Revue, Vol. 2*. These two albums were reissued in 1969 as a 2-LP set *East Side Revue*.

Retrospective compilation appearances include: *Love's The Thing* on *The 60's Choice, Vol. 1* (LP), *60's Choice Collection, Vol's 1 & 2* (CD) and *Where The Action Is! L.A. 1965-68* (4-CD book) and as **Smoke Rings** on *Boulders, Vol. 1* (LP); *She Took My Oldsmobile* on *Victims Of Circumstance, Vol. 2* (LP & CD), *The East Side Sound, Vol. 1* (LP), *It's Finkin' Time!* (LP), *Chosen Few, Vol's 1 & 2* (CD) and *The Chosen Few, Vol. 2* (LP); *Don't Let Her Go* and *Tell Her I Love Her (No Other Love)* on *The West Coast East Side Sound, Vol. 1* (CD); *Took My Heart* and *My Heart Cries* on *The West Coast East Side Sound, Vol. 2* (CD); *That's Why I Love You* and *She Took My Oldsmobile* on *The West Coast East Side Sound, Vol. 3* (CD); *She Gives Me Love* and *Love's The Thing* on *The West Coast East Side Sound, Vol. 4* (CD); and *She Took My Oldsmobile* and *Love's The Thing* on *The East Side Sound, Vol. 1 - 1959-1968* (CD). (MW)

Murray Roman (CA)

ALBUMS: (selected)	1	YOU CAN'T BEAT PEOPLE UP AND HAVE THEM SAY I LOVE YOU	(Tetragrammaton T-101) 1968
	2	A BLIND MAN'S MOVIE	(Tetragrammaton T-120) 1969

A California comedian, whose inclusion here is deserved partly because of the subjects of his sketches: - drug busts, banana smoking (!), the Vietnam War, religion, riots and other counterculture subjects. He also deserves an entry because his albums use a lot of music between or during his dialogue.

Produced by David Briggs (then the in-house producer of Tetragrammaton and in charge of **Summerhill**, **Quatrain** etc.), the two albums mentioned above reveal some surprisingly good versions of *Shake*, *Mojo Workout* and *Land Of 1000 Dances* treated in a very energetic way.

Murray Roman can also be heard on **Geronimo Black**'s debut album. (SR)

Roman Rebellion (NY)

45s:	What Summer Brings/Now I'm Missing You	(Mr.G. 818) 1968
	The Weather's Getting Bold/ Every Groovy Day	(RCA Victor 47-9443) 1968

This sunshine-pop outfit may have come from Rochester, New York. All their material was co-written by Thomas Alessandro - *Now I'm Missing You* with Salvatore Pate and the rest with Rosario Rizzo. *Every Groovy Day* is featured on, and provides the title for, Misty Lane's flowery folk-pop compilation *Every Groovy Day* (LP). (MW)

The Romans (AR)

Personnel:	GARY HALL	ld vcls, gtr	AB
	ROCKY HESTES	keyb'ds, vcls	AB
	GREG KEMPNER	drms	A
	PHIL MILLER	ld gtr	AB
	CHARLES WYCOTT III	bs	A
	BOBBY LINCOLN	trumpet	B
	JIM MATTHEWS	drms	B
	RICHARD SHOOK	bs, vcls	B
	BOB YOUNTS	sax, vcls	B

NB: Line-up 'B' = Merging Traffic.

45s:		I'll Find A Way/You Do Something To Me (PS)	(My 2905) 1966
		I Just Had To Fall (In Love)/He Don't Love You	(My 2908) 1966
		Think It Over/You Won Your Victory	(My 2913) 1967
	α	Something Special / Ain't No Need (In Me Fooling Myself)	(My 2930) 1967
	α	Bit By Bit/Deep In Kentucky	(Decca 732489) 1969

NB: α shown as by Merging Traffic.

All togged up in their togas this Little Rock, Arkansas five-piece certainly cut a dashing figure - the drummer must've had lots of female admirers or a large bass drum! *I'll Find A Way* is a decent Searchers/**Byrds** inspired garage ballad but the flip is the showpiece here - a bouncy mid-tempo piece with evocative keyboard and a very short neat guitar solo but all underpinned by the earliest example of 'phasing' discovered to date, and it all comes off superbly - hats off to Little Rock.

Their remaining singles are relatively disappointing after this: The second is a pleasant Zombies-inspired minor-mooder backed by a party mover with funky strutting. The third is a crooning lounge ballad and the flip is a brassy James Brown style number a-la *Ninety Nine And A Half*. The band evolved into The Merging Traffic and released one final soul-infused single.

Other My label releases that are now attracting collectors' interest include those by the Egyptians, **Culls**, **Spires Of Oxford** and **Dutch Masters**. Pick'em up while you can.

Compilation appearances include:- *You Do Something To Me* on *Fuzz, Flaykes, And Shakes, Vol. 3* (LP & CD); *I'll Find A Way* on *Sigh Cry Die* (CD); *You Do Something To Me* and *I'll Find A Way* on *Storm In The Garage* (3-CD); and *Psychedelic States: Arkansas Vol. 1* (CD), which also featured *He Don't Love You.* (MW)

Jonny Rome and The Second Thought (MN) - see Second Thought (MN).

Ron and Shirley (NJ)

ALBUM: 1 ROCK AND SCROLL (w/lyric insert) (C&C 101277) 1977 SC

NB: The band is selling a remastered CD version on http://www.rmcnuke.com/form.htm

Ron and Shirley was a New Jersey folk-psych duo with male/female vocals, fuzz guitar and keyboards. The material ranges from folk-psych to guitar/organ rock and the album features two long tracks *Love Is Real* and *Bad Love Is A Demon* that some rate as among the best Xian rock tracks of all-time. Their album was housed in a nice homemade paste-on cover with red/silver design of cross and an insert. (SR/VJ)

Ron and The Starfires (FL)

Personnel:			
	CHARLIE BROWN	gtr	A
	CARL CHAMBERS	gtr	A
	GERALD (JESSE) CHAMBERS	bs	A
	ALLEN KEEFER	drms	A
	RON WHITNEY	ld vcls	A

45s:		
	Why Did You Cry/The Grass Is Greener	(Lee C. 1014) 1965
	Midnight Reader / Be Sincere/The Grass Is Greener	(Tener 1024) 1966

Originally formed in 1959, the first **Starfires** broke up in 1963 but Whitney and Brown formed another group and retained the name. Shortly after, this Tampa/Auburndale, Florida band became **Ron and The Starfires** to prevent confusion with the numerous other Starfires, including one in north Florida.

Their 1965 debut *Why Did You Cry*, re-aired on *Psychedelic States - Florida Vol. 2* (CD), is a tender beat ballad. They'd release another single on Eric Schabacker's Tener label the following year. An otherwise unavailable cover of Neil Diamond's *Solitary Man* turned up on the rare 1968 label sampler album, *Bee Jay Video Soundtrack* (Tener 1014).

Carl Chambers would join **We The People** in the late sixties. The band lasted until around 1970; some members were later in Cinnamon. (MW/JLh/RM)

The Rondells (KY)

From Louisville, Kentucky this band had one track on the rare *The Louisville Scene* (LP) compilation, circa 1966 (Rod 'n' Custom 3001). The song in question, *One More Chance* takes the riff from *Just Like Me* and adds a Zombies flavour. A rather raw haunting punker, you can also find it on *Highs In The Mid Sixties, Vol. 22* (LP). (VJ)

TONY the Tyger presents
FUZZ, FLAYKES & SHAKES
VOL 3:
Stay Out of My World
MY RECORDS

FUZZ, FLAYKES, AND SHAKES, VOL. 3 (Comp CD) including The Romans.

The Rondells (NY)

45: Parking In The Kokomo/
Don't Say That You Love Me (ABC Paramount 10690) 1965

Parking.. is a strange hybrid - hot-rod pop ala *Surf City* with **Beach Boys**' harmonies, although it's from New York rather than California; unusually it features harmonica and has a guitar solo from Merseyside rather than L.A.. The teener-ballad on the flip has lush harmonies, very reminiscent of **The Critters**. Released in July 1965, both songs were composed by Dannemann & Dawes and the latter song signposts the direction they would pursue the following year as **The Cyrkle**. (MW)

The Ron-dels (TX)

Personnel incl:		
	RONNIE KELLY	A
	DELBERT McCLINTON	

ALBUMS:		
1(A)	DELBERT McCLINTON WITH THE RON-DELS, VOL 1	(Le Cam LCS-404) 1978
2(-)	DELBERT McCLINTON WITH THE RON-DELS, VOLUME 2	(Le Cam LCS-405) 1978

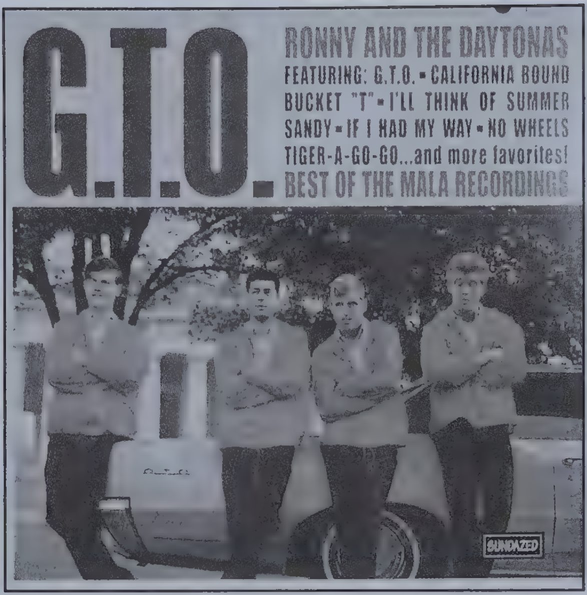
NB: these two albums collect sixties material.

45s:			*HCP*
	Diddley Daddy/?	(Brownfield 13) 196?	-
	Just When You Think You're Somebody/ Lover In Demand	(Brownfield 16) 1965	-
	If You Really Want Me To, I'll Go/ Walk About	(Brownfield 18) 1965	-
	If You Really Want Me To, I'll Go/ Walk About	(Smash 1986) 1965	97
	She's My Girl/It's Over	(Smash 2002) 1965	-
	Lose Your Money/Picture Of Me	(Smash 2014) 1965	-
	I Lost My Love/Crying Over You	(Brownfield 33) 196?	-
	Matilda/Tina	(Le Cam 306) 1969	-
	Matilda/Tina	(Dot 17323) 1969	-

A Fort Worth-based combo fronted by McClinton (previously with Straightjackets and later Bright Side) who later became a country star. They were never able to capitalise on the success of their first single which was a semi-hit, locally and disintegrated at the end of the sixties.

Lose Your Money, is a Moody Blues cover with some Texan grit added, and *Lost My Love Today*, a folk-country pop number.

Compilation appearances have included: *If You Really Want Me To, I'll Go* on *Texas Music, Vol. 3* (CD); and *Lost My Love Today* and *Lose Your Money* on *The Fort Worth Teen Scene - The Major Bill Tapes Vol. 2* (LP). (VJ)


G.T.O.
RONNY AND THE DAYTONAS
FEATURING: G.T.O. • CALIFORNIA BOUND
BUCKET "T" • I'LL THINK OF SUMMER
SANDY • IF I HAD MY WAY • NO WHEELS
TIGER-A-GO-GO...and more favorites!
BEST OF THE MALA RECORDINGS
SUNDAZED

RONNIE AND THE DAYTONAS - G.T.O. LP.

Ron-De-Voo's (IN)

45: The Maid/Pipeline'66 (Cycle J01211651/2) 1965

This outfit from Indiana was known in earlier garage incarnations as The Blue Flames and The Rendezvous. *The Maid* can also be heard on *Back From The Grave, Vol. 7* (2-LP) but it's a pretty routine rock'n'roller. The instrumental *Pipeline'66* has also resurfaced on *Strummin' Mental, Vol. 5* (LP).

The band finally folded in 1968. (VJ/MW)

Ron-De-Vous (NC)

45: Trip So Wild/Run Run Run (Mastertone 4023) 1967

NB: Some copies came in a white sleeve emblazoned with the band's name.

This band hailed from Asheville, North Carolina. *Trip So Wild* is a breezy folk-rocker with fragile lyrics inspired by a psychedelic experience.

Trip So Wild has resurfaced on *Psychedelic Unknowns, Vol. 5* (LP & CD), *Turds On A Bum Ride Vol. 1 & 2* (2-CD) and *Turds On A Bum Ride, Vol. 1* (2-LP). (VJ)

Ronnie & The Pomona Casuals (CA)

ALBUM: 1 EVERYBODY JERK (Donna DO-2112) 1965 R?

This Pomona, California inter-racial band combines soul-rock and garage material on this album, including three 'jerk' songs. *Slow Jerk* and *Everybody Jerk* on this album were written and sung by **Love's** Arthur Lee.

I Wanna Do The Jerk has been compiled on *East Side Revue* (LP); Everybody Jerk (recorded with Arthur Lee) also features on *Grab This And Dance* (LP) and *Love: 'Black Beauty & Rarities'* (CD), which also features *Slow Jerk*. (VJ)

Ronny and The Daytonas (TN)

Personnel incl:	BUZZ CASON	gtr, vcls	A
	DON HENDERSON	bs	
	PAUL JENSEN	vcls, gtr	
	LEE KRAFT	gtr	
	BOBBY RUSSELL		
	BERGEN WHITE		
	JOHN "BUCK" WILKIN	gtr, vcls	A
	LYNN WILLIAMS	drms	

ALBUMS:	1( )	G.T.O.	(Mala 4001) 1964
	2( )	SANDY	(Mala 4002) 1965

NB: (1) reissued on 12" vinyl (Beat Rocket BR 119) 2000 and CD (Beat Rocket BR 119) 2000. (2) reissued on 12" vinyl and CD (Beat Rocket BR 120) 2000. Also relevant is the compilation, *G.T.O. The Best Of The Mala Recordings* (Sundazed SC 11046/LP 5051) 1997.

				HCP
45s:		G.T.O/Hot Rod Baby	(Mala 481) 1964	4
		California Bound./Hey Little Girl	(Mala 490) 1964	72
		Bucket "T"/Little Rail Job	(Mala 492) 1964	54
		Little Scrambler/Teenage Years	(Mala 497) 1965	-
		No Wheels/Bach Boy	(Mala 503) 1965	-
		Sandy/Sandy (instr)	(Mala 513) 1965	27
	α	Tiger A Go-Go /Bay City	(Mala) 1965	-
		Somebody To Love Me/Good Bye Baby	(Mala 525) 1966	115
		Then The Rains Came/ Antique '32 Studebaker Dictator Coupe	(Mala 531) 1966	-
		I'll Think Of Summer/Little Scrambler	(Mala 542) 1966	133
	β	Hey Little Girl/Please Go Away	(Amy 961) 1966	-
		Dianne, Dianne/All American Girl	(RCA 47-8896) (PS) 1966	69
		Winter Weather/Young	(RCA 47-9022) 1966	-
		Walk With The Sun/The Last Letter	(RCA 47-9107) 1966	-
		Hold Onto Your Heart/ Brave New World	(RCA 47-9253) 1967	-
		The Girls And The Boys/Alfie	(RCA 47-9435) 1968	-

NB: α by Buzz and Bucky, also released in the UK (Stateside SS428). β by The Daytonas.

Produced by Bill Justis and based in Nashville, **Ronny and The Daytonas** were fronted by **John "Buck" Wilkin** (aka Ronny) and Buzz Cason. Although based very far from California, the group released several songs which can be compared to the best sides of the **Beach Boys** or Jan and Dean. Benefiting from the excellent songriting skills of **Wilkin**, they got a national hit in 1964 with *G.T.O.*, still a hot-rod classic. Their subsequent singles sold quite well too and they became so popular that several fake "Ronny and the Daytonas" were touring in the Southwest.

Although their most successful period was 1964/65, when they were signed to the local Mala/Amy label (also in charge of **The Box Tops**), they kept on recording for RCA until 1968. Their line-up was not very stable and, in 1967, some of The Daytonas became **The Hombres**.

In 1969, when the group finally broke up, **John Buck Wilkin** formed the short-lived **American Eagles**. He would also release two interesting solo albums and do a lot of session work with rock and country acts. Buzz Cason became a well-known producer and worked with **The Hangmen**, **Us Four**, **White Duck** and **Jay Bentley**. (SR/EW/CF)

The Rooks (CA)

Personnel:	RICH DANGEL	ld gtr	A
	JOEY JOHNSON	bs	A
	JOE RICHIE	gtr	A
	LARRY THOMPSON	drms	A
	BILLY WEBB	gtr	A

THE ROOKS (CA).

THE ROOKS (CA).

45s:	I'll Be The One/Believe In You	(Etiquette 14) 1965
	Bound To Lose/Gimme A Break	(Mustang 3008) 1965

This band is probably most notable for the involvement of **Wailers**' axeman Rich Dangel, although despite their Northwest connections, they were in fact based in L.A. Their first single was weakish British Invasion-inspired beat but both sides of the second are worth a listen and you'll find them on *Highs In The Mid-Sixties, Vol. 14* (LP). We're talking Mersey-influenced rock here.

Billy Webb and Larry Thompson had both earlier played with the **Bobby Fuller Fanatics**, whilst that group was still back in El Paso in the early sixties. They later moved to Los Angeles, as did Rich Dangel (from Tacoma) circa mid-1964. When they met up they formed **The Rooks** in Los Angeles, whilst Dangel's ties with the Tacoma, Washington scene got the group their first release on Etiquette.

A second single followed on the same label as the **Bobby Fuller Four**. Just after its release Dangel quit, due to an argument with Richie. Dangel and Johnson then played in **The Time Machine**, and Dangel later re-emerged in 1969 with **The Floating Bridge**. **The Rooks** carried on, were joined for a period by a lead vocalist Brady Sneed (a dancer on 'Shindig!') and latterly appeared on **Paul Revere and the Raiders**' "Happening '68" TV show. After they split, they followed Dangel back to the Seattle area. Webb and Randy Fuller joined **Dewey Martin** and "Sarge" West in the **New Buffalo Springfield**.

40-odd years on... Billy Webb resides across the street from Randy Fuller in the eastern Los Angeles County area. They still play together, most recently in The Bobby Fuller Drive. Plans are afoot to team up again with drummer Larry Thompson, now based in Tacoma and tour under this name as a **Bobby Fuller Four** tribute band of sorts.

Compilation appearances include: *Believe In You* and *I'll Be The One* on *Required Etiquette* (CD); *Bound To Lose* and *Gimme A Break* on *Highs In The Mid-Sixties Vol. 14* (LP); *Bound To Lose* on *Wyld Sydes Volume 9* (CD); and *Gimme A Break* on *Wyld Sydes Volume 8* (CD). (MW/DR/MM/BTs/LTn)

The Rooks (IL)

Personnel incl?:	THOMAS A. ENGEL	A
	JOHN B. SZMAGALSKI	A

45s:	A Girl Like You/Empty Heart	(Mercury 72644) 1966
	Ice And Fire/Turquoise	(Jo-Way 5000) 1968
	Hoping To Be Gone Soon/ Free Sunday Paper	(Twinight 115) 1969

This was a Chicago area band. Their version of *Empty Heart* is pretty good with decent guitar. *A Girl Like You* is better still with strong vocals and great guitar.

Compilation appearances have included: *A Girl Like You* on *Pebbles Vol. 10* (CD); *Empty Heart* and *A Girl Like You* on *Pebbles, Vol. 17* (LP); and *Ice And Fire*, *Turquoise* and *Free Sunday Paper* on *The Quill Records Story* (CD). (VJ/MW)

The Roosters (CA)

45s:	α	One Of These Days/ You Gotta Gun	(Progressive Sounds Of America 1151) 1966
		Ain't Gonna Cry Anymore/ Rosebush	(Enith International 125) 1967

NB: α some copies of this 45 came in green vinyl.

A mid-sixties Los Angeles-based combo, their vinyl zenith *One Of These Days* consists of glorious jingle-jangle garage folk-rock which spirals up and down your vertebrae. The overlooked flip is a melodic folk-rock ballad with harmonica and rather reminiscent of **Fenwyck** - a great single.

Compilation appearances include: *One Of These Days* on *Highs In The Mid-Sixties, Vol. 2* (LP), *Pebbles, Vol. 8: Southern California 1* (CD) and *A Journey To Tyme, Vol. 2* (LP); *You Gotta Run* on *The Essential Pebbles Collection, Vol. 1* (2-CD) and *Destination Frantic!* (CD); and *Rosebush* on *Destination Frantic Volume 3* (CD). (VJ/MW)

The Roosters (CA, San Diego)

Personnel incl:	JOE GONZALES	gtr	A
	BOBBY HIJER	gtr	A
	RICHARD PURCHASE	organ, trumpet, gtr, bs	AB
	SID SMITH	drms, vcls	A
	JACK PINNEY	drms	B
	JERRY RANEY	gtr, vcls	B

45:	Shake A Tail Feather/Rooster Walk	(A&M 746) 1964

'The Roosters' was the name given to the various line-ups of the house band at San Diego's Cinnamon Cinder club beginning in the late fifties. The two versions listed above are significant to this book as they spawned important local bands: Sid Smith was with **The Brain Police**, and then joined **Roy Head**'s band. Jack Pinney and Jerry Raney were the most steadfast members of **Glory**, thought to be San Diego's longest-lived underground band, lasting from 1967 until Raney formed The Beat Farmers in the eighties. Pinney was also the original drummer with **Iron Butterfly**. (CF/MW)

The Roosters (CA, L.A.)

Personnel incl:	MIKE GORDON	A
	JAMES GRIFFIN	A

			HCP
45s:	Love Machine/I'm Suspectin'	(Philips 40504) 1968	106
	Good, Good Lovin'/Home Down Right	(Philips 40559) 1968	-

The first psych-pop single by this Los Angeles outfit is notable for distinctive guitar work. The second is more soul-pop than pop-psych. James Griffin also worked with the **Travel Agency** and with Mike Gordon and David Gates would later form Bread. (SR)

THE ROOKS (CA).

Rooter (?)

ALBUM:	1	ROOTER	(Founders Annex) 1970 ?

An album recorded by students of the Harveford College, in the same vein as the **Firesign Theater**. (SR)

The Roots (TX)

45:	It's Been A Long Journey/Lost One	(Brownfield 22) 1965

From Dallas, Texas came this blues-punk single written by Rudy Wyatt, who may have been a band member. Later in 1966 the band returned as **The Wyld** with a new recording of *Lost One*. The band originally hailed from Greenville, South Carolina but recorded the single in Texas under the guidance of Major Bill Smith, a colourful character behind many fine Texas outfits (**Jades**, **Larry and The Blue Notes**, **Elite**, **Electric Love**, **Livin' End**, **Ron-Dels**).

Compilation appearances have included: *Lost One* on *Teenage Shutdown, Vol. 3: Things Been Bad* (LP & CD) and *Highs In The Mid-Sixties, Vol. 13* (LP); and *It's Been A Long Journey* on *Teenage Shutdown, Vol. 7: Get A Move On!!!* (LP & CD) and *Fort Worth Teen Scene! Volume Three* (CD). (VJ)

The Roots of Madness (CA)

ALBUM:	1	THE GIRL IN THE CHAIR	(Dogmouth 1001) 1971 R1

NB: (1) reissued on vinyl (DeStijl 045) 2005.

This experimental avant-garde jazzy album was the work of a San Jose band. They also issued a cassette tape, *The Best Of The Roots Of Madness* (Lonely Whistle Records) 1988 which contains 1970-1976 recordings. (VJ/CF)

Joe Rosanova and The Vineyard (MI)

Personnel:	JOE ROSANOVA	drms	A
	BART FIORI	vcls, gtr	A
	MARK TORPEY	bs	A
	DON VITALLE	keyb'ds	A

ALBUM:	1(A)	IN DEDICATION TO THE ONE'S WE LOVE	(Astro Sonic D-AP-4000) 1968 SC

This was a Detroit showband led by the drummer (shades of DC5). Their album, late sixties rock with a psychedelic feel, is disappointing overall. The stand-out track *Dreams Of You* has dreamy haunting vocals and a good backing with eerie organ, fuzz guitar and sound effects.

Dreams Of You can also be heard on *Lycergic Soap* (LP) and *Magic Carpet Ride* (LP). (VJ/MW)

Biff Rose (CA)

				HCP
ALBUMS: (partial list)	1	THE THORN IN MRS ROSE'S SIDE	(Tetragrammaton T-103) 1968	75
	2	CHILDREN OF LIGHT	(Tetragrammaton T-116) 1969	181
	3	BIFF ROSE	(Buddah BDS 5069) 197?	-
	4	HALF LIVE AT THE BITTER END	(Buddah BDS 5078) 1970	-
	5	UNCLE JESUS AND AUNTY CHRIST	(UA I A 009 F) 1972	-

NB: (2) reissued (Buddah BD 5076).

			HCP
45s:	The Thorn In Mrs Rose's Side/?	(Tetregrammaton 103) 1969	75
	Children Of Light/?	(Tetregrammaton 116) 1969	181

A witty and oddball Californian singer, pianist and songwriter, **Biff Rose** was a typical product of the counterculture values. His first two albums were produced by Art Podell and Nick Woods and benefited from the participation of **Van Dyke Parks** and **Beaver and Krause** on Moog synthesizer. **Biff Rose**'s songs, like *Communist Sympathizer*, *Spaced Out*, *Buzz The Fuzz* and *Who's Gnawing At Me* (covered by **Pat Boone**!), were mainly popular in the Californian clubs.

After a long break, only interrupted by a private pressing, *Roast Beef* (Down Pat DPS) 1977, **Biff Rose** released a come-back album, *Bone Again* (Fast Eddie Records), in 1997. (SR)

Tim Rose (DC)

Personnel incl: TIM ROSE

ALBUMS: (up to 1977)	1	TIM ROSE	(Columbia 9577) 1967
	2	THROUGH ROSE COLOURED SPECS	(Columbia 9772) 1969
	3	LOVE A KIND OF HATE STORY	(Capitol 673) 1970
	4	TIM ROSE	(Playboy PB 101) 1972
	5	THE MUSICIAN	(Atlantic K 50183) 1975
	6	UNFINISHED SONG	(Tiger Lily TL 14055) 1976

NB: (1) also issued in the UK (CBS 63168) 1967. (1) reissued (Edsel ED 267) 1988 and on CD. (2) also issued in the UK (CBS 63636) 1969. (4) also issued in the UK (Dawn DNLS 3062) 1974. (5) was a U.K-only release that has been reissued on CD (Demon/Edsel EDCD 448) 1995.

45s:		I'm Bringing It Home/ Mother, Father, Where Are You?	(Columbia 43563) 1966
	α	Hey Joe/The Lonely Blue King	(Columbia 43648) 1966
		I Gotta Do Things My Way/ Where Was I?	(Columbia 43722) 1966
		I'm Gonna Be Strong/ I Got A Loneliness	(Columbia 4-43958) 1966
	β	Morning Dew/ You're Slipping Away From Me	(Columbia 4-44031) 1967
		Come Away Melinda/Long Time Man	(Columbia 4-44387) 1967
		Long Haired Boy/Looking At A Baby	(Columbia 44603) 1968
		Angela/Whatcha Gonna Do	(Columbia 4-44792) 1968
		I Guess It's Over/Hello Sunshine	(Columbia 4-44) 1968
	χ	Roanoke/Babe Do You Turn Me On	(Columbia 4-44849) 1969
		I've Gotta Get A Message To You/ Ode To An Old Ball	(Capitol 3001) 1970
		Jamie Sue/ I've Gotta Get A Message To You	(Capitol P3001) 1970
		You've Got To Hide Your Love Away/ If I Were A Carpenter	( ) 1972
		It Takes A Little Longer/ You've Got To Hide Your Love Away	(Playboy 50005) 1972

In Dedication To The One's We Love
JOE ROSANOVA
and
THE VINEYARD

JOE ROSANOVA AND THE VINEYARD - In Dedication To... LP.

Goin' Down In Hollywood/?	(Playboy 50012) 1972
The Musician/7:30 Song	(Atlantic) 1975
The Musician/ It's Not My Life That's Been Changin'	(Atlantic) 1975
Morning Dew/7:30 Song	(Atlantic) 1975

NB: α some promo copies in red wax. β also issued in the UK (CBS 202631) 1967. χ also issued in the UK (CBS 4209) 1969. There were also UK 45s: *I Guess It's Over/Hello Sunshine* (CBS 3478) 1966; *I've Gotta Get A Message To You/Ode To An Old Ball* (Capitol CL 15664) 1970; *Hide Your Love Away/If I Were A Carpenter* (Dawn DNS 1085) 1974; and *Musician/7.30 Song* (Atlantic K 10667) 1975.

Born in September 1940, **Rose** grew up in Washington D.C. and was part of the quasi-folk singing movement of the late sixties, which was heavily influenced by Bob Dylan. Prior to launching his solo career on Columbia **Rose** was a member of **The Big Three** along with Mama Cass Elliot.

His debut album made quite an impression, being a powerful singer his gritty voice was well suited to his bluesy themes. His songs too were full of drama and contrast and his best known song *Morning Dew* was covered by several other artists in the era. The album also contained an arrangement of a traditional song called *Hey Joe*, which was subsequently covered and made internationally famous by Jimi Hendrix. Typical of his style too was *Come Away Melinda*, also on his debut album, which was taken to a wider audience by its inclusion on the compilation, *The Rock Machine Turns You On* (LP).

Among the other songs he remade in his own particular style are *Morning Dew* and *Come Away Melinda*. He also penned many original songs, and continued to write and perform up until his death in September 2002. In the last decade of his life he lived in London and teamed up briefly in an unsuccessful duo with **Tim Hardin**. He performed at the Royal Albert Hall in London, and on the prestigious Jools Holland show on the BBC.

Some relevant covers of *Morning Dew* include: Id (Pre-**Euphoria's Id**) - 1965, on *New England Teen Scene* CD; **The Grateful Dead** - 1967, *Grateful Dead* LP; **Frantic** - 1968, *Frantic* LP; **Group Therapy** - 1968, *People Get Ready For* LP; **Nova Local** - 1968, *Nova 1* LP; **Sons Of May** - 1968 45; **Sweet Smoke** - 1968 45, *Texas Flashbacks 3* and *Highs In The Mid-Sixties Vol. 23*; **Tongue** - 1969 *Keep On Truckin'* LP; **Damnation Of Adam Blessing** - 1969 45 and *The Damnation Of Adam Blessing* LP; Sound Foundation - 1969 45; Spectrums - 1960s, *Wailin' In West Covina* 1998 retrospective album; also covered by U.K. outfits Episode Six, The End and Jeff Beck.

His compilation appearances have included: *Come Away Melinda* on *The Rock Machine Turns You On* (LP); and *Hey Joe* on *Beautiful People* (LP) and on *Rock Artefacts, Vol 4: The 60s Part 2* (LP). (VJ/MW/EW)

The Rose Garden (CA)

Personnel:	BRUCE BOWDIN	drms	A
	BILL FLEMING	bs, vcls	A
	JAMES GROSHONG	gtr, vcls	A
	JOHN NOREEN	ld gtr, vcls	A
	DIANA DE ROSE	gtr, vcls	A

				HCP
ALBUM:	1(A)	THE ROSE GARDEN	(Atco SD33-255) 1968	176 -

			HCP
45s:	Next Plane To London/Flower Town	(Atco 6510) 1967	17
	Here's Today/If My World Falls Through	(Atco 6564) 1968	-

Four members of this lightweight pop outfit came from California and the other was from West Virginia. The band was based in the Los Angeles area. Their best known song *Next Plane To London*, with Diana De Rose on lead vocal made No. 17 in the U.S. charts. It was written by Kenny Gist Jnr. (aka Kenny O'Dell).

The album, which is certainly not psychedelic although I've seen it described as such, contains a cover of Bob Dylan's *She Belongs To Me* and two nice Gene Clark compositions *Till Today* and *Long Time*. One of its better cuts is *February Sunshine*, a bright'n'breezy piece of flower-pop, which had been a minor hit for **The Giant Sunflower**. Their second single was non-album.

THE ROSE GARDEN
ATCO

THE ROSE GARDEN - Self Titled LP.

The Rose Garden's roots were in a teen act formed by Bruce Bowdin, John Noreen and Jim Groshong in around '64. They chose an "anglophile" name, The Blokes, to reflect their repertoire of Beatles covers and, by 1965, had recruited 15-year-old Bill Fleming on bass. Bill remembers: "The guys had been heavily influenced by the **Byrds** about this time. We literally had every **Byrds** tune from their first three albums in our repertoire. John was an accomplished 12-string guitar player."

Sometime in late 1966 or early 1967 Jim Groshong met Diana De Rose, in Hollywood and she asked him to join the band that she was in at the time. Instead, Diana ended up joining **The Blokes**. Bill: "With her came a fellow named David Hanson who fancied himself as a manager. He got us a lot of non-paying gigs in Hollywood and eventually through him we met **Kim Fowley**. We hung out at his place, but none of us ever lived there that I was aware of. The guys still lived at home with their parents. It is possible that Diana may have stayed there for brief periods of time."

"Dunhill Records, who I think was run by Lou Adler at the time, had recorded *February Sunshine* with a band called **Giant Sunflower** - Everything was flower-power at that time - but the band was not under contract. When the song started to climb they need a band to go with it, so we became **Giant Sunflower**, but that only lasted for about a month. We felt that we would probably get sued and really preferred to make it on our own, so we left that arrangement."

"Through David the manager we then met Charles Greene and Brian Stone. They had "discovered" Sonny & Cher and had produced some early songs for **Buffalo Springfield**. Their promotional man was Pat Pipolo, and Kenny Gist, Jr. (Kenny O'Dell) was a relative of his - that's how we got to record *Next Plane To London*."

With *Next Plane To London* riding high in the charts, **Rose Garden** began the promotional circuit... They had aleady played many of the local clubs such as Gazzarri's on the Strip (with **The First Edition** that later sent Kenny Rogers on his way to fame), Bito Lito's, The Cheetah (with Eric Burdon) - described by Bill as "a weird truly psychedelic place that was on a pier on Santa Monica Beach".

"We did most of the teen TV shows: 'American Bandstand' was the only national show, but there were many local and syndicated shows: 9th Street West (with **Canned Heat**), Groovy, and The Woody Woodbury Show (with Bobby Vee). These were all Los Angeles shows, and usually local shows in many of the towns where we toured."

"We were booked on many package tours and played several dates with **Tommy James and The Shondells**, Neil Diamond, **The Box Tops**, **The Association**, Chuck Berry, Little Richard, Glen Campbell, **Ohio Express**, Billy Joe Royal, Jay and The Techniques, **Canned Heat**, and **Stone Poneys** at various times. New Year's Eve 1967 in Fort Worth was particularly memorable with both Chuck Berry and Little Richard being on the same bill. Most of these tours went through the South, Southeast and Midwest states, probably because our agent was based in Texas..."

When the second single didn't make it and with friction between Diana and the other band members reaching critical mass, the band broke up in late 1968. They later reformed in 1969 without Diana and Bruce (he had married and moved to Texas), with Bill Fleming's brother Ed joining as drummer. But after a few local gigs they split for good.

John Noreen went on to be a respected studio musician in Nashville, playing steel guitar for virtually everybody there. He also toured with Highway 101 (a country act) in the eighties, was a member of John Davidson's nightclub band in the seventies, and was in a band called Rotondi. Bruce Bowdin settled in Texas. Jim Groshong played solo in small clubs in southern California and Bill Fleming has been a Police Officer in the Los Angeles area (NOT LAPD!) since 1973.

Bill: "We were approached about a big sixties revival three day festival to be held in southern California about ten years ago. Bruce was in Texas, but agreed to participate; Jim, John and I got together, but then John had a commitment to finish a tour with Highway 101. Jim and I thought that John's 12-string was too important to our sound, so that ended that."

Here's Today can now be heard on *Where The Action Is! L.A. 1965-68* (4-CD book). (VJ/BF)

Rosewood (?)

ALBUM: 1 ROSEWOOD (Martin Recordings PRP-29312) 197?

This is a privately pressed folk album that so far, has failed to catch on with collectors. (VJ)

Tom Rosplock (?TN)

ALBUM: 1 TOM ROSPLOCK
(Johnny Dollar Records JD 201) 1974 R1

This obscure singer/songwriter plays mellow pop-rock with a lounge feel. The album is on a Tennessee label. (VJ)

Charles Ross III (?TN)

45s:	α	Sidewalks Of The Ghetto/Look Away	(Tower 476) 1969
	β	A Railroad Trestle In California/ My Happiness Day (some PS)	(Tower 477) 1969
		Laughing Girl/Little Boy	(Tower 499) 1969

NB: α 'A' side shown as by **Eternity's Children**. β shown as by Charles E. Ross III

The work of former **Eternity's Children** member, the 'A' side, to the second single, *A Railroad Trestle...* is a Chips Moman-produced track presumably cut in Memphis. Its flip-side is a mono mix of the track from the **Eternity's Children** debut, but released here as by **Charles E. Ross III**.

ROTARY CONNECTION - Peace CD.

The 'split' debut single, the immediate solo follow-up and the parallel release of *Laughing Girl* with **Eternity's Children**'s *Blue Horizon* single (Tower 498), all point to a marketing campaign, which probably aimed at launching a solo career for **Charles Ross III** on the back of the more familiar **Eternity's Children** moniker. (JG)

Rotary Connection (IL)

Personnel:	MITCH ALLIOTTA	bs, gtr	ABC
	SIDNEY BARNES		ABC
	JUDY HAUFF	vcls	A
	MINNIE RIPERTON	vcls	ABCD
	BOBBYSIMMS		ABCD
	KENNY VENEGAS		A C
	JIM DONLINGER	drms, vcls	B
	TOM DONLINGER	drms, vcls	B
	JIM NYEHOLT	keyb'ds	B
	JOHN JEREMIAH	keyb'ds	C
	JOHN STOCKLIN		C
	PAT FERRERI	gtr	D
	HENRY GIBSON	perc	D
	KITTY HAYWOOD	vcls	D
	DAVE SCOTT	bs	D
	DON SIMMONS	drms	D
	CHARLES STEPNEY	drms	D
	PHIL UPCHURCH	gtr	D
	SHIRLEY WAHLS	vcls	

				HCP
ALBUMS:	1	ROTARY CONNECTION	(Cadet Concept LPS 312) 1968	37
	2	ALADDIN	(Cadet Concept LPS 317) 1968	176
	3	PEACE	(Cadet Concept LPS 318) 1969	-
	4	SONGS	(Cadet Concept LPS 322) 1969	-
	5	DINNER MUSIC	(Cadet Concept LPS 328) 197?	-
	6	HEY, LOVE	(Cadet Concept CC 50006) 197?	-

NB: (1) reissued on CD (Chess CHD-9365) 1996. (2) and (5) reissued on CD (Raven RVCD-89) 1999. (3) reissued on CD (One Way Records MCAD 22106) 1993. (6) shown as by The New Rotary Connection. (6) reissued on vinyl (Chess CH9139) 1984. (6) reissued on CD (UCCU-3060) 2006. (4) and (6) reissued on CD (Beat Goes Public CDBGPD 115) 1998.

There's also a compilation, *Black Gold: The Best Of Rotary Connection* (Chess 983 437-9) 2006.

			HCP
45s:	Amen /Lady Jane	(Cadet Concept 6393) 1967	-
	Like A Rollin' Stone/Turn Me On	(Cadet Concept 7000) 1968	-
	Ruby Tuesday/Soul Man	(Cadet Concept 7002) 1968	-
	Paper Castle/ Teach Me How To Fly	(Cadet Concept 7007) 1968	132

ROTARY CONNECTION
CADET CONCEPT
SONGS

ROTARY CONNECTION - Songs LP.

	Aladin/Magical World	(Cadet Concept 7008) 1968 113
	Silent Night Chant/Peace At Last	(Cadet Concept 7009) 1968 -
	The Weight/Respect	(Cadet Concept 7014) 1969 -
	Want You To Know/ Memory Bond	(Cadet Concept 7018) 1970 96
	Love Me Now/ May All Our Amens Be True	(Cadet Concept 7021) 1970 -
	Teach Me How To Fly/ Stormy Monday Blues	(Cadet Concept 7027) 1970 -
α	Hey Love/If I Sing My Song	(Cadet Concept 7028) 1970 -
β	Living Alone/Magical World	(Janus J 249) 1975 -

NB: α shown as by The New Rotary Connection. β shown as by Minnie Riperton with Rotary Connection.

A Chicago area outfit. It's surprising that **Rotary Connection** is not better remembered given their substantial recording output. They were fronted by Minnie Riperton, who embarked on a solo career after their demise until her premature death on 12 July 1979, aged just 31.

They played a combination of psych, funk and progressive rock with smooth soulful harmonies. Their early albums made some commercial impression and they also enjoyed three minor hit singles. Their tripped out version of *Silent Night* on their third album *Peace* featured some inspired free-form guitar work. *Song* includes a variety of highly original cover versions such as *Respect*, *Burning Of The Midnight Lamp*, *The Weight* and *Tales Of Brave Ulysses*. *Hey Love* concentrates more on complex group compositions. On offer is a blend of guitar, vocal harmonies, orchestration and funky backing.

Jim Donlinger and Jim Nyeholt left to form **Aorta** in 1970 and were joined shortly after by Tom Donlinger. Then, after their demise in 1970, Mitch Alliotta and John Jeremiah became two thirds of Alliotta-Haynes-Jeremiah. There was a brief reunion in 1975 as New Rotary Connection.

Paper Castle has been compiled on *Collecting Pepeprmint Clouds* (LP). (VJ/HMc)

The Rouges (MA)

45:	Next Guy/Faces On The Wall	(Waverly 109-03/4) 1966

From Watertown, Massachusetts **The Rouges'** *Faces On The Wall* has some pleasing mouth harp, relaxed guitar chimes and lots of tempo changes. The single is worth a listen.

Compilation appearances include: *Next Guy* and *Faces On The Wall* on *New England Teen Scene* (CD); *Next Guy* on *New England Teen Scene, Vol. 1* (LP); and *Faces On The Wall* on *New England Teen Scene, Vol. 3* (LP). (VJ)

ROTARY CONNECTION

THE NEW ROTARY CONNECTION - Hey, Love LP.

Roundhouse (WI)

ALBUM:	1	HANDLE WITH CARE	(Claremont Records) 1976

Here's a private hard-rock album from a Wisconsin outfit. The front cover pictures two kids laying in the grass. (VJ)

The Rousers (IA)

ALBUM:	1	IN CONCERT	(Fredlo 6520) 1965 R2

An extremely rare garage album that mostly comprised instrumentals, which is thought to have come from Cedar Rapids, Iowa. There is also a surf/beat pairing circa 1965 which may have only made it to the acetate stage - *Lost Love/Impact (*Fredlo). (VJ/MW)

The Rovin' Flames (FL)

Personnel:	HARDY DIAL	vcls	A
	JERRY GOFF	drms	A
	J.R. MIETTA	bs	AB
	JIMMY "MOUSE" MORRISON	ld gtr	AB
	JOHNNY ROGERS	organ	AB
	JOHN DELISE	vcls	B
	DAVE TABAK	drms	B
	PAUL BATTLE	gtr, vcls	

45s:		Gloria/J.J.J.P.	(Fuller 2627) 1965
		I Can't/I'm Afraid To Go Home	(Boss 002) 1966
	α	Now That Summer Is Here / It's Nothing New	(Tampa Bay BC-1110) 1966
		Bo Diddley/Seven Million People	(Tampa Bay BC-1111) 1966
		How Many Times/Love Song # 6	(Decca 32191) 1967

NB: α is a connected 45 - the 'A' side is by "The Forvus featuring Brooke Chamberlain with the Rovin' Flames", whilst the flip is "Brooke Chamberlain with the Forvus and the Rovin' Flames and Harvey Swadnungle"!!

A Tampa, Florida band whose best known song *How Many Times*, is a typical punk protest song bemoaning girlfriends and society. Composed by Uncapher and Delise it would later be covered by the new psychedelic outfit Plan 9 on their *Frustration* album.

The Rovin' Flames singles are uncommonly elusive. *Love Song #.6* also appeared on the very rare *Bee Jay Video Soundtrack* sampler album (Tener 1014) in 1968.

They also backed The Forvus, featuring Brooke Chamberlain, on their sole single.

Hardy Dial was also in **The Outsiders/The Soul Trippers** as had his replacement, John DeLise, who would go on to **Those Five**.

Retrospective compilation appearances have included: *How Many Times* on *Pebbles, Vol. 3 (ESD)* (CD), *Pebbles, Vol. 8* (LP), *Best of Pebbles, Vol. 3* (LP & CD) and *Psychedelic States: Florida Vol. 3* (CD); *Bo Diddley* on *Teenage Shutdown, Vol. 15* (LP & CD); and *I Can't* on *Hang It Out To Dry!* (LP & CD). (VJ/MW/JLh/HT)

The Rovin' Kind (IL)

Personnel:	MIKE ANTHONY	keyb'ds	A
	PAUL COTTON	gtr, vcls	A
	FRANK BARTOLI	bs	A
	KAL DAVID	gtr, vcls	A
	FRED PAPPALARDO	drms	A

45s:		Everybody/Bound To Roam	(Contrapoint 9006) 1965
		Night People/Right On Time	(Roulette 4687) 1966
		My Generation/Girl	(Dunwich 146) 1966
		She/I Didn't Want To Have To Do It	(Dunwich 154) 1967
	α	You Can't Sit Down/ You Really Turn Me On	(Smash S-2102) 1967

NB: α flip with Barney Pip.

The Rovin' Kind came out of Chicago - the compilation *Early Chicago* (LP) contains their recording from February 1967 of a nice laid-back **John Sebastian** song, *I Didn't Want To Have To Do It*. All five members were later in **Illinois Speed Press** (which was really the same band) and David, Bartoli and Pappalardo all had brief spells as back-up musicians for **H.P. Lovecraft**. Kal David had earlier fronted **The Exceptions**. Avoid the first single - it's insipid soul - Four Seasons inspired stuff. Their subsequent covers are competent but not that inspiring, sad to say.

The band was briefly known as The Gentrys. In 1965 with the assistance of Billy the Kid Emerson they cut an acetate single at MBS studios: *Doo Doo Pah/Everybody*. *Everybody* was later recorded as the 'A' side for the first **Rovin' Kind** single. The band also cut two versions of a radio jingle for Wrigleys chewing gum, which exists on acetate.

Compilation appearances have included: *My Generation* and *She* on *Oh Yeah! The Best Of Dunwich Records* (CD); *My Generation* on *The Dunwich Records Story* (LP); *Girl* and *Didn't Want To Have To Do It* on *If You're Ready - The Best Of Dunwich... Vol. 2* (CD); and *Right On Time* on *The Electric Coffeehouse Volume 2* (CD). (MW/RMh)

Roxx (MN)

ALBUM: 1 GET YOUR ROXX OFF (Sit On It And Spin) 1976 R1

This is an obscure private press album from Minnesota. Their album has some prog influences in the guitar and keyboards but basically it's a trashy hard-rock effort. (VJ)

Roxy (CA)

Personnel:	RANDY BISHOP	vcls, bs, gtr, keyb'ds	A
	JIM DE COCQ	ld gtr, keyb'ds	A
	JOHN McDONALD	drms	A
	JAMES MORRIS	keyb'ds	A
	BOB SEGARINI	ld vcls, gtr, bs, perc	A

ALBUM: 1(A) ROXY (Elektra EKS-74063) 1969

Formed when Segarini and De Cocq left **Family Tree**, **Roxy**'s album is very disappointing. Although the musicianship is competent, the songs are not inspired, the lyrics quite dumb and Segarini's vocals not really good.

All the songs were written by Segarini except "I Got My Friends" by Randy Bishop and the album was produced by John Haeny.

After this failure, Bishop and Segarini formed **The Wackers**.

Rock And Roll Circus has been compiled on *Elektrock The Sixties* (4-LP). (SR)

Royal Aircoach (MA)

45: Wondering Why/Web Of Love (Flying Machine 8868) 1968

From Boston, Massachusetts this outfit only appears to have recorded this one, now sought-after single. *Wondering Why* is notable for its ending amidst a barrage of sound effects.

You'll also find *Wondering Why* on *Psychotic Moose And The Soul Searchers* (LP) and *Relative Distance* (LP). (VJ/MW)

Royalaires

ALBUM: 1 LIVE VOL. 1 (Recorded Publications Company RPC Z 28861-2) 196? R1

Here's a rare private pressing album by a frat-rock/garage band, that performs covers of fifities material like *Rock Around The Clock*, *Bonie Maronie*, *Walkin' The Dog*, *Splish Splash*, *Rockin' Robin*, etc. (VJ)

The Royal Caste (?)

45: Blues Lovin' Woman/
Can't You See I'm Crying (Living Sound Custom LSM 6) 196?

Here are two superb low-down bluesy garage ballads with a sixties grunge sound, penned by a Gary Caldwell. No other info to hand yet. (MW)

The Royal Flairs (NE/IA)

Personnel incl:	RICK BROWN	drms	AB
	DAVE BRUBECK	bs	ABC
	BOB EVERHART	sax, vcls, hrmnca	ABC
	JERRY FLEETWOOD	trumpet	A
	DARYL HILL	accordian, organ	AB
	DICK HODGES	vcls	A
	DAVE KRIVOLAVEK	gtr	ABC
	BRIAN SALLOZO	sax	A
	BRAD STARR	ld gtr	A
	MIKE NELSON	ld gtr	B
	MIKE DONION	drms	C
	MEL MATTHEWS	ld gtr, organ	C

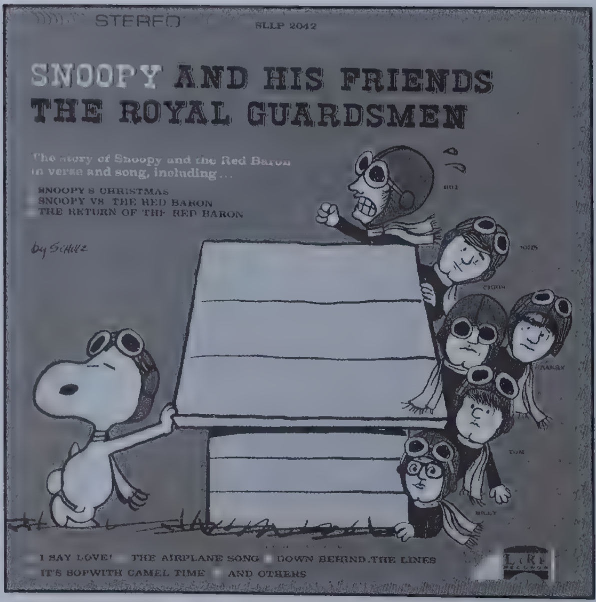
ALBUM: 1(-) RARE RECORDINGS (Unlimited Productions UPLP-1007) 1988

EP: 1(A) SURFIN WITH THE ROYAL FLAIRS (PS) (Unlimited Productions UPEP-1) 1984

45s: α Dream Angel/Let's Go (instr) (Sam 119) 1962
Suicide/One Pink Box (Marina 503) 1966
β Feelings/Gone Away (Marina 506) 1966
χ Hat On Tie/My Baby Cries (Tonorous 018) 1966

NB: α shown as by Nelson Royal, Bobby Williams and The Royal Flairs' β shown as by **The Unlimited**. χ 'A' side shown as by Bobby and Dave, 'B' side shown as by Bobby Williams.

This act started life as support band for vocalist Dick Hodge in the Omaha-Council Bluffs area of Iowa in 1961. The following year they progressed to becoming the houseband at the Milrose Ballroom, just outside of Omaha. At this time they were a surfing band. Over the next few years their music and line-up underwent considerable changes. Brad Star left the group to go to college and was sadly later killed in a water skiing accident. In early 1965, they headed for Chicago and recorded *Suicide*, which had a frantic guitar break and some atypical harmonica playing and is now a garage classic. The flip was a tasteless number complete with sound effects of nails being driven in and dirt thrown out on the grave. Originally titled *One Pine Box* a printing error at the pressing plant titled it *One Pink Box*!



THE ROYAL GUARDSMEN - Snoopy And His Friends LP.

They changed name to **The Unlimited** for a second single. *Feelings*, has a thundering beat backed up by slashing guitar, screaming vocals and pounding organ - it's worth hearing. When this failed to make any impact they changed name again to Bobby and Dave for a folk-rock number with a funky soul routine on the flip.

Their retrospective album contains their three singles, eight reasonable cover versions and an interview with band leader Bob Everhart.

Compilation appearances have included: *Suicide* on *The Midwest Vs. Canada* (LP), *Back From The Grave, Vol. 3* (LP), *Back From The Grave, Vol. 2* (CD) and *Gathering Of The Tribe* (CD); and *Feelings* as **The Unlimited** on *The Midwest Vs. The Rest* (LP). (VJ)

The Royal Guardsmen (FL)

Personnel:	BILL BALOUGH	bs	A
	CHRIS NUNLEY	vcls	A
	TOM RICHARDS	ld gtr	A
	BILLY TAYLOR	organ	A
	BARRY WINSLOW	vcls, gtr	A

					HCP
ALBUMS:	1(A)	SNOOPY vs THE RED BARON	(Laurie 2038)	1967	44
	2(A)	THE RETURN OF THE RED BARON	(Laurie 2039)	1967	-
	3(A)	SNOOPY AND HIS FRIENDS	(Laurie 2042)	1967	46
	4(A)	SNOOPY FOR PRESIDENT	(Laurie 2046)	1968	189

				HCP
45s:	Baby Let's Wait/Leaving Me	(Laurie 3359)	1966	-
	Snoopy vs The Red Baron/I Needed You	(Laurie 3366)	1966	2
	Snoopy vs The Black Knight/I Needed You	(Laurie 3374)	1967	-
	Return Of The Red Baron/Sweetmeats Slide	(Laurie 3379)	1967	15
	Airplane Song (My Airplane)/Om	(Laurie 3391)	1967	46
	Wednesday/So Right (To Be In Love)	(Laurie 3397)	1967	97
	Snoopy's Xmas/it Kinda Looks Like Xmas	(Laurie 3416)	1968	-
	I Say Love/I'm Not Gonna Stay	(Laurie 3428)	1968	72
	Snoopy For President/Down Behind The Lines	(Laurie 3459)	1968	85
	Baby Let's Wait/Biplane Ever More	(Laurie 3461)	1968	-
	Baby Let's Wait/So Right (To Be In Love)	(Laurie 3461)	1968	35
	Mother Where's Your Daughter/Magic Window	(Laurie 3494)	1969	112
	Snoopy For President/Sweetmeats Slide	(Laurie 3646)	1976	-

NB: There's also a French EP with picture sleeve: *Snoopy vs The Red Baron/Bears/Alley Oop/Roadrunner* (Vogue INT 11818) 1967.

This novelty-pop sextet came from Ocala, Florida. Classic 'one-hit wonders' their gimmicky tribute to Charles Schulz's famous cartoon character sold over three million copies worldwide. It made No. 2 in the U.S. and No. 8 in the UK, where it was released on Stateside. What followed was largely predictable and relatively unsuccessful although *Return Of The Red Baron* made No. 15 in the U.S. and No. 37 in the UK. Their debut album made No. 44 in the U.S. Album Charts and their third effort made No. 46. As their popularity declined their final effort could only managed the 189 spot. The R&B tinged pop songs from their first single were perhaps their best efforts before they were labelled with the corny Snoopy tag. *Baby Let's Wait* was reissued in 1968 and made No. 35 in the U.S. charts.

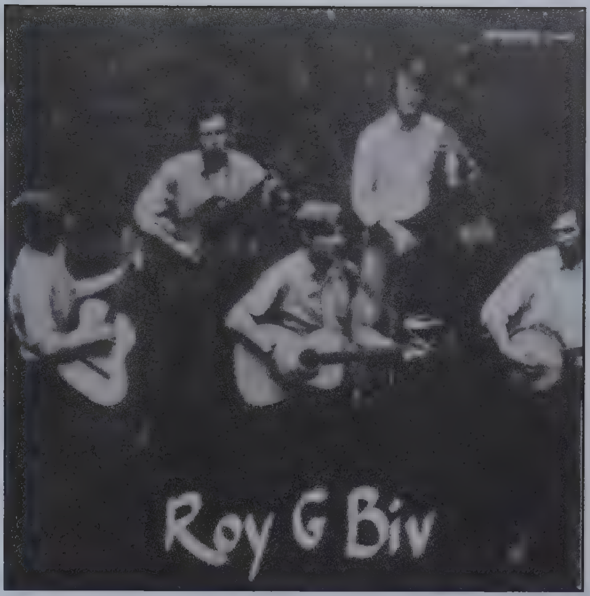
Compilation appearances include: *Leaving Me* on *Mindrocker, Vol. 10* (2-LP); *Baby Let's Wait* on *Nuggets, Vol. 4: Pop Part Two* (LP); and *Om* on *Buzz Buzz Buzzzzzz, Vol. 1* (CD). (VJ/SR)

The Royal Knights (TX)

45:	I Wanna Know/Matilda (PS)	(Nite 1005)	1965

The Royal Knights hailed from Arlington, Texas.

You can also check out *I Wanna Know* on *Texas Punk: 1966, Vol. 1* (LP), *Acid Visions - Complete Collection, Vol. 2* (3-CD), *Teenage Shutdown, Vol. 15* (LP & CD) and *Fort Worth Teen Scene! Volume Three* (CD). (VJ)



THE ROY G BIV QUINTET - Self Titled LP.

The Royal Rogues (R./Rogues) (WA)

45:	Love Is A Beautiful Thing/The Sound	(Wasp 102)	196?

NB: shown as by **The R./Rogues**,

From Tacoma, Washington. Although this band was called **The Royal Rogues**, their single was credited to the **R./Rogues** - so I guess the graphics department ran out of rub-off lettering (that's an attempted joke, not history!). You'll also find *The Sound* on *Boulders, Vol. 9* (LP) and *Ya Gotta Have Moxie, Vol. 2* (2-CD). (GGI)

The Royal Shandels (MI)

Personnel incl:	DON GLADDEN	keyb'ds	A

45:	Be Careful With Your Carful/Be Careful With Your Carful	(MDI 1000-28B)	1966

NB: 'A' side shown as by Merle Alvey's Dixieland Band.

Hidden away on the flip side of this Michigan Auto Safety Council sponsored single, **The Royal Shandels** do a frat-punk rendition of *Be Careful With Your Carful*. Check it out, cautiously, on *Highs In The Mid-Sixties, Vol. 19* (LP). (VJ/MW)

The Roy G Biv Quintet (IL)

Personnel:	ROB BUGHMAN	A
	DOMINIC CANNON	A
	STEVE FREESE	A
	MARK PERRIN	A
	MATT PERRIN	A

ALBUM:	1(A)	THE ROY G BIV QUINTET	(No label 7442)	1970 R1

45:	Suzanne/Day Is Done	(Suzanne 2411)	1970

Here's an obscure religious folk album sponsored by the St. Thomas The Apostle Church in Chicago. The single features non-album cuts. (VJ)

The RPM's (NJ)

45s:	White Lightnin' (It's Frightnin')/Down	(P. B. D. 102)	c1966
	White Lightnin' (It's Frightnin')/Down	(Ambassador 214)	1966

This snarlin' punk outfit came out of Newark, New Jersey. Their classy *White Lightnin'* features thumpin' drums, powerful guitars and typically snotty punk vocals. There's another RPM's single - *Memphis Beat/You Can*

Love Me (Mala 508) - from 1965 which, apart from the clue in the title, is probably a different outfit, most likely a Memphis studio project, due to the involvement of Buzz Cason.

You can also check out *White Lightnin (It's Frightnin')* on *Pebbles, Vol. 10* (CD) and *Pebbles, Vol. 17* (LP). (VJ)

RPM (NY)

Personnel incl: CHRIS ROBISON

ALBUM: 1 R P M (Free Flow 1001) 1972 R2

This New York City band featured **Chris Robison** who also had a couple of solo albums. *RPM* is keyboard and guitar driven prog-rock. (VJ)

RPS (?)

ALBUM: 1 RPS (Mars Records) 1976 R1

Here's a rare private press album by this progressive/AOR/hard-rock trio. (SR)

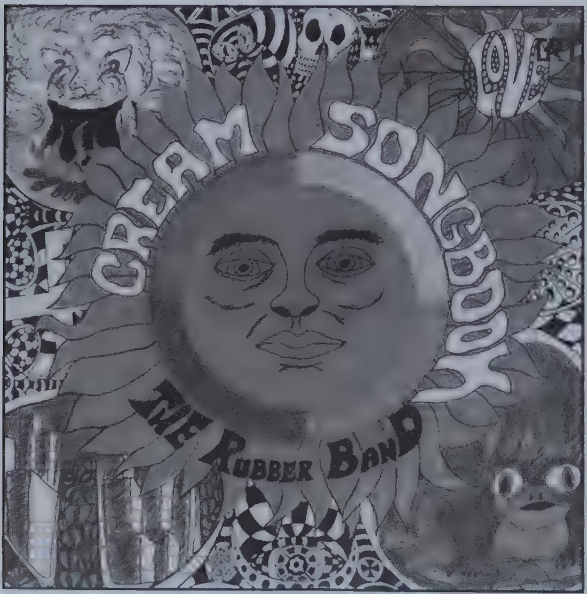
Rubayyat (TX)

Personnel incl:	DANNY GALINDO	bs	A
	BILL HALLMARK	gtr, vcls	A

45: If I Were A Carpenter/
Ever, Ever Land (International Artists 124) 1967

Based in Houston during 1967-68 this band, which was later known as Electric Rubayyat, included Galindo who had briefly been bassist with the **13th Floor Elevators** and Bill Hallmark who'd played with **Golden Dawn**. A later recording of *If I Were A Carpenter*, which was produced by Fred Carroll, can be heard on *Endless Journey - Phase Three* (LP) and *Epitaph For A Legend* (2-LP). *Ever, Ever Land* a folk-rocker can also be heard on *International Artists Singles Collection* (LP).

Craig Malek writes: A friend played *If I Were A Carpenter* on KTRU in Houston around 1992, Bill Hallmark called in and said that he had never heard it before, 'though he remembered recording it at Gold Star in Houston. The band only lasted a few months, and was Houston/San Antonio based. Bill recently moved back to Austin from Kemah and was at least until recently, active in the music business'. (VJ/CM)



THE RUBBER BAND - Cream Songbook LP.

The Rubber Band (CA)

Personnel:	STAN AYEROFF	gtr	A
	STEVE BAIM	drms	A
	MICHAEL LLOYD	keyb'ds, bs, vcls	A

ALBUMS: 1(A)	CREAM SONGBOOK	(GRT 10000)	1968
2(A)	HENDRIX SONGBOOK	(GRT 10007)	1969
3(A)	BEATLES SONGBOOK	(GRT 10015)	1969
4( )	DOORS SONGBOOK	( )	1970
5( )	CREEDENCE SONGBOOK	( )	1971

NB: (1) and (2) were issued in the U.K. on Major Minor. (1), (2) and (3) have all been counterfeited. (4) and (5) credited to The Waterfall but it really was the **Rubber Band**. It was just a different label.

45: Deserted Cities Of The Heart/
Sunshine Of Your Love (GRT 1) 1968

The **Rubber Band** was an L.A.-based studio group that didn't perform or travel. A Michael Lloyd (**West Coast Pop Art Experimental Band/Smoke**) creation it actually consisted of the same personnel as **The Smoke**.

All four of their albums comprised cover versions of some of the original artists' best known songs.

Their fuzzy interpretation of *Strange Brew* on *Cream Songbook* is certainly worth hearing.

Tucked away on the *Hendrix Songbook* is a Michael Lloyd composition *Rubber Jam*. On this album they took the intricacies of the star's songs and laced them with classical undertones utilizing brilliant harmonies, killer guitar, violin, viola, oboe, celli, horns and various string instruments.

Their third album, *Beatles Songbook*, was produced by Stan Farber who later worked with **Frantic**. Entirely instrumental, some consider it a total waste of vinyl, with the use of neo-classical orchestrations and clarinet.

Manic Depression from the *Hendrix Songbook* has also been aired on the Hendrix tribute compilation *The Stars That Play With Dead Jimi's Dice* (LP). (SR)

The Rubber Band (AR)

Personnel incl:	RICK SHEPPARD	vcls	A
	GIL CHESTNUT		A

45: Forever Friday/Below Up, Above Down (Richlin 101)1967/8

This high school group came together in 1967 in Russellville, Arkansas. Their legacy is a 1,000-copy private-press single, featuring a pair of Sheppard-Chestnut originals: *Forever Friday* is lively **Byrds**-meet-**Merry-Go-Round** jangle-pop; *Below...* is fuzzy pop-psych. Both sides are on the Collectables compilation *The Human Expression And Other Psychedelic Groups - Your Mind Works In Reverse* (CD), whose liners reveal that Sheppard became a recording engineer and opened a studio in Dallas and on *Psychedelic States: Arkansas Vol. 1* (CD). (MW)

The Rubber Band (AL)

Personnel:	TIPPY ARMSTRONG	vcls, gtr	A
	DENNY GREEN	vcls, sax	A
	JACKIE SIMS	drms	A
	JOE SOBOTKA	keyb'ds	A
	TOMMY STUART	sax	A
	JOHNNY TOWNSEND	vocals, sax	A
	JOHN D. WYKER	vcls, trumpet, bs	A

45s:	Charlena/Let Love Come Between Us	(Columbia 4-43796)	1966
	In And Out Of My Life/Bring Your Love	(Columbia 4-44013)	1967
	Messin' Up The Mind Of A Young Girl/ I'm Gonna Make It	(Reprise 0637)	1967
	Laude Maude/I Know You	(Gram-O-Phone 45725)	1975

This soulful-pop band came from Alabama, probably Tuscaloosa. Led by Tippy Armstrong they lasted well into the seventies and Armstrong went on to play on many sessions in Muscle Shoals, Alabama, backing artists ranging from Wilson Pickett to Roy Orbison. Sadly he died at the age of 32.

John Wyker later played in the seventies Elektra band Sailcat who had a hit with *Motorcycle Mama*. A **The Rubber Band** song *Let Love Come Between Us* was also a big hit for James and Bobby Purify, the soul duo from Pensacola, Florida.

Bill Connel, drummer of the **Allman Joys**, played on the later **Rubber Band** recordings.

They may also be responsible for another single - *Plastic Soul/Let's Sail Away* (ABC Paramount 10849) 1966. (MW/JLh)

The Rubber Maze (TX)

45s:	Mrs. Griffith/Won't See Me Down	(Ruff 1098,99) 1968
	Mrs. Griffith/Won't See Me Down (PS)	(Tower 351) 1968

West Texas quartet **Rubber Maze's** Tower release came in a picture sleeve.

Compilation appearances have included: *Mrs. Griffith* on *Mindblowing Encounters Of The Purple Kind* (LP) and *Psychedelic Unknowns Vol. 8* (LP & CD); and *Won't See Me Down* on *Let's Dig 'Em Up # 2* (LP). (VJ/MW)

The Rubber Memory (LA)

Personnel:	BILL BABBIN	drms	AB
	DAVID GREENE	ld gtr, vcls	A
	TED HAAS	gtr, vcls	AB
	DAVID PARKER	bs, vcls	AB
	PARK SEWARD	keyb'ds, perc, vcls	A
	JOE MONTELEPRE	keyb'ds, vcls	B

NB: Line-up 'A' 1967 - 70. 'B' known as **Rubber Memory 2**, Sept. 1970 - 71.

ALBUM: 1(A) WELCOME (Recorded Publications Company RPC AZ 69402) 1970 R4

NB: (1) reissued on vinyl (Loopden #2P-002) 2000 with three inserts.

This super-rare album was recorded by a New Orleans garage band. Although it contains several great cuts, more than half of the album comprises uninspired filler where primitive heavy rock (with the obligatory post-*In-A-Gadda-Da-Vida* drum solo) alternates with lounge sounds. (CF/SR/MW/MDo/TH)

WELCOME
THE RUBBER MEMORY
Recorded in THE BACK ROOM
STEREO
RECORDED PUBLICATIONS COMPANY

THE RUBBER MEMORY - Welcome LP.

ROGER RUBIN and ROTFREE ANDERSON
Atlanta Underground — Freek Music

ROGER RUBIN AND ROTFREE ANDERSON - Atlanta Underground... LP.

Roger Rubin and Rotfree Anderson (GA)

ALBUM: 1 ATLANTA UNDERGROUND - FREEK MUSIC (Purple Haze RG 1-71) 1971 R3

This privately-pressed album by an Atlanta, Georgia band is full of rather twisted, weird folk music. (CF)

Ruby (MI)

45:	Confusion/The Painter	(Mid-Town 273) 196?

These psychedelic punkers came from Michigan. The above single is speculative, as both cuts: - *Confusion* and *The Painter* appear on *Michigan Mixture, Vol. II* (LP) and *Confusion* was released on a single by Mid-Town, and has also resurfaced on *Michigan Mayhem Vol. 1* (CD) and *Let 'Em Have It! Vol. 1* (CD). The track is also by far the better of the two. It comes with a rather catchy intro, a good beat and lots of fuzz. (VJ/MW)

Rude Awakening (VA)

45:	A Certain Girl/Fortune Teller	(Sounds Int'l 634) c1967

Thought to have been based in the Tidewater, Virginia area - hence the inclusion of their excellent fuzzed version of *A Certain Girl* on *Aliens, Psychos And Wild Things* (CD). (BHr/ST/MW)

The Rugbys (KY)

Personnel:	DOUG BLACK	sax	A
	GLEN HOWERTON	drms	ABC
	CHRIS HUBBS	gtr	A
	STEVE MCNICOL ld gtr		ABC
	JIM McNICOL	bs	A
	FRED BAKER	keyb'ds	B
	PAUL CINNINGHAM	bs	B
	MIKE HOERNI	bs	C
	ED VERNON	keyb'ds	C

ALBUM: 1(C) HOT CARGO (Amazon 1000) 1969

NB: (1) has been reissued on vinyl (Akarma AK 186) 200?. (1) reissued on CD (Akarma AK186) 200?.

There's also a 2 on 1 CD, *The Rugbys Meet Lazarus* (Collectables COL-?) 1997 and 2006. There's also a compilation CD *The Rugbys* (Gear Fab GF-230) 2008, which includes previously unreleased material from 1965-1969.

			HCP
45s:	Walking The Streets Tonight/Endlessly	(Top Dog 2315) 1966	-
	Stay With Me/You, I	(Tara TR-101) 1969	-

	You, I/Stay With Me	(Amazon 1) 1969	24
α	Wendegahl The Warlock/The Light	(Amazon 4) 1969	-
	Rockin' All Over/Juditha Gina	(Amazon 6) 1970	-

NB: α also issued in Spain with a picture sleeve (Exit 2-555-B) 1969.

A Louisville, Kentucky band whose early blues rocker *Walking The Streets Tonight* was penned by Doug Sahm. The group formed in 1965 when Steve and Jim McNicol and Chris Hubbs left **The Oxfords**. Some time after their first single, Jim, Doug and Chris departed for military service and were replaced by Paul Cunningham (bs) and Fred Baker (keyb'ds). They weren't with the band for long before leaving to form their own band. Mike Hornei (bs) and Eddy Vernon (keyb'ds) then came in as replacements. Not long after they recorded a second single. *Stay With Me* was only moderately successful, but a local DJ advised the band to flip the record over and when they did it climbed to No. 1 on the local charts. This helped secure them a contract with the Nashville-based Amazon label who re-released *You, I* which now made the Top 30 nationally.

In 1969, they recorded an album, which is quite good. The best tracks, *King and Queen Of The World* and *Wendegahl The Warlock* are dominated by heavy organ work and veer towards the progressive genre. Three singles were also released on the same label, although they were all taken from the album. (Although curiously *Stay With Me* isn't listed on the sleeve). Their first one *You, I* is a frantic and catchy 'heavy' rock number with some raucous distorted guitar - a sort of up-tempo poppy **Blue Cheer** (?!).

After they split in 1970, Jim McNicol formed **Lazarus** who recorded an album (Amazon 1001) in Nashville the same year. Steve and Jim later teamed up with their younger two brothers to form, you'll never guess, the McNicol Brothers. The younger McNicol then formed a band with a younger Hubbs, called The Weads, no doubt to compete with their elders. They had one single on the Trump label.

Steve McNichol reformed **The Rugbys** around 1988 with three original members, and garnered a good reputation for performing carbon copy covers in the Louisville area. They carried on playing until 2000.

The CD compilation on Gear Fab is well worth checking out with the powerful, fuzz-laden psych-rocker *I Gotta Find A Way* the finest moment.

Compilation appearances have included: *You, I* on *The Seventh Son* (LP); and *Walking The Streets Tonight* on *Highs In The Mid Sixties, Vol. 8* (LP). (VJ/MW/LD/SR)

The Ruins (MI)

Personnel:	PAUL FERDA	bs
	DENNIS GIRARD	gtr
	RANDY McMILLAN	gtr
	TIM PHILLIPS	drms
	PAUL TURCHESTA	gtr

45:	The End /Take My Love (And Shove It Up Your Heart)	(Mutt M 27319) 1967

A surprisingly obscure Lincoln Park, Michigan band considering that *The End* is a really superb organ/guitar-led psychedelic punker with great vocals. The flip, *Take My Love...* was a cover of the **Blues Magoos**' song.

Compilation appearances include: *The End* on *Mayhem & Psychosis, Vol. 2* (LP), *Mayhem & Psychosis, Vol. 1* (CD), *Glimpses, Vol's 1 & 2* (CD), *Glimpses, Vol. 1* (LP) and *Garage Monsters* (LP); and *Take My Love* on *Follow That Munster, Vol. 2* (LP). (VJ/MW)

The Rumblers (CA)

Personnel:	BOB JONES	sax	A
	MIKE KELISHES	gtr	A
	JOHNNY KIRKLAND	gtr	A
	ADRIAN LLOYD	drms	A
	WAYNE MATTESON	bs	A

ALBUM: 1(A)	BOSS	(Downey 1001) 1963 R1

NB: (1) reissued (Dot 25509) 196?

STEREO
THE RUGBYS
Hot cargo
FEATURING - YOU, I and WENDEGAHL THE WARLOCK
JUDITHA GINA • SONG TO FELLOW MAN
KING AND QUEEN OF THE WORLD • THE LIGHT
ROCKIN' ALL OVER AGAIN • LINES OF THOUGHT
FOR LOVE GONE

THE RUGBYS - Hot Cargo LP.

			HCP
45s:	Stomping Time/Intersection	(Highland 1026) 1962	-
	Boss/Don't Need You No More	(Downey 103) 1962	-
	Boss/Don't Need You No More	(Dot 16421) 1963	87
	Boss Strikes Back/Sorry	(Downey 106) 1963	-
	Boss Strikes Back/Sorry	(Dot 16455) 1963	-
	Angry Sea/Bugged	(Downey 107) 1963	-
	Bugged/Angie	(Dot 16480) 1963	-
	It's A Gas/Tootenanny	(Downey 111) 1963	-
	It's A Gas/Tootenanny	(Dot 16521) 1963	-
	The Hustler/Riot In Cell Block #9	(Downey 119) 1964	-
	Soulful Jerk/Hey-Did-A-Da-Do	(Downey 127) 1964	-
	Feel All Right Pt. 1/Pt. 2 (as 'Bel-Cantos')	(Downey 128) 1965	-
	Boss Soul/Till Always	(Downey 133) 1966	-

This was essentially an instrumental rock group from Norwalk, California whose album is now a minor collectors' item and who charted with *Boss*, a surf instrumental. However the flip of this, *Don't Need You No More*, is a putdown song with vocals. Musically and lyrically this single is a precursor of the garage-punk sound of the mid-sixties which is why I've included the band here. Check it out on *Highs In The Mid Sixties, Vol. 20* (LP).

Hey-Did-A-Da-Do and the previously unreleased *Clap Hands* both figure on *It Came From The Garage* (CD). *Boss* has also resurfaced on *Born Bad, Vol. 4* (LP). It provided the riff for The Cramps' *Garbageman*. (VJ)

The Rumbles (NE)

Personnel:	JOE BRUNNWORTH	gtr	A
	RICH CLAYTON	gtr	A
	STEVE HOUGH	drms	AB
	BUD PHILLIPS	bs	AB
	BOB FORD	keyb'ds	B
	LANCE HANCOCK	gtr	B

ALBUMS: 1(B)	HOW CAN THIS BE	(Magic 28124) 1980
2(B)	RUMBLES LIVE	(Rumbles Records 30765) 1983
3(A)	THE RUMBLES 1964-70	(Rumbles Records 304009) 1983

45s:	α	Wail It/Flip Side	(Dawn Cory 1003) 1964
		Everybody's Talkin'/The Truth Hurts (PS)	(Dads 101) 1965
	β	The Echoing Past/I'll Be Gone	(Soma 1448) 1966
		14 Years/It's My Turn To Cry	(Mercury 72600) 1966
		Out Of Harmony/It'll Be Alright	(Mercury 72690) 1967
		Jezebel/The Music In Me	(Mercury 72723) 1967
		99% Sure/Everyday Kind Of Love	(Mercury 72815) 1968
		The Wildest Xmas/	
	χ	Santa Claus Is Coming To Town (PS)	(Dads 103) 1968
	χ	Push Push/First To Know	(Sire 4110) 1969
	χ	Try A Little Harder/California My Way	(Lemon 101) 1969
	χ	Try A Little Harder/ California My Way	(GNP Crescendo 430) 1969
	χ	Hey Lenora/I Really Need You	(Capitol 2903) 1970

χ Don't Let The Sun/Wipe Out (Magic MXS 105,10034) 1980
χ The Wildest Xmas/
Santa Claus Is Coming To Town (PS) (Rumbles 210032) 1982

NB: α shown as by Rich Clayton and The Rumbles. β shown as by The Fabulous Rumbles. χ shown as by Rumbles Ltd.

From Omaha, **The Rumbles** were undoubtedly Nebraska's top sixties band. They started out as Rich Clayton and The Rumbles, a surf band. Their debut release was actually a double-sided surf instrumental. By the time of their third single they were calling themselves The Fabulous Rumbles. *Echoing Past* was another instrumental. From 1969 onwards they operated under the name Rumbles Ltd. LP (3) collects all their singles from 1964-70.

Three of their cuts: - *Fourteen Years*, *Hey Lenora* and *Push Push* can now be heard on the cassette compilation *Monsters Of The Midwest, Vol. 1*. Other compiled cuts include *I'll Be Gone* on *Soma Records Story, Vol. 3* (LP); *The Echoing Past* on *Soma Records Story, Vol. 2* (LP); *Fourteen Years* on *Tymes Gone By* (LP); *It's My Turn To Cry* on *Psychedelic Unknowns, Vol. 9* (CD); and *Everybody's Talking* and *The Truth Hurts More Than Lies* on *Storm In The Garage* (3-CD box).

They reformed in 1980 (line-up B) releasing a single and two albums. (MW)

Rumor(s) (CA)

Personel incl:	EDDIE BURKEY	ld gtr, gtr
	NORMAN PRINSKY	drms
	LARRY SCHER	bs, vcls
	BEN TURNER	keyb'ds, ld vcls

45: Hold Me Now/Without Her (Gemcor 5002) 1965

A Los Angeles-based mid-sixties punk band, *Hold Me Now* is very punkish, the flip more flower-folkish and very L.A.-sounding.

Guitarist Eddie Burkey also released a pair of instrumentals, on Gemcor 5001. Given the reputation of rock drummers, it may come as a surprise that Norman Prinsky went on to became an academic, rising to the heights of associate Professor of English, with many publications to his name.

Compilation appearances include: *Hold Me Now* on *Boulders, Vol. 1* (LP), *Highs In The Mid-Sixties Vol. 1* (LP), *Nuggets Box* (4-CD) and *Pebbles, Vol. 8* (CD); *Without Her* on *Nuggets, Vol. 4: Pop Part 2* (LP) and *The Cicadelic 60's, Vol. 2* (LP); and *Hold Me Now* and *Without Her* on *The Cicadelic 60's, Vol. 8* (CD). (VJ/MW)

Rums and Coke (?)

45: Glad All Over/Apple Blossom Time (Bram U-32670) 1970

The Dave Clark Five's *Glad All Over*, by this girl-group, has resurfaced on *Girls In The Garage, Vol. 4* (LP). (GG/MW)

The Runarounds (NY)

45: You Lied/My Little Girl (MGM K 13763) 1967

This Bronx, New York band recorded the frantic pop-beat thrash *You Lied* backed by a superb Diddleyesque shuffled rework of *Bony Maronie* with some mean guitar.

My Little Girl has re-emerged on *Winning Sides #2* (LP). (MW)

Run-a-Rounds (MI)

Personnel incl:	CHUCK MIRISCIOTTI	gtr, vcls

45s: Oh Why/Such A Night (Hyland 3018) c1965
I Couldn't Care Less/I Can't Take You Back (Manel 100) 1965

This obscure Owosso, Michigan group released two singles including the catchy *I Couldn't Care Less*. By the end of the decade they'd become part of the Detroit scene and changed their name to the Bottles, then **The Bottle Company**. At that point they're rumoured to have included two ex-**Talismen** plus drummer Lance Dickerson and the ubiquitous Glenn Frey; the latter pair had been with **The Heavy Metal Kids**.

Compilation appearances include: *I Can't Take You Back* on *The Night Is So Dark* (LP) and *No No No* (CD); and *I Couldn't Care Less* on *Highs In The Mid-Sixties, Vol. 5* (LP), *Michigan Mayhem Vol. 2* (CD) and *Gravel Volume 1* (CD). (VJ/MW)

The Runaways (TX)

45: 18th Floor Girl/Your Foolish Ways (Alamo Audio 105) 1966

The intro to this San Antonio outfit's garage-inspired single is rather unusual, with pounding drums, booming bass and slide guitar building to a crescendo - before switching to a typical 'girl-put-down' type punker, with some rock 'n' roll guitar.

You can check out *18th Floor Girl* on *Texas Flashback (The Best Of)* (CD), *Texas Flashbacks, Vol. 2* (LP & CD), *Flashback, Vol. 2* (LP) and *Gravel Volume 1* (CD). (VJ)

The Runaways (OH)

45: I'm A Runaway/It Can't Be Long (Cle Town C 101) 1965

Here's some catchy mod garage-beat from Cleveland's **Runaways** with some really cool moody guitar. Both sides were penned by Howard Chizek. (MW)

Rural (IA)

ALBUM: 1 ONE BY ONE (Mole MR-1) 1974 SC

As their name suggests, **Rural** was a rural-rock outfit influenced by **The Grateful Dead** and **The Band**. They were from Iowa. (SR)

Merrilee Rush (WA)

Personnel incl:	TERRY GREGG	bs
	VERN KJELLBERG	gtr
	CARL PETERS	drms
	MIKE ROBBINS	
	MERRILEE RUSH	
	NEIL RUSH	
	PETE SACK	drms

HCP
45: Reach Out/Love Street (AGP 107) 1968 79
(selected)

NB: Several other singles and one LP released, but not relevant here.

Merrilee Rush from Seattle, Washington is best known for the top 10 U.S. hit *Angel Of The Morning*. She was also responsible for creating an underground classic, *Reach Out*.

An intense gothic re-working of the Holland-Dozier-Holland song made famous by the Four Tops, it's slow, tense and has a pervading atmosphere of fear and evil. The sound is not unlike early Procol Harum and culminates in an amazing guitar solo in the style of Robin Trower. The arrangement is even more astounding when you consider how out of character it is compared with the country-flavoured material she recorded before and after this record. The song reached No. 79 in the U.S. Charts and stayed just outside the top 40 in Australia.

Merrilee Rush and Neil Rush had earlier been in **The Statics** and Pete Sack hit the skins in **The Trolley**. Mike Robbins and Vern Kjellberg also played in **The Liberty Party**.

You'll also find *It's Alright* and *Party Song* on *Girls In The Garage, Vol. 8* (LP). (TA/DR/BSe)

Tom Rush (NY)

Personnel:	TOM RUSH	vcls, gtr	ABCDEF
	FRITZ RICHMOND	bs	B
	DADDY BONES	gtr	C
	JACK ELLIOTT	gtr	C
	BILL LEE	bs	CD
	FELIX PAPPALARDI	gtr	C
	JOHN SEBASTIAN	hrmnca	C
	HARVEY BROOKS	bs	D
	BOBBY GREGG	drms	D
	AL KOOPER	gtr, keyb'ds	D
	BRUCE LANGHORNE	gtr	DE
	HUGH MCCRACKEN	gtr	E
	ERIC GALE	gtr	E
	PAUL HARRIS	keyb'ds	E
	HERBERT LOVELLE	drms	E
	BERNARD PURDIE	drms	E
	JONATHAN RASKIN	gtr, bs	E
	RITCHIE RITZ	drms	E
	DON THOMAS	gtr	E

				HCP
ALBUMS:	1(A)	AT THE UNICORN	(Ly Cornu SA-70) 1962	- R1
(up to	2(B)	MIND RAMBLIN	(Prestige 7536) 1963	- SC
1977)	3(B)	BLUES, SONGS AND BALLADS	(Prestige 7374) 1963	- SC
	4(C)	TOM RUSH	(Elektra EKS-7288) 1965	-
	5(D)	TAKE A LITTLE WALK WITH ME	(Elektra EKS-7308) 1966	122
	6(E)	THE CIRCLE GAME	(Elektra EKS-74018) 1968	68
	7(F)	TOM RUSH	(CBS CS9972) 1969	76
	8(C/D/E)	CLASSIC RUSH	(Elektra EKS-74062) 1969	198
	9	WRONG END OF THE RAINBOW	(Columbia 30402) 1970	110 -
	10	MERRIMACK COUNTY	(Columbia 31306) 1972	128
	11	LADIES LOVE OUTLAWS	(Columbia 33054) 1974	124
	12	THE BEST OF TOM RUSH	(Columbia 33907) 1975	184

NB: There's also a French EP with picture sleeve: *Long John/Poor Man/Solid Gone/I'd Like To Know* (Vogue INT 118040) 1966. (1) reissued on vinyl (U-58011) 1986. (2) reissued on vinyl (XTRA 5053) 1968. (4) reissued on CD (Columbia CK-9972) 1990. (6) reissued on vinyl (Elektrak AZ018) 1976. (6) reissued on CD (Rhino) 2007 remastered and expanded. (2) and (3) reissued on CD as *Blues, Songs and Ballads* (Fantasy F-24709) 1972. Later reissued on CD (Big Beat CDWIK 948) 1989. (4) and (5) reissued on CD remastered (WEA 8122-73566-2) 2001. (7) reissued on CD (SICP 1548) 2007. (9) reissued on CD (SICP 1549) 2007. (10) reissued on CD (SICP 1550) 2007.

There have been a compilation *The Very Best Of Tom Rush: No Regrets* (Columbia/Legacy, 65860) in 1999.

45s:	α	Who Do You Love/On The Road Again	(Astor AR1248) 1966
	β	On The Road Again/ Love's Made A Fool Of You	(Elektra EKSN-45015) 1967
	χ	No Regrets/Shadow Dream Song	(Elektra EK-45630) 1968
	β	Something In The Way She Moves/ Rockport Sunday	(Elektra EKSN-45032) 1968
		No Regrets/Shadow Dreamsong	(Elektra K 12198) 1971
		No Regrets (mono)/ No Regrets (stereo) (promo)	(Columbia 3-10087) 1974
	δ	No Regrets/Remember Me	(GTO 2099 142) 1975

NB: α released in the UK (Elektra EKSN 45004) 1967. β UK releases. χ released in the UK (Elektra EKSN 45025) 1968. δ Belgian release.

Originating from Merrimack County (Portsmouth), **Tom Rush** came out of the flourishing Boston and Cambridge folk scene. Influenced by **Eric Von Schmidt**, his first three albums are excellent examples of blues-folk, **Rush**'s rich and clear voice being backed up only by Fritz Richmond from the **Jim Kweskin Jug Band**. **Rush** then got signed to Elektra and his first album for his new label was more of the same, but with a stronger backing, notably **John Sebastian** and Felix Pappalardi.

The big breakthrough occurred with his next album *Take A Little Walk With Me*, produced by Mark Abramson, with a side of rock and blues songs with **Al Kooper** (also credited as Roosevelt Gook on piano), Harvey Brooks, Langhorne and Gregg, basically the same group used on Dylan's *Highway 61 Revisited.* The versions of *Who Do You Love* or *Love's Made A Fool Of You* are excellent and **Tom Rush** was also present on the album *What's Shaking* with **Paul Butterfield Blues Band**, **Al Kooper**, **Lovin' Spoonful** and Eric Clapton.

the very best of
TOM RUSH
no regrets

TOM RUSH - The Very Best Of Tom Rush: No Regrets CD.

Produced by Arthur Gorson, 1968's *The Circle Game* was his first fully arranged album but some of Paul Harris' orchestrations now sound a bit dated. The best moments were his long version of *Urge For Going* plus two songs by the then unknown Joni Mitchell. The CD reissue of this on Rhino also includes single versions of *Something*, *Urge For Going* and *The Circle Game*. **Rush** also helped the career of James Taylor and Jackson Browne by singing their *Something In The Way She Moves* and *Shadow Dream Song*. Interested readers should try to get the *Classic Rush* album which compiles the three Elektra albums. **Tom Rush** then moved to CBS and started working with Trevor Veitch, the gifted Canadian guitarist of Three's A Crowd and Warren Bernhardt (ex-**Jeremy and The Satyrs**/**Tim Hardin**). *Tom Rush* contains several good songs with fine electric guitars, notably *Drop Down Mama* and **Fred Neil**'s *Wild Child*, but also some slow country-rock numbers.

The three subsequent Columbia albums were increasingly mellow and **Rush**'s contract wasn't renewed and his career halted. He returned in 1982/1984 with two albums on a small label and apparently disappeared again, to return again.

In 1999, Columbia/Legacy released a **Tom Rush** retrospective album that covers his recorded musical history from 1962 until then, including tracks recorded for Columbia, Elektra, Prestige and his independent years. The 17-track compilation, *The Very Best of Tom Rush: No Regrets*, includes as a bonus a brand new **Tom Rush** composition, *River Song*, which featured vocal contributions from Grammy winners Shawn Colvin and Marc Cohn.

He has continued to be active since the millennium. A live CD, *Trolling For Owls* released in 2003 and published by Tom's Nightlight Recordings, captures Tom's complete performance and includes, for the first time, some of the spoken stories that have endeared him to audiences. In 2005, a DVD *How I Play (some of) My Favorite Songs* showed him playing 10 of the memorable songs and guitar arrangements that have long made him one of America's most beloved performers. Then, in 2009, he recorded his first studio CD in 35 years, *What I Know*. It was produced by Jim Rooney and includes original material, as well as harmonies by Emmylou Harris, Bonnie Bramlett and Nanci Griffith. **Rush** still resides in New Hampshire.

Who Do You Love can also be heard on *Kings Of Pop Music Vol. 2* (LP); and *Milk Cow Blues* figures on the *Follow That Music* (CD) in the Elektra book. (SR/VJ)

Rush Hour (IL)

45:	Set Me Free/Before I Die	(Philips 40592) 1969

Set Me Free is a dreamy and somewhat doomy re-work of the Kinks via **Vanilla Fudge**, with some heavy guitar. The flip adds some phased drums to a keyboard dominated sound but retains a dreamy feel. Overall, this is above-average late sixties pop-rock from Chicago. (MW)

The Rustics (NY)

Personnel:	SCOTT DAVISON	bs	A
	CHUCK LASKOWSKI	gtr	A
	JEFF LASKOWSKI	drms	A
	NICK MANZI	ld gtr	A

45:	Can't Get You Out Of My Heart/ Look At Me	(Ye Old King 1000) 1966

Lynbrook High schoolmates Chuck Laskowski (**Faine Jade**) and Nick Manzi had been writing and playing together around Long Island, New York, since 1959. They had been involved in various groups including The Cavaliers in 1962 and were playing as a duo in local pubs and clubs when they were signed to Laurie Records as writers and occasional studio musicians in 1965.

In 1966, they formed **The Rustics** with Chuck's brother Jeff on drums and bassist Davison from East Rockaway. Manzi would form **Bohemian Vendetta** the following year and still be on hand to provide a backing band for Chuck on his subsequent solo recordings as **Faine Jade**.

The upbeat garage-beat *Can't Get You Out Of My Heart* is featured on *Psychedelic States: New York Vol. 1* (CD); and you'll also find *Look At Me* on *Wyld Sydes Volume 4* (CD). (MW)

Rustix (?)

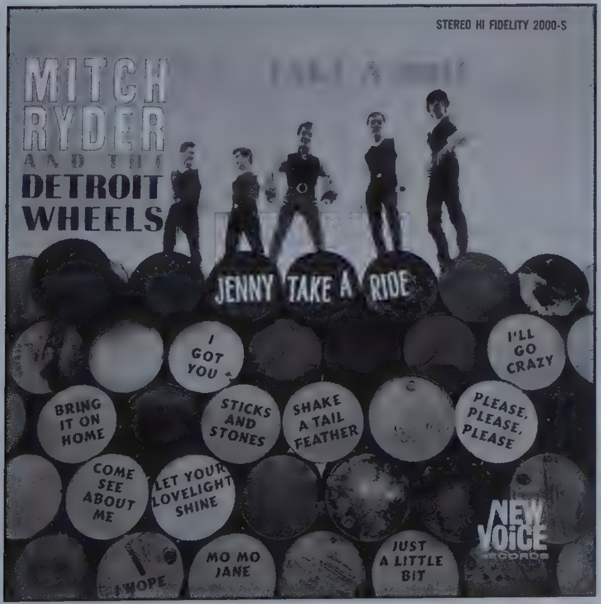
ALBUMS:	1	BEDLAM	(Rare Earth RS-508) 1970
	2	COME ON PEOPLE	(Rare Earth RS-513) 1971

45s:	Leaving Here / When I Get Home	(Cadet 5628) 1969
	Can't You Hear The Music Play / I Guess This Is Goodbye	(Rare Earth 5011) 1970
	Come On, People / Free Again	(Rare Earth 5014) 1970
	My Peace Of Heaven/?	(Rare Earth 5034) 1971
	We All End Up In Boxes/ Down, Down	(Rare Earth 5037) 1971

An indistinct hard-rock group, **Rustix** recorded on the same label as **Power Of Zeus** and **Rare Earth**. (SR)

Ruthanne and The Invictas (MI)

A Michigan outfit who have *Little Angel* (originally issued on Mavis (220) and Fenton) on *Best Of Michigan Rock Groups, Vol. 1* (cassette) and a previously unreleased cut (or possibly the flip), *I Met Him At The Dance* on *Vol. 2* (cassette) of the same series. (VJ)



MITCH RYDER AND THE DETROIT WHEELS - Take A Ride... LP.

Becky Ryan (CA)

ALBUM:	1	BECKY RYAN	(Blossom 101) 1977 R3

Becky Ryan was a hippie-folk artist from San Francisco. The producer David Blossom was formerly with San Francisco electronic psych band **50 Foot Hose**. The music is straightforward folk with crystal clear vocals. (VJ)

Collie Ryan (CA)

ALBUMS:	1	THE GIVING TREE	(Rainbow CRGMC-1) 1973 R1
	2	INDIAN SUMNMER	(Rainbow CRGMC-2) 1973 R1
	3	TAKIN' YOUR TURN 'ROUND THE CORNER OF THE DAY	(Rainbow CRGMC-3) 1973 R1

This Santa Barbara, California artist recorded three albums that were only sold at local juice stores and she painted the covers herself! CRGMC is short for Colorado River Gold Mining Company. The musical menu is acoustic folk with **Ryan's** attractive vocals, decent melodies and minor chord progressions. They are worth investigating but often mistagged as 'acid folk-psych'. (VJ)

Mitch Ryder and The Detroit Wheels (MI)

				HCP
ALBUMS:	1	TAKE A RIDE.... (mono/stereo)	(New Voice (S) 2000) 1966	78
	2	BREAKOUT!!! (mono/stereo)	(New Voice (S) 2002) 1966	23
	3	SOCK IT TO ME (mono/stereo)	(New Voice (S) 2003) 1967	34
	4	WHAT NOW MY LOVE (mono/stereo)	(Dynovoice (3)1901) 1967	-
	5	ALL MITCH RYDER HITS! (mono/stereo)	(New Voice (S) 2004) 1968	37
	6	MITCH RYDER SINGS THE HITS	(New Voice S 2005) 1968	-
	7	THE DETROIT/MEMPHIS EXPERIMENT	(Dot DLP 25963) 1969	-

NB: (1)-(5) were also released in the U.K. (5) reissued (Crewe CR 1335) 1968. (1) reissued on CD (Sundazed SC 6007) 2002. (2) reissued on vinyl (Sundazed LP 5083) 2002. (2) reissued on CD (Sundazed SC 6008) 2002. (3) reissued on vinyl (Sundazed LP 5084) 2003. (3) reissued on CD (Sundazed SC 6009) 2003. (4) was a solo album. (5) reissued on CD (Sundazed SC 6033) 1996. (7) was recorded with Booker T and The MG's.

There were other albums as well: *Greatest Hits* (Bellaphon BI 15163) 1972, *How I Spent My Vacation* (Seeds & Stems 7801) 1978, *Rock 'n' Roll Live* (Line) 1979, *Naked But Not Dead* (Seeds & Stems 7804) 1980, *We're Gonna Win* (Line) 1980, *Look Ma No Wheels* (Quality) 1981, *Greatest Hits* (Roulette SR 59020) 1981, *Live Talkies* (Line) 1982, *Never Kick A Sleeping Dog* (Riva 7503) 1983 (No. 120), *Wheels Of Steel* (PRT DOW 5) 1983, *Rev-Up: The Best Of Mitch Ryder And The Detroit Wheels* (Rhino R2 7094) 1990 and again on CD (EMI/Zonophone 3788572) 2007. There's also a 50-track double CD, *Detroit Breakout! - The Ultimate Anthology* (West Side WESD 202) 1997.

				HCP
45s:		I Need Help/I Hope	(New Voice 801) 1965	-
		Jenny Take A Ride/Baby Jane	(New Voice 806) 1966	10
		Little Lapin Lupe Lu/I Hope	(New Voice 808) 1966	17
		Break Out/I Need Help	(New Voice 811) 1966	62
		Takin' All I Can Get/ You Get Your Kicks	(New Voice 814) 1966	100
	β	Devil With The Blue Dress On - Good Golly Miss Molly/ I Had It Made	(New Voice 817) 1966	4
		Sock It To Me Baby/ I Never Had It Better	(New Voice 820) 1967	6
		Too Many Fish In The Sea - Three Little Fishes/ One Grain Of Sand	(New Voice 822) 1967	24
		Joy/I'd Rather Go To Jail	(New Voice 824) 1967	-
		You Are My Sunshine/Wild Child	(New Voice 826) 1967	-
	α	What Now My Love/		

Blessing In Disguise (PS) (Dynovoice DY 901) 1967 -
Come See About Me/
Face In The Crowd (New Voice 828) 1968 113
Ruby Baby/You Can Get Your Kicks (New Voice 830) 1968 106

NB: α 'B' side non-LP, also issued in Denmark (Stateside KSS 4) 1967. β also released in France with a picture sleeve (Columbia CF 105). There are also four French EPs with picture sleeves (Columbia ESRF 1745, ESRF 1804, ESRF 1849 and Stateside FSE 1005).

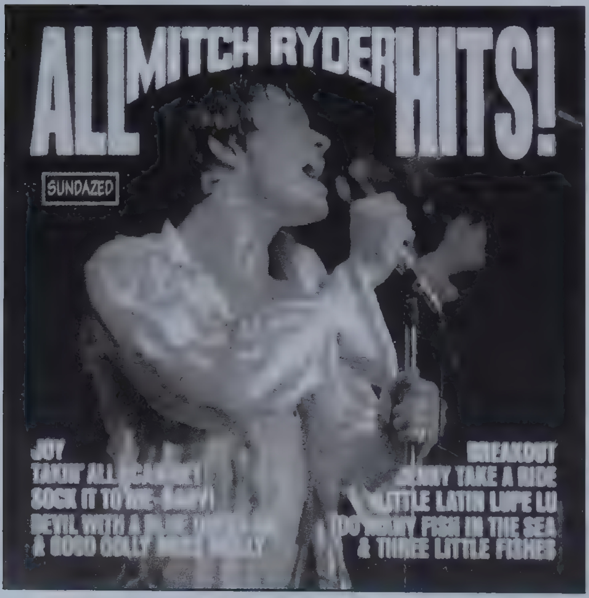
Mitch Ryder and The Detroit Wheels blended the Motown-soul sound with over-revved midwestern rock & roll. **Mitch Ryder**'s (born William Levise) gutsy soul shouting and superhuman screams were some of the most electrifying sounds to charge AM radio in the mid-sixties, landing somewhere between **The Rascals**' Felix Cavaliere and Wilson Pickett. **The Wheels** sported two strong lead guitarists in Joe Cubert and Jim McCarty (later in Cactus and **Detroit**), and they were pushed along by one of the great unsung rock drummers of all time, John ("Johnny Bee") Badanjek.

It was producer Bob Crewe who signed the band to his New Voice label, releasing a string of high-octane rave-ups in *Jenny Take A Ride* (#10), *Little Latin Lupe Lu* (#17), *Devil With A Blue Dress On - Good Golly Miss Molly* (#4), *Sock It To Me Baby!* (#6), and *Too Many Fish In The Sea* (#24). In spite of all the hits and visibility, **Mitch Ryder and The Detroit Wheels** were victims of the era, making loads of money for Crewe and New Voice, but ending up broke. Around 1969 **Ryder** retreated to Detroit, where he formed the band Detroit: recording one fine album (*Detroit*, (Paramount PAS-6010) 1971) before fading out of the public's gaze. The echoes of **Ryder**'s music lingered on in the Motor City madness of the **MC5** and the guitar sound of **Alice Cooper**, whilst **Ryder** himself has become an influential cult figure for a generation or two of rock bands and fans alike.

More recently **Ryder** hit fine form with some outstanding tunes on his Mellencamp produced album in 1983 called *Never Kick A Sleeping Dog*. Of these, Prince's *When You Were Mine* is noteworthy, as is a classic duet with Marianne Faithfull, *Thrill's A Thrill* plus a tremendous cover of Solomon Burke's *Cry To Me*... **Mitch Ryder** has also had a number of releases on the German Line record label since 1979 and he continued to record throughout the eighties. He is still touring to this day.

Rev-Up: The Best Of Mitch Ryder And The Detroit Wheels compiles their uncomplicated, raucous, good-time, foot-tappin' rock and included *Little Latin Lupe Lu*, which was a significant frat anthem of its time.

Compilation appearances have included: - *Long Hard Road* on *Michigan Rocks, Vol. 1* (LP); *Turn On Your Lovelight* on *Sound Of The Sixties* (2-LP) and *Sixties Archive, Vol. 1* (CD); and *Little Latin Lupe Lu* on *Sundazed Sampler, Vol. 1* (CD). (VJ/GMh/RAd/SR)



MITCH RYDER - All Mitch Ryder Hits! CD.

John Rydgren (WA)

ALBUMS: 1 LET ME TAKE YOU TO THE KINGDOM (Hosana 72873) 1973 R2
2 CANTATA OF A NEW LIFE (Sirl) 1967 R2
3 WORDS OF YOUTH (Concordia 79-9066) 1968 R2
4 SILHOUETTE SEGMENTS (2-LP) (American Lutheran Church 8-8531) 1969 R2

NB: (4) reissued on vinyl (Mystic) 199? There's also a radio programme disc, *Silhouette* (Lutheran) 196? (R2).

John Rydgren was born in North Dakota on 14 February 1932, but he grew up in Seattle. In 1958 he graduated with a divinity degree from Pacific Lutheran. University in Washington and became an ordained Lutheran minister. He was one of the first people to use rock music in religious radio programs. In Minneapolis he taped a Christian rock show called 'Silhouettes' from a church basement.

Let Me Take You To The Kingdom successfully puts religion to an attractive folk-rock background with good guitar and multi-layered harmonies with occasional flute, organ, bass and drums. The album was issued in two different covers; one with a landscape drawing and the other with a portrait.

On side one of *Cantata Of A New Life* **Rydgren** deals with the confusion of youth in modern society and how Christianity may hold the answer backed by a musical mass. Side two contains variations of 'Silhouettes' show.

Words Of Youth consists of two person dialogues featuring himself and Herbert Brokering with a hip girl and boy who are subjected to religious messages.

Housed in a colourful psychedelic gatefold cover, *Silhouette Segments* is a strange 2-LP set with tracks like *Personality Doll Of The Week*, *Hippie Version Of Creation*, *Plea Of A Lonely Girl*, *Music To Watch Girls By*, *Hippie Version Of The 23rd Psalm*, *Groovin' On A Saturday Night*, *Rinky Dink*, *Search It Out*, *Transistor Father* and *Dark Side Of The Flower* (with sitar). Particularly striking is **Rydgren's** otherworldly voice - incredibly slick, velvety, deep, hovering a mere fraction of a tone above Lurch. Equally important is the background music, culled from instrumental artists of the time such as Bob Crewe, The Brass Ring, The Tijuana Brass, **The Electric Prunes**, Cannonball Adderley, and several snippets of unidentified easy listening, psych-rock, lounge pop, et el. It sounds a bit like the "word-jazz" spoken word records of **Ken Nordine**, but with psychedelic and pop music instead of a jazz background. Its purpose was to turn hippies onto religion.

There's also a radio programme disc, *Silhouette* which comprises songs by popular artists of the day with vocal interludes where **Rydgren** interviews his clients on issues including the church, Christianity and the like. Overall all his albums are pretty strange.

In 1970, **John Rydgren** left WABC/fm to produce religious and socially slanted radio/TV programs. He moved to L.A. in 1972 and eventually hosted a programme called 'Heaven Is in Your Mind.' In 1982, he suffered a debilitating stroke while on the air, which left him with a form of dyslexia, forcing him to relearn reading and speaking from the third-grade level. With therapy he was able to broadcast again, but he died in Los Angeles on 26 December 1988, aged 56, after suffering a heart attack. (SR/VJ)

Rye (CA)

ALBUM: 1 THE BEGINNING (Beverly Hills BHS-27) 197?

45s: Rollin' Around/
Soggy Mountain Shack (Beverly Hills 45-9351) 197?
Color Me Free/The Beginning (Beverly Hills 45-9356) 197?

California group **Rye** utilised plenty of guitar and organ on *The Beginning*, which is comparable to **New Mix**. The single sides all figure on the album, which has a seventies AOR sound. Beverly Hills was a small label from Los Angeles which also released albums by **Lite Storm**. (SR)

Sabana Breeze (TX)

Sabana Breeze who came from Houston, Texas has the unreleased track *Slave* on *Acid Visions - The Complete Collection Vol. 1* (3-CD) and on *Acid Visions Vol. 9: Child Of Evil* (CD). Any additional info anyone can give on this act would be much appreciated! (VJ)

Sacred Irony (NC)

This was an early Mitch Easter band from Winston-Salem, North Carolina. Their previously unreleased *I See Love* (from March 1970) can be heard on *Tobacco A-Go-Go, Vol. 11* (LP). (VJ)

The Sacred Mushroom (OH)

Personnel:	LARRY GOSHORN	ld gtr, vcls	AB
	FRED FOGWELL	gtr	B
	DANNY GOSHORN	vcls	B
	DOUG HAMILTON	drms	B
	JOE STEWART	bs	B
	(RUSTY YORK	hrmnca	B)

ALBUM: 1(B) THE SACRED MUSHROOM (Parallax P-4001) 1969 R2

NB: (1) counterfeited on vinyl (Parallax) 198? (1) counterfeited on vinyl (Eva 852125) in 1984 and on CD (Eva B-30) 1993. (1) reissued on CD (Akarma AK 198) 2001.

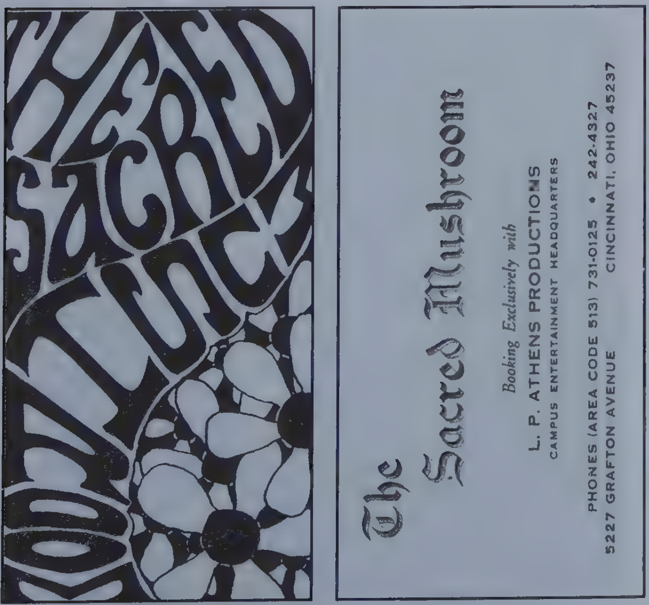
45: Break Away Girl/Yellow Fellow (Minaret MIN-131) 196?

This band operated for several years in the Cincinnati, Ohio area. Their single, which sounds circa 1967, is melodic pop-rock. Both sides were composed by group leader Larry Goshorn. Their album, which comes housed in a stunning "mushroom" art cover, finds the band playing a heavy blues style which proves an efficient vehicle for Goshorn's distorted guitar leads. The music is all original except for a cover of Ray Davies' *I'm Not Like Everybody Else*. This album is often advertised as psychedelic rock, which it isn't!

Larry Goshorn issued a rare private press album of folk guitar music circa 1971, and later played with The Pure Prairie League, and briefly with Kingfish. (VJ/CF)

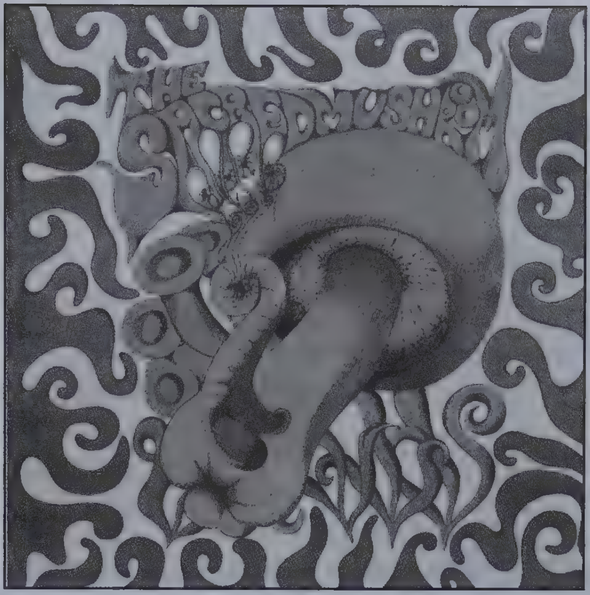
Saddhu Brand

Personnel:	MICHAEL BELL	gtr, sarod	A
	HEIDI BOERGER	vcls	A
	MARYBETH BOERGER	vcls	A


THE SACRED MUSHROOM

The Sacred Mushroom
Booking Exclusively with
L. P. ATHENS PRODUCTIONS
CAMPUS ENTERTAINMENT HEADQUARTERS
PHONES (AREA CODE 513) 731-0125 • 242-4327
5227 GRAFTON AVENUE CINCINNATI, OHIO 45237

THE SACRED MUSHROOM - Business Card (both sides).



THE SACRED MUSHROOM - Self Titled LP.

	JOSH COLLINS	tabla, perc	A
	PAM CRANE	vcls	A
	JEANNE EHRHART	vcls	A
	DIANA EVANS	vcls	A
	ANN HARRISON	vcls	A
	CAROL NEWTON	vcls	A
	SIDNEY PAINTER	vcls	A
	LAUREL STEIN	vcls	A
	PETER VAN GELDER	sitar, guruji	A
	PAM WEST	vcls	A
	KENNY WILSON	esraj, flute	A

ALBUM: 1(A) WHOLE EARTH RHYTHM (Anna Chakraborty's Musical Sewing Machine Record Co. MSM 101) 1970 R2

NB: (1) reissued on vinyl (Uni 73116) 1971 with a different cover design (SC).

This band came from Fairfax, California. Their album was released originally as a private pressing with a primitive black and white cover design. The cover art was re-done for the later Uni reissue, which appeared in a more elaborate colour sleeve. This is an album of Eastern music sung in English and Hindi. Band leader Peter Van Gelder (previously with **The Great Society**) had journeyed to India "to soak up the dreamy and vaporous atmosphere" and, apparently, learn to play the sitar properly. The original pressing is a significant collectable from the Bay Area scene and is recommended to anyone appreciating Eastern sounds of a traditional nature.

They have a cut, *I Give You Johnee* compiled on *Electric Psychedelic Headswirlers 7* (CD). (CF)

Saddlesore (TX)

Personnel:	RICK BARTHELME	drms	A
	FRANK DAVIS	ld gtr	A
	MAYO THOMPSON	vcls, gtr	A
	CASSELL WEBB	vcls, bs	A

45: Old Tom Clark/Pig Ankie Strut (Texas Revolution 9) 1970

A short-lived and rather odd Texas outfit from the early seventies, **Saddlesore** featured former **Red Krayola** men **Mayo Thompson** and Rick Barthelme. Cassell Webb had been with **The Children** and Frank Davis with The Frank Davis Foundation. All four members went solo when they split up shortly after the single. Cassell Webb headed for Britain.

Compilation appearances include: *Pig Ankle Strut* on *'69 Love-In* (CD), *Acid Visions - The Complete Collection Vol. 1* (3-CD) and *Acid Visions Vol. 9: Child Of Evil* (CD); and *Old Tom Clark* on *Filling The Gap* (4-LP box). (VJ/GG)

Sage (OK)

ALBUM: 1 SAGE (McCullar Sound 31275) 197? R2

From Oklahoma, this is a laid-back rock album with some psych guitar moments. The band recorded a hard-rock album in 1981 credited to Lyra. (VJ)

Sage and Seer (CO)

Personnel:			
	DON BECKMANN	ld gtr, vcls	A
	DAVID REA	ld vcls, gtr	A

ALBUM: 1 SAGE AND SEER (w/insert) (Stylist SA-600) 1969 R2

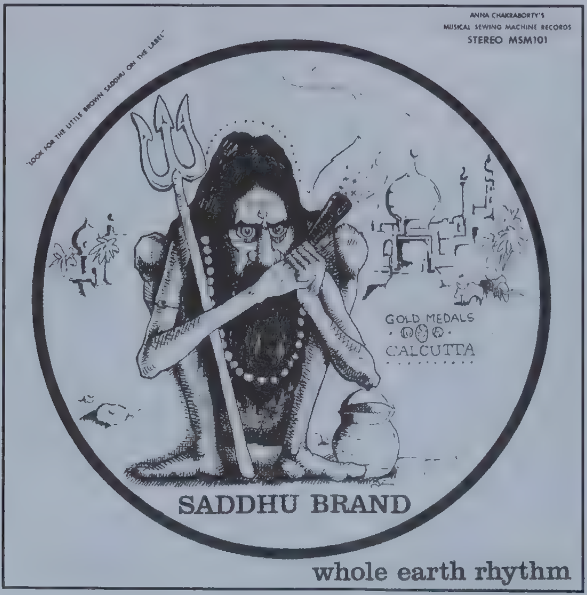
45s:			
		Pictures Through A Sunday Afternoon/ Clarissa	(Stylist 45-601) 1969
		She Died Again/Candle	(Stylist 45-602) 1969
	α	Calling/I Can't Take You Home	( ) 1968

NB: α featured in Billboard magazine, but did not chart. Both sides of this 45 were non-LP. The 45 is unconfirmed.

Folk-pop-psych is one label that's applied by dealers and collectors to this duo on the few occasions that their releases have surfaced. Recorded in Denver, Colorado their medium-rare album is appealing folkish pop with orchestration and a few tape effects. Certainly the front cover is more psychedelic than the music. Some copies were issued with a poster insert. The first two singles feature tracks taken from the album, but the third listed is probably chronologically earlier and both sides are non-album.

David Rea: - "**Sage and Seer** started in 1966. Don was 16 and I was 15. We played only original material our entire four-year career (except in rehearsal, where we warmed up with The Beatles' *When I Get Home*.) I sang lead on most of the songs and Don played lead guitar and sang harmony. Don's lead vocal on the album was *I've Cried*, a song he pretty much wrote alone. Songs I wrote alone included *Candle* and *She Died Again*. The two songs I remember us really writing together were *Be Still When You Cry* and *Pictures On A Sunday Afternoon*."

"We were supposed to record our album in L.A. six months before we finally did. When we got to L.A. with the rep from our label, we motored off to an appointment at Warner Bros. only to discover our chosen producer had just suffered a nervous breakdown. We had to go home, dejected and embarrassed, not knowing what our next step would be. I decided to take matters into hand, so I went off to find an arranger who could help us with the instrumentation. His name was Dan Goodman. (I recently saw his Web site. He's recording a jazz guitar CD of his own.) Then we pretty much made the decision to produce the thing ourselves, with Al Davis as the named producer. Al worked for our label and was a classically trained trumpeter. He always helped us notate our songs. When the album came out, the label went bankrupt and the inventory found its way to a creditor, who distributed it as a budget cut-out, I guess."



SADDHU BRAND - Whole Earth Rhythm LP.

"When **Sage and Seer** broke up in 1970, Don and I went our separate ways. I moved to Mexico and performed with a Mexican rock band in the town of San Miguel de Allende, then returned to the States as a solo artist. I recently began recording on my own again in Los Angeles, produced by Mark Governor. I've also written music for television commercials and make my living as a creative director."

"Over the years the album, which we always thought could have been a lot better, found a small following from adventurous people who took a chance on buying an unknown entity. I've received calls over the years from people who've tracked me down. People in Texas and Seattle and New York. One caller owned a record label in Seattle and wanted to buy the master of the album. Unfortunately, that disappeared when the company went bankrupt. She then said should I ever start recording again, she'd like me to consider her label. At the time I wasn't contemplating recording again. I lost her number. Now I'm recording again (slowly, it's expensive the way I do it) and I don't know who she was. Isn't life strange?"

The David Rea in this band is not the same guy who became a backing musician for Gordon Lightfoot. (MSk/CF/MW/DRa)

Sagittarius (CA)

Personnel:			
	CURT BOETTCHER	keyb'ds, vcls, gtr	A
	RON EDGAR	drms	A
	MIKE FENNELLY	gtr	A
	LEE MALLORY	gtr, vcls	AB
	DOUG RHODES	keyb'ds, gtr	A
	JOEY STEC	vcls	A
	SANDY SALISBURY	vcls	AB
	CHUCK GIRARD		B
	GARY USHER	keyb'ds	B

ALBUMS:		
1(A)	PRESENT TENSE	(Columbia/CS 9644) 1968 R1
2(B)	THE BLUE MARBLE	(Together 1002) 1969 R1

NB: (1) reissued on vinyl (Columbia CS 9644) in the original sleeve and taken from the analogue masters. (1) reissued on vinyl (Back-Trac P-18783) 1985. (1) reissued on CD with nine bonus tracks and a full band history (Sundazed SC 11053) 1997. (1) reissued on CD (Sony 516105 2) 2004. (1) reissued on CD (Rev-Ola CRREV283) 2009 with several bonus tracks added including the outstanding *Artificial Light*. (2) reissued on vinyl (Sundazed LP 5231) 2008. (2) reissued on CD (Poptones MC 5036) 2001 with five bonus tracks. (2) reissued on CD (Sundazed SC 6261) 2008.

45s:			*HCP*
	My World Fell Down/Libra	(Columbia 44163) 1967	70
	Hotel Indiscreet/Virgo	(Columbia 44289) 1967	-
	Another Time/Pisces	(Columbia 44398) 1967	-
	Truth Is Not Real/ You Know I've Found A Way	(Columbia 44503) 1968	-

sage and seer

SAGE AND SEER - Self Titled LP.

Keeper Of The Games/
I'm Not Living Here (Columbia 44613) 1968 -
In My Room/Navajo Girl (Together 105) 1968 86
I Guess The Lord Must Be In New York City/
I Can Still See Your Face (Together 122) 1969 135

Sagittarius was a studio group created by producer Gary Usher (who had earlier produced albums by **The Byrds**, Gene Clark, **Chad & Jeremy**, **The Millennium** and **The Peanut Butter Conspiracy**). **Curt Boettcher** helped with the arrangements and Terry Melcher was also involved in the projects. Both albums were of particular interest for their high degree of orchestration and polish. In this respect, they were ahead of their times.

Glen Campbell and Bruce Johnston (later of **The Beach Boys**) were involved in the first single, *My World Fell Down*, which came from a bunch of John Carter demos intended for **Chad & Jeremy**, who refused to cut the vocal... Usher made the backing track a bit freakier (i.e. adding more stops and starts, using **The Firesign Theatre**) and recorded it himself. Glen Campbell sings lead on the recording with Bruce Johnston and Terry Melcher providing backing. It's possible that Chuck Girard and some other **Beach Boys** etc. are in there too, although only Bruce and Glen are on the contract card for the session. *My World Fell Down* received considerable airplay in New York, although it failed to make the Top 40.

Their second single *Hotel Indiscreet* was arranged by **Boettcher** for outrageous multipart vocals and also features the writers Jim Griffin, (later in Bread), Michael Z. Gordon and **The Firesign Theatre**... Another couple of tracks on the first album were created by similarly unique associations, featuring the nascent **Millennium** and such unlikely figures as Angelo Badalamente (of "Twin Peaks" fame) as players and writers... the remainder being basically a combination of unused **Ballroom** tracks, and new songs which were worked up for the **Millennium** and consequently bumped up to "Grandiose Stereo" mixes. The singles are entirely and radically different versions to the album ones... with the first two minus the 'sound collages' in their album form.

The second album was recorded on Usher's own Together label and contained some beautiful love songs such as *Will You Ever See Me*, *I Still Can See Your Face* and *I See In You*. More coherent in theme though not as immediate as the first, ecology and religion/philosophy are to the fore, as they were in Usher's next project, Celestium, which carried the sound and themes of *Blue Marble* into a more somber, almost Krautrock vein... kind of like Gary Usher meets Bowie's *Low*!

The non-album 'star' tracks *Virgo*, *Libra* and *Pisces* are weird 'n' wonderful instrumental freak-outs full of Eastern promise. *Pisces* can also be found on the *Everything You Always Wanted To Know...* (CD). You can also hear *My World Fell Down* on *Nuggets-Original Artyfacts From The First Psychedelic Era 1965-1968* (2-LP), *Nuggets Box* (4-CD) and *Excerpts From Nuggets* (CD); and the single version of *The Truth Is Not Real* has been included on *Where The Action Is! L.A. 1965-68* (4-CD book). (VJ/MW/DM/JFr)

SAGITTARIUS
PRESENT TENSE
featuring:
ANOTHER TIME
MY WORLD FELL DOWN

SAGITTARIUS - Present Tense LP.

The Saharas (MI)

Personnel incl:		
	LYNN FARNSWORTH	drms
	GARY KEMMERER	gtr
	RON KEMMERER	ld gtr
	GREG VAN HOUTEN	bs

ALBUM: 1 THE SAHARAS TOGETHER WITH LU LIVE AT FERRIS STATE COLLEGE (Master 4007) 196? R2

45s: I'm Free/This Mornin' (Fenton 2016) 1966
Debbie/They Play It Wild (United 45-1033/34) 196?
α Here Comes Jody/Ooo Poo Pah Doo (United 3704) 196?

NB: α shown as by Ron Shannon & The Saharas.

This band was from Lansing, Michigan. Their 1966 debut was the reward for winning a 'Battle Of The Bands' competition, along with a set of instruments. Their cover of **P. F .Sloan's** *This Mornin'* is a decent effort albeit weak in the vocals department - hear it on *Highs In The Mid-Sixties Vol. 19* (LP). *They Play It Wild* has also resurfaced, on *Scream Loud! The Fenton Story* (2-CD), whose liners provided the personnel above. Be aware that the cut attributed to them on *Thee Unheard Of* (LP) is not - it was actually by **The Vibrasonics**. (MW/VJ)

Glenn Saiger/Infinite Companions (OH)

Personnel:			
	MIKE BEAVERS	flute, sax	A
	EMIL GEORGE	bs	A
	PAUL GIACALONE	keyb'ds	A
	T.J. ROLLER	perc	A
	GLENN SAIGER	gtr, vcls	A

ALBUM: 1(A) SANITY RESTS IN THE ABILITY TO FLY (w/lyric insert) (No label 30101-2) 1972 R2

This local Ohio studio project was coordinated by **Saiger**. Most of the tracks fall into a progressive folk category, and some sound like mid-seventies Pink Floyd. The closing track on the album, *Epic (Aren't We All)* sounds like a druggy Americanised version of *Fat Old Sun*; the lyrical phrasing being particularly similar to Roger Waters' performance. Overall, a very interesting album 'though probably too eclectic for wide acclaim. (CF/SR)

Endle St. Cloud

Personnel:			
	PETE BLACK	gtr	A
	A. MELINGER		A
	D.F. POTTER		A
	ENDLE ST. CLOUD		A

THE BLUE MARBLE
SAGITTARIUS

SAGITTARIUS - The Blue Marble CD.

ALBUM: 1(A) THANK YOU ALL VERY MUCH (International Artists IALP-12) 1968 SC

NB: (1) reissued on vinyl (Decal LIK 34) 1988 in the UK. (1) reissued on CD (International Artists/Charly SNAX 609 CD) 2009 with both sides of their debut single as a bonus.

45s:			
	α	Tell Me One More Time/ Quest For Beauty	(International Artists 129) 1968
	β	She Wears It Like A Badge/ Laughter	(International Artists 139) 1970

NB: α shown as by Endel St. Cloud In The Rain. β shown as by Endle.

Endle St. Cloud formed in Houston, Texas in 1968. Their single that year was released under the name Endel St. Cloud In The Rain. Black joined from **The Lost And Found**, D.F. Potter had been with **East Side Kids** and Melinger with **The Iguanas**. Their album's two strongest tracks: - *Come Through* and *Professor Black* had first appeared on a **Lost And Found** single which Black presumably persuaded them to re-record. The album is sequenced with a series of surreal piano and vocal vignettes introducing each of the album's eight tracks. These cover a wide ranger of styles from vaudeville, pop, country and rock. The second single credited simply to Endle was taken from it. Their first single, a non-album release, is one of the more sought-after International Artists singles. After this project **Endle St. Cloud** teamed up with D.F. Potter, James Harrell and others to form **Potter St. Cloud** who issued an album on Mediarts in 1971.

Compilation appearances include: *Tell Me One More Time (What's Happening To Our World)* on *Austin Landing* (LP); and *Tell Me One More Time (What's Happening To Our World)* and *Quest For Beauty* on *International Artists Singles Collection* (LP). (VJ/MW)

Sainte Anthony's Fyre (NJ)

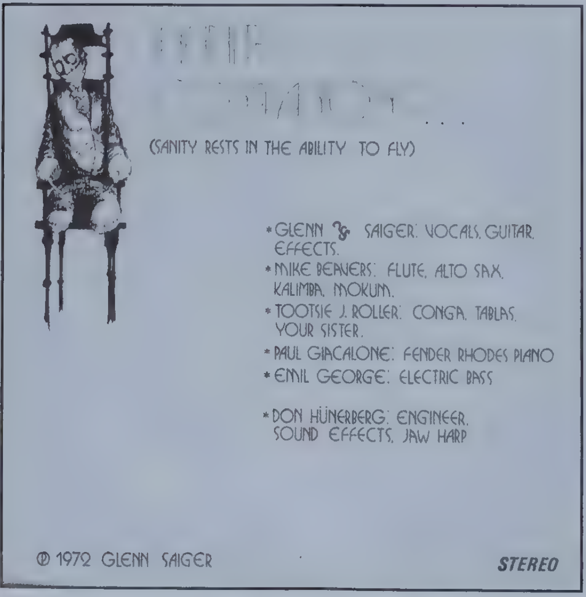
Personnel:			
	TOMM NARDI	bs, vcls	X
	GREG ONUSHKO (aka GREG OHM)	gtr, vcls	X
	BOB SHARPLES	drms, perc	X

ALBUM: 1(X) SAINTE ANTHONY'S FYRE (Zonk ZP 001) 1971 R4

NB: (1) reissued on vinyl (Breeder RPR 004-IC-563) 1987. (1) reissued on vinyl (Void 03) 1997. (1) reissued on CD.

Sainte Anthony's Fyre is an unexceptional Grand Funk-influenced hard-rock guitar driven album. The guitar's OK but the material is very unimaginative with *Lone Soul Road* probably the pick of a poor bunch. It's more an album for hard-rock fans than garage or psychedelic enthusiasts.

The band was based in New Jersey. It had several line-ups. 'X' above is the one that played on the album.


(SANITY RESTS IN THE ABILITY TO FLY)
*GLENN SAIGER: VOCALS, GUITAR, EFFECTS.
*MIKE BEAVERS: FLUTE, ALTO SAX, KALIMBA, MOKUM.
*TOOTSIE J. ROLLER: CONGA, TABLAS, YOUR SISTER.
*PAUL GIACALONE: FENDER RHODES PIANO
*EMIL GEORGE: ELECTRIC BASS
*DON HÜNERBERG: ENGINEER, SOUND EFFECTS, JAW HARP
℗ 1972 GLENN SAIGER
STEREO

GLENN SAIGER/INFINITE COMPANIONS - Sanity Rests In... LP.

Tomm Nardi was previously with the bubblegum outfit **Marshmallow Way**. (VJ)

Buffy Sainte-Marie (?)

ALBUMS: (up to 1971)			
	1	IT'S MY WAY	(Vanguard VSD-79142) 1964
	2	MANY A MILE	(Vanguard VSD-79171) 1965
	3	LITTLE WHEEL SPIN AND SPIN	(Vanguard VSD-79211) 1966
	4	FIRE, FLEET AND CANDLE LIGHT	(Vanguard VSD-79250) 1967
	5	I'M GONNA BE A COUNTRY GIRL AGAIN	(Vanguard VSD-79280) 1968
	6	ILLUMINATIONS	(Vanguard VSD-79300) 1970 SC
	7	SHE USED TO WANNA BE A BALLERINA	(Vanguard VSD-79311) 1971

Born in Canada in 1941, **Buffy Sainte-Marie** is a Cree Indian folksinger/songwriter who was involved in the folk revival of the early sixties and the various movements for the rights of the Native Americans. An excellent writer, her songs have been covered by several groups, especially *Codine* (**Charlatans**, **Quicksilver Messenger Service**, **The Wizards From Kansas**), *Until It's Time For You To Go*, *Now That The Buffalo's Gone* or the anti-war *Universal Soldier* (Donovan).

Her first few albums may interest some readers, as she played guitar, piano and mouth bow, was backed by good musicians (Bruce Langhorne, Eric Weissberg, **Monte Dunn**) and even experimented with electronic scores (on *Illuminations*). Her voice, a powerful soprano with a heavy vibrato, is however quite disconcerting.

She also played on the soundtrack of Nicholas Roeg's *Performance* with Mick Jagger, Randy Newman, Jack Nitzsche and Ry Cooder (Warner Bros BS 2654) 1970.

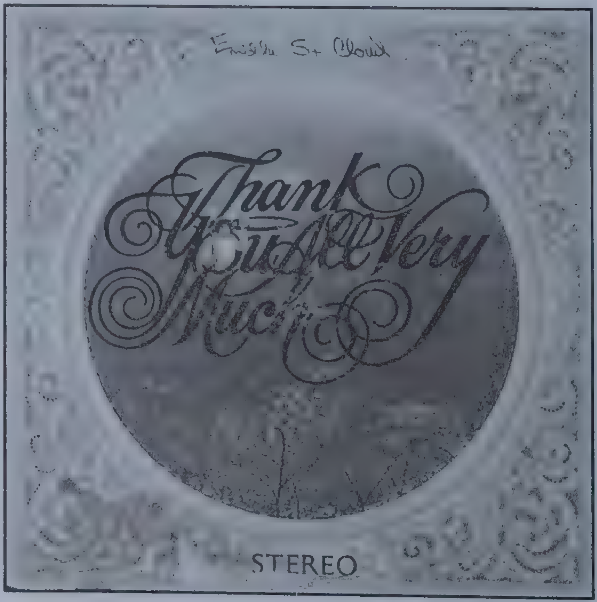
After 1972, **Buffy Sainte-Marie** turned country, trying to change her image and subsequently her records are out of the scope of this book.

Until It's Time For Me To Go has been compiled on *Pop Music Super Hebdo* (LP). (SR)

St. George and The Dragons (CA)

Personnel:			
	KURT BISCHOFF	drms	A
	GEORGE CASTILLO	gtr	A
	SID CUNNINGHAM	bs	A
	JOHN SHARP	vcls, gtr	A

45: Trust Me/Donna Alone (Dragon 131/2) 1966


Endle St Cloud
Thank You All Very Much
STEREO

ENDLE ST. CLOUD - Thank You All Very Much LP.

A popular mid-sixties outfit from Sacramento in California, where they recorded this single after winning a local 'Battle Of The Bands'. *Trust Me* is featured on *The Sound Of Young Sacramento* (CD). (MW)

St. George & Tana (?)

ALBUM: 1 IS NOW! (Kapp KL-1534) 1967

45: Big Daddy's Blues/Everyday (Kapp K-852) 1967

Folk and rock-pop male/female duet **St. George & Tana** had a decent version of *High Flying Bird* on their album. Huey P. Meaux produced their recordings so they may have come from Texas.

Another of their songs, *Big Daddy's Blues* has been compiled on *Soft Sounds..Presents He and She* (CD). (SR/VJ/MW)

Rod St James (?)

ALBUM: 1 HAS ANYBODY SEEN THE SUPERSTAR
(Paula LPS-2218) 1972 R1

45: Has Anybody Seen The Superstar/
Let It Shine (Paula P-368) 1972

Some collectors like this album by this hippie singer of unknown origins. It's essentially a mainstream seventies rock album on which **James** utilised organ and fuzz guitar and covers funky guitar rock and some folk. It's sometimes mistagged as psych or hard-rock and it is neither. (VJ)

St. John Green (CA)

Personnel:	MIKE BAXTER	keyb'ds, vcls	A
	ED BISSOT	bs, vcls	A
	BILL KIRKLAND		A
	VIC SABINO	hrmnca, vcls	A
	SHEL SCOTT	drms	A

ALBUM: 1(A) ST. JOHN GREEN (Flick Disc FLS 45,001) 1967 SC
NB: (1) reissued on CD (Acid Symposium ACID 004) 200?.

This Hollywood-based quintet was a popular attraction around L.A.'s bars and clubs for some years. Their album attracts some interest among collectors of psychedelia. Offbeat hippie-psych - 'canyon music' might be an apt description recalling the post 'flower power' scene exhorted by **Kim Fowley** as the next 'in-thing'. Indeed **Kim Fowley** produced the album. Unfortunately it didn't catch on. The album came in a wonderfully colourful cover. (VJ)

Sainte
Anthony's
Fyre

SAINTE ANTHONY'S FYRE - Self Titled LP.

Buffy Sainte-Marie
ILLUMINATIONS

BUFFY SAINTE-MARIE - Illuminations CD.

St Louis Hounds (MO)

ALBUM: 1 ST LOUIS HOUNDS (Hounds 101) 1977 R1
NB: (1) reissued on CD (TRC 036) 1994.

This was the third **Pavlov's Dog** album that was rejected by Columbia. It displayed a big band sound with violin in a rock format. The band was from St Louis, Missouri. (VJ)

Alan St. Pierre (MN)

45: Footsteps/Golden Bands (DMO 2001) 1967

This was a one-off solo single by **The Unbelievable Uglies**' vocalist. (VJ)

St Pius X Seminary Choir (CA)

ALBUM: 1 EACH ONE HEARD IN HIS OWN LANGUAGE
(Century 30441) 1968 SC

This Californian Christian album experiments with a male/female choir backed by rock and folk backing. There are quite a few folk numbers and a version of **Dino Valenti**'s much covered Get *Together.* The album is related to **The Search Party**. (VJ)

The Saints (NY)

45: Don't Make Me Wait Around/
Girl Forgive Me (Raydin R 101) 1967

Moody keyboard dominated garage-pop but rather wimpy in the vocals department. The band was from The Bronx, New York City.

You can also check out *Girl Forgive Me* on *Class Of '66!* (LP), *Project Blue, Vol. 5* (LP) and *Destination Frantic Volume 2* (CD). (MW)

Thee Saints and The Prince of Darkness (TN)

45: Hey Girl/Running Away From You (PS) (Champ 2006) 1967

Here's another Tennessee obscurity. *Hey Girl* has resurfaced on *Garage Punk Unknowns, Vol. 7* (LP). (VJ)

Mike St. Shaw and The Prophets (AZ)

Personnel:			
	RAY GARCIA	bs, vcls	A
	CHUCK HATFIELD	gtr, vcls	A
	HAROLD LOGAN	sax, vcls	A
	MIKE ST. SHAW	vcls	A
	DANNY TAYLOR	drms, vcls	A

ALBUM: 1(A) THE MIKE ST. SHAW TRIO (Reprise R 6128) 1964

45s:		
	Take This Hammer/What's That I Hear	(Reprise 0273) 1964
	Summer Skies And Golden Sands/ Mike's Mid-Nite Special	(Reprise 0282) 1964
	Send Me Some Lovin'/ From The Bottom Of My Heart	(Reprise 0325) 1964
α	Feel It/Hurry Sundown	(Capitol 2033) 1967
β	Great Balls Of Fire/Joint Meeting	(Atco 6648) 1968

NB: All Reprise 45s probably shown as by Mike St. Shaw Trio. α shown as by Mike St. Shaw. β shown as by Mike St. Shaw & Thee Neon.

This combo was based in Tucson in the mid-sixties. They were a big-beat club band with soulful intentions and of no interest to garage purists. The Reprise material is reportedly folk although the third single turns up on soul specialist lists.

They had two cuts:- *Good Lovin'* and *Papa's Got A Brand New Bag* on the 1966 compilation *Where It's At: 'Live' At The Cheetah* (Audio Fidelity) (LP) and according to its liner notes were working on a film 'Step Out Of Your Mind'. I'm unable to confirm whether this was ever completed. **Mike St. Shaw** would go solo and had at least one vinyl outing *Feel It/Hurry Sundown* on Capitol (2033) in 1967. (VJ/MW)

Saint Steven (MA)

Personnel incl: STEVE CATALDO A

ALBUM: 1(A) SAINT STEVEN
(Command-Probe-ABC CPLP 4506S) 1969 R2

NB: (1) also released in the UK (Probe SPB 1005) 1969 in laminated non-gatefold cover (R2). (1) also released in Peru (FTA-Probe CPLP 4506) 1969 in non-gatefold cover (R1). (1) also released in Canada (ABC-Probe CPLP 4506S) 1969 in non-gatefold cover (R1). (1) reissued on vinyl (Probe) 198?. (1) reissued on vinyl (Eclectic/Get Back ECLLP1031) 2006. (1) reissued on CD (Buy Or Die BOD 102) 199?. (1) reissued on CD (TRC) 199?. (1) reissued on CD as *Over The Hills/The Bastich* (Eclectic ECLCD1031) 2006 with two bonus tracks and sleeve notes by Steve Cataldo.

45: Ay-Aye-Poe-Day/Louisiana Home (Probe 463) 1969

SAINT STEVEN - Self Titled LP.

In 1967 Steve Cataldo had joined **Front Page Review**, a Bosstown band produced by **Alan Lorber**. Much was recorded but nothing was released during their lifespan and the material gained holy-grail status amongst collectors, due to the **Saint Steven** connection and rumours of links to **Ultimate Spinach**. It wasn't until the release of **Front Page Review** CD in 1996, *Mystic Soldiers* (CDWIKD 166), that myth was unravelled. The Spinach connection was squashed (but there was actually another connection - see below).

This was his next venture and the album is an interesting mix of folk-protest sounds with a mellow psychedelic sheen, interesting use of moog, animal sounds, and some amusing political rally extracts. It is unusual and prized by many collectors (and dealers) although not as overtly psychedelic as might be expected from some of the rabid descriptions bandied about... don't expect another **Ultimate Spinach**. It was based on home demo tapes that Cataldo had recorded up in Cape Cod then taken around all the majors in New York. In the liners on the Eclectic reissue, Cataldo recalls this particular musical odyssey, the meeting with John Turner (who christened him **Saint Steven**), the recording of the album at Fine Studios, and the theft of his original demo tapes. Each side of the album bore a title - 'The Bastich' and 'Over The Hills' - and the album is occasionally titled thus in discographies and by dealers. In 1971, **Whalefeathers** covered *The Bastich* on their second, self-titled album for Nasco.

The Eclectic reissue adds two bonus cuts from 1966, which predate Cataldo joining **Front Page Review**. *My Sunday Love* and *Where Has The Time Gone To?* were recorded in Dorchester, Massachusetts with a line-up that included Ian Bruce-Douglas. This is the real link to **Ultimate Spinach** and explains, perhaps, those earlier erroneous suppositions.

In the mid-seventies, Cataldo formed the punk band Nervous Eaters; he and they were still going strong more than 30 years on.

Ay-Aye-Poe-Day has also been compiled on *Sixties Archive, Vol. 8* (CD). Note that *Inside The Coloured Heaven* and *Moon In Blue*, credited to **Saint Steven** on *Filling The Gap* (4-LP box) are actually by the **Front Page Review**. More miscredited **Front Page Review** tracks turned up as 'bonus cuts' on the reissue of the **One St. Stephen** album, due to years of supposition and mistaken association between that Ohio band and **Saint Steven** (there was and is NO connection). (VJ/CF/MW)

The Salados (TX) - see Dick Treadway & The Salados (TX).

Salem Mass (ID)

Personnel:			
	JIM KLAHR	keyb'ds	A
	MIKE SNEAD	ld gtr, vcls	A
	STEVE TOWERY	drms, vcls	A
	MATT WILSON	bs, vcls	A

ALBUM: 1(A) WITCH BURNING (No label SLP 101) 1971 R3

NB: (1) reissued on vinyl (No label) 199?. (1) reissued on vinyl (Akarma AK 092) 1999. (1) reissued on CD (Gear Fab GF-117) 1998.

This group seems to have originated from Caldwell, Idaho. The title cut is certainly the highlight with lots of extended guitar and keyboard (organ and synthesizer) instrumentation. If you like early moog work done with enthusiasm this is a bit of a corker. More for fans of progressive rock, though. All the material was written by the band.

The album was recorded on 2-Track, in a bar called "Red Barn" in Caldwell during 1971, which was temporarily turned into a studio. The mini moog used was serial no. 1023, (according to A.R. Moog, this was the 23rd Moog to be manufactured)... The album had a limited edition 'pirate' reissue a while back, but it has also been reissued officially on vinyl by Akarma and on CD by the Gear Fab label. The liners reveal that at the time of the CD reissue Steve Towery was working in Caldwell at the family business, Matt Wilson was teaching and producing from his home studio in Nampa, Idaho and Mike Snead was playing with various lounge bands in Brookings, Oregon and doing some studio work with Jim Klahr.

You can also hear one of the album's stronger tracks *Bare Tree* on Gear Fab's *Psychedelic Sampler* (CD). (VJ)

SALEM MASS
WITCH BURNING

SALEM MASS - Witch Burning LP.

Salem Witchcraft (MI)

Personnel incl:		
	JIM DUFFEY	bs
	MOE O'SHAUGHNESSY	drms
	ARLEN VIECELLI	ld gtr
	KEN REWEKANT	keyb'ds

45s: Just Looking/
(selected) Prostyle 3 (with Bumper Sticker) (Chaos 0715/6) 197?
Onward/Rock'n'roll Lover (Chaos 7629/30) 197?
Sandman/Keep On Rollin' (Chaos 3330/1) 197?
Witchcraft/Mr. Money (No Label AR 4826) 197?
Groupie/Do You Love Me (unknown) 197?

A suburban Detroit band who were active from around 1970 until 1979 (and who reformed circa 2009). They included guitarist Arlen Viecelli, who'd started out in The Coming Generation and spent time in Poison and **Frijid Pink**. Many of their singles were produced by Mike Mijal, of **(Mikes) Mijal & White**, who'd also been in The Coming Generation.

Some dealers tout their singles as "garage" - they are not; this was an accomplished seventies hard-rock act with tasty guitar solos and melodic keyboard workouts.

Rock 'n' Roll Lover has resurfaced on *White Lace & Strange Volume 2* (CD). (MW)

Sandy Salisbury (CA)

ALBUM: 1 SANDY (Poptones MC5008CD) 2000

NB: (1) CD release of an album recorded in 1968/9. (1) reissued again on CD (Rev-Ola CRREV111) 2005 expanded to 25 tracks with the inclusion of a number of previously unreleased demos from his crucial 1966-1970 period, personally chosen by Sandy himself.

Also relevant is *Falling To Pieces* (Rev-Ola CRREV 5) 2002 and *Everything For You* (Rev-Ola CRREV77) 2004 contains more previously unreleased sixties selected by Sandy himself, who also provides the liner notes. *Everything For You* (Sonic Past Music SPMECD 104) 2009 is a 25-track collection of demos and pre-production records from 1967-68.

45s: The Best Things/
All I Really Have Is A Memory (Our 50005) 1967/8
Do Unto Others/Cecily (Together T-101) 1968
Come Softly/Once I Knew A Little Dog (Together T-125) 1969

Sandy Salisbury is best known as a member of **Ballroom, Sagittarius** and **Millennium.** He released three solo singles of sweet pop confectionery with the help of other musicians from the talented **Curt Boettcher** clique. An unreleased 1968/9 album eventually appeared as the *Sandy* CD on Poptones in 2000. He also spent time in the UK in 1970 and recorded a single as The Naked Truth - *Two Little Rooms/Rag Doll Boy* (Deram 85061).

The follow-up *Falling To Pieces* (CD) selects 22 cuts from the 100 or so that Sandy wrote during his **Millennium** period. The self-deprecating "king of sappy music" thought that no one else liked them but he would discover later, to his dismay, that **Boettcher** wanted first dibs on them for future projects and had told the publisher not to put them out. It seems that Curt B. wasn't such an "innocent face" after all.

Everything For You (CD) is a 25-track collection of demos and pre-production records from 1967-68 was intended for future **Millennium** recording projects, but which has only now seen the light of day. As one would expect, there are some lovely melodic West Coast pop recordings on offer here. (SR/VJ/MW)

Salloom-Sinclair (& The Mother Bear) (TX>IL)

Personnel:			
	JOHN BOLLING	bs	A
	TOM DAVIS	ld gtr	A
	PHIL MONTGOMERY	drms	A
	DICK ORVIS	piano	A
	ROGER SALLOOM	vcls, gtr	AB
	ROBIN SINCLAIR	vcls	AB

ALBUMS: 1(A) SALLOOM-SINCLAIR & THE MOTHER BEAR
(Cadet Concept 316) 1968
2(B) SALLOOM-SINCLAIR (Cadet Concept 327) 1969

NB: (2) shown as by **Salloom-Sinclair**.

45: Sleep/Animal (Cadet Concept 7024) 1968

Originally from Texas, **Roger Salloom and Robin Sinclair** moved to Chicago to take a part on the local blues scene. The first album, which is a very minor collectors' item, was recorded there in 1968 for the Chess subsidiary Cadet Concept. The killer cut is a drug song called *She Kicked Me Out Of The House Last Night (After This One)*. It features freaked-out vocals, a full organ sound and some good psychedelic guitar work. Salloom wrote seven of the eight tracks, the last one *Griffin* being authorised by Robin Sinclair, a powerful female singer.

Recorded in Nashville and produced by Charlie McCoy, Wayne Moss and Norman Dayron (**Michael Bloomfield**'s manager), their second album, *Salloom-Sinclair* is more country-rock than psychedelic and includes both sides of the single listed.

When the group disbanded, Roger Salloom went back to Texas where he formed Roger Salloom and the Vest Pocket Players, releasing an album on a local label. In 1983, he recorded *Would You Like To Meet Someone* on Yellow Plum Records. Robin Sinclair went on to become the lead vocalist of **Gold** from 1971 to 1973, appearing with them at Winterland and Fillmore. (AT/VJ/SR/RCI)

salloom-sinclair

SALLOOM-SINCLAIR - Self Titled LP.

Sonny Salsbury (?) - see **The Electric Church With Sonny Salsbury (?)**.

Salt (OH)

45:	Long Way To Go/Old Comedy	(Sandwich 0596) 1970

From Youngstown, Ohio with a lush-vocal led light-rock reading of the Mann-Weil number covered by, amongst others, **Pride and Joy** and the **Stained Glass**. This version comes alive with a killer guitar break. The flip, an anti-war song is harder rock with more mean guitar.

Two band of the band were brothers (surname Carver), who are thought to have gone on to play for a lounge act in Colorado.

Long Way To Go has resurfaced on *Psychedelic States: Ohio Vol. 3* (CD). (MW/MMy)

The Salt (NY)

Personnel incl:	MARC BELLACK
	DAVID LUCAS

45:	Lucifer/A Whole Lot Of Rainbows	(Cotillion 44012) 1968

This Joey Levine studio project included Marc Bellack and David Lucas. Lucas went on to produce numerous bands - including **The Raven** (on Columbia), **Time** (aka Think Dog), and **Stalk-Forrest Group** (later known as Blue Oyster Cult). (MW)

Salt Water Taffy (NY)

Personnel:	JANIE BRANNAN	vcls	A
	JOHNNY GIAMETTA	sax	A
	PHIL GIARRANTANO		A
	ROD McBRIEN	gtr	A
	KATHY WEISBERG	vcls	A
	TOMMY WEST	vcls	A

ALBUM: 1(A)	FINDERS KEEPERS	(Buddah BDS 5021) 1968

NB: (1) reissued on CD (BMG 37382) 2004 with two bonus tracks. (1) reissued on CD (Rev-Ola CRREV286) 2009.

45s: α	Finders, Keepers/He'll Pay	(Buddah BDA 37) 1968
	Sticks And Stones/Suddenly I See	(Buddah BDA 57) 1968
	Loop De Loop/Sippin' Cider	(Buddah BDA 127) 1969
	Easy Does It/It's All In Your Hands	(Buddah BDA 166) 1970
	Summertime Girl/ One Hand Washes The Other	(United Artists UA50691) 1970
	Summertime Girl/ Spend The Sunshine	(Metromedia MM220) 1971

NB: α also released in France with a PS (Buddah 610010).

Led by songwriter/producer Rod McBrien, this New York City-based bubblegum group named their sole album for Buddah Records in 1968 after their local New York hit *Finders Keepers*, which made No. 105 on Billboard in May 1968. Tommy West (whose real name is Tommy Piccardo), sang vocals on the one-off minor hit as a favour. The song featured a chirpy chorus of taunting children and a Jay & The Techniques-style vocal arrangement. The other bubblegum offering is a remake of *Loop De Loop*. McBrien penned some other cuts with former Valrays saxophonist Johnny Giametta, while the remainder included an Anders & Poncia cover, *Whence I Make Thee Mine* (which was a hit for The Innocence), *You Baby* (by Mann/Weil and made famous by The Ronettes) and some songs featured Janie Brannan and Kathy Weisberg, who'd relocated to New York briefly to become 'Salt Water Taffy Girls'. The title cut is certainly the album's highlight. Various studio singers passed through **Salt Water Taffy** - including Tom Brannon, Sam Dalessio, Sarah Daly, Osa Danem, Terry Stallings, Bobbie Jacobson, Mary Lou Gilbert Scott, Bob Waite and Al Messenger - with Giarrantano and Weinberg being the only two original members to remain in **Salt Water Taffy** throughout the group's existence (they fell in love and later married). A follow-up single with similar playground children chanting, *Sticks And Stones*, failed as did two additional singles pulled from the album. In 1970, the band switched to United Artists for another Anders & Poncia cover, *Summertime Girl*. Soon after that failed to make much impression the band split. McBrien formed his own company in the seventies, and wrote and produced music for advertising ever since, winning numerous Clio Awards. Giametta had a successful insurance business career. (VJ/SR)

Salvation (CA)

Personnel:	AL LINDE	vcls	ABC
	TEDDY STEWART	drms	AB
	JOE TATE	gtr	ABC
	ARTIE McLEAN	bs	BC
	ART RESNICK (US of ARTHUR)	organ, harp	BC
	RICK LEVIN	drms	C

ALBUMS: 1(B)	SALVATION	(ABC S-623) 1968 SC
2(C)	GYPSY CARNIVAL CARAVAN	(ABC S-653) 1968 SC

NB: (1) issued in mono in non-gatefold sleeve, this may be promo-only. (1) also released in the UK (United Artists UAS 29062) 1969. (2) also released in Holland with a different sleeve as *Under Ground Music* (ABCS 19502) 1969. (1) and (2) reissued on one CD (Head 4497) 2001.

45:	Think Twice/ Love Comes In Funny Packages	(ABC Paramount 11025) 1968

This San Francisco band was formed when former harpoon sharpener and garbage collector at the University of Washington Seattle, Al Linde, met Joe Tate, a cesspool driver and former student at the School of Mining and Minerology. Joe later met the group's drummer, Teddy Stewart, outside a bar in Sausalito. The other two members joined later. The band was featured in a series of three concerts in Golden Gate Park and eventually ABC offered them a recording contract.

The first album, released by United Artists in the UK, reflects the spontaneity of their music. Its front cover shows the converted bus they moved around in! The songs on the album are all originals ranging from hard-rock songs like *She Said Yeah* and *Cinderellato* to good-time songs like *The Village Shuck*, *What Does An Indian Look Like?* and the psychedelic *Think Twice*. Their second album was more experimental. There's some keyboard wizardry from Art Resnick on *Handles Of Care* and *What'll I Do*, the latter was the album's most psychedelic track; *Salvation Jam* was an experimental instrumental, whilst *Come On Over Here* veered towards country music.

Art Resnick recalls: - "I was the last to join the band in the spring of '68. That summer in San Francisco was, as you know, the apex of the times and everything that the hippie generation represented (and more) was

SALVATION - Self Titled LP.

ABCS-653 STEREO
abc
SALVATION GYPSY CARNIVAL CARAVAN

SALVATION - Gypsy Carnival Caravan LP.

happening in the streets of Haight Ashbury. I had hitched a ride from Minnesota to San Francisco and got dropped off on some corner near Height Ashbury where I stepped into a phone booth to call the one phone number I had on a piece of paper. This had been given to me by my ex-University of Iowa buddy, David Sanborn. He was supposed to be hanging out there and maybe playing around town. It was the number of Teddy, the drummer of the New Salvation Army Banned. When I called, this guy (turned out to be Al the lead singer) picked up the phone and I asked for David. In the background there was a very loud rock band playing so after shouting the name David Sanborn a few times he finally said David had been there but was out of town with **Paul Butterfield** and who was I?"

"I told him I was a keyboardist from Minneapolis who had just arrived and David was the only person I knew. He said that they were a band on the scene and their keyboard player had, 'that morning', packed up his gear and moved back to Minnesota where he came from! Weird. Anyway, he invited me over and it turns out they occupied a house right on Frederick & Haight, within walking distance. When I arrived I was escorted in through a hallway into a room that was filled with posters and black light with two guys, each talking in one of my ears at the same time. Thus began my sojourn with the band. The rest is a somewhat risque history of Sex, Drugs, and Rock and Roll, and, oh yeah, rip-offs in New York's Fillmore East... There's some really funny stories about that, like getting busted by the New York City police right on stage in the middle of a set, for non-payment of the hotel room (which is when our management team decided to take off with our advance from ABC Impulse). Anyway that's another story."

"The band started out as The New Salvation Army Banned and the name change was made because the record company was afraid of being sued by Colonel Hartog of the Salvation Army, SF chapter. It was changed when we signed our contract (which ABC later broke, although they did have good reason)."

"All of our gigs that summer in San Francisco were notable since we were on the second echelon right beneath **Big Brother and The Holding Co.**, **Jefferson Airplane**, **The Doors**, etc. We played gigs being the warm-up act (or following) all of the great bands. One time when we played for **The Doors** at the Winterland Arena when they came out and sat down on the stage in front of a TV and watched themselves on the 'Tonight' Show with Johnny Carson (I think, could be wrong about that - but it was some major network show) before a fully packed house of thousands. We also played the Avalon Ballroom with Chuck Berry, Janis Joplin, **The Doors**, and hosts of others."

"We also played, as part of a promo tour for our first album (which was incidentally produced by the way by Bob Theile - the producer of John Coltrane on all his ABC Impulse recordings) the Fillmore East and the Village Gate which was billed as from the Golden Gate to the Village Gate...."

"What destroyed the band was the fact that our managers left us high and dry in New York City, without a penny, absconding with our advance money (I think it was $10,000 if I'm not mistaken). Also, and probably the biggest reason for our gradual demise, is that members of the band acted so incredibly wild at the main offices of ABC in New York City when going there to meet all the top execs. It was totally insane! Wilder than any rock movie I've ever seen."

"The most exciting gig I can remember was the gig we played in front of over 10,000 fans at the Malibu Rock Festival. They were mostly high on acid and other psychedelic mixtures, and there we were on stage, outside in the sunny California afternoon, just following **Canned Heat**.... Seems like a dream now, but the feelings never die."

Teddy Stewart is thought to have become a postman in San Francisco. Art Resnick went on to record 12 albums, some solo, and some with rather well known jazz artists such as Benny Golson, Nat Adderly, Freddy Hubbard, Bobby Shew, etc. He was not the same guy as in **Third Rail**.

More Than It Seems also from their first album resurfaced on *Baubles - Down To Middle Earth* (LP). Another track, *Think Twice* has re-emerged on *Love Is The Song We Sing* (4-CD book). (VJ/ARk)

Salvation (?NJ)

This is a different band, possibly from New Jersey, whose *I Don't Live Today* is on *The Stars That Play With Dead Jimi's Dice* (LP). (VJ)

Sam Samudio (TX)

Personnel:	SAMMY CREASON	drms	A
	JIM DICKINSON	piano, gtr	A
	CHARLIE FREEMAN	gtr	A
	FREDDY HESTER	bs	A
	MEMPHIS HORNS	horns	A
	TOMMY McCLURE	bs	A
	SAM SAMUDIO	gtr, mouth harp	A
	MIKE UTLEY	organ	A
	(DUANE ALLMAN	dobro, gtr	A)

ALBUM: 1(A) SAM, HARD AND HEAVY (Atlantic SD 8271) 1971

Sam Samudio had previously been the leader of **Sam The Sham and The Pharaohs**. His only solo album is an excellent mix of blues, rock and soul, with an exceptional backing group: **Jim Dickinson**, Duane Allman, Charlie Freeman etc. Recorded in Miami and produced by Tom Dowd, the songs are five originals plus five covers (Boz Scaggs, John Lee Hooker, Doc Pomus, Randy Newman and Otis Rush).

The album is particularly noteworthy for the really long thanks section, totally different from the usual "Thanks to my dear producer": he thanks the people who rejected him because of the colour of his skin and texture of his hair, the people who broke his nose, the ones who mistreated him as a child, his friends the prostitutes...

Sam Samudio then apparently disappeared from the music scene, only to come back in 1982 on the soundtrack of *The Border* with Ry Cooder. He married the Memphis singer Brenda Patterson. (SR)

Sam The Sham and The Pharaohs (TN)

Personnel:	BUTCH GIBSON	strings	A
	DAVID MARTIN	bs	A
	JERRY PATTERSON	drms	A
	SAM SAMUDIO	keyb'ds, vcls	A
	RAY STINNET	gtr	A

HCP

ALBUMS: 1(A) SAM THE SHAM - WOOLY BULLY (mono/stereo) (MGM E/SE-4297) 1965 26
2(A) THEIR 2ND ALBUM (mono/stereo) (MGM E/SE-4314) 1965 -
3(A) ON TOUR (mono/stereo) (MGM E/SE-4347) 1966 -
4(A) LIL' RED RIDING HOOD (mono/stereo) (MGM E/SE-4407) 1966 82

5(A) THE BEST OF SAM THE SHAM AND THE PHARAOHS (mono/stereo) (MGM E/SE-4422) 1967 98
6(A) REVUE/NEFERTITI (MGM SE-4479) 1966 -
7(-) TEN OF PENTACLES (MGM SE-4526) 1967 -

NB: (6) **Sam Samudio** mostly.

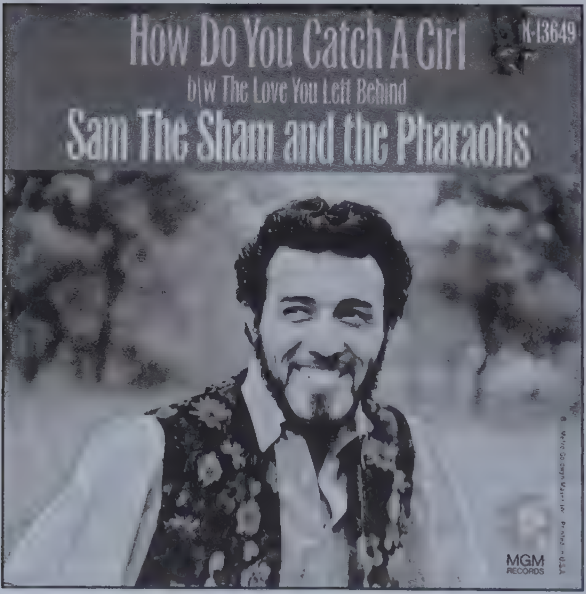
There is a choice of four CD 'best of' collections; *Sam the Sham And The Pharaohs Greatest Hits* (CD) (Duchesse CD352096) 1990, *Sam The Sham And The Pharaohs (Best Of)* (CD) (Rock In Box RIB CD 042) 1997, *Pharaohization* (CD) (Rhino R2 75329) 1998 and *The Best of Sam The Sham And The Pharaohs* (CD) (Spectrum Music 554 701-2) 1998.

HCP

45s:
Betty and Dupree/Man Child (Tupelo 2982) 1963 -
Haunted House/
How Does A Cheating Woman Feel? (Dinyo 001) 1964 -
The Signifyin' Monkey/Juimonos (XL 905) 1964 -
Wooly Bully/Ain't Gonna Move (XL 906) 1965 -
Wooly Bully/Ain't Gonna Move (MGM 13322) 1965 1
Ju Ju Hand/Big City Lights (MGM 13364) 1965 26
Ring Dang Doo/Don't Try It (MGM 13397) 1965 33
Red Hot/Long Long Way (MGM 13452) 1966 82
Lil' Red Riding Hood/Love Me Like Before (MGM 13506) 1966 2
The Hair On My Chinny Chin Chin/
(I'm In With The) Out Crowd (MGM 13581) 1966 22
How Do You Catch A Girl/
The Love You Left Behind (Some PS) (MGM 13649) 1966 27
Oh That's Good, No That's Bad/
Take What You Can Get (MGM 13713) 1967 54
Black Sheep/My Day's Gonna Come (MGM 13747) 1967 68
α Banned in Boston/Money's My Problem (MGM 13803) 1967 117
α Yakety Yak/Let Our Love Light Shine (MGM 13863) 1967 110
Old MacDonald Had A Boogaloo Farm/
I Never Had No One (MGM 13920) 1968 -
I Couldn't Spell !!*/
The Down Home Strut (MGM 13972) 1968 120

NB: α shown as by The Sam The Sham Revue. An EP, *Red Hot* (MGM EP794) 1966, was also issued in the UK through EMI containing *Wooly Bully*, *Ring Dang Doo*, *Red Hot* and *Lil' Red Riding Hood*. There are also six French EPs with picture sleeves.

Sam The Sham, christened Samudio Domingo, was a Mexican-American who was born in Dallas, Texas. He formed this outfit with the Pharaohs (who were also of Tex-Mex origin and musical inspiration) in Memphis, Tennessee in the early sixties. Their early recordings included *Haunted House*, a cover version of Gene Simmons' novelty rock hit. *Wooly Bully*, a real sixties rocker was then leased to MGM in 1965 by Stan Kesler's Pen Records in Memphis. It gave the band a U.S. No. 1 and also reached No. 11 in the UK. The band relocated to Dallas and for a time was very successful indeed.



SAM THE SHAM AND THE PHARAOHS - How Do You Catch A Girl 7" Picture Sleeve.

Eventually the hits dried up and they disbanded in 1970. *Ten Of Pentacles* had essentially been a solo effort from **Samudio** and in the seventies he embarked on a solo career.

Wooly Bully is one of the Soundtrack songs to the 1979 MCA film 'More American Graffiti'. Earlier in 1965 the band had performed *Monkey See Monkey Do* in the Soundtrack to the 1965 MGM production 'When The Boys Meet The Girls', which was a weird re-make of the Gershwin brothers' musical 'Girl Crazy'.

There are four 'best of' CDs to select from. **Sam The Sham**'s backing singers **The Shamettes** also made some recordings in their own right.

Compilation appearances include: *Wooly Bully* on *Nuggets Box* (4-CD), *Nuggets From Nuggets* (CD) and *Frat Rock! The Greatest Rock'n'Roll Party Tunes Of All Time* (LP & CD); *A Long Long Way* on *Turds On A Bum Ride, Vol. 6* (CD); and *Ju Ju Hand* on *Texas Music, Vol. 3* (CD). (VJ/SR/JRi)

The Sanctions (?)

ALBUM: 1 DEMONSTRATION (Bottomley no#) 1965 R3

NB: (1) acetate, no commercial release known.

This is a beat/garage acetate. It includes the following tracks: *Boys*, *Long Tall Sally*, *Moondog*, *Something Got A Hold On Me* and *Love Potion No 9.* Recorded in the 'Bottomley' studio and with these songs this could be an UK item. (VJ)

Sanctuary (KS)

ALBUM: 1 SANCTUARY (Veritas 92072) 1972 R1

45: All In My Dreams/
Magnificent Sanctuary Band (Veritas 05112) 1972

Sanctuary was an early progressive outfit with a strong Yes influence, melodic parts and soaring organ. Their album was housed in a nice silver cover. From Lawrence, Kansas they included former members of **The Fabulous Flippers**. (SR/VJ)

Sand (OR)

Personnel:			
	RICK GOOCH	bs, vcls	A
	JACK MEUSSDORFFER	ld vcls, ld gtr	A
	DAN ROSS	steel gtr, ld gtr	A
	STEVE WILLIAMS	drms	A
	DAN WILSON	vcls	A

ALBUM: 1(A) SAND (Barnaby BR 15006) 1973

Produced by Ken Mansfield, this Oregon group mixed two fluid electric guitars with vocal harmonies like Crosby Stills Nash & Young. The musicianship is competent and all their material was original but is not strong enough to retain attention. The album was pressed on two one-sided discs to allow continuous play on an automatic record changer! The band had another album, a private pressing from about the same time.

In the eighties, a couple of the members were in FM-rockers Quarterflash. (SR/CF)

The Sandals/Sandells (Belgium>CA)

ALBUMS: 1 SCRAMBLER (World Pacific WP 1818) 1964 SC
2 THE LAST OF THE SKI BUMS (World Pacific WPS 21884) 1969 SC

NB: (1) was also released in stereo on red vinyl (ST 1818) and was credited to **The Sandells**. It was reissued as *The Endless Summer* (World Pacific (WP) (ST) 1832) in 1966.

45s: α Scrambler/Out Front (World Pacific 405) 1964
α 6-Pak/Endless Summer (World Pacific 415) 1964
α Always (I Will Remember)/
All Over Again (World Pacific 421) 1964
α School's Out/Wild As The Sea (Aura 4501) 1965
α School's Out/Wild As The Sea (World Pacific 4501) 1965
Six Pak/
Theme From Endless Summer (World Pacific 77840) 1966
Tell Us Dylan/Why Should I Cry (World Pacific 77852) 1966
Cloudy/House Of Painted Glass (World Pacific 77867) 1967
Ski Bum/Winter Spell (World Pacific 77907) 1969

NB: α shown as by **The Sandells**.

Greg Shaw informs us that they were originally from Belgium and migrated to L.A. This might explain how they picked up on *Dis-Nous Dylan* by Marseilles outfit 5 Gentlemen (compiled on *Pebbles, Vol. 12* (CD)) and translated it into the cheeky folk-rocker *Tell Us Dylan.* The same track was reworked by U.K. outfit Darwin's Theory as *Daytime* (*English Freakbeat Vol. 5*).

Probably their most appealing single couples *House Of Painted Glass*, a novelty psych-pop number, with a cover of Paul Simon's *Cloudy.*

The group also had some of their songs featured on a soundtrack *The Endless Summer* (World Pacific).

Compilation appearances include: *All Over Again* and *Always (I Will Remember)* on *Realities In Life* (LP); *House Of Painted Glass* on *U-Spaces: Psychedelic Archaeology Vol. 1* (CDR); and *Tell Us Dylan* on *Highs In The Mid-Sixties Vol. 2* (LP). (VJ/MW/SR)

Don Sanders (TX)

Personnel: DON JACKSON A
KIRK RAY A
DON SANDERS A
JOHN SAYLES A
JIM UNERLED A

EP: 1 LIMITED EDITION (PS) (Mean 'N Low 77002) 197?

This rare EP with a picture sleeve is by a Houston, Texas outfit. It contains four original tracks: *Cruiser, Head Full Of Reds, Cocaine Ragin'* and *You And Me*, recorded live at Anderson's Fair Retail Restaurant, with slide guitar, juice harp (sic!), xylophone and mandolin. The music is a mix of folk, folk-rock and blues. 1,000 copies were pressed, so it's not very hard to find. **Sanders** also issued a full-length album in 1972 and a one-sided album in 1973. He now performs children's songs at primary schools. (SR)

Ed Sanders (NY)

ALBUM: 1 SANDERS' TRUCKSTOP (Reprise 6374) 1969 SC
2 BEER CANS ON THE MOON (Reprise 2105) 1972

NB: (1) reissued on CD (Collectors' Choice CCM 866) 2008. (2) reissued on CD (Collectors' Choice CCM 865) 2008. Both reissues come with interesting sleevenotes from Richie Unterberger.

These two solo albums are by the co-leader of **The Fugs**. Don't expect too much musically, as they mostly contain country-rock and folk-rock with sarcastic lyrics. *Sanders' Truckstop* slates attitudes on both sides of the hippie/straight divide and the topical humour of *Beer Cans On The Moon* has not aged well with songs like *Henry Kissinger.* (SR)

The Sandmen (MN)

45: I Can Tell/You Can't Judge A Book By
Looking At The Cover (Studio City 1025) 1965

From Minneapolis, Minnesota this single contains a powerful, mid-tempo pair of covers. (BM/MW)

Sands (TX)

Personnel incl: EDDIE EVERETT
TOM SMITH

45: Open Your Eyes/Can't Find A Way (Capri 522) 1967

Sands came from Houston, Texas. *Open Your Eyes,* was strongly influenced by **The Seeds**' *Pushin' Too Hard* containing similar fuzztone guitar and the same vocal style. The flip was a garage-style teen ballad, rather appealing with quietly piercing keyboards.

Compilation appearances include: *Open Your Eyes* and *Can't Find A Way* on *Sixties Archive, Vol. 5* (CD) and *The Finest Hours of U.S. '60s Punk* (LP). (VJ)

The Sands (NC)

45: Mister You're A Better Man Than I/
Little Things (JCP 1042) c1966

Out of Raleigh, North Carolina and heavily influenced by the British invasion sound. You'll also find their good cover of The Yardbirds' classic *Mister You're A Better Man Than I* which has a fine guitar solo in the middle, on the *Tobacco A-Go-Go, Vol. 1* (LP) compilation. (VJ/MW)

Evie Sands (?)

ALBUM: 1 ANY WAY THAT YOU WANT ME (A&M SP-4239) 1969
(selected)

NB: (1) reissued on CD (Rev-Ola CRREV118) 2005.

Evie Sands was the first singer to record the title track, *Take Me For A Little While* and *Angel Of The Morning* (which is not included on this album). She was an occasional songwriter too. The album has a photo of her riding her bicycle in the countryside. The CD reissue on Rev-Ola is remastered and came with extensive liner notes. (VJ)

The Sands of Time (PA)

45: Come Back Little Girl/
When She Crys For Me (Stearly 8167) 196?

A Philadelphia band whose *Come Back Little Girl* from circa 1967 is on *Crude Pa.* (LP) and *When She Crys For Me* is on *Sixties Rebellion 4: The Go-Go* (LP & CD). Rumours of another single, or the same pairing, on Deltron remain unconfirmed. (MW/VJ)

Sands Of Time (?NY)

45s: So Hard To Forget You/
Got My Mojo Working (Sterling Award 1081) 196?
Red Light/I Want To Thank You Girl (Sterling Award 1082) 196?

A different **Sands Of Time** with two rare garage-pop singles on a New York label. Composer credits indicate possible members Steve Michaels and ? Silberberg. The second single is on the garage-punk forum's G300 list of top rarities, which notes that very few copies of either have been found (although one came up for auction in 2009).

Still, the catchy *Red Light* has appeared on *Pebbles Vol. 16* (LP), *Vile Vinyl Vol. 2* (LP), *Vile Vinyl* (CD) and *Gravel Volume 3* (CD). (MW/VJ)

The Sands of Time (?)

Personnel incl: STEVE MENDENHALL
NANCY THRASHER

ALBUM: 1 SANDS OF TIME (Sands Of Time 2000) 197? R2

This is a different hippie-folk outfit that featured male and female vocals on their album, which includes covers of the Bob Dylan songs *You Ain't Goin' Nowhere* and *She Belongs To Me.* The cover photo shows the duo blowing dandelions in a field. (VJ)

Sandstone (PA)

ALBUM:	1	CAN YOU MEND A SILVER THREAD?	(No label #SA 2911) 1971 R4

This is a very rare private pressing from Pennsylvania. Musically, it's an UK influenced folk-psych album with male and female vocals, acoustic guitar, flute, piano and even the odd splash of violin! (VJ)

The San Francisco Earthquakes (NY>UK)

Personnel incl:	KENNY YOUNG	A

45s:		That Same Old Fat Man/I Feel Loved	(Smash S-2117) 1967
	α	Fairy Tales Can Come True/Su Su	(Smash S-2157) 1968
		Bring Me Back A Little Water/ March Of The Jingle Jangle People	(Smash S-2179) 1968
		Hold The Night/Sophia	(Smash S-2203) 1969
		Everybody Laughed/ The Day Lorraine Came Down	(Smash S-2218) 1969

NB: α also issued in UK (Mercury MF 1036) 1968.

New York singer-songwriter Kenny Young was based in the Brill building and released many records under his own name and several pseudonyms from around 1963. He was the driving (or at least the writing) force behind many faceless New York pop/psych outfits including **Marshmellow Highway**, Moonshyne, Rasberry Pirates, **The Seagulls** and **The Squirrels**. He also spent time in the UK and his compositions have been covered widely.

He wrote and arranged both songs on their first single, which are strongly influenced by the Beatles. *That Same Old Fat Man* is quite interesting, with cello, bells and harpsichord and "Lennonesque" vocals, while the flip features an awful whistling part. This single was produced by Steve and Bill Jerome for Real Good Productions.

Fairy Tales Can Come True gave its name to the *Fairy Tales Can Come True* (CD). (VJ/MW)

San Francisco Trolley Co. (?MI)

Personnel incl: RICK HUGHES
DON MULVANEY

45:	Signs/Rain Bow Heaven	(Tyro SF-11) 19??

This raw garagy hard-rock single sounds like it was recorded circa 1970. The single was produced by Tommy Crank, presumably at his studio in Michigan. (VJ)

Sangralads (IN)

Personnel:	LLOYD AMOS	
	PHILLIP R. ARMSTRONG	keyb'ds
	RICK INGLE	drms
	ROCKY LILLARD	
	DANNY OBERLANDER	
	BILL THOMPSON	

45:	Think Of What You're Sayin'/Mary's Kidd	(WHAP WH-318) 1968

A Logansport, Indiana band that produced 1,000 copies of this single in 1968. The following year their follow-up appeared on the same label as the **Sun Lightning Incorporated.** (MW)

Tom Sankey (?)

ALBUM:	1	SINGS THE SONGS FROM THE GOLDEN SCREW	(Atco SD 33-208) 1967

Mostly topical folk, but some tracks feature backing group 'Inner Sanctum' and are in the folk-rock vein with weird lyrics (*Trip Tick Talking Blues, That's Your Thing Baby, Flippin' Out - Little White Dog*). (SR)

The Sanshers (OH)

45:	Gonna Git That Man/Kansas City	(Kweek No #) 196?

The Sanshers was an all-girl band.

Compilation appearances include: *Kansas City* on *The Garage Zone Box Set* (bonus 7"); *Gonna Git That Man* on *Girls In The Garage, Vol. 1* (CD) and *Girls In The Garage, Vol. 2* (LP). (VJ/MW)

Santa Fe (?)

Personnel:	WOODY MINNICH	vcls, gtr	A
	ROB RIGGS	lead gtr, vcls, keyb'ds	A
	STEVE SALAS	bs, backing vcls	A
	BILL SAPUTO	drms, backing vcls	A
	JOE SAPUTO	vcls, gtr	A

ALBUMS:	1	SANTA FE	(Ampex A-10135) 1971
	2	THE GOOD EARTH	(RTV 300) 1972 SC

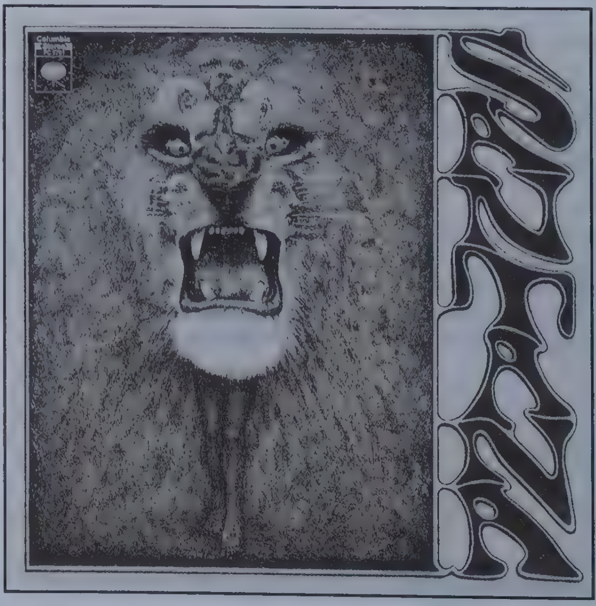
45:	Blue Bus/Matthew Fields	(Ampex 11035) 1970

The Good Earth is a rural-rock album with good-time rock and horns! The bulk of the tracks are penned by Minnich. There's an ecological feel to tracks like *River Life, Father Love For Live* and *Tag Of An Indian Summer.* Most of the songs have nice melodies and harmonies and some collectors feel the album is evocative of Poco's rockier moments. Their rarer second album appeared on the same label that accommodated **Mu**.

Woody Minnich had been in **The Innocents**. (VJ/SR)

Santana (CA)

Personnel:	DAVID BROWN	bs	ABCD
	TOM FRAZER	gtr	A
	ROD HARPER	drms	A
	GREG ROLIE	organ, vcls	ABCD



SANTANA - Self Titled LP.

CARLOS SANTANA	gtr	ABCD
CHEPITO ARIAS	perc, trumpet	BCD
MIKE CARABELLO	perc	BCD
MARCUS MALONE	perc	B
MIKE SHRIEVE	drms	BCD
NEIL SCHON	gtr	D

				HCP
ALBUMS:	1(C)	SANTANA	(Columbia CS 9781) 1969	4
(up to	2(C)	ABRAXAS	(Columbia CS 30130) 1970	1
1971)	3(D)	SANTANA III	(Columbia CS 340595) 1971	1

NB: What follows is not intended to be comprehensive. *Santana + Abraxas + 3* (Columbia 492659 2) 1998 is a 3-CD set of their first three albums with loads of additional live tracks. Also from this era is *The San Mateo Sessions* (Purple Pyramid LLP 12102) 2002, a 2-CD set and *Soul Sacrifice* (Abraxas GET 618) 2002 is a 3-LP set. *Fried Neckbone and Home Fries* is a 2-CD set that contains recordings that highlight **Santana** during the start of their successful career in San Francisco in 1968. *Mother Earth* (CD) (Akarma AK 088) 2001 contains rare outtakes, live tracks and different mixes from 1969, just prior to their first album. Also of interest is *The Early Years: An Anthology* (2-CD) (Redline 27) 2006 but *Ultimate Santana* (Arista 88697 06293 2) 2007 is a rather disappointing 18-song set.

			HCP
45s:	Jin-Go-La-Ba/Persuasion	(Columbia 4-45010) 1969	56
(up to	Evil Ways/Waiting	(Columbia 4-45069) 1970	9
1971)	Black Magic Woman/ Hope You're Feeling Better	(Columbia 4-45270) 1970	4
	Oye Como Va/Samba Pa Ti	(Columbia 4-45330) 1970	13
	Everybody's Everything/Guajira	(Columbia 4-45472) 1971	-

Born in Mexico in 1947, Carlos Santana came to San Francisco in the sixties and formed the Santana Blues Band, soon known as **Santana**. Greg Rolie, ex-**William Penn Fyve**, was their organist and the group began playing their mix of blues, funk and Latin rock at the Fillmore West in 1968.

In the beginning of 1969, their personnel changed. The young Mike Shrieve, ex-**Glass Menagerie** became their drummer and three Afro-Cuban percussion players reinforced the group. One of them, Marcus Malone, was soon sent to jail and wouldn't return until 1973.

A popular act, led by Carlos' characteristic guitar sound, **Santana** played Woodstock in August 1969 and soon after, their first album *Santana* was released and sold very well. The band also played at Altamont.

Many of the tracks on the 2-CD set *The San Mateo Sessions, 1969* were instrumental in landing them their deal with Columbia. The opener *Soul Sacrifice* was recorded at the 'Woodstock' festival and has been released on various collections and bootlegs. The triple album set *Soul Sacrifice* includes many pre-Columbia demos mostly recorded live in their studios. Included are long work-outs of the title track and other subsequent classics like *Coconut Grove* as well as a version of *With A Little Help From My Friends.*

SANTANA - Abraxas LP.

SANTANA - SANTANA III LP.

In October 1970, *Abraxas* was published and soon reached No. 1 in the charts. Its highlights included *Oye Como Va, Samba Pa Ti* and their cover of Peter Green's *Black Magic Woman.* The Marti Klarwein sleeve obviously helped the success of this album.

For the third album, a new guitarist, Neil Schon, was added. Soon after that David Brown was arrested in a drug bust and Chepito Arias sent to hospital with serious health problems. Carlos Santana later turned mystic and became "Devadip", a disciple of the guru Sri Chinmoy. His subsequent albums fall out of the scope of this book.

Neil Schon and Greg Rolie would soon leave to form Journey with Ross Valory and George Tickner, both ex-**Faun**. Carlos' brother, Jorge, also had his own latin rock group, Malo, and later went solo.

Fried Neckbone and Home Fries is a 2-CD set that contains recordings that highlight **Santana** during the start of their successful career in San Francisco in 1968 including *Coconut Grove Hawaii, Acapulco Sunrise, Jam In E, Hot Tamales, Soul Sacrifice and more.* The detailed sleeve notes are written by **Santana** fan, Tony Morris, and include a collection of rare photographs. *Mother Earth* (CD) contains rare outtakes, live tracks and different mixes from 1969, just prior to their first album. This set includes the favourites *Jingo, Soul Sacrifice* and *Evil Ways* as well as other early jams. *The Early Years: An Anthology* includes some of their heavy organ-led numbers like *Soul Sacrifice, Jingo* and *As The Years Go By. Ultimate Santana* is a rather disappointing 18-song set.

Soul Sacrifice and *Evil Ways* both figure on *Love Is The Song We Sing* (4-CD book). (SR/VJ)

David Santo (NY)

ALBUM:	1	SILVER CURRENTS	(Phoenix PHS-001) 1967 R1

NB: (1) reissued on vinyl (Sire SES-97004) 1969 in a different cover.

45:	Rising Of Scorpio/Jingle Down A Hill	(Phoenix PH1) 1967

This folkie from New York City cut an outstanding psychedelic folk track in *Rising Of Scorpio.* The album is nowhere near as good but has its moments and is part of the same folk-rock genre. It includes an alternate mix of *Rising Of Scorpio.* It was produced by **The Strangeloves**' Richard Gottehrer. Phoenix was a subsidiary of Sire.

You can also hear *Rising Of Scorpio* on *All Cops In Delerium - Good Roots* (LP) and *Psychedelic Experience, Vol. 3* (CD). (GG/MW)

The Sants (TN)

Personnel incl: CIRRINCIONE
WIMBERLEY

45: Leaving You Baby (On The Midnight Train)/
High Tide (Format 118) 1966

From Paris, Tennessee **The Sants**' snotty punk single was released on a Nashville label.

Leaving You Baby has been compiled on *Highs In The Mid-Sixties, Vol. 8* (LP) and *Teenage Shutdown, Vol. 2: You Treated Me Bad!* (LP & CD). (MW/MM)

Sanz, Incorporated (IN)

Personnel incl: BOB FICKLIN
STEVE FICKLIN

45s: I'm Gonna Leave You/My Baby's Eyes (Skoop #1069) 1966
I Just Want You/I'll Never Forget (Skoop #1072) 1967

An Indiana band who appear to have included brothers. They released a pair of singles on the collectible Santa Claus, Indiana label, responsible for other nuggets by **The Chevelles**, **Jaguars**, Jim Kennedy & The Satans, **Nomads**, **Sir Charles & The Daze Of Olde**, **Sunday Funnies** and **Weejuns**.

Chas Kit's excellent garagehangover site reveals that they were from Petersburg, Indiana and features an interview with the band, so head there for the full rundown.

I'm Gonna Leave You is also on *Diggin' For Gold Volume 10* (LP) and *Psychedelic States: Indiana Vol.1* (CD); and *I Just Want You* is on *Psychedelic States: Indiana Vol. 1* (CD) and *Bury My Body* (CD). (MW)

The Sapians (NY)

Personnel:			
	RONNIE BLACK	bs, vcls	AB
	PATRICK HEARNS	ld gtr, vcls	AB
	STEVE PETERS	drms, vcls	A
	GUY WHITE	gtr, vcls	A
	JOHN ?	keyb'ds	B
	WILLIE PARENT	drms	B

45: I Love Ain't Makin' It No More/
Ask Yourself Why Babe (Mercury 72502) 1965

This fine folk-punk single couples a waltzing folk-rocker with what sounds like The Stones doing a Dylan number.

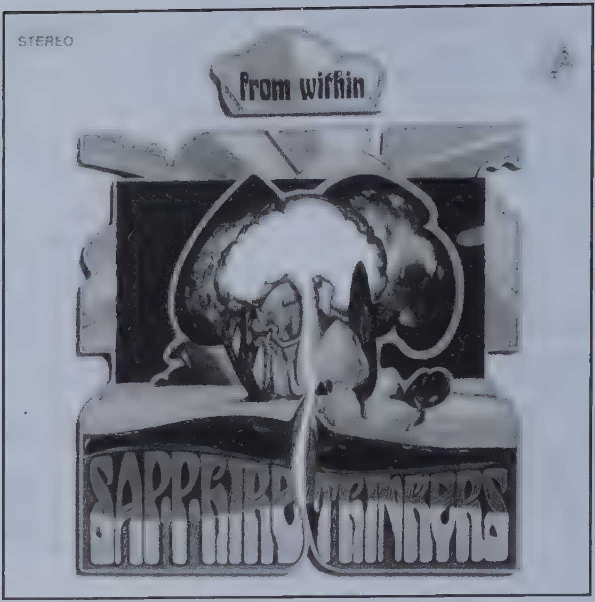
The Sapians were one of the best rock and roll bands in the Mid-Hudson Valley of New York. The original members (line-up 'A') recorded the single for Mercury and became local teen heroes when in September 1965 the Newburgh Board of Education refused to allow them to return to classes due to the length of their hair. Letters from Mercury executives fell on deaf ears as the band was kept out of school for one year. The last incarnation (line-up 'B') came to an end around 1969.

Pat Hearns went off to college in Florida where he recorded three albums under the name **Patrick Hopney** (*Cosmic Rockout* is available on CD). Ronnie Black went to live in Canada (he passed away in Vancouver in December 2000). He was only 52 years old.

Pat Hearns returned to the Newburgh area and at last report was working on recording some new material as well as a possible CD release of the single and some unreleased 1965 recordings. (MW/KM)

Sapphire Thinkers (CA)

Personnel:			
	TIM LEE	bs, vcls	A
	BILL RICHMOND	vcls, keyb'ds, gtr	A
	PEGGY RICHMOND	vcls, flte	A
	STEPHEN RICHMOND	vcls, drms, perc	A
	CHUCK SPEHEK	ld gtr	A



SAPPHIRE THINKERS - From Within CD.

ALBUM: 1(A) FROM WITHIN (Hobbit 5003) 1969 R1

NB: (1) reissued on vinyl (Hobbit) 199? (1) reissued on CD (Summer Of Love SOL 2000-2) 2000.

45: Melancholy Baby/Blues On You (Hobbit HB 42002) 1969

A very U.S. West Coast sounding group who seemed similar to **Jefferson Airplane**, **Peanut Butter Conspiracy** etc. on their album. They are thought to have been based in the Los Angeles area. The album contains some pleasant vocal arrangements/harmonies and nice touches of fuzz guitar and is recommended. It is becoming a minor collectable. (VJ/MW)

Stephen Sargent & The Pride (VT)

45: Grey Eyes Watching/Nobody's Child (Compass CO-7001) 1967

A folk-rock pop single by an outfit from Northfield, Vermont. They'd emerged out of **Mike & The Ravens**, whose 2-CD retrospective *Nevermore* includes *Grey Eyes Watching,* along with tracks by other offshoots **Fire & Brimstone** and The Camel's Hump. (MW)

Sarofeen and Smoke (NY)

Personnel incl:			
	ANNE SAROFEEN	ld vcls	AB
	BILL PEVEAR		B
	LARRY SLACK		B

ALBUMS: 1(A) SAROFEEN AND SMOKE (GWP 2029) 1970
2(B) LOVE IN A WOMAN'S HEART (GWP 2039) 1971

NB: (2) shown as by Sarofeen.

45: Susan Jane/Tomorrow (GWP 523) 1970

NB: also released in Japan with a PS (GWP 274).

Anne Sarofeen, from the central New York town of Auburn, was a powerful bluesy rock singer, somewhere between Joplin and Ellen McIlwaine of **Fear Itself**. Her first album, co-signed with her backing group Smoke, reputedly contains several good bluesy psychedelic tracks.

Released in 1971, *Love In A Woman's Heart* should interest fans of West Coast bluesy rock, with some interesting guitar parts and impressive vocals, especially on *Fire In Me*, *Confrontation* and the cover of Jackie Lomax's hit *Sour Milk Sea* penned by George Harrison. This album was produced by Andy Wiswell and, except for the cover version; all the songs were written by Anne Sarofeen, Larry Slack or Bill Pevear. (SR/PMn)

The Sas-Shades (PA)

45s:	Folks In Town/Watermelon Man	(Scotty GQP 815) 1966
	Walk In Loneliness/It's All In The Game	(Scotty GQP 821) 1966
	Now She's All Alone/ Close But Far Away	(Scotty GQP 889) 196?

A Pennsylvania State University band originally known as The Shades but changed it on their releases, presumably to avoid confusion with same-name bands. Some members turned up a few years later in Pennsylvania Turnpike, who released at least one single in 1973 - *Pollution/People Are Falling In Love* (Perception 516).

Walk In Loneliness is also on *Wyld Sydes Volume 4* (CD). (MW)

Satan And Deciples (LA)

Personnel incl:	R. O. BATES	A
	D. DENSON	A

ALBUM:	1	UNDERGROUND	(Goldband GRLP 7750) 1969 SC

45:	Mummies Curse/Cats Meow	(Goldband 1188) 1969

The sleevenotes to this album state that the band, which came from the South, had one of the greatest original interpretations of the new dimension of psychedelic sound! In fact, they were from Louisiana and it surely deserves a place in any chamber of the worst records ever made. The opening cut, *Satan's First Theme*, is so bad it's laughable. The vocals are practically spoken, 'Satan' punctuates these with a laugh that is so unconvincing it's pitiful and in response to the vocalist's assertion 'I'm The Devil', there's a chorus retorting 'he's the booger-man'. Not psychedelic, not garage, simply garbage and the subsequent tracks are only marginally better.

Freddy Fender may have had some involvement with this album. Although the cover art is quite arresting, it's best avoided, unless you have a perverse curiosity to hear how bad that opening cut is. *Mummies Curse* is not on the album. (VJ/MW)

The Satans (CA)

45:	Makin' Deals/Lines And Squares	(Manhattan 801) 1966

From Fullerton, this was a raw sounding garage band whose single from May 1966 is regarded as a punk classic.

Lines And Squares was covered in 1996 by Italy retro-garage band The Others on their *Dreams - The Woody Pad Recordings* (LP). A year later *Makin' Deals* was covered by Satan's Cheerleaders on their *Electraglide* CD and The Cynics had a crack at it in 2002 on their *Living Is The Best Revenge* CD.

Compilation appearances have included: *Makin' Deals* and *Lines And Squares* wrongly compiled on *Louisiana Punk Groups From The Sixties, Vol. 2* (LP) and also included on *Sixties Archive Vol. 3* (CD); *Makin Deals* on *Pebbles Vol. 2* (CD), *Pebbles, Vol. 2* (LP) and *Great Pebbles* (CD); and *Lines And Squares* on *Highs In The Mid-Sixties Vol. 2* (LP). (MW/AB)

The Satans (MA)

ALBUM:	1	RAISIN' HELL!	(No label 3262) 196? R2

From the Phillips Academy in Andover, Massachusetts (home of **The Rising Storm**), here's an early prep-rock instrumental album. (VJ)

Satan's Breed (RI)

Personnel incl:	A. AUBIN	
	R. LEMME	
	D. MORETTI	A

45:	Little Girl/ Laugh Myself To The Grave	(A.L.M. 201,129/130) 1966

Satan's Breed hailed from Rhode Island. *Laugh Myself To The Grave*, is a pretty mediocre effort. You can hear it for yourself on *Magic Carpet Ride* (LP) and *Relative Distance* (LP). (VJ/MW)

Satan's Chyldren (TX)

According to Tim Warren, this mysterious mob roamed around Houston's South Side for a while in 1966/7, yet the only source of info is from local promoter/coolster C.L. Milburn who recorded some demos of the band in late 1966. One of those tracks, *Don't Go*, has resurfaced on *Back From The Grave, Vol. 8* (CD) and *Back From The Grave, Vol. 8* (2-LP). (GG/VJ)

The Satellites (VA)

Personnel:	CECIL BAINES	bs	A
	CLIFF EATON	organ, vcls	A
	LYNNE GILLIAM	drms	A
	DEAN KOHLER	gtr, ld vcls	A

45:	When Will You Stay/The Next Boy	( ) 196?

NB: acetate, no commercial release known.

A Portsmouth, Virginia quartet called Dean and The Mustangs started out in 1962/3 performing instrumentals. With the British Invasion in full swing in 1964 they drafted in Eaton to replace a guitarist and became **The Satellites**. Shortly after, they cut two tracks at a local studio and this pairing kicks off the Tidewater sixties scene compilation *Aliens, Psychos And Wild Things* (CD). *When Will You Stay* is a robust punker based on the Kinks' *I Need You* riff. *The Next Boy* is a mid-tempo garagy ballad that infuses a Zombies mood with Searchers chordings and a hint of the emerging Dylan-derived folk-rock sounds in the chorus.

The Satellites time was up in 1966 when **Dean Kohler** was drafted but he'd be back again with two further singles, one solo and the other as **The Electrical Banana** - also featured on the *Aliens, Psychos And Wild Things* (CD) compilation. (BHr/ST/DSU/MW)

The Satisfactions (WI)

Personnel:	TERRY GARDNER	drms	A
	RICK MILLER	ld gtr	A
	RICK PERVISKY (PRZYWOJSKI)	gtr	A
	JIM YOUNG	bs	A

45:	Bad Times/Girl Don't Tell Me	(Twin Town 714) 1965

This was **The Marauders** from La Crosse, Wisconsin recording under another name. *Girl Don't Tell Me* was also featured on *Top Teen Bands Vol. 2* (LP) and *Bad Times* on *Top Teen Bands Vol. 3* (LP), put out on the Bud-Jet label in 1965/6. *Bad Times* has also resurfaced on *Everywhere Interferences* (LP).

The name change was forced on the band by producer Dave Garrett because the Stones' *(I Can't Get No) Satisfaction* was riding high in the charts at the time.

The band split around the end of 1966. Rock Miller went on to achieve success as the owner of Harley Davidson Apparel. (VJ/MW/GM)

The Satisfied Minds (WV)

45:	I Can't Take It/Think About Me	(Plato PL-9001-45) 1968

From St. Albans near Charleston in West Virginia, this band issued just one single on the short-lived Plato label out of Milton, West Virginia whose roster included **The Outcasts**, Kickin' Mustangs and **King James and The Royal Jesters**.

Fuzz, Flaykes And Shakes, Vol. 3 (LP & CD) features *I Can't Take It*, a jerky mover punctuated by several fuzz attacks. (MW)

Satori (TX)

45: 1,000 Micrograms Of Love/Time Machine (Steffek S-621) 1967

This guy's real name was Dennis Warkentin and he was a multi-instrumentalist from Houston, Texas. He was a virtuoso guitarist and *1,000 Micrograms Of Love* has some fine guitar leads. The flip is an **Elevators**-like psychedelic haze.

Compilation appearances include: *Time Machine* on *Mindrocker, Vol. 4* (LP), *Pebbles Box* (5-LP), *Acid Visions - The Complete Collection Vol. 1* (3-CD), *Acid Visions* (LP) and *Trash Box* (5-CD); and *1,000 Micrograms Of Love* on *Sixties Archive, Vol. 6* (CD) and *Texas Psychedelia From The Sixties* (LP). (VJ)

Saturday's Children (IL)

Personnel:	JEFF BOYAN	bs, vcls	A
	DAVE CARTER	gtr	A
	RON HOLDER	gtr, vcls	A
	RICK GOETTLER	organ	A
	GEORGE PALUCH	drms	A

EP: 1 SATURDAY'S CHILDREN (Sundazed SEP 2 126) 1997

NB: (1) is a double 7", which contains their three Dunwich 45s plus *A Man With Money* and *Tomorrow Is Her Name*.

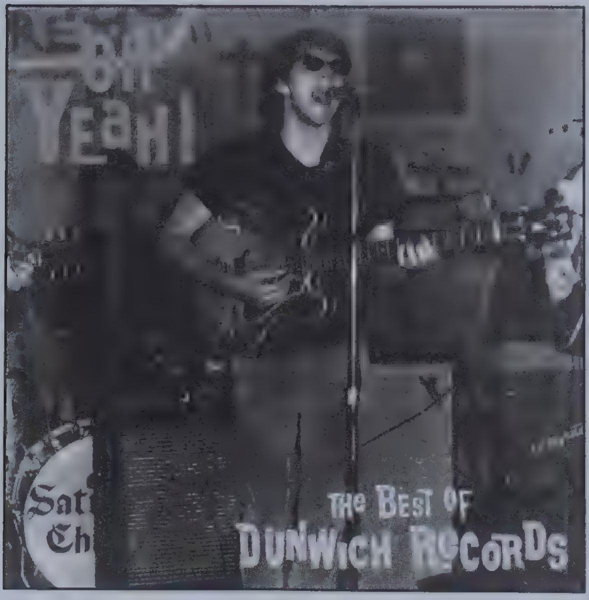
45s: You Don't Know Better/Born On Saturday (Dunwich 139) 1966
Deck Five/Christmas Sounds (Dunwich 144) 1966
Leave That Baby Alone/I Hardly Know Her (Dunwich 156) 1967

Popular in their hometown of Chicago and almost unknown elsewhere, the band was previously known as **Dalek/Engam: The Blackstones**, and as such, also recorded a version of *You Don't Know Better*.

Deck Five, is a rip-off of Dave Brubeck's 1961 hit *Take Five* and even includes a melody line from *We Three Kings Of Orient Are*. Nonetheless, it contains some nice three-part harmonies and some pleasing organ. You'll also find their otherwise unreleased recording of The Everly Brothers' song *Man With Money* on the *Early Chicago* (LP) compilation. This recording dates from an August 1966 session, which also produced their first single. *Leave That Baby Alone*, that was written by Randy Newman.

Jeff Boyan went on to join **H.P. Lovecraft** and relocated with them to California. He later played for Hezikah. Dave Carter also later played with **The Cryan' Shames**.

Retrospective compilation appearances have included: *Deck Five* on *Mindrocker, Vol. 2* (LP); *Wisconsin Electric Co. Radio Spot, Man With Money* and *Leave That Baby Alone* on *Oh Yeah! The Best Of Dunwich Records* (CD); the previously unreleased sessions of *Tomorrow Is Her Name* and *Man With Money* on *The Dunwich Records Story* (LP); and *Born On Saturday, You Don't Know Better, Tomorrow Is Her Name* and *Deck Five* on *If You're Ready - The Best Of Dunwich... Vol. 2* (CD). (VJ/KBn/MW)



OH YEAH! THE BEST OF DUNWICH RECORDS (Comp CD) including Saturday's Children.

Saturday's Garbage (NJ)

Personnel:	ROBERT CIANCI	drms	A
	JIM DENNISON	bs, vcls	A
	GERRY KARR	keyb'ds, vcls	A
	ALLAN PARILLO	vcls	A
	MIKE NOWICKI	gtr, vcls	A

45: The River Of Styx/
In The Midnight Hour (Creative Productions no#) 1967

NB: acetate, no commercial release known.

Forming out of a band called The Vandals which included Allan Parillo, Mike Nowicki, and Bob Cianci, **Saturday's Garbage** were formed at Bloomfield High School, Bloomfield, New Jersey in September 1967. They took their name from their favourite post-**Vandal** rehearsal activity - kicking over people's garbage cans, and played the usual round of church dances, school dances, a few private parties, swim club parties, and the occasional teen dance club (e.g. Clay Cole's Disk-O-Teen and the Monkey Club).

Bob Cianci: "Our best gig was the end of season teen dance at Green Pond, New Jersey Community Centre, in August 1968. We had just experienced a couple of bad gigs, and the kids there loved us. Girls screamed, and the guys dug the Cream and Hendrix stuff. Bloomfield, New Jersey was and probably still is a real greaser town; lots of blue-collar types, and they never liked us at all. We had the longest hair, wore Mod clothes, and played hard-rock. We got hassled all the time for our appearance."

"We were never the most happening band around, because we played very little commercial material. We were true punks in that we did what we wanted: Rolling Stones, Yardbirds, Them, Animals, and later, **Steppenwolf**, Cream, Hendrix, **Doors**, **Rascals**, **Vanilla Fudge**, and toward the end, we began experimenting with jazzy stuff like **Spirit**."

In November 1967, the band recorded two tracks; *River Of Styx* - a strange number with Farfisa organ, a heavy drum beat and tortuous vocals; and a version of *In The Midnight Hour*. Bob: "The lyrics to *River Of Styx* were supplied by a guy named Ted Dunn who wanted to manage us. We wrote the two-chord riff, went into a studio and cut it, with *In The Midnight Hour* on the flip side. We only had one hour of studio time booked, but we did it. Ted had these big plans to pull us out of school and send us on tour but our parents said "no way!" and after our record was turned down by a few major labels, we never saw him again."

The band broke up in January 1969 after two members were busted for bringing marijuana to school. Bob: "Our parents called it quits for us. I had tried grass at a couple of gigs, and when my father found out, he dragged me to the barber for a very short haircut, one of the most humiliating experiences of my life. I still have never forgiven him for it."

"It's too bad it ended so suddenly. We were always good, but we were getting very good by the end. We copped the song *Gramophone Man* by **Spirit** note for note, and that's not an easy tune, with its extended jazzy thing in the middle. Gerry was a very accomplished keyboard player, and we had no trouble with it. I had been into jazz for years by then."

"Today, I'm still a working drummer and am proud to say, playing better than ever. I used to smash my drums up like Keith Moon, but have curtailed that activity. Mike played in band called Black Rose that had a single out on RCA records around 1974-75. He used a Gibson Melody Maker and used to throw it around a lot onstage-just short of smashing it. Gerry moved to California and may still be playing. He later switched to guitar, and became a very fine guitarist also. Just a natural talent for music. Jim gave up the bass and Allan hasn't been heard from in years."

"Mike, Allan, and I put together a new band in the summer of 1971 while I was in college, called Suicide. We played some old Elvis, Jeff Beck/Rod Stewart, and some other cover stuff, but it went no farther than the garage and I went back to college in September. I'd love to play with those guys again for fun someday."

River Of Styx has been compiled on *Mindrocker, Vol. 8* (LP) and *Attack Of The Jersey Teens* (LP). (VJ/BCi)

The Satyrs (NJ)

Personnel:	BOB AGNEW	ld gtr
	MIKE DOERR	ld vcls, tamb
	ANDREW MADAJEWSKI	drms
	CRAIG MORRELL	bs, backing vcls
	KENNY RIEBEL	keyb'ds

45:	Yesterday's Hero/Marie	(Spectrum 2668) 1968

A quintet from Haddon Heights in New Jersey. Their victory at a 'Battle Of The Bands' competition won them enough studio time to record and put out their own single, which has stood the test of time. The evocative keyboards on *Yesterday's Hero* lift it out of the ordinary and it's become a compilation favourite.

You'll also find *Yesterday's Hero* on *Pebbles Vol. 5* (CD), *Pebbles Box* (5-LP), *Trash Box* (5-CD), *Pebbles, Vol. 5* (LP), *Acid Dreams - The Complete Set* (3-LP) and *Acid Dreams Epitaph* (CD). (VJ/MW)

Rick Saucedo (IL)

ALBUM: (selected)	1	HEAVEN WAS BLUE	(Reality Records RS-55 DGP) 1978 R3/4

NB: (1) reissued on vinyl (Orange Double Dome) 2003 as a limited pressing of 300. (1) reissued on vinyl (Underground Masters UM002) 2005.

Heaven Was Blue comprises psych-folk with long tracks, acid guitars and odd vocals, it is highly regarded by some. The album opens with *Reality*, a dreamy mixture of rich guitar tapestries and nice folky hooks. The next cut *In My Mind* is a little heavier with fuzz chords, multi-layered guitars and a more cutting vocal style. There's also some great organ and booming bass. The side closes with two disappointing roots rockers. Side two comprises the side-long title track which is something of a psychedelic feast. Some collectors make comparisons with Revolver-era Beatles, but he more closely compares with **Michael Angelo**. The lyrics take some fathoming. The three psych tracks all deal with death, its consequences and meaning; and some have suggested that the album was conceived as result of **Saucedo's** shock at Elvis Presley's death in 1977. The album was presented in an attractive blue haunted house sleeve.

Saucedo was a well-known Elvis impersonator and other records exist that are outside the scope of this book. (SR/VJ)

Merl Saunders (CA)

ALBUMS:	1	SOUL GROOVING	(Galaxy 8209) 1969
(up to	2	HEAVY TURBULENCE	(Fantasy F-8421) 1971
1977)	3	FIRE UP	(Fantasy 9421) 1972
	4	LIVE AT THE KEYSTONE	(Fantasy 79002) 1973
	5	MERLE SAUNDERS	(Fantasy F-9460) 1974
	6	YOU CAN LEAVE YOUR HAT ON	(Fantasy F-9503) 1976

NB: (1) shown as by Merl Saunders Trio And Big Band. (2) and most of (3) reissued on CD as *Fire Up Plus* (Fantasy FCD 7711-2) 1991. (4) credited to Saunders, Garcia, Kahn, Vitt. (4) reissued on CD (Fantasy FCD-7701-2) 1988. (6) credited to Merl Saunders and Aunt Monk.

45s:	Five More/How's That	(Fantasy 588) 1965
(up to	High Heel Sneakers/Breakin' Through	(Fantasy 600) 1966
1977)	Julia/Five More	(Fantasy 620) 1968
	I Pity The Fool/Tighten Up	(Galaxy 747) 1968
	Soul Grooving/Up Up And Away	(Galaxy 755) 1969
	Iron Horse/Little Bit Of Righteousness	(Galaxy 776) 1970
	Save Mother Earth, Pt. 1/Pt 2	(Fantasy 668) 1972
	My Problems Got Problems/ Welcome To The Basement	(Fantasy 678) 1972

A figure of the San Francisco scene, **Merl Saunders** is a black keyboard player and singer who can be found on the albums by **Nick Gravenites**, Bonnie Raitt, **Danny Cox** and dozens of other rock, jazz and soul groups. His solo albums are a rather loose mix of rock, blues and jazz and were recorded with **Jerry Garcia**, **Tom Fogerty**, John Kahn and Bill Vitt, David Grisman (**Earth Opera**) and Martin Fierro (**Sir Douglas Quintet**).

A close friend of **Jerry Garcia** and **Tom Fogerty**, he also played on their solo albums and with the **Grateful Dead**. In 1988, he formed the Dinosaurs with four other Bay Area veterans, John Cipollina, **Barry Melton**, Spencer Dryden and Peter Albin. (SR)

Joe Savage (NY)

ALBUM:	1	APPEARING NIGHTLY	(Cap-orion 32175) 1976

This New York City lounge artist covers Jethro Tull's *Locomotive Breath* and **Richard Harris's** *MacArthur Park* on this album which also reputedly gets quite spacey in places. (VJ)

Robert Savage (CA)

Personnel:	DON PARISH	bs, vcls	A
	TOMMY RICHARDS	drms	A
	ROBERT SAVAGE	gtr, vcls	A

ALBUM:	1(A)	THE ADVENTURES OF ROBERT SAVAGE, VOLUME 1	(Paramount PAS-6016) 1971

From California, **Robert Savage** was obviously influenced by Hendrix and his album is recommended to fans of hard-rock trios with inventive guitar parts. It comes in an unusual mediaeval style cover featuring a dragon. **Savage** wrote or co-wrote all but one of the tracks. We are still, however, waiting for the volume 2... (SR)

The Savage Generation (?NY)

Personnel incl:	RAY DEANGELIS
	R. FRUSCIANTE

45:	You're Not Going To Change My World/ Mr. Sun	(Senate S-2113) 1968

A Wes Farrell produced sole effort. *You're Not Going To Change My World*, is notable for its heavy doses of phasing that lift it from being an ordinary latter-day punker. The flip is an awful lounge ballad!

You can also check out *You're Not Going To Change My World* on *Acid and Flowers* (CD) and *Turds On A Bum Ride, Vol. 3* (CD). (MW)

Savage Grace (MI)

Personnel:	AL JACQUEZ	vcls, bs	A
	RON KOSS	vcls, ld gtr	A
	JOHN SEANOR	piano, keyb'ds	A
	LARRY ZACK	drms, perc	A
	(BERNIE KRAUSE	moog	A)

				HCP
ALBUMS:	1(A)	SAVAGE GRACE	(Reprise RS 6399) 1970	182
	2(A)	SAVAGE GRACE 2	(Reprise RS 6434) 1971	-

NB: (1) and (2) reissued on one CD, *The Complete Savage Grace* (33 & 1/3 Records TT 9801) 1998.

			HCP
45s:	Come On Down / Hymn To Freedom	(Reprise 0924) 1970	104
	Come On Down/All Along The Watchtower	(Reprise 0952) 1970	-
	Ivy/Save It For Me	(Reprise 0988) 1971	-
	Yonder/Friends	(Reprise 1022) 1971	-

Savage Grace

SAVAGE GRACE - Self Titled LP.

From Ann Arbor, Michigan **Savage Grace** evolved out of **Scarlet Letter**. Produced by Joe Wissert (**Lovin' Spoonful**, Flo & Eddie), the first album contains an excellent version of *All Along The Watchtower* and an interesting cover of *Hymn To Freedom* (an Oscar Peterson theme). The remaining songs were written by Ron Koss and *Dear Lenore, Night Of The Hunter* and *Turn Your Head* in particular, feature oriental percussion and interesting rhythms. Bernie Krause from **Beaver and Krause** also assisted on moog. The album climbed to No. 182, spending eight weeks in the Top 200.

Savage Grace 2 opens with *Mother's Son*, a Hendrix-inspired song and is more hard-rock than psychedelic. Both albums contain fine musicianship from **John Seanor and Ron Koss**, who later combined their talents on the album *Seanor And Koss* (Reprise 2091) 1972, in particular.

Both albums have been reissued on one CD from the master tapes as *The Complete Savage Grace*. The CD also includes the non-album *Ivy* as a bonus cut.

Richard Fowle told U-Spaces: "After **Savage Grace**, Ron and his family moved from Michigan to southern California. He backed **John Sebastian** (and can be heard singing on the "Welcome Back Kotter" theme) and worked with John Lennon on his *Rock and Roll* album. After his career as a musician, he worked on the road crew of several groups including Earth Wind And Fire and Little Feat (Ron and Bill Payne became great golfing buddies). Ron died after a heart attack in 2006." Larry Zack later became a session drummer and played with **Warren Zevon** and Jackson Browne. Al Jacquez was later with **Lightnin'**.

All Along The Watchtower has been compiled on *Psychosis From The 13th Dimension* (CD). (VJ/MW/SR)

The Savage Resurrection (CA)

Personnel:	RANDY HAMMON		A
	BILL HARPER		A
	STEVE LAGE		A
	JEFF MYER	drms	A
	JOHN PALMER	gtr	A

ALBUM: 1(A) THE SAVAGE RESURRECTION (Mercury SR-61156) 1968 R1

NB: (1) mono promotional copies exist (R2). (1) counterfeited on vinyl (Mercury) 1988. (1) reissued on vinyl (Tapestry Records TPT 211) 2006. (1) reissued on CD (Mod Lang ML-007) 1998, with three bonus tracks. (1) reissued on CD (Progressive Line PL532) 2002 with three bonus tracks.

45: Thing In 'E'/Fox Is Sick (Mercury 72778) 1968

This is one of the West Coast's 'forgotten' bands. Their album was a competent effort with tracks like *Every Little Song* and *Talking To You* containing some promising early psychedelic guitar work. John Palmer wrote (or co-wrote) all but one of the tracks on the album. Its closing cut *Expectations* features some fine Eastern-influenced electric guitar jamming. The single was taken from the album. Recommended by none other than Bevis Frond!

From Richmond, California the band was formed from members of two local outfits Button Willow (Hammon, Lage) and Whatever's Right (Myer, Harper) plus John Palmer. Randy Hammon, cousin of **Oxford Circle**/**Blue Cheer** drummer Paul Whaley, had been in the Boys with John Palmer, who'd then moved on to the **Plague**, Chico punk-legends **The Boy Blues** (of *Coming Down To You* fame) and Lincoln's Promise.

The Mod Lang CD reissue contains the entire album plus three rehearsals: - *Thing In E, Tahitian Melody* and *River Deep, Mountain High* - and a comprehensive history of the band.

The original group has reformed and has made several recent appearances in the Bay Area.

Compilation appearances include *Fox Is Sick* and *Thing In 'E'* on *Electric Food* (LP); *Thing In 'E'* on *Love Is The Song We Sing* (4-CD book) and *Tahitan Melody* on *Timemazine #3* (CD), which came free with the fanzine. (VJ/MW)

The Savages (NY)

Personnel:	DON HOOPER	gtr, vcls	A
	RICKY LAZUS	drms	A
	NEIL PORTNOW	bs	A
	LOUIS SEIGAL	organ	A

45:	Cheating On Me/ The Best Thing You Ever Had	(Red Fox 111) 1966

From Great Neck, Long Island. This act was friends with **London and The Bridges** and after that band had split, Neil Portnow and Louis Seigal, together with **'Bridges** members Jon Sholle and Johnny Miller formed **Today's Special**.

Compilation appearances include: *Cheating On Me* on *The Cicadelic 60's, Vol. 4* (CD) and *The Cicadelic 60's, Vol. 5* (LP); and *The Best Thing You Ever Had* on *Wyld Sydes Volume 4* (CD). (VJ)

Savages (FL)

Personnel incl?: BARRINGTON A

45s:	Everynight/So Much In Love	(National NTL-2001) 1965
	Little Miss Sad/If You Left Me	(National NTL-2002) 1965
	Little Miss Sad/If You Left Me	(Laurie 3328) 1966

This Anglophile rock group came from Tampa, Florida. Although the first single could have been sung by Cliff Richard, the second is truly nice, with big drums, ringing guitars and good vocals. *Everynight* was penned by Ware and Young, *Little Miss Sad* by the Addrisi brothers and the two flips by Barrington, who may have been a member of this little known group. (SR/MW)

The Savages (Bermuda)

Personnel:	PAUL MUGGLETON	gtr	A
	JIMMY O'CONNER	gtr	A
	HOWIE REGO	drms	A
	BOBBY ZUILL	gtr	A

ALBUM: 1(A) LIVE 'N WILD (Duane 1047) 1966 R3

NB: (1) reissued on vinyl (Resurrection CX 1330) 1984. (1) reissued on CD (No label) 2002.

45s:	No No No/She's Gone	(Duane 1043) 1965
	Roses Are Red My Love/Quiet Town	(Duane 1049) 1966
	You're On My Mind/ The World Ain't Round It's Square	(Duane 45-1054) 1966

Operating out of Bermuda their album is a mixture of cover versions and impressive originals such as *Quiet Town* and *The World Ain't Round, It's Square*. Of the three cover songs, one is a fine version of The Animals's *We Gotta Get Out Of This Place*, the second is one of the weakest cuts, *On Broadway* and the third is bizarre, an English version of an Icelandic song, *Ertu Med* written and recorded by Thor's Hammer in 1965.

The Duane label was run by Eddy DMello, a Bermudan of Portuguese descent. Two other garage bands also recorded on Duane, The Weads and The Gents, as well as a funk album, *Spacing Out* by **The Invaders**.

Most of their single cuts have been featured on compilations including: *No No No* on *No No No* (CD) and *Valley Of The Son Of The Gathering Of The Tribe* (LP); *Quiet Town* on *Oil Stains* (LP); *The World Ain't Round, It's Square* on *Open Up Yer Door! Vol. 1* (LP) and *Teenage Shutdown, Vol. 10* (LP & CD); *Roses Are Red My Love* on *Garage Punk Unknowns, Vol. 2* (LP); *He's A Man* on *Worldbeaters Volume 5* (CD); and *Nobody But You* on *Worldbeaters Volume 9* (CD). (MW/VJ)

The Savoy's (IL)

45s:	Can It Be/Now She's Left Me	(Summit 403) 1965
	Work It Out/I'd Rather Love You	(Orlyn 502) 196?

Named after the Plymouth Savoy they drove to gigs in, this band came from the Harvey district of Chicago. John Kluska wrote both songs on the Summit single. You'd need a small fortune to afford either of their singles as both are extremely rare. The fuzzy, distorted *Can It Be* with its rock'n'roll style vocals can also be found on *Back From The Grave, Vol. 6* (LP). In addition, *Now She's Left Me* has been compiled on *Quagmire Vol. 1* (CD) and *I'd Rather Love You* can also be heard on *Project Blue 5* (LP). The Orlyn single is thought to date from circa 1967. (VJ/MW)

Sawbuck (CA)

Personnel:	STARR DONALDSON	gtr, vcls	A
	STEPHAN HATLEY	keyb'ds, gtr, vcls	A
	MOJO COLLINS	gtr, vcls	A
	CHUCK RUFF	drms, vcls	A
	NINE YEAR	bs	A

ALBUM:	1(A)	SAWBUCK	(Fillmore 31248) 1972

45:	Bible Burning/There Will Be Love	(Fillmore ZS7-7007) 197?

From California, **Sawbuck** was a little known group between prog and early seventies rock, featuring Ronnie Montrose on guitar on two tracks. Their lead singer Mojo Collins was previously with **Initial Shock** and **The Chosen Few**. In 1973, Chuck Ruff became the drummer for the Edgar Winter Band. (SR)

THE SAVAGE RESURRECTION - Self Titled LP.

Sawdust (ME)

45:	I Shall Try/Sunbeam	(EAB 1110) 1969

Sawdust hailed from Lewiston, Maine. *I Shall Try* is a soft psychedelic number. (GG)

Sky Sunlight Saxon (CA) - see The Seeds (CA).

The Saxons (FL)

Personnel incl:	ART GROOM	vcls	A

45s:	Everybody Puts Her Down/Carol Ann	(Yorkshire YO-102) 1964
	Things Have Been Bad/ The Way Of The Down	(Yorkshire YO-127) 1966

From West Palm Beach, Florida came this **Saxons**. Art Groom later played in an outfit called Monopoly, who recorded for Power. *Things Have Been Bad* is by far the better of the two songs on the second single with some good fuzz guitar work. *The Way Of The Down* seems to have been a fake live recording.

Compilation appearances have included: *The Way Of The Down* and *Things Have Been Bad* on *Relics Vol's 1 & 2* (CD), *Relics, Vol. 2* (LP) and *Sixties Rebellion, Vol. 3* (LP & CD); and *Things Have Been Bad* on *Teenage Shutdown, Vol. 3* (LP & CD). (VJ/MW/JLh)

Saxons (NY)

Personnel:	DAN GOGGIN	vcls	A
	MARVIN SOLLEY	vcls	A
	(ROBERT HESS	harpsichord	A)
	(VICTOR MESSER	gtr	A)
	(WARREN PETTY	bs	A)

ALBUM: 1(A) LOVE MINUS ZERO/NO LIMIT (mono/stereo)
(Mirrosonic AM-1017/AS-1017) 1966 R1

Touted as garage/folk-rock, in reality this rare album is a fruity-voiced, old-school folk duo accompanied by harpsichord.

Dylan is presented via the title track, *Farewell* and *Mr. Tambourine Man;* the Beatles' *I Want To Hold You Hand* gets the baroque treatment, as does *Chim Chim Cheree* from *Mary Poppins.* That latter track should be ringing alarm bells; yep, this is not rock, this is not even folk-rock - this is sedate, drawing-room acoustic folk, so buyers beware. (MW)

The Scandal (TN)

Personnel:	CAROL FERRANTE	vcls	A
	LEN "CROW" RENFRO	gtr, vcls	A
	BRUCE SMITH	gtr, vcls	A
	KATHY THORNTON	vcls	A

45:	There's Reasons Why/ Girl, You're Goin' Out'a My Mind	(Pepper 432) 1967

Len Renfro and Bruce Smith liked to sing with their girlfriends when they weren't playing with their Memphis, Tennessee group The Sands. As their vocal arrangements became more accomplished they started performing around town and were heard by **The Gentrys**' Larry Raspberry, who thought they should put out a single.

The Raspberry-produced single appeared at the end of 1967. It was well received - echoey harmonies over organ and tambourine. Both songs were written by Renfro and Smith. They split soon after when Renfro joined the Navy in the spring of 1968.

Renfro later married Kathy Thornton. Carol Ferrante would become Mrs. Larry Raspberry. The full story is in Ron Hall's book 'Playing For A Piece Of The Door: A History Of Garage & Frat Bands In Memphis 1960-1975'.

You can also check out *There's Reasons Why* on *The Coffee House* (CD) and *Girl, You're Goin' Out'a My Mind* has been compiled on *Fading Yellow Vol. 3* (CD). (SR/MW)

Jim Scannell and The Believers (?)

ALBUM: 1 SONGS FOR THE BEAUTIFUL PEOPLE TO GET READY BY (People's Music PLP-7) 1969

This is a crudely recorded Christian folk album with electric instrumentation and flute, drum and tambourine accompaniment. There's the odd bit of saxophone too. The deep-voiced **Jim Scannell** penned all the words and music. Some songs are his solo efforts; on others he is backed by The Believers. Track titles include: *Jesus Is His Name, I'll Sing My Praise To You Lord, Lord Help Us* and *My God* - get the picture! (SR/VJ)

Scarlet Letter (MI)

Personnel incl:	RON KOSS (KOSSADJA)	vcls, gtr	A
	JOHN SEANOR	keyb'ds	A

45s: Macaroni Mountain/Outside Woman (Mainstream 691) 196?
Mary Maiden/Timekeeper (Mainstream 696) 196?

From Ann Arbor in Michigan, this outfit would become **Savage Grace**. Like many Mainstream singles, stock copies are harder to find than white label double-A promos. Both *Macaroni Mountain* and *Mary Maiden* are pop-rock, not garage or psych. The former is lightweight, the latter piano-driven rockin' pop with keen guitar passages and use of wah-wah.

For confused collectors and dead-wax spotters: due to an error at the Columbia pressing plant, some labels for the *Mary Maiden* single were pasted onto a single by **Paraphernalia** - *Sunny Days (And Good Good Living)/Sea Of No Return* (Time 501). The *Mary Maiden* label has a matrix # ZTSP 144127, but if the number stamped in the dead wax is RJA144129, then you're listening to the **Paraphernalia** single, which was the next job on the plant's production line. Both their singles are thought to date from around 1968. (MW)

The Scavengers (IA)

Personnel incl:	GRANT GILMORE	bs	A
	JIM JOHANN	gtr	A

45: It's Over/But If You're Happy (IGL 106) 1965

These **Byrds** imitators from Sutherland, Iowa. The single was penned by the group's resident, Jim Johann and is included along with their previously unreleased version of **The Byrds**' *She Don't Care About Time* on *The IGL Rock Story, Part One* (CD) and *The Best of IGL Folk Rock* (LP).

They also have two more folk-rock numbers, *Always Traveling Around* and *Wandering Kind* included on the *IGL Dance Jamboree '66* (2-CD).

Johann and Gilmore went on to join **Dee Jay and the Runaways**. (LP/VJ/MW)

Scepters (TN)

Personnel:	FINLEY BROWN	vcls	A
	NORMAN BROWN	ld gtr	A
	BRETT BUSCELLE	vcls	A
	MICKEY DUNLAP	vcls	A
	GREG GREEN	keyb'ds	A
	CHARLES JOLLEY	drms	A
	FRED SCHAEFFER	bs	A
	JOHN WULFF	gtr	A

45: Little Girls Were Made To Love/
Love You Baby All The Time (MOC 661) 1965

This excellent two-sider changed a Memphis high school outfit into local celebrities in the summer of 1965. After such a promising start it's a great shame that this was their sole release. They split in 1967; the following year Finley Brown reappeared in the Memphis Nomads.

Both sides of this outfit's single resurfaced on the rare 1982 French compilation *Everywhere Chainsaw Sound* (LP). *Little Girls...* reappeared in 2000 on *Leaving It All Behind* (LP) and later on *History Of Garage & Frat Bands In Memphis 2* (CD). (VJ/MW/MM)

Sceptres (IL)

45: But I Can Dream/Last Time (Orlyn 8140) 1966

From Glen Ellyn, Illinois the flip was a cover of the Rolling Stones' classic.

Compilation appearances have included: *But I Can Dream* on *Mindblowing Encounters Of The Purple Kind* (LP) and *Teenage Shutdown, Vol. 13* (LP & CD); and *The Last Time* on *Teenage Shutdown, Vol. 15* (LP & CD). (MW)

Leonard Schaeffer (CA)

Personnel incl:	LEONARD SCHAEFFER	vcls, gtr	A
	(MARTIN BEARD	bs	A)
	(RICHARD GREENE	violin	A)
	(DAN HICKS	hrmnca	A)
	(NORMAN MAYELL	drms	A)
	(TERRY McNEIL	piano	A)
	(MARK NAFTALIN	keyb'ds	A)
	(RICHARD OLSEN	flute	A)
	(ROBERT "BOB" RAFKIN	banjo, organ, gtr, bs	A)
	(WILLIAM TRUCKAWAY	brass, recorders	A)
	(and several others		A)

ALBUM: 1(A) A BOY AND HIS DOG (Warner Bros. WS 1756) 1968

Produced in San Francisco by Erik Jacobsen and Bob Rafkin (a folk guitarist who also worked with **Tim Buckley**, David Blue and **Phil Ochs**), the only album by **Leonard Schaeffer** should interest fans of Californian good-time music. The songs, all self-penned, are not outstanding but the arrangements and the backing group make them pleasant (especially *The Artist* and *Smile On The Outside*). More than for **Schaeffer**'s voice (very similar to **Norman Greenbaum**'s, another Jacobsen protege), the record is in fact interesting for the musicians involved: two **Charlatans** (Hicks and Olsen), Richard Greene (**Jim Kweskin Jug Band**, **Seatrain**), Bill Douglas, Dan Patiris, Mark Naftalin (**Butterfield Blues Band**, **The Wizards From Kansas**) and no less than four members of **Sopwith Camel**. (SR)

Warren Schatz (NY)

ALBUMS: 1 WARREN SCHATZ (CBS S 64681) 1971
2 WARREN SCHATZ (Love Records LRLP 59) 1972

NB: (1) Dutch release. USA release unconfirmed. (2) Finland release. Also issued in Poland by Muza (XL 0937) 197?. USA release unconfirmed.

45: Pattern People/Before He Took You (Warner Bros. 7167) 1968

Warren Schatz was a little known but significant singer/songwriter/producer/engineer on the New York '66-'71 scene. Born in Brooklyn on 3rd November, 1945, **Schatz** originally performed as **Ritchie Dean** and had a hit with *Goodbye Girl*. He then organised a succession of groups for live dates and recordings and formed The Pendants, **The Petrified Forest**, **The Warmest Spring**, **The Shapes Of Things** and The Whispers. At the same time he was beginning to handle recording sessions as an engineer (**Unspoken Word**) and producer (**Yesterday's Children** and **Banchee**). In the early seventies he began singing under his own name and toured in Japan.

His CBS album was recorded in New York, Los Angeles and San Francisco. **Schatz** wrote all the material and produced it with session men (Jerry Cole, Hugh McCracken, Al Gorgoni, Pretty Purdie). Marred by too many female background vocals, it's better avoided. **Schatz** then went to Finland to record his second album, which is much better, particularly the fantastic version of **David Crosby**'s *Long Time Gone* with lots of electric guitars. Strangely, this record was also pressed in Poland! (SR/MW)

Schield Sisters (?)

ALBUM: 1 FRIENDS (Schield 10860) 1969

A hippie Christian folk group: three **Schield** sisters plus additional musicians. Other albums exist by this outfit. (SR)

Charles Schneider (MI)

ALBUM: 1 OBSESSIONAL SCHIZOPHRENIA -ALTER EGO AND FRIENDS (No label) 1972 SC

A vanity release by **Charles Schneider**, a mental patient from Eloise Mental Hospital in Michigan. On the album **Schneider** sings and plays piano in a lounge/jazz style. A lyric sheet was included. (VJ)

The Scholars (PA)

45: I Need Your Lovin'/Please Please (Ruby Ray A-OK-1) 1967

I Need Your Lovin' has resurfaced on the *Pennsylvania Unknowns* (LP), *Sick And Tired* (LP) and *Trip In Tyme Vol. 1* (CD) compilations. What we do know is that they hailed from the Port Richmond area of Philadelphia and that they were a quintet attending Drexel and Temple Universities when their single came out in February 1967. Another cut left over from this session that never got beyond the acetate stage was *I'm Gonna Make It*, which can now be heard on the *Crude PA, Vol. 1* (LP) compilation. It combines the garage sound with group harmonies and has consequently been referred to as 'garage doo-wop'! (VJ/MW)

The Schoolboys (?)

ALBUM: 1 BEATLE MANIA (Palace 778) 1964 SC

As the title shows, this was another attempt to cash-in on the Beatles success in America. The album was issued with two different covers: a rare pink one and a more common white one. (SR)

Jim & Cherie Schwall (IL)

Personnel:			
	CHERIE SCHWALL	vcls	A
	JIM SCHWALL	vcls, gtr	A

ALBUM: 1(A) A WEDDING PRESENT FROM CHERIE & JIM SCHWALL (No label 822V 3874) 1971 R1

This Chicago duo's album mostly comprised acoustic blues jams. It's quite interesting but copies rarely turn up. It was released for the wedding of **Jim Schwall** who was better known as co-leader of the **Siegel-Schwall Band** and he made a later privately released album, *Spring Vacation* in 1978. (SR/VJ)

Bernie Schwartz (CA)

Personnel:		
	KENNY EDWARDS	A
	GENE GARFIN	A
	GRANT JOHNSON	A
	KEVIN KELLY	A
	BILL LINCOLN	A
	BERNIE SCHWARTZ	A
	WESLEY WATT	A

ALBUM: 1(A) THE WHEEL (CoBurt CO-1001) 1969

45s: α She'll Break Your Heart/
Forever Please Be Mine (Tide 1099) 1963
Questions I Can't Answer/It Isn't Right (Tide 2002) 1964
Baby Bye Bye-Oh/Something's Wrong (Warner Bros. 5651) 1965
β Her Name Is Melody/I Go To Sleep (Warner Bros. 5867) 1966

NB: α shown as by Don Atello, β shown as by **Adrian Pride**.

Born in October 1945 in Hollywood, **Bernard Schwartz** took guitar lessons from the session musician Ray Pohlman in 1962 and through him met Sharon Sheeley, writer of hits for Ricky Nelson and other singers. He started writing with her and with Dale Bobbitt for various labels. In 1963, as Don Atello, he released his first single on Tide Records and a second one in 1964, this time as **Bernie Schwartz**.

Through Sharon Sheeley, he met Phil Everly and did a single for Warner Bros. on which Everly sang harmony and wrote the flip side, Sheeley co-writing the 'A' side with Jackie DeShannon. A second single was released using the same session musicians (Billy Preston, Jim Gordon, James Burton and the Everly Brothers) but this time under the name **Adrian Pride**. The 'B' side was a Ray Davies (Kinks) song.

Pursuing his songwriter career, **Bernie Schwartz** had his songs recorded by the **Yellow Payges**, **Power** and **The East Side Kids** in 1967.

In 1968, he formed **Comfortable Chair** but the group broke up after some concerts and one album produced by Krieger and Densmore from the **Doors**.

When **Schwartz** got his draft notice, he filed as a conscientious objector and was required to work at Goodwill. Sharon Sheeley called him up to tell him she had a new writing deal with CoBurt (Pierre Cosette and Burt Sugarman). **Schwartz** did three demos for them which ended up on his only album, *The Wheel*, which featured **Euphoria**'s Wesley Watt and Bill Lincoln, in addition to **Comfortable Chair** member Gene Garfin. Produced by **Schwartz** and Euphoric Productions, the album contains 10 tracks, including a cover of **Euphoria**'s *Sunshine Woman* which ends with one minute of fuzz and feedback guitars! The album also features good covers of Neil Young's *Round And Round*, Randy Newman's *Think It's Gonna Rain Today*, **Fred Neil**'s *Candy Man* (with "frantic" guitar parts), former **Stone Poneys**' Kenny Edwards *Follow Me* and Gene Garfin's *Lost My Wings*. A really interesting album, especially if you like **Euphoria**.

Another **Schwartz** song was chosen for the soundtrack of "The Magic Garden Of Stanley Sweetheart" (MGM 1ST-20ST) 1970, which starred a young and unknown Don Johnson.

Schwartz later graduated from UCLA and went on to finish a master's degree program. He now teaches psychology, does seminars and writes books (the most recent is "Are You A New-Rotic?") (SR/GM)

John Scoggins (?)

ALBUM: 1 PRESSED FOR TIME (Tiger Lily 14059) 1976 R2

A melodic rock singer, **John Scoggins** played good guitar similar to George Harrison. The album is a blend of dreamy seventies pop and sixties folk-rock. Tiger Lily was managed by Morris Levy, the New York producer more famous for his business abilities than for the music he produced. (SR)

SCORPION - Self Titled LP.

Scorpio Ascendants (?)

45: Billy B. Moanin (mono/stereo) (Gamble 227) 1969

A strange single produced by Bob Crewe on his label. (SR)

Scorpion (MI)

Personnel:	BOB BABITT	bs	A
	MIKE CAMPBELL	vcls	A
	RAY MONETTE	gtr	A
	ANDREW SMITH	drms	A

ALBUM: 1(A) SCORPION (Tower ST-5171) 1969 R1

NB: (1) reissued on vinyl (Breeder Backtrack Archive Series ST-5171) 200?.

This strong local Detroit, Michigan black group's only album contained hard-rock with a funky edge. It contains nine group-penned compositions. Tracks such as *Running From Myself*, *Wildflower* and *Happy Blues Time* have a distinct Hendrix influence, while *Great Day* veered towards Motown influence. Highlights include *Make Love Not War* and the proggy *Take A Look At Yourself.*

Bob Babitt and Andrew Smith became well-known session musicians in the seventies, playing on albums by **Alice Cooper**, Jimi Hendrix, Yoko Ono, Alexis Korner, Four Tops, Temptations and many others. Ray Monette joined **Rare Earth** for several albums. (CF/VJ)

Scorpion (PA)

Personnel?:	KENNY JEREMIAH	perc, theremin	A
	RICK KISSINGER	gtr	A
	BOBBY MARTORELLA	drms	A
	BILL NOCELLA	keyb'ds, vcls	A
	JOE YOUNG	bs, vcls	A

45: Can't Get Blood From A Stone/
I'm Only Human (American AR 701) 1969

This single has a tough rockin' topside with vibrant guitar and 'proggy' keyboards. What makes this single noteworthy is *I'm Only Human* - an incredibly atmospheric piece of almost funky psych-prog with ethereal vocals. Whilst not to everyone's taste perhaps, it's quite unique.

The leader of this band, Kenny Jeremiah, had earlier achieved success with **The Soul Survivors**. After **Scorpion** broke up, he played in a Disco group called Shirley And Company (Shirley being Shirley Goodman of Shirley and Lee fame!) and then a Top 40 band called Full House. Kenny was last heard of playing the Casino circuit with a band called Jeremiah Hunter. Bobby Martorella went on to play drums for several soul recording artists, and Bill Nocella became a studio musician and worked in his father's music shop in the Philadelphia area. Rick Kissinger went into business for himself, and Joe Young later played in a Top 40 band on the Holiday Inn circuit.

I'm Only Human has been compiled on *All Cops In Delerium - Good Roots* (LP) and *Psychedelic Experience* (CD). (MW/PC)

Scorpio Tube (CA)

45: Yellow Listen/White Birches (Vita V-001) 1967

This single was issued on a small Hollywood label so I assume the band to have been Californian. Produced, co-written and published by H. Eugene MacDonald, *Yellow Listen* utilises echoed guitar to good effect.

Yellow Listen has been compiled on *Psychedelic Disaster Whirl* (LP) and *Psychedelic Experience, Vol. 3* (CD). (MW)

The Scotsmen (WA)

Personnel:	RICHARD LAWSON	drms	A
	DAVID LUCAS	bs	A
	GARY REYNOLDS	vcls	A
	ROBERT SHOMER	gtr	A
	TOM YOOK	keyb'ds	A

45: Sorry, Charlie/Tuff Enough (Panorama 22) 1965

This band formed at college in Ellensburg, Washington though their members were all originally from Seattle. They are famously remembered for wearing kilts on stage. *Sorry, Charlie* spoofed **The Kingsmen**'s *Jolly Green Giant* and was the band's sole recording.

Organist Yook later went on to **The Statics**, **International Brick** and The Joint Assembly.

Compilation appearances include: *Sorry, Charlie* on *Northwest Battle Of The Bands, Vol. 2 - Knock You Flat!* (LP) and *Northwest Battle Of The Bands, Vol. 1* (CD); and *Sorry, Charlie* and *Tuff Enough* on *Northwest Battle Of The Bands, Vol. 2 - Knock You Flat!* (CD) and *Highs In The Mid-Sixties, Vol. 14* (LP). (VJ/MW/DR)

The Scotsmen (MN)

Personnel:	DAN DAILEY	gtr	A
	JIM KANE	bs	A
	WARREN KENDRICK	gtr	A
	TERRY KNUDSEN	keyb'ds	A
	GARY LEACH	drms	A
	PETE LOKKEN	vcls	A

45: Beer Bust Blues/Scotchmist (Scotty 1803) 1965

This was Warren Kendrick's first project for Scotty. Minus Lokken and Kendrick they recorded several more unreleased tracks as **The Victors** before Warren got hot with **The Electras** and **The Litter**, the latter of whom of course included Jim Kane. For vinyl buffs both **Scotsmen** and five **Victors**' tracks are included on Get Hip's *Electras Vs. Scotsmen/Victors* (1993) album and the same tracks also form part of Erik Lindgren's *The Scotty Story* (CD). Both are naturally highly recommended. You can also check out *Beer Bust Blues* on *Garage Punk Unknowns, Vol. 6* (LP). (MW)

Scott Bedford Four (PA)

Personnel incl:	JOHN DIPROPERZIO	drms	A

45s: Manhattan Angel/
You Turned Your Back On Me (Congress 247) 1965
Sweets For My Sweet/How Does It Feel (Congress 250) 1965
Last Exit To Brooklyn/
Now I'm At The Top (How Do I Stay Here) (Joy 296) 1965

Scott Bedford Four came from Northampton, Pennsylvania. The flip to the first single, *You Turned Your Back On Me*, is a memorable pop-punker. According to Mike Kuzmin's 'Sounds From The Woods' Pennsylvania book they were originally known as the Corvairs and also released a single as **The Elusives**.

Their final single, *Last Exit To Brooklyn*, with its 'Gene Pitney'-like vocals, was a Top 40 hit in Chicago and possibly several other Midwestern cities.

You Turned Your Back On Me can also be found on *Kicks & Chicks* (LP), *Punk Classics* (CD) and *Punk Classics, Vol. 2* (7"). (VJ/MW/BR)

Peggy Scott and Jo Jo Benson (?)

Personnel incl:	JO JO BENSON	vcls	A
	PEGGY SCOTT	vcls	A

ALBUM: 1(A) SOUL SHAKE (SSS International SSS 1) 1969

NB: (1) reissued on vinyl (Get Back GET8010) 2002.

45s: Funky Booty/Was It Worth It All? (Jetstream Records) 196?
Lover's Holiday/Here With Me (SSS International 736) 1968
Pickin Wild Mountain Berries (SSS International 748) 1968

Soulshake/
We Were Made For Each Other (SSS International 761) 1969

This was the debut album by a from the female/male duo. It's a fusion of sing-along late sixties soul with touches of country and plenty of electric sitar. Aside from the title track other highlights include *Lover's Holiday* and *Pickin' Wild Mountain Berries*. This reissue on Get Back comes on 180 gram vinyl with the original artwork and a gatefold sleeve. (VJ)

Scoundrels (NY)

Personnel incl:	HARRY J. BOYLE	ld gtr, vcls	AX
	TOM MORRISSEY	gtr, keyb'ds, vcls	AX
	JIMMY TRAGAS	bs, vcls	AX
	? HALL	drms	A
	RALPH DE PALMA	drms, vcls	X

45s:	La Bola/Come Home With Me	(Verve 10389) 1966
	Devil's Daughter/Up There	(ABC Paramount 10834) 1966
	Easy/The Scoundrel	(ABC Paramount 10892) 1966

Boyle and Morrissey had started out with doo-wop group The Echoes, who achieved a No. 12 hit in 1961 with *Baby Blue*. The Brooklyn, New York duo formed **The Scoundrels** and released three fine garagy-beat singles in 1966. *Up There* is a great dance number, with plenty of reverb-injected fuzz, that got airplay and a brief interview on the US Army radio service program *In Sound*, compered by Harry Harrison; *Come Home With Me* by contrast is a dreamy harmony-pop.

In 1968 they signed up to Super K, the production line for commerical bubblegum-pop headed by the **Kasenatz-Katz** partnership, and were duly rechristened **Lt. Garcia's Magic Music Box**.

Compilation appearances have included: *Up There* on *Punk Classics* (CD), *Punk Classics, Vol. 2* (7") and *Psychedelic States: New York Vol. 2* (CD); and *Come Home With Me* on *Psychedelic Unknowns, Vol. 11* (LP) and *Slowly Growing Insane* (CD). (VJ/MW)

Screaming Gypsy Bandits (IN)

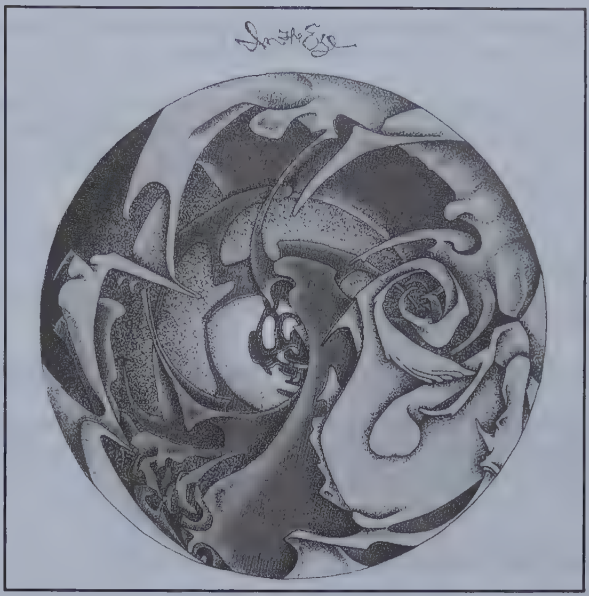
Personnel incl:	BRUCE ANDERSON	gtr	
	MARK BINGHAM	gtr	A
	TINA LANE	vcls	A
	BOB LUCAS		A
	CAROLINE PEYTON	vcls	A
	DALE SOPHIEA	bs	A

ALBUMS: 1(A)	IN THE EYE (w/insert)	(BRBQ 03) 1973 R1/R2
2( )	THE DANCER INSIDE YOU	(BRBQ 04) 1974 SC

NB: (1) reissued on vinyl (w/insert) (OR 014) 1996 in a numbered limited edition of 375 copies. (2) was a Bob Lucas solo album.

More progressive than psychedelic, the first album is worth seeking out but the best tracks are the folky ones with soft female vocals like *Junior*, *All This Waiting*, *Path Of Light* and *White Teeth*. When the violin is in evidence they sound a little like the U.K. band Curved Air. The more upbeat cuts, like the title track and *Prematurely (Fly Me Away)*, just don't come off so well. The album was recorded at Jack Gilfoy Studios in Bloomington, Indiana, which is where the band was from. At the time, columnist and Bloomington resident Michael Bourne gave them a very favourable review in Downbeat Magazine, which was their only brush with national exposure.

The band's personnel fluctuated wildly over the years and some members also backed Tina Lane on a couple of singles. Sophiea and Anderson later played in MX-80 who recorded a local EP *Big Hits* which resulted in larger label releases *Hard Attack* and *Crowd Control*. They eventually moved to San Francisco. **Caroline Peyton** went solo, releasing at least two albums (*Mock-Up* and *Intuition*). She later relocated to the West Coast, where she has recorded Celtic music and done major-movie voice-overs for animated features. Mark Bingham went on to form the Brain Sisters (in Bloomington) and played with New York art-punk band the Social Climbers. While in Athens, Georgia he contributed strings to a REM album (*Automatic For The People?*). He eventually landed in New Orleans as engineer of Boiler Room Studios.



SCREAMING GYPSY BANDITS - In The Eye LP.

The Dancer Inside You was a Bob Lucas solo album, although Bingham produced and engineered it (with Mark Hood).

Other BRBQ Records issues included *Mock-Up* and *Intuition* by **Caroline Peyton**. The 1975/6 *Bloomington 1* (LP) compilation included both a **Screaming Gypsy Bandits** track and a **Caroline Peyton** track. The **Bandits** cut on this was taken from a legendary, never-released album called *Kryptonite*. A few acetates of this are also known to exist. (VJ/SR/CLn/EDn)

The Screaming Wildmen (IL)

45: Good Old Days/St. Louis Here I Come (USA 868) 1967

Chicago punkers, sadly I've not heard the single, but it's been seen described as "garage-frat". (VJ/MW)

The Scurvy Knaves (PA)

45: It's Not Like That/Gypsy Baby (Twelve Hands no #) 196?

This rare garage-psych single was recorded by a Reading, Pennsylvania outfit. (VJ)

The Sea Dogs (OH)

45: Blow My Mind/I'll Be There (Tapestry T-1001) 1970

This band came from Willard, Ohio though their single was recorded in Detroit. (SR/MW)

Seagulls (NY)

45s:	Don't Go Out Into The Rain/ Hitting The Moon With A Slingshot	(Date 2-1536) 1966
	Twiggs/Charlie No One	(Date 2-1551) 1967
	Death Of A Clown/Annabel	(Date 2-1573) 1967

Another Kenny Young project - see **San Francisco Earthquake** for more details. (MW)

Sean and The Brandywines (CA)

45: She Ain't No Good/Codine (Decca 31910) 1966

A Tujunga, California combo whose single was produced by Gary Usher. *She Ain't No Good*, is a cover of the U.K. Clique's song although it's a pretty lame effort. The flip is one of the weaker covers of *Codine* I've heard. They were later known as **The Badd Boys**.

Compilation appearances have included: *She Ain't No Good* on *Highs In The Mid-Sixties, Vol. 1* (LP), *Pebbles Vol. 8: Southern California 1* (CD) and *Pebbles, Vol. 4 (ESD)* (CD); and *Codine* on *Sixties Punk Ballads Sampler* (LP) and *Sixties Archive, Vol. 5* (CD). (VJ/RR/MW)

Shawkey Se'au & The Muffins (RI)

Personnel incl:	SHAWKEY SEAU	A

45: Just One More Time/Walk Alone (Planet 59) 1966

This crudely-recorded effort was from a Rhode Island combo. *Garage Punk Unknowns, Vol. 3* (LP) and *Mondo Frat Dance Bash A Go Go* (CD) both include *Just One More Time.* (VJ)

Seanor and Koss (CA)

Personnel:	KENNY ALTMAN	bs	A
	KING ERRISON	congas	A
	RON KOSS	ld vcls, gtr	A
	JOHN SEANOR	keyb'ds	A
	JOHN SEBASTIAN	hrmnca	A
	JOH SEITER	drms	A

ALBUM: 1(A) SEANOR AND KOSS (Reprise MS 2091) 1972

45: Babylon/Mystery Train (Reprise 1114) 1972

Seanor and Koss were previously in **Savage Grace** and kept on working together when their group disbanded. Their only album was produced by Shel Talmy and was recorded in Hollywood with **John Sebastian** and Kenny Altman (**Fifth Avenue Band**). It's quite a good rock album with decent vocals, guitar and keyboard parts, all the songs being penned by Koss or Seanor. (SR)

The Search (CA)

Personnel incl:	JIM MANNINO	A
	PAUL MANNINO	A

45s:	Everybody's Searching/Too Young	(Era 3181) 1967
	Mr Custer/Climate	(In-Sound 404) 1967

The Search is an obscure San Diego, California band led by the two Mannino brothers. The flip to their second single, *Climate*, is notable for its change of tempo. The top side was a punk-style cover of *Mr. Custer.* Compilation appearances include: *Climate* on *Highs In The Mid-Sixties, Vol. 3* (LP) and *Fuzz Flaykes & Shakes Vol. 1* (LP & CD); and *Mr. Custer* on *Fuzz, Flaykes, And Shakes, Vol. 2* (LP & CD). (VJ)

The Search Party: Montgomery Chapel

THE SEARCH PARTY - Montgomery Chapel LP.

The Search Party (CA)

Personnel:	PETE APPS	gtr, vcls	A
	JIM CARVALHO	bs, gtr, vcls	A
	NICHOLAS FREUND	keyb'ds	A
	JOANIE GOFF	vcls, gtr	A
	TIM KING	drms	A

ALBUM: 1(A) MONTGOMERY CHAPEL (Century 32013) 1969 R4/R5

NB:(1) reissued on vinyl (Rapturedelic RR 6.8) 1994. (1) reissued on vinyl (w/insert) (Void Records VOID 22) 200?. (1) reissued on CD (Flash) 1998. (1) reissued on CD (Merry-Go-Round/Beatball BMRC 5) in a mini-gatefold sleeve with a booklet insert. (1) reissued on CD (Erebus 037CD) 2009.

This rare religious rock album was the work of a Sacramento, California band. Many of the tracks feature lovely female vocals, although part of side two is more acoustic and folky with male vocals. Unless you're into singer/songwriting acoustic folk these are not as good. At its best the album is superb. A mystical atmosphere is created by the floating, melodic psychedelia of songs like *When He Calls, So Many Things Have Got Me Down* and *The News Is You.* Just listen and drift away.

The News Is You and *You And I* have been compiled on *Holy Fuzz* (LP). (VJ/CF)

Seatrain (CA)

Personnel:	ROY BLUMENFELD	drms	A
	RICHARD GREENE	violin	ABC
	JOHN GREGORY	gtr, vcls	A
	ANDY KULBERG	bs, flte	ABCD
	DON KRETMAR	sax, bs	AB
	JIM ROBERTS	vcls	AB
	TEDDY IRWIN	gtr	B
	EOBBY MOSES	drms	B
	RED SHEPHERD	vcls	B
	LARRY ATAMANUIK	drms	C
	LLOYD BASKIN	keyb'ds, vcls	CD
	PETER ROWAN	vcls, gtr	CD
	JULIO CORONADO	drms	D
	BILL ELLIOT	keyb'ds	D
	PETER WALSH	ld gtr	D

SEATRAIN - Self Titled (Edsel) CD.

				HCP
ALBUMS:	1(A)	SEA TRAIN	(A&M 4171) 1969	168 -
	2(C)	SEATRAIN	(Capitol SMAS-659) 1970	48 -
	3(C)	THE MARBLEHEAD MESSENGER	(Capitol SMAS-829) 1971	91 -
	4(D)	WATCH	(Warner Bros. BS 2692) 1973	-

NB: (1) reissued on vinyl (Edsel ED 196) 1987. (1) reissued on CD (Edsel EDCD 676) 2000. (2) reissued on vinyl (Capitol SN-16102) 1980. (2) reissued on CD (One Way CDL-57341) 1990. (3) reissued on vinyl (Capitol SN-16103) 1980. (3) reissued on CD (One Way CDL-57661) 1992. (2) and (3) reissued as a 2-CD set (Beat Goes On BGOCD 465) 2000. (2) and (3) have also been compressed into one album *The Best Of Seatrain and Marblehead Messenger* (See For Miles SEE 96) 1987. (4) reissued on CD (Wounded Bird WOU-2692) 2003

				HCP
45s:		Let The Dutchess Know/As I Lay Losing (PS)	(A&M 994) 1969	-
		Caroline, Caroline/Suite For Almond	(A&M 1106) 1969	-
		13 Questions/Oh My Love - Sally Goodin'!	(Capitol 3067) 1971	49
		Song Of Job/Waiting For Elijah	(Capitol 3140) 1971	-
		Marblehead Messenger/Despair Tire	(Capitol 3201) 1971	108
		How Sweet Thy Song/Gramercy	(Capitol 3275) 1972	-
		I'm Willin'/Broken Morning	(Capitol 3421) 1972	-
	α	Pack Of Fools/Abbeville Fair	(Warner Bros. PRO-562) 1973	-
		Flute Thing/Freedom Is The Reason	(Warner Bros. 7696) 1973	-

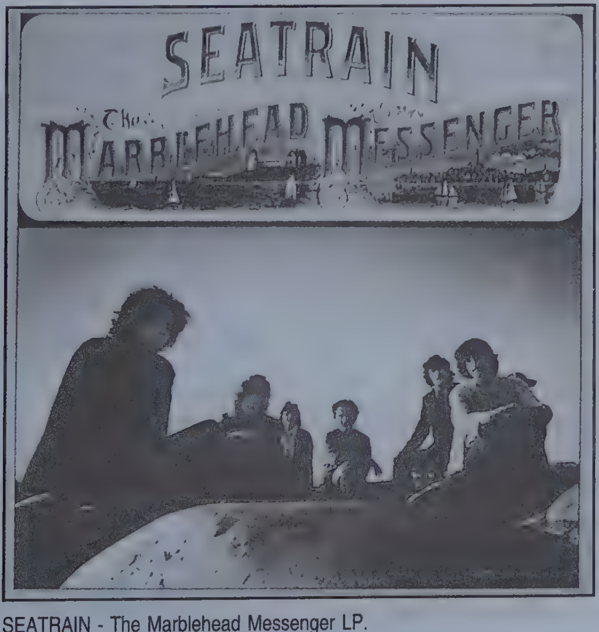
NB: α promo only.

After they quit New York's much loved **Blues Project,** Kulberg and Blumenfeld formed **Seatrain** in Marin County, California. John Gregory had previously played with **Mystery Trend**. However, it was Greene's virtuoso violin playing (he'd earlier been with **Jim Kweskin's Jug Band**) which dominated their debut album. Their next two efforts were recorded in London with ex-Beatle producer George Martin. By now, however, only Greene, Kulberg and writer Roberts survived from the original line-up. For *Marblehead Messenger* the remaining line-up was Larry Atamanuik (drms), Lloyd Baskin (keyb'ds, vcls) and Peter Rowan (vcls, gtr). This album was again dominated by Greene's excellent violin playing, particularly on the closing track *Despair Tire* and on the title track - a plea for pacifism:

"Take a message to the island
Take a message to the shores
Take a message cross the nation -
Put an end to war......"
(from *Marblehead Messenger*)

It also contained a number of other fine rock ballads, notably *The State Of Georgia's Mind, Protestant Preacher, London Song* and *Mississippi Moon.*

Perhaps it was its lack of stability which prevented the group from attaining the success one might have expected from the quality of its line-up. At any rate after one further album for Warner Bros, which included many session musicians, they passed on without much publicity or acclaim.



SEATRAIN - The Marblehead Messenger LP.

Red Shepard also recorded as **Red Shepard and The Flock**. Andy Kulberg passed away in January 2002.

The single version of *Flute Thing* has been compiled on *From Burbank To The Bay Area* (CD): and *Portrait Of The Artist As ..Lady* can also be found on *Love Is The Song We Sing* (4-CD book). (VJ)

John B. Sebastian (NY)

				HCP
ALBUMS: (up to 1977)	1	JOHN B. SEBASTIAN	(Reprise RS 6379) 1969	20
	2	JOHN B. SEBASTIAN	(MGM SE-4654) 1970	-
	3	JOHN SEBASTIAN LIVE	(MGM SE-4720) 1970	129
	4	CHEAPO CHEAPO PRODUCTIONS PRESENTS REAL LIVE JOHN SEBASTIAN	(Reprise MS 2036) 1971	75
	5	THE FOUR OF US	(Reprise MS 2041) 1971	93
	6	TARZANA KID	(Reprise MS 2187) 1974	-
	7	WELCOME BACK	(Reprise MS 2249) 1976	79

NB: (1) and (2) were the same album with different cover designs. (2) and (3) were withdrawn. *Life & Times 1964-1999* (Raven RVCD 249) 2007 is a good 29-track CD retrospective.

			HCP
45s: (up to 1977)	She's A Lady/The Room Nobody Lives In	(MGM 14122) 1968	-
	She's A Lady/The Room Nobody Lives In/	(Kama Sutra 254) 1968	84
	Magical Connection/Fa-Fana-Fa	(Reprise 0902) 1970	-
	What She Thinks About/Red Eye Express	(Reprise 0918) 1970	-
	Rainbows All Over Your Blues/You're A Big Boy Now	(MGM 14122)1970	-
	I Don't Want Anybody Else/Sweet Muse	(Reprise 1026) 1971	-
	Well Well Well/We'll See	(Reprise 1050) 1971	-
	Give Us A Break/Music For People Who Don't Speak English	(Reprise 1074) 1972	-
	Welcome Back/Warm Baby	(Reprise 1349) 1976	1
	Hideaway/One Step Forward, Two Steps Back	(Reprise 1355) 1976	95

A gifted songwriter, singer, harmonica and guitar player, **John B. Sebastian** began his career in the early sixties recording with **Fred Neil**, **Tom Rush**, the **Mugwumps**, **Jesse Colin Young**, Judy Collins and **Eric Andersen**. In 1965 he formed the **Lovin' Spoonful** and, when the group disbanded in 1968, he started a solo career and signed with two record labels, MGM and Reprise. The following legal battle didn't help to promote his records. He also worked with Mama Cass and wrote Broadway musicals.

In 1969, **Sebastian** was invited to the Woodstock festival and his song *I Had A Dream* is featured in the movie and on the record. Produced by Paul Rothchild, his first album was recorded with the help of Crosby, Stills and Nash, **Buzzy Linhart**, Harvey Brooks, Danny Weiss, Bruce Langhorne and Paul Harris but is very deceptive. The sleeve shows several pictures taken at Woodstock. **Sebastian** was obviously having a good time but the material is weak and the playing uninspired. The following album was live and also issued by MGM, which finally had to withdraw its records. Recorded with Mac Rebennack (**Dr. John**), *The Four Of Us* contains two good bluesy tracks but is very self-indulgent and better avoided.

Very active in the studios, **Sebastian** can also be found on records by **Ohio Knox**, **The Doors** (he plays the stunning harmonica on *Roadhouse Blues* but was credited as Gary Pugliese), Rita Coolidge and Aztec Two Step. **John Sebastian** recorded two other albums in 1974 and 1976. He had a No. 1 hit in 1976 with *Welcome Back*, the theme song to the 'Welcome Back, Kotter' TV show. This took on new life in 2004 when a sample from it became the hook for rapper Mase's *Welcome Back* hit. After his No. 1 hit **Sebastian** kept a low profile, and his solo career never obtained the success he had with the **Lovin' Spoonful**. He came back in the nineties to play jug band music with Fritz Richmond, the former **Jim Kweskin Jug Band** member.

Life & Times 1964-1999 (CD) is a good retrospective which rounds up most of his better moments. He is still touring today. (SR/VJ)

Don Sebesky (NY)

Personnel incl:

Personnel incl:	JOE BECK	gtr	A
	LARRY CORYELL	gtr	AB
	CHUCK RAINEY	bs	AB
	DON SEBESKY	keyb'ds, moog	AB

ALBUMS: 1(A) DON SEBESKY AND THE JAZZ-ROCK SYNDROME (Verve V6-8756) 1968
2(B) THE DISTANT GALAXY (Verve V6-5063) 1969

NB: (2) shown as the The Distant Galaxy.

Don Sebesky was primarily a jazz musician and arranger who released these two albums with musicians equally at ease with jazz, rock or pop, like **Joe Beck** and Larry Coryell.

Released in 1968, the first album contains tracks like *Somebody Groovy*, *Banana Flower*, *The Word*, *Meet A Cheetah*, *Big Mama Cass* (about **The Mamas & The Papas**' singer) and is housed in a gatefold sleeve with psych cover art.

The following year the same musicians released a second album of mellow psychedelia under the name of "The Distant Galaxy" with covers of *Lady Madonna* and *The Sounds Of Silence* plus original material with "groovy" titles: *Guru-Vin*, *Cosmic Force* and *The Distant Galaxy*. (SR)

2nd Chapter of Acts (?)

Personnel incl:	NELLY GREISEN	vcls
	ANNIE HERRING	vcls
	MATTHEW WARD	vcls

ALBUMS: 1 WITH FOOTNOTES (Myrrh MSA-6526) 1974
2 IN THE VOLUME OF THE BOOK (Myrrh MSA-6542) 1975

A Christian folk outfit with psychedelic edges on songs like *Which Way The Wind Blows*, *Goin' Home*, *With Jesus*, *The Devil's Lost Again*, *Love, Peace, Joy*, *Easter Song* or *He Loves Me*. Further albums are known to exist. (SR)

The Second Collection (CA)

ALBUM: 1 LOOK BEYOND... THE SECOND COLLECTION (Master Track MT-1003) 197?

California hippie pop-rock group **Second Collection** utilised twin male/female vocals on their album. Their material included *The Circle*, *Pass It On*, *Tell All The Earth* and *For Baby* plus covers of *Oh Happy Day*, *Put Your Hand In The Hand* and *Day By Day*. Some songs have a Christian content. This is one for fans of the **Free Design** and their ilk. (SR)

The Second Coming (CA)

Personnel:	BILL DINWIDDIE	trombone, perc	A
	LES KING	drms	A
	JACK KRAMER	trumpet, flugelhorn, valve trombone	A
	DAVE MILLER	keyb'ds	A
	TOM PALMER	bs, gtr, vcls	A
	BOB PENNY	gtr, vcls	A
	RICK RUDOLPH	sax, flute, trombone	A
	BUDDY STEPHENS	trumpet, vcls	A

ALBUM: 1(A) THE SECOND COMING (Mercury SR-61299) 1970

45s: Requiem For A Rainy Day/Roadhouse (Mercury 73147) 1970
747/Take Me Home (Mercury 73184) 1970
Anthem/Palmyra (Mercury 73263) 1971

This band was part of San Francisco's 'second generation' movement along with **It's A Beautiful Day**, **Indian Puddin' and Pipe** and **Black Swan**. However, they were very much 'also rans'. Previously known as Buddy and The Citations, they actually originated from Chicago but had followed the group-goldrush to where it was happening.

Their album should be avoided by garage and psych fans, it's a below-par horn-rock effort. (VJ/MW)

Second Coming (FL)

Personnel:	DICKEY BETTS	gtr, ld vcls	A
	DALE BETTS	keyb'ds, vcls	A
	JOHN MEEKS	drms	A
	BERRY OAKLEY	bs	A
	REESE WYNANS	organ	A
	LARRY 'RHINO' REINHARDT	gtr	

45: I Feel Free/She Has Funny Cars (Steady HG 001) 1969

NB: Pressings on the Hourglass label, with the same HG 001 number, also exist.

Originally named The Blues Messengers and formed in the late-sixties in Sarasota, Florida the band relocated to Jacksonville in 1968 and changed their name to **The Second Coming**.

Dickey Betts had previously been a member of The Jokers (immortalised by Rick Derringer in his song *Rock And Roll Hoochie Koo*) with Dan Joe Petty (later in Grinderswitch). Berry Oakley had been a member of **Tommy Roe**'s road band (ex-**Roemans**).

The single was financed by the band's manager to be used as a marketing tool. It was originally intended only to be mailed to clubs in an attempt to generate gigs, but was later pressed in fairly large quantities. The single is a good example of material they played live, covers of songs by Cream and **Jefferson Airplane**.

Larry Reinhardt left **The Second Coming** before the single was recorded to form his own band The Load. When **The Second Coming** broke up due to Oakley and Betts joining the **Allman Brothers Band**, John Meeks would join The Load, Reese Wynans would join Ugly Jellyroll and then reunite with both Reinhardt and Meeks in The Load. Later Reinhardt would briefly be a member of **Iron Butterfly**, then he and Reese Wynans would play together once again in **Captain Beyond**. Reese Wynans would eventually play with Delbert McClinton, Stevie Ray Vaughan and many others.

Faine Jade also had some involvement with this band, when following his *Introspection* album, he moved to Florida. (HS/MW)

The Second Edition (MN)

Personnel incl:	B. WINTHER	A
	D. WINTHER	A

45s: To Keep You/Life... (Scotty 6730) 1967
α Willow Tree (one-sided) (Audiodisc no#) 196?
β Willow Tree/Life Is ... (Scotty 944S-6821) 1968

NB: α acetate only, shown as by "2nd Edition", β shown as by as "Hexagon".

A Minneapolis group, their first single is winsome melodic folk-pop. Because of the involvement of Warren Kendrick, in producing the single and composing *To Keep You*, someone assumed that there was a connection to **The Litter** and the track was duly featured on Eva's *Litter - Rare Tracks* (LP). Hmmphh! The flip *Life..* is more akin to Peter, Paul and Mary than **The Litter**! Their follow-up *Willow Tree* was released as by Hexagon.

You can also find *To Keep You* on *The Scotty Story* (CD). (MW)

The Second*Hand*Bitter*Sweet (MD)

45: You're Gonna Be Mine Now/
Please Don't Go (CEI CE 132) 1968

A Bainbridge band whose rare release is on the Courier label, renamed CEI, which had relocated to Maryland from Ohio for a year or so.

Please Don't Go is also on *Diggin' For Gold Volume 9* (LP). (MW)

The Second Helping (CA)

Personnel incl:	KENNY LOGGINS	gtr, vcls	A

45s:	Hard Times/Let Me In	(Viva 603) 1966
	Floating Downstream In An Inflatable Rubber Raft/ On Friday	(Viva 605) 1966
	Children Of The Night/ Don't You Remember The Good Times	(Viva 613) 1967

This Los Angeles band issued three excellent punky singles all written by Kenny Loggins, who it is thought was their leader. One of them, *Let Me In*, from July 1966 is on both *Highs In The Mid-Sixties, Vol. 2* (LP) and *Pebbles, Vol. 9: Southern California 2* (CD) and is recommended listening. You can also check out *Hard Times, Let Me In, Floating Downstream In An Inflatable Rubber Raft* and *On Friday* on *Ain't It Hard* (CD); and *Floating Downstream?* is also on *Soft Sounds For Gentle People* (CD).

Loggins went on to play in **Gator Creek** and later in the mid-seventies embarked on a successful solo career. (VJ/MW)

The Second Summers (?CT/?NY)

45:	Sad Vibrations/Remember The Days	(Conn 777/8) 1969

Here's an evocative garage ballad from May 1969 in Zombiesque mould from Connecticut or New York. Unfortunately it is backed by one of those silly UK-style 'music-hall' type pastiche songs, complete with kazoo and mock applause at the end. (barf). (MW)

The Second Thought (MN)

45s:	α	The Museum/Sad Little Eyes	(Brite Leaf 1801) 1968
		Get Ready/Slingshot	(Brite Leaf 1803) 1968

NB: α shown as by Jonny Rome and The Second Thought.

The Second Thought was a Minnesota band. *The Museum* was later included on the *Changes* (LP) compilation, a rare 1980 French compilation of sixties psychedelia from Minnesota. This is jaunty keyboard-dominated pop with the merest hint of music-hall, echoey vocals and ghostly outro, about uncovering old junk and heirlooms in the basement - "come on down and see 'em, it's a museum"! The flip is a slow, last-dance ballad with Four Seasons styled backing vocals.

This outfit, also known as 'Jonny Rome and The Second Thought', may have been a later incarnation of Duluth's Second Thought, who were formed out of The Devilles. The Duluth outfit's singles are listed below:-

45s:	When I'm In Love/If Only You Loved Me	(Gloria 777) 1966
	Santa's Yellow Ski Doo/Ski Doo	(Gloria 779) 1966
	It's You I Love/Three Days Of Travellin'	(Gloria 780) 1966/7

(VJ/MW)

The Second Time (CA)

45s:		Shadows/Magic Man	(Sidewalk 943) 1968
	α	Listen To The Music/Psychedelic Senate	(Tower 432) 1968
	β	Listen To The Music/ Listen To The Music (PS)	(Tower 434) 1968

NB: α flip side shown as by The Senators. β promo-only issue.

The Sidewalk single is described as "popsike with horns" and involved **Davie Allan**. Both sides of this psychedelic pop outfit's second single featured in the film 'Wild In The Streets' and on the resultant soundtrack album (Tower ST-5099/Capitol SKAO 5099), which includes another offering by **The Second Time**, *Sally Le Roy*. *Listen To The Music* is also on *Realistic Patterns 2: Wednesday Morning Dew* (CD). (VJ/MW)

Secret Agents Of The Vice Squad (?)

Personnel:	RICK KEEFER

45:	Things Happen/I Saw Sloopy	(Jerden 784) 1965

A studio project by Rick Keefer around the time he relocated from San Jose to the Pacific Northwest, where he would record and produce many acts, including **The New Tweedy Bros!, Phantoms, Stone Garden**, and **The Wallflowers**.

Things Happen can also be found on *Northwest Battle Of The Bands Vol. 3* (CD) and *I Saw Sloopy* is included on *Realistic Patterns 2: Wednesday Morning Dew* (CD). (MW)

Secrets (WI)

45:	I Know It's You/I Don't Know	(Raynard RS 10047) 1966

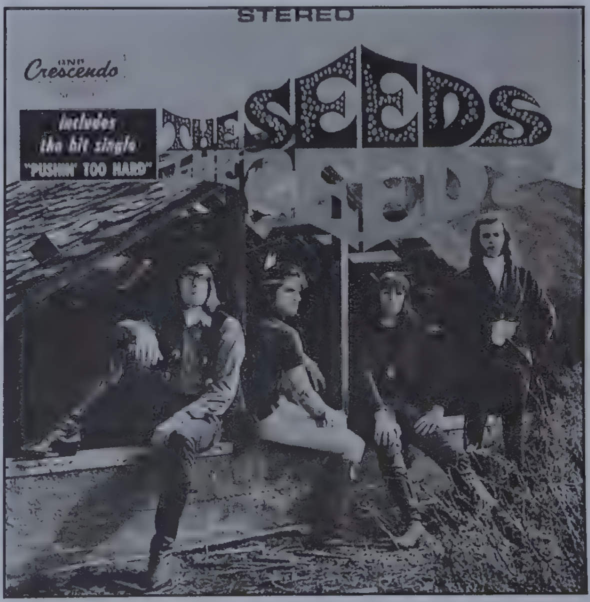
These are charming but low-key garage-beat ballads from Green Bay, Wisconsin. (MW)

The Sect (AZ)

Personnel:	BUFORD "CORKY" ALDRED	dr, vcls	A
	J.R.LARA	tamb, vcls	A
	RUSTY MARTIN	gtr, vcls	A
	BRAD REED	gtr, vcls	A
	TOM SMITH	bs	A

EP:	Simply Sunday/Just Can't Win (PS)	(Bacchus Archives BA1189) 2003

The Sect was a quintet from Mesa, Arizona whose story is retold on the EP, which features mono and stereo versions of a pair of unreleased folk-rock punkers from 1966. *Simply Sunday* is a snotty diatribe with fuzz whereas *Just Can't Win* is a fatalistic, jangley lament. Soon after they split in 1968, Aldred, Martin, and Reed formed **Bliss**. (MW)



THE SEEDS - Self Titled LP.

Section Five (MA)

Personnel:			
	MIKE GOFF	gtr	A
	CHUCK KALINOWSKI	drms	A
	DONNY THAYER	bs, vcls	A
	PAUL TRINGUK Jr	ld gtr, piano, vcls	A

45: Pusher's Route/Please Don't Go (Audio Dynamics AD 105) 196?

NB: Initial pressing of the 45 labels show *Pusher's Route* as the 'A' side. This was an error and at the time *Please Don't Go* was 'pushed' as the main track.

Oxford, Massachusetts' **Section Five** recorded this single circa 1967. *Pusher's Route*, composed and sang by Donald B. Thayer, is outstanding lo-fi garage-folk-psych with one larynx-wrenching scream and occasional fuzz and reverb effects. Paul Tringuk Jr's similarly composed/sung *Please...* is by contrast a sad garage ballad.

Paul and Donny later worked together in another Massachusetts band, Pretty Poison with Louis Santoro and Jimmy D'Angelo. They had some local success for a few years before breaking up. Paul Tringuk also helped back his cousin, Kevan Michaels on two albums *Transatlantic Connection* and *How Long Can You Rock*, before retiring from the music biz. Donny Thayer moved to L.A. and went into acting.

Pusher's Route can also be followed on *Psychedelic Experience, Vol. 3* (CD) or on *Teen Blast Volume #1* (CD). (MW/KMs)

The Seeds (CA)

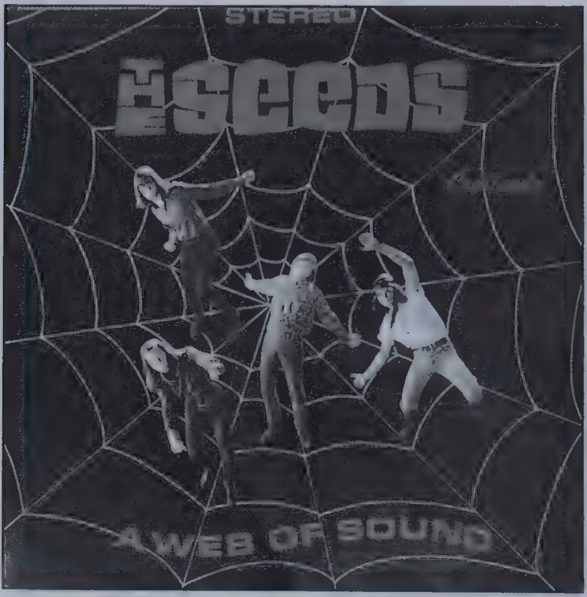
Personnel:			
	RICK ANDRIDGE	drms	A
	DARYL HOOPER	keyb'ds, vcls	A
	JAN SAVAGE	gtr, vcls	A
	SKY SAXON	bs, vcls	A

				HCP
ALBUMS:	1(A)	THE SEEDS	(GNP Crescendo GNP 2023) 1966	132
	2(A)	A WEB OF SOUND	(GNP Crescendo GNP 2033) 1966	-
	3(A)	FUTURE	(GNP Crescendo GNP 2038) 1967	87
	4(A)	A FULL SPOON OF SEEDY BLUES	(GNP Crescendo GNP 2040) 1967	-
	5(A)	RAW AND ALIVE IN CONCERT - MERLIN'S MUSIC BOX	(GNP Crescendo GNP 2043) 1967	-

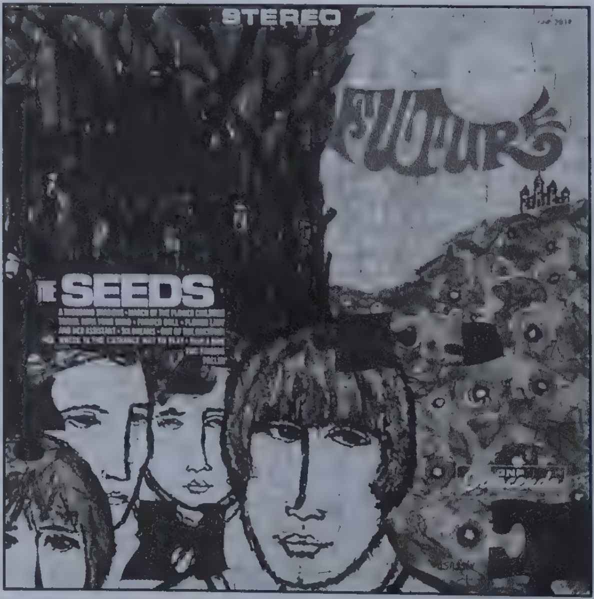
NB: (1) issued in U.K. as *The Seeds (Legendary Master Recordings)* (Sonet SNTF 746) 1978. (1) also issued in Brazil (Som Maior SM-1544) 1967. (1) reissued on vinyl (Disque Vogue 522006) 1984. (1) reissued on vinyl (Music Box International MB 131) 1986. (1) reissued on CD (Line 9.00167 O) 1988. (1) reissued on vinyl (Simply Vinyl S125006) 2001. (1) reissued on vinyl (Get Back GET628) 2003. (2) also issued in the UK (Vocalion VAN/SVAN 8070) 1967. (1) reissued on vinyl (GNP Crescendo GNPS 2023) 20??. (1) and (2) reissued on one CD (Edsel DIAB 8039) 2001. (2) reissued on vinyl (Line IMPL 4.00170) 1980. (2) reissued on vinyl (Music Box International MB 136) 1982. (2) reissued on CD (Line IMCD 9.00170 O) 1988. (3) and (4) reissued on one CD (Edsel DIAB 8040) 2001. (2) reissued on vinyl (GNP Crescendo GNPS 2033) 20??. (2) reissued on vinyl (Simply Vinyl S125016) 2001. (2) reissued on vinyl (Get Back GET 90629) 2003. (3) also issued in Brazil (Som Maior SM -1550) 1968. (3) reissued on vinyl (Line IMLP 4.00173J) 1980. (3) reissued on vinyl (Music Box International MB 140) 1983. (3) reissued on CD (Line IMCD 9.00173 O) 1988. (3) reissued on vinyl (GNP Crescendo GNPS 2038) 20??. (3) reissued on CD (Get Back GET644) 2003. (4) reissued on vinyl (GNP Crescendo GNPS 2040) 20??. (5) reissued on vinyl as *The Seeds In Concert* (Music Box International SMB 155) 1985. (5) reissued on vinyl (GNP Crescendo GNPS 2043) 20??.

Compilations include: - *Fallin' Off The Edge* (GNP Crescendo GNP 2107) 1977, a collection of rare and unreleased **Seeds** cuts, first issued in 1977 but reissued again later (Line Records LLP 5042 AS) 1992 in Germany; *New Fruit From Old Seeds/Bad Part Of Town* (LP) (Eva 12019) 1983 and *Evil Hoodoo* (Bam-Caruso KIRI 082) 1988. *Travel With Your Mind* (GNP Crescendo GNPD 2218-2) 1993 is a 22-track CD-only compilation. *Flower Punk*, is a 3-CD compilation on Demon (FBOOK 16) 1996 with 62 tracks, including rare and live material. Also relevant is Sky Saxon's *Lover's Cosmic Voyage* (private press) 1977. *Raw and Alive + Rare Seeds* (CD) (Edsel Records DIAB8041) 2001 combines their fifth album with outtakes, non-album cuts and *Lose Your Mind* which only appeared on the first edition of their debut album. Newly remastered, this CD edition comes with extensive liner notes. *Pushing Too Hard: The Best Of The Seeds* (2-CD) (Demon Records MCDLX039) 2007 is a 49-track collection presented in a slipcase.

				HCP
45s:		Can't Seem To Make You Mine/ Daisy Mae	(GNP Crescendo 354) 1966	-
		Can't Seem To Make You Mine/ I'll Tell Myself	(GNP Crescendo 354) 1966	41
		(You're) Pushin' Too Hard/ Out Of The Question	(GNP Crescendo 364) 1966	-
		The Other Place/ Try To Understand	(GNP Crescendo 370) 1966	-
		(You're) Pushin' Too Hard/ Try To Understand	(GNP Crescendo 372) 1966	36
		Mr. Farmer/Up In Her Room	(GNP Crescendo 383) 1967	-
		Mr. Farmer/No Escape	(GNP Crescendo 383) 1967	86
		A Thousand Shadows/March Of The Flower Children (PS)	(GNP Crescendo 394) 1967	72
		Six Dreams/ The Wind Blows Your Hair	(GNP Crescendo 398) 1967	-
		Satisfy You/900 Million People Daily Making Love	(GNP Crescendo 408) 1967	-
	α	Pushin Too Hard/ Can't Seem To Make You Mine	(Philco HP-26) 1968	-
		Wild Blood/Fallin' Off The Edge Of My Mind (PS)	(GNP Crescendo 422) 1969	-
		Bad Part Of Town/Wish Me Up	(MGM 14163) 1971	-
		Love In A Summer Basket/Did He Die?	(MGM 14190) 1971	-
		Shuckin' And Jivin'/ You Took Me	(Surprise Productions Unlimited AJ-22) 1974	-



THE SEEDS - A Web Of Sound LP.



THE SEEDS - Future LP.

GNP Crescendo
GNP 2040
Sky Saxon Blues Band
A Full Spoon of Seedy Blues

THE SEEDS - A Full Spoon Of Seedy Blues LP.

NB: α Hip-Pocket 4" (10cm) release in picture envelope. There are also three rare French EPs with picture sleeves on Vogue (INT 18022, 18077 and 18125).

Sky Saxon was born Richard Marsh in Salt Lake City, Utah probably in 1937 and moved to Los Angeles when he was (probably) 18 to pursue a musical career. He later claimed to have been a classical music fan and to have studied piano briefly at UCLA, but his first vinyl appearances were as an R&B singer, and he released several singles in 1963-64 under the pseudonym Little Richie Marsh. After spells in The Soul Rockers and The Electra Fires, he answered an advertisement for a vocalist in a new band put together by guitarist Jan Savage, drummer Rick Andridge and organist Daryl Hooper. He was successful, **The Seeds** were formed and they secured a deal with the GNP Crescendo label. They were extremely popular locally in L. A. where their records sold quite well. Their debut single *Can't Seem To Make You Mine* attracted some minor interest but made little impression nationally as did *(You're) Pushin' Too Hard* when it was first issued. Their music was raw and often simple, but Saxon's growling vocals and their pummelling repetitive rhythms gave them a unique sound. When the debut album was issued a local DJ gave *Pushin' Too Hard* extended airplay and it was reissued climbing to No. 36 in the Billboard Hot 100. Their second album was also issued in the U.K. by Vocalion. It opened with the vibrant *Mr. Farmer* which became their next single and featured rampant rockers like *Rollin' Machine* and *Tripmaker* and a few gentler numbers. The trance-like single *Mr Farmer* was another local hit, even though many radio stations banned it because of its druggy allusions. **The Seeds** were now hugely popular in L.A. and appointed a new manager, Tim Hudson who was apparently largely responsible for their nationwide success by pushing their flower-power aspect at the right time. In fact, much of their music was punky and only the *Future* album can really be called 'psychedelic'. This was an 'over the top' production and included a sheet of flowers to be cut out and pasted to the cover! It became the band's biggest seller, although it only rose to No. 87 in the Album Charts. The group also landed a cameo in Roger Corman's teen movie 'Psych Out', which starred Jack Nicholson in 1968.

Rick Andridge recalls that their next album, *A Full Spoon Of Seedy Blues* was never meant to be a **Seeds** album which is why they went by The Sky Saxon Blues Band moniker. They never played any of those blues songs at any concert and Sky has said he recorded it to try and break their contract with GNP. Rick: "I did it because I learned to love the blues. I still believe to this day that it is one of the best albums we ever did. Really great for a group of white guys."

The Seeds name returned for the *Raw and Alive* album and two of the new tracks, on this credible blend of old and new - *Satisfy You/900 Million People Daily Making Love*, were issued as a single in a full colour art sleeve. It flopped but has now become the band's most collectable item. Sadly after one further single, written by **Kim Fowley**, the band fell apart.

The band's demise came with the collapse of the flower-power culture in 1969, although Sky Saxon continued to record spasmodically. Saxon initially retreated into the Source Family, a religious sect formed by beatnik Jim Baker, alias Father Yod. He now became Sky Sunlight Saxon and recorded with a cult-related band that went by names such as Source, Yodship and **Ya Ho Wha 13**. Saxon also made recordings of his own, usually limited to mail-order release. He re-appeared for two disappointing singles using the name 'The Seeds' in 1971 - *Bad Part Of Town* and *Love In A Summer Basket*. Slightly later a privately pressed heavy rock single, *Shuckin' and Jivin'* (Productions Unlimited 22) surfaced.

In the eighties there was a revival of interest in the band's music. The UK-based Psycho label recruited Saxon to record the *Starry Ride* album, assisted by Mars Bonfire from **Steppenwolf** and members of **Iron Butterfly** and **Fraternity Of Man**. This was previously issued on an eight-track tape. Only 300 copies of the Psycho issue were pressed and it is now deleted.

He then formed Firewall with Bonfire and they recorded two neo-psychedelic albums. Later, in 1989, Saxon resurrected **The Seeds** to headline the 'Summer of Love' tour, which also featured Arthur Lee and **Love** and **The Strawberry Alarm Clock**.

The band returned again in 2003 with *Red Planet* (just 1,000 copies were pressed each in vinyl and CD). It features lots of fuzz guitars and great organ sounds very much in the vein of the early **Seeds** records. A further album *Back To The Garden* followed. In June 2007, he married Sabrina Smith, who also became his business partner.

The following year he released *The King Of Garage Rock*, a collection of his old hits and some cover versions. He also worked on new recordings with Billy Corgan of Smashing Pumpkins.

Sadly, on 25 June 2009 Sky Saxon passed away. He had been admitted to St David's Hospital, in Austin, Texas with an infection and died of kidney and heart failure.

All of **The Seeds**' albums have subsequently been issued in Germany by Line Records, including their 1977 compilation *Fallin' Off The Edge* (GNP 2107), which featured rare and previously unissued material, such as the superb *Chocolate River* and *The Wind Blows Your Hair*.

Other items of interest to **Seeds** collectors will be Eva's 1983 compilation *New Fruit From Old Seeds/Bad Part Of Town* and *Starry Ride* Sky Saxon (Psycho 29) 1984, a mini album. There's also a 1981 release *Purple Electricity* recorded live at the Cavern Club. The backing band includes members of Red Kross and The Primates.

Evil Hoodoo 1988 is another compilation. It contains all their best known tracks, but also includes the rare *Chocolate River*, previously only on a posthumous compilation and the Country and Western epic *Fallin' Off The Edge Of My Mind*. *Travel With Your Mind* is a CD compilation with many rare cuts/mixes and 1996 also saw the release of *Flower Punk* a 3-CD set. *Raw & Alive and Rare Seeds* is comprised of the **Seeds**' *Raw And Alive* album and the various flip sides and outtakes from 1965-1969. *Pushing Too Hard: The Best Of The Seeds* (2-CD) is a 49-track collection presented in a slipcase. Eight of these selections are live tracks, the rest are studio numbers.

STEREO
Raw & Alive
The Seeds
in Concert
GNP Crescendo

THE SEEDS - Raw & Alive In Concert... LP.

Compilation appearances have included: *A Thousand Shadows* on *Mindrocker, Vol. 1* (LP); *Mr. Farmer* on *More Nuggets* (CD); *Pushin' Too Hard* and *Can't Seem To Make You Mine* on *Nuggets - Original Artyfacts From The First Psychedelic Era 1965-1968* (2-LP), *Nuggets, Vol. 1* (LP), *Nuggets Box* (4-CD) and *Nuggets* (CD); *Pushin' Too Hard* on *Highs Of The Sixties* (LP), *Tough Rock* (LP), *Wild Thing* (2-LP), *Best Of '60s Psychedelic Rock* (CD), *Battle Of The Bands* (CD), *Excerpts From Nuggets* (CD), *Nuggets From Nuggets* (CD), *Psychedelic Archives Vol. 7* (double cassette box) and *Uptight Tonight* (CD); *Can't Seem To Make You Mine* on *Nuggets, Vol. 2* (LP); *Try To Understand* on *Nuggets, Vol. 6: Punk Part II* (LP); *The Wind Blows Her Hair* on *Nuggets, Vol. 9: Acid Rock* (LP) and *Its Only A Passing Phase* (LP); *Bad Part Of Town* on *Psychedelic Unknowns, Vol. 5* (LP & CD), *Pebbles, Vol. 3 (ESD)* (CD) and *Psychedelic Patchwork* (LP & CD); *Two Fingers Pointing On You* on *Psych-Out* (LP); *A Faded Picture* on *Microdelia* (CD); *Wild Blood* on *Filling The Gap* (4-LP box); *Did He Die* and *Love In A Summer Basket* on *Psychedelic Archives Vol. 7* (double cassette box); *A Faded Picture* on *Microdelia* (CD); and *Tripmaker* on *Where The Action Is! L.A. 1965-68* (4-CD plus book). (VJ/EW/RAe)

The Seeds Of Time (AL)

Personnel incl:	CRAIG WEIDENHEIMER	bs
	MIKE LEWIS	ld gtr

45s:	α	She's Been Travelin' 'Round The World/ Gina	(Morgan HV-9060)	1966
		Twelfth's Night Indication/ Shadow In My Mind	(Jora # unkn)	1967

NB: α reissued in 2008, as part of the Garage Greats repro series.

She's Been Travelin' is a glorious crudely-recorded thrash that would have elicited a more colourful and descriptive outpouring from Tim Warren, had it graced one of his *Back From The Grave* volumes. It didn't, but it has been unearthed on *Psychedelic States: Alabama Vol. 1* (CD). Both sides were written by lead guitarist Mike Lewis

The second effort by this Monroeville, Alabama band is reportedly soul with horns. (MW/RM)

Bob Seger and The Last Heard (MI)

Personnel:	DOUG BROWN	organ, gtr	A
	BOB EVANS	drms	A
	DAN HONAKER	bs	A
	PEP PERRINE	bongos	A
	BOB SEGER	vcls	A

ALBUM: 1 BOB SEGER 66-67 (KWR 7033) 197? ?

NB: (1) is an unauthorised retrospective compiling all the 45s. The same tracks have also been released on CDs of dubious origin and on *The Best Of Hide Out* compilation.

					HCP
45s:		East Side Story/East Side Sound	(HideOut 1013)	1966	-
		Persecution Smith/Chain Smokin'	(HideOut 1014)	1966	-
		East Side Story/East Side Sound	(Cameo 438)	1966	-
		Sock It To Me, Santa/Florida Time	(Cameo 444)	1966	-
		Persecution Smith/Chain Smokin'	(Cameo 465)	1966	-
		Vagrant Winter/Very Few	(Cameo 743)	1967	-
	α	Heavy Music/Heavy Music, pt 2	(Cameo 494)	1967	103

NB: α also released in France with a picture sleeve (Stateside).

Born in Dearborn, near Ann Arbor, Michigan on 6th May 1945, **Bob Seger** began his career with a school band, the Decibels in 1961. In 1963, he joined the Town Criers and later the Omens led by **Doug Brown**, the most popular Ann Arbor group. Backed by the Omens, he released a single as **The Beach Bums** and finally formed **Bob Seger and The Last Heard**.

Their debut single was released in May 1966 on the local HideOut label (owned by Punch Andrews) and sold locally more than 50,000 copies. With fuzz guitar, acidy organ and heavy percussion, *East Side Story* and *Persecution Smith* are excellent and soon Cameo decided to distribute the first two singles nationally.

THE SEEDS
FALLIN' OFF THE EDGE

THE SEEDS - Fallin' Off The Edge LP.

Sock It To Me, Santa was a James Brown inspired Xmas song and the flip side of the **Beach Bums** single was reused for the flip. The fifth single, *Heavy Music*, began to sell really well and was even issued in France.

Cameo however suddenly went bankrupt, provoking the end of the Last Heard. They were one of the first and best Detroit rock groups, with **Seger**'s powerful vocals, good songwriting and excellent guitars and rhythm section. **Bob Seger** then signed with Capitol and formed the **Bob Seger System** with Honaker and **Perrine**, who also issued a solo album for Hide Out. **Pep Perrine** was also in the Town Criers with **Seger**.

Compilation appearances have included: *East Side Story*, *Persecution Smith*, *Chain Smokin'*, *Heavy Music, Part 2* and *Sock It To Me Santa* on *Michigan Nuggets* (CD) and *Michigan Brand Nuggets*; *East Side Sound* on *Buzz Buzz Buzzzzzz, Vol. 1* (CD); *East Side Story*, *Heavy Music*, *Persecution Smith*, *Chain Smokin'*, *Vagrant Winter*, *Florida Time*, *East Side Sound*, *Heavy Music, Part 2* and *Sock It To Me, Santa* on *Best of Hideout Records* (CD); and *Heavy Music* on *Michigan Rocks* (LP). (SR/VJ)

Bob Seger System (MI)

Personnel:	DAN HONAKER	bs	ABC
	PEP PERRINE	drms	ABC
	BOB SEGER	gtr, keyb'ds, vcls	ABC
	DAN WATSON	keyb'ds	C
	(MIKE ERELWINE	hrmnca	A)
	(BOB SCHULTZ	keyb'ds	AB)
	(TOM NEME	vcls, gtr	B)

ALBUMS:	1(A)	RAMBLIN' GAMBLIN' MAN	(Capitol ST-172)	1969	62 SC
	2(B)	NOAH	(Capitol ST-236)	1969	- R1
	3(C)	MONGREL	(Capitol ST-499)	1970	171 SC

NB: (1) reissued on CD (Capitol) 1993. (2) was also released in France. (3) reissued on CD (Capitol) 1993.

				HCP
45s:	2+2=?/Death Row	(Capitol 2143)	1968	-
	Ramblin' Gamblin' Man/ Tales Of Lucy Blue	(Capitol 2297)	1968	17
	Ivory/Love Needs To Be Loved	(Capitol 2480)	1969	97
	Noah/Lennie Johnson	(Capitol 2576)	1969	103
	Lonely Man/Innervenus Eyes	(Capitol 2640)	1969	-
	Lucifer/Big River	(Capitol 2748)	1970	84

NB: all 45s are album cuts.

After the demise of **Bob Seger and The Last Heard**, **Seger**, Honaker and **Perrine** formed the **Bob Seger System**. Their first single was released in January 1968 and was an excellent anti-war song backed with a fantastic tune about the prisons' death rows, with a memorable riff. It was a local success in Michigan but their second single sold nationally and reached No. 17 in the National Charts.

Their debut album *Ramblin' Gamblin' Man* is a good example of Detroit Sound psychedelia and is highly recommended. Its follow-up, *Noah* saw the permanent inclusion of Bob Schultz on keyboards (he had already guested on the first album) and the influential arrival of a singer/songwriter, Tom Neme. More psychedelic (the long *Cats*) and less structured, the album is somewhat disappointing and its sales were poor, prompting Neme and Schultz to leave the group. Tom Neme would come back in 1979 with the Barooga Bandits. Even today **Bob Seger** still refuses to reissue *Noah*.

Dave Watson then joined the group and the last **Bob Seger System** album marked a return to a powerful rock with excellent guitars and great vocal parts on *Lucifer*, *Teachin' Blues* and *River Deep, Mountain High*. All three albums were produced by **Seger** and Punch Andrews, the former HideOut label owner, who went on to work with **Seger** on all of his subsequent output.

Bob Seger then disbanded his group and went to spend a year at Michigan University. He would return to the music scene at the end of 1971.

In 1970 British pop singer James Royal covered *Noah*. In the nineties *Lucifer* was covered by Jeff Tarlton on his *Sinner* EP.

Compilation appearances include: *Lookin' Back* on *Best of Hideout Records* (CD), *Michigan Nuggets* (CD) and *Michigan Brand Nuggets* (2-LP); and *2+2* on *The Seventh Son* (LP). (SR)

Bob Seger (MI)

ALBUMS:	1	BRAND NEW MORNING	(Capitol ST-731) 1971
(up to	2	SMOKIN O.P.'S	(Palladium MS 2109) 1972
1972)			

NB: (2) reissued (Capitol ST-11746) 1978. (2) reissued on CD (Capitol CDP 0777 7 99077 2 4) 1993.

45s:	Lookin' Back/Highway Child	(Capitol 3187) 1971
(up to α	Midnight Rider/Midnight Rider	(Palladium PRO 571) 1972
1972)	Persecution Smith/Chain Smokin'	(Abkco 4016) 1972
	Heavy Music Part 1/Heavy Music Part 2	(Abcko 4017) 1972
	Turn On Your Love Light/Who Do You Love	(Reprise 1117) 1972
	If I Was A Carpenter/Jesse James	(Palladium 1079)1972

NB: α promo release only.

Brand New Morning is an excellent solo album in which **Seger** plays all the instrumental parts (piano and acoustic guitars). A very intimate atmosphere and an interesting production, totally different from his previous or subsequent work, it hasn't been reissued.

After *Brand New Morning* **Seger** joined **Teegarden and Van Winkle** and recorded *Smokin O.P.'s* with them and Mike Bruce on the new Palladium label managed by Punch Andrews.

Smokin O.P.'s (for "Smoking Other Person's Cigarettes", the cover art representing a cigarette pack) is a really good blues and rock album, with covers of **Tim Hardin**, Bo Diddley and Steve Stills. There's also a new recording of *Heavy Music*, the **Bob Seger and The Last Heard** song.

In 1974, **Seger** formed the Silver Bullet Band with Drew Abbott (ex-**Third Power**), and went on to sell millions of singles and albums of classic and well structured U.S. rock. These are, however, totally outside the scope of this book. (SR/EW/MW)

Selah (OH)

Personnel:	ED FISHER	vcls, gourds	A
	MIKE LEB	bs, vcls	A
	KRISTINA LINDER	vcls, hrmnca	A
	JOE MAESTRI	drms, tamb, vcls	A
	PAUL VERGILIO	piano, organ, bells, vcls, gtr	A

ALBUM: 1(A) CONSIDER THESE WORDS (Almond Tree 20431) 197? SC

From Ohio, a Christian rock group, who shared the label and some members with **Pressed Down, Shaken Together** and **Running Over**. (SR/MMs)

The Semi-Colons? (MI)

45:	Beachcomber/Set Aside	(Cameo 468) 1967

An instrumental single recorded by **? And The Mysterians** under a pseudonym. (VJ)

The Senders (IA)

45:	Sometimes Good Guys Don't Wear White/ She Told Me	(IGL 149) 1968

This Pocahontas, Iowa band's cover of **The Standells**' hit is pretty decent. They reformed during the eighties to play sixties hits on the dance circuit.

Compilation appearances include: *Sometimes Good Guys Don't Wear White* on *Monsters Of The Midwest, Vol. III* (LP); and *She Told Me* and *Sometimes Good Guys Don't Wear White* on *The Best Of IGL Garage Rock* (LP) and *The IGL Rock Story: Part Two (1967 - 68)* (CD). (VJ)

The Senders (FL)

45s:	Party Line/Love Me Too	(Leopard 201) 1966
	Chintz And Rubies/ What's Your Sisters Name?	(Marlin 1910) 196?

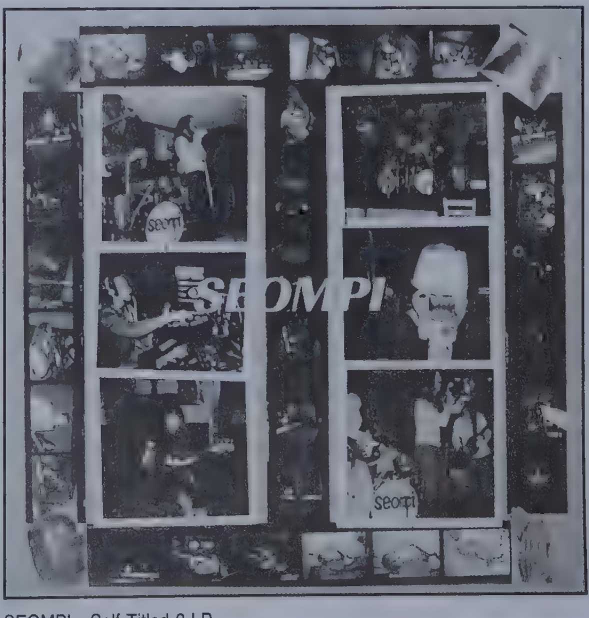
Another **Senders**, this time from Tampa, Florida whose *Party Line* was included on *Garage Punk Unknowns, Vol. 8* (LP). (GG)

Seompi (TX)

Personnel:	BILL REID	drms	ABC
	PAT ROCKHILL	bs	ABC
	DAVE WILLIAMS	bs	ABC
	MITCH WATKINS	gtr	B
	'SKID' ROWE	gtr	C

ALBUMS: 1(B)	SUMMER'S COMIN' ON HEAVY	(Rockadelic RRLP 33) 1998
2(B)	SEOMPI (2-LP)	(Akarma AK 089/2) 2000

NB: (1) issued in standard printed jacket with insert which was encased in a printed soft vinyl outer cover. (2) is a repackage of (1) with additional tracks. (1) also on CD as *AWOL* (Gear Fab GF-136) 1999.



SEOMPI - Self Titled 2-LP.

45s: α Summer's Coming On Heavy/
Lay On The Floor (Blackstar S-101) 1970
α Summer's Coming On Heavy/
Lay On The Floor (Yin Yang S-101) 1971
We Have Waited/Lay On The Floor (Number Eight 102) 1971
Almost In The Whole/Slide Slide (Blackstar S-102) 1972

NB: α contain different versions of the same songs.

Seompi is on a very short list of Texas bands that successfully embraced the emerging heavy rock sound at the turn of the decade, using it (as did **Mariani** and, to a lesser degree, **Josefus**) to create provocative original music.

Created by Williams in 1969 as a power trio with no guitarist, it was this unusual line-up that recorded the first single on Blackstar. When both the single and the dual-bass guitar line-up were met with public indifference, Williams wisely ended the experiment and brought in Watkins on guitar. It was this more traditional quartet line-up that recorded all the music heard on the two full-length collections listed above, which are recommended. Both contain several of the 45 sides, and are fleshed out with period rehearsal tapes of varying quality.

Fans of dark hard-rock should investigate this band's music.

Williams had earlier been with **The Headstones** and their retrospective CD *24 Hours (Everyday)* also includes the four tracks on **Seompi**'s two Blackstar label singles.

Compilation appearances have included: - *Slide Slide* and *Summer's Coming On Heavy* on *Green Crystal Ties, Vol. 6* (CD); and *Almost In The Whole* on *Brainshadows, Vol. 1* (LP & CD). (CF/MW)

Sequoiah (?)

Personnel:	BILL JOHNSON	gtr, vcls	A
	BOB JOHNSON	gtr, bs, perc, vcls	A
	TOM MOBLEY	gtr, harmonica, vcls	A

ALBUM: 1(A) SEQUOIAH (700 West 760605) 1976 R1

Released on the same label as **Zerfas**, Dan Modlin/Dave Scott and **Primevil**, **Sequoiah** was a trio playing six and 12-string acoustic and electric guitars, bass and percussion. Their music is mainly rural folk-rock and their material includes *Trail Of Tears*, *Now She's Gone*, *I Can't Make It Any Better* and *The Sun Shines For You*. Their album was housed in a cover depicting the head of an Indian chief covered with eagle's feathers. (SR)

Sequoiah Stream (IN)

ALBUM: 1 SEQUOIAH STREAM (w/insert) (No label) 1971 R1

NB: issued in plain cover.

This is another private album recorded by students at Earlham College in Richmond, Indiana. Like the others (**Attention Span**, **Hoi' Polloi**, and the **Crucible** series), it's a mixed bag with some folk, some prog, some hard-rock, etc. (VJ)

The Serfmen (IN)

Personnel incl:	CARL ALDRICH	keyb'ds	A
	JASON PENNDORF (RICHIE)	ld gtr	A

45s: A Man Can't Live Without Love/Cry (Nemfres JH 101) 1964
Chills And Fever/
(I Want You) Back Again (Nemfres JH 102) 1964

Not from Rhode Island as previously reported, although they did spend some time there. This Fort Wayne, Indiana band would change their name to **The Olivers**.

Compilation appearances include: *Cry* on *Time Won't Change My Mind* (LP), *Psychedelic States: Indiana Vol. 1* (CD) and *Trip In Tyme Vol. 1* (CD); *Chills and Fever* on *Garage Punk Unknowns, Vol. 8* (LP); and *A Man Can't Live Without Love* on *Wyld Sydes Volume 3* (CD). (GG/VJ/MW)

The Serfs (CA)

Personnel:	KENNY BLOOMQUIST	drms	A
	LARRY FAUCETTE	conga	A
	MIKE FINNEGAN	keyb'ds, vcls	A
	FREDDY SMITH	sax, vcls	A
	LANE TIETGEN	gtr, bs, vcls	A
	MARK UNDERWOOD	trumpet, french horn	A

ALBUM: 1(A) THE EARLY BIRD CAFE (Capitol SKAO-207) 1969

45: Early Bird Cafe/I'm A Man (Capitol P-2493) 1970

From San Francisco, **The Serfs** were a quite popular live act on the Bay Area scene between 1968 and 1969. Produced by **Tom Wilson**, their album is an interesting blend of psych-blues with some jazz influences. The best moments are the covers (Miles Davis' *All Blue*, Spencer Davis Group's *I'm A Man* and Dylan's *Like A Rolling Stone*), as their original compositions tend to use too much brass.

Their leader, **Mike Finnegan**, had previously released a single on Parkway. He would later work with Dave Mason, became a session man and also released several albums, alone, with Dudek and Kruger or with Jerry Wood.

Larry Faucette played conga on Hendrix's *Electric Ladyland*, while Lane Tietgen would become a songwriter, notably for **Kindred**. (SR)

The Serpent Power (CA)

Personnel:	CLARK COOLIDGE	drms	AB
	DENNY ELLIS	ld gtr	A
	DAVID MELTZER	hrmnca, gtr, vcls	AB
	TINA MELTZER	vcls	A
	JOHN PAYNE	organ	A
	JEAN-PAUL PICKENS	banjo	AB
	DAVID STENSON	bs	A
	BOB CUFF	gtr	B
	DAVID MOORE	zhenei	B
	JIM MOSCOSO	bs	B

ALBUM: 1(A) THE SERPENT POWER (mono/stereo)
(Vanguard 9253/VSD-79252) 1967 R1

NB: (1) has had a limited repressing in the eighties and again on vinyl (Vanguard) 199? (1) reissued on CD by (Vanguard VMD 79252) 1996. (1) reissued on vinyl (Akarma AK 053) 2000. (1) also issued on CD together with **David and Tina Meltzer**'s *Poet Song* (Akarma AK 053/054) 1999. *Poet Song* (Akarma AK 054) 1999

the early bird cafe

THE SERFS - The Early Bird Cafe LP.

was also available on vinyl. A second album was also recorded but not released until 1998 *Green Morning* ( ). This was subsequently issued on CD (RD Records RD 001) 2001.

San Francisco-based band **The Serpent Power** was led by poet **David Meltzer**. He formed the band with his wife Tina in 1966. Ed Denton (then manager of **Country Joe And The Fish**) recommended them to Vanguard after hearing their first gig, a benefit for the Telegraph Group Neighborhood Centre on 27th November 1966. Stenson and Ellis had earlier played with The Grass Roots. The album is notable for some tasty mellow guitar work on tracks such as *Gently Gently* and *Open House*, whilst Tina's beautiful vocals are to the fore on *Flying Away*, a beautiful mellow song. However, the group is probably best remembered for the album's closing track *Endless Tunnel*, an ambitious amalgam of Western and Eastern musical styles on which J-P Pickens guests. Now a mini collectors' item this album is recommended.

A second album, *Green Morning*, was recorded for Capitol but shelved until its release in 1998.

After the demise of **The Serpent Power**, the **Meltzer**'s made a further album, *Poet Song*, which is also worth obtaining.

Bob Cuff later joined the band **Mystery Trend**. Moscoso later played for The Cleveland Wrecking Co. and eventually became a carpenter in Marin County.

Jean-Paul Pickens, who was one of San Francisco's legendary 'Diggers', and his friend Gene Estribou released an unusual and rare folk album, *Intensifications* (MEA Records) circa 1966.

Up & Down has been compiled on *The Vanguard Folk Album* (CD) and on *Love Is The Song We Sing* (4-CD plus book). (VJ/SR/CF)

Sertified Sounds (WI)

45: Everyday/Love Is Strange (Tee Pee 25/6) 1967

Here's a strange garage-pop cover of Buddy Holly, from Wisconsin. It was produced by Alan Posniak, who was formerly with the Phaetons and **Golden Catalinas** and the driving force behind Target and Tee Pee records. (MW)

7 Dwarfs (PA)

45: Stop Girl/One By One (Ideal 1168) 1967

This is a fabulous single from a Norvelt, Pennsylvania band that evidently really dug the **Blues Magoos**' style. *One By One* is a great cover of one of the **Magoos**' better-known ditties but it's *Stop Girl* that's the winner being an astounding pounding poppy fuzzer.

Compilation appearances include: *Stop Girl* on *Sixties Rebellion, Vol. 6* (LP & CD) and *Fuzz, Flaykes, And Shakes, Vol. 5* (LP & CD); and *One By One* on *Wyld Sydes Volume Six* (CD). (MW)

The Seven of Us (NY)

Personnel incl:			
	J. (JOHNNY?) DeROBERTIS		AB
	FRANKIE GADLER	vcls	ABC
	JODY SPAMPANATO	bs	ABC
	TERRY ADAMS	keyb'ds	BC
	STEVE FERGUSON	ld gtr	BC
	TOM (G.T.) STALEY	drms	C
	LEE TIGER	gtr	C

45s: How Could You/
The Way To Your Heart (Red Bird 10-069) 1966
Jamboree/It's Not Easy To Forget (Red Bird 10-080) 1966

These New Yorkers put out two very collectable singles that now command high asking prices. Why? Well, these are garagy R&B/soul belters in the style so beloved by "Northern Soul" collectors. *Jamboree* in particular is an incredible stomper that it's absolutely impossible to sit still to.

THE SERPENT POWER
VANGUARD

THE SERPENT POWER - Self Titled LP.

Another reason for their desirability is that around the end of 1966 the band relocated to Miami, where they were joined by Adams and Ferguson (formerly of Kentucky outfit **Mersey Beats U.S.A.**). In 1968-9 they returned north after changing their name to The New Rhythm and Blues Quintet (**NRBQ**). (MW/JLh)

17th Avenue Exits (AL)

45: A Man Can Cry/
Ain't Gonna Eat Out My Heart Anymore (Modern 1035) 1967

A mid-sixties punk band from Mobile, Alabama **17th Avenue Exits** managed to get their sole fuzzed-out single released by an independent Los Angeles label better known for blues and R&B. Both sides have reappeared on *Sixties Rebellion, Vol. 9 - The Nightclub* (LP & CD) and the *Nuggets From The Golden State: Scarey Business* (CD); the latter Big Beat compilation unearths garage-punk nuggets on the Modern, Titan and Downey labels. (VJ/MW/AP)

7th Cinders (NJ)

45: You Take Me For Rides/One Day (Greezie 502) 1966

7th Cinders came out of Newark, New Jersey in the mid-sixties with this pretty good folk-punk single.

You Take Me For Rides can also be heard on *Garage Punk Unknowns, Vol. 3* (LP). (VJ)

7th Court (MI)

45: One Eyed Witch/Shake (Prophonics 2027) 1967

A rare single by a Flint, Michigan band, which continues to elude compilers and therefore commands high prices. Recorded at Prophonics Studios in Mount Morris, the top side appears to be an original by H. Goodwald and is backed by a cover of the Sam Cooke hit. I don't believe it has been booted but there appear to be at least three label colour variations (two different greens and one white with green) so perhaps it did well locally and required multiple pressings? (MW)

Seventh Dawn (CA)

45: Don't Worry Me/
Wings Of Flight (Golden State Recording G.S.R 2452) 1970

Here's a rare San Francisco area heavy fuzz psych single that has not yet been compiled. It was recorded at Leo De Gar Kulka's Golden State Recorders studio. (VJ)

The Seventh Dawn (?VA)

Personnel:	ANN MUNSON	vcls, acoustic gtr, synth	A
	BIL MUNSON	vcls, gtr	A
	ERIC MUNSON	vcls, bs	A
	HEFF MUNSON	vcls, keyb'ds, synth, drms	A

ALBUM: 1(A) SUNRISE (Fantasy Worlds Unlimited) 1976 R3

NB: (1) reissued on vinyl (w/insert) (Project Aquarius PA 001) 1994 in a limited numbered edition of 275.

The tracks that comprised this Virginia album date from 1970 thru' to 1976. It varies from very soft female-vocal 'folk-psych' to melodic keyboard dominated proggy-rock with flowing guitar. There's nothing heavy at all about this quartet. File in the 'hippie-rock' genre because of its gently drifting feel and odes to nature (*The Snail and Robin*), not necessarily as a put-down.

Their album was recorded as a project for an electronic music course at Virginia Commonwealth University. A second album called *Dreams* was recorded but not released. This was a more progressive effort.

The band soldiered on until the early eighties, playing their farewell gig at a college for the deaf! (MW/VJ/JSo)

The 7th Seal (VA)

Personnel:	WILLIAM CRAUN	drms	A
	MARC FARLEY	bs, vcls	A
	DANNY LEGGE	gtr	A
	ED "SHRED" SCHROEDER	ld gtr, vcls	ABC
	LARRY TRAITOR	vcls	A
	BOB ALTIC	organ	B
	STEVE HALE	vcls	BC
	BRUCE PETERSON	drms	BC
	STEVE UPDIKE	bs	BC
	RICHARD PRICE	organ	C

ALBUM: 1(A) REFLECTIONS (w/insert) (Justice JLP - 0) 1999

45: People Grow On You/
The Day Before Love (Gama 45-676) 1968

NB: shown as by "The 7th Seal".

The quintet, attending college in Bridgewater, Virginia was previously known as **The English Muffins**. Their album, a limited edition of 400, is taken from tapes for an unreleased Justice album recorded in Winston-Salem, North Carolina in 1967. Whilst many on the Justice label suffer from a dearth of originals and a similar selection of cover material, several originals are included here, which occupy minor-mood introspective garage-ballad territory. *Well I Know* is a fine example and their reworking of *It's My Pride*, from **The English Muffins**' repertoire, is very Zombiesque in the vocal arrangements. *Proud Reflections* is a moody jangler. The dark horse and arguably the best track is *Make Your Bed*, a low-key folk-punker that ends surprisingly in a crescendo of drums and feedback.

The 7th
Seal
Reflections

THE 7th SEAL - Reflections LP.

Of the covers, *Till The End Of The Day* and *Mister You're A Better Man Than I* are above-par with searing lead guitar. Soulful aspirations are aired in *Midnight Hour* and the **Rascals**' *Come On Up*, whereas blues reign in the near five-minute finale *I've Got A Mind To Give Up Livin'*.

Numerous photos and an insert with the band's history complete a welcome release, certainly one of the most interesting and rewarding from the Justice stable.

By April 1968 and the Gama single, Schroeder was the sole survivor of the album line-up. Organist Bob Altic had been an early member of **The English Muffins**; he was replaced soon after the single by Richard Price. *People Grow On You* is great psych with whispering vox at the beginning and end (sans music) and nice guitar work. The flip, composed by Steve Hale, is a ballad - adequate but nothing exceptional. (MW/FU/BHr)

Seventh Sons (MD)

Personnel:	FRANK EVENTOFF	flute	AB
	SERGE KATZEN	drms	AB
	BUZZY LINHART	vcls, gtr	AB
	STEVE DE NAUT	bs	A
	JACK ROCK	bs, vcls	B

ALBUM: 1(B) 4.00 AM AT FRANK'S (ESP 1078) 1968 R1

NB: (1) sometimes listed as *The Seventh Sons*. (1) reissued on vinyl (Get Back GET 1038) 1999. (1) reissued on CD as *Raga* (ESP 1078) 1997.

The music on this album is a long raga with voices, flute, guitar and percussions. You either like it or you hate it! The "Frank's" referred to in the album title was not a club but Eventoff's house in Baltimore. **Linhart** later recorded another raga *Sing Joy* on his first solo album. Frank Eventoff was later involved with **The Organ Grinders**. (SR/VJ/MW)

Becky Severson (MN)

ALBUM: 1 A SPECIAL PATH (Artronics 3572) 197? R1/R2

This Christian acoustic folk album from a St Cloud, Minnesota outfit was inspired by the book of Jeremiah. It features female vocals and one cut has been compiled on *Ladies Of The Canyon* (CD). (VJ)

Seward's Ice Box (OH)

Personnel incl:	HARRY BLACKSTONE	bs
	JOE CATANIA	keyb'ds
	CHUCK CHUDAKOFF	ld vcls, gtr
	PHIL KRAMER	ld gtr
	JIMMY WALTMAN	drms

45: Your Head Is Reeling/
I-Feel-Like-I'm-Fixin'-To-Die Rag (United Audio 6003) 1968

Although the term Seward's Ice Box is associated with Alaska, this band was from Youngstown, Ohio. Their summer 1968 release demonstrates great taste by featuring a pair of decidedly uncommercial covers, of **Ultimate Spinach** and **Country Joe & The Fish**. According to George Gell's excellent buckeyebeat site, they also covered **Iron Butterfly**, which proved useful on Phil Kramer's CV- in the mid-seventies he turned up in the reformed Butterfly and did an excellent vocal impression of Doug Ingle on *Scorching Beauty*'s *High On A Mountain Top*. (MW)

SEVENTH SONS - 4.00 am At Frank's LP.

Shadden and The King Lears (TN)

Personnel:			
	NORMAN BROWN	ld gtr	ABCD
	LARRY COOPER	bs	ABCDE
	TERRY HOLDER	keyb'ds	ABCD
	PRESTON WILLIAMS	drms	ABCDE
	SHADDEN WILLIAMS	vcls	AB
	RICHARD BRYANT	keyb'ds	BC
	DON SINGLETON	gtr	BCDE
	JACK HOLDER	gtr, keyb'ds	DE
	JIM BRASHER	trumpet	E
	MIKE CREPER	sax	E
	DARRELL VENABLE	trumpet	E

45s:			
		Come Back When You Grow Up Girl/ All I Want Is You	(Arbet 1016) 1966
		Knock On Wood/Baby It's Too Late	(Arbet 1017) 1967
		Goodtime Mary-Go-Round/Goodbye Little Girl	(Bell 717) 1968
	α	These Changing Times/ There Will Be No Tomorrow	(Trump 2829) 1970
	α	Come On Down To Earth/ New Orleans Ruth	(Trump 2966) 1970

NB: α shown as by Piccadilly Circus.

A popular Memphis, Tennessee pop group who were formed in 1966 by brothers Shadden and Preston Williams. Their debut single in October 1966 featured a cover of a Marsha Sharp song and it started to do well in The South. Then teen-crooner Bobby Vee did a near carbon-copy of their version and ended up with a million-seller hit, *Ain't Life Unfair*? Two more singles were released but didn't do so well. After the third, the band expanded with the arrival of Bryant and Singleton from The Funny Company. Then Shadden suddenly quit the band one night at a show following a religious experience and the band was forced to soldier on without him. Some months later they added a horn section, changed their name to Piccadilly Circus and issued two brassy pop singles on Trump. For much more on this band and the Memphis sixties scene, pick up Ron Hall's book 'Playing For A Piece Of The Door' (Shangri-La Projects, 2001, ISBN 0-9668575-1-8).

The band's best moment from our viewpoint is *All I Want Is You*. It can be found on the book's companion compilation *A History Of Garage And Frat Bands In Memphis* (CD) and had previously appeared on *The Garage Zone Vol. 3* (LP) and *The Garage Zone Box Set* (4-LP + 7"). (MW/RHI)

The Shades (and variations of) (TX)

45s:			
	α	Lookie-Lookie-Lookie/ That's The Way The Cards Fall	(Mat 0003) 196?
	β	Tenderly I'll Love You/You Keep Me Coming	(Hub 0001) 196?
		Ginger Bread Man/The Hip	(AOK 1028) 1967
	χ	Search The Sun/ Bring Your Love	(International Artists 132) 1969
	δ	Third Number/ Profitable Dream	(International Artists 137) 1969

NB: α shown as by KC Grand and The Shades. β shown as by Mack Tubb and The Shades. χ shown as by The Shayds. δ shown as by Shayde.

This West Texas group changed their name five times in the course of as many records. They started out on their first single as K.C. Grand And The Shades. By the time of the follow-up - the 'A' side was a punky ballad, the flip an instrumental - they'd become Mack Tubb And The Shades. Their next incarnation as **The Shades** produced a credible punk-soul song *Ginger Bread Man*. This attracted the attention of International Artists who released their next two efforts under slightly different names. The first of these - a psych/pop single - is usually considered their finest moment. The band then underwent a more drastic name change to **Sweet Briar**.

Compilation appearances include: *Ginger Bread Man* on *Punk Classics* (CD), *Flashback, Vol. 6* (LP) and *Green Crystal Ties, Vol. 10* (CD); *Search The Sun* on *Highs In The Mid-Sixties, Vol. 23* (LP); and *Ginger Bread Man* (alt. mix), *You Can't Do That* (previously unreleased) and *You Keep Me Going* on *The History Of Texas Garage Bands, Vol. 3 - The AOK Records Story* (CD). (VJ/MW)

The Shades (IL)

Personnel incl: D. MEYER
B. SEABOCH
T. WHITING

45s:		
	When You Said Goodbye/ Ballot Bachs	(Princeton PD 7012) 1968
	When You Said Goodbye/Ballot Bachs	(Cadet 5608) 1968

These singles were the work of a Chicago-recorded outfit, from Webster City, Iowa. *Ballot Bachs* is an instrumental notable for its mesmerising fuzzy feedback guitar and stop-start changes. The uncompiled top-side is an up-tempo harmony-pop ditty without a trace of menace - a real Jekyll and Hyde single.

You can also enjoy *Ballot Bachs* on *Mindrocker, Vol. 3* (LP), *Everything You Always Wanted To Know...* (CD), *Garagelands, Vol. 1 & 2* (CD) and *Garagelands, Vol. 2* (LP). (VJ/MW)

The Shades (MN)

Personnel:			
	DAVID KOCHIE	ld gtr	AB
	TIM OLSON	drms	ABC
	BRYAN SKILLESTAD	gtr	A CD
	DANNY HOLIEN	gtr, vcls	BCD
	DARRELL WIDHOLM	bs	B
	DOVE DOFFING	bs	C
	MIKE LALLY	drms	D

45s:		
	Please, Please, Please/Summer's Here	(Soma 1437) 1965
	I Feel So Fine/Down The Road Apiece	(Welhaven 4957) 1965

From Cannon Falls in south-east Minnesota, this was the first of two bands fronted by **Danny Holien**; the second being **Midwest**. They later became known as Clover in 1969 and evolved into a power trio.

Compilation appearances include: *Down The Road Apiece* on *The Essential Pebbles Collection, Vol. 1* (2-CD); *Please, Please, Please* on *Soma Records Story, Vol. 3* (LP); and *Summer's Here* on *The Big Hits Of Mid-America* (2-CD). (VJ/MW)

The Shades (OH)

Personnel incl:		
	KEVIN FRANCE	keyb'ds
	STEPH FRANCE	gtr
	JIM NULL	bs
	LARRY SWIDER	ld gtr

45s:	α	Cry Over You/ 5th Of September	(RKO Sound Studio) 1966
	α	I Need You/Are You A Boy	(RKO Sound Studio) 1966
		Cry Over You/The 5th Of September	(Rapa 2010) 1966
		I Need You/With My Love	(Encore 1002-ARC) 1966
		Everybody Needs Somebody/Walk On By	(France 45-39) 1967

NB: α acetate only.

Previously thought to be a band from Corona, New York this band was tracked down to Akron, Ohio and their full story is retold on Geoge Gell's buckeyebeat site. *I Need You* is moody fuzz'n'farfisa with jangley shades of **The Leaves**' *Hey Joe;* it's on *Psychedelic Crown Jewels Vol. 3* (CD), *The Night Is So Dark* (LP), and *Trip In Tyme Vol. 1* (CD). *With My Love* is a stompin' punker with echoes of Them's *Gloria* and is also featured on *Psychedelic Crown Jewels Vol. 3* (CD), *Yeah Yeah Yeah* (CD) and *It's A Hard Life* (LP). (MW/MM)

The Shades (MI)

EP:	1	Fire/Come On Up/Sunshine Of Your Love	(Joslin 1) 1968

Here's another **Shades** from Michigan this time with a rare three-track 7" EP that fetches big bucks and reportedly features a pre-pubescent vocalist. They may also be responsible for a single - *Sower And His Seeds/Let Us Vote* (Out-Of-Site 2454). (MW)

Shades, Inc. (FL)

Personnel:	MARIO COMBO	drms	A
	TOM MURASSO		A
	PAT SMITH	bs	A
	JIM STATES	gtr	A
	SPIKE WARNER	ld gtr	A
	RANDY WOOLEY	ld vcls	A

45s:		Who Loved Her/Sights	(Abstract 4604) 1966
		Don't Run My Life /	
	α	There Goes My Life	(Criteria Studios) 196?
	α	Just Walk Away	(Criteria Studios) 196?

NB: α acetate only.

Who Loved Her, a cool slab of minor-mood jangle-beat from the Searchers school by this Miami, Florida band is featured on *Psychedelic States: Florida, Vol. 1* (CD). *Sights* is a psychy pop-punker with a mandolin solo, and is also on *Psychedelic States: Florida Vol. 3* (CD). A subsequent line-up included Tom Murasso, who went on to The Heat Machine and The Sault Shaquer.

Spike Warner later played in **Southern Steel**. (MW/JLh)

Shades of Black Lightning (CA)

Personnel incl:	BILLY FORD	vcls	A

ALBUM:	1	SHADES OF BLACK LIGHTNING	(Tower ST-5129) 1968 SC

45:	Love In/Got Myself Together	(Tower 450) 1968

Short-lived Californian combo **Shades of Black Lightning** is sometimes described as psychedelic. Produced by Freddie Piro and Billy Ford (their leader and songwriter), it's in fact a R&B quintet heavily influenced by Sam and Dave, the early **Chambers Brothers** and other similar groups. The cover depicts their black silhouettes on a green background and two of them are holding trombones! (VJ/SR)

The Shades of Blue (MI)

ALBUM:	1	HAPPINESS IS THE SHADES OF BLUE	(Impact 1001) 1966

NB: There's also a compilation *Golden Classics* (Collectables COL-?) 1997.

			HCP
45s:	Oh, How Happy/Little Orphan Boy	(Impact 1007) 1966	12
	Lonely Summer/With This Ring	(Impact 101 4) 1966	72
	Happiness/The Night	(Impact 1015) 1966	78
	How Do You Say A Dying Love?/ All I Want Is Love	(Impact 1026) 1967	-
	Penny Arcade/Funny Kind Of Love	(Impact 1028) 1967	-

Edwin Starr discovered this Detroit-based quartet (three men, one woman) who enjoyed some minor chart success. Their album, which was of the psychedelic pop genre, is now a minor collectors' item but the recent Collectables retrospective is probably easier to obtain.

Oh How Happy, Lonely Summer, How Do You Save A Dying Love and *Penny Arcade* can also be heard on another Collectables CD, *The Best Of Impact Records.* (VJ/MW)

The Shades of Blue (IL)

Personnel:	TIM FRAZIER	ld vcls, bs	A
	RICK MILLER	drms	A
	CHUCK OLMSTED	ld gtr, brass, vcls	A
	CLOYD SHANK	gtr, vcls	A
	MICHAEL SUPP	ld vcls, keyb'ds	A

45s:	You Must Believe Me/That's Not The Way That Love Should Be	(Shades 836R-1030) 1967
	The Time Of My Life/Turn Turn Turn	(Shades 600) 1969

A different **Shades Of Blue** from Danville, Illinois with a frantic garage cover of Curtis Mayfield's *You Must Believe Me.* They were together between 1965-69 and were known mostly for and prided themselves in their multiple-part harmonies. Their original manager and high school friend, Irving Azoff later went on to manage amongst others REO Speedwagon and The Eagles. Azoff ultimately reached the corporate summit as president of MCA.

The Time Of My Life has resurfaced on *Psychedelic States: Illinois Vol. 1* (CD). (MW/MSp)

Shades of Darkness (NY)

Personnel:	NICK BATTAGLIA	drms	A
	PETER CHIMENTO	ld vcls, gtr	A
	TOM CONTI	bs	A
	JIM GLOFF	ld gtr	A

45:	She Ain't Worth All That/Someone Better	(Shades 71031) 1967

Members of this previously unheralded quartet came from the communities of Fredonia and Dunkirk, New York. *She Ain't Worth All That* is an excellent garage-pop swinger with plaintive vocals and a dexterous workout on keening guitar. It is featured on *Psychedelic States: New York Vol. 1* (CD) whose liners reveal that the band used to make regular trips across the border to Toronto to check out the likes of The Ugly Ducklings. The track also featured on *Thee Unheard Of* (LP) but was erroneously credited to **Zookie & The Potentates**. (MW)

The Shades of Night (TX)

Personnel:	RICK CHEATHAM	ld vcls, gtr
	STEVE IRWIN	vcls
	FRANK JAMES	drms
	JIMMY LEE	bs
	TRAY LYNN	gtr

45:	Such A Long Time/Fluctuation	(Alamo Audio 111) 1966

NB: reissued on vinyl (Norton 45-039) (PS) 1995.

This teen quintet came from Lytle, Texas. *Fluctuation* has some decent vocals and catchy guitar moments.

You can also check out *Fluctuation* on *Open Up Yer Door, Vol. 2* (LP), *Pebbles, Vol. 3 (ESD)* (CD), *Texas Flashbacks, Vol. 3* (CD) and *Flashback, Vol. 3* (LP). (VJ/MW)

The Shadow Casters (IL)

45s:	It'll Be Too Late/Goin' To The Moon	(JRP 002) 1966
	Cinnamon Snowflake/But Not Today	(JRP 003) 1966

The Shadow Casters hailed from Aurora, Illinois. *Cinnamon Snowflake* is a laid-back folk-rocker, whilst both *It'll Be Too Late* and *Goin' To The Moon* are rather primitive and lightweight affairs.

Compilation appearances include: *Cinnamon Snowflake* on *Psychotic Moose And The Soul Searchers* (LP); and *It'll Be Too Late* on *Garage Zone, Vol. 2* (LP) and *The Garage Zone Box Set* (4-LP). (VJ/MW)

Shadow Mann (NY)

ALBUM: 1 COME LIVE WITH ME
(Tomorrow's Productions TPS 60001) 1968 SC

45s:	Come Live With Me/ One By One	(Tomorrow's Productions TP 0001) 1968

NB: released in the U.K. (Roulette RO 504) 1969.

Late sixties New York freak-attack one might think from the tracks featured on *Turds On A Bum Ride, Vol. 3* (CD) (*Shadow Mann* and *You Gotta Be Me*). However, the single shows the other side - insipid orchestrated studio cash-in pop. Both sides were written by Art Wayne and arranged by Paul Harris.

Shadow Mann is actually Shadow Morton, Phil Spector's only real rival, who produced The Shangri-Las amongst others. The album is a more than uneven affair but it has its moments. (VJ/MW/SR)

The Shadows (AL)

45:	If You Love Me/The Big Mess	(Woodrich 18507/8) 1967

This is another sought-after garage single on the Huntsville, Alabama label, which manufactured small quantity pressings for the bands to distribute themselves. Thankfully both sides have been featured on *The Cicadelic 60s 7* (CD). See also The **Hi-Boys, Poor Souls, Rocks, Shandells Inc.** and **Wombats**. (MW)

The Shadows (AR)

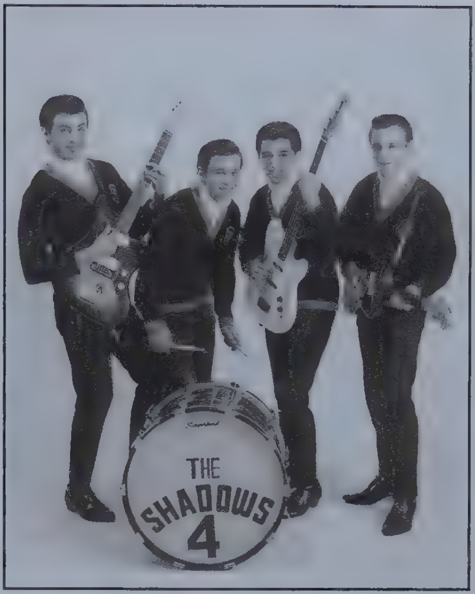
Personnel incl:	ROY COST	gtr, ld vcls
	WARREN CROW	sax
	JACK NANCE	keyb'ds
	JOE REEVES	bs

45s:	Ketchy/You Can Count On Me	(unknown) 1965
	It Breaks My Heart/You Made Me Cry	(E & M 1653) 1965
	New Heartache/Wind Down	(unknown) 196?

This Conway, Arkansas band was led by Roy Cost and known as The Young Shadows at one point. By the end of the sixties Cost had moved into country-pop as The Music Shoppe, with a couple of releases on the Vega label in 1969.

It Breaks My Heart is also on *Psychedelic States: Arkansas Vol.1* (CD). (MW)

The Shadows (KY) - see The Chateaus (KY).



THE SHADOWS FOUR.

The Shadows Four (MA)

Personnel incl:	RON BORELLI	ld gtr, bs, vcls	A
	DONNIE GELAIDES	bs, gtr, vcls	A
	JOEY SALEMI	drms, vcls	A
	BILL TRAINOR	ld gtr, vcls	A

45s:	Follow Me/Heart Of Wood	(Fleetwood 4553) 1966
	I'm Beggin' You/Summertime	(DME 200,964/5) 1966

From Woburn and Revere, Massachusetts this band took their name from the U.K. Shadows, of whom lead guitarist Bill Trainor was (and still is) a big fan. The first single was never officially issued but some copies were pressed as a few are known to exist in collections. However, the band was never able to get any copies and they ended up suing Fleetwood Recording.

The band were also sponsored by Vox instruments and toured with the movie 'How To Stuff A Wild Bikini' in the summer of 1965. The following October, they became the first instrumental group to perform at 'The Boston Music Hall'

Bill Trainor had to join the service before the second record was recorded which accounts for the lightweight sound. After he returned from service the band lasted for a few more years, recording several demos of cool late sixties pop-rock. The early line-up also made many unreleased recordings of rock instrumental standards.

Compilation appearances have included: *Heart Of Wood* and *I'm Beggin' You* on *New England Teen Scene* (CD); *Heart Of Wood* and *Follow Me* on *New England Teen Scene, Vol. 1* (LP); and *I'm Beggin' You* on *New England Teen Scene, Vol. 2* (LP) and *Today Is Just Tomorrow's Yesterday 1* (CD). (GGI/MW/BT)

The Shadows of Knight (IL)

Personnel:	NORM GOTSCH	gtr	AB
	WAYNE PURSELL	bs	A
	WARREN RODGERS	gtr, bs	AB
	TOM SCHIFFOUR	drms	ABC
	JIM SOHNS	vcls	ABCD
	JOE KELLEY	bs, ld gtr	BC
	JERRY McGEORGE	gtr	C
	DAVE WOLINSKI	bs, keyb'ds	C
	DAN BAUGHMAN	gtr	D
	JOHN FISHER	bs	D
	KENNY TURKIN	drms	D
	WOODY WOODROFF	ld gtr	D
	ERIC BLOMQUIST		E
	JACK DANIELS	ld gtr	E

BOB HARPER E
CHARLIE HESS E
GARY LEVIN E

HCP

ALBUMS: 1(C) GLORIA (mono/stereo) (Dunwich S/SD 666) 1966 46 SC
2(C) BACK DOOR MEN (mono/stereo) (Dunwich S/SD 667) 1966 - SC/R1
3(D) SHADOWS OF KNIGHT (Super K SKS 6002) 1969 -
4(-) GEE-EL-O-AIRE-I-AY (Edsel ED157) 1985 -
5( ) LIVE (DONE 5CD) 199? -
6( ) RAW 'N' ALIVE AT THE CELLAR CLUB 1966 (Sundazed 5006) 1992 -
7( ) THE SUPER K COLLECTION (Collectables COL-CD-0581) 1994-
8( ) ONE WAY, SHAKE (Collectables COL-CD-30331) 199? -
9( ) DARK SIDES - THE BEST OF... (Rhino R2 71723) 1994 -

NB: (1) reissued on vinyl in the UK (Radar RAD 11) 1979. (1) reissued on vinyl (Sundazed LP 5034) 1998. (1) reissued on CD (Sundazed SC 6155) 1998. (1) reissued on CD (Atlantic) 2005. (2) reissued on vinyl (Sundazed LP 5035) 1998. (2) reissued on CD (Sundazed SC 6156) 1998 with three bonus tracks, pictures and sleeve notes. (2) reissued on CD (Atlantic) 2006. (3) reissued on vinyl. (3) reissued on CD (One Way) 1994. (3) reissued on CD as *Shake!* (Rev-Ola CRREV274) 2009 with the non-album singles *Shake!* and *My Fire Department Needs A Fireman* as bonus tracks. (5) is a 7-track mini CD. (6) is a previously unreleased live album that was also released on CD (Sundazed SC 11013) 1992.

Compilations have included: *Raw 'n' Alive At The Cellar* (Sundazed LP 5006)/(CD) (Sundazed SC 11013) 1992; *Live - Featuring Gloria* (Performance 5) 1992, which featured a recording of a 1972 concert and *Dark Sides: The Best Of The Shadows Of Knight* (Rhino 71723) 1994.

A Knight To Remember (Bassic-Lee) 2007 and *Rock 'n' Roll Survivors* (Collectables COL-8187) 2008 both feature new material by a new touring line-up.

EP: 1 RHINO HI-FIVE: THE SHADOWS OF KNIGHT (*Gloria/I Got My Mojo Working/Boom Boom/I Just Want To Make Love To You/Oh Yeah*) (Rhino) 2005

HCP

45s: Gloria/Dark Side (Dunwich 45-116) 1966 10
Oh Yeah/Light Bulb Blues (PS) (Dunwich 45-122) 1966 39
Bad Little Women/Gospel Zone (PS) (Dunwich 45-128) 1966 91
I'm Gonna Make You Mine/ I'll Make You Sorry (Dunwich 45-141) 1966 90
Willie Jean/The Behemoth (Dunwich 45-151) 1967 -
Someone Like Me/Three For Love (Dunwich 45-167) 1967 -
Potato Chip (one-sided 5" cardboard-backed flexi-disc) (Auravision no#) 1967 -
α Shake/From Way Out To Way Under (Team 520) 1968 46
My Fire Dept. Needs A Fireman/Taurus (Super K SK-8) 1969 -
My Fire Dept. Needs A Fireman/ Run Run Billy Porter (Super K SK-1 0) 1969 -
β Gloria '69/Spaniard At My Door (Atco 6634) 1969 -
I Am The Hunter/Warwick Court Affair (Atco 6776) 1970 -
Gloria/Dark Side (reissue) (Atlantic 13138) 1971 -
χ I Got My Mojo Working/ Potato Chip + Interview (Sundazed S 123) 1996 -

NB: *Gospel Zone* was also released as a one-sided promo in 1966. χ contains two previously unreleased tracks. The 'A' side is a rare alternate version while the 'B' side is a radio ad with interview. α and β also released in France (Buddah 610 020 and Atco 81). There's also a French EP *Oh Yea* (with the typo!) /*It Always Happens That Way*/*Gloria*/*Dark Side* (Atco 113) and a French single, *Gospel Zone*/*Bad Little Woman* (Atco 28). These four French releases have picture sleeves with photographs of the group.

This garage band was formed in 1964 by Warren Rodgers, Norm Gotsch and Wayne Pursell, who went to Prospect High School in Mt. Prospect, Illinois. They took their name after the UK act The Shadows, adding the "Knight" reference from their high school mascot and recruited Jim Sohns. Strongly influenced by the Brit-Invasion sounds, they even started a teen-club The Cellar, named in honour of The Cavern Club.

The original line-up was discovered playing a showcase concert at the Cellar Club in Chicago's Arlington Heights which was being staged to attract talent spotters from record companies. Bill Traut and George Badonsky of Dunwich Records bit the bait and the band was signed up and went on to give this hitherto obscure label its major national success.

Before the release of their debut single, however, Wayne Pursell was replaced by Joe Kelley (ex-**The Vectors**) in September 1965, and in December, Norm Gotsch was also replaced by Jerry McGeorge.

Their restrained version of Van Morrison's classic song with Them, *Gloria*, was chosen for their debut single because it was the band's showstopper. It made No. 10 in the charts, giving them their only Top 20 hit. Tom Schiffour's machine-gun drumming over the final choruses perhaps gave it a distinctive edge. By contrast the flip, *Dark Side* was a haunting melodic piece, in contrast to the bands other material... it turns out that this track was written by Wayne Pursell, but copyrighted in Warren Roger and Jim Sohns names, after Wayne had left the band. Shortly after the single's release, Warren Rogers and Jerry McGeorge swapped bass/lead guitar roles.

The Shadows Of Knight's debut album, recorded during March/April 1966, was flush with cover versions of classics like *I Got My Mojo Working*, *Hoochie Coochie Man* and *Oh Yeah*. The album climbed to No. 46 in the U.S. Album Charts and provided their second single, *Oh Yeah*, a Bo Diddley cover. **The Shadows Of Knight**'s version climbed to a tremendous climax of blasting fuzz guitars and just made it to the lower reaches of the U.S. Top 40. Their third single, *Bad Little Woman*, a reinterpretation of a very obscure British R&B single by The Wheels was another guitar extravaganza and coupled with its rather weird-sounding flip side *Gospel Zone*, which was dominated by wildly over echoed percussion, some regard this as their finest hour. In commercial terms, however, it was less successful peaking at No. 91.

The Shadows of Knight
GLORIA
SUNDAZED

THE SHADOWS OF KNIGHT - Gloria LP.

BACK DOOR MEN
The Shadows of Knight

THE SHADOWS OF KNIGHT - Back Door Men LP.

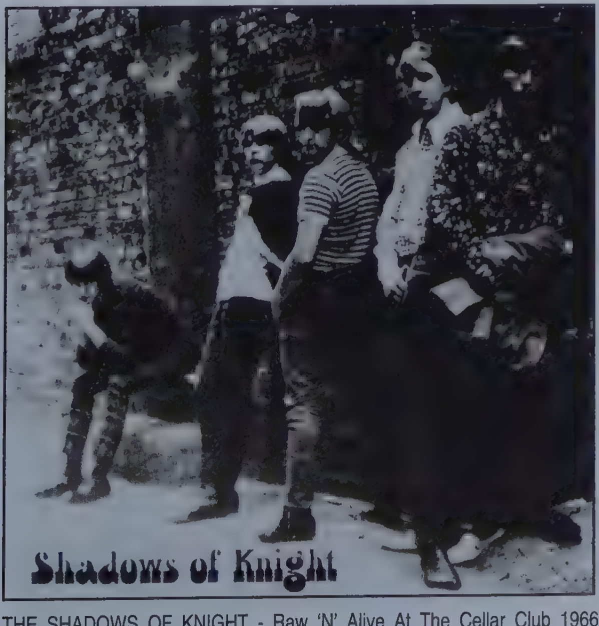
The band's second album, *Back Door Men* was a mixture of cover versions and originals. It provided more examples of their Bo Diddley-inspired sound and of Joe Kelley's superb guitar work. However, the band were now beset again by personnel problems with Dave Wolinski, (of The Males), who'd played keyboards on some tracks on the second album joining to replace Warren Rogers, who was kicked out of the band after a gig and subsequently drafted into the U.S. Army. This line-up cut a raw version of *I Got My Mojo Working* in December 1966, which was later included on the 1971 compilation *Early Chicago* (LP). Two more singles were recorded; *Willie Jean* and *Someone Like Me*, but neither enjoyed any commercial success. Indeed the last one didn't feature the group at all, as the band had disbanded in July 1967, but was the work of Jim Sohns and a group of session musicians. Of the departing members, Wolinski and Schiffour formed **Bangor Flying Circus** and Jerry McGeorge joined **H.P. Lovecraft**. This concluded their first musical phase during which they played punkish and R&B numbers.

Next, Jim Sohns (who'd had the band's name trademarked) put together an entirely new line-up (D) which recorded the album for Super K and lasted through until mid-1970. The album showcases the tensions that existed between Super K's commercial pop methodology and the band's garage instincts. The resulting mix of sophisticated bubblegum and raucous garage moments is worth a listen. During this 'bubblegum' phase they enjoyed another minor hit with the **Kasenetz-Katz** produced *Shake*, which was also very big regionally. When they fell apart Sohns got together line-up (E) which played heavy metal music. Indeed Sohns kept the band together gigging on the local circuit with various personnel for most of the seventies. With the dawning of the 'punk' era of the late seventies came a new interest in mid-sixties garage bands of the first 'punk' era. Passport were keen to sign them in 1977, but only if they reverted back to their sixties image and style, which they refused to do.

Vocalist Jim Sohns was arrested in 1980, although he only served a three-year sentence for drug charges. In the years that followed, **The Shadows of Knight** enjoyed something of a comeback as several labels reissued their material. Sohns got a new line-up together that toured with The Romantics and Cheap Trick. In 2008 they toured as part of the 'Psychedelic Shack' tour with a reformed **Nazz**, Vince Martell and on occasions Henry Gross. They have also released two albums of new material: *A Knight To Remember* in 2007 and *Rock 'n' Roll Survivors* in 2008.

The Sundazed *Raw 'N' Alive At The Cellar Club 1966* is an amazing slab of raw R&B and shows why this band is so revered, but there are several other retrospectives and their material is well worth investigating.

Of the best known line-up, Joe Kelley departed to form his own blues band, which also included Tom Schiffour; Jerry McGeorge joined **H.P. Lovecraft** and Dave Wolinski firstly went on to the **Bangor Flying Circus** and later Rufus. He has also worked with Quincy Jones and Michael Jackson. Wayne Pursell started a band called "The" which later became **The Regiment**.



THE SHADOWS OF KNIGHT - Raw 'N' Alive At The Cellar Club 1966 CD.

SHADOWS OF KNIGHT
SUPER K
Collectables
COL-0581
featuring
FOLLOW/ALONE/SHAKE

THE SHADOWS OF KNIGHT - The Super K Collection CD.

Compilation appearances have included: *Someone Like Me* on *Mindrocker, Vol. 2* (LP) and *The Seventh Son* (LP); *Oh Yeah, I'm Gonna Make You Mine* and *Bad Little Woman* on *Nuggets Box* (4-CD); *Oh Yeah* on *Nuggets - Original Artyfacts From The First Psychedelic Era 1965-1968* (2-LP) and *Nuggets, Vol. 6: Punk Part Two* (LP); *Gloria* and *I'm Gonna Make You Mine* on *Nuggets, Vol. 2* (LP); *Oh Yeah* (LP version), *Light Bulb Blues* (LP version), *Uncle Wiggly's Airship* (unreleased) and *Interview/Potato Chip* on *Oh Yeah! The Best Of Dunwich Records* (CD); *Potato Chip* (which was originally issued on a 5" cardboard record and given away with Fairmont Potato Chips in 1967 as part of a potato chip promotion campaign) on *Pebbles, Vol. 1* (LP), *Pebbles, Vol. 1* (CD), *Pebbles Box* (5-LP), *Great Pebbles* (CD) and *Trash Box* (5-CD); *Bad Little Woman* on *Songs We Taught The Fuzztones* (2-LP & 2-CD); *I Got My Mojo Working* on *The Dunwich Records Story* (LP) and *Sundazed Sampler, Vol. 1* (CD); *I'm Gonna Make You Mine* on *Turds On A Bum Ride, Vol. 1* (2-LP) and *Turds On A Bum Ride, Vol. 1 & 2* (2-CD); *Taurus* on *Turds On A Bum Ride, Vol. 4* (CD) and *Filling The Gap* (4-LP box); *Shake* on *Battle Of The Bands* (CD), *Bubble Gum Music Is... The Naked Truth* (LP) and *Pop Explosion* (LP); *Gloria* on *Even More Nuggets* (CD), *Wild Thing* (2-LP) and *Highs Of The Sixties* (LP); and *I'm Gonna Make You Mine, Bad Little Woman* and *I Got My Mojo Working* on *If You're Ready - The Best Of Dunwich... Vol. 2* (CD). (VJ/LP/SR)

The Shadows of Time (MA)

Personnel:	BRIAN CHASE	keyb'ds, vcls	A
	RICK ECK	bs, vcls	A
	JOHN "SHORTY" HILL	ld gtr, vcls	A
	JOHN LOWELL	rhythm gtr, vcls	A
	BILL ROBERTS	drms	A
	OODY SMITH	vcls	A

45:	Search Your Soul/My Girl	(Sol 201) 1969

A Boston-based band whose superb *Search Your Soul*, originally released on the Sol label in the fall of '69, was written and sung by Brian Chase. It's a superb garage disc with lots of fine guitar, fuzz and echo. The single was produced by Ray Fournier, who was also responsible for engineering much of the music for the Cambridge-based Polaris label.

The original name of the band was "The Shadows" - but fearing a lawsuit from the better known British act, was soon changed. John "Shorty" Hill: - "The band had been together for about five years when *Search Your Soul* was recorded (we stayed together through high school, and then a bit beyond). We broke up shortly after that. Brian, John Lowell and I then formed Lord Timothy, and as such we played together throughout northern New England for several more years. Brian and John also later played together in **Owl**".

"After Lord Timothy I played the New England club scene with various rock bands - American Stone, Sugarbear and The Full Moon Travelling Band. In 1976 I formed Shorty Hill and The Longhaulers, which built quite a following playing small combo swing music. I'm still actively playing guitar - now with A Little On The Side."

Search Your Soul can also be heard on *New England Teen Scene, Vol. 3* (LP) and *An Overdose Of Heavy Psych* (CD). (MW/VJ//BE/JH)

Shadrack (IA)

Personnel:			
	DAN DODGEN	drms	A
	STEVE FOX	gtr, bs, vcls	A
	(RANDY BERKA	gtr, vcls	A)
	(JOHN BRANDSGARD	gtr	A)
	(JON PORTER	organ	A)
	(ARTIE STRUTZENBERG	drms	A)

ALBUM: 1(A) SHADRACK CHAMELEON
(IGL STLP-132 4051-5) 1973 R3

NB: (1) original issue has a thick cover with paper slicks over chipboard. (1) reissued on vinyl (No label STLP 132) 1987 with a thin posterboard cover. (1) reissued on vinyl (Gear Fab GF-202) 1998 with a thin posterboard cover. (1) reissued on CD (Gear Fab GF-110) 1998 with both sides of their pre-LP 45 added as bonus tracks.

45: I Wonder Why/It Was Me (Sonic 202) 1973

This outfit came from Humboldt, Iowa. They evolved out of a band called Lazy River. This album is one of only three rock albums issued on the IGL/Sonic labels, which were based in Milford, Iowa. Only 300 copies were released, making it a very rare album. Musically, it has that early seventies progressive feel (although some collectors describe it as a Neil Young type rural-rock/folk). The music is pleasant guitar folk with organ and some psychedelic influences on tracks like *Long Road To Ole' Miss*. The strongest tracks are *Granite Feast*, *Chameleon (I Love You)* and *Beyond Eternity*. Steve Fox wrote or co-wrote all the material on the album.

They also issued a pre-album single on Sonic. Just 1,000 copies were pressed.

The prolific reissue label, Gear Fab later reissued the album on CD with bonus tracks, as well as a vinyl version. At the time of the reissue the liners reveal that Steve Fox was working as an electronics technician in State Center, Iowa and also publishing analysis of social issues. Jon Porter was an insurance agent in Boulder City, Nevada and a representative in the Nevada State Legislature. Randy Berka was a genetic researcher in Davis, California and Dan Dodgen owned a retail store in Fort Dodge, Iowa. Both Dodgen and Berka were still playing music.

This group had no relationship to another "Shadrack" who recorded an eponymous album (GRT 8024) in 1977, this was a country/folk trio with female vocals.

Granite Feast has been compiled on Gear Fab's *Psychedelic Sampler* (CD). (VJ/SR)

STEREO
SHADRACK
CHAMELEON

SHADRACK - Shadrack Chameleon LP.

The Shady Days (IL)

Personnel incl:		
	FREDDIE GLICKSTEIN	A
	LES KUMMEL	A

45: That's How Strong My Love Is/Little Girl (RPR 104) 1967

A soulful garage single backed by a light folk-rocker on the same label as **The Beautiful Daze**. This was in fact the work of **The Revelles**, from Chicago, and was a reissue of two early single cuts originally released on the "Jim-Ko" label. (VJ/MW)

The Shady Daze (IL)

Personnel:			
	MARK DRZIEWICKI	drms	AB
	KURT GORE	bs	A
	BILL JORDAN	vcls	AB
	GREGG OWEN	keyb'ds	AB
	GLENN RUPP	gtr	AB
	GREG BIELA	bs	B

EP: 1 I'll Make You Pay/Love Is A Beautiful Thing/
Dennis Dupree From Danville/
You Don't Know Like I Know (Sundazed SEP 110) 1996

45s: Love Is A Beautiful Thing/I'll Make You Pay (USA 883) 1967
Dennis Dupree From Danville/
You Don't Know Like I Know (It's A Gass 6831) 1968

The Shady Daze was formed in the summer of 1966, out of the remnants of the Travel-Aires (Gore and Owen) and the Silhouettes (Drziewicki, Jordan and Rupp). Kurt Gore had earlier played in the Roustabouts in 1965, prior to joining the Travel-Aires with Gregg Owen in 1965-66.

Best known for their original fuzz punker *I'll Make You Pay* (co-written by Drziewicki, Jordan and Rupp), the **'Daze** was more adept at playing the Top 40 fare of the day, citing the **Young Rascals** as particular favourites. In fact, it was a **'Rascals** cover *Love Is A Beautiful Thing* that comprised the band's first single, backed with *I'll Make You Pay*. Though the latter is now rightly considered a classic of the garage punk era, *Love Is A Beautiful Thing* did manage to chart in '67 in such locales as Green Bay, Wisconsin and St. Joseph, Michigan. During this time, **The Shady Daze** was regularly booked at the Blue Village in Westmont, Illinois - a club (owned by the band's manager, Robert Chappelow) that advertised itself as "The Home Of The Shady Daze".

Kurt Gore: - "We (**The Shady Daze**) were friends with other contemporary Chicago groups including **Saturdays Children**, **The Cryan' Shames**, **The Mauds** and **The Shadows of Knight**. In fact, for a while **The Cryan' Shames** also rehearsed at The Blue Village and taught us how to play their hit *It Could Be We're In Love*."

During its three year existence, **The Shady Daze** played alongside the **Music Explosion**, **Buffalo Springfield** and **The Doors**, among others. They also appeared on the Chicago TV programs "Kiddie A-Go-Go" and "Swinging Majority", where the band lip-synched *I'll Make You Pay* live on-air. Before disbanding in 1969, the group released their second and final single on the It's A Gass label (also owned by Chappelow), *Dennis Dupree From Danville* backed with *You Don't Know Like I Know*.

Kurt Gore, Bill Jordan, Gregg Owen, Glen Rupp and Greg Biela all went on to play in later line-ups of **The American Breed**. Kurt Gore also played with Bonnie Kolac in 1970.

Sundazed has released an EP containing both of the band's singles and *I'll Make You Pay* has been compiled on the *Mindrocker, Vol. 2* (LP), *Pebbles, Vol. 6: Chicago 1* (CD) and *2131 South Michigan Avenue* (2-CD). *Dennis Dupree* is a cover of a **Cryan' Shames** ditty. (MDo/MW/KGe)

The Shaggy Boys (NY)

45s: Stop The Clock/In The Morning (Red Bird 10-074) 1966
Joy In The Morning/You & Me (United Artists UA 50100) 1966
Behind These Stained Glass Windows/
That's The Only Way (United Artists UA 50135) 1967

A Long Island, New York band who released three slick Invasion-infused beat/pop singles. Their final effort, *Behind These Stained Glass Windows* is haunting **Left Banke**-meets-**Association** baroque-pop. The writing-production team of Vinnie Gorman and Tony Michaels also worked with **The Hassles.** (MW)

The Shaggs (NH)

Personnel:	BETTY WIGGIN	drms	A
	DOROTHY WIGGIN	gtr	A
	HELEN WIGGIN	gtr	A

ALBUMS: 1(A) PHILOSOPHY OF THE WORLD (Third World 3001) 1972 R4
2(A) SHAGGS OWN THING (Rounder/Red Rooster 3056) 1982

NB: (1) reissued on vinyl (Rounder 3032) 1980. (1) reissued on vinyl (Red Rooster 103) 199?. (1) reissued on CD (RCA RCAV 63371) 1999. (1) and (2) have also been reissued on one CD as *The Shaggs* (Rounder CD 11547) 1988.

45: My Pal Foot Foot/Things I Wonder (Fleetwood FL 4584) 1969

NB: shown as by The Shags.

From Fremont, New Hampshire and completely uncommercial, **The Shaggs** are quite unlike any other group. Their father, Austin Wiggin, rented time in a recording studio so the girls could sing their songs and paid for the pressing of 1,000 copies of their debut album, but only about 100 survived. These were sold locally or given to friends and relatives.

The instrumental backing on their album is fractured, the guitars sound out of tune, the harmonies warped and the lyrics innocent and childlike. However, it's precisely the amateurishness of their records that give them their curiosity value. Musically, they are so bad as to be novelty items, which is probably why their album was so sought-after by collectors prior to its reissue.

After recording their album, **The Shaggs** continued to gig at Fremont town hall dances, adding younger sister Rachel on bass; they also played at nursing homes, hospitals and county fairs. In 1973, the dances were cancelled by local administrators, who cited fighting, drug use, and scuff marks on the floor of the town hall as their reasons. At the age of 28, Helen Wiggin married Henry Bickford, who she'd met at the Saturday night dances. Afraid to tell her father, she lived at home for three months. When the truth came out, Austin went after Henry with a shotgun (never used) and kicked Helen out of **The Shaggs**. In 1975, Austin reinstated Helen and took **The Shaggs** back into the studio, where they recorded the tunes that made up their second album, *Shaggs' Own Thing,* which was eventually released in 1982. It included Betty's *Painful Memories* and cover versions by The Carpenters and The Pipkins, and is considered a technically better album than their debut. In 1975, aged 47, Austin Wiggin died of a massive heart attack.

THE SHAGGS
Philosophy of The World

THE SHAGGS - Philosophy Of The World LP.

The Shaggs disbanded after their father died, married, started families and gave up music. Rare copies of *Philosophy Of The World* were later discovered and circulated among collectors. Boston radio station WBCN-FM played some cuts from the album and **Frank Zappa** got to hear them and told 'Playboy' they were "better than the Beatles - even today," and he named *Philosophy of the World* as his third favourite album of all time. In 1980, Terry Adams, keyboardist for the rock band **NRBQ**, arranged for *Philosophy of the World* to be reissued on his band's Red Rooster label, a subsidiary of Rounder Records; two years later, Red Rooster issued *Shaggs' Own Thing.* In 1988, the albums were combined and released on CD as *The Shaggs.* The band's guitarists reunited on stage and played four **Shaggs** songs at **NRBQ**'s 30th anniversary concert in 1999. The following year the band's life story was optioned for a film. In 2001 Animal World Recordings released a **Shaggs** tribute album *Better Than The Beatles: A Tribute Album To The Shaggs.* Then, in 2003, Joy Gregory created the award-winning stage play 'The Shaggs: Philosophy of the World' based on the group's life and music. So it's quite a story from obscurity to fame!

A live version of the previously unreleased *My Pal Foot Foot* has subsequently resurfaced on *Only In America* (CD). (VJ/Shaggs website)

The Shaggs (FL)

Personnel incl:	CRAIG CARAGLIOR	gtr, ld gtr, vcls	ABCD
	RICHIE CHIMELIS	vcls	AB
	CLEVE JOHNS	gtr, vcls	ABCD
	MIKE LATONA	bs	A
	DENNIS O'BARRY	ld gtr	A
	GREGG SHAW	drms	AB
	DON RICKETTS	bs	BC
	JACQUES HEIDEIER	vcls, perc	CDE
	DOUG ROMANELLA	drms	CDE
	MARK WATSON	keyb'ds	CDE
	CHRIS DIEGUEZ	bs	D
	TERRY McCAREY	ld gtr	E
	LARRY O'CONNELL	bs	E

45s:	It's Too Late/Anytime	(Abco 1002) 1965
	The Way I Care/Ring Around The Rosie	(Palmer 5010) 1966
	Hummin'/I Who Have Nothing	(Power P-103) 1967
	Mean Woman Blues/She Makes Me Happy	(Capitol 2511) 1969

From Miami, Florida this band apparently spelt **Shaggs** with two "g's" after drummer Gregg Shaw's first name. In 1967, they had a personnel swaparound with **Kollektion** and, by 1968, no original members were left.

Their third single on Power adopted the sound favoured by those infamous Long Island-sound outfits. *Hummin'* bridges the gap twixt the strident tones and electricity of **The Blues Magoos** and the blue-eyed soul of **The Young Rascals** - and comes off well. The flip is a 'power ballad' in **Vanilla Fudge** style.

There's an interesting story behind the Capitol single.... The Miami **Shaggs** spent much of 1966 touring Michigan and became very popular in Detroit, where they played alongside many of the Hideout-type bands. This explains why their second single came out on the Palmer label. They returned to Florida where they would cut their final single on Power in late 1967. Meanwhile their manager Ray Skop had elected to stay in Detroit. He assembled a completely new **Shaggs** from local musicians and would eventually secure a deal with Capitol.

Mean Woman Blues has been described as Roy Orbison fronting a garage band. The flip is highly-rated, described by Mike Markesich as "killer power pop/garage".

Skop was a former teacher at Southwest Miami Senior High School and also the manager of **The Modds**.

Ring Around The Rosie can also be found on *From The New World* (LP) and *Psychedelic Archives Vol. 6* (double cassette box). (JLh/MW/JBn)

The Shaggs (IN)

Personnel:	GEOFF GILLETTE	keyb'ds, gtr, vcls	A
	FRANKLIN KRAKOWSKI	drms	A
	RICK MEDICH	vcls	A

	TED POULOS	gtr, vcls	A
	RAY WHEATLEY	bs, vcls	A

ALBUM: 1(A) WINK (MCM 6311) 1967 R3

NB: (1) reissued on vinyl (Resurrection CX 1295) 1984. (1) reissued on CD (Radioactive RRCD079) 2004.

Despite the year this album could have come from '65-'66. One of those mega-rare releases that serious collectors will kill for, it fits into the 'prep-rock' niche, though this is not yet another Phillips Academy outfit but a five-piece from the campus of Notre Dame University, South Bend, Indiana. The liner notes tell us that it was recorded on 14th March 1967 at the International Recording Studio in one 20-hour session. "Engineers Perry Johnson and Verner Ruualds amazed. Probably recording history". 'Fraid not chaps but a nice try!! 10 predictable covers and two originals in a soft melodic folk-rock style - no fuzz 'n' farfisa ravers here - though they do get more frantic on *My Generation* and *Let's Spend The Night Together*. Other covers include Them, Hendrix (a bizarre version of *Hey Joe*), **The Byrds** and **Beau Brummels**.

Probably successful businessmen, professionals or brain surgeons now(*), the quintet may curl up with embarrassment when reminded of this platter but they'll surely scour the attic for lost copies when they hear what collectors will pay for an original! And, with this entry, they've a place in history too.

NB: (*) Geoff Gillette is thought to subsequently have had a career as a producer/recording engineer. (MW/JSs)

The Shag(s) (WI)

Personnel:	PAUL "GREEN" GREENWALD	drms	A
	MIKE LAMERS	gtr	A
	DON LUTHER		A
	JOHN SAHLI	gtr	A
	GORDON ELLIOT	ld gtr	
	RAY McCALL	gtr	

45s: α	Cause I Love You/Dance Woman	(Raynard 10034) 1965
	Stop And Listen/Melissa	(Capitol 5995) 1967

NB: α shown as by **The Shags**. There's also a compilation CD, *Shag* (Gear Fab Records GF-216) 2005 that compiles their previously unreleased recordings of this era.

From Milwaukee, Wisconsin this band was originally known as **The Shags**. On 30th December 1965, they appeared at the Milwaukee Auditorium amongst a dozen local outfits for the 'Milwaukee Sentinel Rock'n'Roll Revue'. Captured on the lo-fi compilation album of that name (Century 23214, 1966) is their version of the Stones' *Get Off Of My Cloud*. Their *Stop And Listen* was an above average punk song with a catchy guitar riff and lyrics that were indicative of the times:-

"Everybody's goin'
Everybody's tripping,
Everybody tells you what you've been missing."
(From *Stop And Listen*)

They moved to San Francisco in 1968 and settled on a ranch in Nicasio, California. They built a studio there and gigged at top venues of the era like The Fillmore West, the Matrix and Family Dog. They also travelled to Los Angeles, headlining at The Whisky A Go Go on one occasion. They often performed with dancers under strobe lighting. Essentially most of their music in this era as captured on the Gear Fab compilation is prog-rock with unusual time signatures and prominent percussion, including congas. All seven tracks are originals and *Gypsies In The Forest* is top of the pile. The material was recorded at Pacific High Recording Studio in San Francisco. The songs were to be used as a demo for a major record deal, but they didn't get the right offer.

Compilation appearances have included: *Stop And Listen* on *Boulders, Vol. 1* (LP), *Highs In The Mid-Sixties, Vol. 10* (LP), *Pebbles, Vol. 5* (CD), *Pebbles Box* (5-LP), *Acid Dreams - The Complete Set* (3-LP), *Acid Dreams Epitaph* (CD), *Trash Box* (5-CD) and *Great Pebbles* (CD); and *Cause I Love You* and *Dance Woman* (as **Shags**) on *Psychedelic States: Wisconsin* (CD). (VJ/MW/AB/GM)

The Shags (CT)

Personnel:	CARL AUGUSTO	ld gtr	A
	BILL HALL	bs	A
	FRANK PERKINS	ld vcls	A
	JOHNNY TANDREDI	drms	A
	TOMMY VIOLANTE	gtr	A

45s:	It Hurts Me Bad/Wait And See	(Nutta 101) 1965
	By My Side/'Cause Of You	(Sammy SA-1 01 /2) 1965
	Don't Press Your Luck/Hey Little Girl	(Taurus CR-1881) 1966
	I Call Your Name/Hideaway	(Laurie 3353) 1966
	As Long As I Have You/Tell Me	(Kayden 407) 1967
	Breathe In My Ear/Easy Street	(Kayden 408) 1967
	As Long As I Have You/Tell Me	(Cameo 470) 1967

The Shags was formed in late 1963 by Tommy Violante with a few high school friends: Carl Augusto, Rich Ventura, and Jeff Cannata. This initial line-up never played professionally, although **The Shags** quickly began to gig including an appearance at Frankie's Restaurant in Orange at a wedding, with Tommy, Carl, Jeff, and Mike Goodwin on bass.

In '64 they were known as The Deltons and absorbed Beatles influences. By '65 they had reverted to **The Shags** moniker and over the next couple of years had a number of hits locally in New Haven, Connecticut. These included *Wait And See* (1965), *By My Side*, (1966) and *I Call Your Name* (1966). Though most of their material is pop-beat, *Breathe In My Ear* is a tougher punker with some ear-splitting guitar and pounding keyboards.

In 1967, Tommy Violante and Carl Augusto formed **The Pulse**, along with members of **The Bram Rigg Set**.

Today Violante still performs with the "Key West Trio", a Jimmy Buffett cover band that also does **Beach Boys** and a few fifties and sixties covers, doing gigs mainly in the Northeast area.

Compilation coverage to date has included: *Hide Away* on *Mindrocker, Vol. 3* (LP); *Don't Press Your Luck* on *New England Teen Scene, Vol. 1* (LP) and *New England Teen Scene* (CD); *Hey Little Girl* on *Sixties Rebellion, Vol. 6: The Biker* (LP & CD) and *Don't Press Your Luck* (2-LP only not on the CD); *Tell Me* on *Realities In Life* (LP); *Wait And See* on *Bad Vibrations, Vol. 3* (LP) and *Trip In Tyme Volume 3* (CD); *It Hurts Me Bad* on *Quagmire Volume 3* (CD); *Breathe In My Ear* on *Fuzz Flaykes & Shakes, Vol. 1* (LP & CD); *Breathe In My Ear, Tell Me* and *As Long As I Have You* on *Best Of Kayden & Merven Records* (CD); and *Don't Press Your Luck, Hide Away, Come Back To Me, Wave Radio Jingle, Specter's Radio Ad* and *Make A Record With The Shags* all appear on *Don't Press Your Luck* (2-LP & CD). (VJ/MW)

The Shags (MN)

Personnel:	JOHN GINKEL	drms	AB
	TOM GINKEL	ld gtr	AB
	BRUCE MELZER	bs	A
	JOHN VOLINKATY	gtr	AB
	JIM HUGHES	bs	B

45:	Louis Louis/Summertime News	(Concert 1-78-65) 1965

New Ulm in southern Minnesota was home to the makers of this raw garage single, the top side being one of several covers of **The Kingsmens**' legendary song, this time with a slightly altered title. The flip side was actually a cover of Eddie Cochran's *Summertime Blues* but the Concert label, which was one guy working out of a basement, managed to misspell it as *Summertime News*. **The Kingsmen**'s song was misspelt too! Eventually Bruce Melzer left to join the Navy and was replaced by Jim Hughes. They soldiered on for about a year until John Volinkaty moved up to Minneapolis at which point John Ginkel became drummer in another New Ulm band, **The Depressions**. Tom Ginkel became a school teacher in 1970 and formed a weekend band called Clover, who went on to record a single and an album.

You'll also find *Louis Louis* on *Mondo Frat Dance Bash A Go Go* (CD) and *When The Time Run Out* (LP & CD). (VJ)

The Shags (IL)

Personnel incl:	PAUL BOOE	AB
	BILL MELTON	AB
	CARL MEURN	AB
	TOM MORGAN	AB
	SCOTT SOMERVILLE	A
	DICK WESSELS	AB

45s:	α	It Ain't Easy/ What Am I To Do (PS)	(Golden Voice 3112) 1967
	β	Did I Say (That I Love You)/ Talk To A Sidewalk (PS)	(Golden Voice 3114) 1967

NB: α and β reissued as a picture sleeve EP on clear wax and with insert (CMP Records CMEP 9901) 1999.

This was a sextet from Peoria, Illinois. Both singles came with picture sleeves which are very pricey now. The band's music was in tune with their image - clean-cut harmony beat ballads with a romantic air .... no rebellious stances here.

Talk To A Sidewalk is on *Every Groovy Day* (LP), incorrectly billed as *Talk To A Stranger.* (MW)

The Shakespeare's (NY)

45:	I Like You/ The Writing's On The Wall	(Glad Hamp GH 2037) 1967

According to *Psychedelic States: New York Vol. 2* (CD), this high school quartet from Manhasset and Port Washington, Long Island was known most of the time as The Cardboard Box. The compilation features *I Like You*, clap-along beat with warbling organ, composed by Edward Stetz and Larry Babis. (MW)

Shakey Legs (?MA)

Personnel:	JACK BRUNO	drms	A
	TED DEMOS	gtr	A
	TOM ENRIGHT	bs	A
	NICK LAURITZEN	keyb'ds, vcls	A
	JOHN MASTORY	gtr	A

ALBUM:	1(A)	SHAKEY LEGS	(Paramount PAS 6022) 1971

Ted Demos and Jack Bruno were previously in the **The Apple Pie Motherhood Band**. **Shakey Legs**, also known as Shakey Legs Blues Band, was essentially a bluesy bar-rock band, their best moment being a version of *Say You Love Me.* (SR)

The Shames (MA)

45:	The World Is Upside Down/The Special Ones	(RFT 310) 1966

From north-eastern Massachusetts, this outfit originally formed as The Dimensions in 1964 later changing name to The Cryin' Shames, but when the similarly-named Chicago band got big they dropped the Cryin' from their name becoming simply **The Shames**. Their single was a pretty standard garage grunge.

Compilation appearances include: *My World Is Upside Down* and *Special Ones* on *Back From The Grave, Vol. 6* (LP); *The World Is Upside Down* on *Chosen Few, Vol's 1 & 2* (CD); and *Special Ones* on *The Chosen Few, Vol. 1* (LP). (VJ)

The Shamettes (?)

Known as **Sam the Shams**' back-up singers, these girls also made at least three records on their own in 1966 and 1967. One of them, *Big Bad Wolf* has resurfaced on *Girls In The Garage, Vol. 4* (LP). (GG)

The Shandells (WI)

Personnel:	JIM CROGGINS	drms	A
	(CHARLES) GRANT GILBERTSON	gtr	A
	JEFF GOTTHEARDT	ld gtr	A
	MICK ZIRNGIBLE	bs	A

45s:		Here Comes The Pain/ Summertime Blues	(Studio City 1037) 1965
	α	Gorilla/Hey Little One	(Bangar 0659) 1965

NB: α only 100 copies pressed.

Eau Claire in northwest Wisconsin was home to these punkers. *Gorilla*, their finest moment, can also be found on, *Root '66* (LP), *Teenage Shutdown, Vol. 1: Jump, Jive & Harmonize* (LP & CD), *Wavy Gravy, Vol. 1* (CD) and *Pebbles, Vol. 4 (ESD)* (CD). (VJ/MW/GM)

The Shan-Dells (PA)

45s:	Chimes/Little Girl	(Bridge Society 112) 1967/8
	I've Got To Love Her/Idle Excursion	(Bridge Society 114) 1968

A different outfit from Middletown, Pennsylvania.

Chimes later resurfaced on *Pennsylvania Unknowns* (LP). (VJ/MW)

Shandells, Inc. (AL)

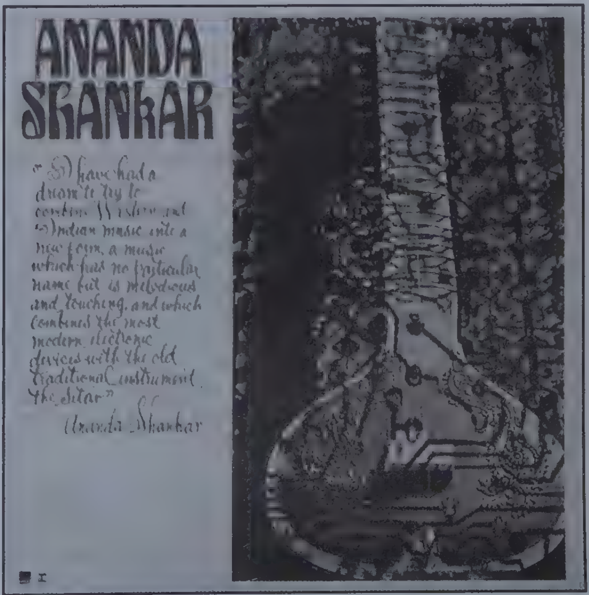
Personnel incl:	J.R. BARKLEY
	TERRY BARKLEY
	TIM GRAY

45s:	α	Smile On Me, Baby/To The Woods	(Woodrich # unkn) 1965
		Say What I Mean/Just Cry	(Woodrich WR-1265) 1967

NB: α The flip side was an instrumental by The Swuft Wulf.

This Huntington, Alabama band's rare single came out on Woody Richardson's gospel/country label and was probably recorded in Nashville. *Just Cry*, with squeaky-thin fuzz sound and *Psychotic Reaction* style break, can also be heard on *Basementsville! U.S.A.* (LP). Both sides are aired on *The Cicadelic '60s - Vol. 7* (CD), which notes that the label left the distribution to the artists and only pressed up small quantities (about 500). The CD features two other garage bands that cropped up on this label - **The Rocks** and **The Shadows**. **Shandells, Inc.** recorded a third single, *Smile On Me, Baby/Can't Find A Job*, but it was never released.

Other compilation appearances include: *Say What I Mean* and *Just Cry* on *Green Crystal Ties, Vol. 8* (CD); and *Say What I Mean* on *Wyld Sydes Volume 3* (CD). (MW/MM)


ANANDA
SHANKAR
"I have had a dream to try to combine Western and Indian music into a new form, a music which has no particular name but is melodious and touching, and which combines the most modern electronic devices with the old traditional instrument the sitar"
Ananda Shankar

ANANDA SHANKAR - Self Titled (Reprise) LP.

The Shandels (IL)

45: Mary, Mary/Caroline (Sizzle 5130) 196?

This teen combo came from Chicago. *Caroline*'s a teen pounder, but *Mary, Mary* has a little more to it.

Caroline and *Mary Mary* both appear on *Back From The Grave, Vol. 6* (LP). (VJ)

The Shandels (CT)

45: Stop Your Cryin'/Redskin (Music Town 113) 1966

This was a New Britain, Connecticut band. Their catchy, minor-mood, Invasion-infused *Stop Your Cryin'* has reappeared on *Quagmire Volume 8* (CD). The flip is an instrumental. (MW)

Shandels/Shan Dels (NY)

Personnel incl:	JOHNNY MELNICK	A
	ERIC STERN	A

45s:		No Way Out/Treat Me Like A Man	(Carldell C-510) 1965
	α	Please Stay/Treat Me Like A Man	(Showcase S-404) 1965
		Fifteen Children/Shades Of Blue	(La Salle L-381) 1967
		Barnhouse Blues/Think About You	(La Salle L-384) 1967
	β	Gypsy/Try A Little Tenderness	(La Salle 25) 1969

NB: α shown as by **Shan Dels**. β shown as by Ellen and The Shandels.

A Long Island, New York band from the communities of Levittown and Wantagh, they specialised in subdued beat-pop and garagy ballads with a unique twist. Instead of a lead guitar they employed a Cordovox, a small keyboard-like organ, whose accordion-like strains enhances the moodiness and infuses a Gallic flavour.

Produced by New York City impresario Carl Edelson (also responsible for release by **The Lemon Sandwich** and **The Taboos**), they would release several interesting singles over a few years, culminating in a 1969 recording where they backed a female singer called Ellen on a faithful rock rendition of the Moody Blues' *Gypsy*.

No Way Out is a harmonious mid-tempo charmer; *Treat Me Like A Man* is coy bouncy pop; *Please Stay* is a minor-mood garage ballad with a nod to the Zombies' school of wistfulness.

Compilation appearances include: *Shades Of Blue* on *Teenage Shutdown, Vol. 5: Nobody To Love* (LP & CD); and *Please Stay* on *Shutdown '66* (LP) and *Psychedelic States: New York Vol. 1* (CD). (MW/MM)

The Shane (CA)

45s:	α	Don't Turn Me Off/That Girl Of Mine	(Brent 7047) 1965
	β	Earth Shakin Baby/Run To Me	(Tower 111) 1965

NB: α also released in France shown as by "Kenny Shane" (Vogue Int'l 80024). β also shown as by "Kenny Shane".

This is believed to be a Los Angeles artist. More digging turned up the songwriters, Kenneth Ancell and Angelo Spezze. They were related and had moved to L.A. from Colorado in the sixties, where they put out loads of records under assumed names - Johnny Angel (& The Halos), Mason Potter, The Exciting Sparklers, Tippy Larkin, Kenny Ancel, and Aldo Hubbins (whose release also came out as by Johnny Shane). Kenny Shane was another one, combining the Christian and surname of those latter alter-egos.

Both sides of the Brent single appear uncredited on the sixties sampler album *Music For The Dance Crowd* (Time S-310), which features tracks from several Brent singles; it was also released as part of a 3-LP box-set. Both sides can also be heard on *Mindrocker, Vol. 13* (LP); and *Don't Turn Me Off* is also the title cut to *Don't Turn Me Off* (LP). (VJ/MW)

Shango (CA)

Personnel:	JOE BARILE	drms	A
	MALCOLM EVAN	bs	A
	RICHIE HERNANDEZ	gtr	A
	TOMMY REYNOLDS	keyd's, perc	A

ALBUMS:	1(A)	SHANGO	(A&M SP-4195) 1969
	2(A)	TRAMPIN'	(ABC Dunhill DS-50082) 1970

45s:	Day After Day (It's Slippin' Away)/Mescalito	(A&M 1014) 1969
	Ljuba Ljuba/Mama Lion	(A&M 1060) 1969
	Sunshine Superman/Cowboys And Indians	(A&M 1086) 1969
	Gunji/Let's Get Drunk & Truck	(A&M 1179) 1969
	Some Things A Man's Gotta Do/ Walking In The Sunshine	(Dunhill D-4242) 1970

This Los Angeles-based act fused rock with reggae and Latin rhythms, sounding occasionally a bit like **Santana**. Their A&M album was produced by Jerry Riopelle and relied heavily on well-known covers. The line-up hadn't changed when they switched to Dunhill but, judging by the Steve Barri-produced single, they'd moved back into mainstream pop-rock territory, with brass backing and overwrought soulful vocals in the style of Three Dog Night. Their second single was produced by Jerry Riopelle. Their cover of Donovan's *Sunshine Superman* was released in July 1969. The follow-up single has been seen described as boogie-rock. Their song *The Time Has Come* can be found on the Dunhill 1970 catalogue sampler *Undersound/Uppersoul* (LP).

Leader Tommy Reynolds was later in Hamilton, Joe Frank & Reynolds. Barile would later play with the Ventures. (SR/MW)

Anandar Shankar (India/CA)

Personnel:	MICHAEL BOTTS	drms	A
	PRANISH KHAN	tabla	A
	DRAKE LEVIN	gtr	A
	PAUL LEWINSON	keyb'ds, moog, arranger	A
	JOE POLLARD	drms	A
	DICK ROSMINI	gtr	A
	JERRY SCHEFF	bs	A
	ANANDA SHANKAR	sitar	A
	MARK TULIN	bs	A

ALBUMS:	1(A)	ANANDA SHANKAR	(Reprise RS 6398) 1970
(selected)	2( )	ANANDA SHANKAR AND HIS MUSIC	(EMI ECSD 2528)1975

NB: (1) reissued on CD (Collector's Choice CCM-545) 2005. (2) India release. (2) reissued on vinyl (Fallout FOLP2011) 2006. (2) reissued on CD (Fallout FOCD2011) 2006.

Although **Ananda Shankar** came from India, this album was recorded in L.A. and the involvement of several respected L.A. rock/session musicians justifies its inclusion here - apart from the musical content, which should appeal to sitar-lovers and fans of East-West fusions. Notable cohorts include: **Drake Levin** formerly of **Paul Revere and The Raiders**, **Brotherhood** and **Friendsound**; Mark Tulin of **The Electric Prunes**; seasoned sessioneers Mike Botts (later in Bread) and Jerry Scheff (numerous **Curt Boettcher**-related groups including **Ballroom**, **Millennium** and **Goldenrod**). The Associate Producer is James Lowe - possibly THE James (Jim) Lowe who went into studio engineering and production work after leaving the **Electric Prunes**.

As to the music - all are instrumentals apart from *Raghupati* and the Stones' *Jumpin' Jack Flash*. The only other rock cover is the **Doors**' *Light My Fire* and these are the most Western and least interesting - the sitar merely meanders along the vocal melody line. **Shankar** states on the album notes that only *Sagar* (the Ocean), a beautiful soothing piece, is played in classical style - the sitar is otherwise used as "a medium of expression". The tracks composed with Lewinson are the strongest. Oriental curlicues over a subtle Western backing (Latin American in the case of *Mamata*) that flow easily, coming across as neither tacky nor exploitative - a bridge between the classical sitar music of Ravi Shankar and Western 'rock with sitar' albums, e.g. the **Folkswingers** and **Lord Sitar**. Levinson's occasional keyboard and electronic effects create a unique blend which works surprisingly well. Highlights are: the delicate melancholy of *Snow Flower*, which can be tasted on *Journey To A Higher Key: The Best Of Sitar Psychedelia, Vol. 1* (LP); the aforementioned *Sagar*, and *Metamorphosis*, where a **Zodiac Cosmic Sounds** style evolves into a swirling raga freakout.

Two other tracks have been compiled. *Renunciation* and *Cyrus* are on *Electric Psychedelic Sitar Headswirlers Vol. 4* (CD) and *Vol. 5* (CD) respectively. Both add flute to the mix and the latter a cooing female vocal with the melody and feel of a French sixties film soundtrack. Neither are on this album, despite what the compilation liner notes state, so where are they from?

Some rate his 1975 album very highly too and think it's better than the Reprise one. It features swirling percussion, organ, guitar, tablas, moog and sitar.

He released numerous other albums in the late seventies and eighties, many of them are now available on CD.

Shankar passed away in March 1999 of heart failure. (MW/VJ)

Shannondoah (WA)

ALBUM: 1 IDEAS & RHYMES (Blue Heron 1574) 1977 SC

Here's a private pressing from a country-rock and folk four-piece out of Washington State. Some cuts feature female vocals and The Minstrel String Guild duo assist on one. There's an a capella cover of *Come Up The Years*. (VJ)

Shanti (CA)

Personnel:	STEVE HAEHL	vcls, gtr	A
	ZAKIR HUSSAIN	tabla, sholak	A
	ASHISH KHAN	sarod	A
	PRANESH KHAN	tabla, naal	A
	STEVE LEACH	vcls, gtr	A
	FRANK LUPICA	drms	A
	NEIL SEIDEL	ld gtr	A

ALBUM: 1(A) SHANTI (Atlantic SD 8302) 1971

From San Francisco, this East-meets-West group played a very relaxed mystic blend of music, alternating instrumental cuts with vocal songs. Titles like *We Want To Be Free*, *I Do Believe* and *Innocence* illustrate their work. Zakir Hussain also played with **Mickey Hart** of the **Grateful Dead** on his *Rolling Thunder* album. **Shanti** evolved out of **The Travel Agency**, which was Steve Haehl, Frank Lupica, and Michael S. Aydelotte (aka Michael Sage). The latter does not play on the album, according to the sleeve credits, but he wrote two of the tracks. Frank Lupica had previously been in **Us**, with Bob Segarini. After **Shanti**, he went solo, as **Francisco**. (SR/MW)

PEBBLES presents
HIGHS in the MID SIXTIES
Volume 15:
WISCONSIN, Part 2

. HIGHS IN THE MID-SIXTIES VOL. 15 (Comp LP) including The Shaprels.

Shanti Das (OR)

ALBUM: 1 SERVANT OF PEACE (w/insert) (No label) 1973 R1

From Oregon, this communal band was also known as **Center Family** and issued at least one additional album under that name. The music is largely mystical folk, mostly male but some female vocals accompanied by acoustic guitar and occasional flute and harmonica. (VJ)

The Shapes of Things (NY)

45: So Mystifying/Last Night Wasn't There (Laurie 3351) 1967

This band was assembled in New York for their sole recording, a rework of Ray Davies' *So Mystifying*, by singer/producer **Warren Schatz**. It can also be heard on *Mindrocker, Vol. 3* (LP) and *We Have Come For Your Children* (LP & cassette). It features typical snotty-nosed vocals, punk-style guitar and jangling tambourines. **Schatz** named his studio group after The Yardbirds' psychedelic hit single.

So Mystifying was also recorded by **The Petrified Forest**. (VJ/SR)

The Shaprels (WI)

Personnel:	DON HRNJAK	drms	A
	BOB MEHRING	bs, organ	A
	JIMMY MEIER	vcls	A
	TOM RICHARDS	gtr	A
	BOB SCZWEDA	ld gtr	A

45s:
A Fool For Your Lies/
You're Cheating On Me (Feature 817R 103) 1966
α Dare I Weep, Dare I Mourn/Rock-A-Boo (Chess 1993) 1967
Clara Broomtree/Desert Maiden (Tee Pee 39/40) 1967
A Fool For Your Lies/
You're Cheating On Me (P.K.C. 846P-1017) 1968

NB: α Both sides also appeared on one-sided promos - it may also have been released on the Feature label.

Milwaukee, Wisconsin was home to this band. They released several high quality singles with excellent vocals and resounding, often fuzz, guitar work. *A Fool For Your Lies*, a Mersey-influenced folk-rocker, can also be heard on *Highs In The Mid Sixties, Vol. 15* (LP) and *Gravel Volume 3* (CD). An earlier version is exhumed on *Wyld Sydes Volume Seven* (CD). *Dare I Weep, Dare I Mourn*, later resurfaced on *Highs In The Mid-Sixties, Vol. 4* (LP); *Desert Maiden* appears on the *30 Seconds Before The Calico Wall* (CD); and *Rock-A-Boo* can also be found on *Die Today* (CD). By now the influence of the psychedelic era was evident in their music and this was probably their finest moment. Well worth a listen. (VJ/MW/GM)

Sharkey (CA)

ALBUM: 1 SIGNPOSTS (Fireworks Discorporation SH-1234) 1975 R2

This is an obscure album by some ex-members of **Syndicate Of Sound** who were based in San Jose, California. The album comprises West Coast influenced rock with some guitar jamming. Only 500 copies were pressed. (VJ)

The Shatters (MN)

ALBUM: 1 THE SHATTERS (Welhaven Recording Co. no#) 196? R3

NB: (1) acetate-only, no commercial release known.

Here's a rare acetate album by a raw garage band from Minnesota. It contains covers of classic frat and R'n'B songs like *Gloria*, *Midnight Hour*, *Latin Lupe Lu*, *So Fine*, *Bo Diddley* and *I'm Free*. (VJ)

The Shattoes (SD)

Personnel:			
	BOB ALLISON	bs	A
	HOWARD ERNST	ld gtr	A
	WILLARD ERNST	gtr	A
	TERRY RAMEY	gtr	A
	ROGER PURSELL	drms	A

45: Surf Fever/Do You Love Me (Studio City SC 1010) 1965

In 1963 the Galaxies came together in Vermillion, South Dakota. When Howard Ernst joined from The Vibratos, they became **The Shattoes**. Just one 500-press single was released under this name.

In 1967 they amended the spelling to **Chateaux** (the near-phonetic French equivalent, meaning 'castles'). (MW)

Shaw, Allen and Shaw (MN)

Personnel:			
	JIM ALLEN	gtr	A
	MIKE SHAW	gtr, vcls	A
	TERRY SHAW	drms	A

ALBUMS:	1(A)	THIS SIDE/THAT SIDE	(Sound 80 40-1425) 1972
	2(A)	SOUTH FORK CROW RIVER	(Grand Liberation SAS 1001) 1973

An early country-rock outfit from Hutchinson, Minnesota that operated between 1969-1975. Mike Shaw had been in a local outfit The Defiants. Terry Shaw had been in Country Ramblers. *This Side/That Side* was mostly mellow acoustic folk covers. Mike Shaw and Jim Allen were later in a duo and when Allen quit that Mike Shaw formed his own Mike Shaw Band but none of these outfits recorded. (VJ)

The Shaynes (PA)

45s:	You Tell Me Girl/Motown Workout	(Pee Vee 140) 1966
	I'll Always Be/From My Window	(Pee Vee 142) 196?
	Valleri/Let's Hold Steady	(Pee Vee 5000) 1967

The Shaynes came from Lancaster, Pennsylvania.

Compilation appearances have included: *From My Window* on *Psychedelic Unknowns, Vol. 4* (LP & CD), *Teenage Shutdown, Vol. 6* (LP & CD) and *Gathering Of The Tribe* (CD); *You Tell Me Girl* and *From My Window* on *Return Of The Young Pennsylvanians* (LP); and *From My Window, You Tell Me Girl* and *Valarie* on *Stompin' Time Again!* (CD). (VJ/MW/MM)

She (CA)

Personnel incl:		
	NANCY ROSS	A
	SALLY ROSS	A

CD: 1(A) WANTS A PIECE OF YOU (Big Beat CDWIKD 192) 1999

45: Boy Little Boy/Outta Reach (Kent K-4525) 1969

This CD compiles the previously unreleased recordings by this California garage band from the 1966-70 era. The compilation features a whole gamut of different styles, both 'softer' items and more typical garage-rock. Both sides of their rare single are included, as well as recordings by their earlier incarnation as The Hairem. It is certainly worth a listen. (VJ)

She Devils (MI)

A Michigan band who sound very influenced by early Pink Floyd on *Red The Signpost*, which can be found on *Michigan Mixture, Vol. 1* (LP). Their song, which is a cover of the **Fifty Foot Hose** classic, is full of fuzz and distortion and well worth a listen. (VJ)

The Sheep (NY)

			HCP
45s:	Hide And Seek/Twelve Months Later	(Boom 60,000) 1966	58
	I Feel Good/Dynamite	(Boom 60,007) 1966	130

The *Gone, Vol. 2* (LP), *Boulders, Vol. 3* (LP) and *Unissued Sixties Garage Acetates Volume 2* (CD) compilations both include a previously unreleased cut, *Thinkin' About It*, by this band, whilst *Hide And Seek* is on *Garage Monsters* (LP). This first single is pretty decent, with *Hide And Seek* being a Bunker Hill song, whilst the flip is written by Felman/Goldstein/Gottehrer.

The Sheep were none other than New York City's **Strangeloves**. (VJ/SR)

Sheffield Rush (OH) - see **Munx (OH)**.

Sheffields (MI)

Personnel incl:		
	JOHN DUNN	gtr
	RON GIBSON	ld gtr
	DALE KNOLL	bs
	RODNEY MULLETT	drms
	DAVE RAFFENAUD	keyb'ds
	GARY TEAL	ld vcls

45s:	My Only Wish/Nothing I Can Do	(Fenton 980) 1965
	Fool Minus A Heart/Blowin' In The Wind	(Fenton 2118) c1965
	Please Come Back To Me/ My Lovin' Days Are Through	(Destination 613) 1965
	Do You Still Love Me/Nothing I Can Do	(Destination 621) 1966

Fool Minus A Heart is rather lightweight British Invasion-beat sounds. From Holland in Michigan, they had no connection to the Sheffields on Ssexx who hailed from Des Moines, Iowa and were rather soulful. John Dunn wrote most of their songs.

Compilation appearances include: *Do You Still Love Me* on *Realities In Life* (LP) and *2131 South Michigan Avenue* (2-CD); *Fool Minus A Heart* on *Best Of Michigan Rock Groups, Vol. 1* (cassette); and *Nothing I Can Do* on *Quagmire Volume 8* (CD) and *Scream Loud!!! The Fenton Story* (2-CD). (VJ/MW)

Sheffield's Gate (AL)

45: Tell Her No/No Reply (Prestige Productions PP67-235) 1967

Despite their name, Sheffield has not been confirmed as the home of this Alabama band whose single appeared on a Birmingham label. Their winsome rendition of the Zombies' *Tell Her No* is featured on *Psychedelic States: Alabama Vol. 1* (CD). The flip is a Beatles cover. (MW)

piece of you she wants a piece of you she wants a piece of you she wants a
Records

SHE - Wants A Piece Of You CD.

Shekina Glory (IA)

ALBUM: 1 HAVE YOU CONSIDERED? (IGL 6045N1) 1976 R2-R3

From Ilford, Iowa this is a Jesus rock outfit whose album is something of an amalgam of West Coast sounds in the style of Crosby, Stills, Nash and Young and UK prog-rock. So listen out for decent harmonies and lots of rich guitar and keyboards arrangements. (VJ)

Gilbert Shelton Ensemble (TX)

Personnel incl:	TOM BRIGHT	drms	A
	BOB BROWN	gtr	A
	ED GUINN	bs	A
	GILBERT SHELTON		A

45: If I Was A Hell's Angel/
Southern Stock Car Man (PS) (ESP 4501) 196?

From Houston, Texas **Gilbert Shelton** was of course the renowned Wonder Wart-Hog comics' artist, later responsible for the ubiquitous Furry Freak Brothers empire. This appears to be his sole recording, on which he was backed by members of **The Conqueroo** and Tom Bright, who later played with **Black Swan**.

You can also find *Hell's Angel* on Collectables' *'69 Love-In* (CD) and *Acid Visions Vol. 9: Child Of Evil* (CD). (IT/MW)

Shep (AZ/CA) - see Shep Cooke (AZ/CA).

Red Shepard & The Flock (MO)

Personnel:	GARY BLUHM	ld gtr, trombone
	TERRY KIPPENBERGER	bs
	RED SHEPARD	ld vcls
	TED STEWART	drms
	JOE TATE	ld gtr

45: She's A Grabber/I Can't Hold On (PS) (Philips 40398) 1966

This band appears to have been Missouri-based. The picture sleeve notes mention that Shepard was originally from Kansas City and that Kippenberger previously played bass violin with the St. Louis Symphony (40+ years on he's still active on the St. Louis scene). By the way, **Red Shepard** was a stage name - his real name was William Hersey. He also had a spell in **Seatrain** and performed in the Hollywood version of the musical 'Hair'. He was quoted in "Easyriders" magazine circa 1970 as also being a sometime member of **Salvation**, along with Joe Tate.

She's A Grabber, a punky garage number, can also be found on *Victims Of Circumstances, Vol. 1* (LP), *Garage Zone, Vol. 2* (LP) and *The Garage Zone Box Set* (LP). (VJ/RMh/MW)

The Sheppards (Rickford Ziolkowski and The Shephards) (MI)

Personnel incl:	RICKFORD ZIOLKOWSKI	A

45s: Poor Man's Thing/
When Johnny Comes Marching Home (Impact 1018) 1966
α Johnny/Poor Man's Thing (Help! 91231) 1969

NB: shown as by **Rickford Ziolkowski and The Shephards**.

Poor Man's Thing is a protest folk-rocker with throaty vocals.

Compilation appearances have included: *Poor Man's Thing* on *Pebbles, Vol. 21* (LP), *The Best Of Impact Records* (CD) and *Follow That Munster, Vol. 2* (LP); and *When Johnny Comes Marching Home* on *From The New World* (LP), *Garage Punk Unknowns, Vol. 5* (LP) and *Psychedelic Archives Vol. 7* (double cassette box). (VJ/MW)

The Sheratons (MO)

Personnel incl: JERRY SCHULTE
RAY SCHULTE

45s: I Just Want To Dance/
Just Wasting My Time (Musicland U.S.A. 20,000) 1965
Tell Her I'm Not Home/
Gonna Look My Way (Musicland U.S.A. 20,002) 1965/6

This St. Louis band formed when Ray Schulte broke away from **Bob Kuban & The In-Men** to team up with his brother. He would move on to **The Guise** before rejoining his brother in **Touch.** (MW)

The Sherwoods (TX)

Personnel:	JOHNNY CLARRY	drms	ABC
	MIKE CLAXTON	vcls	ABC
	JIM FRYE	gtr	ABC
	RANDY WEBER	bs	AB
	DAVE FRANKLIN	ld gtr	BC
	KENNY BLANCHETTE	bs	C

CD: 1 LIVE 1968 - 1969 (Collectables COL-CD-0589) 1994

45s: If I Could See/I Know You Cried (Nowsound 1001) 1968
No Deposit No Return/Ride Baby Ride (Smash 2252) 1969

The band was formed in 1965 by a bunch of high school pals playing for fun. They played a lot in the Houston area and by 1966 their line-up had stabilised to 'A' above, but a little later Dave Franklin joined from local group, The Upper Level. On a gig at the Safari-A-Go-Go in Baytown they met The Runaways' manager Jack Sims, who became their manager too. Early in 1968 they cut their first single at the ACA studios in Houston. 500 copies were pressed. Both songs were written by Mike Claxton and, after he'd finished recording them, he and Sims added the explosion at the end of the flip side from a sound effects album they found in the studio. In particular *I Know You Cried* was a rip roaring psychedelic number.

Like many of their compatriots they had a number of run-ins with southern rednecks. For a while they rented a house in Houston, inherited from **Fever Tree**, and once played an all night jam with **The Doors** when they were in Houston for a show. While they were playing a show in early '69 a talent scout for Mercury spotted them and they went to Los Angeles in May that year to record a second single. It didn't make much impression and it may have been a tax write-off for Smash. When two of the band joined the revived **Fever Tree** early in 1970, the rest called it a day.

They also recorded a couple of other cuts which have resurfaced on compilations, including *Bless Me Woman*, a slow number with haunting vocals, and a different version of *Ride Baby Ride*.

Three of the band's original members apparently still play together and Voxx did have plans to release an album of their material, but check out the release by Collectables instead for that.

Compilation appearances include: *Ganada* on *'69 Love-In* (CD); *Bless Me Woman, I Know You Cried, I'll Be Gone* and *Ride Baby Ride* (unissued version) on *Acid Visions - The Complete Collection Vol. 1* (3-CD); *Bless Me Woman* and *I Know You Cried* on *Acid Visions, Vol. 2* (LP); *I Know You Cried* on *Texas Flashbacks, Vol. 1* (LP & CD) and *Flashback, Vol. 1* (LP); and *I'll Be Gone* (live) and *Ride Baby Ride* (live) on *There Goes The Neighborhood, Vol. 1* (CD). (VJ)

She's (?)

45: Ah Gee!! Maurie/The Fool (International Artists 104) 1966

The sorry inane pop of *Ah Gee!! Maurie* on this single contrasts starkly with the garagy flip *The Fool* where teeny feelings are expressed in a convincingly innocent manner. This track maybe super lightweight, but is gratifying anyway.

You can also find *The Fool* on *Girls In The Garage, Vol. 2* (CD) and *Girls In The Garage, Vol. 7* (LP). (MK)

The Shieks (?)

The punk ballad, *You Let Me Down*, on 1989's 'unreleased Michigan' compilation *Thee Unheard Of* (LP), is not what it appears to be. It turns out that a gullible compiler was duped by some fraud who manufactured false acetate discs which were actually recordings copied from real singles by obscure bands; this track is actually by the **Oncomers**, whilst another example is *I Can Hear The Raindrops* by "The Aces" - actually *I Can Hear Raindrops* by **The Noblemen 4**. (MW)

The Shillings (PA)

Personnel incl:	NED EARLEY	drms	A
	MARK JENNINGS	bs, vcls	AB
	AL MICHAILOFF	ld gtr	A
	TOM ROSS	gtr, vcls	AB
	JEFF DAVIS	keyb'ds	B
	HUB WILSON	drms	B

45s:	Just For You Baby/Laugh	(Fontana 1543) 1966
	Children And Flowers/Lying And Trying	(Three Rivers 701) 1966
	Goodbye My Lady/ The World Could Stop	(Three Rivers 6778/9) 1967
	Strawberry Jam/Wild Cherry Lane	(Virtue 2504) 1968

The Shillings hailed from Allentown, Pennsylvania. *Laugh* is a melodic and plaintive punk ballad with ringing guitars.

A cover of the **Beach Boys**' *Barbara Ann* also made it onto a Fontana acetate. *Children & Flowers* was a cover of **The Critters** track and *Just For You, Baby* was a Mann-Weil cover; the remaining songs were originals written by Jennings and/or Ross.

Drummer Ned Earley left to join local rivals **The Limits**.

Compilation appearances include: *Laugh* on *The Psychedelic Sixties, Vol. 1* (LP) and *The Cicadelic 60's, Vol. 3* (CD); and *Laugh*, *Children And Flowers*, *Lying And Trying*, *The World Could Stop* and three previously unreleased tracks: *Loving Spell*, *I'll Get To You* and *Seems Like Yesterday* all appear on *Allentown Anglophile* (CD). (MW/GGI)

The Shillings (OH)

45s:	Yesterday's Dawn/ Just-Like-A-Girl	(Dayton Band Co. EU-946470/948496) 1967
	I Call For Her / Forgive Me My Love	(Dayton Band Company EU-980808) 1967

This Dayton, Ohio bunch released two singles which will appeal to lovers of primitive garage-invasion beat ballads.

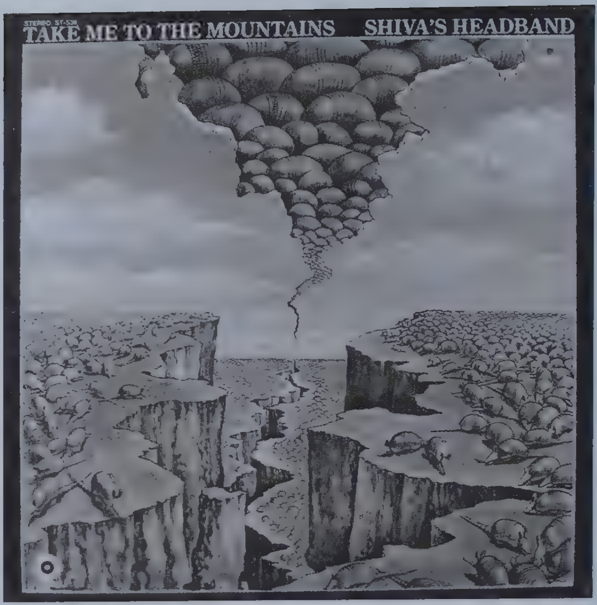
Compilation appearances include: *Forgive Me My Love* on *The Night Is So Dark* (LP), *Trip In Tyme Vol. 1* (CD) and *Psychedelic States: Ohio Vol. 1* (CD); and *Yesterday's Dawn* on *Psychedelic States: Ohio Vol. 3* (CD). (MW)

The Shillings (CA)

Personnel:	PEPPER ARADA	bs	A
	GREG CAHILL	ld gtr	A
	PHIL CANTOR	vcls	A
	DAVID GUIDER	gtr	A
	RICH McDONALD	drms	A

45:	Not The Least Bit True/It Was My Mistake	(Fantasy 594) 1965

Also known as the English Shillings, this band was from Oakland, California. After the Fantasy single they made several unreleased recordings that have been unearthed by Alec Palao, along with the band's personnel details, on Big Beat's essential *Nuggets From The Golden State* CD series. *It's Up To You* and *Made You Cry* from June 1965 are on *The Scorpio Records Story* (LP); *I'm Over You* and *Part Time Man* from April 1966 are on *Good Things Are Happening* (CD); and *Not The Least Bit True* and the previously unreleased *It's Up To You* can be found on *You Got Yours!* (CD). (VJ/MW)



SHIVA'S HEADBAND - Take Me To The Mountains LP.

Shiloh (TX)

Personnel:	MIKE BOWDEN	bs	A
	RICHARD BOWDEN	gtr	A
	DON HENLEY	drms	A
	JIM ED NORMAN	keyb'ds	A
	AL PERKINS	pedal steel gtr, gtr, vcls	A

ALBUM:	1(A)	SHILOH	(Amos AAS-7015) 1970 R1

45s:	Jennifer/Tell Me To Get Out Of Your Life	(Amos 140) 1970
	Simple Little Down Home Rock And Roll Love Song For Rosie/ Down On The Farm	(Amos 162) 1970

Apart from Al Perkins, the other four had all played with **The Felicity** which operated in Texas between 1964-68. They played as **Shiloh** from 1969-71. They relocated to L.A. where the album was recorded and became very influential on the early country-rock movement there. Perkins later played with The Flying Burrito Brothers. Jim Ed Norman became string arranger for The Eagles and the other three all played for Linda Ronstadt. Henley was also in The Eagles and the Bowden brothers were in Cold Steel. (VJ)

Shiloh Morning (MN)

Personnel incl:	JEANNE McGILL	vcls

ALBUM:	1	SHILOH MORNING	(TRC TRCS-51053) 1974

A mix of rural and soft-rock with male/female vocals, their album contains mostly covers (**It's A Beautiful Day**'s *White Bird*, Moody Blues' *Nights In White Satin*) plus some original tracks (*Too Far Behind*). Not psychedelic, as some dealers tend to describe it. (SR)

The Shilos (MA)

45:	Lonely Town/Cause I Love You	(Norfolk 201268/9) 1967

The Shilos hailed from Stoughton, Massachusetts. *Cause I Love You* is a strong garage number which can also be found on *New England Teen Scene, Vol. 3* (LP). (GG)

Shindogs (CA)

Personnel incl:	CHUCK BLACKWELL	drms
	DELANEY BRAMLETT	gtr, vcls
	JAMES BURTON	gtr
	JOEY COOPER	gtr, vcls
	DON PRESTON	gtr
	LEON RUSSELL	piano

45s:		Someday Someday/Why	(Warner Bros. 5665) 1965
		Who Do You Think You Are/ Yes I'm Going Home	(Viva 601) 1966
	α	Don't Come Running To Me/ Don't Hide It (PS)	(Prince P-6707-1/2) 1967

NB: α shown as by **The Pebbles**. Some copies came in a special PS.

A Los Angeles studio group and the house-band for TV's 'Shindig' show, with an interesting repertoire mixing rock 'n' roll with country music. The roots of the group go back to the Palomino Club, a country music hotspot in North Hollywood that had first opened in 1949, and by 1960 featured Gene Davis, a country and rockabilly performer heading the house band. Throughout the early sixties the Gene Davis band had a steady flow of members including drummers Mel Taylor (later with The Ventures), Jan Curtis Skugstadt, Archie Francis, guitarists Jimmy Snyder, Jerry Inman, Bobby Durham, Glen Campbell and even James Burton who although not a member used to sit in informally when not touring with Rick Nelson. Other members included piano players Clyde Griffin, Leon Russell and Glen D. Hardin (ex-Crickets), bassists Norm Raleigh, Delaney Bramlett and the mainstay from 1960 to 1969, pedal steel guitarist and later bandleader Red Rhodes.

By late 1964 Jack Good had organised his new show 'Shindig' and Leon Russell was chosen to lead the group for the show which included James Burton, drummer Jim Gordon and Delaney Bramlett on bass.

Originally known as The Shindiggers, by 1965 **The Shindogs** had quickly evolved into the main line-up of Glen D. Hardin (piano), Delaney Bramlett (guitar, vocals, bass), James Burton (lead guitar), Joey Cooper (guitar, vocals) and Chuck Blackwell, an old Oklahoma band-mate of Leon Russell's on drums. Leon Russell led the show's orchestra and would sometimes take a spot with **The Shindogs** to sing and play piano. **The Shindogs** line-up was also augmented by members of the other Shindig band, the Ray Pohlman Band which included guitarist Jerry Cole (ex-Champs) and Larry Knechtel on bass. While horn players like Jim Horn were called into the studio group when the need arose, others like Glen Campbell and Billy Preston became semi-regulars on the show. Both Bramlett and Russell had solo singles issued in 1965.

When 'Shindig' was cancelled in late 1965, the last show was aired in January 1966 and the group subsequently split. Most members went on to greater things - Leon Russell to **Asylum Choir** and a solo career; Cooper and Preston to Mad Dogs, both had solo releases; Delaney Bramlett briefly returned to the Palomino Club with Red Rhodes Detours in 1966 into 1967, married Bonnie, and is best remembered as half of Delaney & Bonnie. The original version of their group, Friends, included J.J. Cale on lead guitar in 1967.

While Chuck Blackwell joined the Taj Mahal Band (1966-1970), both Cooper and Blackwell played with Russell's tour band in the seventies. The highly-regarded guitarist James Burton who'd recorded with Dale Hawkins in the fifties, and throughout the sixties and seventies backed Ricky Nelson, now backed Gram Parsons and Delaney & Bonnie before a long stint in Elvis Presley's show band.

Whether all the famed **Shindogs** played on the sessions is debatable; indeed the final single may well have been a studio group attempt to cash in on the group's fading fame.

The first single comprises bright'n' breezy Invasion pop, where The Beatles meet The Searchers. The second Russell-produced single is also good harmony-beat. The final single as **The Pebbles** was produced by Brian Ross (of **Music Machine**, **Friendly Torpedoes** etc.). This drops the Invasion influences and turns to US garage sounds for *Don't Come Running To Me*, a slick fuzz-popper. *Who Do You Think You Are* has been compiled on *Ain't It Hard* (CD). (MW/RAd/JO)

The Ship (IL)

Personnel:	TODD BRADSHAW	bs	A
	STEVE COWAN	gtr, vcls	A
	MARC HAMBY	keyb'ds, vcls	A
	STEVE MELSHENKER	gtr	A
	STEVE REINWAND	gtr, vcls	A
	TIM SCOTT	cello	A

ALBUM:	1(A)	A CONTEMPORARY FOLK MUSIC JOURNEY	(Elektra EKS-75036) 1971

NB: (1) also released in the U.K. (Elektra K 42122) 1972.

Produced by Gary Usher (**Sagittarius**, **Byrds**), this is an ambitious folk-rock concept album housed in a gatefold sleeve. It's dreamy and melodic. All the tracks are co-written by Steve Melshenker and Steve Cowan. The music is nothing special but songs like *The Ship* and *The Calm* had interesting lyrics, strong melodies and some pretty Crosby Stills and Nash-styled vocal harmonies. The band was largely a regional act from Urbana with a following at the University of Illinois. (SR/SCu/VJ)

Shira (?)

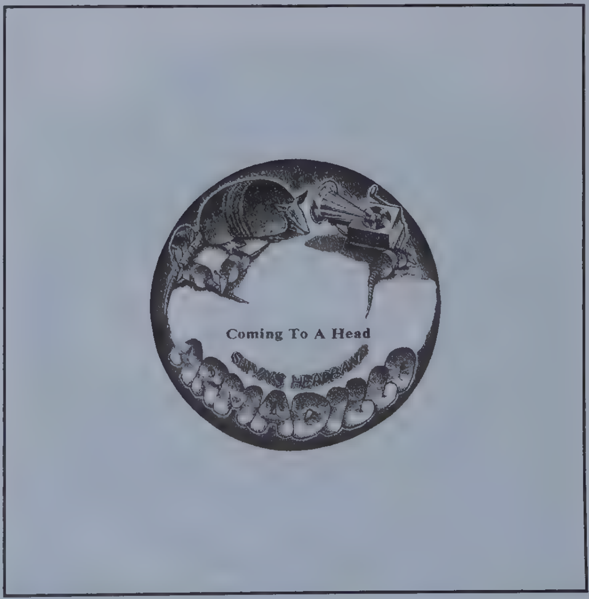
45:	Shira/Frank's Ant Farm	(Jamie 1413) 197?

A psychedelic rock single with good guitar and an instrumental flip. It may date from circa 1972. (SR)

Shiva's Headband (TX)

Personnel:	JERRY BARNETT	drms	A D
	KENNY PARKER	bs, gtr, vcls	ABC
	SPENCER PERSKIN	violin, gtr, hrmnca, recorder, vcls	ABCDEF
	SUSAN PERSKIN	perc, keyb'ds, vcls	ABCDEF
	BOB TONREID	gtr	AB
	SHAWN SIEGEL	keyb'ds, vcls	BCDE
	JERRY STORM	drms	B
	RICHARD FINNEL	drms	C
	ROBERT GLADWIN	gtr, bs	C
	MIKE COOPER	bs	D
	ISIAH "IKE" RITTER	gtr, vcls	D
	STEVE NAVARRO	bs	E
	STEVE ROBB	drms	E
	MAUREEN SIEGEL	vcls	E
	SKIP SORELLE	gtr	E
	JERRY BAZIL	drms	F
	ROBERT FLYNN Jr.	gtr	F
	BRIAN "RED" MOORE	bs	F
	(ED VIZARD	sax	D)
	(ALLEN McADAMS		F)
	(DENNIE TARNER		F)

ALBUMS:	1(C)	TAKE ME TO THE MOUNTAINS	(Capitol ST-538) 1970 R1
	2(D)	COMING TO A HEAD	(Armadillo 3301) 197? R2



SHIVA'S HEADBAND - Coming To A Head LP.

3(E) PSYCHEDELIC YESTERDAY (Ape 1001) 1978 SC
4(-) IN THE PRIMO OF LIFE (Moontower 1001) 1984

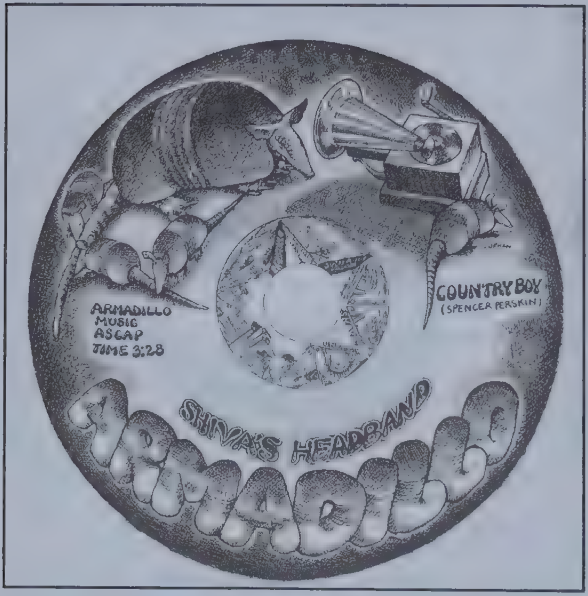
NB: (1) like the original issue of **The Sons Of Champlin** debut, *Take Me To The Mountains* had to be "mechanically censored" when a Capitol staff member noticed that in the second panel of the cartoon strip on the back cover, artist Jim Franklin had surreptitiously used the word "cunt" on a storefront sign! Most copies known have this word scratched out of the sleeve, but some uncensored copies exist. (1) also had a Canadian release. (1) reissued on vinyl (Capitol/Scorpio ST-538) 2005 and 2008. (1) reissued on CD (Radioactive RRCD131) 2005. (1) reissued on CD as *Take Me To The Mountains... Plus* (Akarma AK 359) 2006 with a detailed booklet with loads of period photos and artwork as well as three contemporary live recordings including a 17-minute version of *Hi Love*. (2) original copies have plain black labels on disc and were issued in a thick white jacket with front and rear 'slicks' pasted on by hand. It was reissued in 1980 in a standard printed cover. (2) reissued on vinyl (Akarma AK 250) 2003. (2) reissued on CD (Akarma AK 250CD) 2003. (3) reissued on vinyl (Akarma AK 282) 2004. (3) reissued on CD (Akarma AK 282) 2004, the latter with two bonus tracks. (4) reissued on CD (Akarma AK 292) 2004 with two bonus tracks and housed in a thick card gatefold sleeve.

There's also a limited edition cassette-only release, *Now And Then* (Moontower 1002) 1988 that was made available by mail-order. The "Now" side was recorded live at the Austin Opera House in 1986, and "Then" was a live recording from Jubilee Hall in Houston in 1969.

45s:	α	Kaleidescoptic/Song For Peace	(Ignite 681) 1968
	β	Take Me To The Mountains/ Lose The Blues	(Armadillo 811) 1968
	χ	Country Boy/Such A Joy (PS)	(Armadillo 3-71426) 1972
	δ	Don't Blame Me/Extension (PS)	(Armadillo AR6-HS 155) 1976

NB: α shown as by **Shiva's Head Band**. Both sides feature different versions than those appearing on the Capitol album. β first pressing has standard label, second pressing from 1969 has Jim Franklin artwork on labels. Both pressings were made from the same stamper, and consequently contain the same versions. The 'A' side is non-LP and the 'B' side is a different version to that appearing on the Capitol album. χ both sides feature different versions than those appearing on the Armadillo album. δ both sides non-LP tracks.

Founded in July 1967 by classically-trained violinist Spencer Perskin, **Shiva's Headband** has proved to be one of Texas' most durable outfits. Earlier, in 1966, Perskin had spent some time in San Francisco where he had briefly played in a band which included folkie **Penny Nichols**. He returned to Austin to form **Shiva's Headband** much influenced by his experiences in San Francisco. Their debut single sold well locally and is now a collectors' item. Their follow-up attracted wider attention and that year they relocated to San Francisco and signed for Capitol. They hated San Francisco but remained there to record *Take Me To The Mountains*, a fine album which included new versions of their first two singles. Perskin's violin is prominent throughout the first album, particularly on the beautiful *Song For Peace* and standout track *Kaleidoscoptic*. During their spell in California they played a few gigs at the Avalon. They were also the resident band at the New Orleans House in Berkeley for a while. It was during this time that Spencer Perskin played on **Mother Earth**'s debut album *Living With The Animals* and also turned down the opportunity of joining the band. Shawn Siegel had similarly refused a spot in **The Thingies** prior to joining **Shiva's Headband** in 1968.



SHIVA'S HEADBAND - Country Boy 7" Picture Sleeve.

Having made little money from their Capitol deal, the band returned to Texas. As only 1,000 copies of their second album *Coming To A Head* were pressed on the small Armadillo label, it has become a rare collectors' item. Different versions of two of the album's tracks, *Country Boy/Such A Joy* were issued as a single in a picture sleeve. They spent a while in Las Vegas in a vain attempt to set up a string of music clubs before returning to Texas to issue a single *Don't Blame Me/Extension*, which appeared in another Jim Franklin picture sleeve. Sadly, this appears to have concluded their long relationship with Franklin, who provided the band with their distinctive armadillo imagery.

In 1978, the band issued *Psychedelic Yesterday*, by far their hardest-rocking album. This is the only **Shiva's Headband** album with up-front electric guitar and it also finds the band in rare form vocally. This album has also become very difficult to locate in recent years.

Their 1984 album *In The Primo Of Life* saw the band moving into jazzy and even reggae territory. This album garnered them considerable local accolades and in 1986 they were chosen "Band Of The Year" in a local magazine poll. The band continues to perform to this day.

Compilation appearances include: the excellent *Song For Peace* on *The Psychedelic Experience, Vol. 1* (LP); and *Kaleidescoptic* (single version) on *Texas Flashback (The Best Of)* (CD), *Texas Flashback, Vol. 3* (LP & CD) and *Flashback, Vol. 3* (LP). (VJ/CF)

Shiver (CA)

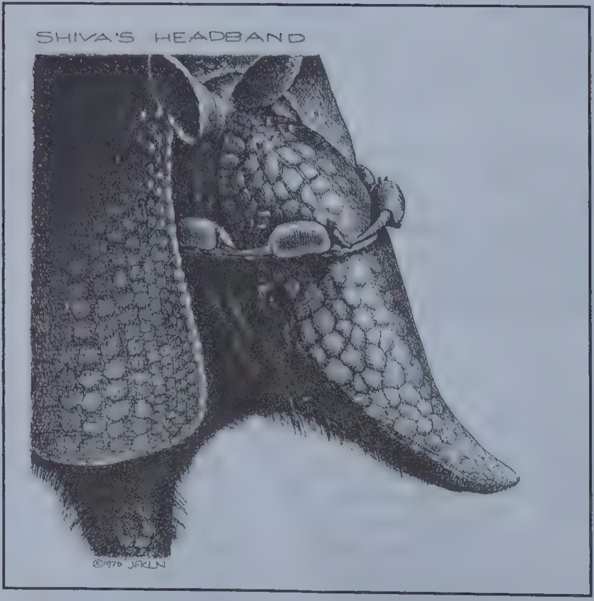
Personnel:	DON PECK	drms	AB
	NEIL PERON	bs	AB
	TERRY "HOOK" SALUGA	vcls	A
	FRANK TWIST	ld gtr, vcls	AB

ALBUM: 1(B) SAN FRANCISCO'S SHIVER (Rockadelic 39) 2000

NB: (1) reissued on CD (Shadoks Music 023) 2001.

Based in San Francisco, this group recorded some tapes in 1972, which were finally released by Rockadelic in 2000. Five long jamming guitar cuts with screaming vocals on *Fixer* and *Bone Shaker* and an amazing track called *Alpha Man*, 15 minutes of flowing West Coast guitar leads combined with heavy rock riffs.

The CD reissue contains four bonus cuts and a liner where Don Peck recounts the band's history.... His first real band was in Dallas in 1967 - The Hungry Freaks who adopted a heavy "badass" image and covered the



SHIVA'S HEADBAND - Don't Blame Me 7" Picture Sleeve.

Shiva's Headband
Psychedelic Yesterday

SHIVA'S HEADBAND - Psychedelic Yesterday LP.

likes of The Animals, Them, Stones and **13th Floor Elevators**. When they split, he joined the black R&B combo Les Watson and The Panthers who recorded on Ike Turner's Vesuvius label.

He'd been flitting back and forth between Dallas and San Francisco, where his sister lived and, in 1969, he decided to settle there. At the end of the year **Shiver** came together and over the next three or so years became a popular attraction, particularly with the biker fraternities.

Vocalist Saluga was known for his short fuse and wasn't averse to using the metal arm appendage that gave him his nickname. As a result he was fired numerous times, whereupon Frank Twist would take up vocal duties. During their lifespan they also went under the names Pacific Thrust, Kid Courage and Terry Saluga's Riff Raff. (SR/MW)

Wally Shoop and Fubar (IA)

Personnel incl:	WALLY SHOOP	gtr	A

45:	Evening In The City/ Words In My Head	(AJS New Horizon International 1001) 1971

Little known **Wally Shoop and Fubar,** from Spirit Lake, Iowa recorded the above screaming psycher. The band was previously known as **Billy Rat and The Finks** and Wally Shoop and The Zombies.

Compilation appearances include: *Words In My Head* on *Psychedelic Experience, Vol. 4* (CD); *Evening In The City* on *Sixties Rebellion, Vol. 15: Apple-Glass Cyndrome* (LP & CD); and as Wally Shoop and The Zombies: *Summertime, Memphis* and *Okoboji* on *The IGL Rock Story: Part One (1965 - 67)* (CD). (VJ/GG)

The Shoremen (MD)

Personnel:	BRIAN ALLAN (DAVE KALMAN)	ld gtr, vcls	A
	KIP KURZMAN	bs	A
	DAVE MARK (DAVE BUCKMAN)	gtr, ld vcls	A
	BOB REINCKE	drms	A

45s:		Look Into Her Eyes/She's Bad	(Wynwood WR 1956) 1965
		The Wonder Of Christmas/ Day All My Dreams Come True	(Wynwood WR 2062) 1965
		Dance U.S.A.! / I Expect Too Much	(Wynwood WR 2088) 1966
	α	The Time Of The Year/Cumberland Railroad	(Bomar 401) 1967

NB: α shown as by Brian & Dave Tomorrow People.

In 1963, Dave Kalman from Rockdale, Maryland was heavily into **The Beach Boys**, Jan & Dean, etc. The following year he met Dave Buckman, a displaced Baltimorean who'd just returned from California. The two immediately hit it off and began to create a sound that would develop into both **The Shoremen** and Brian & Dave "Tomorrow People". Buckman's smooth voice and gift for harmony provided a unique styling and a competitive sound and amazingly the duo cut nearly 100 songs over a five-year period at David C. Smith's Marmon Avenue garage studio.

Prior to the first release Dave Kalman began using the pen name of Brian Allan as an artist, writer and arranger. All of his label credits through that period carried the Brian Allan moniker. Dave Buckman too shortened his name by using his middle name for his surname. He became David Mark. They began calling themselves **The Shoremen**, a name suggested by WCAO disc jockey, Les Alexander.

Their first release, *Look Into Her Eyes*, met with modest success in the Baltimore/Washington area and was selected as a "Hometown Sound" on WCAO. The group followed this with a seasonal song *The Wonder Of Christmas*, which unfortunately was released too late into the holiday season to have any impact. Their final **Shoremen** release *Dance, USA!* again had modest local airplay, but was highly-regarded by the group's growing fan base. *Dance USA!* was an interesting combination of the Liverpool sound and surf music.

Around early 1967, Brian and Dave started creating more philosophic and folk-rock oriented material and changed their name to Brian & Dave "Tomorrow's People". They played many coffee houses in town, including the Peabody Beer and Book Stube, UMBC's "Collage," as well as numerous local TV appearances on Johnny Dark's TV Show, a regular spot on New Wind Blowin' and the Kerby Scott Show. They also auditioned for the Mike Douglas Show in Philadelphia. The only recording released under this name was *Time Of The Year* on the Bomar label, which got considerable airplay in the Baltimore area, but was only a modest success.

As a band, **The Shoremen** included line-up 'A' for the vast majority of Brian and Dave's music, except for the recording of *Dance, USA!* where Chris West played drums and Neil Ulman played bass.

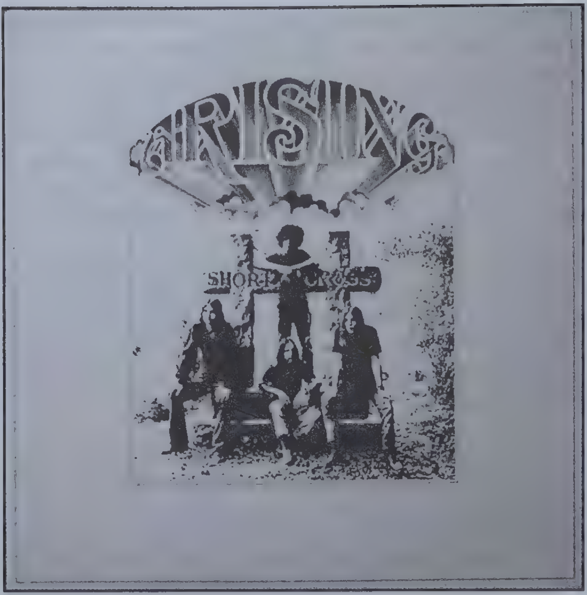
A little known accomplishment of Brian and Dave was their writing of Catonsville Community College's Alma Mater by Dave Kalman and the demo production of the song sung by Dave Buckman.

Today, Dave Buckman is a psychologist in Tallahassee, Florida where he still enjoys playing guitar. Dave Kalman is a consultant, photographer and continues as a very active songwriter with much material in Nashville and associated publishing houses. Dave's song *Can't We Start Over Again* by the O'Roark Brothers was a pick hit in Billboard, Cashbox and Record World magazines in 1983 and has earned national and international radio play.

You'll also find *She's Bad* on *Teenage Shutdown, Vol. 2: You Treated Me Bad* (LP & CD) and *Yeah Yeah Yeah* (CD). (MW/MM/JV/DK)

SAN FRANCISCO'S
SHIVER

SHIVER - San Francisco's Shiver LP.



SHORT CROSS - Arising LP.

Short Cross (VA)

Personnel:	GRAY McCALLEY	drms, ld vcls	A
	BUTCH OWENS	organ, piano, moog	A
	VELPO ROBERTSON	gtrs, vcls	A
	DUDLEY BIRD SHARP	bs, vcls	A

ALBUM: 1(A) ARISING (Grizly S-160-13) 1972 R2

NB: (1) originally issued in a gatefold sleeve. (1) reissued on vinyl (Breeder RPR 009-3C-569) 1988 in a non-gatefold sleeve. (1) reissued as a 2-LP set (Akarma AK 079/2) 2000 in a gatefold with three bonus tracks. (1) reissued on CD (Gear Fab GF-119) 1998 with several bonus tracks.

45: On My Own/Marching Off To War (Colpar 54-1005) 1970

From Sandston, Virginia this band evolved out of the Hustlers, whose members included, at various stages, ex-Reactors(*) Steve Hicks and ex-Outlaws Butch Owens alongside core members Velpo Robertson, Gray McCalley and Ben Luck. The latter then left to join the **Barracudas** (of *A Plane View* album) fame.

Their rare album can best be described as heavy psychedelic blues, at its purest on *Suicide Blues*. There's plenty of good guitar work throughout, *Wastin' Time*, *Just Don't Care*, *Till We Reach The Sun* and *Hobo Love Song* all have their share, whilst *Ellen* is a slow bluesy ballad. The album lacks sufficient originality to make it special but if this musical genre is where you're at you shouldn't be disappointed.

For the band's detailed history, check out the the Gear Fab or Akarma reissues. *Bomb* can also be heard on Gear Fab's *Psychedelic Sampler* (CD).

NB: (*) Steve Hicks, played with The Reactors from Sandston, Virginia who are unrelated to the **Reactors** from Suffolk, Virginia. (VJ/MW/RM)

The Short Kuts (TN)

Personnel:	JIM BRASHER	trumpet
	PAUL CANNON	sax
	EDDIE HARRISON	ld vcls
	JIM JOHNSON	gtr
	ROBERT MURRAY	
	RANDY SHELTON	
	WALLY WRIGHT	

45s: Your Eyes May Shine/
Letting The Tears Tumble Down (Pepper 434) 1968
Loosen Up/Double Action (Pepper 437) 1968
Hold It Baby/Broke Down Piece Of Man (Pepper 439) 1969
Stubborn Kinda Fellow/One Way Street (Pepper 444) 1969
Born On The Bayou/Thank You Number One (Pepper 445) 1969

This late sixties pop and blue-eyed soul band hailed from Memphis, Tennessee. Jim Brasher would join **Piccadilly Circus.** (MW/SR)

Shotgun Ltd (CA)

Personnel:	BUZZIE BUCHANAN	drms, perc	A
	RUBEN DOMINGUEZ	bs, congas, backing vcls	A
	JOE GUTIERREZ	ld vcls	A
	DAVE NORUP	organ	A
	JACK SCHOOLAR	ld gtr, dobro, backing vcls	A

ALBUM: 1(A) SHOTGUN LTD (Prophesy SD 6050) 1971

45: River Of Hope (mono/stereo) (promo) (Prophesy 55004) c1971

This group of young California musicians evolved out of **Ash** and were all aged between 17 and 21 at the time of their album. They were discovered by Delaney Bramlett (from Delaney and Bonnie) who arranged for a recording deal with Prophesy and for his DelBon company to produce the album. With Jim Gordon (the keyboard/sax player, not the drummer of Derek and The Dominos) at the controls, the result was a powerful mix of heavy/prog-rock with lots of guitar/organ interplay and good vocals. Ben Benay (ex-**Goldenrod**) and the sax-player Jerry Jumonville provided some support. All their material was penned by the group members, with the help of J. Loppnow on two tracks and R. Lawson on one. Three cuts (*Number Two*, *Against The Wall* and *Feelin' Bad*) are over five minutes long and, with the opening *Bad Road*, are among the better moments.

The album appears to have sunk without a trace, but in hindsight deserves to be rediscovered.

Buzzie Buchanan later reappeared in the late seventies as a studio musician, working with Commander Cody and Juice Newton. (SR)

The Showmen (TX)

45: Make Up Your Mind/
Almost There (Texas Record Co. 2068) 1966

This outfit came from Waco in Texas. A single called *Tubby Tina* on Campo Records may also have been by the band. Other Showmen turned up in Chicago, Boston, Minneapolis and Pennsylvania.

You can also access *Almost There* on *The Cicadelic 60's, Vol. 5* (LP) and *The Cicadelic 60's, Vol. 4* (CD). (VJ)

The Showmen (OH)

45: Big Daddy Don/Judy (Soul Kitchen SK-0014) 196?

Big Daddy Don is a '68 sounding, garagy-rock song about a dragster, with lots of great drag racin' effects, wah-wah guitar and brass. The flip is a soppy ballad. This Cleveland outfit was previously known as Ronnie & The Rainbows. (MW)

Show of Hands (CA) - see **Formerly Anthrax (CA)**.

The Show Stoppers (NY)

Personnel:	GREG BARTON	bs
	JAY CAPOZZI	vcls
	TONY DeZAGO	drms
	DAN McGRATH	vcls
	DON POTTER	ld gtr

45s: Turn On Your Lovelight/
Nothing To Say Today (Columbia 4-43914) 1966
Once More With Love/
If You Want To, Why Don't You (Columbia 4-44184) 1967

Glens Falls, New York's **Show Stoppers** sound like they lived up to their name with their confident air and raw, aggressive style. Produced by John

Hammond and Charlie Calello, their debut showcases a cover of the popular soul-rocker *Turn On Your Lovelight.* The flip is more interesting; big-production folk-rock with a **Byrdsy**-baroque backing. It was written by local Rochester lad Bill Hjerpe (later known as **Bill Jerpe**) as was *If You Want To?*, a pop-rocker with cool harmonica and a faceful of attitude from the snarling lead singer, which can be found on *Mayhem & Psychosis Vol. 3* (LP) and *Mayhem & Psychosis 2* (CD). (MW)

The Shy Guys (FL)

Personnel:	RANDY BOWLING	bs, vcls	A
	WAYNE CEYNOWA	ld gtr, ld vcls	A
	TIM DONAHOE	drms, vcls	A
	BENNY FUTRELL	gtr, vcls	A
	LARRY STEAD	keyb'ds, vcls	A

45s:		Black Lightening Light/Goodbye To You	(M-U 5941/42) 1968
	α	Just Can't Quit/She Don't Need No Other	(King 6331) 1970

NB: α shown as by Miami.

The Shy Guys came from Sanford, Florida. *Black Lightening Light* is a pretty devastating piece of mindblowin' psychedelia and the flip is a haunting laid-back ballad. Both sides are recommended listening.

Wayne Ceynowa recalls: *"Black Lightening Light*, was for the most part, a group collaboration. It came together one stormy Florida evening while the band was rehearsing in the back of a Sanford music store, Music Unlimited (M-U). The song was actually titled *Black Lightning Light*, but those in charge of the M-U label design changed the song title's spelling. This was not discovered until after the pressing. The "B" side, *Goodbye To You*, was written by me. Unfortunately, I didn't get credit due to another similar label layout error".

"Both songs were recorded along with two further tracks in Nashville, Tennessee in one evening during the summer of 1968. They were used as demos to present to record labels in hope of securing a contract and the band members were between the ages of 15-17 at the time. The M-U label was our own and the single was the label's one and only release. The record number being made up."

"The band members did continue through our remaining high school years. We changed keyboardist a couple of times, finally settling on Teofilo Bautista."

"In late July, or early August 1970, we landed a contract with King Records (James Brown's label) and recorded 13 songs for an album. The company insisted on changing our name to Miami (because we were from Florida) and a single was released (*Just Can't Quit/She Don't Need No Other*). The single was mentioned in Billboard magazine. I was even told we charted the Top 100. Unfortunately, the album was never released and the band eventually disbanded in early 1971."

"In late 1971, myself, together with our drummer and bass player, reformed and have continued playing music (clubs, parties, etc.) to this day. We just can't seem to get it out of our systems!"

Compilation appearances include: *Black Lightening Light* on *Sixties Archive, Vol. 4* (CD), *Acid Dreams - The Complete Set* (3-LP), *Acid Dreams Testament* (CD), *World Of Acid* (LP) and *Psychedelic States - Florida Vol. 2* (CD); and *Black Lightening Light* and *Goodbye To You* on *Florida Punk Groups From The Sixties* (LP). (VJ/MW/WC)

The Shy Guys (MI)

Personnel:	MARK FINN	drms, vcls	A
	STU HOWARD (HIRSHFIELD)	gtr, vcls	A
	RON NELSON (LEFKO)	ld gtr, vcls	A
	MARTY LEWIS	bs, vcls	A

45s:	The Burger Song/?	(Burger 5004) 196?
	Lay It On The Line/We Gotta Go	(Palmer 5005) 1966
	Lay It On The Line/We Gotta Go	(Panik 5111) 1966
	A Love So True/Where You Belong	(Palmer 5008) 1966
	Without You/Feel A Whole Lot Better	(Canusa 503) 1967

This was an entirely different outfit that came from the Detroit suburb of Oak Park, Michigan. They played together for about three years, between '65 to '67, and opened for The Dave Clark Five and **Sam The Sham & The Pharaohs** in Detroit in 1966. *We Gotta Go* was enough of a local hit to encourage DJ Scott Regan to get them to re-record the track with different lyrics as *Burger Song*, as a kind of promotion for his show. *Without You* is a strong competent garage-style offering, the flip is a **Byrds**' song.

Compilation appearances include: *We Gotta Go* on *Michigan Nuggets* (CD), *Michigan Brand Nuggets* (2-LP), *Garagelands, Vol. 1 & 2* (CD) and *Garagelands, Vol. 2* (LP); *We Gotta Go* and *Lay It On The Line* on *Sixties Archive Vol. 7 - Michigan Punk* (CD); and *Lay It On The Line* on *Vile Vinyl, Vol. 1* (LP), *Vile Vinyl* (CD) and *Wyld Sydes Volume 4* (CD). (VJ/SG/MW/RNe)

The Shy Ones (OH)

45:	How Strong My Love Is/ Twelve Months Later	(Disca/Tech 804 D-6137) 1967

The Shy Ones came from Ashland, Ohio. The flip to their sole single, *Twelve Months Later* can also be heard on *Hipsville, Vol. 2* (LP). (GGI/MW)

The Shyres (MA)

Personnel:	KENNY BAXTER	drms	A
	BILLIE COX	bs	A
	JOSEPH HEALY	gtr	A
	BOBBY ?	keybds	A
	STEVE?	ld gtr	A

45:	Where Is Love?/My Girl	(Cori 31011) 1967

Originally known as The Bostonians (or possibly New Bostonians), the band changed names to **The Shyres** because of the local, but more famous **Improper Bostonians**. Billie Cox remembers: "Joseph Healy started the band with his cousin Bobby. I joined the band as a bassist and songwriter/arranger and wrote *Where Is Love.* The flip side, *My Girl* was an original by Joe Healy. The band didn't last too long after this; we did some Catholic Youth Organisation gigs and then went our separate ways. I haven't seen these folks since then but I think only I stayed in the biz, mostly doing theatre work as a composer, sound designer and director".

The band was mostly located in a suburb of Boston, Massachusetts called Allston (a small area; it's sometimes thought of as a part of Brighton). The recording was made in Framingham, another town near Boston, where the Cori label was based. Incidentally, Cori also issued some collectable singles by the likes of **The Balladeers**, Royals, **Mauve**, **Sole Survivors** and **C.C. and The Chasers**.

SIDDHA
a very gentle force

SIDDHA - A Very Gentle Force (Tulasi Manjari) LP.

Where Is Love? was later covered by Rhode Island eighties psychedelic band Plan Nine. It has been compiled on *New England Teen Scene, Vol. 2* (LP) and *New England Teen Scene* (CD). (MW/BCx)

Siddha (CA)

Personnel incl:	IAN UNDERWOOD	A

ALBUM: 1(A) A VERY GENTLE FORCE (w/insert sheets)
(Gandharva Publishing Co. no#) 1975 R1

NB: (1) issued in white jacket with front and rear paste-on slicks. (1) reissued on vinyl (Tulasi Manjari) 1976 with a black and gold printed cover and a booklet (R1).

45: Water/Water (Tulasi Manjari 2029) 1976

Ian Underwood (ex-**Mothers Of Invention**) was briefly involved with this southern California religious outfit. Their album mixes breezy West Coast sounds and light psychedelia with a combination of guitars, keyboards and percussion. (SR)

The Sidekicks (NJ)

Personnel:	RANDY BOCELLE	bs	A
	ZACK BOCELLE	vcls	A
	MIKE BURKE	gtr	A
	JON SPIRIT	drms	A

ALBUM: 1(A) FIFI THE FLEA (RCA Victor 3712) 1966 SC

			HCP
45s: α	Suspicions/Up On The Roof	(RCA Victor 47-8864) 1966	55
	Fifi The Flea/Not Now	(RCA Victor 47-8969) 1966	115
	He's My Friend/Miss Charlotte	(RCA Victor 47-9079) 1967	-
	Sight And Sound/ You Gave Me Somebody To Love	(RCA Victor 47-9174) 1967	-

NB: α also released in the UK (RCA RCA 1538) 1966.

Monkee-esque teen pop from Wildwood, New Jersey. **The Sidekicks** achieved some commercial success with their singles. *Not Now* has also been compiled on the EP, *Garage Dreams Revisited* (7") and on *Die Today* (CD).

And now, turn to the **Redcoats** entry for the real story. (VJ/MW)

Si-dells (NC)

45: She's The Only Girl For Me /
Watch Out Mother (East Coast Sound CO-101) 1968

This psychedelic outfit came out of Durham in North Carolina. *Watch Out Mother,* is a superb slice of psychedelia with lots of tempo changes, Eastern guitar riffs and surreal vocals. Recommended.

You can also check out *Watch Out Mother* on *A Lethal Dose Of Hard Psych* (CD) and *Tobacco A-Go-Go, Vol. 1* (LP). (VJ/MW)

The Side Show (?)

ALBUM: 1 THE SIDE SHOW (Atlantic SD 8261) 1970

Produced by Arif Mardin, *The Side Show* is a strange soft-rock/psych studio effort, with moog, lysergic vocals and very trippy effects. (SR)

Sidetrack (NY)

Personnel:	ALAN BROWN
	CHRISTOPHER BROWN
	PETER BROWN
	KENNETH GULLMARTIN
	ANDREW HIGGS
	JOHN LEWIS

ALBUM: 1 BABY (No label SMIS-1) 1970? R3

NB: (1) demo album issued in plain sleeve. (1) reissued on CD (Radioactive RRCD154) 2006.

This demo pressing by a New York outfit was for an intended Elektra release that never happened, although with its classy, late sixties baroque pop/folk style, it could have been an album of some significance. As it was just 100 copies of the demo were pressed so the CD reissue is welcome. **Sidetrack** was notable for having no guitars on many of their tracks, but blended oddball but accessible pop with far out experimentation and a distinctive keyboard sound that utilised various combinations of piano, organ, harpsichord and harmonium. The album is crisply produced and the musicianship, notable for the up-front bass playing, is professional. The material veers towards the eclectic rather than the predictable, and is usually of interest.

Wild Eyes has been picked up on *Love, Peace & Poetry: American Psychedelic Music* (LP). (VJ)

Sidewalk Skipper Band (WI)

Personnel incl:	JOE BALESTRIERI		A
	DAVE McDOWELL	keyb'ds	A
	RICK NOVAC		A
	TOM YOAKUM		A

ACETATE: 1 SIDEWALK SKIPPER BAND (Capitol no#) 1968 R3

NB: acetate-only, no commercial release known.

45s:	Strawberry Tuesday/Cynthia At The Garden	(Capitol 2127) 1968
	It's Raining Flowers In My House/ Seventeenth Summer	(Capitol 2205) 1968
	Jeanne At The Circus/Sidewalk Skipper	(TeenTown 113) 1969

Apparently **Sidewalk Skipper Band** came from the Milwaukee area although they recorded in Chicago. Their material is mainly flowery harmony-pop with forays into psychedelia. Their debut and most memorable single, *Strawberry Tuesday* kicks off with strong fuzz'n'effects then saunters towards dreamy **Association** territory; the baroque flavoured flip should appeal to fans of Anglophile toytown pop-psych.

A six-song acetate that includes their Capitol singles has also surfaced.

Brian Balestrieri would still be around as a solo artist in the late seventies.

Compilation appearances include: *Strawberry Tuesday* on *Brain Shadows, Vol. 1* (LP & CD); and *Strawberry Tuesday* and *Cynthia At Her Garden* on *Bring Flowers To U.S.* (LP). (MW/VJ)

BABY
1. ROCK & ROLL
2. PEACE OF MIND
3. SUMMERSHIP
4. 2314 - B
5. KNOWING WHAT YOU HOLD SO DEAR
33 1/3 RPM
Compatible Stereo
SMIS-1-B
SIDE 2

SIDETRACK - Baby Original LP label.

The Sidewinders (NY)

Personnel:	LEIGH LISOWSKI	bs, vcls	A
	ANDY PALEY	vcls, hmca	A
	MIKE READ	gtr	A
	ERIC ROSENFELD	gtr, vcls	A
	HENRY STERN	drms, vcls	A

ALBUM: 1(A) THE SIDEWINDERS (RCA LSP-4696) 1972

Produced by Lenny Kaye in New York City, this was one of the first groups featuring Andy Paley. Still teaming up with Rosenfeld, he would also record with his brother Jonathan as "The Paley Brothers" in 1978 and later work with the Ramones. (SR)

The Siegel Schwall Band (IL)

Personnel:	RUSS CHADWICK	drms	AB
	JACK DAWSON	bs	A
	JIM SCHWALL	gtr, mandolin, vcls	AB
	CORKY SIEGEL	hrmnca, piano, vcls	AB
	ROLLOW RADFORD	bs	B

ALBUMS:	1(A)	SIEGEL SCHWALL BAND	(Vanguard VSD-79235) 1966
(up to	2(A)	SAY SIEGEL SCHWALL	(Vanguard VSD-79249) 1967
1977)	3(A)	SHAKE!	(Vanguard VSD-79289) 1968
	4(A)	SIEGEL SCHWALL 70	(Vanguard VSD-6562) 1970
	5(B)	THE SIEGEL SCHWALL BAND	(Wooden Nickel WNS 1002) 1971
	6(B)	SLEEPY HOLLOW	(Wooden Nickel WNS 1010) 1972
	7(B)	953 WEST	(Wooden Nickel-RCA BWL 1-0121) 1973
	8(B)	THREE PIECES FOR BLUES BAND AND ORCHESTRA	(Deutsche Grammophon 2530309) 1973
	9(B)	THE LAST SUMMER - LIVE	(Wooden Nickel-RCA BWL 1-0228) 1974
	10(B)	R.I.P. SIEGEL/SCHWALL	(Wooden Nickel-RCA BWL 1-0554) 1974

NB: (1) and (3) reissued on vinyl. (1) and (3) reissued on one CD (Vanguard VCD 79235/89). (8) German release. (8) reissued on vinyl with Street Music (Polydor 2344157) 1977. (10) reissued on vinyl (Line LILP 4.00289) 1980.

Compilations include: - *The Best of Siegel-Schwall* (Vanguard VSD 7) 1974; *Where We Walked (1966-1970)* (2-CD) (Vanguard VCD 135/36) 1991 is a 19-track compilation; *The Wooden Nickel Years (!971-1974)* (CD) (Varese Sarabande VSD 6006) 1999; *The Complete Vanguard Recordings And More* (3-CD) (Vanguard 190/92) 2001 includes all four of their Vanguard albums in their entirety, along with six previously unissued cuts; and *Vanguard Visionaries* (Vanguard 73169) 2007 is a 10-track compilation from their Vanguard output.

45s:	Always Thinking Of You Darling/ Sleepy Hollow	(Wooden Nickel 0104) 1972
(up to	Good Time Band/hey Billie Jean	(Wooden Nickel 0114) 1973
1975)	Old Time Shimmy/ Blow Out The Candle	(Wooden Nickel-RCA 0066) 1973
	I Think It Was The Wine/ Traitor From Decatur	(Wooden Nickel-RCA 0190) 1974

The Siegel-Schwall Band
THE SIEGEL-SCHWALL BAND / SHAKE!

THE SIEGEL-SCHWALL BAND - Self Titled/Shake! CD.

This was Chicago's "other" white blues group of the sixties. It was also one of the longest lasting white blues bands.

Seigel and Schwall were both students at Roosevelt University. Siegel was studying saxophone music and Schwall was studying guitar. Rollow Radford had previously played with Martha Reeves and Vandellas and **Sun Ra**. They were the house band at Pepper's Lounge on Chicago's South Side, but later took over the **Butterfield Blues Band**'s residency at Big John's in Old Town, when the later started touring. The **Siegel-Schwall** emphasised a kind of neo-psychedelic improvisation on blues themes that has not aged as well as the **Butterfield Blues Band**.

Samuel Charters signed them to Vanguard in 1965 and produced most of their Vanguard albums, which are considered to be their best output. Recorded in New York, their second album, *Say Siegel Schwall* is quite consistent, with its long *I.S.P.I. Blues (Illinois State Psychiatric Institution)*. They don't seem to have recorded any singles on Vanguard at all. In 1969, they were the first blues band to perform with a symphony when they preformed 'Three Pieces for Blues Band and Orchestra' with the San Francisco Symphony. After four albums for Vanguard they switched to a local Chicago label Wooden Nickel. They split up after releasing *R.I.P. Siegel/Schwall* in 1974.

Siegel and Schwall kept on recording during the seventies and Corky Siegel and his harmonica also guested on many blues albums. Siegel formed the Happy Year Band with Sam Lay in 1975 and was later in Chamber Blues with a string quartet.

Siegel Schwall Band reformed in 1987 and released a live reunion album *The Siegel-Schwall Reunion Concert* (Alligator) in 1988. They released a second album *Flash Forward* (Alligator) 2005 that made the Album Chart's Top 15. The discography above details the compilations of their sixties and seventies recordings. (SR/VJ)

Sierra (?CA)

Personnel:	RICK BLAU	
	JOHN CAPPLER	
	JERRI McMILLAN	vcls

ALBUM: 1 SIERRA (Angelus WR-5051) 197? R1

This folk trio does covers of Neil Young, Van Morrison and John Denver on their rare album, which was issued on the same California label as **Fraction** and **Stone Garden**. The only known copy was found in a plain white jacket so a proper cover may not exist. (CF)

ANGELUS RECORDS
COWGIRL IN THE SAND

SIERRA - Self Titled LP label.

The Sights and Sounds (TX)

Previously known as **Carrols Mood** with one single, this late sixties psychedelic outfit came from Texas and released a single which we don't have details of. However *Texas Punk, Vol. 3* (LP) and *Acid Visions - Complete Collection, Vol. 2* (3-CD) include four previously unreleased cuts by the band:- *Mystical Bells*, *Plastic People*, a cover of **The Buckingham's** hit, *Kind Of A Drag* and of The Supremes' classic *You Keep Me Hangin' On*. Their four unreleased tracks are also featured on Collectables' *History Of Texas, Vol. 3* and *4* CDs; and *You Keep Me Hangin' On* has also re-emerged *Acid Visions Vol. 6* (CD) (Spalax). (VJ/MW)

Silent Cheer (MA)

ALBUM:	1	LEARNING INSIPID SEAL (w/insert)	(MG-202.115) 1969 R2

From Northfield, Massachusetts here's a Mount Hermon school-related garage lounge album with lots of fuzz guitar and some horns. It consists of two self-penned numbers (including the title track) and the rest is cover versions. The album culminates in a Beatles medley. (VJ)

The Silent Strangers (CT)

ALBUM:	1	IT'S ALL OVER NOW	(No label BRS 390) R2-R3

Here's an obscure teenbeat album, this time from Washington, Connecticut. Five of the 12 songs are instrumentals. (VJ)

The Silhouettes (PA)

ALBUM:	1	CONVERSATIONS WITH THE SILHOUETTES	(Segue SEG-1001) 196? SC-R1

From Pittsburgh, an album mixing pop with female vocals (a cover of *Norwegian Wood*, *Conversations*, *Hashi Baba*, *Sesame*) with two wild psychedelic cuts with mega-fuzz guitar *Fonky First* and *Lunar Invasion*. (SR)

Silk (OH)

Personnel:	MICHAEL GEE (MICHAEL STANLEY)	bs	A
	CHRIS JOHNS	gtr, vcls	A
	COURTNEY JOHNS	drms	A
	(HARRY PALMER	gtr	A)
	RANDY SABO	keyb'ds	A
	(BILL SZYMCZYK	perc	A)

ALBUM:	1(A)	SMOOTH AS RAW SILK	(ABC ABCS-694) 1969

NB: (1) reissued on CD (Synton KM6235) 2006.

A hard organ/guitar quartet from Cleveland, Ohio produced and arranged by Bill Szymczyk. The album has become a very minor collectable and contains several good tracks: *Foreign Thing*, *Skitzo Blues*, *Walk In My Mind* and *Scottish Thing* which is one of the few psychedelic tracks to end with bagpipes!

The songs were written by the group members and Bill Szymczyk, except a cover of **Tim Rose**'s *Long Haired Boy* which was "dedicated to groupies everywhere" and *Custody* written by Steve Karliski and Larry Kolber. Harry Palmer of **Ford Theater** played guitar and percussion on some tracks and is also credited for production work.

Silk was previously **The Tree Stumps**, a much respected band on the Cleveland, Ohio teen scene. Michael Gee later changed his name to Michael Stanley. He then formed the Michael Stanley Band, who were popular, especially in the Ohio/Pennsylvania area, during the seventies and eighties.

Skitzo Blues has resurfaced on *White Lace & Strange Volume 2* (CD); and you'll also find *Not A Whole Lot I Can Do* on *Realistic Patterns 2: Wednesday Morning Dew* (CD). (SR/VJ/RP/EJ/MW)

Silk Winged Alliance (UT)

Personnel:	STEVE CLARK	bs
	DANA ISHIBARA	gtr, vcls
	GREG JOHNSON	ld gtr, gtr, vcls
	PETER KRUSE	drms, vcls
	TERRI RIVELY	ld vcls

45:	Flashback/Hometown	(Accent AC 1277) 1968

An excellent garage-psych double-sider, recorded on a Los Angeles label by a band from Salt Lake City, Utah. Their personnel was revealed on Sundazed's *Garage Beat '66 5* (CD). Check it out! Great fuzz guitar on *Flashback*, but the flip may be the stronger song.

Compilation appearances have included: *Hometown* on *Turds On A Bum Ride, Vol. 1* (2-LP) and *Turds On A Bum Ride Vol. 1 & 2* (2-CD); *Flashback* on *Garage Beat '66 5* (CD); and *Hometown* and *Flashback* on *The Garage Zone, Vol. 1* (LP), *The Garage Zone Box Set* (4-LP) and *The Human Expression And Other Psychedelic Groups - Your Mind Works In Reverse* (CD). (VJ/MW)

Judee Sill (CA)

ALBUMS:	1	JUDEE SILL	(Asylum SD-5050) 1971 SC
	2	HEART FOOD (w/booklet)	(Asylum SD-5063) 1973 SC

NB: (1) reissued on vinyl (Four MWB 120) 2004. (1) reissued on CD (Water Music 158) 2005. (2) reissued on vinyl (w/booklet) (Four MWB 121) 2004. (2) reissued on CD (Water Music 159) 2005. There's also a 2-CD set *Abracadabra: The Asylum Years* (Rhino 8122 79534 2) 2007 that consists of her two albums expanded by outtakes, live performances and previously unissued tracks.

Judee Sill was born in Oakland, California on 7 October 1944 to a middle class family of English-Irish stock from the American South. Her father owned a bar, and imported and sold rare animals. When **Sill** was eight her father died of pneumonia and then her older brother was killed in a car crash shortly after taking control of the family business. When **Sill's** alcoholic mother, Oneta, moved to southern California, and met and married Tom and Jerry animator Ken Muse, who was also an alcoholic, Judee rebelled and fell in first with the wrong crowd at high school. She then befriended an older man - only problem was he was an armed bank robber. Together they held up gas stations and liquor stores, and he ended up in jail and she got nine months in a girls' reform school where she learnt to play the church organ. In 1963 **Sill** enrolled at San Fernando Valley Junior College, and majored in art, but after driving across the states with a couple of friends she dropped out. After her mother died of cancer in winter of 1965 she met and later married keyboardist Bob Harris who introduced her to heroin. She struggled to make ends meet and went on the game for a while. Late in 1966, Bob Harris introduced her to John Beck of L.A. group **The Leaves**. Beck persuaded **The Leaves** to record *Dead Time Bummer*

JUDEE SILL - Self Titled LP.

Blues, which she had written while awaiting trial. Eventually she secured a recording contract with Asylum. With John Beck and Jim Pons handling production, she recorded her debut album and a single *Jesus Was A Cross Maker*. The single was her finest moment, but the album was some way above the average singer/songwriter album.

Heart Food, her second album recorded in 1973 was another fine album with the same distinctive blend of country, gospel and classical influences and the same intense imagery in her lyrics as her debut. The closing track, *The Donor*, is an extraordinary requiem of a song that utilises the liturgical mantra *Kyrie Eleison* in a web-like, multi-tracked chorus. She was dropped by Asylum because of a remark she made in a radio interview. She was then left in pain following a car crash but because of her criminal record doctors would not prescribe her opiates, so she began scoring on the streets again. On 23 November 1979, **Judee Sill** was found dead at her house in the unglamorous North Hollywood area where she'd spent most of her life. Her death was attributed to acute cocaine and codeine intoxication.

Her reputation has been enhanced in recent years through the reissue of her two albums. Rhino has done an excellent job with *Abracadabra: The Asylum Years*, the 2-CD set of her two Asylum albums along with outtakes and several fantastic live performances plus some previously unreleased recordings. *Judee Sill* features 10 additional tracks, including *The Pearl* and *The Phoenix* which were left off the album to make way for the late addition recording of a new song, *Jesus Was A Cross Maker*. A demo version of this one was also included. The remaining seven tracks were recorded live at Boston Music Hall on 3rd October 1971. *Heart Food* is expanded with the previously unreleased out-take, *The Desperado* and eight solo demos for the album itself. (VJ)

Silmaril (WI)

ALBUM: 1 GIVEN TIME.... OR THE SEVERAL ROADS (Ettinmoore) 1973 R3

This is a privately pressed UK-influenced folk album with male and female vocals and acoustic instrumentation. The band was from Wisconsin. Milwaukee figurehead **Jim Spencer** did some recording with them in the late seventies. (VJ)

Siloam (MO)

ALBUM: 1 SILOAM (Timbrel MK-47-248) 197? SC

This seven-piece folk-rock band came from St Louis, Missouri. It features male and female harmonies, 12-string guitar, piano, percussion and very pleasant acoustic lead guitar. (VJ)

Silver (WI)

ALBUM: 1 CHILDREN OF THE LORD (Grammi Fonics GPS 8322) 1975 SC/R1

NB: (1) reissued on vinyl (No label YZ-890) 199? in a pressing of 300 with a newly-designed cover.

This is the best album in the series of obscure items issued in the plain (generic) covers emblazoned with "Advance Reviewer Copy - Confidential" during the early - mid seventies. Thought to be the fruits of a local Milwaukee, Wisconsin group, it's a strong effort with heavy guitar on about half of the cuts, garagy edge and strange mastering (a tape splice on the title track was done so badly, it sounds like a skip!). *Tail Dragger* is a loud, bluesy riffer that has universal appeal. (CF)

Silver Apples (NY)

Personnel:	SIMEON COXE III	electronics, vcls	A
	DAN TAYLOR	perc, vcls	A

ALBUMS: 1(A) SILVER APPLES (w/poster) (Kapp KS-3562) 1968 193 R1-R2
2(A) CONTACT (Kapp KS-3584) 1969 R1-R2

NB: (1) a white label promo edition in mono also exists (Kapp KL-3562) 1968 (R2). (1) reissued on vinyl (Design SDLP-288). (1) reissued on vinyl (Whirlybird Records WR 101) 1997. (1) reissued on vinyl (Phoenix ASHLP 3003) 2007. (1) reissued on CD (MCA MCD 1680) 1997. (1) reissued on CD (Phoenix ASH 3003) 2007. (1) reissued on CD (Universal Music Special Markets B0011362-01/KS 3562) 2009. (2) reissued on vinyl (Whirlybird Records WR 102) 1997. (2) reissued on CD (Ash ASHCD 3001) 2008. (2) reissued on CD (Kapp KS-3584/B0011369-01) 2008. (2) reissued as a picture disc album (Radioactive RRPD 001) 200?. (1) and (2) reissued on one CD (TRC Records TRC 039) 1994. (1) and (2) reissued on one CD (MCA (MCD-11680) 1997 and 2002.

SILVER APPLES

SILVER APPLES - Contact LP.

The Garden (2-LP) (Bully FULP006) 2006 or CD (Bully FUCD006) 2006 compiles previously unreleased material from 1968/69.

45s:	Oscillations/Whirly Bird	(Kapp 923) 1968
	Confusion/You And I	(Kapp 956) 1968

Simeon grew up in New Orleans, worked as a painter and then ended up in Connecticut in the mid-sixties playing in a band called The Random Concept. He then joined a five-piece covers band based in New York's East Village called The Overland Stage Electric Band, which gradually dwindled to two (Simeon and Danny) as a result of the other members' dislike of Simeon's increasing preoccupation with electronic sounds. The pair immediately changed their name to **Silver Apples** after a W.B. Yeats poem they liked. Simeon kept adding to his collection of electronic paraphernalia - dubbed the "simeon" - until it included over a dozen oscillators, six of them being tuned to bass-notes, which were played by his feet (as only six notes were available, this accounts for the monotony of the bass lines).

Their first gig was in front of 30,000 people at an all-day concert in Central Park along with the **Mothers of Invention**, **The Fugs**, **Steve Miller Band** and others. The resultant glowing press-notices ("...absolutely mind shattering music...") helped land them a recording contract with Kapp Records.

They were one of the very first groups along with **The United States Of America** and **Fifty Foot Hose** to experiment with electronic music. The result was two interesting, but totally uncommercial albums. The music sounds partly drug-induced and is often discordant. In many ways it is possibly more acceptable now, in the wake of artists like Ultravox and Orchestral Manoeuvres In The Dark, than it was in 1968. Whilst their music was undoubtedly innovative, their lyrics were sometimes irritatingly repetitive. Both albums are worth hearing, however, with the second probably the stronger of the two. The intro to the second's opening track *You And I* successfully recreates the sound of an airplane taking off.

In July 1969 New York Mayor John Lindsay invited **Silver Apples** to perform in Central Park as Apollo 11 landed on the moon and again they received acclaim in 'Rolling Stone', but Kapp did little to promote them. They recorded a third album in New York but no album deal was forthcoming and their equipment was impounded due to debts. Their final act was to compose and play live music for a live theatre production, 'Cockstrong'. They split in near poverty in summer 1970 - a tragic fate for such a pioneering act.

An obviously influential band, they were the subject of a tribute album by contemporary experimental psychedelic acts, *A Tribute To* in 1997. Simeon "reformed" the band when he learned of the renewed interest in their sixties work, recording a single, two albums, *Beacon* (1997) and *Decatur* (1998), as well as performing a few gigs. At one gig on 14th Sept 1997 in London, a various artists CD sampler was given away to the audience, which includes a **Silver Apples** track.

More recently *The Garden* - available as a 2-LP set or a CD containing material dating from 1968/69 has surfaced. Recorded in the Record Plant studios in New York, the tapes languished at the time as no label came forward to sign them. Dan Taylor unearthed these tracks and coupled them with seven new compositions, previously unreleased alternative versions and unfinished demos which Simeon finished off. Highlights include an alternative version of *Mad Man Blues* and *The Lady And The Clown*, which was written for the soundtrack of an Italian film but remained unissued until *The Garden*. This was in fact their third unreleased album.

The reunion was aborted when Simeon Coxe broke his neck in a car accident after a gig in 1999. Dan Taylor tragically suffered a fatal heart attack in March 2005 in New York.

The reformed line-up has *Follow Me Into The Forest* compiled on *Timemazine #1* (CD), which came free with the fanzine and *Purple Egg* can be heard on *Psychedelica Volume One* (CD). (VJ/LP)

Silver Byke (NY)

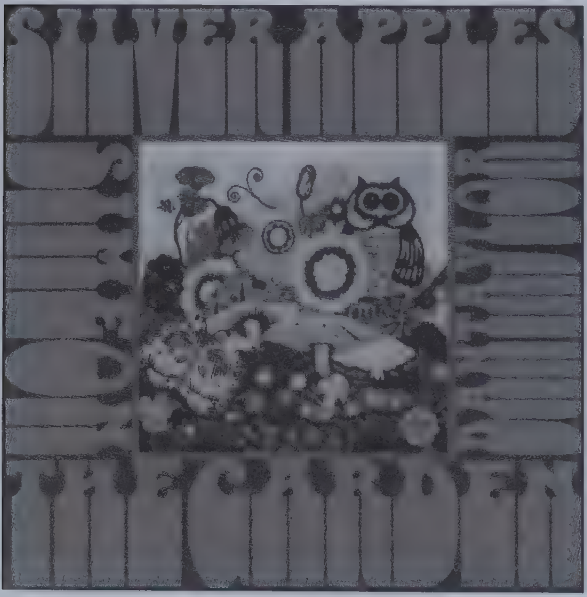
Personnel:	CHARLY CAZALET	gtr, vcls
	MIKE NELSON	
	JOHN PLATANIA	
	REGINALD WARD	vcls

45:	I've Got Time/Who Needs Tomorrow	(Bang B-557) 1968

Produced by Chris Huston of the UK's Undertakers, this pop single is by a New York quartet featuring guitarist-writer Charly Cazalet. He had been in a band called The Outsiders from 1964 and in 1966 was invited to join the **Left Banke.** He turned them down, although he maintained contact with them and eventually joined the reformed band when they recorded the *Voices Calling* album in the late seventies. He formed **The Silver Byke** in 1967 instead; they lasted until 1970 but this was their sole release. *Who Needs Tomorrow* has resurfaced on a CD compilation of the same name.

Cazalet put out an eight-track retrospective CD of late seventies material, *Rough Mix NYC*, which is described as indie-power-pop and includes contributions from **Left Banke** members Steve Martin and George Cameron. (MW)

Silver Bullets (WI) - see The Ladds (WI).



SILVER APPLES - The Garden CD.

Silver Fleet (UK)

45:	Come On Plane/Look Out World	(UNI 55271) 1971

This band's *Look Out World* typified the wave of protest sounds in 1965-66 in America. The vocalist growls about the threats to his freedom - his girl that's left him and an unsympathetic world. Musically, the recording predates the influence of psychedelics, comprising raucous vocals superimposed upon a 'my baby left me' guitar moan. It was much later covered by The Margin Of Insanity on their EP.

What's so strange about this single however is that it was recorded in the UK in 1970 by several future members of 10cc. They were hired by American Bubblegum impresarios Jerry Kasenetz and Jeffrey Katz to churn out hits, and some of their work appeared on American singles shown as by **Crazy Elephant**, **Ohio Express**, **Silver Fleet** and others.

Look Out World has been compiled on *Pebbles, Vol. 7* (LP), *Pebbles, Vol. 10* (CD), *Pebbles, Vol. 3 (ESD)* (CD) and *Shadows Falling* (CD). (VJ/MW)

Silver Metre (CA)

Personnel:	JACK REYNOLDS	vcls	A
	PETE SEARS	bs, keyb'ds	A
	LEIGH STEPHENS	gtr	A
	MICK WALLER	drms	A

ALBUM:	1(A)	SILVER METRE	(National General NG-2000) 1970

NB: (1) reissued on vinyl (Akarma AK 072) 1999. (1) reissued on CD (Akarma AK 072) 1999.

45s:	α	Superstar/Now They've Found Me	(National General 001) 1970
		Now They've Found Me/ Compromising Situation	(National General 010) 1970

NB: α on first pressing, *They've Found Me* is misspelt *Theyze....*

Short-lived San Francisco-based outfit **Silver Metre's** album was partly recorded in London. **Stephens** had previously been with **Blue Cheer** and two musicians were British: Pete Sears was a session musician and Waller had come from The Jeff Beck Group. The album is basically heavy rock with splatterings of psychedelia. It included three Elton John/Bernie Taupin compositions: *Country Comfort*, *Now They've Found Me* and *Sixty Years On*.

Leigh Stephens also had a solo career and in 1972 would form **Pilot** with Waller. Pete Sears would later play with Rod Stewart but also with **Stoneground** and Jefferson Starship. He also played with John Cipollina and Hot Tuna.

National General was one of the many Buddah group subsidiary labels. (VJ/SR)

Silver, Platinum and Gold (CA)

45:	La La Love Chains/Yes, You Are	(Warner Bros. 8057) 1974

A rare California pop single, of interest here as it was written and produced by Gary Zekley of **Yellow Balloon** fame and Mitch Bottler. (SR)

The Silvertones (TX)

Personnel incl:	GAYLAN LATIMER (GAYLAN LADD)	A

45:	Something Is Strange/ Get Out Of Town	(Texas Record Co 2099) 1965

This was one of Latimer's Texas sixties bands, just prior to his solo career as **Gaylan Ladd**. Don't expect an early *Repulsive Situation* sound, *Something Is Strange* is pre-beat style crooning and the flip is more up-tempo but still nightclub rather than garage fayre. (VJ)

SILVER
METRE

SILVER METRE - Self Titled LP.

Jeff Simmons (CA)

Personnel:			
	JEFF SIMMONS	gtr	AB
	RANDY STEIRLING		A
	JOHN KEHLIOR	drms	B
	CRAIG TARWATER	gtr	B
	IAN UNDERWOOD	gtr	B
	RON WOODS	drms	B
	FRANK ZAPPA	gtr	B

ALBUMS:			
1(A)	NAKED ANGELS (Original Movie Soundtrack)	(Straight STS-1056) 1969	R1
2(A)	LUCILLE HAS MESSED UP MY MIND	(Straight STS-1057) 1969	R1

NB: (2) also issued in the UK on Straight with the same catalogue number. (1) reissued on CD (World in Sound Records WIS-007) 2007. (1) reissued on CD (Fallout FOCD2036) 2007. (2) reissued on CD (World in Sound Records WIS-009) 2007. (1) and (2) reissued on a 2-CD set (World in Sound Records WIS-1035/36) 2009 with two bonus tracks. The remastered set comes with a booklet containing all the original artwork and lots of memorabilia. (2) reissued again on CD (Collectors' Choice CCM-940) 2008.

Simmons relocated to Los Angeles after splitting **The Easy Chair** and **Zappa** put him to work. Two albums were issued together with sequenced catalogue numbers in 1969; both sound today like collections of unfinished **Zappa** studio demos. The second was partly produced by **Zappa** (using the pseudonym La Marr Bruister) and he plays a few lead solos on it. While **Simmons** was obviously a very talented player, these uneven albums do not serve his legend well. Despite being amongst the rarest records issued on the Straight label they are still only in the R1 category. (CF)

Simpson (?)

ALBUM: 1 SIMPSON (Columbia C 30476) 1971

Simpson was a forgotten hippie country-rock group. (SR)

John Simson (NY)

ALBUM: 1 WE CAN BE EVERYTHING (Perception PLP 16) 1971 SC

From New York City, **John Simson** was a good folk-rock singer. Perception was the label founded by **Jimmy Curtiss** and this album was partly recorded in London with members of Spooky Tooth, Juicy Lucy, Adrian and Paul Gurvitz.

John later went to law school, but stayed in the music industry as an attorney and manager. He is currently the Executive Director of Sound Exchange, the U.S. equivalent of PPL (in the U.K.). (SR/JSn)

The Sinners (CA)

Personnel: VIC DIAZ
TONY MINICHIELLO
MANUEL SANCHEZ

ALBUMS:		
1	A GO-GO HOLLYWOOD NIGHT LIFE (mono/stereo)	(Reprise R/RS-6139) 1964
2	THE SINNERS	(Gold Star no#) 196?

NB: (1) shown as by Tony, Vic, and Manuel. (2) acetate-only, no commercial release known.

45s:		
α	Ace Of Hearts/Perfidia	(Colpix CP-698) 1963
α	I've Gotta Drive/La Corrida	(Colpix CP-718) 1963
α	C'mon, Let Yourself Go (Part 1)/ C'mon, Let Yourself Go (Part 2)	(Colpix CP-741) 1964
β	Go Go Watusi/La La Cucaracha	(Reprise 0288) 1964
	You Don't Love Me/ I Like The Look Of You	(Mercury 72388) 1965
	A Change/Goin' Out Of My Mind	(Mercury 72453) 1965

NB: α shown as by The Matadors. β shown as by Tony, Vic, and Manuel.

Originally known as The Matadors, this Los Angeles trio were classmates of Jan Berry and would work with him on Jan & Dean releases. Berry returned the favour by producing their three Colpix singles, which were mainly doo-wop and male vocal teener/pop. A stint at the original Gazarri's club in 1964 led to a switch to Reprise for a single and album and a new name of Tony, Vic, And Manuel. Their next regular gig, throughout 1965, was as house band on the *Hollywood A Go-Go* syndicated TV show, appearing in most episodes performing covers of the current hits.

During 1965 they changed their billing and style again and, as **The Sinners**, released a pair of strong singles on Mercury, aided by Nick Venet and Mike Curb. These include a couple of decent beat-punkers - *You Don't Love Me*, a DC5-stomper with fuzz, and *Goin' Out Of My Mind*, which is notable for catchy riffs and keening guitar. Such promise merited an album and one was in the pipeline but never made it past the acetate stage. The cuts were all covers, done in a tough beat-style:- *Mystic Woman, I've Had It, I'm A Man, You're The One, It's Not Unusal, Ya Done Me Wrong, I Go Crazy, That's My Little Suzy, Here Comes The Night, Suzie Q, Don't Let Me Be Misunderstood,* and *Concrete And Clay.*

Tony Minichiello hooked up with **Davie Allan** in 1966 to form The Visitors, released *Theme From The Wild Angels/Is It Them Or Me* (Tower 268), and another in 1967 as Tony & The Visitors - *Saturday's Son/Nite Owl* (Sidewalk 915). (MW/JRe/BC)

STEREO
STRAIGHT
STS 1056
THE ORIGINAL SOUNDTRACK FROM
NAKED ANGELS
PROMOTION - Not For Sale

JEFF SIMMONS - Naked Angels (Original Movie Soundtrack) LP.

stereo
I'LL BE THERE
SIN SAY SHUNS
LIVE! AT
Hollywood
P.J.'s

SIN SAY SHUNS - I'll Be There LP.

Sin Say Shuns (CA/NV)

Personnel:	BOBBY COTTLE	drms	A
	BILL EIDSON	gtr	A
	PAUL INDELICATO	bs	A
	TONY VISCO	keyb'ds	A

ALBUM:	1(A)	I'LL BE THERE	(Venett VS 940) 1966 R1

45s:	I'll Be There/You Said To Me	(Venett 106) c1966
	You Said To Me/ Bring Back My Good Times	(American AM-3367) 1966
	The Horney Green Granny/ Bring Back My Good Times	(Venett V-107) 1966
	All My Lonely Waiting/Big Boss Man	(Venett 108) 1966

Formed in 1965 in southern California around Pasadena, they gigged around L.A. and Las Vegas. The album was recorded live at P.J.'s in Hollywood, famous as the venue for the **Standells**' debut album. Unsurprisingly there are further comparisons - this is definitely not psych but 'big-beat' club sounds. With covers of *Midnight Hour*, *Big Boss Man*, *Good Loving* and *Stand By Me*, you get the gist? The originals, penned by Bill Eidson, fall mainly into the beat-ballad category with the notable exception of *You Said To Me* - a catchy uptempo beat - folk-rocker. Dealers who describe this as garage or psych should be fed into the nearest CD player!

The band was still going a decade or more later. Their cover of the Stones' *Jumpin' Jack Flash*, featured on *Kicks & Chicks* (LP), is from their 1978 album *Live At P.J.'s Vol. 3* (West One 028). (MW)

Sir Charles & Daze Of Olde (IN)

45:	Baby Come Back/Comin' On Home	(Skoop #1071) 1967

Here's another collectable release on the Skoop label out of Santa Claus, Indiana. (MW)

The Sir Douglas Quintet (TX>CA)

Personnel:	JACK BARBER	bs	A
	LEON BEATTY	vcls, perc	A
	AUGIE MEYER	keyb'ds	ABCDE
	JOHN PEREZ	drms	A CDE
	DOUG SAHM	gtr, flte, vcls	ABCDE
	WHITNEY FREEMAN	bs	B
	FRANK MORIN	sax	BC
	GEORGE RAINS	drms	B
	WAYNE TALBERT	keyb'ds	B
	HARVEY KAGAN	bs	C
	JIM STALLINGS	bs	C
	ALVIN CROW	gtr	D
	SPEEDY SPARKS	bs	DE
	LONIE ORTEGA	gtr	E

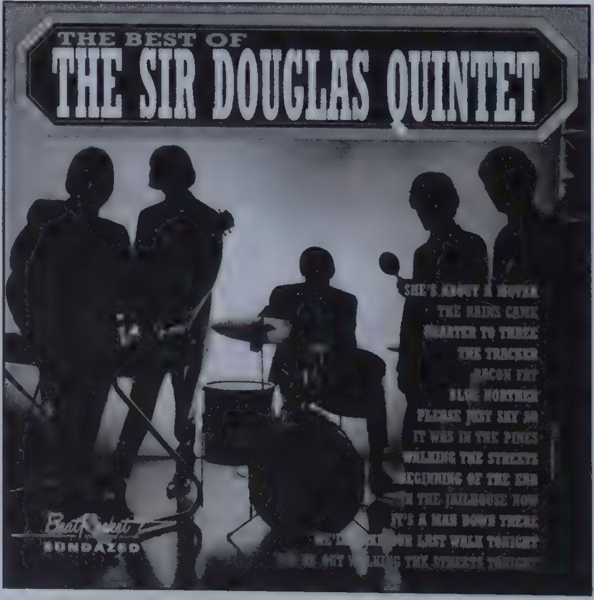
NB: Line-up 'A' late 1964-1967; 'B' 1967-late 1968; 'C' late 1968-December 1970.

				HCP
ALBUMS: (up to 1977)	1(A)	THE BEST OF THE SIR DOUGLAS QUINTET	(Tribe 37001) 1966	- R1
	2(B)	HONKY BLUES	(Smash SRS 67108) 1968	-
	3(C)	MENDOCINO	(Smash SRS 67115) 1969	81
	4(C)	TOGETHER AFTER FIVE	(Smash SRS 67130) 1970	-
	5(C)	1+ 1 + 1 = 4	(Philips 600.344) 1970	-
	6(C)	ROUGH EDGES	(Mercury SRM 1-655) 1973	-

NB: (1) is not a 'best of' album. (1) reissued as *The Best Of The Sir Douglas Quintet... Plus!* (West Side Records WESA 862) 2000. There is a U.K. CD Collection which compiles 17 tracks. It's also available on vinyl as a double album. (2) reissued on CD as *Sir Douglas Quintet + 2 (Honkey Blues)* (Acadia 80577 280402) 2002. (6) is a collection of previously unreleased tapes from 1968/69 plus a non-album single.

Also of interest to collectors will be the 2-LP set *Recording Trip*, which compiles some of their best and rare material from 1968-70. Other compilations are *Best Of* (LP/CD) (Beat Rocket BRCD 123) 2000 (also on vinyl BR 123, 2000), a reissue of (1) but with two bonus cuts; and *Is Back* (LP/CD) (Beat Rocket BRCD 124) 2000 (also on vinyl BR124, 2000). *She's About A Mover: The Best Of Doug Sahm & The Sir Douglas Quintet* (Edsel NESTCD 918) 1999 is disappointing and repeats material previously issued on Edsel's 1999 *The Crazy Cajun Recordings*. *The Best Of The Sir Douglas Quintet.... Plus!* (Westside WESA 862) 2000 comprises the groups first album plus the entire group's singles from that period. *Complete Singles 1964-66* (CD) (Varese Vintage 30220669152) 2009 is a good introduction to their more commercial output.

				HCP
45s: (up to 1977)		Sugar Bee/Blue Norther	(Pacemaker 260) 1964	-
		She's About A Mover/ We'll Take Our Last Walk Tonight	(Tribe 8308) 1964	13
		The Tracker/Blue Norther	(Tribe 8310) 1964	105
		The Story Of John Hardy/In Time	(Tribe 8312) 1965	-
		The Rains Came/Bacon Fat	(Tribe 8314) 1965	31
	α	Quarter To Three/She's Gotta Be Boss	(Tribe 8317) 1965	129
		Beginning Of The End/ Love Don't Treat Me Fair	(Tribe 8318) 1966	-
	α	She Digs My Love/ When I Sing The Blues	(Tribe 8321) 1966	132
		We'll Take Our Last Walk Tonight/ (b) Walking the Streets	(Teardrop 3070) 1966	-
	β	It's A Man Down There/4 A.M.	(Teardrop 3074) 1966	-
	χ	Wine, Wine, Wine/Joey's Guitar	(Pic One 11 1) 1966	-
		Are Inlaws Really Inlaws?/Sell A Song	(Smash 2169) 1968	-
	ϕ	Mendocino/ I Wanna Be Your Mama Again	(Smash 2191) 1968	27
		It Didn't Even Bring Me Down/ Lawd I'm Just A Country Boy	(Smash 2222) 1969	108



THE SIR DOUGLAS QUINTET - The Best Of CD.

γ	Dynamite Woman/ Too Many Docile Minds	(Smash 2233) 1969 83
	At The Crossroads/Texas Me	(Smash 2253) 1969 104
	Nuevo Laredo/I Don't Wanna Go Home	(Smash 2259) 1970 -
δ	Be Real/I Don't Wanna Go Home	(Mercury 73098) 1970 -
	What About Tomorrow?/A Nice Song	(Philips 40676) 1971 -
	Catch The Man On The Rise/ Pretty Flowers	(Philips 40687) 1971 -
ε	Michoagan/West Side Blues	(Mercury 73257) 1972 -
	Me And My Destiny/ Wasted Days, Wasted Nights	(Philips 40708) 1972 -

NB: α shown as by Sir Douglas; (b) instrumental recorded by Don Goldie with Sir Douglas Quintet; β shown as by Him, recorded by Sahm with members of the Quintet and Houston guitarist Joey Long. χ shown as by The Devons. The 'B' side is an instrumental featuring Joey Long. δ a Doug Sahm solo effort shown as by Wayne Douglas; ε the 'A' side was from the Movie 'Cisco Pike'. ϕ also released in France with a picture sleeve. γ also released with picture sleeve in Germany and Belgium. Non-LP until its inclusion in *Rough Edges*. There's also a rare French EP: *She's About A Mover/We'll Take Our Last Walk Tonight/The Tracker/Blue Norther* with a picture sleeve (London REU 10171).

Doug Sahm was born on 6th November 1941 in San Antonio, Texas. After some solo recordings in his youth, he formed **The Sir Douglas Quintet** in 1964 when he met producer Huey P. Meaux. Their first single, *Sugar Bee*, flopped but the follow-up, *She's About A Mover*, which was an attempt to imitate the British beat groups of the era and featured an insistent organ riff from Augie Meyer, reached No. 13 in the U.S. Charts in the summer of 1965. It later peaked at No. 15 in the UK. It remained their most successful song and had a raw harshness that was typically Texan.

The Rains Came gave the band a minor U.S. hit in the spring of 1966 but the novelty of the band soon wore off and their debut album, *The Best Of The Sir Douglas Quintet* (which was not in fact a 'best of') attracted little interest when it was released. By 1966 Sahm had gotten into the drug scene and after getting busted in Texas he broke up the band (line-up 'A') and moved to San Francisco. The *Honky Blues* album was recorded by line-up 'B' with the help of session musicians as *The Sir Douglas Quintet + 2*, although the following year he reformed the original Quintet with a modified line-up ('C') and got the band a new recording deal with Mercury's Smash label. In the spring of 1969 they enjoyed a Top 30 hit with *Mendocino* and an album of the same name was issued too. (Mendocino is a picturesque northern California coastal town). Raw and unsophisticated it included some strong songs in addition to the title track, most notably *At The Crossroads*, which was later covered by Mott The Hoople. The album helped establish the band as an important part of the San Francisco Sound and they also had a good reputation as a 'live' band. *Dynamite Woman*, which peaked at No. 82 in the autumn of 1969, was their final U.S. hit and with their fourth and fifth albums largely unnoticed, Sahm broke up the band in late 1972. By then he'd formed his own band which included several **Sir Douglas Quintet** personnel. **The Sir Douglas Quintet** also played and recorded without Sahm using the name El Quintet between January 1971 and August 1972. They recorded two albums for United Artists (*Future Tense* and *El Quintet 2*), although the second was never formally released.

THE
SIR DOUGLAS QUINTET
IS BACK!
SUNDAZED

THE SIR DOUGLAS QUINTET - Is Back CD.

Among the members of the **Quintet**, Augie Meyers created the Texas Re-cord label for his own solo records during the seventies, Jim Stallings was also known as **J.J. Light** and **Wayne Talbert** was also recording under his name. Harvey Kagan joined **Dewey Martin and Medicine Ball**.

In 1970, Doug Sahm produced the album of **Louie and The Lovers**. It's also worth mentioning that, during the seventies, Doug Sahm tried constantly to help Roky Erickson, by producing his demos, recording his songs (*You're Gonna Miss Me* is on *Border Wave*) and playing live with him (some tapes surfaced on *The Reunion Of The Cosmic Brothers* with Freddie Fender (Crazy Cajun, CC-LP-1013) 1980.

At the start of the eighties Sahm reformed the **Sir Douglas Quintet** with John Perez and Augie Meyer from the original line-up and two newcomers Alvin Crow and Speedy Sparks (line-up 'D'). They released an album called *Border Wave* on Takoma in 1981 and at least five other albums of **Sir Douglas Quintet** material were released on Takoma during the eighties.

Doug Sahm died of a heart attack in Taos, New Mexico in November 1999.

She's About A Mover has been compiled on *Nuggets Box* (4-CD), *Texas Music, Vol. 3* (CD), *Wild Thing* (2-LP) and *21 KILT Goldens, Vol. 2* (LP).

In 2000 Sundazed trawled **Sir Douglas Quintet**'s Crazy Cajun/Tribe period, 1964-1966. First off is a reissue of *The Best Of The Sir Douglas Quintet* album with two bonus tracks (*Bacon Fat* and *Blue Norther*). Its companion is *The Sir Douglas Quintet Is Back!* which gathers together various single sides (on Pacemaker and Tribe plus their cover of *Wine, Wine, Wine* as "The Devons") with outtakes from the 1965-6 Pasadena Sounds sessions. (VJ/SR/NL)

The Sires (OR)

45:	Come To Me Baby/Don't Look Now	(Graves 1094) 1966

A teenage band from Eugene, Oregon. **The Sires'** sole "lo-fi" single was recorded at Alan Graves' house and issued on his label.

You'll also find *Come To Me Baby* on *Highs In The Mid-Sixties, Vol. 7* (LP); and *Don't Look Now* on *Diggin' For Gold Volume 9* (LP) and *Quagmire Volume 7* (CD). (GGI/MW)

Sir Michael and The Sounds (FL)

45:	Can You/Love Your Fellow Man	(Dig 333) 1967

An obscure Clearwater, Florida outfit whose *Can You* can also be heard on *Teenage Shutdown, Vol. 9: Teen Jangler Blowout* (LP & CD), *The Chosen Few, Vol. 2* (LP) and *Chosen Few Vol's 1 & 2* (CD). According to the CD's liner notes, Dig Records was run by Allen Diggs. (MW/MM)

Sir Raleigh/Sir Raleigh & The Cupons (WA)

Personnel:	AL HARRIS		A
	"SNEAKY" PETE KLEINOW	gtr	A
	JOHNNY MEEKS	bs, gtr	A
	WALTER DWAYNE MIDKIFF (aka SIR WALTER RALEIGH & DEWEY MARTIN)	ld vcls	AB
	NORMAN RALEIGH	(?)	A
	STEVE GREEN	ld gtr	B
	J.C. RIECK	keyb'ds	B
	LYALL SMITH	drms	B
	?? ??	bs	B

NB: Line-up 'A' 1964-65, Line-up 'B' 1966.

ALBUM:	1(-)	ONE BUFFALO HEARD	(Picc-A-Dilly PIC-3483) 1980 SC

NB: (1) shown as by **Dewey Martin**, this is a retrospective album collecting **Sir Raleigh & The Cupons** and **Sir Raleigh** 45 sides.

45s:	α	White Cliffs Of Dover/Somethin' Or Other	(A&M 757) 1965
		Tomorrow's Gonna Be Another Day/ Whitcomb Street	(Jerden 760) 1965
		While I Wait/Somethin' Or Other	(A&M 764) 1965
		Tell Her Tonight/If You Need Me	(Tower 156) 1965
		I Don't Want Her To Cry/Always	(Tower 220) 1966

NB: α shown as by **Sir Raleigh & The Cupons**.

Based in Seattle, Washington **Sir Raleigh** was also known as Sir Walter Raleigh and as **Dewey Martin**, but he was actually Canadian-born Walter Milton Dwayne Midkiff. Together with line-up 'A' (known as the Cupons) he recorded a string of singles and his finest moment is usually considered to be his version of the Steve Venet/Tommy Boyce composition *Tomorrow's Gonna Be Another Day*. This sort of grungy pre-punk typified the Northwest in this era and this particular recording predated **The Monkees**' version by over a year. The flip *Whitcomb Street* was an instrumental - perhaps it was a tribute to influential Northwest pop/rock figure Ian Whitcomb.

Lyall Smith had previous been in The Stingrays (from Olympia, Washington).

Dewey Martin went on to **Buffalo Springfield**. "Sneaky" Pete Kleinow was later with the Flying Burrito Bros. and did session work through the seventies.

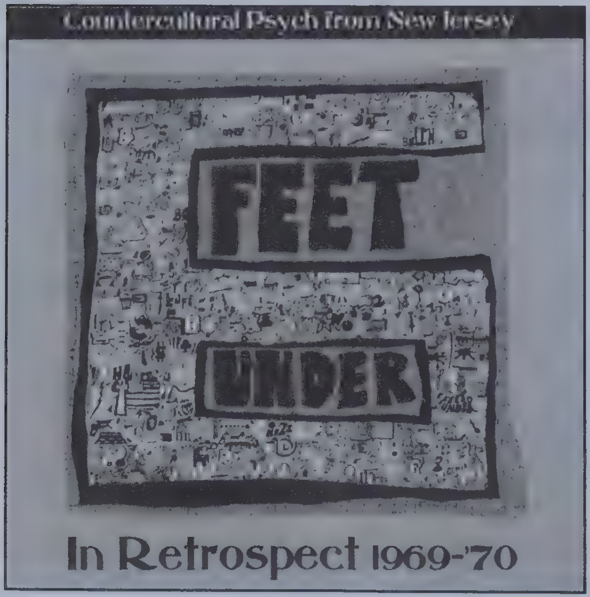
The **Dewey Martin** album is listed here because it is a 12-track retrospective of **Martin's** pre-**Buffalo Springfield** releases as **Sir Walter Raleigh** and **Sir Raleigh & The Cupons**, although you'd never guess it from the poor sleeve notes. It gathers all the SWR and SR&C 45 sides except *Whitcomb Street* and there are four other cuts - *I Don't Have To Worry About You, It Took A Long Time, I'll Understand, Things We Said Today* - presumably unreleased Jerden material from that period (1964-66).

Compilation appearances include: *Tomorrow's Gonna Be Another Day* on *Northwest Battle Of The Bands, Vol. 1 - Flash And Crash* (LP & CD), *Northwest Battle Of The Bands, Vol. 1* (CD), *The Hitmakers* (LP) and *Highs In The Mid-Sixties, Vol. 14* (LP); *Things We Said Today* and *Tomorrow's Gonna Be Another Day* on *The Hitmakers* (LP); and *White Cliffs Of Dover* on *The History Of Northwest Rock, Vol. 1* (LP). (DR/MW/VJ)

Sir Winston and The Commons (IN)

Personnel:	DON BASORE	A
	HERBIE CRAWFORD	A
	RONNIE MATELIC	A
	JOHNNY MEDVESCEK	A
	JOE STOUT	A

EP: 1(A) SIR WINSTON AND THE COMMONS (PS) (Sundazed SEP 144) 1999


Countercultural Psych from New Jersey
SIX
FEET
UNDER
In Retrospect 1969-'70

SIX FEET UNDER - In Retrospect 1969-'70 CD.

45s:	Come Back Again/We're Gonna Love	(Soma 1454) 1965
	Not The Spirit Of India/ One Last Chance	(Nauseating Butterfly 2207) 1966

This Indianapolis band developed a large local following - indeed they once opened for **The Byrds** at the Indianapolis Coliseum in July 1966. Their stage shows were wild! *We're Gonna Love* is a real grungy garage number with lots of fuzz. *One Last Chance* is a slow melodic folk-rock ballad, whilst *Not The Spirit Of India* is an Eastern-style piece of psychedelia.

The band had evolved out of an outfit called The Pickups back in 1963 and Ron Matelic and John Medvescek later went on to **Anonymous**.

Compilation coverage has included: *We're Gonna Love* on *Back From The Grave, Vol. 3* (LP), *Back From The Grave, Vol. 2* (CD), *The Big Hits Of Mid-America* (2-CD) and *Soma Records Story, Vol. 1* (LP); *One Last Chance* on *Hoosier Hotshots* (LP); *Not The Spirit Of India* on *Sixties Rebellion, Vol. 15: Apple-Glass Cyndrome* (LP & CD); and *Come Back Again* on *The Soma Records Story, Vol. 2* (LP). The Sundazed EP couples their two singles with notes from Jud Cost and quotes from Ron Matelic. (MW/VJ)

The Sirs (OR)

Personnel:	MIKE MEYERS	bs	A
	ARTHUR SALAZAR	gtr	ABC
	EVERETT SIMILA	gtr	ABC
	DICK YANDELL	drms	ABC
	RANDY CULCANGO	vcls	BC
	ROY IHADA	keyb'ds	BC
	ROGER STUART	bs	BC
	PEGGY ADAMS	keyb'ds	C

45s:	Off In A Daydream/Help Me	(Amreco M 103) 1965
	I'm In Love/Drop Me A Line	(Amreco M 106) 1966
	Baby, I Can't Stop Myself/ same (sitar instr.)	(International Music 207) c1969

The Sirs formed in 1965 at Roosevelt High School, Portland, Oregon. They got a contract with Amreco Records as a prize for coming second in a Portland teenfair band battle. Dan Gordon, who owned the label became their manager. *Off In A Daydream* got a lot of local airplay in Portland but the follow-up was less successful. Then, at the suggestion of Bobby Holden (**Don and The Goodtimes**), they changed their name to Atlantis, recording one single under this name before they dissolved in 1970/71. Most members still live in the Portland area.

Compilation appearances include: *Help Me* on *Let's Dig 'Em Up, # 3* (LP), *Bad Vibrations, Vol. 3* (LP) and *Trip In Tyme Volume 3* (CD); and *Off In A Daydream* and *Help Me* on *Storm In The Garage* (3-CD box). (VJ)

Sivel Sound Experience (NE)

Personnel incl:	DOUG KOLBO	trombone
	JOHN MOSEMAN	gtr
	KEN PETERSON	vcls
	ED WOSTERSCHIL	bs
	BOB WELSTEAD	keyb'ds
	JON WELSTEAD	drms

ALBUM: 1 SIVELIZATION 1 (Rene 1107) 1968 R1

Here's a very hard to track down local teenbeat and blue-eyed soul album with horns from Nebraska. (VJ)

Six Feet Under (NJ)

Personnel:	JERRY DOBB	keyb'ds, vcls	ABC
	SCOTT JULIAN	gtr	ABC
	DUANE ULGERAIT	bs	ABC
	RICHIE	drms	A
	HECTOR "TICO" TORRES	drms	B
	JAY CRYSTAL	drms	C
	NANETTE DeLAUNE	vcls	C

CD: 1 IN RETROSPECT 1969-'70 (Arf! Arf! AA-074) 1998

45s: Inspiration In My Head/In Retrospect (Scepter 12289) 1970
Fields/Freedom (Scepter 12324) 1971

Jerry Dobb and Scott Julian formed the Marc 5 in 1966 in Colonia, New Jersey. Later known as the Sonix, they decided to change musical direction in 1968 and new personnel were secured to form **Six Feet Under**. The first drummer didn't last long, his seat being taken by Hector Torres. By 1970, seeking a recording contract, another shake-up resulted in the exit of Torres and the acquisition of a young female vocalist to strengthen that department.

The CD retrospective comprises 19 tracks - eight studio, five home recordings plus live and radio spots. It showcases the width of the band's hippie-acid-psych repertoire, sounding like **Ill Wind** one minute and **Iron Butterfly** the next. This excellent and welcome release comes with a fascinating history and track-by-track breakdown from Jerry Dobbs. And as Jerry points out, ironically it was only ousted drummer Torres who found real success and fame. After returning home to Sayerville, he'd bounce back after teaming up with a promising youngster called Jon Bon Jovi...

Six Feet Under Theme, an unreleased '68 effort, resurfaced on *30 Seconds Before The Calico Wall* (LP & CD) and their unreleased cover of **Iron Butterfly**'s *In-A-Gadda-Da-Vida* on *Beyond The Calico Wall* (CD). Their first single occupies similar territory - heavy acid-rock with hippie undertones. A previously unreleased version of *In Retrospect* has been compiled on *The Arf! Arf! (El Cheapo) Sampler* (2-CD). (MW)

The Six Pak (CA)

Personnel: RUDY SALAS
STEVE SALAS

45s: Tombstone Shadow/Vuela Vuela Palomita (Gordo 701) 1969
Bring 'Em On Home/Weep No More (Gordo 704) 1970

A mix of heavy-ish, late sixties, pop-rock and slow ballads from the east Los Angeles scene. This outfit, presumably a sextet, included members of The Salas Bros., also backed Little Willie G. of **Thee Midniters** on the same label. (MW/SR)

Six Pence (KY)

Based in Louisville, Kentucky this band's *Got A Girl* has resurfaced on *Oil Stains, Vol. 2* (LP) and on *Quagmire Vol. 2* (CD). The track had originally appeared on a rare various artist album *The Louisville Scene* (LP). (MW)

STEP BY STEP
THEE SIXPENCE

THEE SIXPENCE - Step By Step LP.

Thee Sixpence (CA)

Personnel:	LEE FREEMAN	vcls, hrmnca, gtr	ABCD
	GENE GUNNELS	drms	AB D
	ED KING	gtr	ABCD
	GARY LOVETRO	bs	ABCD
	MIKE LUCIANO	tamb, vcls	AB
	STEVE RABE	ld gtr	A
	MARK WEITZ	vcls, keyb'ds	BCD
	RANDY SEOL	drms	CD
	GREG MUNFORD	vcls	D

ALBUM: 1(-) STEP BY STEP (Akarma AK 034) 1998

NB: (1) also available on CD (Akarma AK 034) 1998.

45s: α In The Building/Hay Joe (All-American 333) 1966
Long Days Care/Can't Explain (All-American 303) 1966
Fortune Teller / My Flash On You (All-American 313) 1966
Fortune Teller / My Flash On You (Dot 16959) 1966
Heart Full Of Rain/
χ (Gotta Get The) First Plane Home (All-American 353) 1967
β Heart Full Of Rain/Fortune Teller (All-American 353) 1967
δ Incense And Pepermints/
The Birdman Of Alkatrash (All-American 373) 1967

NB: α shown as by The Sixpence, 'B' side title is a mis-spelling of HEY Joe. β is a second press of χ with *Fortune Teller* replacing *(Gotta Get The) First Plane Home*. δ 'A' side also has a 'p' missing from 'Peppermints'.

From Glendale, California this band is best known for being the early incarnation of the **Strawberry Alarm Clock**, arguably one of the most famous, colourful, and doubtless the most commercially successful U.S. flower-power psychedelic-pop band.

Some band members were earlier in a sixties surf outfit called the Irridescents who released a single back in 1963. The adaptable and durable Ed King would find success again in the seventies with Lynyrd Skynyrd. *Incense...* vocalist Gregg Munford was a member of label-mates **Indescribably Delicious**, leading to speculations ever since as to their identity, which have finally been clarified with another Akarma reissue - see the **Indescribably Delicious** entry.

Thee Sixpence's line-up was pretty fluid - Ed King joined after the first single. Following *Heart Full Of Rain* the group recorded *Incense And Peppermints*, but before it was released, their name was changed by management to the **Strawberry Alarm Clock**. The group played Santa Barbara quite a bit, leading to speculation that they were based there, this was not so, all were from Glendale except Freeman.

Step By Step gathers together all their All-American singles above and adds one bonus track, *The World's On Fire*, an awesome rambling garage-psych workout from **Strawberry Alarm Clock**'s debut album. Indeed this album is essential listening for garage, psych and **Strawberry Alarm Clock** fans and is unreservedly recommended. It bristles with raw fuzzy garage and psych gems which, with the obvious exception of *Incense And Peppermints*, barely hint at the subsequent transformation into **Strawberry Alarm Clock** and their wider-appealing kaftans-and-beads psychedelic pop. Covers include faithfully raucous versions of **Love**'s *Can't Explain* and *My Flash On You* and the oft-visited *Hey Joe* and *Fortune Teller. Heart Full Of Rain* was later covered by label-mates **Big Brother (featuring Ernie Joseph)**.

Many of their tracks had previously been compiled. For example, *In The Building*, with its hypnotic drum fill, on *Psychedelic Disaster Whirl* (LP) and *Filling The Gap* (4-LP box); *Long Days Care* on *Diggin' For Gold* (LP); *My Flash On You* on *Psychedelic Unknowns Vol. 1* (EP), *Boulders Punk* (EP box), *I Was A Teenage Caveman* (LP) and *Sixties Rebellion: Love Covers* (CD); *Fortune Teller* on *Psychedelic Unknowns Vol. 4* (LP); and *Heart Full Of Rain* on *Filling The Gap* (4-LP box) and *Diggin' For Gold Volume 10* (LP). (MW/VJ/MM)

The Sixpence (MI)

45: You're The Love/What To Do (Impact 1025) 1967

NB: also released in the UK (London HLJ 10124) 1967.

An obscure Detroit combo who's *You're The Love* is a frantic hand-clappin' frat-party-style rocker, backed by a harmonious mellow popper.

You're The Love and *What To Do* can also be found on *The Best Of Impact Records* (CD). (MW)

The Six Pents (TX)

Personnel:	RICHARD BAIN	vcls	A
	JOHN T. BONNO	bs	ABC
	MIKE CEMO	drms	AB
	D.J. GREER	piano, gtr, vcls	ABC
	PAUL GUILLET	ld gtr	ABC
	ROCK ROMANO	gtr, vcls	ABC
	SAM IRWIN	vcls, tamb	BC
	CARSON GRAHAM	drms	C

CD: 1 SUMMER GIRL: THE COMPLETE RECORDINGS (Now Sounds CR NOW 9) 2009

45s:	α	I'll Be Good/I Didn't Start Living	(Geer 5267) 1965
	β	Good To You/Your Girl Too	(Matrix 9 5268) 1965
		Summer Girl/She Lied	(Kidd 1335) 1966

NB: α some copies came with *I'll Be Good* crossed out and replaced with *Good To You* - the same track as on β.

Also known as the Six Pents, the nucleus of this Texas group: Rock Romano, Mike Cemo, Paul Guillet and John Bonno had previously played together in a high school R'n'R band. Most of their singles were recorded at Andrus studios in Houston and in particular, *She Lied*, has some fine vocals, and a Beatles/Invasion influence.

The band later signed a contract with Bobby Shad of Mainstream Records, and became **The Sixpentz**. When they then discovered the similarly named **Sixpence** they opted for the more distinctive **The Fun And Games Commission**.

Sam Irwin later formed Phoenix and now plays in Duck Soup out of Austin Texas. Rock Romano went on to form Doctor Rockit and the Sisters of Mercy. He and the Sisters split and he continued to front Doctor Rockit. He also played guitar and bass with The Sheetrockers and even played bass with Duck Soup for a while. He now has a recording studio in Houston. Carson Graham played drums for several other groups and Paul Guillet retired from the professional music scene.

Summer Girl: The Complete Recordings is a 18-track collection of sixties Texas summer pop, which is OK but not great.

Compilation appearances have included: *She Lied* on *Texas Flashbacks, Vol. 2* (LP & CD), *Flashback, Vol. 2* (LP), *Houston Post - Nowsounds Groove-In* (LP), *Acid Visions - The Complete Collection Vol. 1* (3-CD) and *Texas Flashback (The Best Of)* (CD); and *Your Girl Too* on *Destination Frantic Volume 2* (CD). (VJ/MW)

The Sixpentz (TX)

Personnel:	JOHN T. BONNO	bs	A
	CARSON GRAHAM	drms	A
	D.J. GREER	piano, gtr, vcls	A
	PAUL GUILLET	ld gtr	A
	SAM IRWIN	vcls, tamb	A
	ROCK ROMANO	gtr, vcls	A

45s:	Please Come Home/Imitation Situation	(Brent 7062) 1967
	Twinkle Talk/Don't Say You're Sorry	(Brent 7064) 1967

A later version of Houston outfit **The Six Pents**, renamed after they they signed a deal with Bobby Shad of Mainstream. When they discovered the similarly named **Sixpence** they opted for the more distinctive moniker **The Fun And Games Commission**.

Imitation Situation was written by local scenemakers Scott and Vivian Holtzmann with Rob Landes of **Fever Tree**. **Fever Tree** put out their own version on their 1968 debut album. The second single is pretty sugary pop. *Imitation Situation* has been compiled on *Mindrocker, Vol. 13* (LP). (VJ/MW)

60,000,000 Buffalo (CO)

Personnel incl: JUDY RODERICK vcls

ALBUM: 1 NEVADA JUKEBOX (Atco SD33-384) 1972

This was an obscure rural-rock group from Colorado. (SR)

S.J. and The Crossroads (TX)

Personnel:	PHILIP BATTAGLIA	bs	ABC
	MIKE DALEO	gtr	ABCD
	SAM MESSINA	vcls	AB
	JOHN SERIO	ld gtr	ABCDE
	S.J. SERIO	drms	ABCDE
	SAM GIGLIO	organ, piano	BCDE
	GARY MOUTON	vcls	CDE
	GLENN MOYER	bs	DE
	W.C. LANGTON	drms	E

45s:	Breakdown/The Darkest Hour(Pt. 2)	(Deuce 101/2) 1966
	The Darkest Hour(Part 1)/(Part 2)	(Salmar 100) 1966
	Ooh-Poo-Pah-Doo/This Love Of Mine	(Salmar 101) 1966
	Breakdown/The Cryin' Man	(Salmar 102) 1966
	Night Time/The Darkest Hour(Part 2)	(Salmar 103) 1967
	Get Out Of My Life Woman/Play Your Game	(Salmar 105) 1968

Led by S.J. Serio, **S.J. and The Crossroads** had earlier recorded two songs *Funny Woman/London Girl* which remained unreleased until their inclusion on *Texas Punk, 1966: Vol. 10* (LP), they formed in early 1966 in Beaumont. The entire original band were students at Kelley High School and only Sam Giglio, who joined a little later in June 1966, had any musical training.

Late in the summer of 1966 the band entered the studio to record *The Darkest Hour-Part 1* and *Night Time* (later to be released as the group's fifth single). *The Darkest Hour-Part 2* was an instrumental version recorded at the same time to fill up some remaining tape and studio time. *The Darkest Hour (Part 1)/(Part 2)* was released and made the local Beaumont charts in September 1966.

The band also played live at many school and civic dances. Their material was largely British. Most of their gigs were confined to southeast Texas and centred on Port Arthur and Orange as well as Beaumont. An influential DJ, Al Caldwell, who worked for KAYC, a local Top 40 radio station in Beaumont, helped arrange their second single. It climbed to No. 4 in the local charts.

Skip And The
CREATIONS
FEATURING:
Collectables
COL-0602
MOBAM

SKIP AND THE CREATIONS - Mobam CD.

Their third effort, a frantic raver, *Breakdown/The Cryin' Man* did not meet with the same success and a little later their competent version of *Night Time*, recorded in their first studio session, was issued backed by *The Darkest Hour (Part 2)*.

In late 1967, Messina left the band to be replaced by Gary Mouton. Philip Battaglia was drafted and similarly replaced by Glen Moyer. Then, early in 1968 when Mike Daleo quit W.C. Langton, a second drummer, joined. They disintegrated after one final competent upbeat single.

Glen Moyer: - "By that time our repertoire had turned more to blue-eyed soul - lots of Sam and Dave and my favourite, Archie Bell and The Drells' *Tighten Up*. (I remember the first song I learned with the guys - while practicing in the Serio's garage on Major Drive in Beaumont - was **BS&T**'s *You've Made Me So Very Happy*.) With the advent of two drummers, SJ sometimes moved down front to share lead vocals with Gary Mouton."

"Prior to joining the Crossroads I was playing with another Beaumont garage band called The Past Tymes(*). As school chums since elementary school, Gary was familiar with me and the band and thus approached me about replacing Battaglia. I had grown up as a kid in the neighbourhood where SJ & Johnny's Dad, Sal, operated his grocery store and trailer park, and where he opened the original SalMar record store, so I had hung around the band almost from the beginning."

"In fact, the band only broke up when SJ left, also facing service with the armed forces. At that point, his little brother Johnny Serio and I joined another band with its roots in Kelly High School called **The Kidds**. That incarnation of the **Kidds** didn't last long as Johnny soon joined the coast guard to avoid going to Vietnam and that group split."

Compilation appearances have included: *Ooh Poo Pah Doo* and *The Darkest Hour* on *Acid Visions - The Complete Collection Vol. 1* (3-CD); the previously unreleased *Funny Woman* and *London Girl* on *Acid Visions - Complete Collection, Vol. 3* (3-CD) and *Green Crystal Ties, Vol. 5* (CD); *Get Out Off My Life Woman* on *Texas Flashbacks, Vol. 2* (LP & CD) and *Flashback, Vol. 2* (LP); *The Darkest Hour, Night Time, Ooh Poo Pah Doo, The Darkest Hour - Part 2, Breakdown, Get Out Of My Life Woman, Play Your Game, Funny Woman* and *London Girl* on *Texas Punk, Vol. 10 - With S.J. And The Crossroads!* (LP); *Ooh Poo Pah Doo* on *Flashback, Vol. 6* (LP); *The Darkest Hour* on *Garage Punk Unknowns, Vol. 5* (LP) and *Garage Beat '66 7* (CD); and *Ooh Poo Pah Doo* and *Darkest Hour* on *Highs In The Mid-Sixties, Vol. 17* (LP).

NB: (*) The Past Tymes did not record, however their single claim to fame was that lead vocalist, Bubba Busceme, had won four consecutive National Golden Gloves boxing titles and went on to box for the US at the '72 Olympics. (VJ/GMr)

Skapegoat (CA)

Personnel incl?: ALLAN J. FREO
BRUCE NORTH

45: Annabel Lee/Good Times - Bad Times (Alcee A-1001/2) 1968

Here's an extremely obscure platter by a band from California, possibly Sacramento. A haunting rock dirge is backed by a grungey blues-rock cover of a Stones track. (MW)

The Skeptics (OH)

45: I'm Lonely Again/Wondering (Spring 80330) 1968

This rare release by a Dayton, Ohio band dates from March 1968. *Wondering* has been reaired on *Yeah Yeah Yeah* (CD). (MW)

The Skeptics (OK)

Personnel incl: JERRY WAUGH vcls

45s: α For My Own/I Told Her Goodbye (Thrush 1002) 1965
Apple Candy/Ride Child (PS) (Kampus K-814) 1966
Stripes/Certain Kind Of Girl (PS) (Kampus K-815) 1967
Bit O' Honey/
East Side Tennemant House (PS) (Scratch S-7823) 1967
Turn It On/She's A Gas (Sho-Boat 106) 1968

NB: α shown as by Jerry Waugh and The Skeptics.

Bartlesville, in northeast Oklahoma, was home to this band that played a raw guitar-driven pop/punk hybrid with considerable commercial potential. Primarily based around a group of brothers named Shevill (?) they were signed to Kampus by Rodney Lay, the leader and founder of Rodney and The Blazers.

This band also seems to have recorded an acetate at Audio House in Topeka, Kansas. We know it included versions of *Time Won't Let Me, Something's Wrong With My Baby, Higher And Higher, Is It Somehting She's Got, Pledge Of Love* and *Thin Soul*.

Fortunately some of their finer moments have been captured on posthumous compilations:- *Certain Kind Of Girl* on *Let's Dig 'Em Up # 3* (LP) and *Let's Dig 'Em Up # 1* (CD); *Apple Candy* on *Monsters Of The Midwest, Vol. II* (LP); *Bit O' Honey* on *Monsters Of The Midwest, Vol. IV* (LP); *Ride Child* on *Psychedelic Unknowns, Vol. 4* (LP & CD); *For My Own* on *Shutdown '66* (LP); *I Told Her Goodbye* on *Tymes Gone By* (LP); and *Turn It On* on *Highs In The Mid-Sixties, Vol. 8* (LP) and *Fuzz Flakes & Shakes* (LP & CD). (VJ/MW/RL,Jr.)

Skip and The Creations (VA)

Personnel:		
	SKIP	A
	BRUTE	A
	JEFFREY	A
	RICK	A
	TOMMY	A
	WALTER	A

ALBUM: 1(A) MOBAM (Justice JLP 152) 1967 R2/R3

NB: (1) reissued on CD (Collectables COL-0602) 1995.

From Colonial Heights, just outside of Richmond, Virginia **Skip and The Creations** recorded this rare and sought-after collectable. The album is garagy frat-rock of the soulful sort - covers include *Harlem Shuffle, 99.5, Double Shot, Turn On Your Lovelight, Respectable, Gimme Some Lovin'* and *I'm So Lonesome I Could Cry* - you get the picture? *I'm Calling You Baby* is the most up-tempo offering here - a jerky and infectious ditty, but overall not recommended for garage fans.

You can also source *I'm Calling You Baby* on *All Cops In Delerium - Good Roots* (LP). (VJ/MW)

Skip Juried (NY) - see under 'J'.

The Skunks (WI)

Personnel:			
	RICK ALLEN (SUTHERLAND)	keyb'ds	A
	TONY KOLP	sax, organ	AB
	DUANE LUNDY	drms	A
	LARRY LYNNE (real name OSTRICKI)	gtr	ABCD
	TEDDY PEPLINSKI	drms	BC
	JACK TAPPY	bs	BCDE
	RANDY KLEIN	gtr	CDE
	PAUL EDWARDS (FREDERICKS)	drms	DE

ALBUM: 1(E) GETTIN' STARTED (Teen Town TTLP 101) 1968

45s: α Ring Rang Roo/There's A Little Bit Of Heaven (Era 3155) 1965
Elvira/The Journey (USA 865) 1966
Don't Ask Why/Do The Duck (Quill 120) 1967
It's Only Love Little Angel (Quill 121) 1967
I Recommend Her/I Need No One (Teen Town 103) 1968

I Recommend Her/I Need No One (World Pacific 77889) 1968
Small Town Girl/
You Better Hold On To Me (Teen Town 106) 1968
Listen To The News Today/
Doing Nothing (Teen Town 110) 1969
Doing Nothing/
Listen To The News (White Whale 322 and 325) 1969
Heart Teaser/You, Me And Happiness (Sheri 100) 1970

NB: α shown as by the Unbelievables.

Originally a Milwaukee rock'n'roll combo called The Bonnevilles, they got the British Invasion bug and adopted the name and hairstyle of **Skunks**. Their debut single was recorded during a brief period in California but was released as by the Unbelievables, possibly because they caught the whiff of other Skunks around at the same time (one such had a single in 1965 - *Youthquake/A Girl Like You*, on Mercury).

The album is a patchwork of disparate styles - from pop covers and crooners to folk-rockers (the **Byrds**-like *I Need No One*). They do venture into garage and psych territory so the highlights, from our viewpoint, are a cover of **Jefferson Airplane**'s *Somebody To Love* (with psychedelic guitar work), *When I Need Her* (good punk-psych) and *The Journey* (chiming folk-rock tinged with psychedelia).

Small Town Girl also appeared on a 1968 compilation EP *W-RIT* (W-Rit Radio 1340) alongside fellow Wisconsin acts **Tony's Tygers** and **The Robbs**.

Larry Ostricki went on to form the Larry Lynne Band.

A detailed history of the band can be found in the book 'Do You Hear That Beat' by Gary Myers (Hummingbird, 1994, ISBN 0-9643073-9-1).

Retrospective compilation appearances include: *Don't Ask Why* on *The Quill Records Story* (CD) and *Acid Dreams Volume Three* (LP); *Listen To The News Today* on *Boulders, Vol. 9* (LP); *The Journey* on *Echoes In Time Vol's 1 & 2* (CD) and *Echoes In Time, Vol. 1* (LP); *I Need No One* on *Byrds Won't Fly Today* (LP); and *Small Town Girl* on *W'r-It* (EP).

The **Skunks** on Mercury also have their *A Girl Like You* featured on *Searching For Love* (LP). (MW/VJ/GM)

Sky (MI)

Personnel:			
	DOUG FIEGER	bs, gtr, vcls	AB
	BOB GREENFIELD	drms	A
	ROB STAWINSKI	drms	AB
	JOHN COURY	gtr, keyb'ds, flute, vcls	B
	(BOBBY KEYS	horns	AB)
	(JIM PRICE	horns	AB
	(IAN STEWART	piano	B)
	(JOHN URIBE	gtr	B)

ALBUMS: 1(A) DON'T HOLD BACK (aka "SKY") (RCA Victor LSP-4457) 1970
2(B) SAILOR'S DELIGHT (RCA Victor LSP-4514) 1971

NB: (1) also released in the UK (RCA SF 8168) 1971 as by U. S. Sky.

45s: Goodie Two Shoes/Make It In Time (RCA Victor 74-0419) 1971
Let It Lie Low/
Taking The Long Way Home (RCA Victor 74-0611) 1971

Formed by Douglas Fieger, Michigan's **Sky** was one of many groups deeply influenced by the Rolling Stones. They managed to work with Jimmy Miller, the Stones producer, who got them the support of several Stones stalwarts: Jim Price and Bobby Keys on horns, Ian Stewart on piano, PP Arnold and Doris Troy on background vocals. Both albums were recorded in the UK. Lacking strong material (they wrote all their songs), the group disbanded when their second album flopped. In the UK their releases were credited to U.S. Sky.

Fieger went on to The Sunset Bombers and later would form The Knack, of *My Sharona* fame. (SR/MW)

THE SKUNKS
"GETTIN' STARTED"
INCLUDING "ELVIRA" and "LITTLE ANGEL"

THE SKUNKS - Gettin' Started LP.

The Sky (NY)

Personnel incl:		
	THOMAS FORTUNADO	
	ROBERT HOMAN	
	ROBERT KEELAN	
	LOUIS PUGLIESE	
	DOUGLAS SAVIDES	gtr

45: I'm Not A Fool/I Know What's Up (Dynovoice 224) 1966
Weather Forecast/Air-O Plane Ride (Ascot 2237) 1967

Sky was a high school band formed by guitarist Doug Savides in Massapequa on Long Island, New York, which is probably better known in more recent times as hometown of The Stray Cats.

It's good, slick sixties pop by a teenage band rather than garage. The vocal arrangements are accomplished - more like the Four Seasons than The Beatles - which is probably due to arranger Peter Antell, who had started out in The Chants. Nonetheless *I'm Not A Fool* is a decent up-tempo number with ringing guitars. (MW/SR)

Sky Dancer (NE)

ALBUM: 1 ALIVE (All In One 8879) 1977 R1

This is a live hard-rock album by a Nebraska band whose sound is moulded around aggressive guitar and pumping organ. (VJ)

Sky-Dog (GA)

ALBUM: 1 JUST WANT TO MAKE YOU HAPPY (Paw Records # SKY 5336) 1974 R4

Just 1,000 copies were reportedly pressed of this effort. Recorded in Sandy Springs, Georgia this album appeared in the same generic rainbow cover as **Euphoria's** *Lost In Trance* album. The music ranges from rural-rock to **Allman**'s-style guitar jamming and Hammond organ is particularly prominent. (VJ)

Skyeros (MO)

ALBUM: 1 SKYEROS (No label USR8637) 1975

From Missouri, an obscure quintet combining prog-rock, psych and southern boogie on tracks like *Daily Dreams* and *Don't Give Me No Alibis*. (SR)

Sky Farmer (IL)

Personnel incl:	LEE BUCH		A
	ELLIOT DELMAN		A
	ANN LINQUIST	vcls	A
	BILL KEES	gtr	A
	ERNEST MANSFIELD		A
	WOODY SIMS		A
	CRAIG TAKEHARA	bs	A

CD:	1(A)	AMAZING GRACE	(Gear Fab GF-191) 2002

This jazz-rock outfit from Chicago, Illinois emerged from the ashes of **Mountain Bus.** There is quite a lot of freeform jamming on this album. Ann Linquist's gorgeous vocals are a highpoint and there's plenty of piano and sax. The opener *Okooch Farewell* commences with some early rock & roll piano, but much of the album is a combination of loose rock and soul. There are traces of blues on *Out Of Hand*, as well as R&B, and certainly jazz, particularly during some of the extended cosmic jams. *Señorita* has some festive Latin rhythms and *Playboy After Dark* veers towards country. Overall, the album exudes a good-time vibe. (VJ)

The Skymonters (?)

ALBUM:	1	WITH HAMID HAMILTON CAMP	(Elektra EKS-5073) 1973

A forgotten folk-rock group, their album was recorded with **Hamilton Camp** and copies very rarely turn up for sale. It's genial but bland singer/songwriter pop that suffers from relatively weak songwriting and consequently lacks any killer tracks. Tracks like *Long River* and *Shadows On The Wall* are quite folky; others like *Gypsy* have a strong country-rock flavour with nice harmony vocals. *Kings* is brassy with orchestration and the final *Steal Away* is quite a good story-song. (SR/VJ)

Patrick Sky (NY)

ALBUMS:	1	PATRICK SKY	(Vanguard VSD-79179) 1965
	2	A HARVEST OF GENTLE CLANG	(Vanguard VRS-9207) 1966
	3	REALITY IS BAD ENOUGH	(Verve Forecast FRS-3052) 1968
	4	PHOTOGRAPHS	(Verve Forecast FTS-3079) 1969
	5	SONGS THAT MADE AMERICA FAMOUS	(Adelphi AR 4101) 1973
	6	TWO STEPS FORWARD ONE STEP BACK	(Leviathan 2006) 1975

45s:	Love Will Endure/Keep on Walking	(Vanguard 35045) 1966
	Reason To Believe/Guabi, Guabi	(Vanguard 35048) 1966
	She/Pinball Machine	(Verve Forecast 5111) 1967
	Lucky Me/One Too Many Mornings	(Capitol 2797) 1970

Patrick Sky is a folk singer, songwriter and guitarist. The albums of interest here are the ones released in the sixties and early seventies. His later albums are outside the scope of this book, as the Adelphi album is a failed attempt at recording "funny" offensive songs and the Leviathan album is a traditional folk effort.

His most famous song, *Many A Mile*, was notably covered by John Kay (**Steppenwolf**) and by **Buffy Sainte-Marie**, who invited him to play on several of her albums and has been compiled on *The Vanguard Folk Rock Album* (CD). (SR)

The Sleepers (OH)

Personnel incl:	TOM ZINZER	vcls, gtr

45:	I Want A Love/Time Will Tell	(Marvy no #) 1966

This sought-after single was released by a Mansfield, Ohio outfit in 1966.

Zinser re-recorded *Time Will Tell* the following year with his next outfit, **The Wildlife.** He would go on to **Owen-B**.

I Want A Love is also on *The Chosen Few Vol. 1* (LP) and *Teenage Shutdown Vol. 9* (LP/CD); and *Time Will Tell* can also be heard on *Wake The Neighbours!* (LP). (MW)

Sleepless Knights (PA)

Personnel incl:	BOB HANNA		A
	DON KARR	keyb'ds	A

45:	Driving Me Crazy/ Don't Hide Your Love From Me	(Jerroc JR 1000) c1967

This sadly obscure single was from a Philadelphia, Pennsylvania band. *Driving Me Crazy* has strong vocals and a really commercial backing. It could easily have been a pop-punk hit instead it sank without trace.

Don Karr had previously been in **The Other Half** and The Trojans.

They opened for **Lothar and The Hand People** at The Trauma (in Philly) and for **Mandrake Memorial** at The Spot After (in the Philly suburb of Lower Moreland).

Driving Me Crazy can also be found on *Garage Zone, Vol. 2* (LP), *The Garage Zone Box Set* (LP), *You're Playing With Fire* (LP) and *Trip In Tyme Vol. 1* (CD). (VJ/MW/DKr)

Sleepy Hollow (?PA)

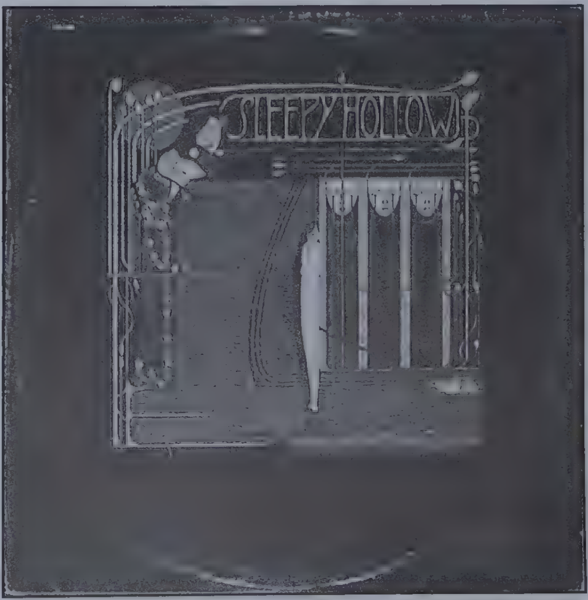
Personnel:	RICHARD BILLAY	vcls, gtr, piano	A
	RICHIE BREMEN	bs	A
	JOE ZUCCA	drms	A

ALBUM:	1(A)	SLEEPY HOLLOW	(Family Productions FPS-2708) 1972 SC

45:	Hades/Sincerely Yours	(Family Productions 0916) 1972

This outfit sounds uncannily like The Beatles. The album must be one of the most blatant (and best) Beatle imitations around from the *Let It Be* period. It's full of variety and every track's a fine example of their versatility. It was recorded at Sigma Sound Studios in Philadelphia, Pennsylvania. **Essra Mohawk** gets a thanks and may contribute some background vocals. Richard Billay wrote all the songs and they are well worth hearing. The single cuts are from the album.

The album was produced by John Madara and Tom Sellers. Family Records was based in Los Angeles. (VJ/SR)



SLEEPY HOLLOW - Self Titled LP.

Sleepy John (ID)

Personnel:	JIM BARTLETT	bs, vcls	A
	DAVE LEE	keyb'ds, vcls	AB
	FRANK TROWBRIDGE	gtr, vcls	AB
	TOM WILLIAMS	drms	AB
	JOHN "BOSCO" JACKSON	bs	B

ALBUM: 1(A/B) SLEEPY JOHN (Rockadelic RRLP 38) 1999

NB: (1) also issued on CD (Gear Fab GF-205) 2003.

From Lewiston, Idaho **Sleepy John** formed in December 1969 (line-up 'A'). This retrospective pieces together previously unreleased recordings by this hard-rock band. The album features lots of fuzz guitar, Hammond organ and frenetic drumming and it's certainly worth hearing. Only 600 copies were pressed. The limited edition album features eight tracks preserved from two 1970 sessions (in the basement of Jim Bartlett's house in Lewiston in April 1970 and later that summer in the **Sleepy John** house in Spokane with John 'Bosco' Jackson on bass) which were engineered by their friend Paul Speer (of **Stone Garden**).

The CD features 15 tracks from the same sessions and liners recounting the band's history. At the time of the release the liners report that Dave Lee owned his own travel business and played with a group called Kidd Sister. Frank Trowbridge ran a guitar repair business and taught guitar. Jim owned a business in the Portland, Oregon area. Tom Williams was working as a technical consultant for various architectural and furniture manufacturers in the Seattle area and still playing when time allowed and the opportunity arose. (VJ)

Slightest Idea (IA)

ALBUM: 1 BRING YOUR OWN (Pit SI 1019) 1973 R1

An amateur band from Iowa, their album was recorded at the Cherrywood Studios and contains covers of hits like *Born To Be Wild*, *We're An American Band*, *Brown Sugar*, *Smoke On The Water*, and some original songs, most of them with fuzz guitar. (SR)

P.F. Sloan (CA/NY)

ALBUMS:	1	SONGS OF OUR TIME (mono/stereo)	(Dunhill D/DS 50004) 1965
	2	TWELVE MORE TIMES (mono/stereo)	(Dunhill D/DS 50007) 1966
	3	MEASURE OF PLEASURE	(Atco 33268) 1968
	4	RAISED ON RECORDS	(Epic 3120) 1972

NB: (3) reissued on CD (Collectors' Choice CCM 746) 2007

There's also a couple of compilations: *The Best Of PF Sloan (1965-66)*: *Precious Time* (Rhino RNLP 70133) 1986, a collection of his best and some previously unreleased material on Rhino and an 18-track CD compilation *Anthology* (One Way MCAD-22097) 1993. *Songs Of Other Times* (Big Beat WIK 73) 1988 is a 16-track collection of which five cuts are credited to **The Grassroots**. *Here's Where I Belong* (Big Beat CDWIKD 277) 2008 compiles 27 tracks from the 1965-67 era when **Sloan** was at the crest of his folk-rock career.

EP: 1 New Design/And The Boundaries Inbetween/Above And Beyond The Call Of Duty (Atco EP 4532) 1969

				HCP
45s:	α	All I Want Is Loving/Little Girl In The Cabin	(Aladdin 3461) 1959	-
	β	If You Believe In Me/She's My Girl	(Mart 802) 1960	-
		The Sins Of A Family/This Mornin'	(Dunhill 4007) 1966	87
		Halloween Mary/I'd Have To Be Out Of My Mind	(Dunhill 4016) 1966	-
		From A Distance/Patterns Seg 4	(Dunhill 4024) 1966	109
		City Women/On Top Of A Fence	(Dunhill 4037) 1966	-
		A Melody For You/I Found A Girl	(Dunhill 4054) 1966	-
		Sunflower Sunflower/The Man Behind The Red Balloon	(Dunhill 4064) 1967	-
	χ	Karma (A Study Of Divinations)/I Can't Help But Wonder, Elizabeth	(Dunhill 4106) 1968	-
		New Design/Star Gazin'	(Atco 6633) 1969	-
		Let Me Be/Springtime	(Mums 6010) 1972	-

NB: α shown as by Flip Sloan. β shown as by Phil Sloan. χ shown as by Philip Sloan. There are also three French EPs with PS: *Sins Of A Family/This Mornin'/I Get Out Of Breath/Take Me For What I'm Worth* (RCA 86901); *The Man Behind The Red Balloon/From A Distance/Halloween Mary/Let Me Be* (RCA 86903); and *City Women/Here's Where You Belong/Patterns seg 4/This Precious Time* (RCA 86908).

Originally from Los Angeles but based in New York initially, **Sloan** was undoubtedly a talented songwriter. He was just 15 when he recorded his first single as Flip Sloan. The following year he issued another as Phil Sloan and he also belonged to an outfit called The Storytellers whose *When Two People* single for Ramark was later picked up by Dimension.

In 1963, he moved to L.A., teamed up with Steve Barri (real name Steve Lipkin) and began a successful songwriting partnership. The first group they wrote for was Round Robin and their second effort *Kick That Little Foot Sally Ann* made No. 61 in the U.S. Charts. Among the better known people they wrote for were Jan and Dean, Bruce (Johnston) and Terry (Melcher) and **Sloan** later wrote the classic protest song *Eve Of Destruction* for **Barry McGuire**. They also released their own recordings under pseudonyms like Philip and Steven, The Trash Cleaners, Willie and The Wheels and The Imaginations. Then, when Lou Adler formed Dunhill Records in 1965, they wrote much of the early folk-rock material for the label. **Sloan** also embarked on a solo career which was less successful in commercial terms than one might have expected. Only *Sins Of A Family* sold well climbing to No. 87 in the U.S. and No. 37 in UK, but his first two solo albums, which were full of protest songs with hooks and simple acoustic backing, were well received. He also sang lead vocals on the first three **Grassroots**' singles which he wrote with Steve Barri. His final single in 1968 was full of echoes and sitars - rather interesting but after this he returned to New York. He was never as influential thereafter and his later albums were disappointing but he was a very significant member of the sixties folk-rock boom both as a performer and songwriter. 1968's *Measure Of Pleasure* was a not entirely convincing attempt to move away from his folk-rock roots.

Here's Where I Belong compiles 27 tracks from the 1965-67 era when **Sloan** was at the crest of his folk-rock career. The collection showcases the quality of his writing and the professionalism of the musicianship. There are also good collections of his material on Rhino and One Way.

His finest moment commercially *Sins Of A Family* is captured on *Nuggets, Vol. 10: Folk Rock* (LP); and *Halloween Mary* has been picked up on *Where The Action Is! L.A. 1965-68* (4-CD book). (VJ/SR)

Sloopy & The Guys (MI)

Personnel:	DAN CARRIERES	bs	A
	MIKE KERBER	gtr	A
	NEAL MARTINI	keyb'ds	A
	JIM MENKE	drms	A
	WENDELL SMITH	vcls	A

ALBUM: 1(A) SOMETHIN' WILD (Mark 107449/50) 1966 R2

This was a teenbeat band from Detroit, Michigan. It's reportedly a lo-fi recording with lots of covers from the era such as *Land Of 1000 Dances* and *Hang On Sloopy*. (VJ)

The Sloths (CA)

45: Makin' Love/You Mean Everything To Me (PS) (Impression IMP 104) 1965

The Sloths was a mid-sixties punk combo from Los Angeles. *Makin' Love* is a really raunchy and primitive recording which sounds rather similar to *I Want Candy*. *Makin' Love* currently sits at No. 3 on the G45 chart (of rarest, most-wanted US Garage 45s). Apparently just ONE copy of the single with the picture sleeve has found its way into a collector's hands and the single itself is pretty darn rare, so commands a large fortune. *Makin' Love* was covered by label-mates **The Dirty Shames**.

You can also check out *Makin' Love* on *Back From The Grave, Vol. 4* (LP) and *Back From The Grave, Vol. 2* (CD). (VJ/MW)

The Slush (MI)

45:	Birthday/Feel A Whole Lot Better	(Chivalry 1800) 1969

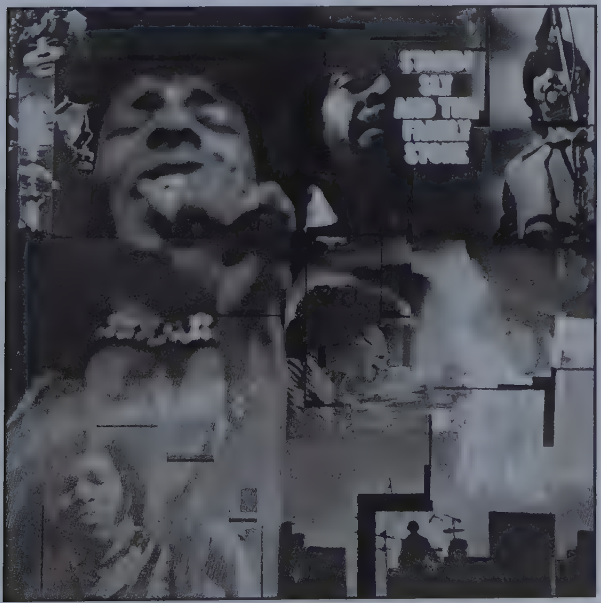
Recorded in Grand Rapids, this was the final single by Saginaw's **Cherry Slush**, to whom both sides are attributed on the sham "unreleased acetate" compilation *Thee Unheard Of* (LP). (MW)

Sly and The Family Stone (CA)

Personnel:	GREG ERRICO	drms	A
	LARRY GRAHAM	bs	A
	JERRY MARTINI	sax	AB
	CYNTHIA ROBINSON	trumpet	AB
	FREDDIE STONE	gtr, vcls	AB
	ROSIE STONE	keyb'ds	AB
	SLY STONE	vcls, keyb'ds, gtr	AB
	RUSTY ALLEN	bs	B
	ANDY NEWMARK	drms	B

				HCP
ALBUMS: (up to 1977)	1(A)	A WHOLE NEW THING	(Epic BN 26324) 1967	-
	2(A)	DANCE TO THE MUSIC	(Epic BN 26371) 1968	142
	3(A)	LIFE	(Epic BN 26397) 1968	195
	4(A)	STAND!	(Epic BN 26456) 1969	13
	5(A)	GREATEST HITS	(Epic KE 30325) 1970	2
	6(A)	THERE'S A RIOT GOING ON	(Epic KE 30986) 1971	1
	7(B)	FRESH	(Epic KE 32134) 1973	7
	8(B)	SMALL TALK	(Epic KE 32930) 1974	15
	9( )	HIGH ENERGY	(Epic KE 22004) 1975	-
	10( )	HIGH ON YOU	(Epic KE 33835) 1975	-
	11( )	HEARD Y'A MISSED ME, WELL I'M BACK	(Epic PE 34348) 1976	-

NB: (1) reissued on vinyl (Sundazed SD-5143) 2007. (1) reissued on CD (Epic/Legacy 82796 90277 2) 2007 with bonus tracks. (2) reissued on vinyl (Sundazed SD-5144) 2007. (2) reissued on CD (Epic/Legacy 82796 90274 2) 2007 with bonus tracks. (3) reissued on vinyl (Sundazed SD-5145) 2007. (3) reissued on CD (Epic/Legacy 82876 83945 2) 2007 with bonus tracks. (4) reissued on vinyl (Sundazed SD-5146) 2007. (4) reissued on CD (Epic/Legacy 82876 75912 2) 2007 with bonus tracks. (5) also issued in quadrophonic (Epic EQ 30325) 1973. (6) reissued on vinyl (Sundazed SD-5147) 2007. (6) reissued on CD (Epic/Legacy 82876 75911 2) 2007 with bonus tracks. (7) reissued on vinyl (Epic) 2006. (7) reissued on vinyl (Sundazed SD-5148) 2007. (7) reissued on CD (Epic/Legacy 82796 90275 2) 2007 with bonus tracks. (8) also issued in quadrophonic (Epic PEQ 32930) 1974. (8) reissued on CD (Epic/Legacy 88697 04540 2) 2007 with bonus tracks.


SLY AND THE FAMILY STONE - Stand! LP.

SLY & THE FAMILY STONE GREATEST HITS
COMPACT disc DIGITAL AUDIO
DIGITALLY MASTERED ANALOG RECORDING

SLY AND THE FAMILY STONE - Greatest Hits CD.

The Woodstock Experience (2-CD) (Epic/Legacy 88697 48241 2) 2009 gives another airing to their Woodstock set.

				HCP
45s: (up to 1977)	α	Buttermilk/Buttermilk, pt 2	(Autumn 14) 1964	-
		I Ain't Got Nobody/ I Can't Turn You Loose	(Loadstone 3951) 1967	-
		Dance To The Music/ Let Me Hear It From You	(Epic 5-10256) 1967	8
		Life/ M'Lady	(Epic 5-10353) 1968	93
		Everyday People/Sing A Simple Song	(Epic 5-10407) 1969	1
		Stand/I Want To Take You Higher	(Epic 5-10450) 1969	22 & 60
		Hot Fun In The Summertime/Fun	(Epic 5-10497) 1969	2
		Thank You/Everybody Is A Star	(Epic 5-10555) 1970	1
		Family Affair/Luv N'Haight	(Epic 5-10805) 1971	1
		Runnin' Away/Brave & Strong	(Epic 5-10829) 1972	23
		Smilin'/Luv N' Haight	(Epic 5-10850) 1972	42
		If You Want Me To Stay/ Babies Makin' Babies	(Epic 5-11017) 1973	-
		If You Want Me To Stay/ Thankful 'n' Thoughtful	(Epic 5-11017) 1973	12
		Frisky/If It Were Left Up To Me	(Epic 5-11060) 1973	79
		Time For Livin'/Small Talk	(Epic 5-11140) 1974	-
		Loose Booty/ Can't Strain My Brain	(Epic 50033) 1974	-
		Hot Fun In The Summertime/Fun	(Epic 50119) 1975	-
		I Get High On You/That's Lovin You	(Epic 50135) 1975	-
		Li Lo Li/Who Do You Love	(Epic 50175) 1975	-
		Greed/Crossword Puzzle	(Epic 50201) 1976	-
		Family Again/Nothing Less Than Happiness	(Epic 50331) 1977	-

NB: α shown as by Sly.

Born in Dallas in 1944, Sylvester "Sly" Stewart began singing gospel in his local church. In the fifties, the Stewart family moved to San Francisco and Sylvester and his younger brother Fred learned solfeggio and trumpet in a local college. They formed their first groups and Sly was also a DJ. Another DJ, Tom Donahue recruited him to work for his new label and he soon became an engineer and producer for Autumn Records, working with the **Mojo Men**, Bobby Freeman, the **Beau Brummels** and the **Great Society**.

In 1966, Stewart changed his name to Sly Stone and formed the Stoners with his brother and a trumpeter, Cynthia Robinson. The Stoners soon became **Sly And The Family Stone**, with the adjunction of Greg Errico on drums, Jerry Martini on sax, Larry Graham (another expatriate Texan) on bass, and finally Rosemary "Rosie" Stewart, his younger sister on keyboards.

Sly and The Family Stone started gigging around San Francisco and their mix of soul and psychedelic rock immediately won them a local following. After a debut single for a local label, they signed to Epic and their first album was released in October 1967. Its sales were not very high but *Dance To The Music* was issued as a single and soon charted. After this first commercial success, the Family Stone kept on recording well-received albums, still mixing dancing rock and soul tracks with psychedelic sounds (especially on the guitars and distorted keyboards) and intelligent lyrics. Sly wrote about civil rights, groupies, counter-culture movements and the riots, always with punch and good humour. His unusual band (a sexually and racially integrated group of multi-instrumentalists) provided perfect backing with inventive rhythms.

Sly And The Family Stone appeared at Woodstock (*Dance To The Music* and *I Want To Take You Higher* were included on the records and movie) and were an important part of the San Francisco sound, often playing live and one of the very few groups to attract both white and black fans. Most of the other record labels tried to launch their own psychedelic soul groups (ABC had **Bagatelle**, United Artists - War and Kent - **Pacific Gas and Electric** for instance) but few were able to reach the commercial and artistic success of the Family Stone.

1969's *Stand!* was a fine album of danceable funk with messages about social inclusion *Don't Call Me Nigger*, *Whitey*, the deceptively simple *Everyday People* and their classic *I Want To Take You Higher* which so successfully aroused the Woodstock audience.

In 1970, Rose Stone recorded a good single on Atlantic as Little Sister, *You're The One, Pt 1/2* 1971, which was produced by Sly Stone. Unfortunately, drug problems hit the group in 1971 and Sly began cancelling shows, sometimes at the very last minute, or even forgetting to be on stage.

There's A Riot Goin' On was largely recorded by Sly Stone alone. Greg Errico and Larry Graham left in 1972, to be replaced by Andy Newmark and Rusty Allen and their subsequent records are not as good. 1974's *Fresh* was more upbeat and proved to be his last decent album as 1974's *Small Talk* was disappointing.

In 1974, Sly Stone went bankrupt and began doing sessions to get some money (he can be found on records by Elvin Bishop, New Riders Of The Purple Sage and even REO Speedwagon). He also tried unsuccessfully to get rid of his drug addiction.

In 1976 he assembled a new Family Stone for *Heard Y'a Missed Me, Well I'm Back*, but the album made little impact. He tried to make a comeback in 1979 with *Back On The Right Track* and in 1984 finally managed to get on top of his drug problem. After the Family Stone, Larry Graham went solo and formed Graham Central Station with Freddie Stone. He tried to carry on in the same direction but his records are not as inventive and dropped most of the psychedelic aspects.

Greg Errico joined **Santana** in 1971, did sessions and worked with Bill Kreutzmann and **Mickey Hart** from the **Grateful Dead** on several of their drum recordings. Jerry Martini and Andy Newmark both became session men.

The Woodstock Experience gives another airing to their Woodstock set and their rendition of *I Want To Take You Higher* as many of you will recall is one of the most memorable moments of the Woodstock film.

SLY AND THE FAMILY STONE - There's A Riot Going On LP.

Compilation appearances have included: *Love City* on *Rockbusters* (LP); *Buttermilk - Part 1* on *Sounds Of The Sixties San Francisco, Vol. 1* (LP); *Scat Swim* and *Buttermilk* on *The Autumn Records Story* (LP); and *Underdog* on *Love Is The Song We Sing* (4-CD book). (SR/VJ)

Sly Boots

Personnel incl:	DAVID GREENBERG	A
	MICHAEL WENDROFF	A

ALBUM: 1(A) NOTES ON A JOURNEY (Faithful Virtue FVS-2002) c1969 SC

Notes On A Journey is a decent hippie folk-rock album. Wendroff would later have a solo career with two albums on Buddah (1974 and 1977) and also worked with Lou Reed. (SR)

The Smack (KS)

Personnel:	PHIL BROWN	gtr, vcls	A
	ALVIN HAYWOOD	bs, vcls	A
	LEE OVERSTREET	drms	A
	JIM UHL	gtr, vcls	A

ALBUM: 1(A) THE SMACK (Audio House no 14468) 1968 R4

NB: (1) reissued on vinyl (Smack TS 9104) 199?.

This short-lived four-piece was born at the yearly six-week "Midwestern Band and Art" camp in Lawrence, Kansas. In July 1967, hundreds of teenagers attended this event. Many of them were into folk-rock as well as classical music. In July 1968, many of the same teenagers who'd attended the 1967 camp attended the 1968 camp too. **Smack** was formed at the 1968 camp and since there were less than five of the six weeks to go after their formation they practised cover versions, mostly of Cream and Jimi Hendrix songs. They played dances and gigs at the camp and their fellow students got together a sign-up list for those who wanted a **Smack** album for posterity. So, a few days after the camp they went into a local studio and recorded nine cuts - four Hendrix covers: *Purple Haze*, *Fire*, *Manic Depression* and *Foxey Lady* (their spelling!); three Cream covers: *Sunshine Of Your Love*, *I'm So Glad* and *Swlabr*, a re-hash of The Kinks' *Set Me Free* and **Buffalo Springfield**'s *For What It's Worth*. The vocals were then dubbed over the music. The studio struck a deal with RCA to have 100-150 albums pressed. They were sent to the students who signed the purchase sheet - hence the rarity. Worth a spin? Definitely, a few wrong notes were hit, the vocals are flat in places and some of the songs a bit slow, but some of the Hendrix covers, particularly the finale (and their tour de force) *Foxey Lady*, are great. Given the rarity of the original release, the reissue is particularly welcome and will have taken copies into a few more homes.

SLY BOOTS
NOTES ON A JOURNEY
FAITHFUL VIRTUE
SLY BOOTS - Notes On A Journey LP.

As to what became of the band, Jim Uhl lives on Long Island (NY) and has continued to play (Little Wilson Band and Willie Steele's Terraplane). Alvin Haywood is thought to have become a minister in Philadelphia and Phil Brown lives in Roswell, New Mexico and Lee Overstreet in Iowa. (CF/JU)

Smack (OR)

45:	Suzie Q/Hit The Road Jack	(Garland 2015) 1969

These are two heavy-duty covers out of Salem, Oregon. *Susie Q* is also on *Brain Shadows* (LP). (MW)

Small Society (MN)

45:	Live For A Real Good Sound/ Somebody Help Me	(Westchester 277) 1968

Real good late sixties garage from Virginia, Minnesota, especially the fuzzy throbbing cover of the Spencer Davis Group classic *Somebody Help Me*. As yet uncompiled since many compilers deliberately steer clear of cover versions - this is a case for an exception. (MW)

Smith (CA)

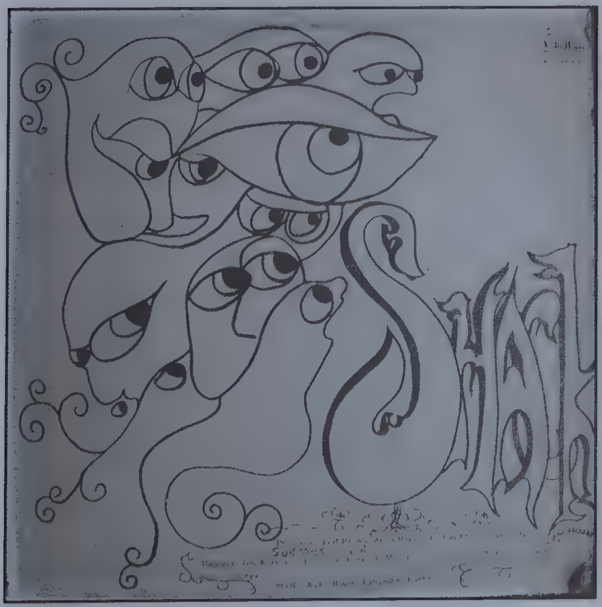
Personnel:	JERRY CARTER	bs	A
	JAMES RICHARD CLIBURN	gtr	A
	BOB EVANS	drms, perc	AB
	GAYLE McCORMICK	vcls	AB
	LARRY MOSS	keyb'ds	AB
	JUDD HUSS	bs	B
	ALAN PARKER	gtr, vcls	B

			HCP
ALBUMS: 1(A)	A GROUP CALLED SMITH	(Dunhill DS-50056) 1969	17
2(B)	MINUS - PLUS	(Dunhill DS-50081) 1970	74

NB: (1) reissued on CD (Varese Sarabande VSD-5489) 1994 in Canada.

			HCP
45s:	Baby It's You/I Don't Believe It	(Dunhill 4206) 1969	5
	Take A Look Around/ Mojaleskey Ridge	(Dunhill 4228) 1969	43
	What Am I Gonna Do/Born In Boston	(Dunhill 4238) 1970	73
	Coming Back To Me/Minus-Plus	(Dunhill 4246) 1970	101

This West Coast band from Los Angeles' sound was characterised by Gayle McCormick's great voice. She was from St. Louis originally. Both their albums were produced by Steve Barri. Most of the songs on their first album were cover versions and they are also well remembered for their version of *The Weight* in the Soundtrack to *Easy Rider*. Almost all of the material on *Minus - Plus* was written by well known sessionman Alan Parker and their keyboardist Larry Moss. *Baby It's You* got to No 5 in the U.S. Charts and *Take A Look Around* and *What Am I Gonna Do* were both minor hits peaking at No's 43 and 73 respectively. Gayle McCormick later went solo. Alan Parker, who'd previously been in **Summerhill**, later fronted his own band.



THE SMACK - Self Titled LP.

THE SMACK (outside recording studio).

You can also hear *The Last Time* and *Comin' Back To Me* on *Undersound Uppersoul* (LP). (VJ/GG)

Bob Smith (CA)

Personnel:	LARRY CHAPMAN	violin	A
	JAMES CURTIS	hand drm	A
	MIKE DEGREVE	rhythm gtr	A
	STAN KEISER	flute	A
	CAPTAIN KEYBOARD (DARYL DRAGON)	keyb'ds, vibes	A
	JOHN LATINI	bs	A
	DON PRESTON	moog, mellotron	A
	SKIP SCHNEIDER	drms	A
	BOB SMITH	gtr, vcls	A

ALBUM: 1	THE VISIT FROM (2-LP)	(Kent KST-551) 1970	R2

NB: (1) some copies issued with colour poster, which significantly increases the value of the LP (R2/R3). (1) reissued on CD (Virgo CD1518) 1996. (1) reissued on vinyl as a 3-LP box set *Stop For A Visit Down Electric Avenue* (RD Records RD 6) 1999. The box set also contains an LP of selections from his unreleased *Stop* (1971) and *Electric Avenue* (1972) albums. Along with the three discs, the box set includes a reprint of "The Visit" poster, and a band history along with several photos.

Here's another significant collectable from the California rock scene that will interest readers. Not really a solo album at all, as **Smith** is backed by eight very capable musicians. Much of the music is instrumental, achieving a mystical and 'psychedelic' atmosphere, although there are a few more mainstream tracks and some nice bluesy guitar work in places. This interesting album is a must for fans of psychedelia. The original pressing (especially with the psychedelic poster) has skyrocketed in value in recent years; as such, the recent reissue is most welcome. It includes a bonus disc of material recorded by **Smith** from the early seventies.

Prior to the Kent album, Bob was with Silverskin, and before that, Lid (not to be confused with **The Lyd**), who recorded an album in 1968 which remains unissued.

Don Preston was a member of **Frank Zappa**'s Mothers Of Invention and Daryl Dragon was with **The Dragons**. Daryl worked on various projects with his brothers Doug and Dennis (**Farm**, *A Sea For Yourself*, et. al.)

before finding fame and fortune as the 'Captain' in Captain and Tennille. **Bob Smith** continues performing locally in Florida and has finished a new recording, *The Visit - Destiny 2000 From Bob Smith* which he will make available on his own Southern Rose label. (VJ/CF/BSh)

Jojo Smith (?)

45:	Find This Woman/Make Mine Coffee	(Stature 1103) 196?

Produced by Pete Stienberg, this is a rare garage single with a strange "druggy" flip. (SR)

Kathy Smith (?)

ALBUMS:	1	SOME SONGS I'VE SAVED	(Stormy Forest SFS-6003) 1970
	2	KATHY SMITH	(Stormy Forest SFS-6009) 1971

45s:	Circles Of Love/Topanga	(Stormy Forest 654) 1970
	Seven Virgins/Blessed Be The People	(Stormy Forest 662) 197?
	For Emile/?	(Stormy Forest 665) 197?

Recording on **Richie Havens**' label, **Kathy Smith** is a good female psychedelic-influenced folk-rock singer with a very rich and varied backing, including guitar, violin, flute, sitar and tabla. Her albums were recorded with excellent musicians, notably Colin Walcott (**Oregon**), Jeremy Steig and Warren Bernhardt (both ex-**Jeremy and The Satyrs**), Artie Traum, **Monte Dunn**, Jim Fielder (**Blood, Sweat and Tears**) and Bill LaVorgna. Her first album features unusual orchestration and her powerful vocals. Her second album is similar in style and every bit as good.

In the eighties, **Kathy Smith** became friends with comedian John Belushi and is rumoured to be the last person to have seen him alive. (SR)

Tedd Smith (?)

Personnel incl:	JOAN HETTENHOUSER	vcls	A
	TEDD SMITH	keyb'ds, vcls	AB
	JOHN BAHLER	vcls	B
	KIM CARMICHAEL	vcls	B

ALBUMS: 1(A)	SMASH AND GRAB WORLD	(Word WST-8479) 1969 SC
2(B)	NEW VIBRATIONS: A QUEST IN FOLK ROCK	(Light LS-5561) 1971

Tedd Smith was a conceptual folk-rock singer and pianist with Christian overtones. His first album contains flower-pop (*Circles*), powerful psychedelic tracks (*Smash And Grab World*), rock (*Jump For Joy*), classical-tinged tracks with woodwinds and strings (*Games*, *A Little Understanding*), the long *Running Man* with piano jamming and even some poetry readings. The title track is the album's magnum opus, an unclassifiable mix of harrowing spoken word and almost avant-garde instrumental passages. Except for the female singer, the group backing **Tedd Smith** is not credited.

SMITH - A Group Called Smith LP.

The second album was recorded with The Young People and is more pop-oriented, although it contains some good rock tracks, like *Life Is Why*, *Love And Understanding* and *Searching*. **Tedd Smith** was pianist for the televangelist Billy Graham for more than 50 years commencing in 1947! (SR/KSt/VJ)

Smithsonian Institute (TN)

45s:	Lively Played The Combo/ Oh, It's Gonna Rain	(Tamborine 45-4) 1968
	Dream For Tomorrow/Boston Bay	(Tamborine 45-5) 1968
	Where Will You Be When The World Changes/ Sunshine, Mustard Seed & Rainbows	(Happy Tiger 533) 1970
	Why Have You Been Gone So Long/ Let Me Stay A While	(Happy Tiger 554) 1970

These were shiny happy folkie-pop people from Hendersonville, Tennessee. *Lively Played The Combo* is funny (ha ha) upbeat pop with smatterings of sitar-like effects but in no way psych. *Boston Bay* is a pleasant hippie-ditty and can also be found on the aptly titled *Every Groovy Day* (LP). *Dream For Tomorrow* is quite **Association**-like and *Sunshine, Mustard Seed And Rainbows* (written by Wayne Proctor of **We The People**) is overtly so - think *Birthday*-album period flower-pop. (MW/MM)

The Smoke (TX)

Personnel:	EDDIE BEYER	keyb'ds	A
	RICHARD FLOYD	bs, gtr, vcls	A
	EARL FINN	bs, keyb'ds, gtr	A
	JOHNNY ORVIS	vcls, gtr, banjo	A
	PHIL PARKER	drms	A

ALBUMS: 1(A)	CARRY ON YOUR IDEA	(UNI 73052) 1969
2(A)	AT GEORGE'S COFFEE SHOP	(UNI 73065) 1969

NB: (1) reissued on CD (Estrella ER 42108).

45s:	Mainstream/Church House Blues	(Orbit 1126) 1968
	Choose It (Part 1)/Choose It (Part 2)	(UNI 55154) 1969

Originally known as **The Nomads** and based in Houston, Texas this band issued two singles under that name. They became known as **Smoke** in mid-1968. They later moved on to San Francisco where they gigged mainly at biker venues.

The Visit
VIRGO
from Bob Smith

BOB SMITH - The Visit From... CD.

Led by John Orvis, who composed all their material, their music can best be described as "psychedelic boogie", epitomised by the 19-minute *M.C. Boogie* on the first album and nine-minute *Greased Lightnin* on the second. In evidence is loads of energy, jiving vocals, good guitar solos and powerful organ parts. The second album was produced by Jimmie Haskell, one of the best producers/arrangers operating in the California studios in the sixties. Beyer remained in California to play for Smith and **Canned Heat** and was then in fellow Texan Gary Myrick's band. Phil Parker went on to play with the bluesman Shakey Jake Harris.

Compilation coverage has so far included: *Choose It (Part 1)* on *Sounds Of The Sixties San Francisco, Vol. 1* (LP); *Church House Blues* on *Thirteen O'Clock Flight To Psychedelphia* (CD); and *Mainstream* on *Three O'Clock Merrian Webster Time* (LP), (which also contains their recordings as **The Nomads),** *Acid Visions - The Complete Collection, Vol. 3* (3-CD), *Gathering Of The Tribe* (CD), *The History Of Texas Garage Bands, Vol. 2* (CD) and *Acid Visions Vol. 8* (CD) (Spalax). (MW/SR)

The Smoke (CA)

Personnel:			
	STAN AYEROFF	gtr	A
	STEVE BAIM	drms, perc	A
	MICHAEL LLOYD	bs, keyb'ds	A

ALBUM: 1(A) THE SMOKE (mono/stereo)
(Sidewalk T/ST-5912) 1968 R1

NB: (1) also released as Tower ST-5912 1968 R1. (1) reissued on CD (Acid Rays 5504) 2004.

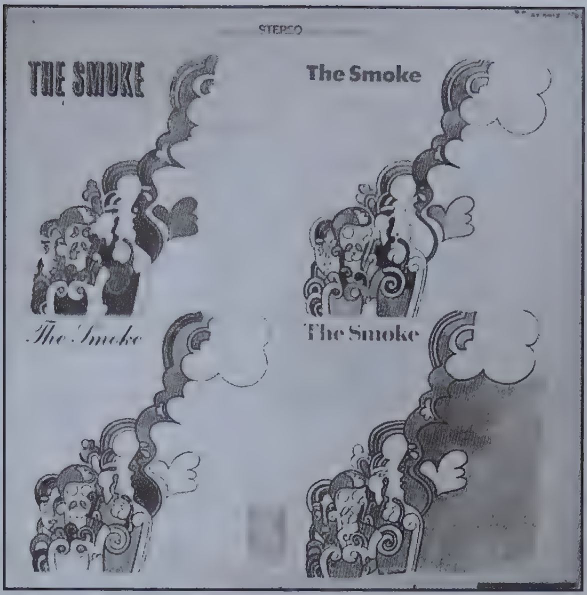
This West Coast band's excellent album was co-produced by Michael Lloyd, who wrote most of the songs, and **Kim Fowley**. An album of mild psychedelia it contains a fair degree of orchestration and was probably influenced by The Beatles' *Sgt Pepper* album, released the previous summer. Some tracks, like *Fogbound* and *Umbrella*, had considerable commercial potential. Others, like *Song Thru' Perception* are notable for their crispy, clear vocals and *October Country* for some beautiful string arrangements.

The Smoke formed when Michael Lloyd met Steve and Stan through some mutual friends. They played with a few other guys as The Laughing Wind, **Max Frost and The Troopers**, and worked together on Michael's project as **Rubber Band**. Michael Lloyd had previously been working - scoring some motion pictures and producing records - with a young business executive named Mike Curb. They had met four years previously when Michael was looking for some songs for a group he was recording. Michael started to work for Mike's company (Sidewalk Productions) about 1967. Mike liked the concept and songs for **The Smoke** album and agreed to sign the group and release the album on his Sidewalk label.

Towards the end of the project, Michael Lloyd's old friend Jimmy Greenspoon became interested in joining the band. They had been playing together for many years in outfits such as The New Dimensions. Jimmy didn't participate in the recording, but he did appear in the pictures and album cover art! While waiting for **The Smoke** to be released, Jimmy was offered the opportunity to become a founding member of Three Dog Night, which he wisely seized.

Stop For A Visit Down Electric Avenue
Bob Smith

BOB SMITH - Stop For A Visit Down Electric Avenue 3-LP.



THE SMOKE - Self Titled LP.

After recording **The Smoke** album (and briefly travelling on the road with **The West Coast Pop Art Experimental Band**), Stan Ayeroff studied composition at the California Institute of the Arts and classical guitar at California State University Northridge. He played with Delbert and Glen (legendary R&B pioneer Delbert McClinton, who taught John Lennon how to play harmonica). In 1971, he was a founding member of Oingo Boingo, at the time, a surrealistic musical theatre group. He's gone on to write books on pioneer guitarists Django Reinhardt and Charlie Christian as well as clarinetist Benny Goodman for the *Jazz Master* series. He's also written six solo guitar books for Warner Bros Publications. In the late seventies he toured with Vicki Carr and Dory Previn as guitarist and arranger. Recently, he was orchestral supervisor for Rod Stewart's 1993-94 World Tour and the Page/Plant 1994-95 World Tour. In 1996 he was musical supervisor and conductor for Heart's concert video "The Road Home".

Drummer Steve Baim (aka Braim) continued to write music and poetry, and was a performance artist in 1970-71 at Fresno State College. He's currently an upscale architect and builder in Los Angeles and plays accordion and writes poetry.

In the fall of 1969 Mike Curb became President of MGM Records and Michael Lloyd (then 20 years old) Vice-President of A&R. Over the years he produced records and wrote for many television shows and motion pictures. His credits include Lou Rawls, The Osmonds, The Flying Burrito Brothers, Shaun Cassidy, Belinda Carlisle, The New Seekers, Eric Carmen, Stryper, kids songs on TV and video, the music from "Dirty Dancing", The Bellamy Brothers, Debby Boone, the late George Burns, Barry Manilow etc. and he became one of the most successful American record producers. His recordings have earned over 100 gold and platinum awards, several Grammys, Academy Awards, Dove Awards, Golden Globes and American Music Awards.

Gold Is The Summer Of Thoughts has been compiled on *Fading Yellow Vol. 7* (CD). (VJ/JM)

Smoke (MI)

Personnel incl: MARK SHELDON A

45: Half Past The End/My Mama (Smoke 1316) 1968

Mark Sheldon of Michigan's **The Mussies** recorded this single as by **Smoke**.

You can also find *Half Past The End* on *Sixties Archive Vol. 6: Texas/Michigan Psych* (CD). (MW)

The Smoke Ring (NE)

Personnel:	JERRY BENJAMIN	drms, gtr	A
	TOM BENJAMIN	drms	A
	JIM CASEY	sax, gtr	ABC
	DAVE DOHREN	trumpet	ABC
	BOB HUPP	ld gtr	ABC
	LITTLE JOE HUPP	organ	AB
	NICK HUPP	bs	ABC
	JOHN SCHRAD	tenor sax	AB
	CHUCK ASMUS	drms	B
	ROGER VOLK	drms	BC
	GREG GOODMAN	keyb'ds	C
	RON McCLURE	trumpet	C
	MIKE SEMRAD	trumpet, gtr	C

				HCP
45s:	α	Yogi Twist/B.B. Limbo	(Soma 1403) 1962	-
	α	Hurtin' Inside/Somebody Touched Me	(Studio City 1014) 1963	-
	α	Ooh Poo Pah Doo/ We Belong Together	(Studio City 1019) 1964	-
		That Girl Was My Girl One Time/ Her Love's A Lie	(Mala 568) 1967	-
		No Not Much/ When Marty Throws A Party	(Gold Dust 317) 1968	-
		No Not Much/ How'd You Get To Be So Wonderful?	(Buddah 77) 1969	85
		Portrait Of My Love/ Waiting For Love To Come My Way	(Buddah 112) 1969	-
		High On A Rainbow/First Reaction	(Certron 10008) 1969	-
		Heavy Metal Whale/Triangle	(Shue 1988) 1972	-

NB: α shown as by Little Joe and The Ramrods.

Two Norfolk, Nebraska bands, Little Joe and The Ramrods and The Strollers (no recordings), combined forces in 1965 to form the group that would eventually become known as **The Smoke Ring**. Originally retaining the **Little Joe and The Ramrods** moniker, line-up ('A') would move from the traditional "guitar-organ-bass-drum" garage band format to a larger horn-oriented band in 1967, then adopted the **Smoke Ring** name in 1968. It was also in 1968 that McClure and Semrad - formerly of the University Of Nebraska band J. Harrison and The Bumbles (Fremont, Nebraska's first rock band) - replaced Asmus and Schrad. Though not part of the line-up ('B') that recorded the first Buddah single, McClure and Semrad joined in time for the band to release the second Buddah single and make an appearance on "American Bandstand". Besides "Bandstand", where the group performed *No Not Much*, a cover of a Four Lad's tune that sold over 800,000 records for **The Smoke Ring**, the band also made television appearances on George Klein's local Memphis WHBQ-TV show, as well as appearances on regional rock shows in Cleveland, Boston and Los Angeles. In 1969, the band trekked to Sam Phillips' Sun Recording Studio in Memphis to record an album whose masters, according to Mike Semrad, "have never been found" (third generation copies, however, are still in the band's possession).

Appearing Tonite! - The Smoke Ring is a cassette-only release featuring both issued and otherwise unreleased material. It was released in 1995 by Ace Brothers Records and limited to 1,000 copies.

No Not Much was also released as part of Buddah's *Dial-A-Hit* compilation (Buddah 5039) 1969. More recently, the track has also appeared on the *Complete Buddah Chart Singles, Volume II* CD (Buddah 75517-49517-2) 1996. You'll also find *Waiting For Love To Come My Way* on *Fading Yellow Vol. 6* (CD). (MDo/MSd)

Smoke Rings (CA)

Personnel:	MAX UBALLEZ	A
	ROBERT UBALLEZ	A

45s:	Love's The Thing/She Gives Me Love	(Prospect 101) 1966
	Love's The Thing/She Gives Me Love	(Dot 16975) 1966

Love's The Thing, is a superb rockin' punker with strong raucous vocals and clangourous guitars, that builds to a rave-up climax and a final breath-taking vocal 'whoop'. A true classic - play at full volume - it's guaranteed to cure head colds! The flip is a melodic pop ballad.

The band is actually East L.A.'s **Romancers** and these re-release singles, under a new name, resulted from a deal between the band's producer Eddie Davis and **Count Five**'s Irwin Zucker, who thought *Love's The Thing* ought to be a hit and so it should have been.

You can also check out *Love's The Thing* on *Boulders, Vol. 1* (LP). (VJ/MW)

Smoke Rise (?)

Personnel:	RANDY BUGG	bs	A
	GARY RUFFIN	gtr	A
	HANK RUFFIN	keyb'ds	A
	STAN RUFFIN	drms	A

ALBUM:	1	THE SURVIVAL OF ST. JOAN - A ROCK OPERA (2-LP) (w/booklet)	(Paramount PAS 9000) 1971

NB: There was also a promotional box set of four 45s (Paramount DJ 5/6/7/8), with material from (1).

45s:	I Need A Woman/Late Last Friday Night	(Atco 6851) 1972
	I Need A Woman (Mono/Stereo) (Promo)	(Atco 6851) 1972

This is a double concept album which is musically in a progressive rock style. All the lyrics are written by James Lineberger. "Despite the well documented story of Joan of Arc, legends persist that the Bishop of Beauvais offered Joan the opportunity to be spared her life by the simple method of substituting another girl, similar in size and appearance to her". For the whole story you must read the booklet that follows the record. (VJ/GG)

Smokestack Banana (MN)

45:	F. Me//Get Out Of My Life Woman The Pusher (PS)	(Sizzletone ENP 082) 1993

Sizzling heavy garage-psych recorded live at the Silverbell Club, Pontiac, Minnesota in January 1968. Their rework of *Fever* entitled *F. Me*, kicks off in expletive mood and is followed by savage workouts of two evergreens. This was a numbered limited edition of 500. If you see one, grab it. (MW)

Smokestack Lightning (CA)

Personnel:	RONNIE DARLING	vcls, perc	A
	RIC EISERLING	ld gtr	A
	KELLY GREEN	bs	A
	ART GUY	drms	A
	(WARREN "SANDY" ZEVON	piano, gtr	A)
	(MIKE DEASY	gtr, fine wines	A)
	(LARRY KNECHTEL	organ, piano	A)
	(HAL BLAINE	perc	A)
	(THE BLOSSOMS	backing vcls	A)
	(WILD BILL HOLMAN	horns	A)

				HCP
ALBUM:	1(A)	OFF THE WALL (mono/stereo)	(Bell 6026) 1969	200?

NB: (1) also released in England (Bell MBLL/SBLL 116) 1969 and in France (with a totally different sleeve).

45s:	α	Nadine/Crossroads Blues	(White Whale 243) 1967
	α	Look What You've Done/ Got A Good Love	(White Whale 256) 1967
	χ	Light In My Window/ Long Stemmed Eyes (John's song)	(Bell 755) 1968
		Something's Got A Hold On Me/I Idolize You	(Bell 777) 1969
	β	Baby Don't Get Crazy/The Blue Albino Shuffle	(Bell 836) 1969
	α	Hello L.A., Bye Bye Birmingham/Well Tuesday	(Bell 861) 1970

NB: α and β are non LP tracks. β was also released in France with a picture sleeve (Bell 2C 00690797). χ also released in the UK (Bell BLL 1046) 1968.

A minor Los Angeles outfit whose bluesy-rock may be of interest here but who don't really fall into the psychedelic or garage genres despite *Look*

What You've Done, which is a powerful garagy ballad with a short but searing guitar solo.

All their records were produced by Bones Howe and four of their six singles are not on their only album, which was recorded with the help of other California musicians, including **Warren Zevon** and **Mike Deasy**. Their song *Well Tuesday* was used in the motion picture 'Dreams Of Glass'.

Art Guy had been in several outfits on the Strip - the Dimensions, then the Spartans (who became **The Minutemen**), then the New Dimensions (pre-**East Side Kids**) and he still found time to go solo before he joined this outfit.

Compilation appearances have included: *Look What You've Done* on *Of Hopes And Dreams & Tombstones* (LP), *Psychedelic Unknowns, Vol. 7* (LP & CD) and *Garage Beat '66 1* (CD); *Light In My Window* on *Songs Of Faith And Inspiration* (CD); and *Nadine* on *Happy Together - The Very Best Of White Whale Records* (CD). (MW/SR)

Smokey and His Sister (NY)

ALBUM: 1 SMOKEY AND HIS SISTER (Warner Bros. WS 1763) 1968

45s:			*HCP*
	Creators Of Rain/ In A Dream Of Silent Seas	(Columbia 4-43995) 1967	121
	Lot Of Lovin/Would You Come Home	(Columbia 4-44207) 196?	

Born in 1948 in Cincinnati, **Smokey** (real name unknown) met Dylan after a local concert in 1965 and "it just opened up his brain" according to the long liner notes to his only album. Shortly after, as with millions of other US teenagers, he began writing songs and playing guitar. In 1966, he moved to Greenwich Village with his sister Viki and their songs and harmonies scored them a contract with Columbia. Their debut single got a good review in 'Crawdaddy' and made a brief chart appearance at No. 121. They moved to Warner Bros for an album which was produced, arranged (and ruined!) by Paul Harris, a busy session man (**Tom Rush**, **Jim and Jean**). The songs are average folk-rock with male and female vocals, they were all recorded with rich strings arrangements and the album, which is now rare, is far from being collectable.

In A Dream of Silent Seas can also be heard on *Soft Sounds For Gentle People 2* (CD). (SR/VJ/MW)

Smokey John Bull (?)

ALBUM: 1 SMOKEY JOHN BULL (Avco Embassy AVE-33020) 1971

45: Do Me Like Like You Did Before/
Gotta Get Away (Avco 4561) 1971

A large inter-racial group with nine members, who recorded this album combining horn-rock, soul, blues and gospel rock with some psychedelic touches. Their material included covers like Dylan's *The Mighty Quinn* and **The Byrds**' *He Was A Friend Of Mine* plus original material. (SR)

Smokin' Willie (IN)

ALBUM: 1 SMOKIN' WILLIE (Ulrich Studio NR3999) 197? R3

NB: (1) reissued on vinyl (OR 006) 1994 in a numbered limited edition of 375. (1) reissued on CD (Radioactive RRCD077) 2004.

Smokin' Willie provided the tuneage for many southern Indiana high school sock hops and biker gatherings in the late sixties. Their only album was privately pressed and sank without a trace. 1,000 copies were pressed. Their fiery basement-thud approach to the hits of the day is well documented on the record, which features versions of *Get Ready, A White Shade Of Pale, House Of The Rising Sun* and others like you've never heard them before, plus a sizzling original *Hot Blooded Mama*. (GG/VJ)

Smubbs (CT)

Personnel incl:		
	J. BRAUNREUTHER	A
	JERRY DAVIS	A
	RICHARD SEGALL	A
	GEORGE UTTER	A
	?? ??	A

ALBUM: 1(A) THIS IS THE END OF THE NIGHT! (Monument SLP-18112) 1969

45s:		
	Down On The Corner/ Don't Come Close	(ABC Paramount 10797) 1966
	It Can't Be Too Late/Her Love	(Spring SK 703 SS) 1968
	Rosary Anne/Mr. Open Minded	(Monument MN 45-1110) 1968
	Wait Another Heartache/ White Paper Sail	(Monument MN 45-1141) 1969
	Un-Pollution (Complete)/ Un-Pollution (Short)	(Monument MN 45-1191) 1970

Smubbs was a quintet from Lake Ronkonkoma, Long Island, New York. Their album, recorded at Syncron Sound Studios in Wallingford, Connecticut, is mainly in a poppy soft-rock vein, although they delve into R'n'B on *Momma's Blues*. The highlight is undoubtedly the haunting *White Paper Sail*, but it's a patchy and disappointing album overall. (VJ/MW)

Snails (GA)

Personnel incl: RICHARD CANSLER vcls A

45s: Snail's Love Theme/When I Met You (Perfection #360) 1966

From Smyrna/Marietta in Georgia this mob were just 11-13 year olds when they started playing in 1964. They recorded their sole vinyl offering in 1966, inviting some of the neighbourhood teens into the studios by tempting them with free food. The result was far from a love theme; more a horrible noise - one of the worst records I've ever heard.

You'll also find *Snails' Love Theme* on *Back From The Grave, Vol. 7* (2-LP); and *When I Met You* on *It's A Hard Life* (LP) and *Trip In Tyme* (CD). (VJ/MW)

Snake (PA)

ALBUM: 1 MYSTERIOUS LADIES & MIDNIGHT QUEENS (Nite Owl) 1977 R1

Snake is Chuck Owsten and this is a privately pressed release by this Pittsburg, Pennsylvania artist. Musically in the folk and country-rock bag it may appeal to fans of this genre and features nice slide guitar and dobro. The arrangements are pretty sparse. This certainly isn't for psych or garage fans. (VJ)

SMUBBS
This is the end of the night!

SMUBBS - This Is The End Of The Night! LP.

Snakegrinder

SNAKEGRINDER - ... And The Shredded Fieldmice LP.

Snakegrinder (DE)

ALBUM: 1 ... AND THE SHREDDED FIELDMICE
(Alligator Shoes 40-004) 1977 R2

NB: (1) reissued on CD (Radioactive RRCD102) 2005.

From Delaware, a rural-rock outfit mixing acoustic, electric and pedal steel guitars with keyboards. Their album offers seven original songs with long fluid guitar jams a lá **Allman Brothers** or the **Grateful Dead** and some prog and jazz fusion influences. Their songs include *Jesus Was A Plumber*, *Better Late Than Frozen* and *Nothing's Very Easy When Your Baby's In The Lake*. (SR)

The Snaps (PA)

Personnel incl: ROBERT LLOYD HUMMEL

45s: You Don't Want Me/You're All Mine (Cuppy C 103) 1966
Polka Dotted Eyes/The Voice (East Coast C- 1022/3) 196?

From the Folcroft/Collingdale area of Pennsylvania, *You Don't Want Me* features a superb slice of Bo Diddley via the Rolling Stones fuzz-garage ala *Not Fade Away*. The flip is also catchy garage-beat with a cool break. Even cooler, the single was co-produced by **The Magic Mushrooms**' Sonny Casella, with John Grande. *Polka Dotted Eyes*, is a mid-slow punker with Animals/Them influences and can also be found on *Psychedelic Unknowns, Vol. 6* (LP & CD) and *Crude PA, Vol. 1* (LP).

The band was later known as **Underground Balloon Corps** and then **The Balloon Corps**. (MW)

Sneakers (NM)

45s: Mary Lou/You Belong To Me (Delta 1868) 1963
It's Just Not Funny Anymore/
I'm Nothing As Of This (Delta 2141) 1966

This early to mid-sixties New Mexico band was also known as Sidro and The Sneakers. They relocated to Las Vegas, Nevada where, as Sidro's Armada, they enjoyed a career performing in the casinos. (MW)

The Sneakers (LA)

45: Whatcha Gonna Do/I'm Goin' Back (Hot Line 119) 1964/5

This band hailed from New Orleans. Both tracks on their sole single are heavily influenced by early Merseybeat sounds and, with a wonderfully sparse production, ooze with period charm. Not strictly garage but a good example of the U.S. response to 'the Invasion' before the advent of the fuzz-pedal. (MW)

The Sneekers (?PA)

45: Soul Sneeker/Sneaker Talk (some PS) (Columbia 4 43438) 1965

Here's a lively rockin' frat-dance beat single. Both sides were written by J. Savage and T. Heck. We've no idea as to their origins, though Mike Kuzmin's excellent Pennsylvania discography 'Sounds From The Woods' wonders whether they might be a Philadelphia outfit.

Sneaker Talk has been compiled on *Quagmire Volume 8* (CD). (MW)

Tony Snell (?)

ALBUM: 1 MEDIEVAL AND LATTER DAY LAYS
(ESP-Disk 3004) 1973

Tony Snell is another weird folk singer from the ESP catalogue. (SR)

Alva Snelling (LA) - see Alva Starr (LA).

Sigmund Snopek III (WI)

ALBUMS: 1 VIRGINIA WOOLF (w/insert)
(Water Street Records WST-1001) 1972 R1
2 TRINITY SEASEIZESEES (w/insert)
(Akashic 1002) 1974 R1
3 NOBODY TO DREAM (w/insert) (Couth Youth 1001) 1975

NB:(1) reissued on vinyl as a 2-LP set (Gear Fab/Comet GFC 421 DLP) 2000 with two extra tracks. (1) reissued on CD (Music Is Intelligence 042) 1994 with bonus tracks. (1) reissued on CD (Gear Fab GF-160) 2000 with bonus tracks.

Previously in **The Bloomsbury People**, his first solo album offers a blend of strange prog-rock with offbeat lyrics, fragmented classical passages and unexpected time changes. It makes interesting listening and this is one of the very best Gear Fab reissues. Some of the keyboard segments sound similar to UK band Renaissance circa *Scheherazade* but without the female vocals. Based in Milwaukee, Wisconsin, **Snopek** kept on recording during the seventies and eighties, with **Major Arcana** and solo.

His first solo album has been reissued on CD a couple of times. The Music Is Intelligence reissue features extra tracks with recordings from the same period plus a version of *Orange Blue* recorded in 1987. The Gear Fab reissue also includes the 1987 recording of *Orange Blue* plus *Lifencave Book Two*, an electronic piece recorded in 1973. (SR/VJ)

Snow (OH)

Personnel: TOM MORRIS A
WILL RYAN A
JIM SIKELA A

ALBUM: 1(A) SNOW (Epic BN-26435) 1968 R1

NB: (1) reissued on vinyl (Radioactive RRLP056) 2004. (1) reissued on CD (Radioactive RRCD056) 2004.

45: Where Has My Old Friend Billy Jones Gone/
Caterpillar (Epic 5 10425) 1968

From Cleveland, Ohio this band was originally known as the Muther's Oats. The awful folk-ballad *Where Has My Old Friend Billy Jones Gone* can be ignored here. The flip *Caterpillar* however is an incredibly strange slab of psych-pop which is somewhere between The Beatles' *I Am The Walrus* and **Sweetwater**'s *My Crystal Spider*. The single is truly a relic of the era. Both sides also appear on their eponymous album, of which *Catapillar* and *Song Of The Sirens* are the stand-out tracks. The band's female singer was recruited by the record producers to change their sound.

On the album, the first three tracks are pretty bland multi-voiced folk-rock, although the short guitar incisions are promising. What follows on side one is strangely melodic acid-rock with oblique harmonies on the brilliant *Engelbert* and a kind of twisted **Peanut Butter Conspiracy** influence, with a sharp tempo change and toy-town psych on *You Let Me Know.* Side two is even better, starting with the piercing guitar on *Song Of The Sirens*, another track reminiscent of **Peanut Butter Conspiracy**. A coiled waltz similar to **Aorta**, *The Flying Miraldos* follows suit, whilst *Sweet Dreams* and *Bab's Song* are pompous but cultivated baroque harmony pop with lush arrangements. The venom is in the tail where the tour de force *Caterpillar* pulls all stops and ushers the listener through more effects and key changes in three minutes and sounds as boldly experimental today as anything from this period.

Will Ryan later recorded as Willio And Phillio in the seventies and eighties.

Compilation appearances have included: *Song Of The Sirens* on *Psychosis From The 13th Dimension* (CD); and *Where Has My Old Friend Billy Jones Gone* on *Rockbusters* (LP). (MW/JRe/GGI/MK)

Snow Geese (TX)

ALBUM: 1 FEATHERS IN THE WIND (w/insert)
(Old Hat OHLP1) 1977 SC

From Mansfield, Texas this is a hippie-folk and country-rock album. (VJ)

Snowmen (SC)

45s: Cold And Frosty Morning/You Started It (Herald 597) 1964
α Sugar Daddy/My Girl Left Me (Roulette 4578) 1964

NB: α with Rudy Wyatt (of **The Wyld**).

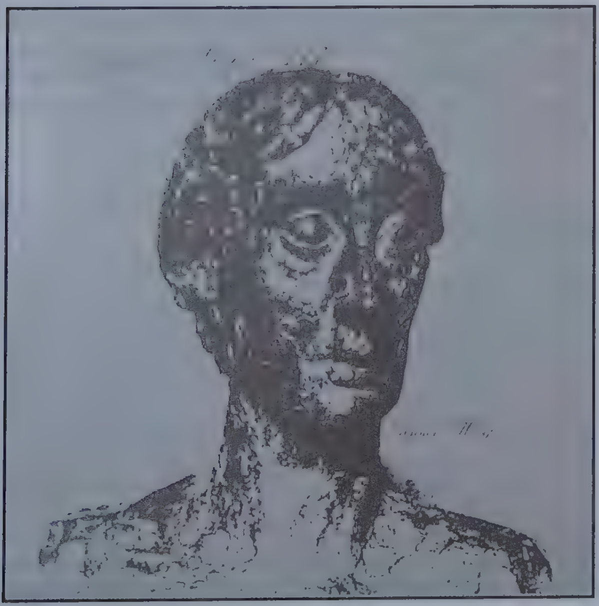
This 'garage-soul' band from Greenville, South Carolina was helped out by Rudy Wyatt of **The Wyld**. (MW)

The So...But So What? (AL)

45: I Will Cry/
Clear And Bright (Prestige Productions PP 66-181) 1966

This Beatlesque garage band from Huntsville, Alabama who changed their name to Revolver, kept on going until 1983.

You'll also find *I Will Cry* is on *Glimpses Vol. 3* (LP) and *Die Today* (CD). (MW)



SIGMUND SNOPEK III - Virginia Wolf LP.

The Society (TX)

Personnel incl: SAMMY PIAZZA A

45s: High And Mighty/Summet Sunset (Mark VII D-1005) 1967
Together/Love And Laughter DEMO (Signet no #) 1971

The Society from Waco, Texas produced one acid-inspired single. The second single was a demo by a much later incarnation. *High And Mighty* sounds like a cross between **The 13th Floor Elevators** and **The Seeds**. The flip is a weird instrumental. Sammy Piazza also played with **The Chessmen** and was later with **Hot Tuna**.

Compilation appearances include: *High And Mighty* and *Summer Sunset* on *Sixties Archive, Vol. 2* (CD) and *Texas Punk Groups From The Sixties* (CD); and *High And Mighty* on *Fuzz Flaykes & Shakes, Vol. 1* (LP & CD), *The Garage Zone, Vol. 1* (LP) and *The Garage Zone Box Set* (4-LP). (VJ)

Society's Children (IL)

45s: Mister Genie Man/Slippin' Away (Cha Cha 775) 1968

Society's Children was an all-girl garage band from Chicago.

Investigate *Mr. Genie Man* on *Off The Wall, Vol. 1* (LP) and *Girls In The Garage, Vol. 4* (LP). (VJ)

Society's Children (NY)

45: I'll Find A Way/You Baby (Empire no#) 1968

Out of Cresson, Pennsylvania, *I'll Find A Way* found its way onto *Oil Stains, Vol. 2* (LP). (VJ)

Bill Soden (?PA)

45s: Echo In Your Mind/Rainy Day (Compass CO-7004) 1967
My Mermaid And Me/
Stop In The Name Of Love (Compass CO-7012) 1967
Old Time Movies/Soakin' Up Sunshine (Epic 10363) 1968
Monday Morning Rose/Urge For Going (Cotillion 44019) 1969

A little known but interesting singer/songwriter who was possibly from Pennsylvania, his first single was produced by John Hill. The John Hill-Don Cochrane team was responsible for his single on Cotillion and believed to have been based in New York or Philadelphia. They were also behind the awesome **Riders Of The Mark** single.

My Mermaid And Me is a superb flower-pop number, with sitar and strings and can also be found on *Fading Yellow Vol. 6* (CD). (VJ/MW)

Soft Rock (?)

ALBUM: 1 SOFT ROCK (Soft Rock SR-8931) 1972 R3

A very hard to find album of late night sounds with female vocals. Tracks include *Conversations Of Love* and *Building A Ship.* (VJ)

So It Goes (GA)

ALBUM: 1 SO IT GOES (w/insert) (No label 1701) 1973 R1

From Atlanta, Georgia and also known as Emory Almanac this was a various artists project from Emory College and a mix of folk and psych-rock. (VJ)

Solenoid (MN)

Personnel:	JEFF BRODNICK	sax, flute	A
	CHAS CARLSON	synth	A
	ROGER DUMAS	synth	A
	ALAN DWORSKY	organ, clarinet	A
	DOUG EBERT	electric gtr	A
	WEST FOSTER	bs, gtr	A
	TOM GARVIN	vcls	A
	STEVE HILT	drms	A
	LONNIE KNIGHT	gtr	A
	BRUCE MORGAN	gtr	A
	BOB RIVKIN	perc	A
	MICHAEL MIDDLEMARK	dulcimer	A
	BRUCE McCABE	piano	A
	DICK ROBY	bs, vcls	A
	SCOTT SANSBY	drms	A

ALBUM: 1(A) ALMOST TENDER (Rufert Records RR 1016) 1977 SC

A loose-knit group from St. Paul, Minnesota, **Solenoid's** personnel included former members of **The Castaways** and Cain. The album was produced by Jeff Roberts. Some collectors rate this highly - it didn't do a lot for me! (GG)

The Sole Survivors (MA)

Personnel:	DENNIS CORMIER	ld vcls, gtr	A
	RICHARD CORMIER	bs	A
	BRUCE McDONALD	ld gtr	A
	RALPH PIERONI	elec. piano, organ	A
	ROCKY STONE	drms	A

45: Love Her So/There Were Times (Cori CR 31008) 1966

This Massachusetts band, from Fitchburg and Leominster, formed in high school in 1965. They released just one single in 1966, but survived into the mid-eighties, performing in the central New England area. Reunited for the Dance Under The Stars benefit for the American Cancer Society in 1996, they continue to gather for an annual bash.

Love Her So is a moody garage-ballad that reaches a dramatic conclusion punctuated by some growling guitar chords. The vocals are too 'clean' and somewhat at odds with the music - they sound more like an accomplished vocal group. Still this is a single whose particular charm grows after several spins.

Love Her So can also be found on *Psychedelic Crown Jewels, Vol. 3* (CD). (MW)

Solid Ground (AZ)

Personnel:	ROSS HERRICK	A
	DAVID REEDY	A
	RANDY WELLS	A

45: Sad Now/She Played With Love (Apro 1) 1966

Here's a superb folk-rock garage-psych outing by an outfit from Mesa, Arizona who were also known as Sounds, Inc. *Sad Now* is a melodic garage folk-rock ballad with yearning vocals that suddenly erupts with a wonderful burst of warped off-the-wall guitar that returns to leave one stunned at the end. *She Played With Love* is cool **Byrds** garage jangle.

Compilation appearances have included: *Sad Now* and *She Played With Love* on *Legend City, Vol. 1* (LP & CD); and *Sad Now* on *High All The Time, Vol. 2* (LP).

Randy Wells was later in **Twentieth Century Zoo**; Ross Herrick would be in the folk-comedy act The Galahads; David Reedy moved onto Floyd and Jerry (& The Counterpoints). (MW/DN)

The Solid Soul (GA)

Personnel:	TOMMY DEANE	bs	A
	DOUG FREEDMAN	drms	A
	BOBBY LEVINSON	gtr	A
	STEVE SHERWOOD	keyb'ds	A
	BOB WADE	ld gtr	A

45s: I've Been Hurt/The Price Of Loving You (Lovett 69712) 1969
I've Been Hurt/The Price Of Loving You (123 1709) 1969

When Greg Presmanes left Atlanta's **Fly-Bi-Nites** in the spring of 1969, it precipitated some major changes. Freedman took over as leader and they became **The Solid Soul**, reflecting their switch to a funkier R&B sound. Just one single was released in the summer on the local Lovett label; it garnered enough interest to be picked up for national exposure by the Capitol subsidiary 123. (MW/RM)

Solid State (TX)

Personnel incl: J. WALKER? A

45: The Lynching/Wait And See (Elpa 101) 1968

Both sides of this excellent psychedelic single on an El Paso, Texas label were composed by J. Walker. The band came from Bandera, Texas.

Compilation appearances have included: *The Lynching* and *Wait And See* on *Brain Shadows, Vol. 1* (LP & CD); and *Wait And See* on *Fuzz, Flaykes & Shakes Vol. 5* (LP & CD). (MW/JI/TSz/LJ)

The Solitary Confinement (MI)

45: A Winner Never Quits/
You Send Me (Sound Impression 6803/4) 1968

From the Detroit suburbs, their sole and rare single appeared on a subsidiary of the Wheel's 4 label. *A Winner Never Quits* has appeared subsequently on *The Cicadelic 60's, Vol. 3* (LP) and *The Cicadelic 60's, Vol. 1* (CD), itself repackaged and expanded to the 3-CD *The History Of Michigan Garage Bands In The 60's - The Wheels Four Label Story*. (VJ/MW)

Jerry Solomon (CA)

ALBUM: 1 PAST THE 20th CENTURY
(Fountain Records F-101) 196? R4

45: The Virgins/
They're Losing Their Virginity (Fountain Records F-112) 196?

NB: shown as by Big Jerry. Other singles and at least one EP exist, all on Fountain Records.

Originally from Nebraska, **Solomon** was based in the Los Angeles area in the sixties. It is thought that he spent some time in a mental hospital, which may explain the odd character of his recordings... primitive melodies amateurishly sung against an eerie backing for the most part. His records are sought-after by collectors of the very strange. He recorded at least one further album, *At The Show Biz* in the late seventies which falls outside the scope of this book. (VJ)

Somebody's Chyldren (CA)

Personnel:	DAVID CLARK ALLEN	ld gtr	ABCD
	RICKY CAMERON	drms	ABC
	PAUL DOBIES	gtr	AB
	DENNIS TREROTOLA	gtr	ABCD
	ANGELA ALLEN		B
	SAMRA		C

45s: I'm Going Back To New York City/Shadows (Uptown 727) 1966
Annabella/Running From You (unknown) 1966/7
α Doing Nothing/Cut Your Lawn (Dagonet DG-006) 1967
β This Sportin' Life/McIntosh (Dagonet DG-7) 196?
χ Talks We Used To Have/ ? (unknown) 1969/70
χ Calendar/The Sound Of It (Happy Tiger HT-560) 1970

NB: α shown as by The Chyldren. β shown as by The Children. χ shown as by Brave Butter.

This Hollywood, California band featured classically-trained flamenco guitarist David Allen, formerly of **The Off-Beats** (on Tower). He's not to be confused with **Davie Allan**, although this one went through plenty of outfits too. **The Off-Beats** changed their name to **Somebody's Children** and backed Mae West on her sultry saunter into the pop forum. They put out at least one single on Uptown, then two on Dagonet (as The Chyldren and then The Children), having added David's sister Angela Allen to the line-up.

The next line-up ('C') featured another lady, called Samra, and was known as The Marianne. Reportedly they released eight singles over the next two years, for Bell and EMI (Columbia and Regal Zonophone), having relocated to the UK. The next incarnation was Brave Butter, a stripped-down duo of Allen and Trerotola, who released a pair of singles (the one on Happy Tiger fetches high prices, not sure why).

Back in Los Angeles in 1970, Allen reunited with sister Angela and put together flamenco-rock band Carmen and returned to the UK (so you can read about them in 'Tapestry Of Delights Revisited'). What a journey.

I'm Going Back To New York City has been compiled on *Highs In The Mid-Sixties Vol. 3* (LP) and *Wyld Sydes Volume Six* (CD). (MW/VJ)

Some Other Animal (?NY/MA)

45: Alone On the Highway/I Don't Need Anybody (Cypher 103) 196?

Although the location of this band is unknown, they are thought to have come from New York or Massachusetts. The single was produced by Don Oriolo, and both sides were written by M. Papa (with D. Mullins in the case of *Alone On The Highway*). The flip is a bluesy ballad, whilst *Alone On the Highway* is similar to **Steppenwolf** with a heavy sound and good vocals. (SR/MW)

Something Else (DC)

45: Let Me Say Now Love/I Can't Believe (Gama 45-707) 1966

Something Else was an obscure band from the Washington, DC area. *I Can't Believe* is a punchy pop-punker.

Compilation appearances include: *Let Me Say Now Love* on *No No No* (CD); and *I Can't Believe* on *Garage Punk Unknowns, Vol. 8* (LP) and *Gravel Volume 2* (CD). (MW)

The Something New (?)

ALBUM: 1 ARE YOU LOOKING (Century 40499) 197?

Issued on the prominent custom label this early seventies Christian album spans electric folk and folk-rock with female vocals. (VJ)

Something Wild (CA)

Personnel:	KAL BLUE	vcls	A
	BILL EVANS	ld gtr	A
	JOE GEPPI	bs	A
	BILL PAYNE	keyb'ds	A
	RED LIBBEN	drms	A

45: Trippin' Out/She's Kinda Weird (Psychedelic 1691) 1967

NB: reissued on green vinyl with picture sleeve (Sundazed S-136) 1998.

Trippin' Out, which relates to the influx of hallucinogenics on the high school campuses of America and some of their virtues and perils, is quite a compulsive number with an effective harmonica intro and good fuzz guitar which culminates into a psychedelic haze.

Originally known as The Hustlers, **Something Wild** came from Santa Maria, California and played between 1965 and early 1967. They also recorded an earlier acetate *Hole In My Soul/The Blues*, which was recorded at Stars International Studios in Hollywood early in 1966.

Bill Evans is still active on the local music scene, penning Rickenbacker 12-string electric material with **Byrds**y licks and simple arrangements with local musicians.

Karl Gebhardt (Kal-X-Blue) had previously been in **The Gremlins**. Billy Payne went on to play with Little Feat.

Compilation appearances have included: *Trippin' Out* on *Pebbles, Vol. 7* (LP); *She's Kinda Weird* on *Boulders, Vol. 2* (LP); and *Trippin' Out*, *She's Kinda Weird* and *Hole In Her Soul* on *Thirteen O'Clock Flight To Psychedelphia* (CD). (VJ/MW/BEs)

Bert Sommer (NY)

ALBUMS: (up to 1977)	1	THE ROAD TO TRAVEL	(Capitol ST-189) 1968
	2	INSIDE BERT SOMMER	(Eleuthera ELS 3600) 1969
	3	BERT SOMMER	(Buddah BDS-5082) 1971
	4	BERT SOMMER	(Capitol ST-11684) 1977

NB: (1) reissued on CD (Rev-Ola PID 200860) 2006. (2) also released in France (Sava SV 45551) 1969. (3) also released in the UK (Polydor 2318 031) 1971.

EP: 1 LP SAMPLER (Eleuthera SP-16) 1968/9

45s:	α	We're All Playing In The Same Band/ It's A Beautiful Day	(Eleuthera 470) 1969
		The Battle Of New Orleans/ On The Other Side	(Eleuthera 472) 1969
		Hold The Light/She's Gone	(Capitol 2434) 1969
		She Knows Me Better/ The People Come Together	(Buddah 243) 1971
		Dance The Night Away/When You Feel It	(Capitol 4480) 1977
		The Song's In Me/I Got A Woman	(Capitol 4602) 1978

NB: α also released in France (Sava SV 45551) 1969.

Based in New York, **Sommer** was a folk-rock singer and songwriter who was the **Left Banke**'s vocalist on the February 1967 recording of the *Ivy Ivy/And Suddenly* single (Smash S-2089). *And Suddenly*, covered by **The Cherry People** on their debut single and album the following year, was composed with Michael Brown - their paths would cross again during his solo career over the next decade.

The 33rpm promo-only EP features four cuts from the *Inside Bert Sommer* album; a cover of Paul Simon's *America*, *Friends*, *Smile*, and *The Grand Pianist*. The latter could be from the **Left Banke**'s second album were it not

BERT SOMMER
Promotional Copy
NOT FOR SALE

BERT SOMMER - Self Titled (Buddah) LP.

for **Sommer**'s slightly quavering vocals, as opposed to the smooth and assured tones of Steve Martin.

The Buddah album was produced by **Artie Kornfeld**, of **Changin' Times** and Woodstock fame. Michael Brown shares credits and performs on one track, *Magic Elixir*. Other musicians on the album include Ron Frangipane (keyb'ds), David Spinozza (gtr), Tony Levin (bass), Donald McDonald (drms), Mike Miniere (perc) and former Funatic and renowned sessioneer **Hugh McCracken** (gtr).

Two of his songs can also be found on the soundtrack of *UltraViolet*, an album also featuring some tracks by **Montage** with Michael Brown.

One of his best-known compositions is *And When It's Over*, covered by **Majic Ship**, **Aesop's Fables** and a stunning version by **The Vagrants**. **Sommer's** version can also be heard on *Fading Yellow Vol. 7* (CD). (SR/MW/VJ)

Alan Sondheim (RI)

ALBUMS:	1	THE SONGS	(Riverboat RB-3) 1967 R2
	2	THE OTHER LITTLE TUNE	(ESP 1082) 1969

NB: (1) reissued on vinyl as *Ritual All 7-70* (ESP 1048) 1968 (R1). (1) reissued on CD as *Ritual All 7-70* (CD ESP 1048) 2009.

From Providence, Rhode Island **Sondheim** was an avant-garde artist who used exotic instruments and voice fragments on his recordings. The 10 tracks on *The Songs* (40 minutes in all) were recorded in one take and its musical elements regularly overlap - guitars compete with dueling vocals, while sitars, recorders and kotos strangle melody lines, drowned in reverb. The multi-phonic vocal parts are the album's strangest element and overall it is certainly worth a spin. (VJ)

Song (CA)

Personnel:	CLARK GARMAN	ld gtr	A
	ROB LEWINE	bs	A
	MICKEY ROONEY Jr	gtr	A
	TEDDY ROONEY	gtr, vcls	A
	SHELLY SILVERMAN	drms	A

ALBUM:	1(A)	THE SONG ALBUM	(MGM SE-4714) 1971

This Los Angeles band evolved out of a San Francisco group called Tsong. Rob Lewine had previously been with **Illinois Speed Press**. Their album was produced by **Curt Boettcher**. It's a simple rock offering with some pop influences, vocal harmonies and lots of guitar passages, though not outstanding ones. The better tracks include *Medicine Man*, a jazz-inspired song marred by a long drum solo, the psychedelically-tinged *I'm Not Home* and *Banana High Neon*. Mickey Rooney Jr. later went solo and Shelly Silverman went on to session work. (GG)

Songs For The Masses (MD)

Personnel incl: DANE RIPELLINO
TOM SCHAEFER
TIM SCHOENBACHLER

ALBUM:	1	SONGS FOR THE MASSES	(Bradley Records 4165) 1974

This Christian six-piece group from Baltimore may please readers who're interested by **The Holy Ghost Reception Committee**. (SR/CF)

The Sonics (WA)

Personnel:	BOB BENNETT	drms	A
	ROB LIND	sax, vcls, hrmnca	A
	ANDY PARYPA	bs, gtr	A
	LARRY PARYPA	ld gtr, vcls	A
	GERRY ROSLIE	organ, piano, ld vcls	A
	JIM BRADY	ld vcls	
	RON FOOS	bs	
	RANDY HAITT	keyb'ds, vcls	
	DOUG HEATH	gtr	
	DANNY HOEFFER	ld gtr	
	STEVE MOSIER	drms	

NB: line-up 'A', 1964-67.

ALBUMS:	1(A)	HERE ARE THE SONICS!!! (mono/stereo)	(Etiquette ETALB-024) 1964 R2
	2(A)	THE SONICS BOOM (mono/stereo)	(Etiquette ETALB-027) 1965 R2
	3(A)	INTRODUCING THE SONICS	(Jerden JRL/JRLS-7007) 1966 R2
	4(-)	EXPLOSIVES	(Buckshot 001) 1973 SC
	5(-)	THE SONICS	(First American FA-7719) 1978
	6(-)	SINDERELLA	(Bomp 4011) 1979
	7(-)	UNRELEASED	(First American FA-7719) 1980
	8(-)	FIRE AND ICE	(First American FA-7779) 1983
	9(-)	FULL FORCE	(Etiquette 11 84) 1985
	10(-)	LIVE FANZ ONLY	(Etiquette ETLP 1185) 1986
	11(-)	MAINTAINING MY COOL	(Jerden JRCD 7001) 199?
	12(-)	FIRE AND ICE: THE LOST TAPES, VOL. 1	(Jerden JRCD ????) 1996
	13(-)	FIRE AND ICE: THE LOST TAPES, VOL. 2	(Jerden JRCD ????) 1996

NB: There was a second stereo pressing of (1) with a purple label (R1/2). The original stereo pressing had a red label. (1) reissued on vinyl (Etiquette ALB-024) 1984. (1) reissued on vinyl (Fan Club FC 017) (mono) 1986 in France. (1) reissued on vinyl (Norton NW 903) 1999. (1) reissued on CD (Norton CNW 903) 1999. (1) reissued on CD (Big Beat CDHP 022) 2006 as part of the hip pocket series. (2) reissued on vinyl (mono) (Etiquette ALB-027) 1984. (2) reissued on vinyl (Fan Club FC 020) (mono) 1986. (2) reissued on vinyl (Norton NW 905) 1999. (2) reissued on CD (Norton CNW 905) 1999. (2) reissued on CD (Big Beat CDHP 023) 2007 as part of the hip pocket series. (1) and (2) are now available on one CD (Fan Club FC 017) 1988, French issue, as well as being issued on CD as *Psycho Sonics*, together with some rarities. (3) reissued on First American Records (First FA-7715) in 1977 and again on vinyl (BeatRocket BR 114) 1999. (6) reissued on white vinyl (Line LILP 4.00249) 1980. (6) reissued on CD (Bomb BCD 4011) 1987. (9) reissued on vinyl (Line LILP 400387) 1988. (9) reissued on CD (Line EQCD 9.00387) 1994. (12) is a CD compilation. (13) and (14) contain their final recordings from 1966-1968.

Also of interest to readers may be a tribute album, *Here Ain't The Sonics*, featuring cuts by Nomads, Cynics, Marshmallow Overcoat and Mojo Nixon among others. This is also available in CD format. *Fire And Ice: Rare And Unreleased* (Munster Recordings MR205 LP) 1996 features their last known recordings from circa 1966-68. *The Young Savage Sonics* (Norton NW 909) 2001 compiles extremely primitive recordings of the band found in an attic! *The Jerden Years 1966-69* (Munster MR CD 204) 2002 (also on 2-LP) includes the whole of their 1966 album and much more. *Psycho-Sonic* (Big Beat CDWIKD 115) 2003 airs some of their best tracks from 1965. *Busy Body!!! Live In Tacoma 1964* (Norton CNW 913) 2007 gives an airing to lo-fi recordings they made at The Red Carpet and Tacoma Sports Arena.

THE SONICS - Here Are... CD.

45s:		Keep A Knockin'/The Witch	(Etiquette 11) 1964
		Boss Hoss/The Hustler	(Etiquette 16) 1965
		Shot Down/Don't Be Afraid Of The Dark	(Etiquette 18) 1965
	α	Love Lights/Like No Other Man	(Jerden 809) 1966
		Love Lights/ You Got Your Head On Backwards	(Jerden 809) 1966
		The Witch/Like No Other Man	(Jerden 810) 1966
		Don't Believe In Christmas/ (B side by The Wailers)	(Etiquette 22) 1966
		Psycho/Maintaining My Cool	(Jerden 811) 1966
		Louie Louie/Cinderella	(Etiquette 23) 1966
	α	Love-itis/You're In Love	(Jerden 909) 1967
		Lost Love/Any Way The Wind Blows	(Piccadilly 244) 1967
		Love-Itis/You're In Love	(Piccadilly 255) 1967
		Any Way The Wind Blows/Lost Love	(UNI 55039) 1967
		Dirty Old Man/Bama Lama Bama Loo	(Burdette 106) 1975
		The Witch/Bama Lama Bama Loo	(Great Northwest 702) 1979

NB: α unreleased.

Tacoma, Washington was their home town and they were one of the finest punk bands to come from the Northwest in this era. *The Witch* was an enormous hit in the Pacific Northwest, indeed **The Sonics** were immensely popular there. Their follow-up *Psycho* was also a local hit. Most of their material was original and written by Gerry Roslie, although they also did cover versions of tracks like *I'm A Man*. Arguably they were left behind in the San Francisco-based rock renaissance of 1967.

Their debut album was full of power and energy. Roslie's screamed vocals and the thundering drumming of Rob Lind characterised a punk venom rarely matched in the sixties and this album included classic numbers such as *The Witch*, *Psycho*, *Boss Hoss* and *Strychnine*.

Their second album *Boom* sounded even tougher with highlights like *Cinderella*, *He's Waitin'*, *Shot Down* and a frenetic version of **The Kingsmen**'s *Louie Louie*.

Their third album, which was produced by Jerry Dennon, was called *Introducing* because it was their first on a major label. It was released when the original band was falling apart and comprises repackaged earlier hits and some later numbers. Although not of the standard of their two Etiquette albums it was still better than most releases that year. This album was later re-released in the late seventies under the title *The Sonics' Original Northwest Punk*. The last single recorded by the original line-up was *Any Way The Wind Blows*. After this members departed to go to college or join other bands - with Rob Lind being the last original to leave in 1968.

Jim Brady came in on lead vocals in 1967, from **The Mercy Boys**, and by 1968 was leading the band. From *Love-itis* onwards they perfected a new sound adding strings and horns but it didn't go down with their fans and they slowly faded out of the limelight.

The Buckshot release was a sampler of their material for Etiquette that was available via mail order ads in 'Bomp' magazine.

the SONICS BOOM

THE SONICS - The Sonics Boom LP.

Gerry Roslie reformed the band in 1979 with a new line-up to record *Sinderella* for Bomp. 1980's *Unreleased* was a selection of later singles and previously unreleased tracks. *Fire And Ice* also comprised second rate previously unreleased material. These three albums are for hardcore **Sonics** fans only.

Live Fanz Only features a 1966 Oregon concert on one side and a gig from 1972 on the other.

Doug Heath and Ron Foos formed **The City Zu** and Danny Hoeffer went on to play for Tower Of Power. Rob Lind now lives in L.A. where he is involved in the film industry. Gerry Roslie still records and writes songs today.

There have been several retrospective releases of their material. *The Young Savage Sonics* compiles extremely primitive recordings of the band found in an attic! *The Jerden Years 1966-69* (on CD or 2-LP) includes the whole of their 1966 album and much more. *Fire and Ice: Rare and Unreleased* features their last known recordings from circa 1966-68. It includes the band's wild version of **Zappa and The Mothers**' *Any Way The Wind Blows*. *Psycho-Sonic* airs some of their best tracks from 1965.

As one would expect the band are featured on a number of compilations, including:- *The Witch* and *Psycho* on *The History Of Northwest Rock, Vol. 1* (LP); *Any Way The Wind Blows* and *You've Got Your Head On Backwards* on *The History Of Northwest Rock, Vol. 2* (LP); *High Time* on *The History Of Northwest Rock, Vol. 3* (LP), *Battle Of The Bands, Vol. 2* (LP) and *History Of Northwest Rock, Vol. 2* (CD); *Like No Other Man* on *The History Of Northwest Rock, Vol. 4* (LP); *Santa Claus* on *Back From The Grave, Vol. 4* (LP); *Any Way The Wind Blows* on *Baubles - Down To Middle Earth* (LP); *Cinderella* and *Louie Louie* on *A Journey To Tyme, Vol. 3* (LP); *Boss Hoss* and *He's Waitin'* on *Nuggets, Vol. 8: The Northwest* (LP); *Like No Other Man* on *Battle Of The Bands, Vol. 1* (LP); *The Witch, Shot Down* and *The Hustler* on *The Northwest Rock Collection, Vol. 1* (LP); *Strychnine* on *Born Bad (Songs The Cramps Taught Us)*, *Nuggets, Vol. 2* (LP) and *Songs We Taught The Cramps* (LP); *The Witch* on *Excerpts From Nuggets* (CD); *Louie Louie* on *The Best Of Louie Louie* (LP); *Strychnine, Psycho* and *The Witch* on *Nuggets Box* (4-CD); *Like No Other Man* and *Maintaining My Cool* on *Northwest Battle Of The Bands, Vol. 1 - Flash And Crash* (LP & CD); *High Time* on *Northwest Battle Of The Bands, Vol. 2 - Knock You Flat!* (LP) and *Northwest Battle Of The Bands, Vol. 2* (CD); *High Time* and *You've Got Your Head On Backwards* on *Northwest Battle Of The Bands, Vol. 2 - Knock You Flat!* (CD); *You've Got Your Head On Backwards* and *Like No Other Man* on *Northwest Battle Of The Bands, Vol. 1* (CD); *Cinderella, Strychnine* and *The Witch* on *Songs We Taught The Fuzztones* (2-LP & 2-CD); *He's Waitin'* on *Uptight Tonight* (CD); *I'm Going Home* on *The Northwest Battle Of The Bands 3: I'm Walkin' Babe* (CD); *Lost Love* on *Northwest Battle Of The Bands Vol. 3* (CD); *You've Got Your Head On Backwards* on *Garage Beat '66 2* (CD); *I'm Going Home* on *The Northwest Battle Of The Bands 3: I'm Walkin' Babe* (CD) and *Northwest Battle Of The Bands Vol. 4* (CD); there's a previously unreleased version of *Maintaining My Cool* on *Northwest Battle Of The Bands Vol. 4* (CD); *The Witch, Psycho, The Hustler, Boss Hoss* and a previously unreleased stereo

INTRODUCING THE SONICS
FEATURING THE WITCH AND PSYCHO

THE SONICS - Introducing... LP.

version of *Shot Down* all figure on *Required Etiquette* (CD); and finally the instrumental rarity *Goodhard Rock* appears on *Turds On A Bum Ride Vol. 6* (CD). The compilers of the last compilation surmise that this track is "probably" an outtake from material recorded for their third album.

Busy Body!!! Live In Tacoma 1964 gives an airing to lo-fi recordings they made at The Red Carpet and Tacoma Sports Arena. Both performances are less than 30 minutes and nowhere near as powerful as the band in the studio. There's an inevitable appearance by *The Witch* but this is more of historical significance.

They also contributed three tracks alongside **The Wailers** and **The Galaxies** to an early compilation *Merry Christmas* (Etiquette ETALB 025) 1965. The tracks were: - *Santa Claus*, *The Village Idiot* and *Don't Believe In Christmas*. (VJ/MW/KSI)

The Sonics (IL)

45s: You Make Me Feel So Good/
Introduction To The Sonics (Cha Cha no #) 1965
Sherry/She Can't See Me (Courtn' 5012/3) 1966

This mob issued the first single for members of their fan club and *Introduction To The Sonics* re-emerged on the *Ho-Dad Hootenanny* (LP) compilation. These **Sonics** were active in Chicago. (VJ/MW)

Sonics Inc. (?OH)

45: Diddy Wah Diddy/Nobody To Love (No label SP 0003) 1966

This band might have come from Ohio because the label design strongly resembles the Ironbeat label out of that state. *Diddy Wah Diddy* is not the Bo Diddley tune.

Compilation appearances include *Nobody To Love* on *Teenage Shutdown, Vol. 5: Nobody To Love* (LP & CD); and *Diddy Wah Diddy* on *Back From The Grave, Vol. 8* (2-LP). (VJ/GG)

Sonoma (CA)

Personnel:		
	STEVE ADLER	A
	TRICIA JOHNS	A
	CHARLIE MERRIAM	A
	KATHY WARD	A

ALBUM: 1(A) SONOMA (Dunhill DSX 50156) 1973

Obscure California two-man and two-woman quartet **Sonoma** played a rockin' piano version of Bob Dylan's *Don't Think Twice* on their self-titled album, with a male lead and female background vocals. Charlie Merriam wrote the band's original songs. Several more familiar names played on the album sessions, including Larry Carlton, Wilton Felder, Joe Osborn, Jim Gordon and Michael Omartian. (VJ)

The Sons of Adam (CA)

Personnel:			
	MARCUS DAVID		
	RANDY HOLDEN	gtr	A
	JOE KOOKEN		AB
	MIKE PORT	bs	A
	MICHAEL STUART	drms	AB
	CRAIG TARWATER	gtr	B

CD: 1 RANDY HOLDEN - EARLY WORKS '64-'66
(Captain Trip CTCD-056) 1997

NB: (1) features **Holden**'s period with The Fender IV and **Sons Of Adam**.

EP: 1 SONS OF ADAM (Moxie 1032) 1980

NB: (1) contains all three of their 45s.

45s: Take My Hand/
Tomorrow's Gonna Be Another Day (Decca 31887) 1966
You're A Better Man Than I/Saturday's Son (Decca 31995) 1966
Feathered Fish/Baby Show The World (Alamo 5473) 1966

This was one of the best of the L.A. garage bands. All three of their singles can be heard on the Moxie *Sons Of Adam* retrospective, whilst Captain Trip's *Early Works '64 - '66* CD includes both Decca singles and three previously unreleased cuts, *Without Love, I Told You Once Before* and a cover of the Zombies'. *You Make Me Feel Good.* Their singles were produced by Gary Usher.

Sometime in 1966, **Randy Holden** quit and was replaced by Craig Tarwater, who Joe Kooken and Michael Stuart spotted backing Jackie DeShannon at a club in San Jose, California.

Stuart and Holden later played for **The Other Half**, Michael Stuart was in **Love** and Tarwater later played with the **The Other Half**, **Daily Flash**, **Frank Zappa**, **Buddy Miles** and **Love**'s Arthur Lee.

Joe Kooken later changed his name to Jack Ttanna and it was by this name that he led L.A.-based **Genesis** in the late sixties. He later went into a restaurant venture with **Lee Michaels** in Marina Del Ray, California. Craig Tarwater now lives in Walla Walla, Washington and operates a mail order business called Video School of Guitar as well as his local music store, Blue Mt. Music Inc.

Sons of Adam also played a song in the Sidney Poitier/Anne Bancroft movie 'The Slender Thread' in the scene where Anne Bancroft goes to a go-go club with her husband. **The Sons of Adam** are identified in the film credits, but the name of the track is not known.

Compilation appearances have included: *Feathered Fish* on *Pebbles, Vol. 2* (LP), *Pebbles, Vol. 2* (CD), *Pebbles Box* (5-LP), *Trash Box* (5-CD), *Great Pebbles* (CD), *Sixties Rebellion, Vol. 8: Love Covers* (LP & CD) and *Fuzz, Flaykes, And Shakes, Vol. 6* (LP & CD); *Baby Show The World* on *Turds On A Bum Ride, Vol. 1 & 2* (2-CD) and *Fuzz, Flaykes, And Shakes, Vol. 5* (LP & CD); *Mr. You're A Better Man Than I* on *Turds On A Bum Ride, Vol. 4* (CD) and *Psychedelic Archives Vol. 7* (double cassette box); *Tomorrow's Gonna Be Another Day* and *Take My Hand* on *Turds On A Bum Ride, Vol. 5* (CD); *Mister You're A Better Man Than I* and *Baby Show The World* on *Turds On A Bum Ride, Vol. 1* (2-LP); *Tomorrow's Gonna Be Another Day, Take My Hand, Mister You're A Better Man Than I, Saturday's Son* and the previously unreleased *Without Love, I Told You Once Before* and *You Make Me Feel So Good* on *Randy Holden: Early Works '64-'66* (CD); and, finally *Saturday's Son* figures on *Where The Action Is! L.A. 1965-68* (4-CD book). (VJ/CTr/RR/JRo/MW)

The Sons of Barbee Doll (TX)

45: Psychedelic Seat/Lie To Them (Code 1) 1967

Here's some wacky psychedelia from Port Arthur in Texas. It certainly sounds like it's recorded in someone's garage. Worth checking out if you're into light-hearted psychedelia.

THE SONS OF CHAMPLIN LOOSEN UP NATURALLY
THE SONS OF CHAMPLIN LOOSEN UP NATURALLY
THE SONS OF CHAMPLIN LOOSEN UP NATURALLY

THE SONS OF CHAMPLIN - Loosen Up Naturally LP.

You can also hear *Psychedelic Seat* on *Sixties Archive Vol. 6* (CD), *Texas Psychedelia From The Sixties* (LP) and *Flashback, Vol. 6* (LP). (VJ)

The Sons of Champlin (CA)

Personnel: (up to 1975)			
	JIM BEEM	trumpet	A C
	TIM CAINE	sax	ABC
	BILL CHAMPLIN	vcls	ABCDE
	TERRY HAGGERTY	gtr	ABCDE
	JIM MYERS	drms	A
	GEOFF PALMER	keyb'ds, horns, vcls	ABCDE
	AL STRONG	bs	ABCD
	BILL BOWEN	drms	BCD
	DAVE SCHALLOCK	bs	DE
	BILL VITT	drms	D
	MIKE ANDREAS	hrns	E
	MARK ISHAM	hrns	E
	JIM PRESTON	drms	E
	PHIL WOODS	hrns	E

ALBUMS: (up to 1977)			*HCP*
1(B)	LOOSEN UP - NATURALLY (2-LP)	(Capitol SWBB 200) 1969	137
2(C)	THE SONS	(Capitol SKAO 322) 1969	171
3(D)	FOLLOW YOUR HEART	(Capitol 675) 1971	-
4(-)	MINUS SEEDS AND STEMS	(Custom Fidelity CFS-2126) 1972	R2
5(E)	WELCOME TO THE DANCE	(Columbia/CBS 32341) 1973	186
6( )	THE SONS OF CHAMPLIN	(Goldmine Ariola America ST-50002) 1975	-

NB: (1) first pressings contained the phrase "Big Fuckin' Deal" in the artwork on both sides of the cover, most of which were censored by scratching the offending word off! A handful of uncensored copies have turned up. (1) has been reissued on CD (See For Miles SEECD 441) in the U.K. and (One Way 18463) in the USA. (1) reissued again on CD (Acadia ACA 8057) 2003. (2) reissued on CD (Acadia ACA8030) 2003 with both sides of a promotion only recording *Jesus Is Coming Part 1 & 2* added. (4) was a private pressing produced by the band themselves, made up of live tapes from the era. This album was issued with no song titles on the cover or labels, leading to speculation that an insert must exist, but none has materialised. It was reissued on vinyl (w/two inserts) (CFS 2126) 1993. The trail-off on the reissue contains the number L-41076. (4) reissued on CD (Acadia ACA 8007) 2001.

There are also a couple of recommended compilations. *Marin County Sunshine* (Decal LIK 21) 1988, contains material from their first three albums, whilst *Fat City* is a good CD collection of the band's pre-Capitol recordings (Big Beat CDWIKD 188) 1999. The band recorded three further albums: *Circle Filled With Love* (Ariola) 1976; *Loving Is Why* (Ariola) 1977 and *Sons Of Champlin Live* (Grateful Dead Records) 1998.

JESUS IS COMING, PART II
(Steven Tollestrup)
PROMOTIONAL RECORD
NOT FOR SALE
Stay High Music
BMI-3:05
Produced by:
David Sheleck
and
Bruce Walford
Capitol RECORDS
SONS OF CHAMPLIN
SPRO-4668

THE SONS OF CHAMPLIN - Jesus Is Coming 7" EP label.

Fat City
The Sons of Champlin
BIG BEAT

THE SONS OF CHAMPLIN - Fat City CD.

EP:		
1(B)	JESUS IS COMING, PART I/PART II (PS)	(Capitol 4667/8) 1969

NB: (1) promotional issue only.

45s: (up to 1977)			*HCP*
	Sing Me A Rainbow/Fat City	(Verve 10500) 1967	124
	1982-A/Black And Blue Rainbow	(Capitol 2437) 1969	-
	Freedom/Hello Sunlight	(Capitol 2534) 1969	-
	It's Time/ Why Do People Run From The Rain	(Capitol 2663) 1969	-
α	Terry's Tune/You Can Fly	(Capitol 2786) 1970	-
	Welcome To The Dance/Swim	(Columbia 45872) 1973	-
	Lookout/Queen of the Rain	(Gold Mine GM 101 AS) 1975	-
	Follow Your Heart/ Here is Where Your Love Belongs	(Ariola SI 80087) 1976	-

NB: α shown as by The Sons.

One of San Francisco's most durable 'second division' bands **The Sons Of Champlin** were clearly a product of the city's drug culture. They formed in the autumn of 1965 out of the ashes of The Masterbeats (who had included Champlin, Haggerty and Caine) and the **Opposite Six**. After a debut gig at The College Of Marin they soon built up a strong 'live' reputation. They recorded a number of tracks during 1966-7, but only one single was ever released on Verve. In 1967, Myers left and was replaced by Bill Bowen from **Electric Train**. They signed to Capitol in 1969.

Their debut double album *Loosen Up - Naturally* successfully captures their live sound. By this time Myers had left the band to join the army and Jim Beem had also left. Essentially a loose jazz and drug influenced band, commercial success eluded them. Later in 1969 they changed their name to The Sons and their second album saw a return of Jim Beem on trumpet.

Like so many Bay Area bands they split up in 1970, only to reform before the year was through, minus Caine. This format issued their third album which is worth a listen. However, further splits began to emerge and since their album sold badly Capitol dropped the band. After issuing *Minus Seeds And Stems* themselves they changed name to Yogi Phlegm for a while but entered a dormant spell on the recording front. They did, however, appear on the penultimate night of the closure of The Fillmore West on 3rd July 1971. They re-emerged with an album on Columbia in 1973 and thereafter playing a sort of funky style soul, recorded an album on their own Goldmine label. This was reissued by Ariola and several more albums followed for that label, which are outside the scope of this book.

Bill Champlin went on to record solo albums in 1978 and 1982, before joining Chicago later that year. In 2000, he sang on *Who Said* a track on Los Angeles based guitarist Marino's album. Tim Caine played with **Good Dog Banned** after he left **The Sons Of Champlin**. Mark Isham is now a music arranger for the film industry and has scored music a number of movies.

The band reunited in 1997 and subsequently released two live recordings; *Sons Of Champlin LIVE* (1998) and *Hip Li'l Dream* (2002).

The Big Beat CD, part of Alec Palao's 'Nuggets From The Golden State' series, collects 20 tracks from their 1966 Trident recordings - only the debut single was released at the time. This pre-Capitol period displays their initial pop influences - smooth harmony-pop, folk-rock, R&B and soul are prevalent but there's some good punky fuzz-pop too. The collection highlights their attention to, and competence in, harmonies and background vocal arrangements. The songs are nearly all originals. Just three covers appear apart from *Sing Me A Rainbow* - **The Beau Brummels**' *Don't Talk To Strangers*, Mann/Weils' *Shades Of Grey* and Paul Simon's *I Wish You Could Be Here*, later covered by the **Cyrkle**.

Sing Me A Rainbow, *Go And Hide* and *Shades Of Grey* (with alternative backing) have all been compiled on *Sing Me A Rainbow* (2-CD); and *Fat City* and *1982-A* both get an airing on *Love Is The Song We Sing* (4-CD plus book). (VJ/MW/CF/AP/CK/BHe)

Sons of Joseph (MI)

Personnel incl: RITCHARD POTOCZEK A

45: It Won't Rain On Me/
Times Of Yesterday (Richard Joseph no #) 1968

It Won't Rain On Me is a crudely recorded and insistent keyboard-dominated ditty. It makes up for its lack of polish with a naive charm that belies its release date. It's featured on *Psychedelic Crown Jewels Vol. 2* (2-LP & CD) who've tracked the band down to Wyandotte, Michigan. (MW/RM)

Son's Of The Keystone Cops (CA)

Personnel incl?: L.CAZDEN ?
BOB DURFEE ?
ROBERT E. LEE ?
BOB SMITH

45: Chain Gang Man/I Laughed You Cried (Public! 1003) 1969

This southern California band featured Bob Smith, formerly of Bailey's Nervous Kats. Their sole single appeared in January 1969 on the tiny Public! label, responsible for unleashing **Hunger!** on the world. A fuzzy blues-rocker is backed by catchy late sixties pop-rock. (MW)

The Sons of Liberty (WV)

Personnel:	JIM BRANDOLINO	drms	A
	DAVE BUHL	ld vcls, gtr	AB
	FRAND DeFEDE	ld vcls, gtr	AB
	JOHN RASZ	keyb'ds	AB
	GLENN REASNER	ld vcls, bs	AB
	GREGG GORBY	drms	B

45: Love Babe/There's A Little Girl (Gateway AIP 1058) 1967

Formed by students at West Liberty State College, hence their name, this band was based in Wellsburg, West Virginia and played throughout the tri-state area.

In 1967 they won a contract with Kapp after teaming up with two girl singers, Nancy Petit and Melanie Ross, to become **Eighth Day**. However it was a short-lived venture for most of the boys. Part-way through the album recording sessions in New York City, all **Sons Of Liberty** members (line-up 'A') departed, with the exception of Brandolino. The girls stayed put too. The departees were replaced en bloc by **The Opus IV** from Steubenville, Ohio.

Confusingly the picture sleeve of **The Eighth Day**'s *Hey Boy!* single featured a picture of the original band but was performed by the **Opus IV** line-up. **The Eighth Day** album sleeve pictured the latter line-up although six of the 10 tracks were by the original group.

Meanwhile the ditched members of **The Sons Of Liberty** regrouped and, with new recruit Gregg Gorby on drums, put out their own (and only) single on the Gateway label.

DeFede later worked at Sears before starting his own business, Technimedia Studios, based in Jewett, Ohio. (MW)

Sons Of May (WI)

Personnel incl: RICH SMITH A

45: Morning Dew (And The Light Turned Red)/
Tossin' And Turnin' (Sonic 826A 2746) 1968

This Rhinelander, Wisconsin outfit released a fragmented fuzz-psych rework of **Tim Rose**'s *Morning Dew*. The flip sounds like a much earlier effort - an almost frat-style *Tossin' And Turnin'*.

Rich Smith also played in a band called Screamin Bob. (MW/JSh)

Sons of Thunder (MD)

ALBUMS: 1 TILL THE WHOLE WORLD KNOWS
(Zondervan 754) 1968 SC
2 DAY FOLLOWS NIGHT (Bronte 1001) 1972
3 LIVE AT VIRGINIA BEACH (Bronte 1002) 1973

These albums were recorded by an obscure Christian folk-rock group from Maryland comprising three girls and two men, with guitar and organ. The first album is housed in a nice sleeve and is notable for three excellent cuts on side two that feature raga guitar and psych effects. (SR/VJ)

The Soothsayers (CO)

45s: I Don't Know/Please, Don't Be Mad (PS) (Acropolis 6601) 1966
Black Nor Blue/Do You Need Me? (PS) (Acropolis 6612) 1966

Previously known as The Statesmen, this five-piece hailed from Greeley near Denver in Colorado. They recorded for the obscure Acropolis label, which only had three releases and was owned by a Kansas University student who it was later discovered was an older brother of one of the band. Both their singles came in picture sleeves. The first one *I Don't Know*, released in early 1966, made quite an impression locally and resulted in them getting quite a lot of touring engagements around the Midwest. Essentially it was in the folk-rock mould, whilst the second has a more 'garage' edge.

One of the former members is now dead and another became a jazz musician.

MGM RECORDS

SOPWITH CAMEL - Self Titled LP.

Compilation coverage has so far included: *I Don't Know* on *Highs In The Mid-Sixties, Vol. 18* (LP); *Please, Don't Be Mad* on *Monsters Of The Midwest, Vol. 11* (LP), *Tymes Gone By* (LP) and *Gravel Volume 1* (CD); *Do You Need Me* on *Monsters Of The Midwest, Vol. 111* (LP); *Black Nor Blue* on both *Teenage Shutdown, Vol. 8* (LP & CD) and *Psychedelic Unknowns, Vol. 9* (CD); and *Please, Don't Be Mad, I Don't Know, Do You Need Me* and *Black Nor Blue* all appear on *Psychedelic States: Colorado* (2-CD). (VJ)

Sopwith Camel (CA)

Personnel:	ROD ALBIN	bs	A
	FRITZ KASTEN	drms	A
	PETER KRAEMER	vcls, sax, synthophone, flute	ABCD
	TERRY MacNEIL	piano, gtr	ABCD
	MARTIN BEARD	bs	BCD
	NORMAN MAYELL	hrmnca, drms, perc, sitar	BCD
	WILLIAM SIEVERS	gtr	B
	JIMMY STRINGFELLOW	gtr, vcls	(C)D

				HCP
ALBUMS: 1(B)	SOPWITH CAMEL (mono/stereo)	(Kama Sutra KLP/KLPS 8060)	1967	191
2(C)	THE MIRACULOUS HUMP RETURNS FROM THE MOON	(Reprise MS 2108)	1973	-

NB: (1) stereo version reissued on vinyl as *Hello Hello* (Kama Sutra KSBS 2063 1973. (1) reissued as *Hello Hello Again* (Sequel NEM CD 601) 1990. (1) reissued on CD (One Way 29311) 1994. (2) reissued on vinyl (Edsel XED 205) 1986. (2) reissued on CD (Generic Type Records 8600) 2001. (2) reissued on CD (Rhino/Warner Bros. 8600) 2000 and 2006.

There's also a compilation *Frantic Desolation* released on vinyl (Edsel ED 185) 1986, whilst *Sopwith Camel* (CD) (Acadia/Evangeline ACA8099) 2006 combines their complete vinyl output in mono and stereo.

				HCP
45s:	Hello Hello/Treadin'	(Kama Sutra 217)	1966	26
	Postcard From Jamaica/ Little Orphan Annie (PS)	(Kama Sutra 224)	1967	88
	Saga Of The Low Down Let Down/ Great Morpheum (PS)	(Kama Sutra 236)	1967	-

NB: There's one rare French EP with PS: *Hello Hello/Treadin'/Postcard From Jamaica/Little Orphan Annie* (Kama Sutra 617 109).

Sopwith Camel formed in San Francisco in 1965. Although Kama Sutra tried to portray them as a 'good-time' band, they also gained the reputation as a good live act which placed emphasis on guitar work. This dual-identity is also in evidence on their 1967 album; although the bulk of the material follows Kama Sutra's obvious intention to turn the **Sopwith Camel** into a West Coast **Lovin' Spoonful**, tracks like the ethereal, classically-influenced *Maybe In A Dream* and the raucous *Cellophane Woman* are quintessentially San Francisco underground. This album was later reissued in 1973 as *Hello Hello*.

SOPWITH CAMEL
THE MIRACULOUS HUMP RETURNS FROM THE MOON

SOPWITH CAMEL - The Miraculous Hump Returns... LP.

Their second and final album was a vast improvement on their earlier work. Many of the tracks, notably *Sleazy Street* and *Coke, Suede and Waterbeds* had a distinctly jazzy influence, whilst *Orange Peel* had some stand-out flute playing and *Dancin' Wizard* was a slower, Eastern-influenced number. The strongest track, however, was probably *Fazon* - the opening cut - which typified the soothing, laid-back sound for which **The Sopwith Camel** had become known by the early seventies.

Rod Albin, who had been in their pre-album line-up had earlier played for Liberty Hill Aristocrats. He left before the album to join Roadhog, and Kasten also departed to **Joy Of Cooking**. Norman Mayell went on to play for **Norman Greenbaum** and **Blue Cheer**. William Sievers later recorded as **William Truckaway**.

In 2001, the band's drummer Norm Mayell reissued *Miraculous Hump* on CD.

Hello Hello is included on *Incense And Oldies* (LP) (a budget sixties pop compilation which is nowhere near as good as the title suggests) and on *Love Is The Song We Sing* (4-CD plus book). You can also find *Frantic Desolation* on *Psychedelic Frequencies* (CD) and *There's Still Time* (a previously unreleased demo) was on *Timemazine #1* (CD), which came free with the fanzine. (VJ/SR)

The Roy Sorensen Group (MI)

Personnel:	DAVE BOLSON	bs, vcls	A
	TERRY HOFFMEYER	gtr, vcls	A
	MICHAEL MANION	drms, perc	A
	ROY SORENSEN	electric piano, vcls	A

45s:	My Conscience Is Dead/Macks Jazz	(Cold Wart 68)	1970
	If You Could Read Me/ Life's Short Span (Part II)	(Cold Wart 78)	197?

From Grand Rapids, Michigan this band formed in 1969. Michael Manion recalls: - "We formed just after I had returned from a concert tour of Europe with the American Youth Symphony. I had been in a couple of other bands with Hoffmeyer before. He knew Sorensen and Bolson, and that's how we got together. It was a somewhat unusual band for that area, in that we did almost exclusively original material, written by Sorensen. Since we didn't do covers, or not many, we were not a bar band, and so had trouble getting gigs. But there were some locals DJs, such as Johnny Mack (*Macks' Jazz*) and Jay Walker, that were supportive. As was studio owner and producer Phil Roberts, who was in a well-known group in that area called **The Kingtones**. We were pretty loud for the time, having large "Kustom" amplifiers - the ones covered in padded naugahide, and I played a large, double bass drum set, a la Ginger Baker."

"We never really broke up, but sort of fizzled. I think that Hoffmeyer and Sorensen are still in the Grand Rapids area. I've heard that Hoffmeyer is in the health care field, and Sorensen is directing a chorus. I think Bolson was studying to be a lawyer. I was, even then, getting into 'New Music'; Feldman, Stockhausen, Cage, etc. and I am a composer. I moved to Cologne after grad school and lived there for most of the eighties, worked for Stockhausen for a while. I lived in London for a few months, on Highbury Hill, just down the road from the Arsenal. Now I'm dividing my time between southern California and Europe, I also continue to perform, now New Music on electronic percussion. But I just bought a really cool set of vintage Slingerlands..."

In addition to the two singles, the band also recorded an album, the master tapes for which were lost by Roy Sorensen on a trip to L.A.

If You Could Read Me can also be heard on *Glimpses, Vol's 1 & 2* (CD) and *Glimpses, Vol. 1* (LP). (VJ/MW/MMa)

S.O.S. (?)

Personnel incl?:	M. EULBERG	A

45:	Hey Jim/To The Woods	(Cinema 6913)	197?

Hey Jim is a tribute to Hendrix following his death and is actually a medley of *Hey Joe* and *Purple Haze* with amended lyrics. *To The Woods* is also a hefty fuzz-rocker. Both sides are credited to M. Eulberg and were recorded in St. Louis, Missouri. The single is thought to date from around 1971. It's not known whence this band hailed - another address of Belleville, Illinois on the label may offer a clue. (MW)

Sot Weed Factor (AZ)

Personnel incl:	JEFF ADDISON	ld gtr	A
	GEORGE ARNTZ	gtr	A
	MIKE MONTEIL	drms	A
	CURL SLARSON	hrmnca	A
	JIM WALTERS	vcls	A
	BILL WHEATON	bs	A
	FITO DE LA PARRA	drms	

45: Bald Headed Woman/Say It Isn't So (Original Sound 76) 1967

After forming in Tuscon in 1966, **Sot Weed Factor** moved to L.A. to record the above single, before returning to Tuscon in 1968, where they disintegrated.

Mexican drummer, Fito De La Parra went on to play with Bluesberry Jam (pre-**Pacific Gas and Electric**) before joining **Canned Heat** in 1967.

In the eighties the Marshmallow Overcoat played homage to the band with a cover of *Say It Isn't So* on their *Try On* album.

Compilation appearances have included: *Say It Is Not So* on *Psychedelic Unknowns, Vol. 4* (LP & CD); and *Bald Headed Woman* and *Say It Is Not So* on *The Tucson Sound 1960-68* (LP). (VJ/SR)

The Soul (CO)

45: Have It All Your Way/But Not You (Summit Studios no#) 1967

NB: acetate only, no commercial release known.

Out of Colorado Springs in Colorado, this outfit had a good local live reputation but never made it onto vinyl at the time. *Highs In The Mid-Sixties, Vol. 18* (LP) and *Psychedelic States: Colorado* (2-CD) include an acetate-only track by the band *Have It All Your Way*, which is competent but nothing special. (VJ/MW)

Soulbenders (MI)

Personnel:	JEFF BOUGHNER	gtr	AB
	ARIS HAMPERS	ld vcls, keyb'ds, bs	AB
	STEVE JOHNSON	drms	AB
	DEL MAYER	gtr	A
	PETE SMITH	bs	B
	DICK STEIMLE	gtr	B

CDs: 1 THE SOULBENDERS/PHLEGETHON: THE MICHIGAN TAPES 1967-1971 (Arisdisc no #,private CD) 2000
2 THE SOULBENDERS/PHLEGETHON: BONUS DISC (Arisdisc no #, private CD) 2000

45s: Hey Joe/I Can't Believe In Love (PS) (Phantasm 2530) 1967
7 And 7 Is/Petals (PS) (Phantasm 2568) 1968
7 And 7 Is/Petals (Mala 596) 1968

Formed in 1966 in Grand Rapids, Michigan by best friends Aris Hampers and Jeff Boughner, their first gig line-up included classmate Del Mayer and a friend from Ottawa on drums, Steve Johnson. By 1967 Del Mayer had been replaced by Dick Steimle, a talented guitarist from another local band whom Hampers had approached after seeing him play. Dick Steimle joined them from rival Grand Rapids outfit **The Barons** who'd put out one single - *Try A Love With Me/Don't Come Back No More* (Jafes 985) in 1965.

They were just starting to get popular locally when they spotted an ad for a 'Battle Of The Bands' that would culminate in a National finals. They entered and also won the State finals held on their home-turf in Grand Rapids.

So, in 1967, **The Soulbenders** made it to the grand final of a nationwide 'Battle Of The Band's competition held in Braintree, Massachusetts which was recorded for posterity on *Battle Of The Bands - Ridge Arena*, issued as both a double album and triple album set on the Normandy label. Bands that placed outside the top three only got one track apiece preserved on vinyl but **The Soulbenders**' rendition of *House Of The Rising Sun* is one of the highlights, from our biased viewpoint. **The Gents** from Provo, Utah won top honours and have six tracks preserved, second and third (Action Brass and **Tony's Tygers**) have two tracks apiece.

Aris Hampers recalls that they shared a table with **The Gents**, who lived up to their name and got on really well with them. He was knocked out by their switch to classical sounds (*Moonlight Sonata*) which obviously impressed the judges. He found out afterwards that **The Soulbenders** had placed fifth - quite an achievement.

Encouraged, the band returned to Grand Rapids and recorded their first single. *Hey Joe* went to the top of the local charts, staying at No. 1 on WLAV for six weeks before being toppled by the Beatles. Three months later they put out their follow-up, a cover of **Love**'s *7 And 7 Is*. It was doing well locally when Bell Records' president happened to be in town, heard it, and signed the band up for the single with an option of more if it sold well. It did do well in several places but not enough to dent the national charts, so the option was dropped.

As the band prepared for the next single, its members started to leave. In the end it was back to the duo of Hampers and Boughner. Time for a change - they recruited new members and became **Phlegethon**, who released two singles on the Pre-Heat label. A third world loan is required to obtain any of their original vinyl! Luckily Aris has combed the archives of both bands and released the CDs listed above, accompanied by a hefty booklet detailing the bands' histories and material.

Compilation coverage has so far included: *Hey Joe* on *Echoes In Time, Vol. 2* (LP) and *Echoes In Time, Vol's 1 & 2* (CD); *Seven And Seven Is* on *Sixties Rebellion, Vol. 8: Love Covers* (LP & CD), *Relics, Vol. 1* (LP), *Relics, Vol's 1 & 2* (CD), *Sixties Archive, Vol. 7* (CD), *Songs We Taught The Fuzztones* (2-LP & CD) and *Scream Loud!!! The Fenton Story* (2-CD); *House Of The Rising Sun* on *Michigan Mixture, Vol. 11* (LP) and *Battle Of The Bands* (LP); and *Hey Joe, I Can't Believe In Love, 7 And 7 Is* and *Petals* all figure on *Storm In The Garage* (3-CD box). *Hey Joe* also turned up on a sixties radio station EP, *WLAV Memory Pack Vol. 1*. (VJ/MW/AHs)

The Souldiers (?FL)

45: Lemon Sun/Would You Kiss Me (Boss 007) 1967

The Souldiers are thought to be from the Tampa/St.Petersburg area of Florida. Jeff Lemlich, author of the indispensable Florida tome 'Savage Lost', has a possible clue in the form of a band business card where the name "The Blues Syndicate" has been amended to "The Soul Jers". The contact name is Bob Conn; can anyone shed any light on this?

Would You Kiss Me, a Lewis/Swilley composition with lilting lead guitar and Four Season harmonies, can be found on *Psychedelic States - Florida Vol. 2* (CD).

For more on the sixties Florida scene, pick up Jeff Lemlich's 1992 book 'Savage Lost' (Distinctive Publishing, ISBN 0-942963-12-1). (MW)

The Soule Society (MS)

Personnel incl:	CRAIG FERGUSON	gtr

45: Shadows/Good-Bye (River 1306) 1967

This Biloxi, Mississippi outfit featured Craig Ferguson, who was later in **Flower Power**.

Both sides of this atmospheric garage-psych single also appear on *Psychedelic States: Mississippi* (CD). (MW)

The Soul Generation (PA)

45: I Can't See You/Big Boss Man (Dater DT-1301) 1966

From Reading, Pennsylvania this band was originally known as **The Starlites** with two singles on Barclay. At the suggestion of their producer they changed name to **The Soul Generation** for their third single and recorded a different version of *I Can't See You* (which has been **The Starlites**' second single and a local hit). This later version, notable for its piercing organ 'wall of sound', can also be heard on the *Crude PA, Vol. 1* (LP) compilation. After this they changed name again to **Beatin' Path** recording the classic *Original Nothing People* single. (VJ)

Soul Inc. (KY)

Personnel:	EDDY HUMPHRIES	sax	A
	TOM JOLLY	trumpet	A
	MARVIN MAXWELL	drms	AB
	JIMMY ORTON	bs, vcls	A
	WAYNE YOUNG	gtr	AB
	FRANK BUGBEE	gtr	B
	WAYNE McDONALD	vcls	B
	JIM SETTLE	bs	B

CDs:	1(A/B)	SOUL, INC. VOL. 1	(Gear Fab GF-134) 1999
	2( )	SOUL, INC. VOL. 2	(Gear Fab GF-138) 1999

NB: (1) and (2) also issued as a 2-LP set (Akarma AKLP 096) 2000.

45s:		Don't You Go/The Alligator	(Fraternity 962) 1966
		Who Do You Love/727	(Boss 9917) 1966
		Midnight Hour/The Leaves Of Grass	(Boss 9918) 1966
	α	Poppin Good Part 1/Poppin Good Part 2	(Star #981) 1967
		Stronger Than Dirt/60 Miles High	(Boss 9920) 1967
		I Belong To Nobody/Love Me When I'm Down	(Counterpart) 1968
		I Belong To Nobody/Love Me When I'm Down	(Laurie 3430) 1968
		Been Down So Long/Get Right With Your Man	(Rondo no #) 1969
		Satisfied/Ready, Willing And Able	(Rondo 106) 1969

NB: α was put out by the Southern Star Meat Co. and the 45 was redeemable via coupons in packets of their Southern Star Weiners.

Probably because of their moniker, this excellent Louisville, Kentucky outfit has been criminally overlooked - we'll try to set the record straight. Although the first single features the depressing brassy ballad *Don't You Go*, flip it over for a wild'n'raucous frat dance number with strangely distorted vocals, scorching guitar and a drum solo, later covered by **Us Four** and **The Dawnbreakers**. Changes were in the wind and the second line-up came to force in 1966. Despite the tendency for vocals with a soulful tinge they would produce some sounds worthy of your attention. *Stronger Than Dirt* is a moody punk version with fuzz and backward guitar effects, whilst the flip *60 Miles High* is a mid-tempo folk-punker with a laid-back but rough-edged feel. *Love Me When I'm Down* is a tough belter with commercial potential but still it retains garagy sensibilities with raw guitar interludes. Frank Bugbee's *I Belong To Nobody* is a softer melodic pop ballad which signalled the end of their peak (so far as this book is concerned), although it was a regional hit that year, and led to them touring with the "Dick Clark Caravan of Stars". Bugbee would later depart with Maxwell and Settle to form the **Elysian Field** and he was subsequently in a studio outfit Friendly Room.

Soul, Inc.
Volumes 1 & 2

:SOUL INC. - Volumes 1 & 2 2-LP.

Although **Soul Inc.** had temporarily petered out by the end of the decade, some members are still going strong performing and recording to this day as the Shufflin' Grandads including a CD *Southern Fried*.

Compilation appearances have so far included: *The Leaves Of Grass* on *Destination Frantic!* (CD); *60 Miles High* on *Mindblowing Encounters Of The Purple Kind* (LP) and *Fuzz Flaykes & Shakes, Vol. 1* (LP & CD); *Stronger Than Dirt* on *Fuzz, Flaykes, And Shakes, Vol. 2* (LP & CD); *Love Me When I'm Down* on *Bad Vibrations, Vol. 1* (LP); and *I Belong To Nobody* on *Acid Dreams - The Complete Set* (3-LP) and *Acid Dreams Epitaph* (CD).

Another track, *You Better Get A Move On* by a different **Soul Inc.** from California can be found on *Teenage Shutdown, Vol. 7: Get A Move On!!!* (LP & CD). (MW)

Soul, Inc. (GA)

Personnel:	LARRY BOWIE	vcls, organ, gtr	A
	LAVONNE MOON	vcls, drms	A
	JOHN WHITLEY	vcls, bs, gtr	A
	PAUL WHITLEY	vcls, ld gtr	A

45: Ode To A Girl/Work It On Out (Trepur 1019) 1966

This quartet from Pine Mountain and West Point, Georgia had formed in 1962 as **The Continentals**. They switched name circa 1965 to reflect their predilection for soul and R&B sounds. Recorded at Lefevre Studios in Atlanta, *Ode To A Girl* is a reedy garage ballad with sultry harmonies and appears on the compilation *Psychedelic States: Georgia Vol. 1* (CD).

Prior to their dissolution in the summer of 1966 they were known briefly as The Buckinghams, before the Chicago act came to prominence. Larry Bowie was later in **The Rock Garden** and would eventually become a producer, songwriter and publisher in Atlanta. (MW/RM)

Soul Inc. (SC)

ALBUM: 1 AT THE CELLAR (Emblem) 1967 R2

Out of South Carolina on a tiny private press label came this white group with a great soul sound and a strong Northern soul dancer influence. A mix of originals and covers, tracks include *What Goes Up Must Come Down*, *Good To The Last Drop*, *Gypsy Woman*, *You Turned Out The Lights*, *Knock On Wood* and *You Don't Know Like I Know*. (VJ)

Soul Patrol (?)

ALBUM: 1 SOUL PATROL
(White Horse Records WRRNP-SP-256) 197?

Another private pressing, this one was recorded by a group of 10 musicians, between rock and blues-rock, with a cover of John Lee Hooker's *Use The Rod*. (SR)

The Soul Seekers (TX)

45: Good Revelations/Tears (Revelation 1001) 1966

The Soul Seekers hailed from Corpus Christi in Texas. *Good Revelations* mixes snotty punk with harmony-pop. You can find it on *Highs In The Mid-Sixties, Vol. 12* (LP). (VJ)

The Soul Seekers (MN)

45s:	Boom Boom/Wasn't It You	(Westchester 266) 1967
	Glitter & Gold/New Directions	(Westchester 272) 1967

A Duluth, Minnesota covers band produced by **The Gestures**' Dale Menten. *Boom Boom* is the John Lee Hooker classic covered by numerous others, notably The Yardbirds. The Goffin/King number *Wasn't It You* was also covered by UK's Action and **Hamilton Streetcar.** *Glitter & Gold* is the Man/Weil song covered by **The Enemys** and **The Talismen**. *New Directions* is a cover of The **Liverpool Five**. (MW)

Soul Society (TX)

45s:	What Cha Gonna Do/I've Been Dreaming	(Showco no #) 1967
	Get Out Of My Life Woman/Knock On Wood	(Showco 001) 1967

These two singles are the work of a Dallas garage band. (VJ/MW)

The Soul Society (AR)

Personnel incl: JOE MARCHESE

45: Psychedelic Cycle/Leave Them Alone (Universal 2019/20) 1968

From Little Rock, Arkansas this single is highly prized since *Psychedelic Cycle* reappeared on *Sixties Rebellion Vol. 11: Hydrogen Atom* (LP & CD), *Brain Shadows II* (LP) and *Lost Souls Volume 1* (CD). The liners on the latter and the CD cover photo inform us that the band was actually The Sole Society but they suffered the indignity of being mis-spelt on their single. (MW)

The Souls Of Britton (DE)

45s:	J.J. (Come Back To Me)/Can't Be True	(Ken-Del 5331) c1967
	I'll Be On My Way/Make A New Light	(CEI 129) 1967/8

A little known band from Delaware whose *J.J. (Come Back To Me)* was included on *Garage Punk Unknowns, Vol. 8* (LP). Their second single was issued on an Ohio label. (MW/GGI)

Souls of The Slain (LA)

Personnel incl:	CARL FLESHER	
	JERRY HEINBERG	
	JIM HUTCHISON	
	BILL KLAUSE	
	CORNEL LeBLANC	A

45:	7 And 7 Is/Can't Go On	(Rickshaw 101) 1967

This New Orleans outfit was clearly fans of Arthur Lee's **Love**. Their version of *7 And 7 Is* from November 1967 is certainly different from **Love**'s, much more aggressive and punkish. The flip side is Lee's *Signed D.C.*, which the band have put to different lyrics and claimed the credit for. Actually it's pretty stunning stuff, very laid-back and trippy with some lovely flute.

Can't Go On and *7 And 7 Is* can also be found on *Sixties Rebellion, Vol. 8: Love Covers* (LP & CD), *Louisiana Punk From The Sixties* (LP) and *Sixties Archive Vol. 3* (CD). (MW/AB)

The Soul Survivors (NY>PA, Philadelphia)

Personnel:	JOEY FORGIONE	drms	AB
	RICHARD INGUI	vcls	AB
	CHARLES INGUI	vcls	AB
	KENNY JEREMIAH	vcls	AB
	CHUCK TROIS	gtr	A
	PAUL VENTURINI	keyb'ds	AB
	EDDIE LEONETTI	gtr	B

			HCP
ALBUMS: 1(A)	WHEN THE WHISTLE BLOWS ANYTHING GOES WITH THE SOUL SURVIVORS	(Crimson LP-502) 1967	123
2(A)	TAKE ANOTHER LOOK	(Atco SD 33-277) 1969	-
3(B)	THE SOUL SURVIVORS	(T.S.O.P. K2 33186) 1974	-

NB: (1) reissued on vinyl (Eva 12056) 198?. (1) reissued on CD (Collectables COL-0502) 1997 as *Expressway To Your Heart*. (1) reissued on vinyl (Vampisoul VAMPI 066) 2006. (1) reissued on CD (Vampisoul VAMPI CD066) 2006.

			HCP
45s:	Expressway To Your Heart/Hey Gyp	(Crimson 1010) 1967	4
	Explosion (In My Soul)/ Dathon's Theme	(Crimson 101 2) 1968	33
	Impossible Mission/Poor Man's Dream	(Crimson 101 6) 1968	68
	Turn Out The Fire/Go Out Walking	(Atco 45-6627) 1968	-
	Mama Soul/Tell Daddy	(Atco 45-6650) 1969	115
	Still Got My Head/ Temptation's About To Get Me	(Atco 45-6735) 1970	-
	The Best Time Was The Last Time/ City Of Brotherly Love	(TSOP ZS8-4756) 1974	-
	What It Takes/Virgin Girl	(TSOP ZS8-4760) 1975	-
	Lover To Me/Your Love	(TSOP ZS8-4768) 1975	-

Vocalists Kenneth Jeremiah, Richard Ingui and Charles Ingui were a New York-based singing group, the Dedications, prior to adding backing musicians Paul Venturini (organ), Edward Leonetti (guitar) and Joey Forgione (drums). The sextet took the name the **Soul Survivors** in 1966 and enjoyed a US Top 5 hit the following year with *Expressway To Your Heart*. This all-white group was produced by the emergent Gamble And Huff team, but subsequent releases, including the similar-sounding *Explosion In Your Soul*, were less successful and they split up.

Their second album was recorded partly in Alabama in the Fame Studios and co-produced by Rick Hall. There have been rumours that Duane Allman played on it but Rick Hall denied them. The other tracks were produced by the Philly Soul specialists Gamble and Huff. Housed in a nice cover, it's quite patchy and the horn arrangements definitely belong to soul music. Their third album was totally soul-oriented.

The Ingui brothers resurrected the name during the seventies, but despite signing to their former mentor's TSOP label, were unable to rekindle their former profile. Kenny Jeremiah later played with **Scorpion** and then joined Shirley Goodman in Shirley & Company. **Chuck Trois** formed his own group and went on to play for Amazing Maze, Great Train Robbery and **1910 Fruitgum Co.**, and both Venturini and Leonetti went on to form **Privilege** in 1973. Charles Ingui is still touring and recording. (VJ/SB/SR/BR/PC/MW)

CRIMSON LP-502 STEREO
SOUL SURVIVORS
When the Whistle Blows Anything Goes

THE SOUL SURVIVORS - When The Whistle Blows... LP.

The Soul Survivors (PA, Pittsburgh)

45:	Devil With A Blue Dress On/ Shakin' With Linda	(Decca 32080) 1966

This **Soul Survivors** was from Pittsburgh, Pennsylvania. Their *Shakin' With Linda* was a fine dance number and was also reputedly a 'cold turkey' report.

You can also check out *Shakin' With Linda* on *The Essential Pebbles Collection, Vol. 2* (2-CD) and *Pebbles, Vol. 7* (LP). (VJ/MM)

The Soul Survivors (CO)

Personnel:	GENE CHALK	A
	ALLEN KEMP	A
	PAT SHANAHAN	A
	BOB WEBBER	A

45s:	Look At Me/ Can't Stand To Be In Love With You	(Dot 16793) 1965
	Hung Up On Losing/Snow Man	(Dot 16830) 1966

These singles were the work of a different outfit from Denver. Bob Webber went on to join **The Moonrakers**, Kemp and Shanahan headed for L.A. in 1966 where together with Randy Meisner and Randy Naylor they formed **The Poor** and produced four fine singles between 1966 and 1968. Naylor later got into country and western and Meisner joined The Eagles. Kemp and Shanahan went on to become part of Rick Nelson's Stone Canyon Band.

Compilation appearances include: *Can't Stand To Be In Love With You* on *Fuzz, Flaykes, And Shakes, Vol. 3* (LP & CD); and *Can't Stand To Be In Love With You, Look At Me, Hung Up On Losin'* and *Snow Man* on *Poor 'The Poor'* (CD). (VJ/MW)

The Soultons (CA)

45s:	Baby I Don't Know/Rain Down Soul	(Bay Town BT005/6) 1968
	Proud Mary/Cloud Nine	(Jaguar J-105) 1970

For some reason this Hayward, California band are billed as The SoultAns on *Fuzz, Flaykes And Shakes, Vol. 4* (LP & CD), which features their funereal punk ballad *Rain Down Soul*. The compilers make amends by nailing the perfect description to it - the Animals' *House Of The Rising* Sun meets **Love**'s *Signed D.C. Rain Down Soul* can also be heard on *Pebbles Vol. 11: Northern California* (CD). (MW)

The Soul Trippers (FL)

Personnel:	JOHN DeLISE	ld vcls	A
	RONNIE ELLIOT	bs	A
	SPENCER HINKLE	drms	A
	BUDDY RICHARDSON	ld gtr	A
	RONNIE VASKOVSKY	gtr	A

45:	King Bee/Girl Of Mine	(Providence 415) 1966

From Tampa, Florida **The Soul Trippers** were previously known as **The Outsiders**, but when they changed labels to Laurie subsidiary Providence, they were persuaded to change their name in order to avoid confusion with the **Outsiders** from Ohio.

Their rootsy blues-punk take of James Moore's *(I'm A) King Bee* is so cool and convincing that it shifted 20,000 copies before it was discovered they were a white band, which resulted in it getting pulled from local radio station playlists. So how good was it? Judge for yourself - it has reappeared on *Mindrocker, Vol. 5* (LP) and *Psychedelic States - Florida Vol. 2* (CD).

The band would evolve into **Noah's Ark**. Buddy Richardson would form **White Witch** who released several singles and two albums on Capricorn in the early seventies.

John DeLise also played in **Those Five** and **The Rovin' Flames**. (GGI/MW/SR/JLh/RM)

The Soul Twisters (NC)

Personnel incl:	JAMES HARVEY PERKINS	drms

45s:	Swinging (On A Grapevine)/Soul Fever	(Romat PSS-1002) 196?
	Doing Our Dance/If It Takes A Year	(Romat PSS-1004) 196?

This single seems to have been the sole vinyl adventure of this black soul act from Greenville in North Carolina.

You can also hear *Swinging On A Grapevine* on the *Tobacco A-Go-Go, Vol. 1* (LP) compilation. (VJ/MW)

The Souncations (TX)

45:	Respect/Exit	(Head 1001) 196?

The flip to this, *Exit*, is a pretty impressive punk ballad and can also be found on *Highs In The Mid-Sixties, Vol. 17* (LP). The band came from Dallas in Texas. (VJ)

The Sound Apparatus (NJ)

45:	One (Dream On)/Travel Agent Man	(Black & Blue BB-901) 1969

Travel Agent Man is excellent, hard fuzz-rock and has proved enduringly popular with compilers on *The Essential Pebbles Collection Volume Two* (2-CD), *A Fistful Of Fuzz* (CD) and *A Deadly Dose Of Wylde Psych* (CD).

Produced and written by Lemuel Harris and Rick Dee, it was the flip side of their May 1969 release on a Camden, New Jersey label. According to Mike Markesich the band played a couple of gigs with **Mandrake Memorial**. (MW)

The Sound Barrier (OH)

Personnel incl:	PAUL HESS	ld gtr, vcls	A

45s:	(My) Baby's Gone/Hey Hey	(Zounds 1004) 1967
	I Can't Explain/Greasy Heart (PS)	(United Audio 904111) 1969

Salem, Ohio's *(My) Baby's Gone* has an unusual fuzztone intro but then degenerates into a routine, if rather meaty, punker. The flip is a pounding frat rocker with a continuous **Strangeloves**' style beat throughout. The best thing about this quintet's second effort was the picture sleeve it came in picturing the band in paisley-style mod outfits. The vinyl consisted of disappointing covers of The Who's *I Can't Explain* and **Jefferson Airplane**'s *Greasy Heart*.

Compilation appearances include: *Hey Hey* on *Off The Wall Vol. II - Skeletons In The Closet* (LP), *Teenage Shutdown, Vol. 10* (LP & CD) and *Highs In The Mid Sixties, Vol. 9* (LP); and *(My) Baby's Gone* on *Pebbles Vol. 8* (LP), *Pebbles Vol. 5* (CD) and *Garage Monsters* (LP). (VJ/MW/GGI)

Sound Extraction (KY)

45:	I Feel Like Crying/Tina	(J-Three JS-509) 196?

Collectors pay silly money for this single from a Mayfield, Kentucky band - one went for $640 in 2008 and Barry Wickham's book values it at $800.

Ear-Piercing Punk (LP & CD) and *Teenage Shutdown, Vol. 2: You Treated Me Bad* (LP & CD) include *I Feel Like Crying*. (GG/MW)

The Sound Foundation (?)

ALBUM: 1 SOUND FOUNDATION (Smobro SBS-9001) 1969

45: Magic Carpet Ride/Morning Dew (Smobro 401) 1969

This multi-racial pop-rock sextet with a horn section is notable for the long instrumental *Soul Foundation* but also for bubblegum covers of **Steppenwolf** and Bonnie Dobson songs.

Smobro was a short-lived label set up by The Smothers Brothers, which was distributed by Buddah. Their only other release seems to have been the **Two Brothers**' single. They were later known as Rockin' Horse. (SR)

Sound Inc. (MN)

45s: Shotgun/? (United Audio 7012) 196?
Dreams/Open My Eyes (United Audio UA 645-53330) 1970

From Duluth, Minnesota. The *Shotgun* single is described as "organ garage" while the second is of interest for the cover of *Open My Eyes* by Todd Rundgren's **Nazz**. Another Sound Inc. single on Pink Cat, genre unknown, is reportedly from Ohio. (MW)

The Sound Investment (TX)

Personnel incl:	NEAL FORD	vcls	A

45s: Don't Stop The Carnival/Like My Girl (Laurie 3398) 1967
Come Back Baby/The Beat (Laurie 3442) 1968

One of **Ford**'s many Houston-based sixties bands which succeeded the Neal Ford Factory. After these two singles **Neal Ford** teamed up with Rick Mensik. (VJ)

Sound Machine (CA)

Personnel incl:	ED CASSIDY	drms	A
	CLEM FLOYD		A
	GRANT JOHNSON	piano	A
	JACK LAKE	drms	A
	GARY MARKER	bs	A
	BILL WOLFF	gtr	A

45: Gotta Ease My Mind/Spanish Flash (Canterbury C 511) 1967

A Los Angeles combo **Sound Machine** included ex-**Rising Sons** member Gary Marker. Their sole single has a cool jazzy vibe that permeates throughout, making them sound not too dissimilar to Ed Cassidy's **Spirit** in their more laid-back jazzy moments. It's neither garage nor psych, just a cool West Coast breeze.

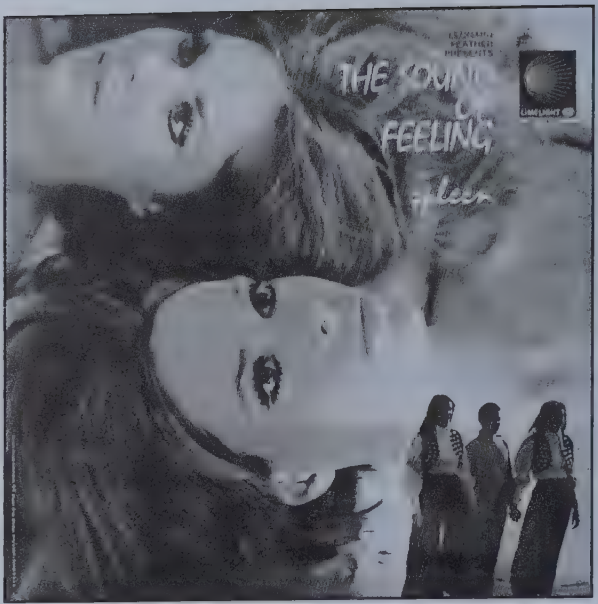
Gary Marker recalls working with **Sound Machine** on and off for about a year, but was surprised to learn that anything had been released... Marker has also confirmed that Ed Cassidy (also with the **Rising Sons**) was a member of this band at one point.

Bill Wolff later joined the **Peanut Butter Conspiracy** for their second album *The Great Conspiracy*, and went on to **Fusion** with Gary Marker. In 1972 Wolff turned up again with **Jesse, Wolff and Whings**. (MW/SR)

Sound Machine (MA)

45: In The Night/Backroads Of Your Mind (Fleetwood FL 4599) 1968

On the other coast another **Sound Machine** was active in Revere, Massachusetts. Like their Californian cousins they produced just one single. *In The Night* is their own unique take ("take one" if the count-in is to be believed) of the **Strangeloves**' *Night Time* with chugging rhythm guitar behind a muted lead but with liberal use of wah-wah. The flip is odd - a volcanic explosion followed by an off-kilter, environmentally-fuelled folk-rocker which sounds familiar, so is probably another "rework". (MW)



THE SOUND OF FEELING - Spleen LP.

The Sound Of Feeling (CA)

Personnel:	ALYCE ANDRECE	vcls	A
	RHAE ANDRECE	vcls	A
	PAUL BEAVER	moog	A
	GARY DAVID	vcls, piano	A
	FRED KATZ	cello	A
	GAYLE LEVANT	harp	A
	MAURICE MILLER	drms	A
	RAY NEAPOLITAN		A
	DAVE PARLATO bs		A
	EMIL RICHARDS	vibes, per	A
	JOE ROCCISANO	flute, perc	A

ALBUM: 1(A) SPLEEN (Limelight LS 86063) 1969

NB: (1) reissued as *Up Into Silence* on CD (Sunbeam SBRCD5045) 2007 with five bonus tracks.

45: Hurdy Gurdy Man/Along Came Sam (Limelight L-3088) 1969

NB: both sides taken from the album.

Another project of Paul Beaver (from **Beaver and Krause**) from Los Angeles, **Sound Of Feeling** features electronic sounds, moog and harmonious female/male vocals. The recordings encompass radical interpretations of standards by artists such as Donovan (*Hurdy Gurdy Man*) and Paul Simon (*The Sound Of Silence*), as well as some fine self-penned numbers (like *Hex* and *Up Into Silence*) and settings of well known poems. This demanding avant-garde vocal pop album that also touched on jazz and psychedelia should appeal to fans of experimental music and pop, but will be considered an acquired taste by many.

Up Into Silence compiles their complete works. This CD release on Sunbeam comes complete with a booklet featuring rare photographs, detailed notes by Gary David and five previously unheard bonus tracks from 1971. (SR/SBn/VJ)

The Sound Offs (?)

45: The Angry Desert/Working Up A Steam (Era 3100) 1963

This seems to have been their sole vinyl adventure and it certainly predated the psychedelic era although *The Angry Desert* can be heard on *Psychedelic Unknowns Vol. 8* (LP & CD). (VJ)

Sound Of Fury (IL)

Personnel:	JERRY KASZYNSKI	gtr	A
	JACK SADOWSKI	organ	A
	BILL WANGLER	bs	A

	MARK WANGLER	ld vcls	A
	JOE ZEMAN	ld gtr	A
	JOHN ZODKAL	drms	A

From the LaSalle/Peru area of Illinois, this band's sound doesn't live up to their name. They don't appear to have released any singles but contributed two cuts to the 1968 Illinois sampler *A Psychedelic Six-Pack Of Sound* (LP). *I Don't Need You* and *I Can't See You* are fragile folk-rockers which look back to the 1965 sound of the Searchers and **Beau Brummels**.

I Don't Need You has also since appeared on *Project Blue, Vol. 3* (LP). (MW)

Sound Of The Seventh Son (CA) - see East Side Kids (CA).

Soundpeace (NY)

45:	Strawberry Pie Lounge/ Leaves Of Nelle Niaviv	(Taurus T-381) 1967

A New York City outfit whose *Strawberry Pie Lounge* is a catchy slice of bubblegum with nonsensical lyrics, elevated into psych territory by some reverb-fuzz'n'effects, and served up on *Psychedelic States: New York Vol. 2* (CD). The flip is a laboured harmony-pop ballad. (MW)

The Sound Sandwich (CA)

45s:	Apothecary Dream/Zig Zag News	(Viva 615) 1967
	Tow Away/Mister Sunshine Man	(Viva 625) 1968

The Sound Sandwich was a psychedelic outfit from Los Angeles. *Apothecary Dream*, is a well-produced slice of psychedelia with some fine fuzztone guitar, a hypnotic two note organ sound and crystal clear vocals which implore the audience to 'escape into a dream...'. *Zig Zag News* is a punky popper that starts slowly, accelerates to double-quick time for a rousing chorus with a crescendo of pizzicato guitar, then repeats the formula once more. *Tow Away* is rather messy pop with too many time changes but has a good chaotic guitar break; *Mister Sunshine Man* is a sentimental harmony-pop ballad. All four cuts were written by Johnny Cole and produced by Cole and Gil Garfield for Snuff Garrett Productions.

Compilation appearances include: *Apothecary Dream* on *Psychedelic Unknowns, Vol's 1 & 2* (LP), *Psychedelic Unknowns, Vol. 1* (2 x 7"), *30 Seconds Before The Calico Wall* (CD) and *Psychedelic Archives Vol. 7* (double cassette box); *Zig Zag News* on *The Lost Generation 3* (LP); and *Apothecary Dream, Ain't It Hard* and *Tow Away* on *Ain't It Hard* (CD). (VJ/MW)

The Soundsations (MI)

Personnel:	JOHNNY BOGGS	keyb'ds	AB
	DAVE CLELLAND	drms	AB
	TOM CORDLE	bs	AB
	BOB HEY	ld gtr	A
	PATSY STEVENS	vcls	AB
	DEXTER BELL	ld gtr	B

ALBUM: 1(B)	SHOUT	(Phalanx PH-001) 1966 R2

NB: (1) limited to 1,000 copies. (1) reissued on CD (Gear Fab GF-170) 2001, with 15 bonus tracks by **The Ramrods**.

Kalamazoo, Michigan's **Soundsations** were formed at the start of 1966 by the mass exodus of Stevens, Hey, Boggs and Clelland from **The Ramrods**. They'd just started a long-term residency at the Colony Room in Kalamazoo when Bob Hey got his draft notice - his replacement was Dexter Bell. The local Phalanx label approached the band to do a live party album featuring favourite covers (*Unchained Melody, Johnny B.Goode, Shout, Midnight Hour...*) and a Boggs original *Moody Love*. The final cut is a five-minute handclappin' rave-up version of *Shout* which soon breaks into a rampaging drum solo/party accompanied by screams and squeals. 1,000 copies were pressed up and sold by the band at gigs who continued on the club circuit, with no further releases, until it all ended in a bust-up between Boggs and Cordle in Green Bay, Wisconsin.

Boggs recorded several country CDs and is occasionally joined in performances by Patsy Stevens. Clelland played drums full-time until the mid-nineties. Bob Hey returned from Vietnam and moved to Goshen, Indiana. Dexter Bell also got the call but did not make it back; the Gear Fab CD is dedicated to his memory. (MW/RM/CF)

Sounds Like Us (MN)

Personnel incl:	JIM PATRICK	ld vcls	A

45s:	Clock On The Wall/Outside Chance	(Jill-Ann 101) 1966
	Clock On The Wall/Outside Chance	(Fontana 1570) 1967
	It Was A Very Good Year/ The Other Side Of The Record	(Soma 8108) 1967

This outfit from Duluth, on the banks of Lake Superior in Minnesota, is best known for *Clock On The Wall* which was picked up by Fontana for nationwide release.

Compilation appearances have included: *Clock On The Wall* and *Outside Chance* on *Boulders, Vol. 3* (LP); *Outside Chance* on *Teenage Shutdown, Vol. 5* (LP & CD); *The Other Side Of A Record* on *Soma Records Story, Vol. 3* (LP) and *Everything You Always Wanted To Know...* (CD); and *It Was A Very Good Year* on *The Big Hits Of Mid-America - The Soma Records Story* (2-CD). (VJ/MW/RPk)

Sounds, Ltd. (MO)

Personnel incl:	PHILIP JACKSON	A

45:	Fly Away/Slimy Sue	(Peak P-108) 196?

Fronted by Philip Jackson this teen band was based in St. Joseph, Missouri. Jackson wrote *Slimy Sue*, a crudely recorded teen ditty, which can be heard on *Monsters Of The Midwest, Vol. IV* (LP). However, arguably he went on to better things as a member of the **Jefferson Airplane**-influenced White Eyes and the country-rockers White Rock Prairie Band. He also performed in a duo with his wife and as a solo folkie. (VJ/MW)

The Sounds Of Dawn (CA)

Personnel incl:	JOEY STEC

45s:	Walkin' Out On You/Stephanie Says	(Dot 17025) 1967
	How Many Times/If I Had My Way	(Twin Stacks 125) 1967
	It's Got To Happen Right Now/ Will It Ever Stop	(Twin Stacks 127)1967/8
	She Said You Said/It Takes All Of Us	(Twin Stacks 128) 1968

THE "SOUNDSATIONS"
ROOM
"SHOUT"

THE SOUNDSATIONS - Shout LP.

This Chicago-based soul-pop band featured Joey Stec, prior to his move to L.A. The first single is pleasant L.A. harmony pop - the later ones go into a soulful ballad direction. *Walkin' Out On You* was written by Joey Stec, who'd team up with **Curt Boettcher** and ex-**Music Machine** members in super harmony pop-psych outfit **Millennium**. (MW)

Sounds Of Modification (NY)

Personnel:			
	JOE CAVALEA	vcls, trombone, trumpet	A
	MIKE CAVOUTO	drms	A
	BOB DORSA	bs, vcls	A
	PETE MALETTA	keyb'ds	A
	FRANK PORCELLI	ld gtr, vcls	A

ALBUM:	1(A)	SOUNDS OF MODIFICATION	(Jubilee JGS-8013) 1967

From New York City, an Italian-American pop-rock album produced and arranged by Bob Gallo, who previously created **The "You-Know-Who" Group**. The album is overproduced, uniformly weak and best avoided! Gallo would later produce **Aesop's Fables** and **Sum Pear**.

They may have made another album; *A New Place To Live* which we believe was only released in Canada for Mandala records. *Carry On Carole* has been compiled on *Soft Sounds For Gentle People 2* (CD). (SR/VJ)

Sounds Of Our Times (?)

ALBUM:	1	HEY JUDE	(Capitol ST-117) 1968

45s:	Look Of Love/A Whiter Shade Of Pale	(Capitol 2109) 1968
	Hey Jude/Harper Valley PTA	(Capitol 2291) 1968

Housed in a nice psychedelic cover, an album of orchestral covers of songs by the Beatles, **The Doors** and Simon & Garfunkel (*Hey Jude, Light My Fire, The Fool On The Hill, The Sounds Of Silence*). (SR)

Sounds Of Randall (LA)

Personnel incl:	JAY RANDALL	A

45:	Wasting My Time/Wasting My Time	(Carl C-101) 1966

Jay Randall was big in Church Point, Louisiana. He released several singles under his own name and with the bands he fronted - Jay and The Driving Wheels, The Jay Randall Group and Jay Randall and The Epics. Mainly soulful beat or ballads, some described as "Gulf sound", he occasionally poked his head into garage territory....

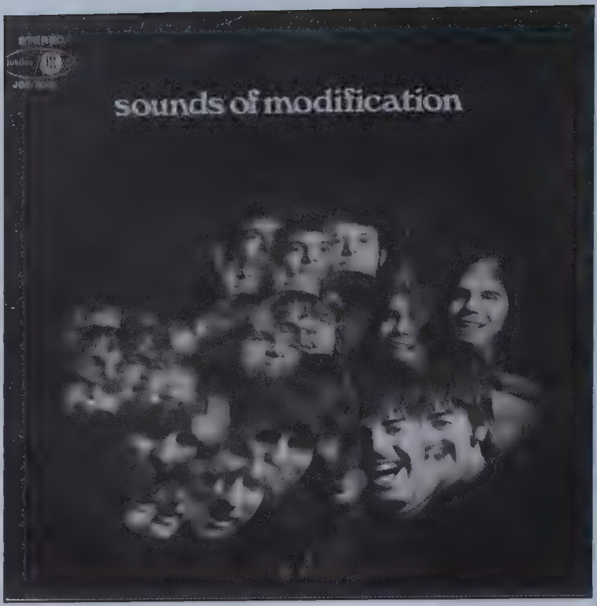
Wasting My Time is sultry beat with strong impassioned vocals and can also be heard on *Leaving It All Behind* (LP) and *The Lost Generation, Vol. 2* (LP). (MW)

Sounds Of Sunshine (?CA)

Personnel incl:	WARNER WILDER	vcls	A

45s:	Linda The Untouchable/Love Means	(Ranwood 896) 1968
	I Do All My Crying In The Rain/ It's Hard To Say Goodbye Forever	(Ranwood 912) 1968
	Yesterday Keeps Getting In The Way/ Anything Can Happen	(Ranwood 913) 1969
	Make It Happy/Nature Boy	(Ranwood 921) 1969
	Make Believe Saturday Night/ Today Is The First Day	(Ranwood 925) 1969
	End Of The World/Over And Over	(Ranwood 932) 1970
	Sea Gull/She Takes Care Of Me	(Ranwood 940) 1970

Most of their singles were produced by Randy Wood and written by Warner Wilder. The musical menu is soft pop with elaborate harmony vocals. You could check out *Linda The Untouchable* on *Soft Sounds For Gentle People 2* (CD). Ranwood also released records by **Inner Dialogue** and Turn Of The Century. (SR/VJ)



SOUNDS OF MODIFICATION - Self Titled LP.

The Sounds of Tyme (NC)

45:	To Understand Mankind/Sold-Out Show	(Bow Mar 1001) 1969

This obscure band recorded a great single in August 1969. Written by V. Collins and M. Bowden, *To Understand Mankind* is an anti-war protest song with **Byrds**-like harmony vocals on the chorus, phased acid lead guitar and wild rolling drumming. The flip is mid-tempo, mostly notable for the active drumming. It was produced by M. Collins and Bowie Martin, the owner of this small label based in Wilson, North Carolina.

You'll also find *To Understand Mankind* on *Of Hopes And Dreams & Tombstones* (LP) and *Psychedelic Unknowns, Vol. 7* (LP & CD). (VJ/SR/RD/MW)

Sounds Of Us (IL)

Personnel:			
	BRIAN GUNDERSON	gtr, vcls	A
	JOE HALTERMAN	drms, vcls	A
	GREG LOWERY	bs, trumpet, sax, vcls	A
	JIM TRAVIS	bs, vcls	A

Sounds Of Us was a clubby band from the Ottawa/Marseilles area of Illinois. All they left behind are two cuts on the 1968 Illinois sampler *A Psychedelic Six-Pack of Sound* (LP), which features five other local outfits doing two tracks each - **Coming Generation**, Eighth Day, Mavricks, **Rising Tides** and **Sound Of Fury**.

Despite the title, most of the material featured is in no way psychedelic or even garagy - this bunch's *True* is a very pedestrian sax-led lounge instrumental, whilst *What Would You Say* is tame beat-pop. (MW)

Sounds Synonymous (MI)

45:	Babylon/Tensions	(Wall Productions 2043) c1969

What was it about Michigan from 1967 and into the early seventies? Some strange heady chemical fumes permeating the atmosphere up there? There seems to have been more heavy bands per square mile than anywhere else, blasting out mind-numbingly hard, wasted, fuzzed-out acid-rock. This has spawned a coterie of super-specialised collectors (in addition to the Fenton fanatics) who don't even blink when shelling out hundreds of bucks for one hitherto-unknown single, while mere-mortal collectors can only drool or pick their jaws up off the floor. Here's another such single, from an unheralded Flint outfit. Their barnstorming rendition of **Blue Cheer**'s classic cruncher, *Babylon*, has been unearthed on *For A Few Fuzz Guitars More* (CD). *Tensions* has more of a Hendrix vibe, and had already graced the preceding volume, *A Fistfull Of Fuzz* (CD). (MW)

Sounds Unlimited (TX)

45: Keep Your Hands Off Of It/About You (Solar 101) 1966

This Dallas punk outfit just managed the above single.

You can also check out *Keep Your Hands Off It* and *About You* on *Acid Visions - Complete Collection, Vol. 2* (3-CD), *Texas Punk: 1966, Vol. 1* (LP) and *Green Crystal Ties, Vol. 2* (CD). (VJ)

Sounds Unlimited (IN>IL)

Personnel:			
	PHIL BRANDT	ld gtr	A
	STEVE FOSTER	gtr	AB
	KEN MAHLKE	bs	A
	WAYNE WILSON	drms	AB
	JOHN TALBOT	gtr, vcls	B
	TERRY TALBOT	ld gtr, vcls	B

EP: 1 SOUNDS '66 (Sundazed SEP 104) 1992

NB: (1) contains *She, You Did It Before, Gotta Get Away* and *Our Love Is Gone*, which were recorded in 1966 before they signed with Dunwich.

45: Little Brother/A Girl As Sweet As You (Dunwich 157) 1967

This was a different outfit which formed in Indiana in 1966 but relocated up to Chicago the same year. Their music and stage act were strongly Anglophile - they regularly smashed their instruments! However, the flip to their Dunwich single was in the **Harpers Bizarre** style, and this can also be heard on *Mindrocker, Vol. 2* (LP). An excellent unreleased version of **Blues Magoos**' *Gotta Get Away* has lately appeared on the compilation *Oh Yeah! The Best Of Dunwich Records* (CD), as well as *A Girl As Sweet As You. Gotta Get Away* was part of a session arranged at Philadelphia's Cameo-Parkway Studios by Columbia-Screen Gems intended as an audition for 'The Monkees' by line-up 'A'. Several months later Terry Talbot replaced Brandt when he was injured in a motorcycle accident and John Talbot came in for Mahlke who quit for college. Steve Foster switched to bass in this line-up (B), which recorded the Dunwich single. They evolved into **Mason Proffit** in 1969 and proceeded to release half a dozen albums and a similar number of singles in the seventies.

The Sundazed retrospective EP contains material they recorded prior to signing to Dunwich, of which only *She* was previously released. Another unreleased cut *You're Gonna Lose That Girl* has also resurfaced on *If You're Ready - The Best Of Dunwich... Vol. 2* (CD). (VJ)

Sounds Unlimited (FL)

Personnel:			
	GEORGE BENNETT	bs	A
	RICHARD BORKAN	keyb'ds	A
	RICHARD DOW	gtr	A
	RANDY RHODES	drms	A
	PAUL ROSE	ld gtr	A
	LARRY HINES	bs	

45s: Nobody But You/
Why Doesn't She Believe Me (ABC Paramount 10803) 1966
α A Love That's Real/Take A Bus (Columbia 4-45029) 1969

NB: α shown as by **Stix & Stonz**.

Members of this Florida band hailed from Miami and Hialeah. Rose and Rhodes would adopt the moniker of the **Stix & Stonz** after the original Miami group of that name had disbanded. Richard Borkan also played in **Kollektion**.

The catchy Borkan-composed pop-punker *Nobody But You* is to be found on *Psychedelic States - Florida Vol. 2* (CD) and on *Gravel Volume 2* (CD). *Why Doesn't She Believe Me* has also turned up on *The Lost Generation, Vol. 2* (LP) and *Grains Of Time* (CD).

Another **Sounds Unlimited**, reportedly from the "South East", put out a single on the SWAL label, featuring *Cool One*, compiled on *Tougher Than Stains* (LP). (MW/RM/JLh)

The Sound Symposium (?)

ALBUM: 1 PAUL SIMON INTERPRETED (Dot DLP-25871) 1968

45s: Mrs. Robinson/Bookends (Dot 17115) 1968
The Mighty Quinn/I'll Be Your Baby Tonight (Dot 17296) 1969

In the same style as the **Rubber Band**, an 'exploito' group who specialised in instrumental covers of songs by Paul Simon and Bob Dylan. (SR)

Sound System (NC)

Personnel incl:			
	RAY BARNS	bs	A
	ROGER HAYES	drms	A
	LYNN JENKINS	ld vcls	A

45: Take A Look At Yourself/Serenade (Romat PSS No.1001) 1967

Obscure combo **Sound System** recorded this single in Greenville, North Carolina. *Take A Look At Yourself* is typical garage psychedelia with lots of fuzz and organ.

Some members went to school with Ed Truman (from Raleigh's **Marke V**), and later played in a group with Lynn Jenkins.

You can also hear *Take A Look At Yourself* on *Tobacco A-Go-Go, Vol. 1* (LP) and *A Lethal Dose Of Hard Psych* (CD).

There's another **Sound System** single, with two purty good soul-garage covers, which may or may not be by this band - *Love Is A Beautiful Thing/You Don't Know* (Worldwide 6767), from circa 1967. Unfortunately the labels yield no clues or credits. (MW/ET)

The Sound Track (TN)

45s: I See The Light/Groovin' (Trail TSRC-1706) 1967
Face The New Day/People Say (Action 101) 1969

This obscure Tennessee outfit's cover of *I See The Light* can also be heard again on *Sick And Tired* (LP) and on *Trip In Tyme Vol. 1* (CD). This isn't the **Five Americans**' hit but a slick punky popper written by E. Chiprut, who wrote the bubblegum smash *Simon Says*. (MW)

The Sound Vendor (OR)

Personnel:			
	JIM DUNLAP	vcls	A
	JIM GRAZIANO	drms	A
	ALLEN GUNTER	gtr	A
	DAVE MAITLAND	gtr	A
	GREG PERRY	keyb'ds	A

45s: Mister Sun/In Paradise (Liquid Stereo LS-25) c1967
It's Snowing/She Knows (Ridon 857) 1968

Portland, Oregon's **Sound Vendor** was formed in 1967 when **Mr. Lucky and The Gamblers** fragmented - all five had been in that outfit. Maitland and Gunter had originally been in the Stingrays, and with Graziano in the Rogues, before merging with the **Gamblers**. Jim Dunlap was previously with Gentleman Jim and The Horsemen.

Mister Sun is a wonderfully weird and brash Anglophile psychedelic ditty. Imagine a cross between psych-era Who and The Move and stick a minute of glorious effects on the end - modern psych-popsters Kula Shaker ought to have had a crack at this.

The flip is laid-back and a square affair by comparison. (MW)

Soundz (PA)

45: Freak Out Part 1/
Freak Out Part 2 (Crown Psychedel*Lite no#) 1967

Sounding more like The Ventures' *Super Psychedelics*, this exploito-psych instrumental single is pleasantly trippy with lots of echo, reverb and effects to tickle one's grey matter. Sponsored and released by the Crown Lamp Co. out of Greensburg, Pennsylvania, I guess this was one mind excursion that they recommended you experience with all the lights ON!

You can also find *Freak Out Part 1* on *The Arf! Arf! (El Cheapo) Sampler* (2-CD); and *Freak Out Part 2* is also on *Buzz Buzz Buzzzzzz, Vol. 1* (CD). (MW)

Soup (WI)

Personnel:			
	DAVE FAAS	vcls, bs	AB
	ROB GRIFFITH	vcls, drms, hrmnca	AB
	DOUG YANKUS	vcls, gtr	AB
	JIM PETERMAN	piano	B

ALBUMS: 1(A) SOUP (Arf Arm Artists 1) 1970 R2
2(B) THE SOUP ALBUM (Big Tree 2007) 1971

NB: (1) originally issued in a plain brown chipboard cover with a loose paper slick. (1) counterfeited on vinyl (Arf Arm Artists 1) 199?, the counterfeit can be identified by the measurement of the trail-off on side one. It measures 7.5 mm, while the trail-off on the original pressing measures 15mm. (1) reissued on vinyl as a 2-LP set (Gear Fab/Comet GFC 403) 2001, this adds their single and many tracks recorded by their previous incarnation **Private Property Of Digil**. This set also appeared on CD (Gear Fab GF-144) 2000.

45: Big Boss Man/Veronica (Target T 1005) 1969

A local Appleton, Wisconsin band, formed after the demise of the **Private Property Of Digil** in 1968. Their first album was a privately pressed affair issued in a plain cover with a yellow insert sheet. One side has five studio tracks, the other a long live jam.

Their later album, which included Jim Peterman (from the **Steve Miller Band**) was recorded at Brunswick Recording Studio and engineered by Bruce Swedien. All the tracks were composed by Doug Yankus and the album is an excellent mix of psychedelia, blues and hard-rock, with some jazz and country-rock influences. The best tracks are *Dance Magic Woman*, *Black Cadillac* and *Many Dancers Dance Inside Your Head*. Three of the 10 tracks are over six minutes, leaving plenty of time for Doug Yankus to show off his guitar skills.

The single includes a rockin' late sixties version of *Big Boss Man* with some nimble guitar licks, while the flip is a yearning romantic paean.

Doug Yankus also guested on the second album by the Nashville-based band White Duck, whose line-up included songwriter John Hiatt. He also played on Hiatt's first solo album, *Hangin' Around The Observatory* (1974), and later on *Slug Line* (1979). After **Soup** split, Doug went on to form Soft Touch and the Doug Yankus Band. He passed away in 1982 due to complications arising from diabetes. The Gear Fab reissues are dedicated to his memory with proceeds going to the Diabetic Foundation. Rob Griffiths had also died a few years earlier.

SOUP - Self Titled (Arf Arm Artists) LP.

The Gear Fab reissues include a number of pre-**Soup** tracks by **Private Property Of Digil** and come with detailed liner notes, which state that in 2000 Dave Faas was playing in a country band in Madison, Wisconsin. (CF/MW/SR/CD/RM/SY)

The Soup Greens (NY)

CD: 1 THAT'S TOO BAD (Misty Lane Records MISTY 71) 2004

45: Like A Rolling Stone/That's Too Bad (Golden Rule 5000) 1965

NB: Amazingly this also got a UK release (Stateside SS 457) in May 1966.

An obscure sixties punk band **The Soup Greens** came from Brooklyn, New York. Their cover of Dylan's classic number *Like A Rolling Stone* attracted some attention when it was included on *Pebbles, Vol. 1* (LP) and it resurfaced again later on the *Pebbles Vol. 1* (CD), *Pebbles Box* (5-LP), *Pebbles, Vol. 4 (ESD)* (CD) and *Trash Box* (5-CD). *That's Too Bad* is also on *Psychotic Reactions* (LP), but is nothing special.

The Misty Lane CD compiles material from original acetates and comes with an eight-page booklet that is full of pictures, information and liner notes. (VJ)

The Source (CA)

ALBUM: 1 A BULLET FOR PRETTY BOY (Film Soundtrack) (American International A-1034) 1970

45s: Phantom In The Air/
Yesterday Is Gone (American International A-141) c1970
It's Me I'm Running From/
Gone Tomorrow (American International A-156) 1970

Written and produced by Robert Gilly, Richard Bowen and Harold Finch, the first single by this Los Angeles band/project is a dark orchestrated psychedelic offering with harpsichord, organ, violin and maracas. The second single was produced and co-written by Harley Hatcher and is taken from the film and soundtrack album.

A group of this name has a cut *You Don't Know What's Going On* on *Soft Sounds.. Presents He & She* (CD). (SR/VJ/MW)

SOUP - Self Titled (Gear Fab reissue) LP.

Richard Soutar (CT)

ALBUMS: 1 EPISODES (Artsong no#) 1976
2 LAVENDER DAYDREAMS (w/lyric insert) (No label SD-72176) 1976 R3

NB: (2) reissued on vinyl (w/insert) (Void Records VOID 09) 1998.

This Connecticut artist's albums have a West Coast vibe with close harmonies and decent guitar work. The first album with a folk-rock feel, lots of pleasant harmonies and guitar hooks is the better of the two. His vocals are supplemented by flute and female harmonies on many tracks. His second album still retains the folk-rock feel but is blander and in a melodic singer/songwriter style which is generally less interesting. Still, the reissue has brought an otherwise obscure album to a wider audience. (VJ)

Joe South (GA/TN)

ALBUM: 1 INTROSPECT (Capitol ST-108) 1968

This southern singer, songwriter, guitarist and producer deserves to be mentioned here for his *Introspect* album (whose cover could have been used for a **West Coast Pop Art Experimental Band** album!). It offers a very decent mix of mainstream pop, rock and folk with some psychy touches. Several of his songs were recorded by other groups including: *Hush* (Deep Purple, **Five By Five**), *Down In The Boondocks*, *Games People Play*, *I Never Promised You A Rose Garden*, *Walk A Mile In My Shoes*... Working in Atlanta and Nashville, **Joe South** also co-produced **Friend and Lover**'s album and later became a successful country-pop singer. (SR)

Southbound Freeway (MI)

Personnel incl:			
	MARC CHOVER	ld gtr, vcls	ABC
	JIM MOHLER	drms	A
	JOHN MORIER		A
	LENNY SOMBERG	bs, vcls	ABC
	LARRY MILLER		B
	JIM WIEJECHA	drms	BC
	MARTY SOMBERG	ld vcls, gtr	C

NB: Pete Woodman also played drums for the band, after Jim Mohler had been drafted, and when they relocated to L.A. in early 1968.

45s: α Crazy Shadows/Revelations (Swan 4272) 1967
Psychedelic Used Car Lot Blues/
Southbound Freeway (Terashirma 67001) 1967
Psychedelic Used Car Lot Blues/
Southbound Freeway (Roulette 4739) 1967

NB: α also released in Canada (Quality 1852) in 1966.

Southbound Freeway was a Detroit, Michigan act. Marc Chover recalls: "We were one of the earliest psychedelic bands. However, our producer (Fred "Saxon") wouldn't record our psychedelia because he thought it was on the way out. This was around the time of Jimi Hendrix' *Are You Experienced* release in the U.S..."

"For the record we may have appeared on the same bill with **The Spike Drivers** a couple of times, however, we were all close friends and played many of the same venues. Ted, Sid Brown, and I all taught music at Fava studios. The band also got to open for **Bob Seger** at the Roseville Theater."

Psychedelic Used Car Lot Blues has since resurfaced on *Michigan Brand Nuggets* (2-LP) and *Michigan Nuggets* (CD), but it's more novelty than psychedelic! The band later moved to California where they split. Today, Marc Chover is still writing/playing and is an independent manufacturer's sales rep in the Pro Audio business. Lenny Somberg, who formed the band with Marc sadly died in the early seventies, whilst Marty Somberg has a graphics firm in Ann Arbor, Michigan. Jim Wiejecha later changed his surname to Surell and was Paul Anka's staff music copyist for many years - he currently works at Warner Bros. as a copyist.

SOUTHERN COMFORT - Self Titled (Sire-London) LP.

Marc Chover has just released his first solo CD entitled *Geezerphoelia* by his virtual band Sleazy Geezer: - "It includes one tune I wrote with Ted when we were partners in The Horny Toads (never recorded) from 1969 to 1971. Marty Somberg did the graphic design and Jim Surell wrote the horn arrangements." The Horny Toads were regulars at the Unitarian Church and got to open for Crosby and Nash at a 'Winter Soldier Investigation' benefit concert held at University of Detroit stadium. It was their only 'major' gig.

It's worth noting that Larry Miller, who was an early member of **Southbound Freeway** was primarily a DJ in Detroit, with WDTM, a Fine Arts/Classical station. His "Promenade" show based on thematic programming of folk, cabaret, spoken word and miscellaneous stuff, is regarded as a precursor of sixties FM format. Miller later created the all night show on KMPX in San Francisco in February of 1967, as an electrified extension of Promenade.

There was a later and unconnected Canadian act of this name whose sole single was also released in the US: *Roll With It/Don't Go Cryin'* (Atco 6690) in 1969.

Psychedelic Used Car Lot Blues can also be heard on *Michigan Nuggets* (CD); and *Southbound Freeway* figures on *Who Needs Tomorrow Vol. 2* (CD). (MW/RR/MC)

John Southern (OK)

ALBUM: 1 EQUINOX (w/insert) (Boyd 0001) 1975 R1/R2

Oklahoma folk-rock singer **John Southern** plays various homemade stringed instruments on *Equinox*. The album is presented in a superb colour cover that has **Southern** inside a sewer! (SR)

Southern Comfort (?)

Personnel:			
	JEROME ARNOLD	bs, vcls	A
	"BIG" WALTER "SHAKEY" HORTON	vcls, hrmnca	A
	JESSIE C. LEWIS	drms, vcls	A
	MARTIN STONE	gtr	A

ALBUM: 1(A) SOUTHERN COMFORT (Sire-London SES 97011) 1969 R1

NB: (1) also issued in the U.K. (London SHK 8405) 1969 (R2).

This U.K.-produced one-off album was recorded by three well-known black blues musicians from the U.S.A., plus ex-Savoy Brown Blues Band/ pre-Mighty Baby guitarist Martin Stone. While the album contains mostly short, unrehearsed blues songs, it closes with an amazing 12-minute Eastern-fuzz-raga track that will appeal to browsers of this book. (CF)

Southern Comfort (CA)

Personnel:	STEVE FUNK	organ, piano	A
	(BOB HUBERMAN	bs	A)
	BON JONES	drms	A
	(JOHN KAHN	piano	A)
	FRED OLSON	gtr	A
	(GERALD OSHITA	flute, sax	A)
	(CHARLEY SCHONING)	piano	A)
	RON STALLINGS	sax, vcls	A
	ART STAVRO	bs	A
	JOHN WILMETH	trumpet	A

ALBUM: 1(A) SOUTHERN COMFORT (Columbia CS 1011) 1970

NB: (1) also released in Holland (CBS S64125) 1970.

Not to be confused with the British band Ian Matthews' Southern Comfort, nor Martin Stone's **Southern Comfort**, this group was created by San Francisco musicians working with **Mike Bloomfield** and **Nick Gravenites** (who produced their only album). Musically, it tries to explore the same territory as **The Electric Flag**: a combination of soul, blues and Bay Area sound, with a brass section and some good guitar parts. All the songs are original except for a cover of the Beatles' *Get Back* and Arthur Conley's *Love Got Me*.

Bob Jones was previously in **We Five**, John Wilmeth played bass with **The Fourth Way**, Steve Funk was in Wayne Nitro and the Whispering Shadows and also with the Debonairs. Ron Stallings was in **Mother Earth** and with The Mystic Knights Of The Sea. In 1972, Bob Jones and Steve Funk were in Snake, the backing group of **Alice Stuart**. Most of these musicians kept on working with **Nick Gravenites** and can be found on many of his solo records and productions (Otis Rush, **Brewer and Shipley**). (SR)

Southern Steel (FL)

Personnel:	JIM GOODMAN		A
	ED OLSZEWSKI		A
	GREG ORSINI	drms	A
	SPIKE WARNER		A

ALBUM: 1(A) GET ON THROUGH (Earth E-00003/4) 197? R2

45: San Francisco Man/24 Hours A Day (Earth 4444) c1968/9

This rare private press album is similar in style to **The Byrds** circa *Notorious Byrd Brothers*/*Dr. Byrds And Mr. Hyde*. Issued on a North Miami, Florida label, both the cover and label are printed in black and white and have a very "home-made" feel.

Spike Warner had earlier played in **Shades, Inc.** (DSv/JBn/JLh)

South 40 (MN)

Personnel:	HARRY NEHLS	drms	A
	DAVE "KINK" MIDDLEMIST	keyb'ds	A
	DAVE WAGGNER	vcls	A
	DICK WIEGAND	ld gtr	A
	LARRY WIEGAND	bs	A

ALBUM: 1 LIVE AT SOMEPLACE ELSE!
(Metrobeat MBS-1000) 1968 SC

45s:	The Penny Song/Good Lovin'	(Metrobeat 4450) 1967
	I Want Sunshine/Goin' Someplace Else	(Metrobeat 4457) 1967

Recorded live at the Someplace Else Club in Minneapolis, this competent psych garage group's album contained such rock standards as *Fire*, *Get Out Of My Life Woman*, *You Keep Me Hangin' On* and *99 ½* as well as several strong originals such as *What's Happenin'?*, *I Want Sunshine*, *If No Love* and *Goin' Someplace Else*. The group effectively combined soul music, R & B and straight-ahead rock & roll. **South 40** never received a lot of local airplay, but they attracted some recognition in the outlying areas like Fargo, North Dakota and Duluth, Minnesota.

Harry Nehls was later replaced by Denny Casswell and **South 40** later relocated to Chicago and became **Crow**. Dave Waggoner had earlier been in **The Aardvarks** and Larry Wiegand **The Rave-Ons**.

Compilation appearances include: *I Want You To Love Me* on *Roof Garden Jamboree* (LP); and *Penny Song* on *The Best Of Metrobeat! Vol. 1* (LP). (SR)

Southwest F.O.B. (TX)

Personnel incl:	JOHN "LASSIE" COLEY	keyb'ds, vcls	ABC
	TONY "ZEKE" DURRELL	drms	ABCD
	(ENGLAND) DAN SEALS	ld vcls, sax	ABC
	LARRY "OVID" STEVENS	gtr, vcls	ABCD
	MIKE "DOC" WOOLBRIGHT	bs, vcls	AB
	RANDY BATES	trumpet	B
	SHANE KEISTER	keyb'ds	CD
	BOYD WILLIAMS	bs, vcls	CD

ALBUM: 1(A) SMELL OF INCENSE (Hip HIS 7001) 1968 SC

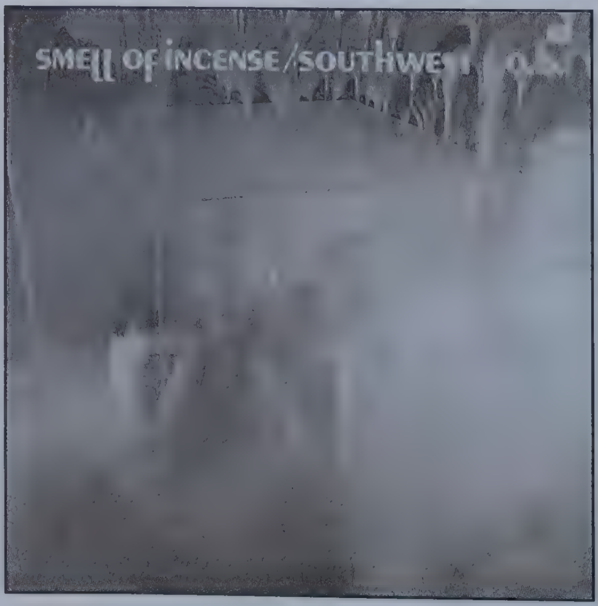
NB: (1) reissued on vinyl (Big Beat WIK 81) 1988. (1) reissued on vinyl (Beat Rocket BR 144) 2006. (1) reissued on CD (Sundazed SC 11060) 1998, including bonus tracks and a booklet full of notes and pictures. The original Hip LP contains just eight tracks, the Big Beat version 13 (including a medley of two from the Hip LP *Baytown/And Another Thing*), and the Sundazed CD 20, including two versions of *And Another Thing*.

				HCP
45s:		The Smell Of Incense/Green Skies	(GPC 1945) 1968	-
		The Smell Of Incense/Green Skies	(Hip 8002) 1968	56
		Nadine/All One Big Game	(Hip 8009) 1968/9	-
	α	As I Look At You/Independent Me	(Hip 8015) 1969	-
	α	Feelin' Groovy/Beggar Man	(Hip 8022) 1969	115

NB: α are non-LP.

Dallas outfit **Southwest F.O.B.** was originally called **Theze Few** and included England Dan and John Ford Coley, who went on to achieve considerable success as a duo. The "F.O.B." apparently stood for "Freight On Board". In 1967, they played a gig in Dallas with visiting L.A. outfit, the **West Coast Pop Art Experimental Band**. Impressed by the latter's tune, *Smell Of Incense*, they decided to record it, shortening it for AM radio consumption and adding superbly-executed five-part harmonies. The result was a hit single which reached No. 56 in the Billboard chart.

Their pleasant soft-rock album was recorded at Robin Hood Brians studios in Tyler, Texas on 25/27th October 1968, and has some psychedelic influences as well as a risque (for 1968) cover shot of four naked women enclosed in a plexiglass box (calling Dr. Freud!). *And Another Thing* is an interesting extended track, much in the *In-A-Gadda-Da-Vida* mould, with



SOUTHWEST F.O.B. - Smell Of Incense LP.

echoing drums rolling back and forth across the stereo mix over a bass ostinato. There are also good versions of **Buffalo Springfield**'s *Rock 'N' Roll Woman* and Chuck Berry's *Nadine* as well as a few harbingers of England Dan and John Ford Coley's somewhat bland future sound.

Southwest F.O.B was apparently a killer live act to the extent that they reportedly upstaged Led Zeppelin in August 1969 (a gig which culminated in Zeke setting his cymbals on fire and throwing his drumkit all over the stage). They generally opened with a set of soul covers then, after a costume change, did a set of Cream-like hard-rock and finished with a set of original material. They were also known for their attire (powder blue double-breasted suits with high collars) which was designed by their guitarist, Ovid.

After Woolbridge and Bates left the band, ennui set in and sessions for a proposed second album were aborted (in Coley's words, "Everyone was pretty disorganised; people were drunk and passed out.") Soon after, Seals and Coley left and the remaining quartet settled into playing a southern blues-styled music but the group fell apart a year later when Zeke got married and pulled out of a tour.

On the Big Beat release *And Another Thing* was edited down to just over two minutes. This release also substitutes the weaker album cuts with the singles and three otherwise unreleased tracks *You're Looking So Fine, Monday's World* and *I'm Coming*. These seem to date from late in the group's career. Curiously the Sundazed CD omits these three tracks but includes all the rest of their output including *Mercy, Mercy, Mercy* from the Soul Explosion album and both sides of the **Theze Few** single.

The Smell Of Incense has also resurfaced on *Psychedelic Microdots Of The Sixties, Vol. 1* (CD) and on *Garage Beat '66 3* (CD). The non-album flip, *Green Skies*, has resurfaced on, *Psychedelic Microdots Of The Sixties, Vol. 2* (CD). (VJ/JMe/LP)

Southwind (CA)

45s:	Get On Board The Train/ Got To Get Myself Together	(Venture VE-616) 1968
	You've Been On My Mind/ Fresh As A Daisy	(Venture VE-621) 1968
	Ready To Ride/ Cool Green Hills Of Earth	(Blue Thumb 108) 1969
	Boogie Woogie Country Girl/ Honky Tonkin'	(Blue Thumb 111) 1970
	Beside The Mountain/ Please Don't Hitchhike	(Blue Thumb 203) 1971

This band started out as **The Disciples** in Norman, at the University of Oklahoma, in the early-to-mid sixties. They released three singles before relocating to Los Angeles and re-branding themselves **Southwind**, which better reflected the country influences they fused onto an Invasion beat-rock foundation. (MW)

Sower (NM)

Personnel:	KELLY CARGO	gtr, vcls	A
	JOE FERWERDA	drms	A
	ROB MABEE	violin	A
	CHARLES MAXWELL	gtr, vcls	A
	RICK PRUITT	gtr	A
	RAYHA RADHA	flute	A

ALBUM: 1(A) SOWER (Grand Trine 1445) 1977 R2

A mellow folky outfit from New Mexico. The backing comprised guitars, drums, flute and violin. (VJ/CF)

Space (CA)

Personnel incl:	JOHN ANDERSON	ld gtr
	ERIC GIES	bs
	TERRY RAE	drms
	STERLING STORM	vcls

45: Jack In The Box/Radio Song (Crazy Horse 1304) 1968

Anderson, Gies, and Storm had been in **Eddie and The Showmen**, one of L.A.'s most popular surf bands, who'd split in the wake of the English Invasion. In the mid-sixties **Eddie And The Showmen** regrouped as **The Plunkers.** In the late sixties they changed their name to **Space** augmented by drummer Terry Rae (formerly of Sweet Wine and **Palace Guard**, later in **Jamme**). **Space** lasted only about a year before the original trio relocated to Santa Cruz. Their single was released in October 1968. By 1976 they were known as The Mysterious People, and in 1979 they became The Humans.

Jack In The Box is disposable toytown-pop. *Radio Song* is the nugget here - droning soft-psych with a stoned vibe and stream-of-consciousness lyrics. (MW)

Space Cadets (TX)

Personnel:	BUD BUDDARD	A
	RUDY HERNANDEZ	A
	GARRET HILLIARD	A

This group came from San Antonio, but recorded in Houston in the late sixties. Two previously unissued tracks:- *Nothing'll Stand In My Way* complete with the false start and finished take of the same song and *Love-itis* have both resurfaced on *Acid Visions Vol. 2* (LP) and *Acid Visions - The Complete Collection Vol. 1* (3-CD). (VJ)

Space Opera (TX>NM)

Personnel:	DAVID BULLOCK	ld gtr, vcls	A
	SCOTT FRAZER	ld gtr, keyb'ds	A
	PHILIP WHITE	keyb'ds, bs	A
	BRETT WILSON	drms	A

ALBUM: 1(A) SPACE OPERA (w/lyric insert) (Epic KE 32117) 1973

NB: (1) also released in Canada (Columbia ES 90116) 1972.

45: Country Max/Prelude No. 4 (Epic 10971) 1973

Although they recorded their album in Toronto, Canada and Hollywood and are frequently quoted as Canadians, **Space Opera** originated from Texas, and relocated in 1971 to Williamsville, New York, which remained their home-base. Bullock and Fraser had earlier played with **Whistler, Chaucer, Detroit and Greenhill**, a well-known sixties Texas outfit. The *Country Max* single is a great drug-influenced song and at its best their album featured some superb twin guitar work, but sadly it wasn't all of a high standard. Both the single cuts were from the album.

SPACE OPERA

SPACE OPERA - Self Titled LP.

Tragically, three of them have died in recent years. Brett Wilson suffered a fatal heart attack on 26 January 2005, aged 55. Scott Fraser died aged 57 on 19 September 2006 after a long illness and Philip White died on 6 September 2008, aged 58. (VJ)

The Spacemen (WI)

Personnel:	GENE FONDLOW	ld gtr	A
	BOB JILEK	keyb'ds	A
	TOM McMAHON	gtr	A
	JOHN SCHUSTER	bs	A
	LOREN SKAARE	drms	A

45s:	The Spacewalk/Please Please Me	(Gemini 5-5566) 1965
	Modman/Retro	(Big Sound 303) 1966
	Run For Your Life/Same Old Grind	(Big Sound 309) 1966

This Wausau, Wisconsin band was in orbit from 1965 until 1967 and released three eagerly-sought singles.

Compilation appearances include: *Same Old Grind* on *Highs In The Mid-Sixties, Vol. 15* (LP); *Modman* on *Badger Beat Chronicles* (LP); and *Run For Your Life* on *Gravel Volume 1* (CD). (VJ/GM/MW)

The Space Walrus (?TN)

45:	Searchin'/Grazin' In The Grass	(Athena 5019) 1969

This rare single by an obscure group probably from the Nashville area was released on the same label as the **Feminine Complex**. (SR)

The Spades (TX)

Personnel incl:	ROKY ERICKSON	gtr, vcls
	JOHN VERNEY	

45s:		I Need A Girl/Do You Want To Dance	(Zero 10001) 1965
	α	You're Gonna Miss Me/We Sell Soul	(Zero 10002) 1965

NB: α reissued in 1975, later pirated in the 1980s.

The Spades formed in Austin, Texas in 1965. Roky Erickson joined after the first single from The Fugitives, a garage band which he played in with George Kinney later of **Golden Dawn**. He wrote and sang vocals on *You're Gonna Miss Me* and when he went on to the **13th Floor Elevators** they re-recorded it and enjoyed a minor U.S. hit.

INTERNATIONAL ARTIST
Epitaph for a Legend

EPITAPH FOR A LEGEND (Comp 2-LP) including The Spades.

Both sides of the second single have resurfaced on *Epitaph For A Legend* (2-LP), *Austin Landing* (LP) and *Trash Box* (5-CD); *You're Gonna Miss Me* can also be heard on *Mayhem & Psychosis, Vol. 2* (LP), *Mayhem & Psychosis, Vol. 1* (CD) and *Best of Pebbles, Vol. 1* (LP & CD); and *We Sell Soul* is also on *Highs In The Mid-Sixties Vol. 17* (LP), *Acid Dreams - The Complete Set* (3-LP) and *Acid Dreams Epitaph* (CD).

The single itself was reissued in 1975 and again in 1986. (VJ)

Stephen Spano (MD)

ALBUM:	1	EYE TO EYE (w/insert)	(Adelphi AD-4103) 1975 R1

Here's an obscure album from a Maryland artist that some collectors rate highly. It's the lead guitar, unusual chord progressions, and hippie vibe exuded through the use of flute and congas that the album is noted for. There's nothing to attract psych fans but it's one of the better Crosby Stills and Nash-influenced private pressings. (VJ)

Spare Change Band (?NY)

ALBUM:	1	SPARE CHANGE BAND	(Tribute LR 1002) 1977 R2

This album featured three of the original members of **Tea Company**. The album has a West Coast vibe with a folky and blues repertoire. (VJ)

The Sparkles (TX)

Personnel:	GUY BALEW	sax	A
	JESSE BALEW	sax	A
	GARY BLAKEY	drms	AB
	BOB DONNELL	bs	A
	CARL HUCKABY	gtr	A
	STANLEY SMITH	gtr	ABC
	JOHNNY WALLER	piano	A
	CHARLIE HATCHETT	gtr	B
	LUCKY FLOYD	drms	CDE
	DONNIE ROBERTS	gtr	C
	BOBBY SMITH	bs	CDE
	LOUIE HOLT	gtr	D
	JIMMY MARRIOT	drms	DE
	GARY P. NUNN	gtr	D
	STEVE WEISSBERG	ld gtr	E

EP: 1(D)	No Friend of Mine/Hipsville 29 B.C./ I Want To Be Free (PS)	(Sundazed SEP 176) 2005

45s:	The U.T./He Can't Love You	(Caron 94) 1962
	The Hip/Oh Girls, Girls	(Hickory 1364) 1966
	Something That You Said/ Daddy Gonna Put The Hun On You	(Hickory 1390) 1966
	Jack And The Beanstalk/Oh Girls, Girls	(Hickory 1406) 1966
	No Friend Of Mine/ First Forget (What Has Made You Blue)	(Hickory 1443) 1967
	Hipsville 29 B.C./I Want To Be Free	(Hickory 1474) 1967

This was a very popular combo in West Texas between 1957 and 1972. Forming in Levelland in 1957, line-up 'A' did some recording at Norman Petty's studios in 1958 but nothing made it onto vinyl. They broke up for a while but later reformed with line-up 'B' and an unknown bassist. They underwent several further personnel changes. When Charlie Hatchet relocated to Lubbock to start a new outfit The Raiders he took Gary Blakey with him and a new line-up ('C') resulted. For a while in 1965 (line-up 'D') used two drummers, although Lucky Floyd was also used as a vocalist too.

Their first single really predates this book. *U.T.* stood for 'untitled' and was recorded in a garage in Clovis, New Mexico. Later in 1962 they signed for Hickory and Larry Parks, a drummer for Roy Orbison became their producer. They enjoyed some success with the resulting singles, particularly *The Hip*.

When Louie Holt and Gary P. Nunn left the band, Bobby Smith and Lucky Floyd headed to California changing the band's name to The Pearly Gate. This was around 1968. In fact they were scheduled to play a benefit for

Robert F. Kennedy at the Americana Hotel the night he was shot. The band were involved with Al Perkins at this time and did a TV show called 'Judge For The Defense'. They later returned to Austin reverting back to **The Sparkles** and around 1970/71 Steve Weissberg, who had played lead guitar for John Denver, was in the band.

In 1972, Lucky Floyd was invited back to California to join **Red Wilder Blue**. **The Sparkles** disintegrated soon afterwards. An early sixties line-up played some reunion gigs in West Texas early in 1985.

The band frequently crop up on compilations. Check out any of these below:- *The U.T.* on *Highs In The Mid-Sixties, Vol. 17* (LP); *Hipsville 29 B.C. (I Need Help)* on *Mayhem & Psychosis, Vol. 2* (LP), *Mayhem & Psychosis, Vol. 2* (CD), *Hipsville 29 B.C.* (LP) and *Garage Beat '66 1* (CD); *No Friend Of Mine* on *Nuggets Box* (4-CD), *Pebbles, Vol. 1* (CD), *Pebbles, Vol. 1 (ESD)* (CD), *Songs We Taught The Fuzztones* (2-LP and CD), *60's Punk E.P., Vol. 1* (7"), *Acid Dreams - The Complete Set* (3-LP), *Acid Dreams Testament* (CD), *Trash Box* (5-CD), *Best of Pebbles, Vol. 1* (LP & CD), *Ear-Piercing Punk* (LP), *Garage Beat '66 1* (CD) and *Uptight Tonight* (CD); and *I Want To Be Free* on *Turds On A Bum Ride, Vol. 1 & 2* (2-CD) and *Turds On A Bum Ride, Vol. 1* (2-LP).

Their excellent *No Friend Of Mine* (credited to 'Roy Junior') was covered in 1967 by Pittsburgh's legendary **Swamp Rats** and has been revitalised by The Fuzztones on *Leave Your Mind At Home* (1984) and The Cynics *Blue Train Station* (1988). (VJ/MW)

Sparks of Life (IL)

45: La Bomba/Stay With Me (Marek 681) 1968

The work of a garage band from Rockford, Illinois this single was on the same local label as the **Missing Links**. (VJ)

The Sparrows (CA)

ALBUM: 1 THAT MERSEY SOUND (Elkay 3009) 1964

These **Sparrows** were presented as being part of the British Invasion but were in fact a California studio group based in L.A. Contrary to many similar records presented with a dubious claim to be 'recorded in England', this is quite good. Instead of poor "English harmonies with beat" it includes some good guitar and lots of dynamic vocals.

Rick Griffin did the cover art. (SR)

The Spartans (CA) - see The Minutemen (CA).

The Spats (CA)

Personnel:	MYRON CAPRINO	ld gtr	A
	BOB DENNIS	sax	A
	BUD JOHNSON	gtr	A
	DICK JOHNSON	vcls	A
	RONNIE JOHNSON	bs	A
	CHUCK SCOTT	piano	A
	MIKE SULSONA	drms	A

ALBUM: 1(A) COOKING WITH THE SPATS (ABC Paramount ABCS-502) 1965

				HCP
45s:		Gator Tails And Monkey Ribs/The Roach	(Enith 1268) 1964	-
		Gator Tails And Monkey Ribs/The Roach	(ABC Paramount 10585) 1964	96
		There's A Party In The Pad Down Below/She Kissed Me Last Night	(ABC Paramount 10600) 1964	-
		Gotta Tell Ya All About It Baby/Billy The Blue Grasshopper	(ABC Paramount 10640) 1965	-
	α	Have You Ever Seen Me Crying?/Go Go Yamaha	(ABC Paramount 10711) 1965	-
		Scoobee Doo/She Done Moved	(ABC Paramount 10790) 1966	
		Bottom Of It All/The Upsetter	(Jano 1549) 1967	

NB: α shown as by The Spats featuring Dick Johnson, it may be promo-only.

This band from Garden Grove, California started out playing early sixties rock'n'roll, saxy frat-rock and RnB, as on their album and their first three singles, with the expected batch of covers - *Bony Moronie, Long Tall Texan, Let The Good Times Roll*, and *Nadine*. Their later releases moved into garagy territory and are of interest here, confirmed by their inclusion on several garage compilations.

Ronnie Johnson was not the same guy as the Ron Johnson from **Kaleidoscope**. Their most successful song commercially was *Gator Tails And Monkey Ribs*, which spent a week at No. 96.

Compilation appearances have included: *She Done Moved* on *Boulders, Vol. 3* (LP), *Nuggets, Vol. 12: Punk Part Three* (LP), *Sixties Choice, Vol. 2* (LP), *60's Choice Collection, Vol's 1 & 2* (CD) and *Where The Action Is! L.A. 1965-68* (4-CD book); *Gotta Tell Ya All About It Baby* on *Highs of The Mid-Sixties Vol. 1* (LP); *Go Go Yamaha* on *It's A Go Go World!* (LP); *Bottom Of It All* on *Sixties Rebellion 7: Backyard Patio* (LP); and *Bottom Of It All* and *The Upsetter* on *Tougher Than Stains* (LP). (MW/DDn/SR/VJ)

Special Delivery (CT)

45: Hello Love/Love Is Contagious (Verve 10606) 1967

This is a good flower-pop single. Aram Heller's 'Till The Stroke Of Dawn' book informs us that this band was from Bridgeport, Connecticut. (SR/MW)

Specktrum (RI)

Personnel incl:	K. JEREMIAH	A
	R. MOORE	A
	R. SCHMEISSER	A

45: Confetti/I Was A Fool (Somethin' Groovy SG-500) 1967

This was the sole single from this Cranston, Rhode Island band. *Confetti* is a wistful jangly folk-rocker whilst the flip is a subdued Zombies-style ballad. If you were lucky enough to subscribe to Dave Bass' "King's Ransom" 'zine, he uncovered a box of them and they were on offer in issue #1 at $3 a throw. That was in '81 and the single is just a shade more expensive now (add a zero!).

I Was A Fool has appeared on *Tymes Gone By* (LP), and *Confetti* was thrown onto *Mayhem & Psychosis, Vol. 2* (CD). In 2000 the compilation *Leaving It All Behind* (LP) featured *Confetti* and reported that the band was really from Cranston, Rhode Island. (MW/MM)

The Speckulations (NC)

Personnel:	FLOYD GREEN	gtr, vcls	A
	ROBERT HUBBS	bs, vcls	A
	DAVID HUMB	vcls, tamb	A
	HAROLD JOHNSON	drms, vcls	A
	TONY MEYERS	keyb'ds	A

ALBUM: 1(A) WALKING THE DOG IN THE MIDNIGHT HOUR (Justice JLP 132) 1966 R3

NB: (1) reissued on CD (Collectables COL-0621) 1997.

45: Hulu Hoop/Walking Fast (Speck 6-6129) 1966

Another Justice label rarity exhumed for collectors to pick over the bones. You'll either love it or cringe to it. The usual bag of soul, R&B and ballads also covered by several of the other local acts on this North Carolina label, they range from quite good (*House of The Rising Sun*) to downright sloppy and embarrassing (*Try Me, Midnight Hour*). The empty gym sound of the recording doesn't help nor do some very weak vocals - the band deciding to give everyone bar Tony Myers the chance to perform lead - their inadequacies are evident on the soul numbers and ballads. *Wipe-Out* comes as a welcome relief for that reason and is a most spirited rendition with clean ringing guitar.

The non-album *Hulu Hoop*, featured on *The Big Itch, Vol. 6* (LP), was recorded at Arthur Smith Studios in Charlotte, North Carolina - the same venue used by the Voxmen. (MW/MDo)

The Specters (MA)

45:	Depression/8 2/3	(Melbourne 3230) 1966

Doom'n'gloom garage sounds from Worcester, Massachusetts. *Depression* can be experienced on *Teenage Shutdown, Vol. 6: I'm Down Today* (LP & CD) and the *No No No* (CD) compilation. According to the *Teenage Shutdown Vol. 6* liners, it was done tongue-in-cheek as a replacement for a song about the local whorehouse, which had suffered a parental ban. (MW/MM)

Spectres (LA)

Personnel incl:	WOODIE BARDIN	keyb'ds
	DANIEL C. GILBERT	ld gtr
	JIM STEEL	vcls

45s:	High Stepper/No Good, No Where World	(N-Joy NJ 1020) 1966
	Psychedelic Situation/I Cried	(Paula 270) 1967

This outfit formed at Louisiana Tech in Ruston. Their debut appeared on the West Monroe-based N-Joy label in June 1966 and both sides were co-written by Ron Gray, whose **Countdowns** were on the same label.

You'll also find *No Good, No Where World* on *Wake The Neighbours!* (LP); and *I Cried* on *Wyld Sydes Volume 5* (CD). (MW)

The Spectrum (TX)

45:	Baby Let Me Take You Home/ Bald Headed Woman	(Udell 61219) 196?

This Houston-based covers band had a good live reputation. *Baby Let Me Take You Home* was originally recorded by The Animals and *Bald Headed Woman* was recorded by both The Kinks and The Who.

You'll also find *Bald Headed Woman* on *Highs In The Mid-Sixties, Vol. 17* (LP). (VJ)

Alexander "Skip" Spence (CA)

ALBUM:	1	OAR	(Columbia CS-9831) 1969 R2

NB: (1) also released in Holland (CBS S 63919). (1) reissued on vinyl (Sundazed SL 5030) 2000. (1) reissued on CD (Sundazed SC 11075) 1999 with 10 bonus tracks. (1) reissued on CD (Sony Legacy WK 75031) 1991 with five bonus tracks.

45:	All My Life/Land Of The Sun	(Sundazed S 153) 2000

NB: recorded in 1966/1972.

Born on the 18th April 1946 in Windsor, Ontario **Alexander "Skip" Spence** moved to the Bay Area with his parents in 1959. The story goes that he was on his way to an audition for the band that became **Quicksilver Messenger Service** when he was spotted by Marty Balin of the nascent **Jefferson Airplane**. Balin decided just from his appearance that **Spence** was the drummer he wanted and although he had never played the drums before, **Spence** joined the **'Airplane** in 1966 and wrote some of their early songs.

Some months later as a singer/guitarist he joined the fledgling **Moby Grape**, who released their debut album in June 1967. During recording sessions in July 1968, suffering from various personal problems, **Spence** tried to attack other members of the band with a fire axe. He was jailed at the Tombs and then committed to Bellevue Hospital. At the end of 1968, he was discharged and went to Nashville on a motorbike. There, in December 1968, he recorded *Oar*, on which he played all the instruments. The result is extremely strange and very raw album. Tracks like *Grey/Afro*, *War In Peace* and *Lawrence Of Euphoria* are among the more interesting moments. Ignored at the time (and one of Columbia's worst sellers), *Oar* has since gained a cult following and is now recognised as a kind of masterpiece, in the same special category as Syd Barrett's albums.

After this solo album, **Spence** rejoined **Moby Grape** on various occasions, as well as helping the Doobie Brothers (he got special thanks on their first album). Unfortunately, due to persistent personal problems, he also spent long periods of time in various California social institutions.

Spence died in April 1999 of advanced lung cancer. Quite ironically, at the same time, a tribute album *More Oar* was released with cover songs from *Oar* by Robert Plant, Beck, Tom Waits, Mudhoney and others.

War In Peace can also be found on *Psychedelic Frequencies* (CD). (SR)

Speed Limit 35 (SC)

Personnel:	STEPHEN 'CARLOS' SCOTT	bs, vcls	A
	PAUL 'PABLO' SWENSON	drms	A
	BOBBY 'LG' WALKER	gtr, vcls	A

ALBUM:	1(A)	SPEED LIMIT 35	(RD Records RD 14) 2004

This eight-track album compiles material recorded in 1970-71 by this Columbia, South Carolina band that had remained unreleased until now. The songs have been remastered and the record is released in an ultra heavy old style cardboard sleeve and an insert with band history by Stephen Scott. The material is heavy-ish rock. Scott had been with the Venezuelan garage psych band Ladies W.C. in the sixties. (VJ)

Jim Spencer (WI)

Personnel:	JIM SPENCER	ld vcls, acoustic gtr	AB
	JAY BORKENHAGEN	gtr, sax, flute	B
	KENT CARPENTER	gtr	B
	ALAN EK	hrmnca	B
	ROB FIXMER	drms	B
	GARY KEMP	gtr	B
	JOHN NEBI	gtr	B
	MIKE PAGEANT	gtr	B
	TOM RUPPENTHAL	bs	B
	SIGMUND SNOPEK	keyb'ds, flute, strings, vcls	B
	RICHARD THOMAS	gtr, vcls	B

ALBUMS:	1(A)	LANDSCAPES (w/insert)	(Thoth TST-1001) 1973 R2
	2(B)	2nd LOOK (w/poster)	(Akashic AST-1001) 1974 R1

45:	River Run/The One Who Cries	(Thoth 001) 197?

OAR
ALEXANDER SPENCE

ALEXANDER SPENCE - Oar LP.

Well respected songwriter/musician/producer/studio owner **Jim Spencer** is probably best known to readers of this book as the man who recorded the Indiana group **Anonymous** in his Milwaukee, Wisconsin studio in 1976. His own records are also rare, and good in a straight electric/acoustic folk direction. He recorded a third album in 1976 as **Major Arcana**. Tragically, **Spencer** died of heart failure in 1983 at the age of 39. His death was a great loss to the local scene. It's obvious by the large number of musicians on his records that he was a magnet for Milwaukee talent. (CF)

Jimmie Spheeris (NY)

ALBUMS: (up to 1977)	1	ISLE OF VIEW	(Columbia KC 30988) 1972
	2	JIMMIE SPHEERIS	(Columbia KC 32157) 1973
	3	THE ORIGINAL TAP DANCING KID	(CBS KC 32157) 1973
	4	THE DRAGON IS DANCING	(Epic PE 33565) 1975
	5	PORTS OF THE HEART	(Epic PE 34276) 1976

Long-haired singer with hippie values, **Jimmie Spheeris** was of Greek descent. He was the brother of film director and producer Penelope Spheeris. Born in Phenix City, Alabama he moved with his family to Venice, California after his father was murdered. He later moved to New York City in the later sixties to develop a songwriting career. His records sold quite well and are mainly of interest for the interventions of Geoff Levin, the guitarist of **People** and **Elephant**. The third album was produced by Felix Cavaliere, the former leader of **The Rascals** and is rather mellow. Jackson Browne, a long-time friend of his, contributed backing vocals on *Ports Of The Heart*.

After *The Ports Of The Heart* appeared he found himself without a recording contract and apart from a 1980 single, *Hold Tight*, he released no new music for close to a decade. Finally, in 1984, **Spheeris** returned to the studio to begin work on a comeback album. Tragically he was killed by a drunk driver on the morning of 4 July 1984, shortly after the record's completion. The album, simply titled *Spheeris*, was privately issued later that same year. (SR/VJ)

The Spi-Dells (MA)

Personnel incl:	JACK ANDREWS	
	JIMMY KING	vcls
	DON PERRY	
	CHARLIE ROBBINS	
	JERRY VALLEE	

ALBUM:	1	I'M COMING HOME	(Demco DRS-1003) 196?
45:		I Feel Just Like Crying/It's My Way	(Demco DR-1004) 196?

NB: shown as by The Spi-Dells Featuring Jimmy King.

From New England, an obscure garage soul band with harmonies covering *Beggin'*, *Hully Gully*, *Gee But I Wish*, *I'm Comin' Home* and *You Make Me Feel So Good*. (SR/CF)

Spider (?)

Personnel:	MIKE DEASY	gtr	A
	(CARL RADLE	bs	A)
	(LEE SKLAR	bs	A)

ALBUM:	1(A)	LABYRINTHS	(Capitol ST-11046) 1972
45s:		Little Love Song/May Sixteenth	(Capitol 3325) 1972
		Burnin'/May Sixteenth	(Capitol 3393) 1972

Interesting West Coast folk-rock band **Spider** was formed by two ex-New Christy Minstrels musicians. Their female singer is quite good and the song selection includes material written by **Dan Moore** and **Hoyt Axton**. **Mike Deasy** played guitar and wrote several songs on the album. (SR)

JIM SPENCER
2nd Look

JIM SPENCER - 2nd Look LP.

Spider & The Crabs

ALBUM:	1	SPIDER & THE CRABS	(Audio House AH12267) 1967

Here's a recently discovered small custom pressing by a popular Kansas showband in the late sixties who utilised lots of horns on their rather insipid covers of material like *It's Not Unusual*, *You Are My Sunshine* and *Tracks Of My Tears*. The eight-track album may be of most interest to readers for fast-paced guitar on *Think*, a band original and the reasonable cover of **The Monkees**' *I'm Not You Steppin' Stone*. (VJ)

Spider and The Mustangs (CA)

45:	So Long Child/You Ask Me Why	(Sands 10662) 1966

This punk outfit came from Hemet in California. *So Long Child* resurfaced on *Garage Punk Unknowns, Vol. 7* (LP); and *You Ask Me Why* can also be heard on *One Hand In The Darkness* (LP) and *Trip In Tyme Volume 4* (CD). (VJ)

The Spiders (AZ)

Personnel:	GLEN BUXTON	ld gtr	AB
	DENNIS DUNAWAY	bs	AB
	VINCENT FURNIER	vcls, hrmnca	AB
	JOHN SUPER	drms	AB
	JOHN TATUM	gtr	A
	MICHAEL BRUCE	gtr	B

EP:	1	SPIDERS (PS)	(Sundazed SEP 141) 1998
45s:		Why Don't You Love Me/Hitch Hike	(Mascot 112) 1965
		Don't Blow Your Mind/ No Price Tag	(Santa Cruz SCR 003) 1966

From Phoenix, Arizona and originally known as the Earwigs, this band would later become the **Nazz** before a final name-change and global success as **Alice Cooper**. Consequently these pre-stardom singles have become extremely sought-after, and not just by rabid fans of Alice - they're damn good too.

Compilation coverage has included: *Don't Blow Your Mind* on *Garagelands, Vol. 1* (LP) and *Garagelands, Vol. 1 & 2* (CD) and there's an alternative and previously unreleased version on *Garage Beat '66 2* (CD); both *Don't Blow Your Mind* and *No Price Tag* also appear on *Back From The Grave, Vol. 7* (2-LP) and *Back From The Grave, Vol. 4* (CD). Both sides of the Santa Cruz single are also compiled with the **Nazz** single tracks on an EP *The Spiders Vs. The Nazz* put out by Blitz magazine in 1980.

The Sundazed retrospective EP features both sides of the Mascot single, an unreleased instrumental take of *Why Don't You Love Me* and an unreleased version of *Don't Blow Your Mind*, featuring Michael Bruce previously of the **Wildflowers**.

Glen Buxton sadly passed away in October 1997. (VJ/MW/JB/DCa)

The Spiders (DC)

Personnel:	CHUCK BENNETT?	vcls	A
	SHORTY HORTON	bs	A
	JOHNNY SNEED	gtr	A
	DOUG WRAY	drms	A
	LINK WRAY	gtr	A

45:	Baby Doll/Run Boy Run	(Lawn 234) 1964

Yes, this **Spiders** was actually Washington DC's legends **Link Wray** and The Wraymen putting out a Beatles-influenced single under a suitable pseudonym. Issue 3 of Bob Embrey's fanzine "D.C. Monuments" is devoted to **Link Wray**, the man who made the world 'Rumble'.

You'll also find *Baby Doll* on *Everywhere Chainsaw Sound* (LP). (MW/BE)

Spiffys (MD)

Personnel:	STEVE FAGAN	vcls, trumpet	A
	LARRY O'CONNELL	bs	A
	TOM O'CONNER	vcls	A
	DICK OTTO	drms	A
	MIKE IMESON	bs	AB
	MIKE MAY	vcls, organ	AB
	JOHN MILNER	vcls, drms	AB
	RICH PETRINO	vcls, sax, perc	AB
	LARRY PURDY	vcls, gtr	AB

ALBUMS:	1(A)	THE SPIFFYS	(No label # WB 242) 1967 R2
	2(B)	68 - THE U.S. NAVAL ACADEMY	(No label # R 12597) 1968 R2

Made up of midshipmen at the U.S. Naval Academy in Annapolis, Maryland, **The Spiffys** were formed in 1958 and kept going thanks to the annual rotation of inductees, like some of those 'prep-rock' bands (e.g. Mt. Hermon's **Knights**). They also got into the habit of releasing an annual end-of-term/year vanity pressing, which provided a snapshot of the current scene, given that almost all the material was covers of contemporary hits.

So it isn't garage-rock, rather it's a couple of examples of "barrack-rock". The 1967 album contains just one original, *No Pain*; the rest are popular covers (*Gloria, Knock On Wood, Satisfaction, Along Comes Mary*) done competently in a clubby style with a little bit of soul'n'brass. The 1968 album retains five members from the previous year and is much better, due to the almost total absence of brass. The only original is Larry Purdy's *Dreams*, a garagy folk-rocker good enough to feature on *Oil Stains Vol. 2* (LP); the 10 covers include *Kind Of A Drag, Light My Fire, Spooky, Whiter Shade Of Pale* and *The Letter*. The second album is presented in a particularly nice cover. (MW/CF/SR)

The Spike Drivers (MI)

Personnel:	STEVE BOOKER	drms	A
	MARY CAROL BROWN	vcls	ABC
	SID BROWN	ld gtr, banjo	ABC
	RICHARD KEELAN	ld vcls, 12-string, bs	AB
	TED LUCAS	vcls, gtr	AB
	LARRY CRUSE	drms	BC
	RON COBB	bs, keyb'ds	C
	MARSHALL RUBINOFF	ld vcls, gtr	C

NB: Joel Myerson was the band's lyric writer and friend, but didn't perform with the band.

ALBUM:	1(A-C)	FOLKROCKING PSYCHEDELIC INNOVATION FROM THE MOTOR CITY	(RD Records RD10) 2002

NB: (1) also released on CD (RD Records RDCD3) 2002 with four bonus tracks.

45s:	High Time/Often I Wonder	(Om 1000 (1 676)) 1966
	High Time/Baby Won't You Let Me Tell You How I Lost My Mind	(Reprise 0535) 1966
	Strange Mysterious Sounds/ Break Out The Wine	(Reprise 0558) 1967

Four groovy guys and a gal made up this outfit who hailed from Detroit, Michigan. Their material is in the soft psychedelic folk-rock mould - very hip, very San Francisco and they were produced by the Koppelman-Rubin team on *Break Out The Wine* and Jerry Ragovoy on the other Reprise tracks.

The band was also featured prominently on WDTM-FM's folk/eclectic show, "Promenade", hosted by Larry Miller, who is to be given some credence as one of the founders of sixties FM format (Miller created the San Francisco KMPX all night show in February 1967, as an "electrified extension" of thematic "Promenade").

The Spike Drivers were semi-regulars at the Chessmate Coffee House in Detroit, a mostly folk venue that also hosted bands like **Southbound Freeway**, **Siegel-Schwall Blues Band** and **Blues Magoos**. They also got to open for The Animals in New York's Central Park in 1966.

After they signed with New York Manager Leonard Stogel, he decided that the two songwriters, **Keelan** and **Lucas** were where the money lay, so they split from the rest of the group and released a single as **Misty Wizards**.

Keelan then split for Canada (draft troubles) and formed Perth County Conspiracy. **Lucas** formed a band called the Horny Toads with Marc Chover (ex-**Southbound Freeway**), and later released a solo album back in Michigan in 1975. Sid Brown, departed for Berkeley California, before settling in Vancouver, Washington. He later led **Peace, Bread and Land Band** and Modality Stew and nowadays directs and produces a cable TV show called "PrimeTimers" which gives voice and inspiration to older adults.

The retrospective compilation, *Folkrocking Psychedelic Innovation From The Motor City* has been issued on vinyl housed in a super thick card sleeve with large detailed booklet and also on CD with four bonus tracks and a 16-page booklet.

Compilation appearances have included: *Baby Won't You Let Me Tell You How I Lost My Mind* on *Mind Blowers* (LP); *High Time* on *Sixties Archive, Vol. 7* (CD); *Strange Mysterious Sound* on *Come Fly With Us..* (LP); and *Break Out The Wine* on *Soft Sounds For Gentle People 2* (CD). (VJ/PMz/SR/SCh/SBn)

The Spindle (WA)

45s:	α	Little Lies/Til The End Of Time	(Burdette 4) 1968
		Little Lies/Til The End Of Time	(Piccadilly 252) 1968
		Because I Love You/That's The Time	(Jerden 911) 1969

NB: α was not released.

From Bremerton, Washington this band was basically folk-rockers with some psychedelic pretensions. Their finest moment however, was probably *Little Lies*, an uplifting slice of folky-harmony-pop with a San Francisco hippie vibe. The flip, *Til The End Of Time*, is a chiming melodious ballad with ringing Spanish guitar runs. This single was produced by **Gil Bateman**.

Compilation appearances have included: *Little Lies* on *The History Of Northwest Rock, Vol. 3* (CD) and *Northwest Battle Of The Bands, Vol. 2* (CD); and *That's The Time* on *The History Of Northwest Rock Vol. 6*, a 1984 cassette-only release. (VJ/MW)

Spindrift (NY)

Personnel:	TOM COSTELLO	vcls, bs, keyb'ds	A
	TOM GRAVITTE	vcls	A
	DOUG MARTIN	gtr, trumpet, vcls	A

	TOM PRINCE	drms	A
	JOHN SAPUTO	keyb'ds, sax, vcls	A
	DAVE ZAREFOSS	vcls	A

ALBUM: 1(A) SPINDRIFT LIBERATE THE PIRATES OF PENZANCE (Steady S-111) 1970 SC

The album is a take-off on the operetta of the same name by Gilbert and Sullivan. This has everything - psychedelic effects, fuzz bass and even harpsichord (hints of **The Mandrake Memorial**). The cover is a painting using the 'Pirates of Penzance' as a theme. The group was based in New York City.

Could this be the same **Spindrift** who put out a single:- *Time Stands Still For Me/Alice In Wonderland* (Scepter 12168) in 1966? Answers on a £50 note please! (VJ/CF)

The Spiral Starecase (CA)

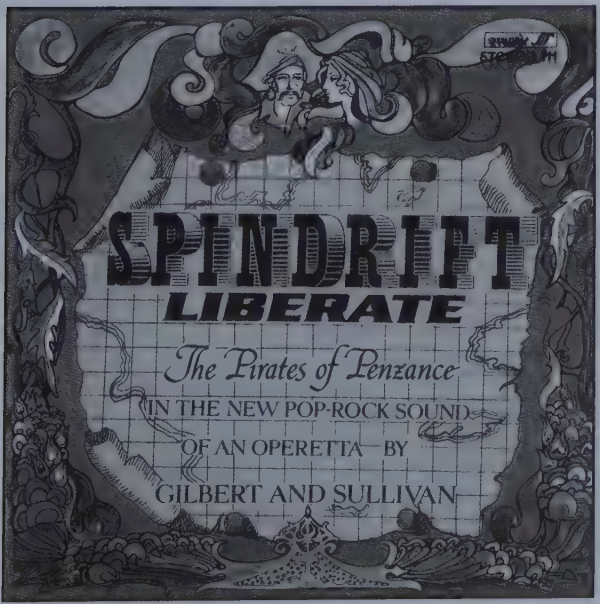
Personnel:	BO BRAYMOND	bs	A
	HARVEY KAYE	organ	A
	DICK LOPES	sax	A
	VINNY PARELLO	drms	A
	PAT UPTON	vcls, ld gtr	A

			HCP
ALBUM: 1(A)	MORE TODAY THAN YESTERDAY	(Columbia CS-9852) 1969	79

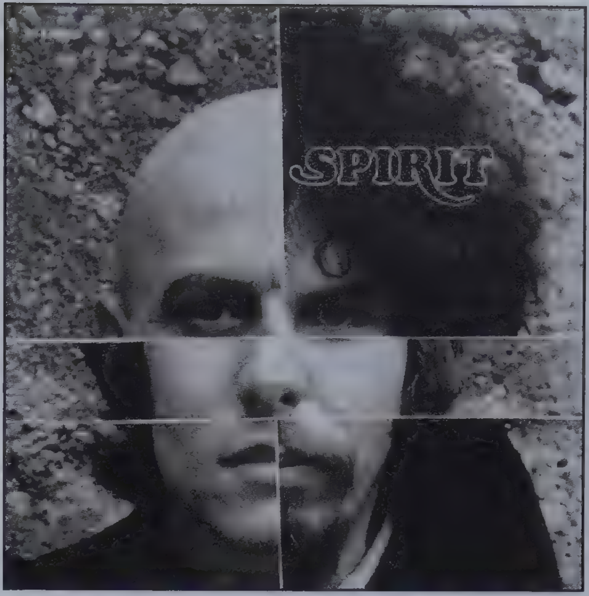
			HCP
45s:	Baby What I Mean/ Makin' My Mind Up	(Columbia 44442) 1968	111
	I'll Run/ Inside, Outside, Upside Down	(Columbia 44566) 1968	-
	More Today Than Yesterday/ Broken Hearted Man	(Columbia 44741) 1969	12
	No One For Me To Turn To/ Sweet Little Thing	(Columbia 44924) 1969	52
	She's Ready/ Judas To The Love We Know	(Columbia 45048) 1970	72

This outfit originally evolved out of a four-piece instrumental group The Fydallions in Sacramento, California in 1964. Columbia signed the band, but insisted that they changed their name. So the band was renamed after the movie 'The Spiral Staircase', but with a deliberate misspelling.

Their first two singles were produced by Gary Usher and had success in some regions. Sonny Knight produced their first album and Usher encouraged Upton to write original material for the group. Upton penned *More Today Than Yesterday*, while the band was working in Las Vegas. It gave them a hit, but the band disbanded 18 months after its release due to financial disputes and poor management.



SPINDRIFT - Liberate The Pirates Of Penzance LP.



SPIRIT - Self Titled LP.

Pat Upton returned to L.A. to work as a session musician, and eventually worked with Ricky Nelson. Harvey Kaye returned to Las Vegas where he re-formed the band, which toured extensively across the US, Canada and Mexico through until the mid-eighties with a full horn section and two back-up girl singers. They don't appear to have released further vinyl, though.

Bobby Raymond passed away in 1984. Harvey Kaye later ran a management company in Las Vegas with his wife Candy, but died on 18 August 2008. Vinnie Parello is retired in southern California, but Pat Upton is still active on the music scene.

Their most successful record was clearly *More Today Than Yesterday* but one of their best was *Baby What I Mean*, which you can check out on *Nuggets, Vol. 3: Pop* (LP). It's a kind of **Rascals**-influenced soul-pop rendition. (VJ/MW)

Spireno

Personnel:	BILL LANDERS	gtr, vcls	A
	DAVE SMITH	gtr, vcls	A

45: I Have Often Wandered/Come And See For Yourself If It's Real (PS) (No label) 196?

Spireno (for "Spiritual Revolution Now"!) was a Christian folk duo with "a fresh new sound that communicates the gospel of Jesus to this 'Now' Generation" if we must believe the liner notes of their rare single issued in a stunning red and yellow picture sleeve. The single is thought to date from around 1968. (SR)

Spires Of Oxford (AR)

45: But You're Gone/I Really Do (MY 2923) 1967

Here's one of the more sought-after singles on this Little Rock, Arkansas label. The band is thought to have come from Concord, Arizona but this is unconfirmed. *But You're Gone* is featured on *The Essential Pebbles Collection, Vol. 2* (2-CD) and on *Psychedelic States: Arkansas Vol. 1* (CD). (MW/MM)

Spirit (CA)

Personnel:	MARK ANDES	bs, vcls	A
	ED CASSIDY	drms, perc	AB
	RANDY CALIFORNIA	gtr, vcls	AB
	JAY FERGUSON	keyb'ds, vcls	A
	JOHN LOCKE	keyb'ds	AB
	AL STAEHELY	bs, vcls	B
	CHRISTIAN STAEHELY	bs, vcls	B

					HCP
ALBUMS: (up to 1977)	1(A)	SPIRIT (mono/stereo)	(Ode ZI 2 44003/44004	1968	31
	2(A)	THE FAMILY THAT PLAYS TOGETHER	(Ode ZI 2 44014)	1968	22
	3(A)	CLEAR SPIRIT	(Ode ZI 2 44016)	1969	55
	4(A)	TWELVE DREAMS OF DR SARDONICUS	(Epic 30267)	1970	63
	5(B)	FEEDBACK	(Epic KE 31175)	1972	63
	6(A/B)	THE BEST OF SPIRIT	(Epic KE 32271)	1973	120
	7(A)	SPIRIT (2-LP)	(Epic KEG 31457)	1973	191
	8( )	SPIRIT OF '76 (2-LP)	(Mercury SRM 2804)	1975	147
	9( )	SON OF SPIRIT	(Mercury SRM 11053)	1975	-
	10( )	FARTHER ALONG	(Mercury SRM 11094)	1976	179
	11( )	FUTURE GAMES	(Mercury SRM 1-1133)	1977	-
	12( )	LIVE SPIRIT	(Potato)	1977	-

NB: (1)-(3) reissued circa 1970 on Epic. (7) is a reissue of (1) and (3). In the U.K. Nos (1)-(3) were issued by CBS. (1) - (4) reissued on CD by Sony in 1996 with bonus tracks. (1) reissued on CD (Edsel ED CD 311) 1989. (1) reissued on vinyl (Sundazed LP 5194) 2006 in mono. (1) reissued on CD (Ode/Epic/Legacy EK 64965) 1996 with four bonus tracks. (1) also reissued on CD (Repertoire Records RES2323) 2004 in a digipack with four bonus tracks including the essential alternative take of *Elijah*. (1) and (3) reissued as a 2-LP set and on CD (Sony Music A26794) 1996. (2) reissued CD (Edsel XED 162) 1988. (2) reissued on vinyl (Sundazed LP 5085) 2002. (2) reissued on CD (Repertoire RES 2335) 2007 with five bonus tracks and new sleevnotes by rock journalist Chris Welch. (3) reissued on CD (Edsel ED CD 268) 1988. (3) reissued on vinyl (Sundazed LP 5082) 2003. (3) reissued on CD (Epic EK 65002) with four bonus tracks, including the hit single *1984* and again on CD on (SPV 42412) 2008. (4) reissued on CD (Edsel ED CD 313) 1989. (4) reissued on CD (Repertoire REPUK 1092) 2007, remastered with the original artwork and bonus tracks. (5) reissued on CD (SPV 42422) 2008. Most of the remaining albums are also now available on CD. (8) reissued as a 2-CD set (B.G.O. Records BGOCD605) 2003 and housed in a nice slipcase. (9) reissued on one CD with *Farther Along* (from 1976) (B.G.O. Records BGOCD644) 2004.

Time Circle (1968-1972) (Epic/Legacy) 1991 compiled material from their first four albums plus some outtakes and *Chronicles 1967-1992* (Line LICD 9.011.33 L) 1994 covered similar territory and again included some previously unreleased tracks.

Also of interest are two vinyl compilations of outtakes: - *Now Or Anywhere* (Sundazed LP 5067) 2001 is an album of outtakes and unreleased material from 1967/8 and *Eventide* (Sundazed LP 5068) 2001, which mostly dates from 1968-70, includes radio adverts and film movie soundtrack cuts. *Time Circle (1968-1972)* (2-CD) (SPV 42402) 2008 compiles the better tracks from their first four albums. The real gems here are a host of rare unreleased cuts from the bands early years. *Model Shop* (Sundazed LP 5180) 2005 on vinyl and (Sundazed SC 6197) 2005 on CD comprises a full-length album recorded in 1968, but the completed master was shelved before release. *An Introduction* (CD) (Acadia ACAB 9003) 2009 rounds up material from their releases since the tragic death of **Randy California**.

				HCP
45s: (up to 1977)	But You're Gone/I Really Do	(MY 2923)	1967	-
	Mechanical World/Uncle Jack	(Ode 257-108)	1968	123
	I Got A Line On You/She Smiled	(Ode 257-115)	1968	25
	Dark Eyed Woman/New Dope In Town	(Ode 257-122)	1969	118
	1984/Sweet Stella Baby	(Ode 257-128)	1970	69
	Animal Zoo/Red Light Roll On	(Epic 5-10648)	1970	97
	Nature's Way/Mr. Skin	(Epic 5-10701)	1970	111
	Mr. Skin/Soldier	(Epic 5-10701)	1970	92
	Lady Of The Lakes, America/The Beautiful; The Times They Are A Changing	(Mercury 73697)	1975	-
	Holy Man/Look Into Darkness	(Mercury 73722)	1975	-
	Farther Along/Atomic Boogie	(Mercury 73837)	1976	-

SPIRIT
MOTEL
$6
A
NIGH
TELEPHONE

SPIRIT - The Family That Plays Together LP.

Hearing **Spirit**'s records now, it seems surprising that they did not achieve greater success back in the late sixties. Certainly they have stood the test of time well.

Evolving out of an earlier Los Angeles band, **The Red Roosters**, **Spirit** was formed in 1967. They were one of the first bands to successfully combine rock and jazz, undoubtedly due to the jazz roots of their personnel. Drummer Ed Cassidy had been a modern jazz player in the fifties with the likes of Gerry Mulligan, Cannonball Adderley and Thelonious Monk. He married in the late sixties a lady whose son was **Randy California**. Randy was playing in a high school band, **The Red Roosters**. Jay Ferguson and Mark Andes also played in this band, Eventually Ed Cassidy joined his stepson and the other ex-**Red Roosters**, with the addition of jazz-influenced keyboard player, John Locke, to form Spirits Rebellious in early 1967, the name taken from the book of the same name by Kahlil Gibran.

Between the time of **The Red Roosters** and the formation of **Spirit**, **Randy California** spent some time in New York as part of a band called The Blue Flames, whose leader was Jimi Hendrix. Hendrix of course, was to be spotted by ex-Animal Chas Chandler, who bought him to Britain and, as his manager, produced a string of hits. Meanwhile, Mark Andes had been playing in an earlier version of what would later become another fairly successful L.A. rock-blues group, **Canned Heat**.

Spirit got a residency at The Ash Grove Club in Los Angeles, during 1967, where Cassidy had earlier played with **The Rising Sons**. The same year they recorded a demo tape comprised of such tunes as *Elijah*, *Hey Joe*, *Darlin'* and others which they sent, without much success, to several record companies.

They were on the point of folding when Lou Adler signed them to his Ode Records label, which had a distribution deal with CBS. Their debut album contained a number of fine tracks which displayed their flair for combining jazz and rock. *Fresh Garbage*, *Elijah* and *Gramophone Man* consisted of vocal numbers sandwiching piano pieces, while their first single, *Mechanical World* issued in 1968, was particularly interesting, but too uncommercial to become a hit.

Their second album *The Family That Plays Together* was released in December 1968 and did even better than their debut. One track, the more commercial rock number *I Got A Line On You* was issued as a single with *She Smiled* on the flip, and became a smash hit in the States. This marked a surge in their popularity, which progressed with each album they made.

CLEAR
SPIRIT

SPIRIT - Clear LP.

SPIRIT
TWELVE DREAMS
OF DR SARDONICUS

SPIRIT - Twelve Dreams Of Dr. Sardonicus LP.

The album was also notable for three particularly melodic Jay Ferguson compositions, *Silky Sam*, *The Drunkard* and *Dream Within A Dream*.

Prior to the issue of their third album *Clear*, they had worked on an abortive movie project "The Model Shop" with French film producer, Jacques Demy. Although the soundtrack album never materialised two tracks from the film, *Ice* and *Clear* were released on their third album. A single *Dark Eyed Woman* was released from this album, but did not chart. Many years later this album was released on vinyl and CD by Sundazed.

A further single *1984* was issued prior to their next album. This initially attracted considerable airplay but, shortly after its release, radio stations were urged not to play it as it was 'too politically oriented'. Consequently, it did not chart and has become one of their most collectable items, although the 'A' side is also featured on their *Greatest Hits* album.

Also around this time there was considerable friction between **California** and Ferguson about the direction of the band. The former favoured a loose improvisational format; the latter, a more commercial rock approach. Lou Adler also switched the Ode label from Columbia to A&M and, as part of the deal, gave **Spirit** to Epic. Despite all this, their fourth album, *The Twelve Dreams Of Dr. Sardonicus*, is generally considered their finest work. Far more commercial than their earlier albums, it contains a number of finely-structured rock songs like *Nature's Way*, *Animal Zoo*, *Mr. Skin* and *Morning Will Come*. Side two also contained some less structured but more ambitious numbers, such as *When I Touch You* and *Life Has Just Begun*, together with a jazzy instrumental, *Space Child*. However, the band split after the recording of this album, which was subsequently pieced together by producer David Briggs. The album did not sell at all at first, but gradually became more successful and went gold four years after the band had split. Ironically, had it sold better, the band might have stayed together longer.

A series of singles issued from the album - *Animal Zoo*, *Nature's Way* and *Mr. Skin* - all flopped. The first of these singles has become extremely collectable, as few were pressed and the flip has never appeared on any of their albums.

Andes and Ferguson went on to form Jo Jo Gunne, while **California** convalesced after a riding accident. The remaining members, Locke and Cassidy continued; adding twins Al and Christian Staehely (**The Staehely Brothers**). The line-up produced the disappointing *Feedback* after which the two original members left. The band was later revived more successfully by Cassidy and **California** in 1974, and has subsequently produced a string of successful albums, which are less relevant to this book.

Returning to 1972, for a while though - **California** back in L.A., having recovered from his riding accident, formed a new band and released a Hendrix style album called *Kapt. Kopter and The (Fabulous) Twirlybirds*. This group included Larry Knight (bs) and Tim McGovern (drms) when they played live. However, Noel Redding played on the album under the pseudonym Clit McTorius and Ed Cassidy also played on a couple of cuts. This outfit also recorded an extremely rare non-album single, *Walkin' The Dog/Live For The Day* (Epic 5-10927), which was only issued as a promo for radio stations. They also recorded the *Potatoland* album, which was not released until 1981 by Rhino (RNSP 303). Epic refused to release it at the time.

Spirit Of '76 was a 26-song 2-LP set that included a cover of *Hey Joe* and a vocal version of the *Star Spangled Banner*. Throughout the album Randy's acoustic guitar and various effects on his electric guitar helped make this a significant space-rock offering with soothing, spacey sounds throughout. *Son Of Spirit* also from 1975, contained strong numbers like *Holy Man* and *Yesterday*.

Farther Along was an unexceptional album, but it included the four original members (except Ferguson) so it was a reunion album of sorts. The band started touring again and on 28 August 1976 played a concert at Santa Monica. It ended disastrously when Mark Andes invited Neil Young to jam with them and **Randy California,** feeling he should have been consulted and considering Neil Young to be out of tune, tried to push him off the stage. It ended with the whole band walking off stage and Locke vowing that he'd never play with **California** again! Still, the group did continue as a trio (**California**, Cassidy and Larry Knight) although Locke did return for a short tour only to leave again later.

Future Games is practically a **Randy California** solo effort as he did most of the writing and played most of the instruments on the album. The sound quality is not great and many people find the album boring, although others appreciate its humour.

Live Spirit has a great cover photo of Ed Cassidy and his drumsticks frozen in time. The band is much heavier here than on the *Spirit of '76* album. These recordings appear to be from 1977. The album jacket claims that some were taped in London, England and others in Tampa and Miami, Florida. One cut, *These Are Words*, sounds like a studio recording that has audience applause overdubbed. This recording is pristine compared to some of the others, and features piano, conga drums, additional guitars, backing vocals, and annoying applause tracks that really don't sound like they are part of the goings on. The *Hollywood Dream* on this album is a **Randy California** original, not the Thunderclap Newman song. The material on this disc was also released on Illegal Records in 1977, and again under the name Live Made in Germany.

Time Circle (1968-1972) compiles the better tracks from their first four albums on one CD. It is a good introduction to their music and also includes three tracks recorded for the Jacques Demy film 'The Model Shop'.

Chronicles 1967-1992 came hot on the heels of the Sony/Legacy *Time Circle* album. It featured tapes that **Randy California** had been stockpiling since the band's inception in 1967. There are five tracks that comprise the band's original demo, but also several live and studio performances that feature **California** and the remains of **Spirit** in various seventies/eighties incarnations. While *Time Circle* was the best collection of **Spirit's** work at the time of its release, *Chronicles* is a necessary album for any *Spirit* fanatic

180
gram
SUNDAZED

SPIRIT - Eventide LP.

Spirit continued to record well beyond the time-frame of this book, although their finest moments were passed. Tragically **Randy California** drowned on January 2nd 1997 after he and his son were hit by a freak wave in Hawaii.

The band's music has aged well and is well worth listening to. Ed Cassidy still plays with **Merrell Fankhauser** in the Fankhauser-Cassidy band. They have a new album *Further On Up the Road* (Akarma AK 099/2) (2-LP & 2-CD) 2000.

In 2001, Sundazed released two compilations of outtakes on vinyl, *Now Or Anywhere* comprises cuts from the 1967 album *Spirit* and the 1969 album *The Family That Plays Together*, but it does contain some lengthy instrumental tracks. *Eventide* comprises outtakes from *Clear* and *The Twelve Dreams Of Dr. Sardonicus*, three cuts written for the 1968 movie 'The Model Shop' (which are all mellow jazzy instrumentals) and two singles.

Compilation appearances have included: *Dream Within A Dream* and *Topanga Windows* on *Psychedelic Dream: A Collection of '60s Euphoria* (CD); *I Got A Line On You* on *Pop Revolution From The Underground* (LP); *Dream Within A Dream* on *Psychedelic Visions* (CD); *Cages*, a previously unreleased cut, on *Succour - The P.T. Benefit* (2-CD); and *Girl In Your Eye* on *Where The Action Is! L.A. 1965-68* (4-CD book). (VJ/RS)

Spirit (NY)

45: Man Enough For You/No Time To Rhyme (Roulette 4757) 1967

This was a lesser known **Spirit** from Flushing in Queens, New York, who recorded this fabulous single. Legend has it that they gave up their name to the L.A. band in true sixties spirit!

Compilation appearances include: *No Time To Rhyme* on *Pebbles, Vol. 10* (CD) and *Psychedelic Unknowns, Vol. 8* (LP & CD); *Man Enough For You* on *The Essential Pebbles Collection, Vol. 2* (2-CD); and *Man Enough For You* and *No Time To Rhyme* on *Pebbles, Vol. 13* (LP). (MW)

Spirit In Flesh (?)

Personnel:	JOHNNY AMERICA	drms	A
	NANCY COLE	vcls	A
	KAREN GRANTHAM	vcls	A
	MARK HOLLAND	piano	A
	TATER HOWES	gtr	A
	GLENN HUTCHINSON	organ	A
	POD LESLIE	ld gtr	A
	MICHAEL METELICA	ld vcls	A
	KATHY MURPHY	vcls	A
	TOM SNYDER	vibes	A
	DANE	vcls	A

ALBUM: 1(A) SPIRIT IN FLESH (Metromedia MD 1041) 1971

Very much a hippie outfit, their album was produced by Peter K. Siegel and Susan Leonard and all the selections were written by M. Metelica, T. Howes and A. Hinx.

Their rarely seen album contains some good guitar, organ and bass parts, but the vocals (especially the female vocalists) are the weakest aspect. Lyrically there's a Christian influence on some tracks: *Blind Leading The Blind* and *The Meek Shall Inherit The Earth*, whilst the sleeve shows what looks like members of a rural commune, all posing in front of a building covered with snow. (SR)

The Spirits (HI)

45: Double Shot/Rosalyn (Scene no #) 196?

NB: Flip side by **The Undertakers**.

A little known band from Hawaii who had three tracks on the 1966 *Live At The Funny Farm* (LP) compilation, *Double Shot, Dancing In The Street* and *Almost There.*

SPIRITS AND WORM - Self Titled LP.

Retrospective compilation appearances have included: *Almost There* on *Teenage Shutdown, Vol. 14* (CD) and *Garage Punk Unknowns, Vol. 8* (LP); *Double Shot* on *Diana's Rootin' Tootin' Wild Teenage Rock 'N' Roll Party!* (LP); and *Double Shot, Dancing In The Street* and *Almost There* on *Live At The Funny Farm* (LP). (VJ)

Spirits & Worm (NY)

Personnel:	CARLOS HERNANDEZ	ld gtr	A
	ARTIE HICK	jnr. drms	A
	ADRIANNE MAURICI	vcls	A
	TOMMY PARRIS	bs, gtr, vcls	A
	ALFRED SCOTTI	gtr, vcls	A

ALBUM: 1(A) SPIRITS & WORM (A&M SP-4229) 1969 R4

NB: (1) reissued on vinyl (Water Serpent LIH 3388/9) 1995 in a limited edition of 375. (1) reissued on vinyl (Sweet Herb) 1995. (1) reissued on vinyl (Akarma AK 141) 2000. (1) reissued on CD (Akarma AK 141) 2000.

45: Fanny Firecracker/You And I Together (A&M 1104) 1969

This New York City outfit's album is well worth searching out. Adrianne Maurici's powerful vocals are certainly an asset and although brass makes an occasional and unwelcome intrusion on the album it contains some fine guitar work, which on the title cut and *Sunny Please Hold Me* becomes quite psychedelic. Other highs include *You And I Together* and the final cut, *She's So Good*. Recommended. Both single tracks feature on the album, which was recorded at Ultra-Sonic Studios in Long Island, New York. (VJ/CF)

Spirits of Blue Lightning (OR)

Personnel incl:	PETE BARGY	gtr, trombone, vcls
	MARTY BOWEN	drms, vcls
	DAVID CARLSON	gtr, sax, trumpet
	MARLIN DRISCOLL	bs, vcls
	GENE HALL	keyb'ds, vcls

45: Love Muscle/Well Baby (Lavender 2009) 1969

This five-piece came from Salem, Oregon. Both tracks were composed by Bargy & Bowen. *Love Muscle* is a horny soul-infused stomper with honking sax and heavy fuzzed guitars; it's been re-aired on *Victims Of Circumstance Vol. 2* (LP/CD) and *Fuzz, Flaykes, & Shakes Vol. 7* (LP/CD). *Well Baby* is fluffy club-pop with handclaps and cute 'da da' vocal refrains. (MW/VJ)

Spiritwood (?PA)

ALBUM:	1	SPIRITWOOD	(Tanrydoon TR-100) 197?

This rare Christian folk album is sought-after now. The label was based in Pennsylvania. (SR)

Split Ends (FL)

Personnel:	DAN ELIASSEN	vcls, bs	A
	BRUCE KNOX	gtr, vcls	A
	MIKE MYCZ	gtr, vcls	A
	JIM O'BROCK	drms, vcls	A

45:	Rich With Nothin'/Endless Sea	(CFP 4) 1966

NB: (1) reissued in 1995 by Spindle with picture sleeves on both black (101-7) and coloured (102-7) vinyl.

This band was from Tampa, Florida and their *Rich With Nothin'* is catchy garage punk at its best.

Formed by Dan Eliassen and Jim O'Brock in 1962, they were initially known as The Kingsmen. When *Louie Louie* became a hit for the more well known **Kingsmen**, they changed names to The Allusions, playing high school dances and teen centres. However, they did not record.

In 1966, they changed name again to **The Split Ends** to reflect the changing times. Jim: "We started writing more and recorded *Rich With Nothin'* and *Endless Sea*. The single was a moderate local (Tampa Bay area) success and we began playing larger venues and travelling across Florida. In 1967, we opened for a Dick Clark tour and were picked up to finish the tour 'Happening '67'. The next year we were invited to Los Angeles to play on Dick Clark's nationwide band contest T.V. show: 'Happening '68'. We lost, but while in L.A. we played a couple of local gigs with **Steppenwolf** and **Iron Butterfly**".

"In 1969 we changed name again to **Boot**, an acronym for 'Blues Of Our Time', and released two albums in the seventies".

Rich With Nothin' can also be heard on *Pebbles, Vol. 1* (LP), *Psychedelic Unknowns, Vol's 1 & 2* (LP), *Pebbles, Vol. 1* (CD), *Psychedelic Unknowns, Vol. 1* (2 x 7"), *I Was A Teenage Caveman* (LP), *Pebbles Box* (5-LP), *Pebbles, Vol. 3 (ESD)* (CD), *Acid Dreams - The Complete Set* (3-LP), *Acid Dreams Epitaph* (CD) and *Trash Box* (5-CD). (MW/JOk)

Split Level (NY)

Personnel:	AL DANA	vcls, bs, sitar	A
	MICHAEL LOBEL	gtr, recorder	A
	HERBERT LOVELLE	drms	A
	LENNY ROBERTS	vcls, gtr	A
	LIZ SENEFF	vcls	A

ALBUM:	1(A)	DIVIDED WE STAND	(Dot DLP-25836) 1968

NB: (1) also seen listed as *Split Level* with same catalogue number.

45s:	I Don't Know Where You Are/Looking At The Rose Through World Colored Glasses	(Dot 17036) 1967
	Hangin' Out/Right Track	(Dot 17085) 1968
	Can't Complain/Love To Love You	(Dot 17142) 1968

From New York City, this very lightweight 'pop-psych' group was actually more folk-pop than psych, with male/female vocals and occasional use of electric sitar and flute. The title of the record is apt: sweet sunny rock with strings and smoothness alternate with far more adventurous tracks. Clearly there are interests in classical music, which make themselves evident in the application of advanced choral composition techniques. Tracks like *You Can't Go* and *Equipment* (with sitar) sound strongly like **Peanut Butter Conspiracy**, though, and include fine flutes and strong harmonies. These are evidently the highlights of this album. An odd Japanese flavour is added to *Looking At The Rose Through World Colored Glasses*. The rest is enjoyable enough, but a bit bland too. Overall, it's a strange and schizophrenic record.

Looking At The Rose Through World Colored Glasses can also be heard on *Soft Sounds For Gentle People* (CD). (MK/SR/MW)

Mark Spoelstra (NY>CA)

Personnel incl:	MARK SPOELSTRA	vcls, gtr	ABCDE
	ROY BLUMENFELD	drms	D
	HARVEY BROOKS	bs	D
	MIKE DEASY	gtr	D
	MITCH GREENHILL	organ, gtr	D
	DOUG CLIFFORD	drms	E
	STU COOK	gtr, bs	E
	DUCK DUNN	bs	E
	STEVE MILLER	piano, organ	E
	STOVALL SISTERS	vcls	E

ALBUMS:	1(A)	SONGS	(Folkways 2449) 1964
	2(A)	THE TIMES I'VE HAD	(Verve Folkways FVS-9018) 196?
	3(B)	5 AND 20 QUESTIONS	(Elektra EKS-7283) 1965
	4(C)	STATE OF MIND	(Elektra EKS-7307) 1966
	5(D)	MARK SPOELSTRA	(Columbia CS 9793) 1969
	6(E)	THIS HOUSE	(Fantasy 8412) 1971

NB: There are also two tracks, *France Blues* and *She's Gone* on *The Blues Project* (Elektra EKL 264 (Mono)/EKS 7264 (Stereo)) 1964 and some on the soundtrack of *Electra Glide In Blue* (United Artists UA-LA062-H) 1973.

45:	Walking Around Town/Corinna	(Folkways F45001) 1964

NB: shown as by Two Time Mark.

In the sixties blues-folk movement, **Mark Spoelstra** was known as having done alternative service time as a conscientious objector long before the Vietnam War. A talented white blues-folk singer and 12-string guitar player, he is typical of these folkies that had many skills but somehow failed when folk became electrified under Dylan's influence. **Spoelstra** moved to New York in the early sixties and began singing in the Greenwich Village folk scene with Bob Dylan and was finally booked by Gerde's Folk House. He took an active part in the burgeoning Urban Blues Scene and recorded two tracks on the seminal *Blues Project* album, an Elektra project aiming at presenting these new musicians (others were Geoff Muldaur, **Eric Von Schmidt**, **Danny Kalb**, **John B. Sebastian** and Bob Landy (better known as Dylan!).

Spoelstra then secured a recording deal with Folkways and released two albums of folk-blues, which are too traditional to retain attention. After that, he got signed to Elektra for two records which are supposedly his best work but we have been unable to hear them. **Spoelstra** then moved to California and signed a management contract with Jim Guercio (**Buckinghams**, Chicago). Produced by Guercio, the 1969 Columbia album benefited from the help of Roy Blumenfeld (**Blues Project**/**Seatrain**), Harvey Brooks (**Electric Flag**) and various L.A. sessionmen (Knechtel, Jim Gordon, **Mike Deasy**, James Burton), but the result is not really convincing. **Spoelstra** also appeared on the soundtrack of another Guercio project, *Electra Glide In Blue*.

In 1971, he signed to Fantasy and *This House* was produced by Doug Clifford of **Creedence**, with the help of Steve Miller (Lynn County), Stu Cook and Duck Dunn (Booker T and The MGs). The album offers a pleasant but lightweight choice of original electrified bluesy folk numbers, the best one being *Dirty Movie Show*.

Spoelstra then apparently vanished from the music scene, but *France Blues* has resurfaced on *Follow The Music* (CD) that appears in the Elektra book. (SR/VJ)

The Spoils Of War (IL)

Personnel:	JAMES CUOMO	keyb'ds, sax, recorder, clarinet, dobro	ABCD
	ROGER "RoFran" FRANCISCO	bs, vcls	AB
	FRANK "Big City Frank" GARVEY	perc	AB

AL "Ral-Eardi" IERARDI	gtr, vcls	AB D
JAMES STROUD	lights, trombone, FX	AB
ANNE WHITEFISH/ WILLIAMS	vcls, gtr, organ	BC
CHARLIE BRAUGHAM	drms	CD
PAUL CHOUINARD	viola	C
BOB WITMER	bs	CD
CAL DRAKE	bs	D
LARRY DWYER	trombone	D
STEVE LARNER	vcls	D

VAR REL:1(A) THE SPOILS OF WAR (RoFran Enterprises) 1968
2(B) YOU'RE INVITED TO HEAR SPOILS OF WAR (Rofran XALS-2605) 1969
3(C) JAMES CUOMO (No label) 1970
4(D) CUOMO'S RECORD (Depot Records RoFran 0608) 1970

NB: (1) 7" reel tape in box with sticker. (2) 7" EP with sleeve. (3) 5" reel tape in box with sticker. (4) 7" EP with sleeve. (1) and (3) reissued on LP as *The Spoils Of War* (Shadoks Music SHADOKS001) 1999 which included a reissue of (2) as a bonus 7". A very small number of these vinyl albums were issued in an embossed red velvet sleeve. The regular printed cover edition was limited to 450 copies. (1) - (4) reissued on CD as *The Spoils Of War* (Shadoks Music 001) 1999. *The Spoils Of War II* (2-LP) (Shadoks Music 033) 2005 contains 25 previously unreleased tracks and is presented in an extra heavy gatefold, silver foil embossed sleeve and limited to 450 numbered copies and is also available as a 17-track CD.

These weird'n'wonderful sounds emanated from Urbana, Illinois in 1968 and 1969, thanks to this previously unheralded assemblage. The reissues reveal a mixed bag of cerebral sounds - electronic collages interspersed or combined with jazzy vibes, acid-rock, and dreamy folk-rock. Some highlights: - *Walk In, Walk Out* opens with an electronic barrage before turning to more standard fuzz-psych with (for a change) good use of brass; the astounding *E-Thing* could be a soundtrack to 'Apocalypse Now' - a backdrop of whining, pulsing helicopter-like effects onto which is etched a heavy acid jam; *Rit Yellow Of The Sun* builds to a delicious Spanish-flavoured guitar freak-out then degenerates into fuzz and electronic mayhem.

This should appeal especially to fans of experimental or electronic psychedelia by the likes of **Fifty Foot Hose** and the **United States Of America**.

The Spoils Of War II (2-LP) contains 25 previously unreleased tracks from the late sixties and is also available as a 17-track CD. The sound is a bit lighter than the band's 1970 album and has a whimsical edge but there are some great trippy jams full of wah-wah guitar and swirling keyboards. One album features studio recordings and the other has live recordings from 1967/68. Due to pending complications with the Vietnam draft, some members moved to France and became folk-psych outfit Mormos.

Roger Francisco was previously with **The Prodigies**. (MW/CF/VJ)

THE SPOILS OF WAR

THE SPOILS OF WAR - Self Titled LP.

The Spokesmen (?PA)

Personnel incl:			
	VINNIE BELL	gtr	A
	RAY GILMORE		A
	JOHN MADARA		A
	DAVID WHITE		A

ALBUM: 1 THE DAWN OF CORRECTION (Decca DL-74712) 1965

			HCP
45s:	The Dawn Of Correction/For You Babe	(Decca 31844) 1965	36
	Have Courage, Be Careful/It Ain't Fair	(Decca 31874) 1965	-
	Michelle/Better Days Are Yet To Come	(Decca 31895) 1966	106
	Today's The Day/Enchante	(Decca 31949) 1966	-
	I Love How You Love Me/Beautiful Girl	(Decca 32049) 1966	-
	Flashback/Mary Jane	(Winchester 1001) 1967	-

In 1965 people were into happiness and hair, so when **Barry McGuire**'s *Eve Of Destruction* came out, it was regarded as something of a party-pooper and generated a lot of debate over its 'message' and mood. Apart from ensuring that this backlash against the protest folk-rock (sic) scene improved its sales somewhat, other groups responded with reply-songs, piss-takes, etc. **The Jay Hawkers**' *Dawn Of Instruction* could be put into the latter category whilst this outfit's debut *The Dawn Of Correction* is in the former. *Better Days Are Yet To Come* continues this optimistic viewpoint whilst *Have Courage, Be Careful* touches on fighting abroad without either condoning or condemning it. All done in a tame folk-rock-pop mode including the chunky up-tempo *Mary Jane* also featured on *Everywhere Chainsaw Sound* (LP) which, despite the title, has no druggy connotations.

Session guitarist **Vinnie Bell** was responsible for inventing the electric sitar, on the back of which he released an album. The band was possibly Philadelphia-based. (MW/ET)

Spontaneous Generation (GA)

Personnel:			
	LARRY COLE	bs	A
	BILLY HOUSE	drms	A
	TERRY KINDALL	gtr, organ	A
	TERRY LAWSON	ld vcls	A
	JAN WHITTEN	ld gtr	A

45: Up In My Mind/Pictures Of Lily (Fevre 8680) 1968

Formed in 1966, this high school quintet from Atlanta played the local clubs frequently, opening for the likes of **Paul Revere and The Raiders** and **The Electric Prunes**, and included the latter's *I Had Too Much To Dream Last Night* in their repertoire. Indeed, it was one of the **'Prunes** who encouraged Kindall's father to get them into one of the area's better studios, LeFevre, hence the label-name of their sole single that was recorded there in late 1968.

Up In My Mind is an excellent opener on *Psychedelic States: Georgia Vol. 1* (CD) - heavy garage-psych with pulsing washes of fuzz and some wah-wah. You can also find it on *Pebbles, Vol. 2 (ESD)* (CD) and *Beyond The Calico Wall* (LP & CD). The flip is a cover of The Who's hit given a **Litter**-esque treatment.

The single made waves locally but the end of their tenure at high school sent them off in separate directions. Kindall remained in the music biz and was still playing professionally in 2002. (VJ/CW/MW)

Spontanes (NC)

ALBUM: 1 PLAY SOLID SOUL (Hit Attractions 109) 1966 R1

This is a hard to find blue-eyed soul/teenbeat album. Singles also exist by this crew, which lasted into the eighties. (VJ)

Spooner and The Spoons (AL)

45: Wish You Didn't Have To Go/
Hey, Do You Wanna Marry? (Fame 6405) 1964

From Alabama, **Spooner and The Spoons** was a very early attempt at a blue-eyed soul group, influenced by the British Invasion, but still basically a white soul record. The single features legendary **Spooner Oldham**, with Dan Penn, one of the primary writing teams of some of the best soul compositions to come out of the South. (BM)

Sportin' Life (NY)

Personnel:	RICHARD BABEUF	A
	JOHN HOMENICK	A
	MICHAEL SWERDLOW	A
	RONALD WEISSMAN	A

45:	I Can't Wait Till Tomorrow/ I Can Feel It (Servant To The Sky)	(Riba R-1004) 1968

Produced by Richard Babeuf on his own Riba label, this is the legacy of a group from Jericho in Long Island, New York. *I Can Feel It*, a cantering rock-popper with fleeting echoes of **Love**, which can also be heard on *Psychedelic States: New York Vol. 1* (CD). (MW)

Spring Fever (CA)

45:	Stop!/You Made My Life	(Capitol 2337) 1968

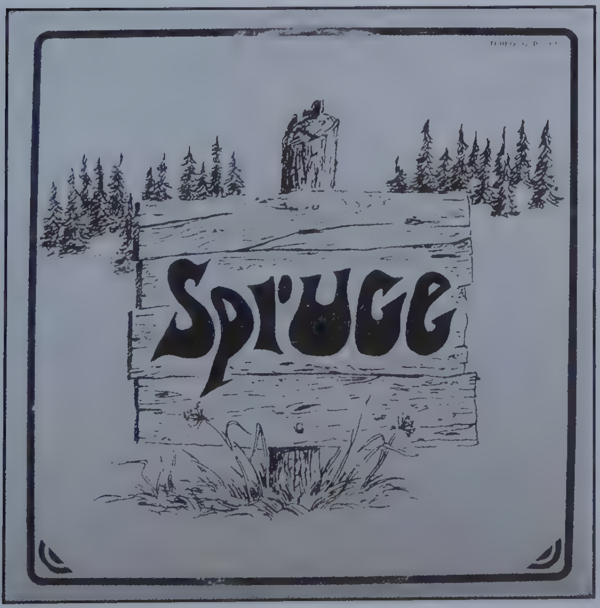
This was a late sixties San Francisco-based outfit. A moniker also used by Tuscon's **Grodes**. (VJ)

The Springfield Rifle (WA)

Personnel:	JEFF AFDEM	sax	A
	TERRY AFDEM	keyb'ds	A
	JOE CAVENDER	drms	A
	BOB PERRY	bs	A
	HARRY WILSON	gtr	A

ALBUM: 1(A)	THE SPRINGFIELD RIFLE	(Burdette 5159) 1968 SC

45s:	Stop And Take A Look Around/100 Or Two	(Jerden 812) 1966
	All She Said/It Ain't Happening	(Jerden 815) 1966
	The Bears/There Is Life On Mars	(ABC 10878) 1966
	I Love Her/That's All I Really Need	(Tower 455) 1968
	What Kind Of Day/Big Fat Mama	(Jerden 900) 1968
	I'll Be Standing There/ Will You Love Me Tomorrow	(Jerden 901) 1968
	Left Of Nowhere/I Must Go For A Walk	(Jerden 902) 1968
	That's All I Really Need/I Love Her	(Jerden 905) 1968
	That's All I Really Need/I Love Her	(Burdette 455) 1968
	He Will Break Your Heart/My Girl	(Burdette 475) 1968
	Angelene/Start At The Bottom	(Burdette 577) 1969
	That's The Way It Is/What We Will Be	(Jerden 925) 1971
	Keep On Loading/If You Live	(Jerden 926) 1971



SPRUCE - Self Titled LP.

Seattle, Washington was their home and they evolved out of The Dynamics (the Afdem brothers and Harry Wilson had all been members). Their most successful single was *That's All I Really Need*, a soft-rocker. Upon their demise Jeff Afdem formed a jazz group called The Springfield Flute, who recorded an album for Seattle's First American Records, but it flopped.

Will You Love Me Tomorrow was a cover of the old Shirelles' hit.

Compilation appearances include: *100 Or Two* on *The History Of Northwest Rock, Vol. 3* (LP) and *Battle Of The Bands, Vol. 2* (LP); *I Love Her* and *Start At The Bottom* on *The History Of Northwest Rock, Vol. 3* (CD); *That's All I Really Need* on *The History Of Northwest Rock, Vol. 1* (LP); *Will You Love Me Tomorrow* on *The History Of Northwest Rock, Vol. 2* (LP); *100 Or Two* and *Nordstrom* on *Northwest Battle Of The Bands, Vol. 2* (CD); and *Left Of Nowhere* on *Fading Yellow Vol. 3* (CD). (VJ)

Sproton Layer (MI)

Personnel:	HAROLD KIRCHEN	trumpet	A
	BEN MILLER	ld gtr, vcls	A
	LARRY MILLER	drms	A
	ROGER MILLER	bs, ld vcls	A

ALBUM: 1(A)	WITH MAGNETIC FIELDS DISRUPTED	(New Alliance NAR 055) 1991

45:	Lost Behind Words//Space Red Jam From Outer Space (PS)	(New Alliance NAR 802) 1991

The above album and clear wax single comprise the recordings of an Ann Arbor, Michigan outfit who lasted from 1969 through 1970. There's no mention of any original vinyl released at the time. Musically it's a mix of free-form, heavy acid-rock and cosmic noise - disturbing but often enthralling, cerebral rather than psychedelic and a treat for the musically adventurous. (MW)

Spruce (?)

ALBUM: 1	SPRUCE	(Out to Lunch Productions OLP 1001) 197? SC/R1

From the New England area, **Spruce** was an obscure rural-rock/folk group. (SR)

The Sprytes (NM)

45:	Please Don't Stop It/ Land Of A Thousand Dances	(Mortician 104) 1967

This was an obscure Santa Fe, New Mexico garage band.

Check out *Land Of 1,000 Dances* on *Punk Classics, Vol. 5 - Six Wild Covers!* (7" EP) and *Punk Classics* (CD). (VJ)

Spur (MO>IL)

Personnel:	STAN BRATZKE	vcls, gtr	A
	JIMMY FEY	vcls, ld gtr	A
	EDD KALOTEK	vcls, keyb'ds	A
	STIX MAXWELL	drms, perc	A
	RICK WILLARD	vcls, bs	A

ALBUM: 1(A)	SPUR OF THE MOMENT	(Cinema CSLP 1500) 1969 R1

NB: (1) has been counterfeited on vinyl (Cinema CSLP 1500) 199?. The reissue has a white label, the original is green.

Here's a quite appalling album which some books and dealers erroneously describe as 'psychedelic'. Beware, it's crap, full of badly done 30 second rehashes of rock'n'roll classics and country music. Apparently originals change hands for quite a lot of money. God help the people buying them. Things do improve a little on side two which includes three tracks which are half decent:- *Why Girl No 2*, *Mind Odyssey*, and *Modern Error*, but then concludes with a pitiful cover version of *River Deep Mountain High*.

The band had evolved out of St. Louis, Missouri's **Unknowns**, who had released three singles on Ron "Uncle Buck" Stipe's Marlo and Cinema labels. They relocated to St. Claire County, Illinois and also provided the musical backdrop to a spoken word religious album by **Father Pat Berkery**.

Don't Ever Trust A Woman has been compiled on *Yee-Haw! The Other Side Of Country* (CD). (VJ/MW)

Square Root of Nine (MI)

ALBUM: 1	SQUARE ROOT OF NINE	(Pac Three 196-88206) 1969 R2

This scarce private album by a Michigan folk trio (two men, one woman) contains covers of *Get Together*, *Early Morning Rain* and *House Of The Rising Sun*. (SR)

Squiremen Four (FL)

Personnel:	BENNIE BUCHACHER	drms	ABC
	JERRY MOLINA	gtr	ABC
	JIM OLIVER	keyb'ds	ABC
	DON O'CONNELL	bs	ABC
	SANDY TORANO	ld gtr	A
	JACK VINO	gtr	C

45s:		What's On Your Mind/Bitter End	(Squire 14-15) 1967
	α	Who In The World/Secrets	(Trip 110) 1969

NB: α shown as by The Squiremen.

This Miami quintet had some local success with their self-released debut single. *Bitter End*, a bouncy garage-pop ditty penned by Jim Oliver, can also be heard on *Every Groovy Day* (LP). They continued as a four-some after Torano left. In 1969, after releasing a second single as **The Squiremen** and restored to five with guitarist Jack Vino, they became The Heroes Of Cranberry Farm and released at least seven singles over the next two years.

Who In The World is a wonderful piece of piano-led melodrama where soft harmonious verses alternate with hard fuzz work-outs. Be sure to check this out on *Psychedelic States: Florida Vol. 1* (CD). (MW/JLh)

The Squires (CT)

Personnel:	MIKE BOUYEA	drms, violin, vcls	A
	TOM FLANIGAN	ld gtr	A
	JOHN FOLCIK	bs	A
	JIM LYNCH	gtr	A
	KURT ROBINSON	keyb'ds	A

ALBUM: 1(A)	THE SQUIRES	(Crypt 008) 1986
45:	Going All The Way/Go Ahead	(Atco 6442) 1966

This outfit came from Bristol, Connecticut and were earlier known as **The Rogues**. Their single has become something of a punk classic by virtue of the inclusion of *Going All The Way* on *Pebbles, Vol. 1* and it has subsequently been heavily compiled. The Crypt album is a retrospective collection of their material. Both sides of the single were recently covered on the Remayns EP (Bam-Caruso 029).

Compilation appearances include: *Going All The Way* on *Pebbles, Vol. 1* (LP), *Psychedelic Unknowns, Vol's 1 & 2* (LP), *Psychedelic Unknowns, Vol. 2* (2 x 7"), *Best of Pebbles, Vol. 1* (LP & CD), *Nuggets Box* (4-CD), *Excerpts From Nuggets* (CD) and *Like Nothing Your Ears Have Ever Heard 5* (CD); *Go Ahead* on *Pebbles, Vol. 2* (LP); and a previously unreleased demo *I Can't Do It* on *Psychedelic Archives Vol. 7* (double cassette box). (VJ)

STEREO
Spur
of the moment

SPUR - Spur Of The Moment LP.

The Squires (OR)

Personnel incl:	JACK EELY	gtr, vcls	A

45:	Don't You Just Know It/Big Boy Pete	(Northwestern 2605) 196?

From Portland, Oregon this outfit was also known as **Jack E. Lee and The Squires** and included Jack Eely who'd earlier led **The Courtmen**. You can also check out *Don't You Just Know It*, which is a raw early rock version of Huey 'Piano' Smith's song, on *Highs In The Mid-Sixties, Vol. 7* (LP). (MW/DR)

The Squires (OH)

Personnel incl:	PHIL KEAGGY	ld gtr	A

45:	Batmobile/I Don't Care	(Penguin IG 1612) 1965

This **Squires,** from Youngstown, Ohio was clearly influenced by The Beatles. *Batmobile* is an uncharacteristic spacey instrumental which later resurfaced on *Highs In The Mid Sixties, Vol. 9 - Ohio* (LP). Phil Keaggy later played in Volume IV, who later became **New Hudson Exit** and went on to front **Glass Harp** before becoming a Christian music star.

The Squires also recorded several acetate recordings that feature Phil Keaggy's early attempts to write Beatles-style garage-pop. (VJ/GGI/MW)

The Squires (CA)

From Sacramento, **The Squires** evolved out of a surf band The Railriders. Their two unreleased tracks recorded in November 1966 - *Anyhow Anwhere* and *It Must Be Love* are described as "killer punk" and 'jangly folk-pop" respectively by Alec Palao, who unearthed them on Big Beat's compilation *The Scorpio Records Story* (CD). Two further cuts, the previously unreleased *I Want You* and *You Don't Have To Bring Your Toys* are compiled on *So Cold!!!* (CD), which tells their story. (MW)

The Squirrels (NY)

45:	Who's The Bird?/A Girl's Imagination	(RCA Victor 47-9127) 1967

Another Kenny Young project - see **San Francisco Earthquake** for details of others. (MW)

SRC (MI)

Personnel:	ROBIN DALE	bs, vcls	A
	STEVE LYMAN	gtr, vcls	AB
	SCOTT RICHARDSON	vcls	ABC
	GARY QUACKENBUSH	ld gtr	AB
	GLEN QUACKENBUSH	organ	ABC
	E G CLAWSON	drms, vcls	ABC
	AL WILMOT	bs, vcls	BC
	RAY GOODMAN	gtr	C

				HCP	
ALBUMS: 1(A)	SRC	(Capitol ST 2991)	1968	147	R1
2(B)	MILESTONES	(Capitol 134)	1969	134	SC
3(C)	TRAVELER'S TALE	(Capitol 273)	1970	-	SC

NB: (1) reissued on vinyl (Capitol 2991). (1) reissued on CD (One Way S21 56840) 1993 with bonus tracks. (2) reissued on CD (One Way OW 57477) 1993 with bonus tracks. (3) reissued on CD (One Way S21 56843) 1993 with bonus tracks. (1) & (2) have also been reissued on one CD (See For Miles C5HCD 667) 1998.

Also of interest are *Revenge Of The Quackenbush Brothers* (Bam-Caruso KIRI 054) 1987, which compiles material from their three Capitol albums including the classic *Black Sheep*; *Black Sheep* (RPM Bam Caruso RPMBC 201) 2000 features tracks from all three albums and rare singles and is presented with sleevenotes and pictures; and *Lost Masters* (One Way 29219) 199?, a CD compilation which includes 21 tracks from singles and otherwise unreleased material. *Black Sheep* (RPM/Bam Caruso RPMBC 201) 2008 is a compilation drawn from their three albums and of course featuring their title track.

45s:		I'm So Glad/Who Is That Girl	(A2 301) 1967
	α	Get The Picture/I Need You	(A2 402) 1967
		Black Sheep/Morning Mood	(Capitol 2327) 1968
		Turn Into Love/Up All Night	(Capitol 2457) 1969
		My Fortune's Coming True/ Never Before Now	(Capitol 2726) 1970
		Born To Love/Badazz Shuffle (PS)	(Big Casino 1001) 1971
	β	Out In The Night/Gypsy Eyes	(Rare Earth 5040) 1972

NB: α shown as by The Scot Richard Case. The 'B' side is by **The Rationals**. β shown as by **Blue Scepter**.

SRC (short for Scott Richard Case) were part of the wave of Detroit-based heavy rock groups which emerged in the late sixties and included bands like **The Amboy Dukes** and **The MC5**.

Originally from Birmingham, they started out as the Tremelos and later **The Fugitives** and issued four singles (two on D-Town and two on Westchester) and an album, *The Fugitives At Dave's Hideout* (Hideout HLP-1001) 1965. Three of their tracks are on the sixties compilation, *Friday At The Cage A Go Go* (Westchester 1005) 1965. *Friday At The Cage A Go Go* has been reissued under its alternate title *Long Hot Summer* on Hide The Sausage (HTS-001) 1989. As **The Fugitives** they have cuts on *Oil Stains* (LP) (*Said Goodbye*) and *Glimpses 3* (LP) (*On Trial*). **The Fugitives** tracks on *Mindrocker, Vol. 7* (LP) and *Back From The Grave, 3* (LP) are by a different band.

SRC's debut album contained one stand-out track, *Black Sheep*, on which Glen Quackenbush's organ playing gave the band a similar sound to **The Doors**' *Light My Fire*. The track received considerable airplay from John Peel in England. However, the band failed to capture the interest of the American public at large and disbanded after two further good albums. Their musical format on these albums was mostly twin lead guitars and Hammond organ, with layered vocal harmonies.

Black Sheep (CD) compiles material from their three albums and naturally includes both versions of their title track.

Compilation appearances have included: *Black Sheep* on *Rock A Delics* (LP); *Badazz Shuffle* on *Echoes In Time, Vol. 2* (LP), *Echoes In Time, Vol's 1 & 2* (CD) and *Gathering Of The Tribe* (CD); *I'm So Glad* on *Turds On A Bum Ride, Vol. 4* (CD) and *Michigan Rocks, Vol. 1* (LP); *Born To Love* on *Psychedelic Archives Vol. 7* (double cassette box); *Up All Night* on *Ah Feel Like Ahcid* (CD) and *Up All Night* (CD); *I'm So Glad, Who Is That Girl, Get The Picture* and previously unreleased versions of *Midnight To Six Man* and *Cobwebs And Strange* on *A2 (Of Course)* (CD); and *Marionette* from their first album can also be heard on *Illusions From The Crackling Void* (LP). As **Scot Richard Case** you can find their competent, snarly version of *Get The Picture* on *Michigan Mayhem, Vol. 1* (CD), *Sixties Archives, Vol. 7* (CD) and *Boulders, Vol. 2* (LP); *I'm So Glad, Get The Picture, Midnight To Six Man, Who Is That Girl, Cobwebs And Strange* also feature on *A-Square (Of Course)* (CD).

They also recorded a single in 1972 as **Blue Scepter** (*Out In The Night/Gypsy Eyes*) (Rare Earth 5040) - the flip side is on *Echoes In Time, Vol. 1* (LP) and *Echoes In Time Vol's 1 & 2* (CD). (VJ)

Stack (CA)

Personnel:	CHUCK BERRY		A
	JIM DOLE	gtr, vcls	A
	KURT FEIERABEND	gtr, vcls	ABC
	RICK GOULD	ld gtr, vcls	ABC
	KIRK HENRY		A
	RON THOMASON		A
	BUDDY CLARK	bs	BC
	BILL SHEPPARD	vcls	BC
	ROBIN WILLIAMS	drms	B
	BOB ELLIS	drms	C

NB: Line-up 'A' 1967.

ALBUM: 1(C) ABOVE ALL (Charisma CRS-303) 1969 R6

NB: (1) counterfeited on vinyl (Charisma CRS-303) circa 1988, this has a thin posterboard cover. (1) reissued on vinyl (w/insert) (Void 06) 1997 in a die-cut cover

EMI
Capitol
SRC

SRC - Self Titled LP.

STEREO SKAO-273
TRAVELER'S TALE
SRC

SRC - Traveler's Tale LP.

with one bonus track in a limited edition of 500. (1) reissued on vinyl (Akarma AK 057) 1999. (1) reissued on CD (Gear Fab GF-111) 1998. (1) reissued on CD (Akarma AK 057) 1999.

Stack was a figurehead group in a busy hard-rock scene exploding out of the Los Angeles area in the late sixties. Formed from the ashes of a surf band called The Vandells (which included Gould) and Wabash Spencer (with Ellis and Sheppard) in 1967, **Stack** enjoyed a prolific concert itinerary for over two years, playing with such notables as **Buffalo Springfield**, **Fields**, **Hook**, **Things To Come**, **Rockin' Foo**, **Iron Butterfly**, **Illinois Speed Press**, Three Dog Night, **Frank Zappa** and **Alice Cooper**. During 1968, they signed a long-term contract with Mike Curb's Sidewalk Productions and recorded an album in off-hours at local studios.

Above All is a brutal hard-rock album with a distinct British influence in several of the better tracks. *Cars* and *Only Forever* are remarkably effective showcases for Ellis' propulsive drumming style, which sounds like a cross between Paul Whaley (of **Blue Cheer**) and Keith Moon. There are a couple of tracks on the album that sound merely pedestrian by comparison; a lengthy blues *Da Blues*, and a cover of *Poison Ivy* that was rather unfortunately chosen as the opening cut on side one, but overall it's a killer and highly recommended to hard-rock fans. The album has been extensively reissued in recent years and the Akarma issues have markedly superior sound.

For reasons unknown to the band, *Above All* was never marketed and very few copies of the finished album escaped from Sidewalk. Producer Clancy Grass abandoned musical pursuits proper for film work over the next couple of years, beginning with "The Velvet Vampire" (see **Born Again** entry). **Stack** was mystified as to their stalled momentum, but lacked the financial wherewithal to escape their eight-year exclusive contract, eventually breaking up and pursuing non-musical careers.

Drummer Bob Ellis was previously with Wabash Spencer, who issued a single and recorded an unreleased demo in 1967. He was also in **The Fabs**, along with Clark and Sheppard, and plays on their rare *Cotton Ball* single from 1966. Bob passed away in January 1999.

Only Forever is featured on Gear Fab's *Psychedelic Sampler* (CD). (CF)

The Staehely Brothers (?)

Personnel:	KING ERRISON	perc	A
	STOOP HAIRY	drms	A
	JOHN LOCKE	keyb'ds	A
	AL STAEHELY	ld vcls, gtr, bs	A
	JOHN CHRISTIAN STAEHELY	gtr, keyb'ds, bs	A

ALBUM:	1(A)	STA-HAY-LEE	(Epic KE 32385) 1973

STACK - Above All LP.

The **Staehely Brothers** were in **Spirit** for the *Feedback* album. Afterwards they went solo and recorded this decent hard-rock album. John Locke from **Spirit** also played on it and wrote some songs and Ed Cassidy also plays, but uncredited (he may be "Stoop Hairy"). An underrated album, several tracks deserve to be heard: *Captain Zombie Meet Unfellini*, *Rockin In The Bush*, *Future Shock*... The album was produced by Alex Kazanegras and came housed in a superb sleeve with drawings of skeletons.

In 1982, Al Staehely released a solo album *Stahaley's Comet* (Ranger Records). He also went on to play with John Cipollina and **Nick Gravenites** in the early eighties under the names Thunder & Lightning and the Gravenites-Cipollina Band. He is now an attorney in Houston, Texas. (SR)

The Staffs (TX)

45:	I Just Can't Go To Sleep/Another Love	(Pa-Go-Go 118) 1966

This punk outfit was out of San Antonio in Texas. *I Just Can't Go To Sleep* was a Kinks cover version. *Another Love* was a rather off beat punk number that can also be heard on *Highs In The Mid-Sixties, Vol. 11* (LP) and *Gravel Volume 2* (CD). (VJ)

Stained Glass (CA)

Personnel:	DENNIS CARRASCO(*)	drms	AB
	JIM McPHERSON	bs, vcls	AB
	BOB ROMINGER	gtr	A
	TOM BRYANT	gtr	B

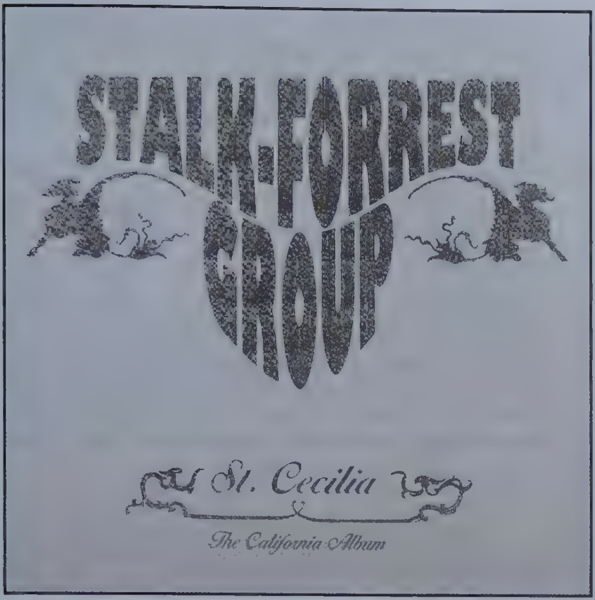
NB: (*) shown as 'Carriasco' on second album.

ALBUMS:	1(B)	CRAZY HORSE ROADS	(Capitol ST 154) 1969 R1
	2(B)	AURORA	(Capitol ST 242) 1969 R1/R2

NB: (1) reissued by Capitol in Greece (1987). (1) reissued on CD (Fallout FOCD2034) 2007 with nine non-album bonus cuts. (2) reissued on CD (Radioactive RRCD125) 2003.

45s:	If I Needed Someone/ How Do You Expect Me To Trust You	(RCA 47-8889) 1966
	My Buddy Sin/Vanity Fair	(RCA 47-8952) 1966
	We Got A Long Way To Go/Corduroy Joy	(RCA 47-9166) 1967
	A Scene In Between/Mediocre Me	(RCA 47-9354) 1967
	Lady In Lace/Soap And Turkey	(Capitol 2178) 1968
	Fahrenheit/Twiddle My Thumbs	(Capitol 2372) 1969
	Gettin' On's Gettin' Rough/ The Necromancer	(Capitol 2521) 1969

STAINED GLASS
CRAZY HORSE ROADS
STAINED GLASS - Crazy Horse Roads LP.



STALK-FORREST GROUP - St. Cecilia The California Album LP.

More of a folk-rock band than a psychedelic band **Stained Glass** started out in 1966 playing Beatles cover versions. They performed in and around their native San Jose until an A & R man from RCA signed them to the label later that year. They recorded a series of singles for RCA. The first two, which were a mixture of folk and Merseybeat, met with some local success. The best was *We Got A Long Way To Go*, a driving rock song with immediate appeal, which was a big hit in San Jose during April 1967.

They moved to Capitol in the spring of 1968, issuing three singles and two albums. Of the six single sides on Capitol only *Lady In Lace* is non-album. Their albums were slightly darker than their earlier singles, combining pop hooks with hippie-rock. Beatles-tinged pop-psych meets Cream-esque bluesy rock. Both albums were quite highly-rated, but failed to make much impact and the band disbanded in November 1969. Jim McPherson went on to play with **Copperhead**.

Either of their albums is worth a listen if you can acquire them cheaply. The first was reissued by Capitol in Greece and has more recently been reissued on CD by Fallout. The second was reissued by Radioactive, but is now deleted.

Compilation appearances include: *My Buddy Sin* and *We Got A Long Way To Go* on *Mindrocker, Vol. 9* (LP); *My Buddy Sin* on *Soft Sounds For Gentle People* (CD) and *Love Is The Song We Sing* (4-CD book); and *A Scene In Between* on *Of Hopes And Dreams & Tombstones* (LP), *Psychedelic Unknowns, Vol. 7* (LP & CD), *Acid Dreams, Volume Three* (LP), *Fuzz Flaykes & Shakes, Vol. 1* (LP & CD) and *Soft Sounds For Gentle People 3* (CD). (VJ)

Stained Glass Window (IL) - see Bob Racine (IL).

The Stains (CT)

45: Now And Then/
Did You Ever Have To Make Up Your Mind (Lotus 1000) 1967

These **Stains** were Yale University students. You can also find *Now And Then* on *Open Up Yer Door! Vol. 1* (LP) and on *Teenage Shutdown, Vol. 3: Things Been Bad* (LP & CD). (MW/MM)

Stalk-Forrest Group (NY)

Personnel:			
	ERIC BLOOM	gtr, vcls	A
	ALBERT BOUCHARD	drms	A
	ALLEN LANIER	keyb'ds, gtr	A
	DONALD ROESER	gtr, vcls	A
	ANDY WINTERS	bs	A

ALBUMS: 1(A) ST. CECILIA - THE CALIFORNIA ALBUM
(No label no #) 1999 R1
2(A) ST. CECILIA - THE ELEKTRA RECORDINGS
(Rhino Handmade RHM2 7716) 2001

NB: (1) is a deluxe vinyl-only release, containing material recorded for Elektra Records in New York in 1969 and in Los Angeles in 1970. (2) is a numbered limited edition (of 500) CD-only release of the same material, from the master tapes. (1) reissued on vinyl (Radioactive RRLP019) 2004. (1) reissued on CD (Radioactive RRCD019) 2004.

45: What Is Quicksand?/Arthur Comics (Elektra 45693) 1970

NB: promo-only. At least two counterfeit editions exist - the original has a rather glossy black and white label and all printing is clear. One counterfeit has matte labels; the other looks more convincing but the disc has a bit of "invisible" surface noise.

Stalk-Forrest Group (aka Oaxaca; previously known as The Soft White Underbelly) recorded material in 1969 and again in 1970 for Elektra Records. An album's worth of recordings was assembled by the label from these sessions, but never commercially released. However, it has long been rumoured, and is still possible, that acetates of the album exist. At this point, only the single listed above is confirmed to have been issued at the time.

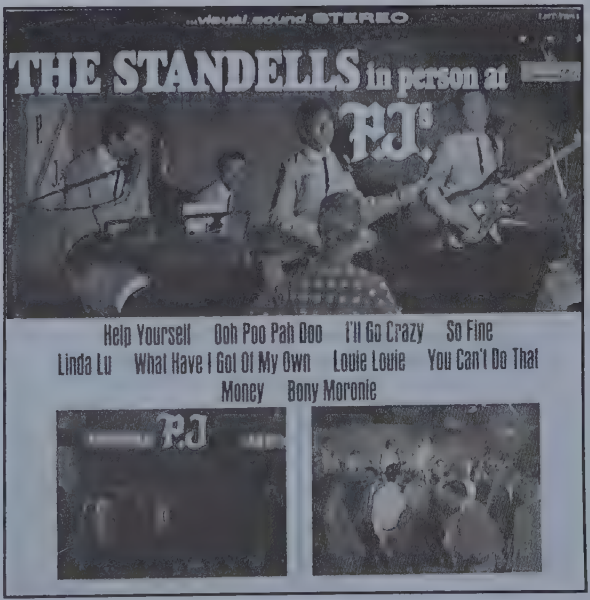
Most of the music recorded by the band for Elektra has been circulating on cassette since the late seventies - in varying degrees of fidelity. In 1998, a vinyl album appeared that contained some of the Elektra recordings, bringing it to the attention of a much wider audience. This likely inspired Rhino to assemble their deluxe *Handmade* CD, a comprehensive collection of recordings made by the band over the course of two incarnations: as **The Stalk-Forrest Group** (Los Angeles recordings, early 1970) and as Oaxaca (New York recordings, 1969), all of which were languishing in Elektra's vaults.

This material possesses both the sophistication of their highly-regarded seventies work as The Blue Oyster Cult and the ethereal, druggy late sixties sound associated with West Coast bands like **Tripsichord Music Box** and **Quicksilver Messenger Service**, it's no stretch to say that **The Stalk-Forrest Group** will find wide acceptance with readers of this book.

Arthur Comics has been compiled on *Elektrock The Sixties* (4-LP). (CF)

The Standells (CA)

Personnel:			
	DAVE BURKE	gtr, bs	ABC
	GARY LANE	bs	AB
	GARY LEEDS	drms	A
	LARRY TAMBLYN	keyb'ds, vcls	ABCD
	TONY VALENTINO	ld gtr	ABCD



THE STANDELLS - The Standells In Person At P.J.s LP.

DICK DODD	bs, drms	BCD
JOHN FLECK	bs	D

				HCP	
ALBUMS:	1(B)	THE STANDELLS IN PERSON AT P.J.s	(Liberty LST 7384) 1964	-	R1
	2(C)	DIRTY WATER (mono/stereo)	(Tower T/ST-5027) 1966	52	
	3(C)	WHY PICK ON ME-SOMETIMES GOOD GUYS DON'T WEAR WHITE (mono/stereo)	(Tower T/ST-5044) 1966	-	SC
	4(C)	THE HOT ONES! (mono/stereo)	(Tower T/ST-5049) 1966	-	SC
	5(D)	TRY IT	(Tower ST-5098) 1967	-	SC

NB: (1) reissued as *Live And Out Of Sight* (Sunset 5136) 1966 (SC). (2) reissued on vinyl (Eva 12027) 1983 and again on vinyl (Eva 12083) 198?. (2) reissued on CD (Sundazed SC 6019) 1994 with previously unreleased bonus tracks. (3) reissued on vinyl (Eva 12064) 198?. (3) reissued on CD (Sundazed SC 6020) 1994 with previously unreleased bonus tracks. (2) and (3) reissued on one CD (Big Beat CDWIKD 110) 1993. (4) reissued on vinyl (Eva 12070) 198?. (4) reissued on CD (Sundazed SC 6021) 1994 with previously unreleased bonus tracks. (2) and (4) reissued on one CD (Eva B5) 1990. (5) reissued on vinyl (Eva 12063) 198?. (5) reissued on CD (Sundazed SC 6022) 1994 with previously unreleased bonus tracks. (3) and (5) reissued on one CD (Eva EV-300) 1990. (4) and (5) reissued on one CD (Big Beat CDWIKD 112) 1993. Big Beat have also released the *Riot On Sunset Strip* soundtrack together with a *Rarities* album on one CD (Big Beat CDWIKD 113) 1993.

There's also a 19-track CD *Best Of* (Rhino)1989, and three vinyl compilations, *Rarities* (Rhino RNLP 115) 1984, *The Standells* (Avi 6102) 1982, and *The Best Of The Standells* (Rhino RNLP 107) 1983 (later repackaged in 1987). Also relevant is Eva's reissue of *Riot On Sunset Strip* (Eva 12043) 1984.

EPs:	1( )	POOR BOYS BORN IN A RUBBLE	(Sundazed SEP 108) 1995
	2(C)	THE LIVE ONES!	(Sundazed SEP 10-165) 2001

NB: (1) contains *Sometimes Good Guys Don't Wear White* (long version), *Riot On Sunset Strip* (soundtrack version), *I Hate To Leave You* (previously unreleased) and *Why Pick On Me* (instrumental backing track). All tracks are in mono and the EP was issued on dark red vinyl. (2) is a 45rpm 10" featuring a decent quality recording of a Michigan State University gig in 1966 featuring *Mr. Nobody, Why Did You Hurt Me, Why Pick On Me, Gloria, Sometimes Good Guys Don't Wear White* and *Dirty Water.*

				HCP
45s:	α	You'll Be Mine Someday/Girl In My Head	(Linda 112) 1964	-
		Peppermint Beatles/The Shake	(Liberty 55680) 1964	-
		I'll Go Crazy/Help Yourself	(Liberty 55722) 1964	-
		So Fine/Linda Lou	(Liberty 55743) 1964	-
		Zebra In The Kitchen/Someday You'll Cry	(MGM 13350) 1965	-
		The Boy Next Door/B.J. Quetzal	(Vee Jay 643) 1965	102
		Don't Say Goodbye/Big Boss Man	(Vee Jay 679) 1965	-
		Dirty Water/Rari	(Tower 185) 1965	11
		Sometimes Good Guys Don't Wear White/ Why Don't You Hurt Me?	(Tower 257) 1966	43
	β	Help Yourself/Ooh Poo Pah Doo	(Sunset 61000) 1966	-
		Why Pick On Me?/Mr. Nobody	(Tower 282) 1966	54
		Try It!/Poor Shell Of A Man (PS)	(Tower 310) 1967	-
	χ	Don't Tell Me What To Do/ When I Was A Cowboy	(Tower 312) 1967	-
		Riot On Sunset Strip/ Black Hearted Woman	(Tower 314) 1967	133
		Can't Help But Love You/ Ninety-Nine And A Half	(Tower 348) 1967	78
		Animal Girl/Soul Drippin'	(Tower 398) 1968	-

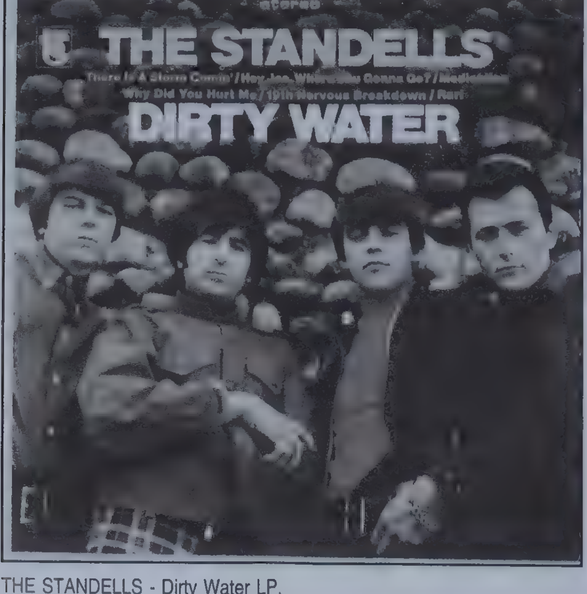
NB: α shown as by Larry Tamblyn and The Standells. β issued to 'cash-in' on their chart success, both tracks are taken from their earlier *Live At PJ's* album. χ shown as by Sllednats (**Standells** spelt backwards). There are two French EPs with picture sleeves: *The Shake/I'll Go Crazy/Help Yourself/Bony Moronie* (Liberty LEP 2211); and *Dirty Water/Rari/Why Don't You Hurt Me?/Little Sally Tease* (Capitol EAP 122009).

Formed in Los Angeles in 1962 by Larry Tamblyn and Tony Valentino, they started life as a twist type discotheque group called Larry Tamblyn and The Standells, but soon became an archetypal punk band. Ed Cobb wrote much of their classic material and ensured that their lyrics articulated the resentments of America's youth against their parents and society. They are perhaps best known for the classic punk-rock single *Dirty Water*, their first single for Tower, which Cobb had written about the Charles River in Boston.

Larry Tamblyn recalls: - "Although Ed Cobb did write much of the material, a few of the more memorable songs were written by members of the band such as *Mr. Nobody* (Larry Tamblyn), *Riot On Sunset Strip* (Tony Valentino/John Fleck) and *Why Did You Hurt Me* (Tony Valentino). **The Standells** had written and recorded material similar to *Dirty Water* before Ed Cobb (e.g. *Help Yourself* from the *Live At P.J.s* album and *Big Boss Man* from the VJ recording). When Ed Cobb presented *Dirty Water* to us, it was not much more than an R&B song. He asked us to record it with the agreement we could arrange it. Tony V. came up with the famous guitar riff. Dick D. created the chant in the beginning "I'm going to tell you a story..." so it was more like a combined effort. Later, Mr. Cobb took over more and more control, until we no longer sounded like **The Standells**. Eventually, we were not even allowed to play on our own songs. He was trying to take us in a direction of a white soul sound (evident in the departure of our sound on *Can't Help But Love You*). It was for this reason, we decided to part company with Cobb."

Prior to their association with Cobb, the band had recorded a single on Linda in 1964 as Larry Tamblyn and The Standells, three singles and an album for Liberty and a single for MGM who also included two tracks from their first album on the soundtrack to *Get Yourself A College Girl* (MGM SE 4273) in 1965.

After two singles for Vee Jay, produced by **Sonny Bono** (*The Boy Next Door* and *Don't Say Goodbye*) the band met Cobb. He was sufficiently


stereo
THE STANDELLS
Why Did You Hurt Me / 19th Nervous Breakdown / Rari
DIRTY WATER

THE STANDELLS - Dirty Water LP.

THE STANDELLS
SUNSET

THE STANDELLS - Live And Out Of Sight LP.

impressed with them to have them signed to Tower and *Dirty Water*, released in November 1965, became a smash hit. Curiously, **Dewey Martin** substituted for **Dick Dodd** at this time, for four months after *Dirty Water* was recorded, but before it became a hit.

The *Dirty Water* album was also strong, providing another hit single, *Sometimes Good Guys Don't Wear White*, which was issued in June 1966. It was full of strong tracks like *Medication*, *There Is A Storm Comin'* and some good covers such as *Hey Joe* and *19th Nervous Breakdown*.

The Standells never equalled this commercial success again. The *Why Pick On Me* album sold quite well and included a track *Have You Ever Spent The Night In Jail?* which was apparently written from Cobb's experience whilst in Texas.

The Hot Ones! is best avoided, consisting as it does of cover versions of other artists' classic hits like *Sunny Afternoon*, *Wild Thing* and *Eleanor Rigby*. It flopped badly when it was released in November 1966, and according to the band was recorded only because of Cobb's and Greengrass Production's insistence that they do so.

Later, in 1967, they attracted more attention when *Try It* was banned because it was alleged to have disgusting lyrics. This was a real injustice because a cover version of the song by **Ohio Express** in 1968 wasn't. Yet, despite this, the release of their next single *Don't Tell Me What To Do* with their name spelt backwards as a publicity-seeking gimmick and the inclusion of two tracks, *Riot On Sunset Strip* and *Get Away From Her*, on the soundtrack to *Riot On Sunset Strip* (LP), they never quite achieved their early promise.

Larry: - *"Try It* we loved and considered closer to the true **Standells** sound. *Can't Help Love You* was our next release, which saw Cobb trying to move the sound more towards white soul. *Don't Tell Me What To Do*, *Riot On Sunset Strip* and *Get Away From Here* (from the movie *Riot On Sunset Strip*) were all recorded and released earlier."

Keen to write and perform their own material, but frustrated by Cobb's increasing manipulation of the band, their association with him ended in 1968 and they split up later that year.

In their latter days it's been reported that they co-opted old friend Joey Stec of **Millennium**, first as a co-writer, later as a full member, but Larry disagrees: - "I don't recall Joey Stec. As far as I know, he was not a member of **The Standells**."

Prior to replacing Gary 'Walker' Leeds in **The Standells**, **Dodd** was "resting" from being an original Mouseketeer/**Blues Magoo**. He later recorded an unsuccessful solo album, *The First Evolution Of Dick Dodd* (Tower ST-5142) in April 1968 and later played for Joshua.

After **Dick Dodd**'s departure, Lowell George (from **The Factory**) was recruited, but the band split soon afterwards, reforming again later without Lowell.

stereo
TRY IT-THE STANDELLS
The most talked about record of the year!!
BANNED!

THE STANDELLS - Try It LP.

MUSIC COMPOSED
FOR THE
Original Soundtrack
RIOT ON SUNSET STRIP
AMERICAN INTERNATIONAL
IN COLOR
RIOT ON SUNSET STRIP
SUNSET SALLY
THE SUNSET THEME
OLD COUNTRY
DON'T NEED YOUR LOVIN'
CHILDREN IN THE NIGHT
MAKE THE MUSIC PRETTY
GET AWAY FROM HERE
LIKE MY BABY
SITTING THERE STANDING

RIOT ON SUNSET STRIP (Soundtrack LP) including The Standells.

Larry Tamblyn, who was the brother of Russ Tamblyn, also made three singles for Faro prior to forming **The Standells**. Larry: "In the late fifties and early sixties, I was signed to Faro and Linda Records, owned by Eddie Davis, who later spearheaded the Chicano music movement with groups like El Chicano, Los Lobos, Cannon Ball and The Headhunters, etc. I had several singles out, including *Dearest* and *This Is The Night*. I am told the Salez Brothers sang backup on the latter." He also produced the third single by the **East Side Kids**.

A further Larry Tamblyn single followed in 1968 - *Summer Clothes Pts 1 & 2* (Sunburst) 1968. Larry: - *"Summer Clothes* (side one, vocal by Larry Tamblyn; side two Instrumental) was actually performed by **The Standells** and produced by Ed Cobb. But like *Don't Tell Me What To Do*, it was so different from the group's sound, that it was credited as 'Larry'."

In 1969 Larry Tamblyn teamed up with three members of **The Knack** to become **The Chakras**. Of the other members, Gary Leeds left the band prior to the recording of the *Live At P.J.s* album and had a brief spell with The Walker Brothers before forming Gary Walker and The Rain. Dave Burke was previously bassist with **The Tropics**, from Tampa and went on to join **Indian Puddin' and Pipe**.

The Standells understandably have figured on several compilations, including:- *Someday You'll Cry* on *Highs In The Mid-Sixties, Vol. 1* (LP) and *Pebbles, Vol. 9: Southern California 2* (CD); *Big Boss Man* on *Mindrocker, Vol. 5* (LP); *Dirty Water* on *Nuggets - Original Artyfacts From The First Psychedelic Era 1965-1968* (2-LP), *Nuggets, Vol. 1* (LP), *Battle Of The Bands* (CD), *Nuggets From Nuggets* (CD), *Sundazed Sampler, Vol. 1* (CD), *Tough Rock* (LP) and *Wild Thing* (2-LP); *Sometimes Good Guys Don't Wear Whlte* on *Highs Of The Sixties* (LP); *Try It* and *Sometimes Good Guys Don't Wear White* on *Nuggets, Vol. 2* (LP); *Try It!* on *Born Bad, Vol. 4* (LP); *Dirty Water* and *Why Pick On Me* on *Nuggets* (CD) and *Golden Archive Series Sampler*, *Sometimes Good Guys Don't Wear White* and *Try It* on *More Nuggets* (CD); *You'll Be Mine Some Day* on *The East Side Sound, Vol. 1 - 1959-1968* (CD); *Tide Away* on *What A Way To Die* (LP); *Eleanor Rigby* on *Outta Sight!* (LP); *Riot On Sunset Strip* on Where The Action Is! L.A. 1965-68 (4-CD book); *Girl In My Heart* on *The West Coast East Side Sound, Vol. 3* (CD); *Dirty Water*, *Sometimes Good Guys Don't Wear White* and *Why Pick On Me* on *Nuggets Box* (4-CD); and there's an unnamed bonus track on *What A Way To Die* (LP) which sounds like it dates from very early in their career.

In November 1999, **The Standells** reformed for a live gig at the annual 'Cavestomp '99!' festival for garage fans in New York. Other bands which appeared included **The Chocolate Watch Band** and **The Monks**!! Their set, which included many of their best known songs, drew acclaim from gig-goers was later issued on CD *Ban This! Live From The Cavestomp!* (Varese 06692) 2000. In 2010, there's still a version of the band on the road. They visited the UK in June 2010, gigging at 229 Great Portland St, London among other engagements. (VJ/MW/JFr/GSw/SR/GGc/LT)

THE STANDELLS - Rarities CD.

Stanley Steamer (CA)

Personnel incl:	HOLLY VAUGHN	ld vcls	A

ALBUM:	1(A)	STANLEY STEAMER	(Jolly Rogers JR 5002) 1972

California group **Stanley Steamer** played in the style of **Ten Wheel Drive**, with a horn section. Holly Vaughn had earlier sung in the **First Edition** with Kenny Rogers who produced this album on his label. It tries to combine progressive rock and soul with powerful female vocals, notably on the side long *Three Humours Of Man*. (SR)

Rick Stanley (CA)

ALBUM:	1	JAI GURU DEV: SONG OF LIFE	(Ganesh) 1970

Rick Stanley had been a member of **Gentle Soul** in the late sixties. By the time of this release he was a disciple of Maharishi Mahesh Yogi. The album commences with a lecture on the virtues of transcendental meditation. The remainder is comprised of spiritual folky sounds. The tracks comprise: *Same Thing*, *It's Easy*, *Three Fields Of Life*, *Song Of Life*, *The Whisper Of Lord Krishna*, *Truth Of Life*, and *The Holy Tradition (Excerpts)*.

Stanley was later involved with a band called **Natural Tendency**. (VJ)

Stapleton-Morley Expression (?CA)

Personnel incl:	HAL BLAINE	drms	A
	MIKE DEASY	gtr, sitar	A
	LARRY KNECHTEL	bs	A

ALBUM:	1(A)	THE MAMAS AND THE PAPAS BOOK OF SONGS (mono/stereo)	(Dunhill D/DS-50022) 1968

45:	Dedicated To The One I Love/ Straight Shooter	(Dunhill 4111) 1967

Here's an album of instrumental covers of **The Mamas & The Papas** recorded by a group of ace session musicians including **Hal Blaine**, Larry Knechtel, **Mike Deasy**, etc. The songs covered are *Straight Shooter*, *Twelve-Thirty* (*Young Girls Are Coming To The Canyon*), *California Dreamin'*, *Dedicated To The One I Love*, *I Saw Her Again Last Night*, *I Call Your Name-Words Of Love (Medley)*, *San Francisco (Be Sure To Wear Some Flowers In Your Hair)*, *Creeque Alley*, *Monday, Monday*, *Once Was A Time I Thought*, *Go Where You Wanna Go* and *Dancing Bear*. (SR/VJ)

Starbuck and The Rainmakers (CA)

45:	I Who Have Nothing/ Let Your Hair Hang Long	(Valiant V 744) 1966

This single is an anthemic pop melodrama with powerful vocals backed by crashin' fuzz guitar - a strange but appealing hybrid.

Let Your Hair Hang Long can also be found on *The Electric Coffee House* (CD). (MW)

The Starchiefs (TX)

Personnel:	STEVE (SKELTON) KELLY	drms	A
	WILLIAM "SONNY" LYLE	bs	A
	HUEY P. MEADOWS	gtr	A
	KENNY WAYNE	ld vcl, gtr	A

45:	Blast-Off/ Your Love's So Hard To Understand	(Orbit 2040) 1964

NB: 'B' side shown as by Kenneth Hagler and The Starchiefs.

This was **Kenny Wayne**'s first outing on vinyl. *Blast Off* was an instrumental and the band recorded a further single, which was eventually released as by **The Grapes Of Wrath**, following a change of drummer.

Kenny Wayne came from Redwater, Texas and they were based in the Texarkana area. The Orbit label was based in Dekalb, Texas.

Starfire (CA)

ALBUM:	1	STARFIRE	(Crimson 4476) 1974 R3

NB: (1) reissued on vinyl (Void 033) 2004 in a limited edition of 500 copies. (1) reissued on CD (Radioactive RRCD137) 2005.

Starfire is a hard-rock/progressive offering by a Californian quintet. The eight track album has swirling organ and fuzz guitars. It's not very good, but is very sought-after by collectors of this genre. (CF/SR)

The Starfires (CA)

Personnel:	DAVE ANDERSON	ld gtr	A
	CHUCK BUTLER	ld vcls, tamb, claves	A
	JACK EMERICK	drms	A
	FREDDY FIELDS	bs	A
	SONNY LATHROP	gtr	A

ALBUM:	1(A)	TEENBEAT A GO GO	(La Brea LS 8018) 1965 SC

45s:		Fink/Work Out Fine	(Triumph 61) 1965
	α	I Never Loved Her/Linda	(G.I. 4001) 1965
		No More/Rockin' Dixie (Goin' Down)	(G.I. 4002) 1965/6
		Cry For Freedom/Won't Die Away	(G.I. 4004) 1966
		There's Still Time/Unchain My Heart	(Yardbird 4005) 1966
		Something You've Got/The Hardest Way	(Yardbird 4006) 1966

NB: α reissued in 1997.

Hailing from the Los Angeles area, **The Starfires** started off as an early sixties beat band doing cover versions and their album, a live album of cover versions (*Around And Around*, *Walkin' The Dog*. *Farmer John*, *Peter Gunn*, *Hold Me*, *Justin*, *Money*, *No Reply*, *Great Balls Of Fire*, *Apache* and *Stand By Me*) was in this mode. Thereafter they became very punkish, performing mainly original compositions written by their bassist Freddy Fields. *I Never Loved Her* in particular stands out as a classic garage number, with a twist in the tail to its lyrics and one of the all-time great riffs. Other tracks also have merit too, with *Cry For Freedom* being notable as an early Vietnam protest.

Their final single features a reasonable version of the Chris Kenner song but tucked away on the flip is *The Hardest Way*, a stunning low-key moody droning pop-punker from Freddy Fields with dynamic drumming, lashings of choppy guitars and mean fuzz.

Sonny Lathrop, was later rhythm guitarist in a slick club band called Mickey And The Invaders in 1967 and later went on to form **Sweet Marie**.

G.I. 4003 is known to exist, but does not contain material by **The Starfires**.

Compilation coverage has included: *I Never Loved Her* on *Pebbles, Vol. 8* (LP), *Pebbles, Vol. 8: Southern California 1* (CD), *The Essential Pebbles Collection, Vol. 1* (2-CD), *Best of Pebbles, Vol. 3* (LP & CD), *Psychedelic Unknowns, Vol. 2* (2 x 7") and *Psychedelic Unknowns, Vol's 1 & 2* (LP); *Linda* on *Highs In The Mid-Sixties Vol. 1* (LP), *Psychedelic Unknowns, Vol. 3* (LP) and *Mondo Frat Dance Bash A Go Go* (CD); *There's Still Time* on *Acid and Flowers* (CD) and *Basementsville! U.S.A.* (LP); *Cry For Freedom* on *Pebbles, Vol. 9: Southern California 2* (CD); and *The Hardest Way* on *You're Playing With Fire* (LP) and *Trip In Tyme Vol. 1* (CD).

In the eighties *I Never Loved Her* was covered by Austria's Vogues on *A Doll Spits Cubes* and The Cynics on *Twelve Flights Up.* (VJ/MW/GGI)

The Starfires (FL)

Personnel incl:	TOM McLAUGHLIN	keyb'ds, vcls	A
	ERIC SCHABACKER	gtr, vcls	A
	BERRY VAUGHT	drms, vcls	A

ALBUM: 1(A) THE STARFIRES PLAY
(Ohio Recording Service ORS-34) 1965

Formed in 1963 by students from Rollins College this **Starfires** started out playing in a basement in Buffalo, New York. The following year they put out an album. One of the photos on the cover shows them with the Isley Brothers.

They relocated to Orlando, Florida and in late 1966 changed their name to **Little Willie and The Adolescents**.

Stop It has been compiled on *12 Groovy Hits* (Tener) (LP). (MW)

The Star Fires (PA)

Personnel incl:	HOWARD DYMOND	piano	AB
	ROBERT GARDNER	sax	ABC
	RODGER GRIFFITH	bs	AB
	RICHARD GRUMBRAVICH	drms	AB
	FREDDIE KIRKENDALL	gtr	AB
	CHARLIE MCCUEN	vcls	A
	EDDIE DAY (PASHINSKI)	vcls	BCD
	J.B.HALL	gtr	BC
	RICHARD RODIEGER	gtr	D

45s:
You Done Me Wrong/Like Socks & Shoes (Laurie LR 3332) 1966
α How To Be A Musician/Trust In Me (BB Records BB-4005) 1967
α For My Girl/Summer's Gone (Onyx 0702) 1968

α You're My Only One/Please Come Back (unknown) 196?
β Smiling Phases/Trust Me (Fayette F-91369-S) 1969
β Whiter Shade Of Pale/Lord (Roxan 101) 1970
β Stand Up For Jesus/Revival Show (Roxan 15) c1970

NB: α shown as by Eddie Day & The Night Timers/Nite Timers. β shown as by Eddie Day & TNT/Trials-n-Tribulations.

This Wilkes-Barre, Pennsylvania band started out in the early sixties as Eddie Day & The Starfires, and then released one single on Laurie in 1966 as **The Star Fires**. By 1967 they were known as Eddie Day & The Nitetimers/Night Timers and carried on into the early seventies as Eddie Day & TNT/Trials-n-Tribulations, not to be confused with Erik Lindgren's seventies band TNT.

Day continued performing into the eighties. In 2005, he was elected State Representative for the Wilkes-Barre area.

You Done Me Wrong is compiled on *Psychedelic Unknowns Vol. 3* (LP). (MW)

The Starfires (Steve Ellis and) (MN)

Personnel:	JIM BRANDENBURG	gtr	AB
	RON BUTLER	bs, organ	ABC
	STEVE ELLIS	gtr, vcls	ABCDE
	CLEM 'BUTCH' HATTING	drms	ABCD
	BUTCH JERGINS	bs	B
	BARRY HANSON	gtr	CDEF
	BILL STORIE	bs	CD
	MIKE MULLIGAN	bs	EF
	DEAN "ZEKE" SENFNER	drms	EF
	JIMMY GROTH	ld gtr	F

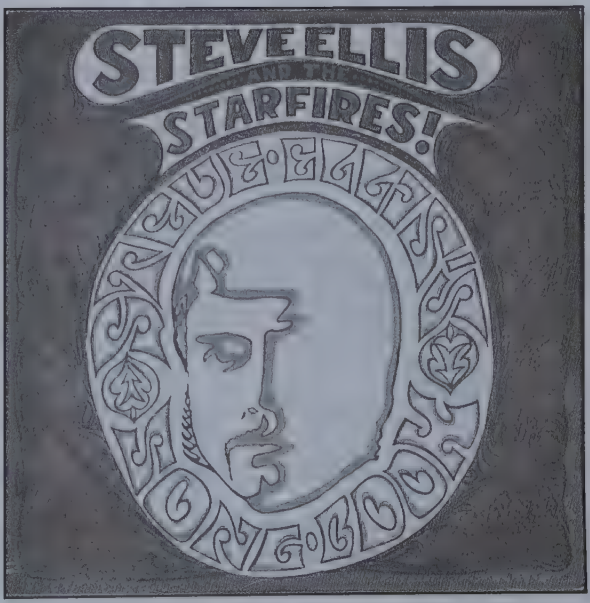
ALBUM: 1(E) STEVE ELLIS'S SONGBOOK (IGL 105) 1967 R2

NB: (1) reissued on vinyl as *Songbook* (Get Hip GHAS 5003) 1994.

45s:
Walking Around/That's How It Feels (Century Records Test Pressing 22355) 1965
Walking Around/That's How It Feels (Decima 2001) 1965

Steve Ellis was born in Pipestone, Minnesota on 23rd December 1944. He was a great lover of music, cars and motorbikes. By the age of 12 he'd learnt to play guitar, at 14 he'd joined his first local band The Squires. Later, he briefly played with another local band, The Sabres, before forming **The Starfires** in 1963. They were named after a car and Steve was in every respect the leader of the band, he even did all their bookings. They soon established themselves as a very popular live act in the Midwest. In 1964 Ron Butler switched to organ and Butch Jergins came in on bass. Later Barry Hanson replaced Jim Brandenburg on rhythm guitar and Bill Storie replaced Butch Jergins on bass. By mid-1965 Ron Butler had left the group and the remaining four players went to Sears Recording Studio in Omaha, Nebraska to cut a demo disc using two Steve Ellis original compositions *Walk Around/That's How It Feels.* The pressing is now rare. The songs weren't punk, but veered towards folk-rock. Ellis headed out to California with the demo and tried to attract the attention of a major label, but he returned empty-handed. Despite this setback the band never gave up, they re-recorded the single in Dodge City, Kansas and it was issued on the Decima label. This was a far superior version. Butch Hatting left the band soon after it was released and a new line-up (E) was put together. In the summer of 1967 this line-up travelled to the IGL Recording Studio in Milford, Iowa to begin recording several new Steve Ellis compositions. Five were recorded - *On My Mind, Her Face, Looking Thru Me, Pride Of A Man* and *Baby's Gone* - plus *Since I Fell For You*, a cover of a Skyliners' song released in 1963. Then tragedy struck, before the other five songs could be completed, Steve was killed in a freak motorcycle accident on 31st August 1967, when his rear tyre blew, He was just 22. The *Songbook* album was pieced together after his death. It consisted of the six finished songs cut at IGL Studios, the two songs from the previous single and narration from a friend of his, Tom Rambler and is now very rare. **The Starfires** soldiered on for a while without Steve before calling it a day.

Pride Of A Man was also included on the rare *Roof Garden Jamboree* (LP) compilation released in 1967. More recently, seven tracks - *That's How It Feels, Walking Around*, an alternate version of *Pride of A Man, Her Face, On My Mind, Looking Thru Me* and *My Baby's Gone* were compiled on *The IGL Rock Story Part Two* (CD) and *Pride Of A Man* has got another airing on *The Arf! Arf! (El Cheapo) Sampler* (2-CD). (VJ)



STEVE ELLIS AND THE STARFIRES! - Steve Ellis's Songbook LP.

The Starfyres (PA)

Personnel:
ANDY
FLAKE
PADDY
SEP

45: Captain Dueseldorph/
No Room For Your Love (Burr BU 45-1001) 196?

Just 500 copies of this single were pressed up by this Lansford, Pennsylvania quartet. They're even harder to acquire (and afford) since *Captain Dueseldorph*, a submarine sludge-fest modelled loosely on Gloria, appeared on Distortion's 1990 compilation *Crude PA, Vol. 1* (LP) and *No Room For Your Love* can also be found on *Wyld Sydes Volume Six* (CD). (MW)

Peter Stark (MI)

Personnel:			
	WENDALL BIGELOW	drms	A
	HAL DAVIS	gtr	A
	DAVE MASON	gtr	A
	RICK ED ROB	perc	A
	PETER RUTH	hrmnca	A
	WILLARD SPENCR	banjo	A
	BEN STARK	gtr, vcls	A
	PETER STARK	gtr, vcls	A

ALBUM: 1(A) MUSHROOM COUNTRY (Montage no #) 1976 SC

NB: (1) reissued on CD (Radioactive RRCD098) 2007.

From Ann Arbor, Michigan this album contains acid-folk music, with a cover of Donovan's *Hey Gyp*, some ragas (*Ragas For Bayleaf*) and fluid guitars. It's also housed in a nice sleeve which features a mushroom and a flying saucer. (SR/CF)

Stark Naked (NY)

Personnel:			
	RICHARD BELSKY	ld gtr	A
	LYNE BUNN	vcls, perc	A
	JOHN FRAGOS	drms, perc, gong	A
	JIM MONAHAN	vcls, gtr	A
	TOM RUBINO	bs	A
	PAUL VENIER	vcls, keyb'ds, perc	A

ALBUM: 1(A) STARK NAKED (RCA Victor LSP-4592) 1971

NB: (1) reissued on vinyl (Fallout FOCD2012) 2006 with both sides of their single as bonus cuts. .

45: Done/Sins (RCA Victor 0588) 1971

From Levittown, Long Island, New York, **Stark Naked**'s album is a superb and very under-rated progressive album with long organ tracks, fuzz, pleasant piano interludes and some effective female vocals in places. The opening cut, *All Of Them Witches*, is one of those long extended, elaborate tracks that characterised the progressive era, but the whole of side one in particular is excellent. (VJ)

Stark Naked and The Car Thieves (CA)

Personnel:		
	MAC BROWN	ld vcls
	LARRY DUNLAP	keyb'ds, vcls
	DAVE DUNN	ld vcls
	LES SILVEY	gtr, vcls
	MICKEY ?	bs, vcls
	LEONARD SOUZA	drms

ALBUM: 1(A) STARK NAKED & THE CAR THIEVES (AVI 8021) 198?

45s: Maria/The Pleasure Of Your Company (Sunburst 771) 1968
Look Back In Love/Contact (Sunburst 774) 1968/9
Can't Stop Thinkin' About The Good Times/
Now A Taste... (Sunburst 776) 1968/9
Mixed Emotions/? (Attarack 101) 1970

From the Los Angeles area **Stark Naked And The Car Thieves** have been variously described as 'garage' or 'soul-tinged rock'.

Gary Myers (Mojo Men/**Portraits**) remembers this band: - **"Stark Naked and The Car Thieves** came from S.F. to L.A. in late '65 and they were doing a lot of the same material as our band (the Mojo Men, as we hadn't yet changed our name to **The Portraits**) - Four Seasons and other pop harmony things, along with soul/dance stuff like *Knock On Wood*, etc. They had three lead singers. They also did the Flamingo in Las Vegas (dance room, not the lounge or the show room), and they either preceded or followed us at a club in San Jose in '67." (VJ/GM/MW)

The Dave Starky Five (TX)

45s: α Hey Everybody/Stand There (Shazam 112) 1966
Used To Be/Brass Jam (Mod International 456) 1971
Used To Be/
Oh Woman (I Really Know The Blues) (Atlantic 2831) 1971

NB: α shown as by Just Us.

British guitarist/R&B fanatic Dave Starky moved to Houston in late 1964 and with the help of some local boys soon started up **The Dave Starky Five**. In 1965, they caught the eye of a shady local record guy called Ray Rush, who took them into the ACA-Goldstar Studios to record the above two originals, both excellent garage pounders. Before the record could be released, however, Starky flew the coop and returned to England. The band more or less broke up at this point, but Rush wanted to release the record, cooking up a crazy promo scheme with a local radio station in a "rename the recording group" contest. The winner was chosen to be Just Us and that's how the record was released in January 1966. The original singer and bass player got some other guys and got back together at this point, but they hated the new name, so they went back to calling themselves **The Dave Starky Five**. Unfortunately, they never regained their momentum.

Compilation appearances include: *Stand There* on *Teenage Shutdown, Vol. 7* (LP & CD); and *Hey Everybody* on *Back From The Grave, Vol. 8* (CD) and *Back From The Grave, Vol. 8* (2-LP) (the sleeve-notes to which have provided the information for this entry). (VJ/GG)

The Starlets (?)

45: You Don't Love Me/I've Had It (Tower 144) 1965

Davie Allan played guitar on this single which featured female vocals.

You'll also find *You Don't Love Me* on *Girls In The Garage, Vol. 1* (CD) and *Girls In The Garage, Vol. 2* (LP). (VJ/AMn)

The Starliners (MN)

ALBUM: 1 LIVE! AT PAPA JOE'S NORTHERN A GO-GO
(Le Jac 1001) 1967 R3

Here's an obscure Minnesota teen-club album with screaming vocals that recall **The Sonics**. It has been reported that the pressing was confined to 275 copies. This is usually considered one of the better albums of this genre by people that know it and it includes a superb version of *Bo Diddley*. (VJ)

The Starliters (NC)

Personnel:			
	LARRY JONES	bs	A
	GARY ROGERS	drms, vcls	A
	MIKE ROGERS	ld vcls, ld gtr	A
	KEN WILKINS	gtr	A

ALBUM: 1(A) JOURNEY WITH THE STARLITERS
(Justice JLP 124) 1966 R2/R3

NB: (1) reissued on CD (Collectables COL-CD-0611) 1995.

Journey With The
The STARLITERS
Collectables

THE STARLITERS - Journey With... CD.

A quartet of students from South Stokes High School, North Carolina who have a great deal of talent to offer - so said Calvin Newton on the original liner notes to this rare album. A smattering of Invasion covers (Beatles, Animals) plus some clubby ballads and instrumentals (the obligatory *Wipe Out*). It's undoubtedly competent, but the band doesn't really swing, snap or bite and the vocals tend to be flat (in sound rather than key). Perhaps just doing covers meant they weren't able or willing to assert their own identity, creativity or let loose. Like some others on this Justice series, they sound stuck somewhere around 1964 to 1965 too - no sign of a fuzztone. The reissue satisfies curiosity but not the palate. (MW)

The Starlites (PA)

Personnel incl:	MALINOWSKI MUSSER

45s:		Stagger Lee/Everybody Needs Somebody	(Barclay 15016) 1965
		I Can't See You/Baby Set Me Free	(Barclay 17134) 1965
	α	I Can't See You (diff. vers)/ Big Boss Man	(Dater DT- 1301) 1966
	β	The Original Nothing People/ I Waited So Long	(Fontana 1583) 1967

NB: α shown as by **The Soul Generation**. β shown as by **The Beatin' Path**.

This five-piece came from Reading, Pennsylvania. Their first waxing of *I Can't See You* features on *Pennsylvania Unknowns* (LP) and *Psychedelic Disaster Whirl* (LP) and the second version as by the **Soul Generation** is on *Crude PA. Vol. 1* (LP). Both sides of their first single are also featured on Arf! Arf!'s *Eastern Pa Rock Part One (1961-'66)* (CD) whilst their second single is on *Eastern Pa Rock Part Two (1966-'69)* (CD).

Their best known incarnation is as **The Beatin' Path** whose *Original Nothing People* has been captured on *Boulders, Vol. 1* (LP), *Mayhem & Psychosis, Vol. 1* (LP), *Mayhem & Psychosis, Vol. 1* (CD) and *Ya Gotta Have... Moxie, Vol. 1* (2-CD). (VJ/MW)

The Starlites (?TN)

45:	Wait For Me/You'll Never Find Me	(Zap 8015) 1965

Possibly from Tennessee, the Nashville label mis-spelt their name as "Starliters". Then again, maybe not .. there was a Starliters from Paris, Tennessee who put out a single in 1967 - *Don't Ever Leave Me I Cry Alone* (4 Sons 4107). This is probably another same-name mystery which will remain unresolved.

Whatever, their guitar & sax riffer *Wait For Me* is on *Teenage Shutdown Vol. 7* (LP/CD). (MW/MM)

Alva Starr (LA)

Personnel:	ALVA SNELLING

45s:	Clock On The Wall/ Space Race To The Moon	(Golden 102) 1967
	Anna/Light Of A Thousand Years	(Golden 103) 1967

From Baton Rouge, Louisiana **Alva Starr's** real name was Alva Snelling. His September 1967 debut features the metronomic garage-punker *Clock On The Wall*, whose lyrics foretell the threat of a nuclear holocaust. It has reappeared on *Beyond The Calico Wall* (LP/CD) whose liners reported that Snelling was a clinical social worker, was active on the Louisiana music scene as a member of The Frenge, and that his previous combo (The Luv-Rackers) had recorded a new version of *Clock On The Wall* on a 1986 single. His December 1967 follow-up couples a keening ballad, a cover of Arthur Alexander's *Anna*, with a moody folk-punker. (MW/VJ)

Charlie Starr (?)

ALBUMS: (up to 1977)	1	JUST PLAIN CHARLIE	(Mercury SR-61209) 1969
	2	TOUGH & TENDER	(Prophecy SD-6052) 1971
	3	CHARLIE STARR	(Tiger Lily 14012) 1976

Charlie Starr was blind and is pictured with his dog on the front of *Just Plain Charlie* - his best album. Despite sporting the appearance of a country record it does (after the first three tracks) feature some good heavy guitar work.

Tough & Tender includes two self-penned numbers: *When Does A Man Become A Man* and *Dirty Water*. It includes covers of James Taylor's *One Man Dog*, *Riding On A Railroad* and *Don't Talk Now*, Joni Mitchell's *For Free* and the Goffin/King composition *Sweet Sweet Heart*.

His final album in the time period of this book was issued on Tiger Lily, a tax scam label that was run by the founder of Roulette Records, Morris Levy. The label tended to acquire demo tapes from artists and then release them without their consent and often without their knowledge too. (VJ)

Starvation Army Band (TX)

Personnel incl:	DUKE DAVIS	bs	A

This band is thought to have recorded singles on London in the sixties. Duke Davis played bass for the **13th Floor Elevators** for a short while in early 1968. They also recorded material for International Artists but had nothing released. (VJ)

The State of Mind (DE)

Personnel incl:	JAMES BOOTH	A

45s:	Move/If He Comes Back	(Chavis 1038) 1966
	Goin' Away/Make You Cry	(Chavis 1041) c1966

This punk outfit came from Wilmington, Delaware. *Move* is usually considered their finest moment and features a wonderful 'shuffle' rhythm and superb guitar break.

Compilation appearances include: *Move* on *Pebbles, Vol. 5* (LP), *Pebbles, Vol. 5* (CD), *Psychedelic Unknowns, Vol. 3* (LP & CD), *Pebbles Box* (5-LP), *Trash Box* (5-CD) and *Great Pebbles* (CD); and *Make You Cry* and *Goin' Away* on *A Journey To Tyme, Vol. 5* (LP). (VJ)

The State of Mind (FL)

45:	Time Will Tell/City Life	(Tener 1017) 1967

Here's a different **State Of Mind** from the Orlando area of Florida. In addition to the single they have one track, a cover of **The Byrds'** *My Back Pages*, on the 1967 sampler album *Bee Jay Demo, Vol. 2* (Tener 1014) (LP). (MW)

Statesiders (NJ)

45: Patterned The Sand/
She Belonged To Another (Providence 410) 1965

From Wildwood, New Jersey both sides are composed by Carnaby and Shakepeare and have resurfaced on *Mindrocker, Vol. 12* (LP). The single was produced by Steve Rappaport who was involved with the Redcoats/Sidekicks. (VJ/MW)

The Statesmen (OH)

45s: Stop And Get A Ticket/Stick With Me Baby (Tema 137) 1967
Lolly Pop/Tijuana Blues (PS) (Tema PXT 171/2) 196?

This is thought to have been **The Baskerville Hounds**, a Cleveland, Ohio band operating under a different name. Their version of *Stop And Get A Ticket*, which was actually a hit for the **Clefs Of Lavender Hill**, can also be heard on *Highs In The Mid-Sixties, Vol. 9* (LP) and *Wyld Sydes Volume Six* (CD). (VJ/MW)

The Statics (with Tiny Tony) (WA)

Personnel:	RANDY BENNETT	bs	AB
	DAVE ERICKSON	drms	A
	RICHARD GERBER	gtr	AB
	MERRILEE RUSH	keyb'ds, vcls	AB
	NEIL RUSH	sax	AB
	ANTHONY "TINY TONY" SMITH	ld vcls	AB
	CARL PETERS	drms	B

45s: Buster Brown Part 1 /Part 2 (Bregg 1000) 196?
The Girl Can't Help It/Harlem Shuffle (Camelot 110) 196?
Tell Me The Truth/Rinky Dink (Camelot 115) 196?

This act from Seattle had backed Tiny Tony on his 1962 regional hit *Hey Mrs. Jones*. Their three singles are said to have been fine examples of the raw Northwest sound in this era and the act is notable for including **Merrilee Rush**, who later had a successful solo career. The last two are thought to date from around 1965. Neil Rush later played with **Merrilee Rush** and The Turnabouts, and the remaining members were later in **International Brick**.

Compilation appearances include: *Hey Mrs. Jones* on *Bolo Bash* (LP); and *Tell Me The Truth* on *Highs In The Mid-Sixties, Vol. 14* (LP) and *Wyld Sydes Volume Six* (CD). (DR/MW)

Status Cymbal (GA)

Personnel:	TOM PORTER	A
	BYRON WARNER	A
	FLORENCE WARNER	A

ALBUM: 1(A) IN THE MORNING (RCA Victor LSP-3993) 1968

45s: Blang-Dang (Yesterday And Tomorrow)/
Taking My Time (RCA 47-9344) 1967
Having Fun Again/In The Morning (RCA 47-9419) 1967
With A Little Love/From My Swing (RCA 47-9598) 1968

This was a Peter, Paul, & Mary-format, old-school-folk vocal trio from Athens, Georgia and hence a very marginal case for inclusion here. They were originally known as Warner, Porter, Warner. (SR/MW)

Status Quo (AZ)

45: They All Want Her Love/All My Trials (Grant 45-690) 1966

Unrelated to the world famous U.K. band, this act came from Phoenix, Arizona.

They All Want Her Love, with its slightly discordant guitar, can also be found on *Sixties Archive, Vol. 2* (CD) and *Texas Punk From The Sixties* (LP). (VJ)

George Stavis (CA)

Personnel:	TIM ACKERMAN	perc	A
	GEORGE STAVIS	5-string banjo	A

ALBUM: 1(A) LABYRINTHS (Vanguard VSD-6524) 1969 SC

Stavis released this acoustic psychedelic album in 1969 with the support of the drummer from his previous group, **Federal Duck**. Subtitled "Occult Improvisational compositions for 5-string banjo and percussion", it offers five long tracks, *Winter Doldrums, Finland Station, Firelight, Cold Spring* plus a cover of *My Favorite Things.* (Coltrane is cited as a strong influence in the liner notes, along with Earl Scruggs and Ravi Shankar.)

Like the **Peter Walker** albums, where Vanguard was obviously trying to find another **Sandy Bull**, this album does not always hit the mark. But other than the **Serpent Power** album, I don't know where else one can find psychedelic banjo excursions. For fans of **Sandy Bull**, **John Fahey**, **Peter Walker**, J. P. Pickens, etc. it is well worth the effort in tracking down a copy.

Stavis was later with a Santa Cruz, California band called **Oganookie** that released a live album in 1973. (SR/DMo)

Steel (?)

Personnel incl:	STEVE BUSFIELD	gtr	A
	DUANE HITCHINGS	keyb'ds, vcls	A

ALBUM: 1 STEEL (Epic KE 30875) 1971 SC
NB: also issued in Canada (Douglas 12) 1971.

45: Never On A Monday/Rosie Lee (Epic 10753) 1971

A hard-rock/blues-rock quintet, with three black and two white musicians, they went totally unnoticed. Duane Hitchings went on to play with Cactus and **Alice Cooper**.

They also contributed one cut *Maybe* to a Douglas Records promotional EP, *Douglas 1* (Douglas AS7 1008) in 1972. (SR/VJ)

Steeplechase (NY)

Personnel:	DEAN	ld vcls, backing vcls, gtr	A
	JOEY	drms, perc, backing vcls	A
	BOBBY SPINELLA	keyb'ds, backing vcls	A
	TONY	12 string gtr, ld vcls, backing vcls, organ	A
	(PAUL FLEISCHER	horns	A)
	(KIM KING	gtr	A)
	(EDDIE KRAMER	piano, backing vcls	A)

The Stench Band
Pray for the Fred

THE STENCH BAND - Pray For The Fred LP.

ALBUM: 1(A) LADY BRIGHT (Polydor 24-4027) 1971

45: Lady Bright/Never Coming Back (Polydor 14030) 1971

Produced by Eddie Kramer, this hard-edged rock outfit from New York City was strongly influenced by Uriah Heep, with lots of guitar/keyboards interplay and good vocals on their album. All their material was penned by the group members (Radicello, Spinella and Parrish) and some tracks are quite good, notably *Wrought Iron Man* and *Lady Bright*, this one with the guitar of Kim King (from **Lothar and The Hand People**) who also engineered the album.

Bob Spinella was previously in **The Critters**. *Wrought Iron Man* has been compiled on *Up All Night* (CD). (SR)

Steeple Peeple (?)

45: Ol' Man River/Green Plant (B.T. Puppy BTP 534) 1967

Unfortunately the 'A' side is a dire pop version of that *Ol' Man River*. So stick to the flip side - *Green Plant* - yes, the same track later covered by the **Majic Ship**, as featured on *Psychedelic Unknowns, Vol. 5* (LP), and coincidentally released on the same label (B.T. Puppy 548) in 1968. The version here is lighter but excellent cool fuzzed-pop. And there's more...

The identical fuzz-pop track turns up again behind soulful songstress Amanda Ambrose on B.T. Puppy 539. And there's an earlier version of it - a cool jazzy instrumental with melodious sax by Shenny "Goofy" Brown on B.T. Puppy 531. So four different versions and all pretty good. (MW)

Gene Steiker and Larry Chengges (MI) - see The Straywinds (MI).

Alan Stelzner (?)

ALBUM: 1 LISTEN TO THE CHANGES (Century 32413) 1968 SC

Released on this well known vanity label, this album contains a collection of self-penned, often moody folk and folk-rock songs. (VJ)

The Stench Band (NE)

Personnel incl: CHUCK St. LUCAS A

ALBUM: 1(A) PRAY FOR THE FRED
(Zero Street Records STENCH 002) 2000

NB: (1) limited to 300 signed and numbered copies.

LEIGH STEPHENS - Red Weather LP.

EP: 1(A) PRAY FOR THE DEAD ( ) 1972

NB: (1) 7" EP limited to 300 copies, 200 in oversized PS and some with inserts.

The Stench Band played and recorded in Lincoln, Nebraska from 1971-1973 and released one 7" EP (*Pray For The Dead*) in 1972.

The retrospective album shows the band to have been heavily influenced by **Captain Beefheart** and **Zappa**, with several strange and experimental cuts augmenting the original EP tracks. (VJ)

Stephen and The Farm Band (TN) - see The Farm Band (TN).

Leigh Stephens (CA>UK)

Personnel:	ERIC ALBRONDA		A
	NICKY HOPKINS	keyb'ds	AB
	LEIGH STEPHENS	gtr, vcls	AB
	IAN STUART		A
	MICKY WALLER	drms	AB
	KEVIN WESTLAKE	drms	A
	BOB ANDREWS		B
	TONY ASHTON	keyb'ds	B
	GLEN CORNICK	bs	B
	KIM GARDNER		B
	DICK MORRISSEY	sax	B
	PETE SEARS		B

ALBUMS: 1(A) RED WEATHER (Philips PHS 600-294) 1969 R1
2(B) AND A CAST OF THOUSANDS
(Philips/Charisma CAS 1040) 1971 SC/R1

NB: (1) also issued in the UK (Philips SBL 7897) R1. (1) has been counterfeited on vinyl and CD, later reissued in both formats (Akarma AK 059) 2000 and again in 2005. (1) reissued on vinyl (Sundazed LP 5299) 2010. (2) UK only issue. (2) reissued on vinyl and CD (Akarma AK 094) 2001.

Originally from San Francisco, **Leigh Stephens** had previously been in **Blue Cheer** and **Silver Metre**. He moved to England in 1969 and recorded two interesting albums, the first being the better of the two. *Red Weather* is a good mix of psychedelia and progressive rock with effects on the guitars and voices. The second is more traditional, with a cover of *Jumpin' Jack Flash* and too many female background vocals. Leigh lets his blues roots show through, but in the bizarre context of show-tune-style female vocals and horns. The better tracks include the bluesy *Simple Song*, Zep-meets-Stones *Oh Lord*, and the closing track *Chunk Of Funk*, a fun jam. The album grows on you, though, mostly for the guitar work, which is really solid.

Stephens went on form **Pilot** with Waller and Bruce Stephens (ex-**Blue Cheer**), releasing two albums in 1972 and 1973. (SR/VJ)

LEIGH STEPHENS

LEIGH STEPHENS - And A Cast Of Thousands LP.

Steppenwolf (CA)

Personnel: (up to 1976)	MARS BONFIRE (DENNIS EDMONTON)	gtr, vcls	X
	JERRY EDMONTON	drms, vcls	XABCDEFG H
	JOHN KAY vcls, gtr,	hrmnca	XABCDEFG H
	GOLDY McJOHN	keyb'ds, vcls	XABCDEF
	NICK ST NICHOLAS	bs	X BC
	MICHAEL MONARCH	gtr	AB
	RUSHTON MOREVE (aka JOHN RUSSELL MORGAN)	bs	A
	LARRY BYROM	gtr	CD
	GEORGE BIONDO	bs, vcls	DEFG H
	KENT HENRY	ld gtr	E
	BOBBY COCHRAN	gtr, vcls	FG H
	ANDY CHAPIN	keyb'ds, vcls	G
	WAYNE COOK	keyb'ds	H

NB: Line-up 'X' is actually Sparrow, listed here as they were responsible for the *Early Steppenwolf* album. Line-up 'A' is the first **Steppenwolf** personnel formed July 1967. Personnel details only shown up to 1976 because in 1977 there were three different **Steppenwolf** line-ups in existence: one with Goldy McJohn and two with Nick St. Nicholas.

					HCP
ALBUMS: (up to 1977)	1(A)	STEPPENWOLF (mono/stereo)	(ABC-Dunhill D/DS-50029)	1968	6
	2(A)	STEPPENWOLF THE SECOND	(ABC-Dunhill DS-50037)	1968	3
	3(B)	AT YOUR BIRTHDAY PARTY	(ABC-Dunhill DSX-50053)	1969	7
	4(X)	EARLY STEPPENWOLF	(ABC-Dunhill DSX-50060)	1969	29
	5(C)	MONSTER	(ABC-Dunhill DSX-50066)	1970	17
	6(C)	STEPPENWOLF LIVE (2-LP)	(ABC-Dunhill DSD-50075)	1970	7
	7(D)	STEPPENWOLF 7	(ABC-Dunhill DSX-50090)	1970	19
	8(-)	STEPPENWOLF GOLD - THEIR GREATEST HITS (comp)	(ABC-Dunhill DSX-50099)	1971	24
	9(E)	FOR LADIES ONLY	(ABC-Dunhill DSX-50110)	1971	54
	10(-)	REST IN PEACE (comp)	(ABC-Dunhill DSX-50124)	1972	62
	11(-)	16 GREATEST HITS	(ABC-Dunhill DSX-50135)	1973	152
	12(F)	SLOW FLUX	(CBS-Mums PZ-33093)	1974	47
	13(G)	HOUR OF THE WOLF	(CBS-Epic PE-33583)	1975	155
	14(H)	SKULLDUGGERY	(CBS-Epic PE-34120)	1976	-
	15(-)	STEPPENWOLF - THE ABC COLLECTION	(ABC AC-30008)	1976	-
	16(-)	REBORN TO BE WILD	(CBS-Epic PE-3482)	1976	-

NB: White label promo editions exist of all the ABC-Dunhill albums, the first two in both mono and stereo. In the UK and most of Europe, albums (1)-(5) were issued on Stateside and (6)-(10) on Probe. (1) first pressing does not mention *Born To Be Wild* on front cover. It was also issued in mono (R2). (1) reissued circa 1970 in non-metallic sleeve. (1) reissued on vinyl (MCA 250 518 1) 1980. (1) reissued on CD (MCA MCAD-31020) 1991. (1) reissued again on CD (MCA MCD 01857) 1998. (1) reissued on CD (Mobile Fidelity Sound Lab UDCD 714) 1998. (2) stock mono edition thought to exist, but all known mono copies are promo (R2). (2) reissued on CD (MCA MCAD-31021) 1990. (1) and (2) reissued as a 2-CD set (B.G.O.Records CD 450) 1999. (3) was issued in southern California in a non-die cut gatefold sleeve at the request of the Walt Disney Corp. who didn't like the idea of Mickey Mouse figures surrounding a photo of **Steppenwolf** through the die-cut hole! (R1). (3) reissued on vinyl (Dunhill DS-50053) 1972 in a die-cut sleeve. (3) reissued on vinyl (MCA MCA-37192) 1981. (3) reissued on CD (MCA MCACD-1668) 19??. (3) and (7) reissued on one CD (BGO BGOCD 336) 1999. (4) was not **Steppenwolf**, but a May 1967 live concert by Sparrow. (4) reissued on CD (MCA MCACD-31356) 19??. (4) and (9) reissued on one CD (B.G.O. Records CD 691) 2005. (5) reissued on CD (BGO.BGOCD126) 1991. (5) reissued on CD (MCA MCAD-31328) 1991. Original issues of (6) in a gatefold sleeve have only the words "Steppenwolf Live" on front cover. (6) reissued on vinyl (MCA MCA2 6013) 1980. (6) reissued on CD (BGO BGOCD 412) 1998. (6) reissued on CD (MCA 256 898-2/MCACD-6013) 199?. (6) and (7) reissued on one CD (BGO BGOCD 336) 1997. (7) reissued on CD (MCA MCACD-1598) 1989. (8) original pressing has poster attached to cover by perforation, designed to be torn off. It was later marketed in standard gatefold sleeve. (8) reissued on CD (MCA MCACD-10299) 1989. (9) was originally issued with an amazing photo insert. (9) reissued on CD (MCA MCACD-31354) 1990. (11) reissued on CD (MCA MCAD-37049) 1985. (12) reissued on CD (Epic 489441 2) 1998. (13) reissued on CD (Epic 489439 2) 1998. (12) and (13) reissued on one CD (Evangeline ACA8109) 2006. (14) reissued on CD (Epic 489440 2) 1998. (14) and (16) reissued on one CD (Evangeline ACA8127) 2006.

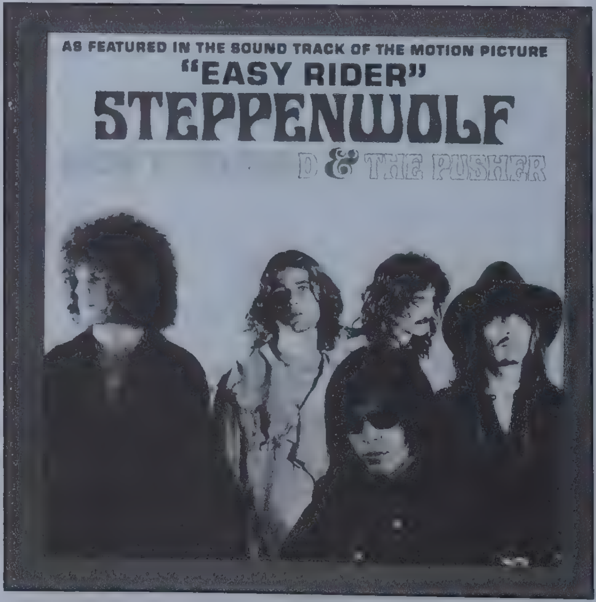
STEPPENWOLF - Line-up 'A'.

Many compilations of **Steppenwolf** material exist from all over the world. Probably the rarest and earliest is the Japanese *All About Steppenwolf* (Stateside HP-8565) 1968, containing only tracks from the first two albums and pressed on red vinyl. Three US compilations fit within the time-frame of this book: (11) and (15) both cover the 1968-71 period with rather sloppy liner notes and (16) collects material from their CBS albums in an inexcusably bad sleeve; thankfully this is rare. Here are some other compilations (although this list is by no means comprehensive): *Best Of Steppenwolf* (Pickwick SPC 3063) 1978; *Ultimate Collection* (Polygram 831 212-4) 1986; *16 Original Hits* (MCA 256 141-2) 1989; *Born To Be Wild* (Duchess CD 352068) 1989; *Born To Be Wild: A Retrospective* (2-CD) (MCA MCA2-10389) 1991; *Born To Be Wild: Best* (Zounds CD 27200484 B) 1992; *The Very Best Of Steppenwolf* (Music Club MCCD 263) 1996 features 18 tracks and many of their finest but it does not include *The Pusher*, *All Time Greatest Hits* (MCA 088 112 063-2) 1999; *Classic [The Universal Masters Collection]* (MCA 112 672-2) 2001; and *Collection* (Spectrum 1130102) 2003 contains 19 tracks from *Born To Be Wild* to *The Pusher* and the odd more recent recording.

EP:	1(A)	STEPPENWOLF THE SECOND (PS)	(ABC-Dunhill DS-50037)	1968

NB: (1) mini-album with six tracks from the second album; also described as a "jukebox EP".

					HCP
45s: (up to 1977)	α	A Girl I Knew/The Ostrich	(ABC-Dunhill D-4109)	1967	-
		Sookie, Sookie/ Take What You Need	(ABC-Dunhill D-4123)	1968	-
		Born To Be Wild/ Everybody's Next One	(ABC-Dunhill D-4138)	1968	2



STEPPENWOLF - Born To Be Wild 7" Picture Sleeve.

	Magic Carpet Ride/Sookie, Sookie	(ABC-Dunhill D-4160)	1968	3
	Rock Me/Jupiter Child	(ABC-Dunhill D-4182)	1969	10
	Jupiter Child/She'll Be Better	(ABC-Dunhill D-4182)	1969	-
	It's Never Too Late/ Happy Birthday	(ABC-Dunhill D-4192)	1969	51
	Born To Be Wild/ Magic Carpet Ride	(ABC-Dunhill D-1433)	1969	-
β	Born To Be Wild/The Pusher (PS)	(ABC-Dunhill D-1436)	1969	-
	Move Over/Power Play	(ABC-Dunhill D-4205)	1969	31
	Monster/Berry Rides Again	(ABC-Dunhill D-4221)	1969	39
χ	Hey, Lawdy Mama/Twisted	(ABC-Dunhill D-4234)	1970	35
	Screaming Night Hog/ Spiritual Fantasy	(ABC-Dunhill D-4248)	1970	62
	Screaming Night Hog/ Corina, Corina	(ABC-Dunhill D-4248)	1970	-
	Who Needs Ya/ Earschplittenloudenboomer	(ABC-Dunhill D-4261)	1970	54
	Snowblind Friend/Hippo Stomp	(ABC-Dunhill D-4269)	1971	60
η	Ride With Me (mono)/(stereo)	(ABC-Dunhill D-4283)	1971	-
δ	Ride With Me/For Madmen Only	(ABC-Dunhill D-4283)	1971	-
ε	Ride With Me/Black Pit	(ABC-Dunhill D-4283)	1971	52
η	For Ladies Only (mono)/(stereo)	(ABC-Dunhill D-4292)	1971	-
	For Ladies Only/Sparkle Eyes	(ABC-Dunhill D-4292)	1971	64
η	Straight Shootin' Woman (mono)/ (stereo)	(CBS-Mums ZS8-6031)	1974	-
ϕ	Straight Shootin' Woman/ Justice Don't Be Slow (PS)	(CBS-Mums ZS8-6031)	1974	29
η	Get Into The Wind (mono)/ (stereo)	(CBS-Mums ZS8-6034)	1974	-
	Get Into The Wind/Morning Blue	(CBS-Mums ZS8-6034)	1974	-
η	Smokey Factory Blues (mono)/ (stereo)	(CBS-Mums ZS8-6036)	1974	-
	Smokey Factory Blues/ A Fool's Fantasy	(CBS-Mums ZS8-6036)	1974	108
η	Caroline (Are You Ready For The Outlaw World) (mono)/ (stereo)	(CBS-Mums ZS8-6040)	1975	-
	Caroline (Are You Ready For The Outlaw World)/ Angeldrawers	(CBS-Mums ZS8-6040)	1975	-
Reissue:	Born To Be Wild/The Pusher	(Old Gold OG9323)	1983	-

NB: α non-LP cuts, as it contains embryonic versions of two tracks re-recorded for the first album. These early versions are very different and quite psychedelic (with backwards guitar solo!). β issued in picture sleeve with amazing band photo (line-up 'B' - oops!) and banner: "As Featured In The Sound Track Of The Motion Picture Easy Rider". χ both sides are the versions appearing on the *Steppenwolf Live* double album but without the audience noise overdubbed, proving rather conclusively that the album was (at least partially) assembled from studio recordings, like most "live" albums from the era. ε was probably a replacement for δ, the 'A' side is an album track from *For Ladies Only*, but the 'B' side of δ is a studio freakout! Clocking in at 8'46" it's also one of the longest 45 sides extant. Obviously not intended for the album, the track is instrumental, composed mostly of feedback from the bass guitar and creepy organ sounds. Edmonton/Biondo/McJohn are credited as writers on the label and they must have been buzzed to come up with this! ϕ 'B' side is non-LP. Many of **Steppenwolf**'s US singles were issued in Europe and Japan with picture sleeves. η promo only.

STEPPENWOLF
BORN TO BE WILD

STEPPENWOLF - Self Titled LP.

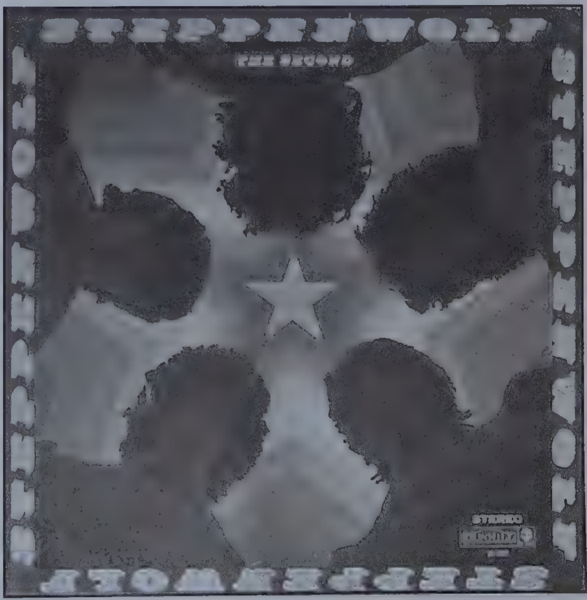
Steppenwolf evolved out of the Canadian group Jack London and The Sparrows, who made an album in 1965 for Canadian Capitol. Jerry Edmonton (born Jerry McCrohan), Dennis (Mars Bonfire) Edmonton (born Dennis McCrohan), Nick St. Nicholas and Goldy McJohn (born John Goadsby) all did time with this band, which was a very hot property in Toronto in the mid-sixties. It was a mutual interest in blues music that led these four to join forces with the German-born John Kay (Born Joachim Krauledat), who was playing clubs as an acoustic solo act in Canada and the USA. Now known simply as The Sparrow, the Kay-led band recorded singles for Columbia which were later compiled on an album *John Kay and The Sparrow* (Columbia CS-9758) 1969 and more recently on CD *The Best Of John Kay And Sparrow: Tighten Up Your Wig* (Columbia Legacy CK-53044) 1993. The Sparrow spent most of their time in the 'States by 1966 - first in New York, and then California. They settled in Mill Valley, and played all the ballrooms in nearby San Francisco in May-June 1967. When money got tight, Dennis Edmonton and Nick St. Nicholas left the band and moved to Los Angeles, where St. Nicholas set up a new group, **T.I.M.E.** and Edmonton pursued a solo career as Mars Bonfire. John Kay, Jerry Edmonton and Goldy McJohn also made the move south, but set up their own new band, **Steppenwolf** (after the Herman Hesse novel) with local musicians Rushton Moreve and Michael Monarch (who was just 17!). They spent the next six months rehearsing material for their album, which was recorded in little more than one day in January 1968. (Their first Dunhill single certainly pre-dates the album sessions, but exactly when these rather psychedelic early tracks were recorded is unknown.)

The initial single release from the album, *Sookie, Sookie* didn't make much impression, but radio stations started playing *Born To Be Wild* from the album and when Dunhill issued it as a single, it spent the summer of 1968 at the top of the charts.

Steppenwolf is an astoundingly good debut album. It will probably always be remembered for containing *Born To Be Wild*, but it was John Kay's original compositions that gave the record real depth and colour. *Desperation* (covered by Humble Pie on their debut album), reprised largely from *Chasin' Shadows* by The Sparrow but given new life by Kay's re-arrangement and new lyrics, *Take What You Need*, *Your Wall's Too High*, *Everybody's Next One* (a song about groupies, covered by Ambrose Slade), *A Girl I Knew* and *The Ostrich* are all quite amazing and make up the real meat of the album.

The Ostrich featured provocative lyrics concerning ecological and (especially) political matters; a subject Kay would focus much of his imagination on throughout his career.

"You're free to speak your mind, my friend
As long as you agree with me
Don't criticise the fatherland
Or those who shape your destiny
'Cause if you do
You'll lose your job, your mind,
And all the friends you knew
We'll send out all our boys in blue
They'll find a way to silence you."



STEPPENWOLF - Steppenwolf The Second LP.

The album shot up the charts (deservedly so), and **Steppenwolf** threw themselves into a frantic touring and recording itinerary. While this may well have contributed to their considerable commercial success over the next few years, in retrospect it wasn't particularly healthy for the creative process. While *Steppenwolf The Second* had some fine tracks like *None Of Your Doing* and *Don't Step On The Grass, Sam* alongside the smash hit single *Magic Carpet Ride*, it also reflected a marked downturn in creative dynamics. *At Your Birthday Party* was even less focused, and hindsight being 20/20... it appears that the band was substituting quantity for quality, which, to be fair, may have been necessary vis-a-vis the terms of their contract with ABC-Dunhill. All these records sold very well, however and their producer Gabriel Mekler did well enough on his own royalties to start his own label, Lizard Records (**Jamul**, **Frantic**).

The second half of 1969 saw the theatrical release of two youth-oriented motion pictures featuring the music of **Steppenwolf**; "Candy" (with *Rock Me*) and the mega-hit "Easy Rider" which prominently featured both *Born To Be Wild* and *The Pusher*. The original soundtrack album of "Easy Rider" reached Gold status, further solidifying **Steppenwolf**'s own stature as a commercial entity, and the band toured as headliners thereafter.

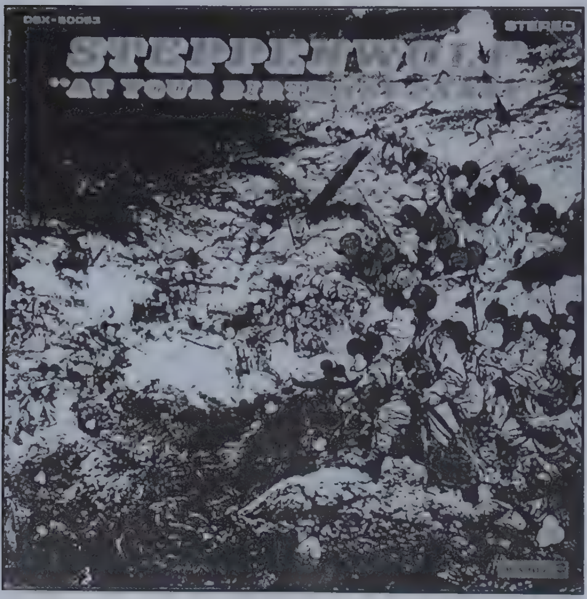
Monster represented a dramatic return to focus, and the new line-up with Larry Byrom (from **T.I.M.E.** and **The Hardtimes**) was the most efficient and powerful version of the band yet. The title track, which clocked in at over nine minutes on the album, traced America's evolution from colonisation through to the current conflict in Vietnam with the controversial view that the nation's political fabric had become corrupt and the public at large was helpless to bring about change. This being a more acute problem for the youth of the nation who were being indiscriminately sent to Asia to fight, the song's chorus was a plea to their elders for help:

"America, where are you now?
Don't you care about your sons and daughters?
Don't you know we need you now
We can't fight alone against the monster".

The anti-war/anti-establishment theme courses through the album. *Draft Resister* is a real gem, probably the strongest track on the record. Quite amazing from both an instrumental and engineering perspective, it has an edgy energy carried largely by Jerry Edmonton's various brilliant percussion overdubs and evocative, sympathetic lyrics from Kay:

"Shame, disgrace and all dishonour
Wrongly placed upon their heads
Will not rob them of the courage
That betrays the innocent."

Byrom's guitar work is dark and searing throughout the album, particularly on *Power Play*, the intense *Move Over*, and the aforementioned *Draft Resister*. The cover art is pretty mind-blowing; said to be the work of famed poster artist Rick Griffin but it is uncredited.



STEPPENWOLF - At Your Birthday Party LP.

The band toured extensively to promote *Monster* and in mid-1970 Dunhill issued a hastily-assembled *"Live"* album that went Top 10. This allowed the band more time to fine-tune material for their next album, perhaps the first time since their debut that they had been afforded that luxury. Correspondingly, *Steppenwolf 7* represented their creative zenith, and it remains one of American music's most majestic landmarks. Here **Steppenwolf** revealed that they had developed an unparalleled command of the language of rock. Jerry Edmonton's drumming in particular is spectacularly inventive and dynamic, and John Kay's voice never sounded more confident. Tracks like *Renegade* (Kay's autobiography of his escape from East Germany as a child, chillingly told with a stunning instrumental section in the middle) and *Foggy Mental Breakdown* (so influential in composition that scores of Italian progressive bands used it as a blueprint for years) made it clear that **Steppenwolf** was one of America's best.

Following a summer tour to promote *7*, work was begun back in Los Angeles on both *For Ladies Only* and John Kay's first solo album. *For Ladies Only* was finished first, and although a bit less consistent than *7*, not surprisingly it contains some fine music. Goldy McJohn, whose keyboards were consistently mixed under the guitars on all the group's albums, really takes a front seat here, especially on the title track where he plays a remarkable classically-influenced spotlight piece. The album really shines on side two, though - *The Night Time's For You*, *Sparkle Eyes*, *Ride With Me* and the creepy instrumental *Black Pit* are all on par with the best material the band produced. New guitarist Kent Henry (born Henry Pilschke) (formerly with L.A. bands **Genesis** and **Charity**; he also did session work with **Blues Image** and Screaming Lord Sutch, appearing on the *Heavy Friends* album) stepped up his game and covered admirably for the absent Larry Byrom, who was now with a band called **Ratchell**.

Steppenwolf did not launch a tour to promote the new album, as Kay was still working on his solo project. Kay told the band that he had decided to pursue a solo career when his album was released in the summer and in February 1972 they announced that their upcoming tour would be their last. Kay continued work on his album with Henry and George Biondo, while Jerry Edmonton and Goldy McJohn formed a band with Rod Prince and Roy Cox of **Demian** called Manbeast that was short-lived and apparently did not make any proper studio recordings.

Kay's first solo album, *Forgotten Songs And Unsung Heroes* (ABC-Dunhill DS-50120) was released in June and Kay toured to promote it as the opening act for **Steppenwolf** on their farewell tour. His album did reasonably well, based mostly on the appeal of a nearly **Steppenwolf**-sounding cover of Hank Snow's *I'm Movin' On*, but Dunhill also released a compilation of some of **Steppenwolf**'s best album tracks that eclipsed it. *Rest In Peace* is a dynamic collection, proving conclusively that the best material in the band's canon were *not* the hits! Kay followed this with *My Sportin' Life* (ABC-Dunhill DS-50147) in 1973 and even before it was released, a **Steppenwolf** reunion was in the works. (John Kay's solo records are very listenable, but it was to the confusion of the public at large that they came to exist. It seemed quite unthinkable then, as it does now, that a band as magnificent and successful as **Steppenwolf** would be

JOHN KAY.

STEPPENWOLF.

sacrificed for Kay's pursuit of any other style of music, simply because his dark, gritty voice was so perfectly suited to the hard-rock medium.)

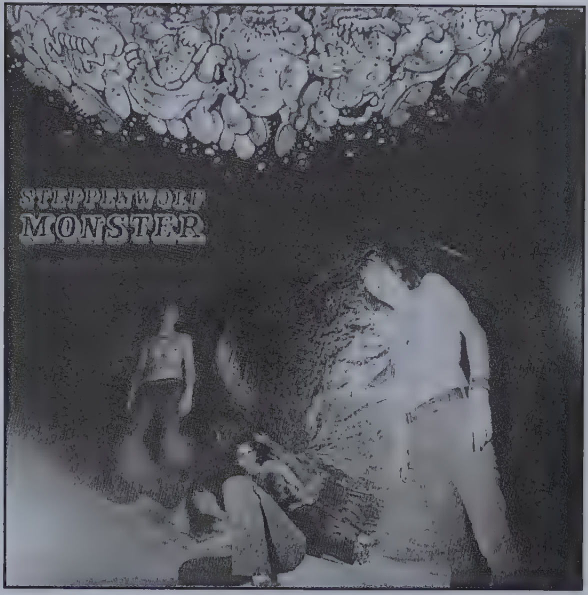
Free of their contract with ABC, the band was now recording on their own schedule at John Kay's studio (a commercial enterprise owned and operated by Kay for many years!) and their ninth album appeared in 1974. *Slow Flux* held the promise of an inexorable return to public consciousness; long-time fans of the band were drunk with joy at hearing Kay's trademark growl on *Gang War Blues* and the blistering lead guitar of new member Bobby Cochran (L.A. session veteran; he later worked with The Flying Burrito Brothers). *Slow Flux* also has a wonderful underlying humour, best evidenced in the politically-oriented material ("Sure must be fun to watch a President run - just ask the man who owns one!"). **Steppenwolf** toured and played live on television in support of *Slow Flux*, which sold well initially but didn't have much staying power. Their new label didn't throw much support behind the follow-ups *Hour Of The Wolf* or *Skullduggery*, but admittedly these final two albums by the band are less interesting by comparison. Not coincidentally, these albums from their CBS period are the hardest to locate now.

Between 1977-1980 a number of **Steppenwolf**s were put on the road by concert promoter Steve Green. Another promoter, Dave Pesnell managed a line-up featuring former members Nick St. Nicholas, Goldy McJohn and Kent Henry, and new lead singer, Tom Pagan. Work commenced on a new studio album, to be produced by Phil Spector in 1978, but the project was abandoned due to friction between Pesnell and Spector.

Kay released another solo album, *All In Good Time* (Mercury SRM-1-3715) 1978, before forming a new L.A.-based "Steppenwolf" to tour and record with in the eighties. This band has produced at least five albums, the first issued in the USA only as a promotional radio show called *Retro Rock* (Show RR-82-44) 1982. This was issued commercially in Australia under the title *Live In London*. Other albums include *Wolftracks* (1982), *Paradox* (1984), *Rock & Roll Rebels* (1987) and *Rise & Shine* (1990). The albums produced by this band were shown as by John Kay and Steppenwolf, a name change that, while subtle, was likely adopted in respect to the conspicuously absent Jerry Edmonton. Edmonton's drumming and Kay's vocals are the only consistents through the course of **Steppenwolf**'s 11 albums and clearly they share responsibility for much of the magic the band produced. Edmonton's incredibly musical and intuitive ensemble playing is without parallel in hard-rock; his ability to create and build tension using restraint and flawless technique gave the band's best music a mature and sinister feel which has not diminished with time. It's hard to imagine a band called **Steppenwolf** without him, as much as John Kay. Jerry Edmonton was killed in an automobile accident in November, 1993. He was preceded in death by original bassist Rushton Moreve (also a car accident) in July 1981 and by keyboardist Andy Chapin, who died alongside singer Rick Nelson in a plane crash on the last day of 1985. Kent Henry, who left the band in 1974, moved to Portland, Oregon in the eighties where he played with The Paul DeLay Band and worked as a technician at the Apple Music Store. He died in Portland on 18 March 2009, aged 60.

John Kay moved his centre of operations to an estate in Tennessee in 1989. He hosts an annual "Wolf-fest" there where band alumni meet with fans and perform live.

Steppenwolf's original albums (1968-71) remain essential to collections of rock music from the era outlined in this book, and are not difficult to acquire. As stated earlier, exploring the original releases as opposed to the many 'hits' compilations available will reveal much of their most ambitious music. Many of these are housed in wonderful sleeves as well, often with elements of wry humour that permeated their music. **Steppenwolf** will be remembered as one of America's pre-eminent rock bands, and in particular, one that helped bring respectability to rock by making it a vehicle for intelligent thought and communication.



STEPPENWOLF - Monster LP.

Inevitably there have been several compilations of their material and some are listed in the discography.

Compilation appearances have included: *Sookie, Sookie* on *Nuggets, Vol. 6: Punk Part Two* (LP); *Magic Carpet Ride* on *Nuggets, Vol. 9: Acid Rock* (LP), *Psychedelic Perceptions* (CD), *Best Of '60s Psychedelic Rock* (CD) and *Wild Thing* (2-LP); and *Screaming Night Hog* and *Hey Lawdy Mama* on *Undersound Uppersoul* (LP). (CF/VJ)

The Stepping Stones (CA)

Personnel incl:	JOHN DELMATIER	sax	A

45s:	Little Girl Of Mine/ I Only Want To Dance With You	(Diplomacy 15) 1964
	So Tough/Pills	(Diplomacy 21) 1965
	Walk On By / My World Is Empty (Without You)	(Flair 200) 1968

These singles were the work of a mid-sixties outfit, from California's central valley. *I Only Want To Dance With You* can also be heard on *Sounds Of The Sixties San Francisco, Vol. 1* (LP). This was an enthusiastic popish garage effort with powerful drumming. The follow-up *So Tough* was an adequate cover of a Casuals' song. *Pills* was compiled on *Pebbles Vol 11: Northern California* (CD). (MW)

Stepson (CA)

Personnel:	LEN FAGAN	drms	A
	(DON GALLUCCI	piano	A)
	(JIMMY GREENSPOON	organ	A)
	BRUCE HAUSER	bs, vcls	A
	JEFF HAWKS	ld vcls	A
	JOEY NEWMAN	gtr, vcls	A
	(JEFF SIMMONS	harp	A)

ALBUM:	1(A)	STEPSON	(ABC ABCX-826) 1974 SC

This excellent hard-blues album features **Jeff Simmons** on one track. Most of the songs were written by the group and the vocals and guitar parts are especially interesting (*Rude Attitude*, *I Apologize*, *Burnin' Hurt*). Arthur Lee of **Love** and Chris Hillman of **The Byrds** get "special thanks" on the cover.

STEPPENWOLF
LIVE

STEPPENWOLF - Steppenwolf Live 2-LP.

Hawks, Newman and Gallucci had all previously been in **Don and the Goodtimes** and later with Hauser in **Touch**.

You can also check out *It's My Life* on *Songs Of Faith And Inspiration* (CD). (SR)

Stereo Shoestring (TX)

Personnel:	JAMES COCO	vcls	A
	JIM HOWARD	ld gtr	A
	RICHARD LALOR	gtr	A
	JAMES NOE	bs	A
	STEVE SCHULTZ	drms	A

45: Tell Her No/On The Road South (English 1302) 1968

A superb psychedelic outfit from Corpus Christi, **Stereo Shoestring** was sadly only together from early to late 1968. *Tell Her No* is a Zombies cover, whilst *On The Road South* is a superb psychedelic punker, being an adaptation of The Pretty Thing's *Defecting Grey*.

The band was introduced to the Pretties' track by Ashley Johnson, who had earlier played with Lalor in Clockwork Orange. In late '68, minus Lalor, the band became **The Red House**.

You'll also find *On The Road South* on *We Have Come For Your Children* (LP & cassette), *Acid Dreams - The Complete Set* (3-LP), *Acid Dreams Testament* (LP), *Austin Landing, Vol. 2* (LP), *Acid Dreams, Vol. 1* (LP), *Texas Flashbacks, Vol. 3* (LP & CD), *Best of Pebbles, Vol. 2* (LP & CD), *Flashback, Vol. 3* (LP), *Garagelands Vol. 2* (CD) and *Highs In The Mid Sixties, Vol. 12* (LP). (VJ)

Jerry and Nancy Stevens (TX)

Personnel:	JERRY STEVENS	A
	NANCY STEVENS	A

ALBUM: 1(A) A LITTLE RESOLUTION (w/insert)
(Troll TR-12372) 1976 SC

This duo hailed from Austin, Texas and this is a hippie-folk album with nice vocals and a love and peace vibe. (VJ)

ST4 (?)

45: Trouble/Do It (Perception P-6) 1969

On **Jimmy Curtiss**' label, here's an early hard-rock single. (SR/MW)

The Sticks and Stones (?)

45: Try/Live To Be Free (Coral 62524) 1967

Produced by James Crane and Paul Leka, this single is good, fairly powerful pop with good guitar and a driving beat. The band locale is unknown, but Paul Leka was later involved in the 'bubblegum' movement.

Try has been compiled on *Wyld Sydes Volume Six* (CD). (BM/MW)

The Stillroven (MN)

Personnel:	PHIL BERDAHL	drms	ABCDE
	DAVE DEAN	keyb'ds	ABCDE
	JOHN HOWARTH	ld gtr	ABCD
	DAN KANE	gtr	A
	ROCK PETERSON	bs	A
	DAVE BERGET	bs	B DE
	JIM LARKIN	gtr	B
	MIKE FLAHERTY	bs	C
	MIKE O'GARA	gtr	CDE
	DAVE RIVKIN	ld gtr	E

ALBUM: 1(-) CAST THY BURDEN UPON... (Sundazed LP 5020) 1996

NB: (1) colour vinyl retrospective which contains all of their singles plus many previously unreleased tracks. (1) also released on CD (Sundazed SC 11029) 1996 with extra tracks.

Too Many Spaces (CD) (Sundazed SC 6041) 2003 is a previously unreleased album from 1968 that includes three bonus tracks and a comprehensive booklet containing liner notes written by band leader, David Dean.

45s: She's My Woman/
(I'm Not Your) Steppin' Stone (promo) (Falcon 6-7296) 1966
Hey Joe/Sunny Day (Falcon 69) 1967
Hey Joe/Sunny Day (Roulette 4748) 1967
Little Picture Playhouse/
Cast Thy Burden Upon The Stone (August 101) 1968
α Come In The Morning/Necessary Person (August 102) 1968
Have You Ever Seen Me?/Necessary Person (August 102) 1968

NB: α withdrawn.

Formed in 1965 as The Syndicate in the Minneapolis suburb of Robbinsdale, Minnesota they changed their name to **The Stillroven** in early 1966 when rhythm guitarist Dan Kane replaced Mark Moorhead from The Syndicate's earlier line-up.

The Falcon promo, *She's My Woman/(I'm Not Your) Steppin' Stone*, only had a limited pressing of 50 copies and like many of their singles is very sought-after. The superb *Little Picture Playhouse/Cast Thy Burden Upon The Stone* single features pure Anglophile pop on the top side with its

STEPPENWOLF - Steppenwolf 7 LP.

quaint theatrical metaphors and piano-based arrangement. The track was originally recorded by U.K. outfit Simon Dupree and The Big Sound and together with the flip, where John Howarth's electric sitar playing adds that hallucinogenic flavour is arguably their creative zenith.

Following this release, their manager Peter May moved to Tucson, Arizona although he still continued his manager/producer role from a distance. More damaging was the departure of talented vocalist Jim Larkin and Dave Berget (although he later rejoined the band). In June 1968, they cut a fourth single, *Come In The Morning/Necessary Person*. The top side was a **Moby Grape** cover, but May decided shortly after its release to pull the 'A' side and replace it with a more convincing rendition of The Small Faces' *Tell Me Have You Ever Seen Me*. By now Dave Berget had rejoined to provide the lead vocal on the song. Only 100 copies of *Come In The Morning* are thought to have left the factory, making it another highly collectable single. The flip of both versions of this single was a pleasant Mike O'Gara original.

The *Cast Thy Burden Upon The Stillroven* retrospective features:- *And My Baby's Gone*, an obscure early Moody Blues track; *Have You Got A Penny*, a nice pop number; *Cheating*, a raw Animals' cover; *Little Games*, a failed 1967 Yardbirds' single and concludes with a slice of improvised psychedelia aptly named *Freakout*.

Too Many Spaces is a long lost album, recorded in 1968, that showcases the group's more psychedelic side. It contains some superb multi-layered harmonies and acid guitar work. Listen out for *Girl In Blonde* with its shimmering wah-wah guitar. This release comes with three bonus tracks and a comprehensive booklet containing liner notes written by band leader, David Dean and lots of previously unseen photos and memorabilia.

They also provided a track (*Hey Joe*) on *Money Music* (LP), a rare 1967 compilation which itself had a limited pressing. In late 1968, they recorded an entire album for A&M Records which was never released... Sundazed has also promised to unearth that too!

The Stillroven has also been quite extensively compiled. Their version of *Hey Joe*, which features superb guitar work by John Howarth and is reckoned to be one of the best, has resurfaced along with *Cast Thy Burden Upon The Stone* on *Garage Music For Psych-Heads, Vol. 1* (cassette); their excellent cover of the Small Faces' *Have You Ever Seen Me?* can also be heard on *Changes* (LP), and *(I'm Not Your) Steppin' Stone* re-emerged on *Root '66* (LP). Two of their finest moments, *Hey Joe* and *Sunny Day* are also compiled in stereo on *Psychedelic Microdots Of The Sixties, Vol. 3* (CD). (VJ/MW)

The Stingrays (MN)

Personnel:	JOHN PAULSON	sax	A
	DAVE SPITTELL	gtr	AB
	JOHN SPITTELL	bs, vcls	AB
	BOB THOMPSON	drms	A
	JIM McBEAN	bs, vcls	B
	TOM PAULSON	gtr	B
	BRIAN PETERS	gtr, bs	B
	GENE PETERS	gtr, vcls	B

45: The Cat Came Back/Shaggy Dog (Welhaven 8852) 1967

This single was the work of a band from Rochester in south-east Minnesota. They underwent further line-up changes in their final months but fell apart in 1968. Gene Peters went on to play in several bands including Therica (1969-71), Willow Lane (1975-79), Fools Gold (1982-84), and DC5 (1987 onwards).

You'll also find *Shaggy Dog* and *The Cat Came Back* on *Root '66* (LP) and on *Teenage Shutdown, Vol. 8* (LP & CD). (VJ)

The Sting Rays (NY)

Personnel:	JERRY CASALE	A
	TOM HORSEY	A
	CRAIG SANGIACOMO	A
	BRAD WHEAT	A

ALBUM: 1(A) TAKE OFF WITH THE STING RAYS (10")
(Century 17867) 1964 R1

On this well known custom label, this 11-track 10" is a selection of garage, surf and R'n'B material. The band was from Rochester, New York. (VJ)

Sting-Rays of Newburgh (NY)

Personnel:	TONY DeVILLEO	ld gtr	A
	OCTAVIOUS GRAHAM	vcls	A
	STEVE KINSLER	gtr	A
	RONNIE MOSKAWITZ	drms	A
	BRUCE SHAPIRO	bs	A

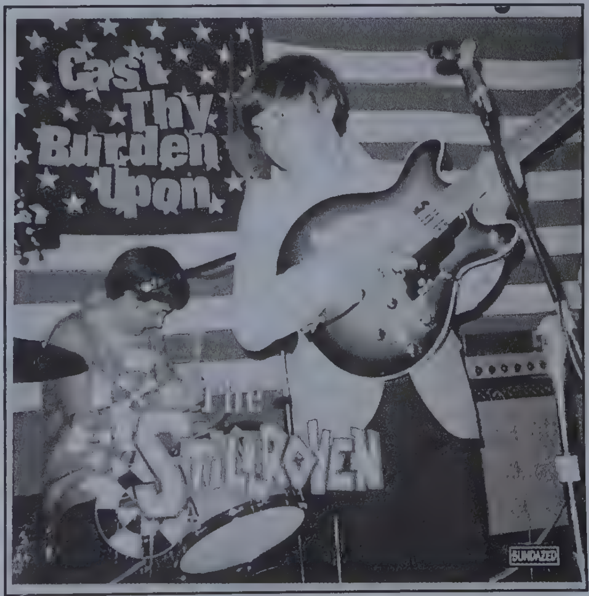
45s: If I Needed Someone/Fool (Columbia 4-44085) 1967
(What Did I Do To Be So) Black And Blue/
Friday's Gone (Columbia 4-44235) 1967

These **Sting-Rays** were from Newburgh, New York. *If I Needed Someone* is a good Searchers-style Beatles cover but rather out-of-time by '67. The flip likewise, but it's a good garage popper with ringing guitar and a tough edge. The second single is very disappointing and mellower pop fodder and with brassy intrusions.

The Sting-Rays of Newburgh also did the music for a "Lifesavers Sours" commercial and Bruce Shapiro's mother would later become Mayor of the City of Newburgh!

stepson
abc Records

STEPSON - Self Titled LP.



THE STILLROVEN - Cast They Burden Upon... LP.

You'll also find *Fool* on *Fuzz, Flaykes, And Shakes, Vol. 3* (LP & CD) and on *Psychedelic States: New York Vol. 2* (CD). (MW/KMn)

Stix and Stones (MI)

45s: Rouge Plant Blues/
Rouge Plant Instrumental (PS) (Bump Shop 131) 1970
Rouge Plant Blues/
Rouge Plant Instrumental (Capitol 3865) 1974

A Detroit, Michigan band who's single was picked up Capitol for nationwide release.

You'll also find *Rouge Plant Blues* on *Michigan Rocks, Vol. 2* (LP). (MW)

Stix 'N' Stones (PA)

45: All I Really Want To Do/
Sometimes Good Guys Don't Wear White (Impex 1225) 196?

From the Philadelphia area, **Stix 'N' Stones** cover **The Standells**' classic *Sometimes Good Guys Don't Wear White* on this single. (MW)

The Stix & Stonz (FL)

Personnel incl:		
	S. KIMBRELL	A
	LARRY SHARP	A

45s: Bad News/Gator Tails & Monkey Ribs (Pat 100/1) 196?
The World/I Can't Quit (Pat/Criteria 101/2 Acetate) 196?
The World/I Can't Quit (Pat P-102/3) 196?

According to *Psychedelic Crown Jewels, Vol. 2* (2-LP & CD), which highlights their classy put-down punker *Bad News*, this obscure Miami-area outfit recorded the first two singles above before disbanding. *Bad News* has got a further airing on *Total Raunch* (CD).

Their name was subsequently adopted up by Rose and Rhodes, of Miami's **Sounds Unlimited**, who recorded a further (unconnected) single as **Stix & Stonz**. (MW/RM/JLh)

Stix & Stonz (?)

Personnel incl: RANDY RHODES
PAUL ROSE

45: A Love That's Real/Take A Bus (Columbia 4-45029) 1969

Previously known as **Sounds Unlimited**, they nicked the **Stix & Stonz** moniker following the break-up of the otherwise unconnected **Stix & Stonz**. (JLh/MW)

Val Stoecklein (KS)

ALBUM: 1 GREY LIFE (Dot DLP-25904) 1968

45s: Sounds Of Yesterday/Say It's Not Over (Dot 17200) 1968
All The Way Home/
I Wonder Who I'll Be Tomorrow (Dot 17234) 1969

Originating from Kansas, **Val Stoecklein** (or Stecklein) began with **The Blue Things** and, after that group disbanded, suffered from depression after the end of a love affair. He worked the Oklahoma oil fields, became a cowboy in Wyoming and finally re-contacted Ray Ruff, a Texas producer who was now working in Los Angeles. **Stoecklein** moved to California and recorded his solo album. *Grey Life* is a very sad folk album with self-penned songs about his lost love. Still working with Ray Ruff, **Stoecklein** would later form **Ecology** and record with **Truth Of Truths**.

Sadly, **Val Stoecklein** died in May 1993. (MW/SR)

The Stoics (TX)

Personnel:			
	AL ACOSTA	vcls	A
	SAM ALLEN	drms	A
	BILL ASH	ld gtr	A
	MIKE MARECHAL	bs	A
	ROY QUILLIAN	gtr	A

45: Enough Of What I Need/Hate (Brams 101) 1967

The Stoics came out of San Antonio, Texas and just 150 copies of this garage gem were pressed on their own label. A popular local live attraction, they formed in the spring of 1965 but split by February 1967. Quillian and Ash had wanted to play Kinks songs but the rest wanted instead to reproduce a Rolling Stones sound. Bill Ash went on to play briefly with **The Mind's Eye** although he didn't play on their single. Curiously, **The Mind's Eye** became **The Children**, who also recorded a version of **The Stoics** *Enough Of What I Need.*

Both sides of this single also figure on the CD reissue of **The Children** - *Rebirth* album (Gear Fab GF-187) 2002.

Compilation appearances include: *Enough Of What I Need* and *Hate* on *Mindrocker, Vol. 4* (LP), *Acid Visions - The Complete Collection Vol. 1* (3-CD), *Acid Visions* (LP) and *Acid Visions Vol. 11* (CD) (Spalax); *Enough Of What I Need* on *Pebbles, Vol. 1 (ESD)* (CD) and *Teenage Shutdown 10* (LP); and *Hate* on *Trash Box* (5-CD), *Teenage Shutdown, Vol. 10* (LP & CD) and *Best of Pebbles, Vol. 2* (LP & CD). (VJ)

Simon Stokes and The Nighthawks (CA)

Personnel:			
	RANDALL KEITH	gtr	AB
	ROBERT LEDGER	bs	AB
	DON "BUTCH" SENNEVILLE	gtr	ABC
	SIMON STOKES	vcls	ABCD
	JOE YULE Jr	drms	AB
	HARRY GARFIELD	keyb'ds	C
	BILLY GOODNICK	drms	C
	JOHN LOCKE	keyb'ds	C
	KATHI MCDONALD	vcls	C
	CHRISTIAN PENNICK	gtr	C
	NATHAN PINO	keyb'ds	C
	MARTY TRYON	bs	C

ALBUMS: 1(A) SIMON STOKES AND THE NIGHTHAWKS (MGM SE-4677) 1970 SC
2(A) OUTLAW RIDERS (soundtrack) (MGM I SE-26 ST) 1971 SC
3(B) THE INCREDIBLE SIMON STOKES AND THE BLACKWHIP THRILL BAND (Spindizzy KZ32075) 1973
4(D) THE BUZZARD OF LOVE (UA UA-LA769-G) 1977

NB: (1) reissued on CD (Rev-Ola CRREV219) 2007.

45s: Big City Blues/Pow! Zap! (I'm The Bat) (Warrior 1008) 1966
α Truth Is Stronger Than Fiction/
Big City Blues (HBR 487) 1966
β Infiltrate Your Mind/Won't Come Down (Rally 66506/7) 1967
Cobwebs/Big City Blues (In-Sound 406) 1967
Voodoo Woman pt. 1/Voodoo Woman pt. 2 (Elektra 45670) 1969
χ Southern Girl/Rhode Island Red (MGM 14115) 1970
Big City Blues/Jambalaya (MGM 14135) 1970
Ballad Of Little Fauss And Big Halsy/
Where Are You Going (MGM 14189) 1970

NB: α shown as by Simon T. Stokes, β shown as by **Perpetual Motion Workshop**. There was also a French 45 with picture sleeve *Voodoo Woman/Can't Stop Now* (Elektra INT 80218) 1970, also released in Holland (Elektra EKS 45670). χ was from the first album.

Produced by Michael Lloyd (**WCPAEB**, **Smoke**...), designed by Cal Schenkel (**Zappa**) and dedicated to Jack Kerouac, **Simon Stokes**' first album is an excellent psychedelic blues album similar to **Captain Beefheart**. *Big City Blues*, *Voodoo Woman*, *Ride On Angel* and *Which Way* are fast blues-rock numbers with the growling voice of **Stokes** and the inventive guitar of Butch Senneville (ex-**Quatrain**). Almost all of the songs were composed by **Stokes** and Randall Keith and five tracks also appeared on the soundtrack of "Outlaw Riders", a biker movie.

In 1973, **Stokes** was back with Senneville for a new album *The Incredible Simon Stokes And The Blackwhip Thrill Band* produced by David Briggs. Its sleeve designed by Pacific Eye and Ear shows mad monks whipping girls and S&M scenes. Weird! The songs have strange lyrics too (*The Boa Constrictor Ate My Wife Last Night*, *The Wolf Pack Rides The Night*, *The Devil Just Called My Name* and *She's Got The Voodoo*) and there's a new version of *Ride On Angel*. John Locke of **Spirit** plays keyboards on this album.

The fourth album contains a new version of *Big City Blues* but is not as interesting, being oriented more toward mainstream rock. This album is generally thought to be his last one, but, in 1996, **Simon Stokes** came back with none other than **Timothy Leary** to release a CD as Leary and Stokes, *Right To Fly* (Psychorelic Records 71278 60035 2) 1996, with 12 new songs co-written with Randall Keith. This year saw also the release on Baloney Shrapnel Records of *Ride On* by Conqueror Worm, a group formed by members of various US alternative groups (Rancid Vat, Poison Idea, and Alcoholics Unanimous). They covered 12 of **Stokes**' songs, including *Big City Blues*, *Hot Summer Nights*, *Wolfpack Rides The Night* and *Voodoo Woman*.

Prior to forming the Nighthawks, **Stokes** released some solo singles and was in **Perpetual Motion Workshop**, who released one sought-after single. Robert Ledger was previously in **Armageddon** and Harry Garfield had been in Gary Lewis and The Playboys. **Stokes** was also the vocalist on the *Mini Skirt Blues* by **The Flower Children**.

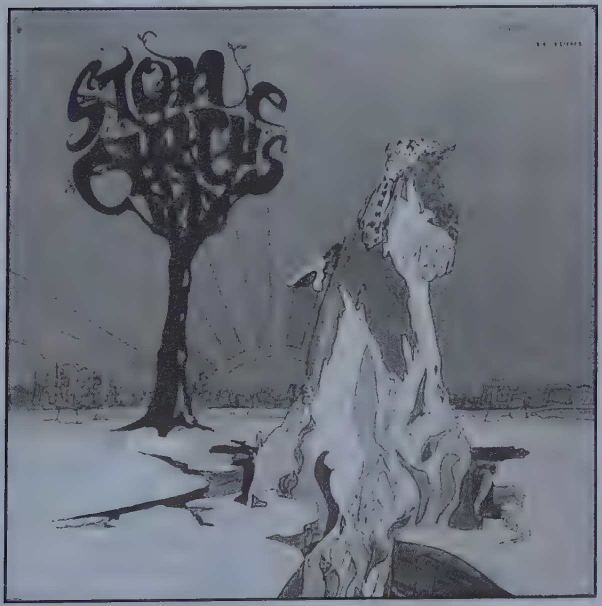
Truth Is Stronger Than Fiction can also be heard on *Who Needs Tomorrow?* (CD). (SR/MW/VJ/HM/GN)

The Stolen Children (AL)

Personnel:	LARRY ANDREWS	gtr	AB
	DARRIS KNOWLES	ld gtr	AB
	TOM LEDFORD	keyb'ds	AB
	RONNIE YARBOROUGH	drms	AB
	?? ??	bs	A
	RANDY WIGGINS	bs	B

45s:	Set Me Free/I'm Alive	(Tomahawk 102) 1967
	I Need You/Never Be Right	(Tomahawk 113) 1967

From the town of Valley, Alabama on the border with Georgia, this quintet released two singles in 1967 on the Tomahawk label based in Columbus, Georgia. Their decent version of the Hollies' *I'm Alive* is faithful albeit with misheard lyrics. Managers Shawn Murphy and Bruce Andrews thought up the band's name and secured gigs for them in the area. They opened for the likes of **The Box Tops**, **Tommy James and The Shondells** and Billy Joe Royal.



STONE CIRCUS - Self Titled LP.

I Need You is bright-eyed Beatlesque pop, 1964-5 vintage. It was written by replacement bassist Wiggins (who was several years younger than the other members) and can also be found on *Psychedelic States: Alabama Vol. 1* (CD). *I'm Alive* and *Set Me Free* turned up on *Psychedelic States: Alabama Vol. 2* (CD). (MW/RM)

The Stompers (IA)

45s:	I Know/Hey Baby	(Studio City SC 1028) 1965
	I Still Love You/You're Gone	(Stomp 5477) 1965

This garage rock quintet came from Mount Vernon, Iowa. You'll also find *Know* on the *Root '66* (LP) and *Teenage Shutdown, Vol. 11* (LP & CD). (VJ)

Stone Canyon Rock Group (CA)

ALBUM:	1	MACARTHUR PARK	(Custom CS 1124) 1968

Here's another example of an exploito album. No credits but some good guitars.

One cut *Light Show* resurfaced on *Animated Egg: Guitar Freakout* (CD). (SR)

Stone Circus (?CA)

Personnel:	MIKE BURUS	drms	A
	JONATHAN CAINE	keyb'ds	A
	SONNY HAINES	ld gtr	A
	DAVID KEELER	bs	A
	RONNIE PAGE	vcls	A

ALBUM:	1(A)	STONE CIRCUS	(Mainstream S/6119) 1969 R2

NB: (1) counterfeited on vinyl (Mainstream S 6119) 199?. (1) reissued on vinyl (Tapestry TPT 235) 2007. (1) reissued on CD (Mainstream) 1998. (1) reissued on CD (Fallout FOCD2032) 2006. (1) reissued on CD (P-Vine PCD-25075) 2008.

45:	Mister Grey/What Went Wrong	(Mainstream 694) 1969

Thought to have been Californian, this band was responsible for one of the rarer and stranger Mainstream releases, which incorporates many diverse influences. Sometimes it doesn't always gel but it certainly makes interesting listening. All the cuts are originals, written either by Jonathan Caine or a guy called Murphy, who presumably had some connection with the band, since some tracks are co-written by Caine and Murphy. The material is wide-ranging from the accessible psych-pop of *Sara Wells*, laid-back, melodic opening cut *What Went Wrong* and up-tempo *Inside-Out Man* to the highly experimental *People I Once Knew*, which starts with spoken lyrics over melodic piano and later descends into lots of fuzz and organ work. *The Mister Grey* single, which is also on the album, is interesting too. This album will appeal to fans of psychedelia and/or progressive rock but not garage purists.

It is thought that Jonathan Caine was later the keyboard player of Journey. (VJ)

Stone Country (CA)

Personnel:	DANN BARRY	bs, vcls	A
	DON BECK	12 string gtr, banjo	A
	DOUG BROOKS	gtr	A
	DENNIS CONWAY	perc	A
	RICHARD LOCKMILLER	gtr	A
	STEVE YOUNG	ld gtr	A

ALBUM:	1(A)	STONE COUNTRY (mono/stereo)	(RCA LPM/LSP-3958) 1968 SC

45s:	Life Stands Daring Me/ Time Isn't There (Anymore)	(RCA 47 9301) 1967
	Ballad Of Bonnie & Clyde (Pt. 1)/(Pt. 2)	(RCA 47 9397) 1967

Love Psalm/Magnolias (RCA 47 9472) 1968
Wheels On Fire/Million Dollar Bash (RCA 47 9534) 1968

A truly excellent, but difficult to categorise, psychedelic album, at times country-oriented with strong lead vocal and beautiful harmonies and at times similar to some tracks by **Ars Nova** or **Kaleidoscope**. Produced by Rick Jarrard (**Loading Zone**, **Jefferson Airplane**, Harry Nilsson), it was recorded in Hollywood and is worth searching for.

In her 1969 rock encyclopedia, Lilian Roxon mentioned that "they played a combination of rock, folk, country-rock, pop, country that just covers everything and even has its own name: mod country". A gifted singer and songwriter, Steve Young shortly afterwards went solo and recorded a long series of critically acclaimed albums in the country-rock style, his most well known song being *Seven Bridges Road*. Don Beck went on to join Dillard and Clark, whilst Denny Conway became a session man.

The last single contains non-album cuts.

Compilation appearances include: *Wheels On Fire* on *Mindrocker, Vol. 9* (LP); and *Time Isn't There (Anymore)* got a further airing on *Soft Sounds For Gentle People 2* (CD). (SR/LG)

Stoned Circus (MO)

ALBUM: 1 STONED CIRCUS (w/insert) (Rockadelic RRLP 12.5) 1994

NB: Just 500 copies of (1) were pressed. (1) reissued on CD as *Stone Circus - Revisited* (World In Sound Records WIS 1019) 2009 from the original masters with a detailed biography and pictures.

45: Gotta Find A Way/Try Love (Harmon NLH 101) 196?

Stoned Circus was a fine hippie quintet with male/female vocals in the **Jefferson Airplane** mould. They formed in 1968 in Kansas City, Missouri. They recorded their only album, on 4th September 1970 at Cavern Sound Studios, Missouri and were originally from Independence (Harry Truman's birthplace). This is the same studio where **The Wizards From Kansas** and **Burlington Express** laid down their first tracks. The album, which remained unissued until 1994, contains an excellent cover of the traditional *Babe I'm Gonna Leave You*. Other tracks include: *New World*, *Trust*, *Gotta Find Way* and *Try Love*. Their single was recorded at Cavern as well and produced by N. L. Harmon. (VJ/GG/MW)

Stoned Creation (IL)

45: It's Only You/I Realize (Golden Voice no #) 1970

Yet another obscure one-off single by an unknown band on the collectable Springfield, Illinois label. Both sides were written by Jim Clark. *It's Only You* is a ballad with some decent keyboards but also brass and a mariachi trumpet solo. *I Realize* is much better, an up-tempo pop melodrama with fuzz guitar and some brass. (MW)

STONE GARDEN

STONE GARDEN - Self Titled LP.

Stone Garden (ID)

Personnel:	DAN MERRELL	bs, vcls	ABC
	GARY SPEER	gtr, ld vcls	AB D
	NEAL SPEER	drms	ABCD
	PAUL SPEER	ld gtr	ABCD
	JOHN PURVIANCE	sax, hrmnca	B
	RUSS PRATT	organ, ld vcls	C
	JOHN HELTON	bs	D
	DAVID LEE	elec. piano	D

ALBUM: 1(A-D) STONE GARDEN (w/insert) (Rockadelic RRLP 29) 1998

NB: 500 copies of (1) were pressed. (1) reissued on CD (Gear Fab GF-188) 2002.

45: Oceans Inside Me/Stop My Thinking (Angelus WR 4819) 1969

NB: just 300 copies were pressed.

The Rockadelic album comprises studio and live recordings by this Idaho band from 1969 through 1971 and is nicely packaged in a gatefold sleeve with numerous photos plus an insert where Paul Speer tells their story.

Lewiston, Idaho was home to the Speer brothers and they started pre-teen groups in the early sixties, first as the Three Dimensions and later the Knights Of Sound. Renamed **Stone Garden** in 1967, they were influenced by **The Doors**, Hendrix, Cream, Beatles and **Creedence Clearwater Revival**.

In 1969, local support led to their first recording forays resulting in their now rare single and several unreleased tracks recorded by Rick Keefer at Ripcord Studios in Vancouver, Washington. All are aired on the album, which consists predominantly of heavy acid-rock with Cream influences to the fore. It's one of the better Rockadelic releases for hard-rock fans. The opening cut *Oceans Inside Me* (an alternate take to their single) is the highlight with great guitar and sharp vocals, but tracks like *It's A Beautiful Day*, *Assembly Line*, the 45 take of *Oceans Inside Me* and *Woodstick* have similar strengths. *SF Policeman Blues* adds some humour.

Graduations would force line-up changes and the band relocated to Seattle in 1971, only to break up a year later. Sadly Dan Merrell was killed by a hit and run driver in 1972 and Gary Speer died in 1994.

Oceans Inside Me was earlier compiled on *Filling The Gap* (4-LP box). (MW/VJ)

Stoneground (CA)

Personnel: (up to 1977)	TIM BARNES	gtr, vcls	ABCDEFG
	LUTHER BILDT	vcls, gtr	AB (D)
	JOHN BLAKELY	gtr, bs	ABCDEF
	MICHAEL MAU	drms	ABCD
	MARIO CIPOLLINA	keyb'ds, bs	(C)
	ALAN FITZGERALD	bs	ABC
	LYNNE HUGHES	vcls	BCDEF
	DIEDRE LAPORTE	vcls	BCDEF
	LYDIA PHILLIPS	vcls	BCDEFG
	ANNIE SAMPSON	vcls	BCDEFG
	PETE SEARS	keyb'ds, bs	D
	SAL VALENTINO	perc, gtr, vcls	BCDEF
	BRIAN GODULA	bs	E
	CORY LEROIS	keyb'ds	EF
	STEVE PRICE	drms	EF
	TERRY CLEMENTS	horns	F
	DAVID McCULLOCH	bs	F
	JO BAKER	vcls, perc	G
	TERRY DAVIS	bs	G
	SAMMY PIAZZA	drms	G
	FRED WEBB	keyb'ds	G

ALBUMS:	1(A)	STONEGROUND	(Warner Bros. WS 1895) 1971
(up to	2(B)	FAMILY ALBUM (2-LP)	(Warner Bros. WS 1956) 1971
1977)	3(C)	STONEGROUND THREE	(Warner Bros. BS 2645) 1972
	4(G)	FLAT OUT	(Flat Out FOR 101) 1976

45s: (up to 1977)	Queen Sweet Dreams/ Total Destruction	(Warner Bros. 7452) 1971
	Looking For You/ Added Attraction (Come And See Me)	(Warner Bros. 7496) 1971
	You Must Be One Of Us/ Corrina, Corrina	(Warner Bros. 7535) 1972
	Passion Flower/Super Clown	(Warner Bros. 7546) 1972

Prior to their first album this band recorded an album that was never issued. Warner Bros reputedly have the tapes. They became the touring band for Warner Bros. Medicine Ball Caravan, a multi-circus group which toured Canada and the USA and journeyed to London between the summer of 1970 and February 1971. During this time they recorded demos for Columbia, which later appeared on a limited edition album. Reputedly pretty good despite their marginal sound quality; they include several tracks not included on later albums. For reasons better known to them the label called the album *Stoneground-On Stage* (Blue Velvet FCP 001), although none of the tracks are live.

After their tour they settled in their native San Francisco, where they rapidly established a reputation as a fine live band. Their debut album was notable for fine guitar work by Barnes and used several vocalists to good effect. The follow-up was a double album consisting of one studio side and three live sides from a San Francisco radio FM broadcast. After one further album *Stoneground Three* with the full size band internal friction led to the departure of all of the original members except Barnes and Sampson. They too, split for a while, but Barnes returned in 1973 with a new four-piece line-up.

They recorded further albums outside the time-span of this book that were not as good although Barnes' guitar work got better and the band's live reputation remained. A new line-up recorded four more albums between 1976 and 1982 - most of the songs being rock'n'roll. This was out of context in the disco and new wave era and eventually **Stoneground** disintegrated completely in the early eighties. Annie Sampson then embarked on a solo career.

Stoneground was also featured in the soundtrack to the Peter Cushing film 'Dracula A.D. 1972'. They can be seen performing *Alligator Man* in a party-scene at the beginning of the movie.

In 2004 original band members Tim Barnes and Steve Price reformed **Stoneground** with new members Dana Moret (vcls), Claudia Knauer (vcls), Greg King (bs) and Kelly Stephens (keyb'ds, gtr). They released a new album, *Back With A Vengeance.*

An historically important band in the tapestry of West Coast rock (for example, **Sal Valentino** had earlier been with **Beau Brummels** and later formed Valentino which included Blakely and Phillips; Lydia Phillips had earlier played with **Indian Puddin' And Pipe**; Pete Sears joined from **Silver Metre** and later played with **Copperhead** and Jefferson Starship, and Price, Godula and Lerois were all previously in Together). The band was also featured on the *Last Days Of The Fillmore* album. (VJ/MW/CGo)

Stone Harbour (OH)

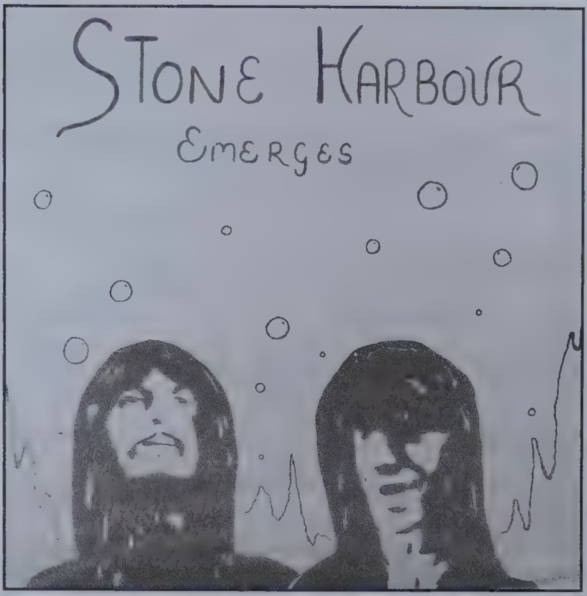
Personnel:	RIC BALLAS	gtr, keyb'ds, perc, vcls	A
	DAVE McCARTY	vcls, drms, perc	A

ALBUM:	1(A)	EMERGES	(No label) 1974 R3/R4

NB: (1) reissued on vinyl (No label) in 1991 in a black and white cover. (1) reissued on CD (Flashback 6) 199?. (1) reissued on CD (Void 32) 2004 in a limited edition of 500. (1) reissued on CD (Lion Productions 621H) 2009 with four bonus tracks.

Also of interest is *Re-Emerges* (Void 20) 2001, an album containing re-recorded and new material.

A mysterious duo from Youngstown, Ohio produced this sole album. Despite the ridiculous prices that the original fetches along with a plethora of superlatives from dealers eager for "mega-bucks", this is one album that justifies the hype. A mixed-bag of seventies "psych" to be sure, but it's a wonderfully atmospheric album that veers from folk-acoustics through acid and heavy rock and everywhere in between with fluid acidic and often over-the-top manic guitar. Ballas and McCarty are both multi-instrumentalists and create a dreamlike experience with primitive electronics and drums. There's also some background fuzz.



STONE HARBOUR - Emerges LP.

The reissue on Lion Productions includes four bonus tracks: *Taurus, Wonderland, Witch To You* and *BattleAxe.*

Compilation coverage has so far included: *Rock & Roll Puzzle* and *Thanitos* on *Kicks & Chicks - Original 1960s Acid Punk* (LP); and *R & R Puzzle* on *Reverberation IV* (CD). (MW/VJ)

Stone Henge (CA)

Personnel incl:	RIC EITTREIM	keyb'ds
	TERRY GIFFORD	vcls
	JIM LADD	gtr
	PAT SHERIDAN	drms
	JOHN TIPTON	gtr, vcls

From Fairfield, California **Stone Henge** evolved out of the **Donnybrookes**. The band played extensively around the Bay Area, including gigs with **Moby Grape**, **The Steve Miller Band**, **The Sons Of Champlin** and **The Sparrow**. Eittreim was later in **The Maze**, who issued the heavy-psych album *Armageddon* in 1968. Ladd became a well-known music journalist and his radio show "InnerView" which featured interviews with famous musicians was syndicated through the seventies/eighties. Sundazed's CD reissue of the **Maze** album (Sundazed SC 6060) 1995 includes two previously unreleased **Stone Henge** tracks recorded in 1967 at Leo (De Gar) Kulka's Golden State Recorders - *Right Time* and *Rumors.* (MW/AP/CF)

Stonehenge (?)

45:	(For The Love Of A) Sweet Woman Like You/ Big Wheel	(Renegade R-1204) c1970

This obscure heavy rock group utilises fuzz guitar, bluesy organ and grumbling vocals on *(For The Love Of A) Sweet Woman Like You. Big Wheel* is comparatively disappointing. (SR)

Jade Stone & Luv (TN)

ALBUM:	1	MOSAICS: PIECES OF STONE	(Jade JS 4351) 1977 R2

Privately-issued album by this male/female vocal duo covers pop, rock and lounge music. Not for psych or hard-rock fans, but it's not without merit, either. Irritating keyboard/synthesizer textures are offset by some good lead guitar. Their backing band is quite pro-sounding. A poster insert is said to exist. (VJ/CF)

The Stonemen (MA)

45: No More/Where Did Our Love Go (Big Topper 1107) 196?

This significant single is by a Fall River, Massachusetts band. *No More*, a moody garage ballad, has resurfaced on *New England Teen Scene, Vol. 3* (LP) and the *No No No* compilation (CD). (MW/ELn)

Stone Moses (IA)

ALBUM: 1 STONE MOSES (Red Rock) 1974 R1

This is an obscure country-rock album from Iowa. (VJ)

The Stone Poneys (CA)

Personnel:			
	KEN EDWARDS	gtr, vcls	A
	BOB KIMMEL	gtr, vcls	A
	LINDA RONSTADT	vcls, finger cymbals	A
	(JAMES E. BOND	bs	A)
	(PETE CHILD	gtr	A)
	(CYRUS FARYAR	bouzouki, gtr	A)
	(JOHN T.FORSHA	gtr	A)
	(BILLY MUNDI	drms	A)

HCP

ALBUMS: 1(A) THE STONE PONEYS (mono/stereo) (Capitol T/ST-2666) 1967 -
2(A) EVERGREEN Vol 2 (mono/stereo) (Capitol T/ST-2763) 1968 100
3(-) LINDA RONSTADT - STONE PONEYS AND FRIENDS - VOL. III (mono/stereo) (Capitol T/ST-2863) 1968 - SC

NB: (1) reissued as *The Stone Poneys Featuring Linda Ronstadt* (Capitol ST-11383) 1975. (1) reissued on vinyl (Capitol SN-16133) 1979. (1) reissued on CD as *Linda Ronstadt - Stone Poneys* (Capitol 80128-2) 1995. (2) reissued on CD (Capitol CDP-80129-2) 1995. (3) reissued on CD (Capitol CDP-80130-2) 1995.

There's also two compilations *Stoney End* (Pickwick SPC 3298) 1972; and *The Stone Poneys Featuring Linda Ronstadt/Evergreen Vol. 2* (Raven RVCD-281) 2008.

45s:		HCP
	So Fine/ Everybody Has Their Own Ideas	(Sidewalk 937) 1966 -
	Sweet Summer Blue And Gold/ All The Beautiful Things	(Capitol 5838) 1967 -
	Evergreen/One For All	(Capitol 5910) 1967 -
	Different Drum/I've Got To Know	(Capitol 2004) 1967 13
	Up To My Neck In High Muddy/ Carnival Bear (PS)	(Capitol 2110) 1968 93
	Some Of Shelley's Blues/ Hobo (Morning Glory)	(Capitol 2195) 1968 -

NEW IMPROVED FULL DIMENSIONAL STEREO
The Stone Poneys

THE STONE PONEYS - Self Titled LP.

This interesting California folk-rock outfit was originally a duo of Linda Rondstadt and Bob Kimmel known as The Kimmel Brothers, but they soon adopted the **Stone Poneys** moniker and recruited Ken Edwards. Both Ken and Bob were already respected songwriters and studio musicians.

Their first album was produced by Nick Venet (**Mad River**, **Leaves**, **Euphoria**) and is really good. The material is strong (*Wild About My Lovin'*, *Train And The River*, *Sweet Summer Blue And Gold*) and the music and vocals extremely consistent. All the songs were written by Edwards and Kimmel, except for Tom Campbell's *2.10 Train* and *Orion*, and *Little Bit Of Rain* by **Fred Neil**. It is worth noting that all the backing musicians and Venet also worked with **Fred Neil** on his two albums recorded in 1967.

After two further albums the trio disbanded, although *Stone Poneys And Friends* was basically the original group in the studio with session players. When *Different Drum* became a hit, Linda went on the road with Bobby Kimmel (gtr), **Shep Cooke** (bs) and other sidemen. By that time, the group was defunct but Ronstadt needed the money and to support the single, they played a four-month tour as 'Linda Ronstadt and the Stone Poneys'.

This group was dropped as soon as the tour finished and by November 1968 the **Stone Poneys**, were John Forsha (gtr), John Ware (drms), John Keski (bs), Herb Steiner (steel gtr) and Bill Martin (piano). Herb Steiner recalls: "In 1968, Linda Ronstadt hired me for the **Stone Poneys** band as a dobroist/mandolinist. When she found out I could play a little steel guitar (mostly non-pedal), she encouraged me. Michael Nesmith was a friendly acquaintance of mine, and graciously loaned me a steel guitar until I could purchase one of my own. In the year I played with her we had several band incarnations, but the one that toured most was myself on steel, John Forsha on guitar, John London on bass, Johnny Ware on drums and Bill Martin on piano. My first gig after the **Stone Poneys**' was to move to Connecticut and join the **Wildweeds**, whose band leader, Al Anderson, went on to the **NRBQ**."

Kenny Edwards went on to the Los Angeles band Bryndle alongside Peter Bernstein, Wendy Waldman, Andrew Gold and Karla Bonoff. They played their first show at McCabe's in Santa Monica in 1969 and in 1970 recorded what should have been their debut album for A&M Records with newcomer producer Chuck Plotkin. Only a single, *Woke Up This Morning*, was ever released and was a regional hit in northern California before disappearing. Bryndle soon disbanded with Andrew Gold and Kenny Edwards then forming the Rangers with Peter Bernstein (bassist of Bryndle and son of composer Elmer Bernstein) and Gene Garfin on drums (ex-**Comfortable Chair**). They made demo after demo, but never got a deal. In 1973, Andrew Gold joined Linda Ronstadt's band, then Kenny followed suit in time for her *Heart Like A Wheel* album. Kenny Edwards also kept on working in the California studios, notably with **Bernie Schwartz** and **Warren Zevon**.

John London (real name John Kuehne) and John Ware went on to join the **Corvettes**, who also featured Bernie Leadon and Chris Darrow and cut two 1969 singles for the Dot label. **The Corvettes** became Linda's backing band in 1969 but folded in December '69 when Leadon joined the Flying

The Stone Poneys Evergreen Vol 2

THE STONE PONEYS - Evergreen Vol. 2 LP.

STEREO
Linda Ronstadt
Stone Poneys Vol. III
and friends
Capitol

THE STONE PONEYS - Linda Rondstadt Stone Poneys And Friends... LP.

Burrito Brothers. London and Ware both joined Michael Nesmith's First National Band in late 1969, London had previously played with Nesmith in 1966, before relocating to L.A. in 1966. Sadly, he passed away in 2000. Ex-**Stone Poneys**' **Shep Cooke** and Bob Kimmel later formed the **Floating House Band**, a studio project for their 1972 album, although the duo did play at McCabe's alongside Bryndle. Andrew Gold also assisted on the album.

Cyrus Faryar was also in **Modern Folk Quartet** and Billy Mundi in **Lamp Of Childhood**.

Compilation appearances have included: *Evergreen Parts 1 & 2* on *Journey To A Higher Key, Vol. 1* (LP); *Some Of Shelly's Blues* and *Different Drum* on *In The Beginning* (LP); *New Hard Times* and *One For One* on *Outta' Sight!* (LP); and *Pepsi Cola Ad* on *Great Shakes* (EP). (SR/JO/CAn)

Sly Stone and The Family Stone (CA) - see Sly and The Family Stone (CA).

The Stones (ND) - see The Tracers (ND).

Stone Sypher (TX)

Personnel:	CHRIS LAWRENCE	drms	A
	RANDY KOUNAS	ld gtr	A
	A.D. RAY	vcls	A
	ROBERT WARE	bs	A

This Dallas-based hard-rock band was responsible for two tracks: - *Who Do You Love?* and *You've Changed* on the compilation *A New Hi - Dallas 1971 - Part 1* (LP) 1971. Lawrence later joined Effect, another Texas band in 1983. (VJ)

Stonewall (NY)

ALBUM: 1 STONEWALL (Tiger Lily 14013) 1974 R6

NB: (1) reissued on vinyl (No label) 1992 as a limited press of 300 copies. (1) reissued on vinyl as *Stoner* (Akarma AK 116) 2000. (1) reissued on vinyl (Scorpio/Tiger Lily) 2004 in its original sleeve. (1) reissued on CD as *Stoner* (Akarma AK 116) 2000.

Stonewall is an extremely rare hard-rock album with some psychedelic trappings. The sound is a very heavy blues that borderlines on the proto-metal blueprint; harsh and raspy and with a drive that will equal anything of its time. Being issued on the tax loss label Tiger Lily ensured that it would remain an obscurity. This album is far more likely to interest hard-rock enthusiasts than connoisseurs of psychedelia. *Solitude* and *Atlantis* are probably the most relevant tracks to this book.

The band is thought to have been based in New York. (VJ/NK)

Stoney and Meatloaf (?)

Personnel:	MARVIN LEE ADAY "MEATLOAF"	vcls	A
	STONEY	vcls	A

ALBUM: 1(A) STONEY AND MEATLOAF (Rare Earth R-528) 1971

45s:
What You See Is What You Get/
Lady Be Mine (Rare Earth 5027) 1971
It Takes All Kinds Of People/
The Way You Do The Things You Do (Rare Earth 5033) 1971

A pop-rock male/female duo, with songs like *Lady Be Mine*, *Jessica White*, *Game Of Love*, *As Heavy As Jesus* and *What You See Is What You Get*. Marvin Lee Aday had previously recorded with **Popcorn Blizzard** and, after starring in the 'Rocky Horror Picture Show' movie, would launch a successful solo career in the late seventies. (SR)

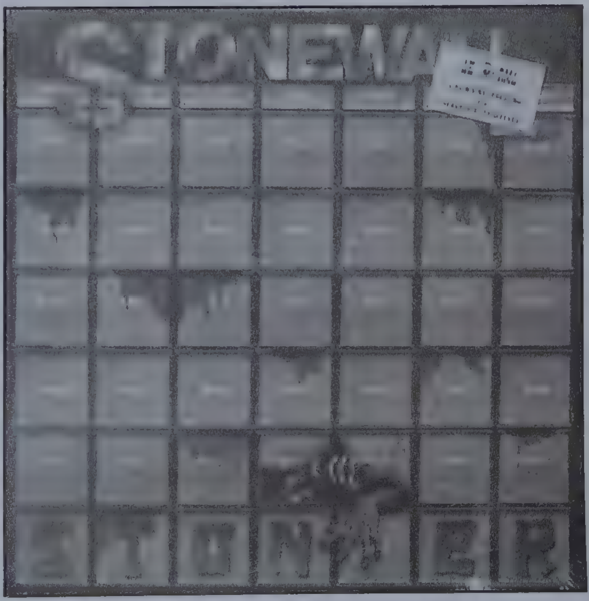
The Stony Brook People (NY)

Personnel:	MIKE BARNARDO	gtr, vcls
	JOY LESEM	keyb'ds, flute, vcls
	MARC LEVINE	bs
	GEORGE REICH	keyb'ds, trumpet
	EDDIE RODRIGUEZ	drms
	LEAH SANTOS	vcls

45s:
Easy To Be Hard/There's Tomorrow (Columbia 4-44866) 1969
He's Back Again/Just A Little Lovin'
(Early in the Mornin') (Columbia 4-45116) 1970

Originally known as The Penny Candy and mentored by Neil Diamond, this hippie-pop band underwent a change of name and personnel when Tommy Smothers of the Smothers Brothers signed them up to the Smo Bro Talent production agency. With a completely new line-up from Long Island and rechristened **Stony Brook People**, they relocated to Los Angeles and were signed up by Columbia. After Mike Gregory had been replaced by Mike Barnardo, they debuted with a version of *Easy To Be Hard,* from the hit Broadway musical *Hair*, and *There's Tomorrow*, a showcase for Leah Santos' powerful voice. Unfortunately, Three Dog Night released another version of *Easy To Be Hard* around the same time and scuppered **Stony Brook People**'s chance of success. After their second single failed to break into the charts, Columbia dropped them and the band drifted apart.

You can check out *There's Tomorrow* on *Realistic Patterns 2: Wednesday Morning Dew* (CD). (GN/Joy Lesem/MW).



STONEWALL - Stoner LP.

The Stooges (MI)

Personnel:	RON ASHETON	gtr	ABCDEFG
	SCOTT ASHETON	drms	ABCDEFG
	IGGY POP	vcls	ABCDEFG
	DAVE ALEXANDER	bs	BCD
	BILL CHEATHAM	gtr	CDE
	STEVE MacKAY	sax	CDE
	JAMES WILLIAMSON	gtr	DEF
	ZEKE ZETTNER	gtr	E
	SCOTT THURSTON	keyb'ds	G

				HCP	
ALBUMS: 1(C)	THE STOOGES	(Elektra EKS-74051)	1969	106	SC
2(D)	FUN HOUSE	(Elektra EKS-74701)	1970	-	SC
3(F)	RAW POWER	(Columbia KC-32111)	1973	182	-

NB: (1) reissued on CD (Elektra 74051) 1998. (1) reissued on CD (WEA 12172/3) 19?? (1) reissued on vinyl (Sundazed LP 5149) 2002. (1) reissued on CD (Rhino R2 73176) 2005. (1) reissued on vinyl (WEA International 273237) 2006. (2) reissued on CD in a deluxe edition (Elektra 74071-2) 1998. (2) reissued on vinyl (Sundazed LP 5150) 2002. (2) reissued on CD (Rhino R2 73175) 2005. (2) reissued on vinyl (WEA International 273238) 2006. (3) also issued on CD (Sony Music Distribution 7546632) 1973. (3) reissued on CD (Columbia/Legacy 66229) 1997. (3) reissued on CD (Sony Music Distribution 4851762) 1997. (3) reissued again on CD (Sony Music Distribution 4851769) 1999. (3) reissued on CD (Sony Music Distribution 505056) 2002. (3) reissued on CD (Sony Music Distribution 1490) 2007. (3) reissued on CD (Neon Records 34544) 2008. (3) reissued on vinyl (Sundazed LP 5269) 2008. (3) reissued on vinyl (CBS 32111) 2008.

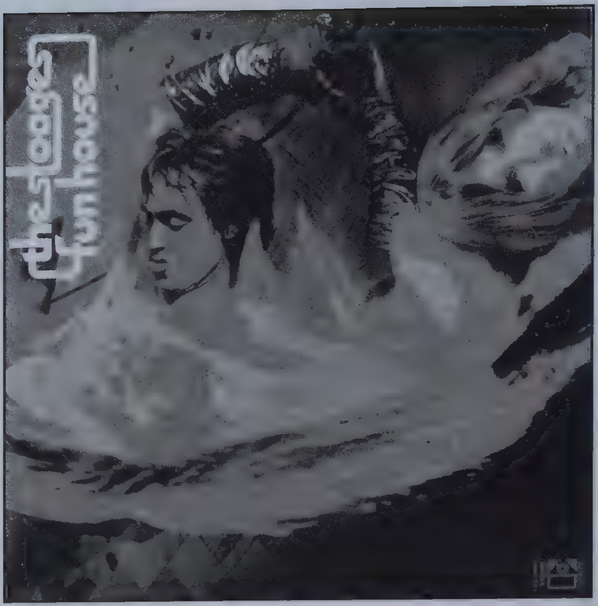
Compilations include *Rough Power* (Bomp BLP 4049) 1995, which includes rough mixes of *Raw Power*, *Year Of The Iguana* (Bomp BLP 4063) 1997 and *Original Punks* (2-CD) (Music Club Deluxe MCDXL 025) 2006. *You Don't Know My Name* (4-CD) (Easy Action EAR 023) 2009 is a 1,000 limited edition historically significant selection of live material. There have also been some box sets too: *1970: The Complete Fun House Sessions* (Rhino Handmade RHMZ 7707) 1999 is a whopping 7-CD set. There's also *Anthology Box: The Stooges and Beyond* (Cleopatra 8909) 2010.

45s:	I Wanna Be Your Dog/1969	(Elektra EK 45664) 1969
	Down On The Street/I Feel Alright	(Elektra EKM 459695) 1970
	Search And Destroy/Shake Appeal	(Columbia 45877) 1973

The central figure in this band was Iggy Pop whose real name was James Newell Osterberg. He was born on 21 April 1947 in Muskegon, Michigan. His first band was **The Iguanas** whom he drummed and sang for. They released a cover of Bo Diddley's *Mona*. He met Ron Asheton and James Williamson whilst he was with **The Iguanas**, whom he soon left to join the Prime Movers, who for a very short while also featured Ron Asheton on bass. It was around this time that he adopted the name Iggy Pop (Iggy after **The Iguanas** and Pop after Jim Popp, a local junkie). His stay with The Prime Movers was a brief one and he spent most of 1966 in Chicago before returning to Michigan to form The Psychedelic Stooges (line-up (A)) in 1967. At the end of the year bassist Dave Alexander joined the band.

the stooges

THE STOOGES - Self Titled LP.



THE STOOGES - Fun House LP.

They gigged regularly around the Michigan area and having shortened their name to simply **The Stooges** caught the eye of an Elektra employee who was in Detroit to sign **The MC5**. **The Stooges** were snapped up too and advanced $25,000 to record their debut album which made No. 106 in the U.S. Album Charts. Produced by John Cale, it was recorded over four days and issued in a sleeve reminiscent of **The Doors** first album. The red labelled original Elektra releases are the most sought-after. Full of banal, three chord rock'n'roll the album was classic punk-rock and in retrospect years ahead of its time. Their debut single, taken from the album, is extremely rare. Rarer still is an Italian issue which coupled *I Wanna Be Your Dog* with another cut from the album *Ann* which appeared on Vedette (VRN 34101) in a full colour picture sleeve. Equally rare is a French picture sleeve release which coupled *1969* with *Real Cool Time*.

Early in 1970 Steve Mackay and Bill Cheatham joined the band and they set about recording *Fun House*, which was produced by Don Gallucci (ex-**Don and The Goodtimes**) whose production credits had included **The Kingsmen**'s *Louie, Louie*. Many regarded the album as superb but the month it was released Dave Alexander went missing and later the band quit in August 1971 after a freeway accident. They had been disintegrating anyway amid drug-related problems that plagued many bands in this era. Their second single is also extremely rare, consisting of two cuts from *Fun House*. Rarer still is a French release with a stage shot of Iggy but there was also a mega-rare Japanese picture sleeve issue of their single. *Down On The Street* can also be found on an Elektra various artists sampler, *Garden Of Delights*, which came out in 1971. After the split Iggy moved down to Florida where he improved his golf and took a job cutting lawns and it was a chance meeting with David Bowie in a New York bar which led to the band's reformation, at Bowie's instigation, for a final fling. Line-up 'F' was signed to his management company Mainman and flown over to England to record a two album deal with CBS. However, Tony De Fries (Bowie's manager) considered most of their initial output too violent to be associated with Bowie and most of it was scrapped at his insistence. Eventually the album was released, but it was disappointing overall. It did however; make No. 182 in the Album Charts. *Search And Destroy*, one of the few surviving tracks from their first session, also found its way onto a very rare single with *Shake Appeal* (which was a modified version of *Tight Pants* also from the first session). The second projected album never materialised because of differences of opinion between management and the band. De Fries then proceeded to sack Williamson because of the latter's drug problem and after a U.S. tour which ended in violence at two gigs in Detroit **The Stooges** split from Mainman and later disbanded. One of the shows, recorded on cassette, was later issued as *Metallic K 0*. (Skydog SGI 5 008) in France in 1976. A live version of *1969* (a song from their first album), recorded at the 1970 Cincinnati Pop Festival, later appeared on the 1977 *Michigan Rocks* (LP) compilation and two further tracks from this performance appeared on a bootleg single, *TV Eye/I Feel Alright*.

The Stooges were an important influence on the 'punk-rock' phenomena of the late seventies and in 1977 their first three albums were reissued in the U.K. and *Metallic KO*. got a U.S. release. The French label New Rose's Fan Club subsidiary released six tracks that Iggy and The Stooges had recorded as studio demos after the failure of *Raw Power*. 1977 also saw the release on Bomp (BLP 4001) in the U.S. and Radar (RAD 2) in the U.K. of the *Kill City* album, which had actually been recorded back in 1975 when journalist Bob Edwards and songwriter Jimmy Webb pooled their resources to bring Iggy Pop, James Williamson and Scott Thurston together to record it. Also of note is *Rubber Legs* (Fan Club FC 037) issued in France in 1987 along with a free single. The album was a collection of previously unreleased studio material. More recently, Rhino has issued a limited edition seven CD set of all known recordings made during the *Fun House* sessions at Elektra in 1970.

Since their split back in 1973 Iggy Pop has enjoyed a reasonably successful solo career, Williamson became a recording engineer in L.A. and Ron Asheton formed a short-lived U.S. band called The New Order before joining Destroy All Monsters with various **MC5** members. Ron Asheton later worked as a B-movie actor in the mid-nineties, appearing in the likes of 'Frostbiter: Wrath Of Wendigo'. In 2003, he appeared with this brother Scott on **Iggy Pop's** *Skull Ring*. The same year **The Stooges**, having reformed played a very well-received set at the Coachella Festival and later in 2005 they played *Fun House* in its entirety during a highly acclaimed Hammersmith Apollo set. In 2007, they released *The Weirdness* the first **Stooges** album for 34 years.

You Don't Know My Name features their first show in Detroit in April 1971, two shows from New York's Electric Circus and St Louis later the same month and a show in Michigan in July 1971 where Iggy and James were no-shows and local singer Steve Richards filled in. The attraction of the sets to fans of the band will be that except for *I Got A Right* they consist of songs not heard before or since these shows. They are cassette recordings so the sound quality is not great but they are essential for hardcore fans of the band.

Ron Asheton died at his home in Ann Arbor, Michigan on 7 January 2009 of a suspected heart attack, aged 60.

Compilation appearances have included: *I Wanna Be Your Dog*, *1969*, *1970*, *No Fun* and *T V. Eye* on *Elektrock The Sixties* (4-LP); and *1969* on *Michigan Rocks Vol. 1* (LP). (VJ)

Stop (OR)

45:	Cathy's Clown/Hip Girl	(Garland GR-2010) 1968

From Salem, Oregon **Stop** is mainly of interest for *Hip Girl*, an organ driven pop-garage song with a psychedelic guitar break. *Cathy's Clown* is a slow pop version of the Everly Brothers track. (SR/MW)

Jeremy Storch (NY)

ALBUM:	1	FROM A NAKED WINDOW	(RCA Victor LSP-4447) 1970

IGGY AND THE STOOGES
RAW POWER

THE STOOGES - Raw Power LP.

This rarely seen moody, folksy psych-rock album is by the former organist of **The Vagrants**. The prime cut to hear is *I Feel A New Shadow*. (SR/VJ)

Stories (NY)

Personnel incl:	MICHAEL BROWN	keyb'ds	A
	IAN LLOYD	bs, vcls	A
	STEPHEN LOVE	gtr, vcls, bs	A
	BRYAN MADEY	drms	A

ALBUMS:	1	STORIES	(Kama-Sutra KSBS 2051) 1972
	2	ABOUT US	(Kama-Sutra KSBS 2068) 1973
	3	TRAVELLING UNDERGROUND	(Kama-Sutra KSBS 2078) 1973

NB: (1) and (2) reissued on one CD (Raven RVCD 246) 2007.

			HCP
45s:	I'm Comin' Home/You Told Me	(Kama Sutra KA 545) 1972	42
	Top Of The City/Step Back	(Kama Sutra KA 558) 197?	-
	Darling/Take Cover	(Kama Sutra KA 566) 1973	111
	Brother Louie/ Changes Have Begun	(Kama Sutra KA 577) 1973	-
	Brother Louie/What Comes After	(Kama Sutra KA 577) 1973	1
	Mammy Blue/ Traveling Underground	(Kama Sutra KA 584) 1973	50
α	If It Feels Good, Do It (mono/stereo)	(Kama Sutra KA 588) 1974	88
	If It Feels Good, Do It/Circles	(Kama Sutra KA 588) 1974	-
	Another Love/Love Is In Motion	(Kama Sutra KA 594) 1974	-
Reissue:	I'm Comin' Home/Top Of The City	(Radioactive Gold 85) 1974	-

NB: α promo-only.

New York City outfit **Stories** was formed after Michael Brown had left the **Left Banke** and **Montage**.

The debut album comprises quirky chamber-pop such as *You Told Me* with mainstream pop like *I'm Coming Home* and the groovy *St James*. On their second album *About Us* things gel together better (despite the fact Brown left during its recording). The three highlights are *Darling*, *Love Is The Motion and Please, Please.*

Stories then disbanded after one further album. Ian Lloyd then went solo, Bryan Madey would play with the Earl Slick Band and Stephen Love went on to join Rick Nelson and later the New Riders Of The Purple Sage.

At least one of their singles charted with *Brother Louie* reaching No. 1 in the Billboard charts in September 1973.

The Raven reissue of their first two albums also adds a bonus cut, *Another Love*. (SR/TC/VJ)

The Storybook (CA)

45:	Beads Of Innocence/Psych-Out (PS)	(Sidewalk 940) 1968

These two songs are from the soundtrack to the cult film 'Psych-Out'. Both cuts appear on the film's soundtrack album, along with a further three tunes by the band. More recently, *Psych-out Sanctorum* has resurfaced on *Electric Psychedelic Sitar Headswirlers 3* (CD). The band is thought to have been from the Los Angeles area. (SR/VJ)

The Story Tellers (NJ)

Personnel:	BILL CHINNOCK	A
	BILLY	A
	JIM	A
	LARRY	A
	DANNY FEDERICI	A

45:	Cry With Me/Little Boy Sad	(Trystero 101) 1967

Cry With Me is notable for its soulful vocals and 'flea-farting' fuzz guitar. The obscure band was from New Jersey.

Chinnock got quite ill at age 19 and after being away from the band for nearly six months the band decided they needed a new guitar player. Chinnock's replacement was a guy named Bruce Springsteen.... the band became the "E Street Band".

Bill Chinnock later had a country solo career in the seventies. He now lives in Maine, producing films and still performs once or twice a year to sell-out crowds at small (600 or so) venues.

Cry With Me can also be found on *Psychedelic Disaster Whirl* (LP) and *The Cicadelic 60's, Vol. 5* (LP). (MW/SR/TCe)

David Stoughton (?)

ALBUM: 1 TRANSFORMER (Elektra EKS-74034) 1968

This is a very impressive experimental, acid-folk album mixing baroque psychedelic and avant-garde styles from this one-off artist. David's guitar work is striking, and the songs where vocals occur are quite well done. There are three singers, male and female, on different tracks, with some **Tim Buckley** influence in both vocals and music and some mind-blowing spoken word and tape experimentation. When the girl vocalist sings, UK's Spyrogyra or Sonja Kristina of Curved Air come to mind. (SR/VJ)

The Stowaways

Personnel:	KEN KNIGHT	bs	A
	TOMMY O'NEAL	ld gtr	A
	PAUL QUICK	gtr	A
	KEN TANNER	drms	A
	TIM TATUM	vcls	A

ALBUM: 1(A) IN OUR TIME (Justice JLP 148) 1967 R3

NB: (1) reissued on CD (Collectables COL-0607) 1996.

The Stowaways came from Charlotte in North Carolina. Apart from their original *Just A Toy* we have competent beat and Brit Invasion covers that don't quite take off. Slightly more inspiring than label-mates **The Starliters**, this outfit does engage in some charming garagy folk-rock with a decent version of **The Byrds**' *It Won't Be Wrong*. They tackle *C.C. Rider* with verve but they also dabble in soul and ballads in their own arrangements of *Sunny* and *I've Been Hurt* where their vocal shortcomings are revealed. This is still one of the better Justice offerings - just don't expect a gold nugget.

Compilation appearances have included: *Just A Toy* on *Oil Stains, Vol. 2* (LP); and *What A Shame, It Won't Be Wrong* and *It's Only Love* on *Green Crystal Ties, Vol. 4* (CD). (MW)

The Strange Fate (MI)

45: Hold Me Baby/Love Is Like (Car CAR-S-2002) 1967

This is the sole single from a Detroit, Michigan outfit. *Love Is Like* is a superb, haunting garage-ballad with shimmering chords, treated lead vocals and sultry **Byrdsy** harmonies.

Compilation appearances include: *Hold Me Baby* on *Psychedelic Disaster Whirl* (LP) and *Sixties Archive, Vol. 6: Texas/Michigan Psych* (CD); and *Love Is Like* on *Sigh Cry Die* (CD). (VJ/MW)

The Strangeloves (NY)

Personnel:	BOB FELDMAN	vcls	A
	JERRY GOLDSTEIN	vcls	A
	RICHARD GOTTEHRER	vcls	A

			HCP
ALBUM: 1(A)	I WANT CANDY	(Bang 211) 1965	149

NB: There's also a CD *I Want Candy: The Best Of The Strangeloves* (Legacy/Epic/Associated 47075) 1995.

			HCP
45s:	Love, Love (That's All I Want From You)/ I'm On Fire	(Swan 4192) 1964	122
	I Want Candy/It's About My Baby	(Bang 501) 1965	11
	Cara-Lin/(Roll On) Mississippi	(Bang 508) 1965	39
	Night Time/Rhythm Of Love	(Bang 514) 1965	30
	Hand Jive/I Gotta Dance	(Bang 524) 1966	100
	Just The Way You Are/Quarter To Three	(Bang 544) 1967	-
	Honey Do/I Wanna Do It	(Sire 4102) 1968	120

NB: There are also four French EPs with PS on Barclay and Atlantic. With **The McCoys**, their records were used to dance "le monkiss", a short-lived craze.

From Brooklyn, New York **The Strangeloves** are best known for their pulsating versions of *I Want Candy* (which had been a hit for Brian Poole and The Tremeloes in the UK) and *Night Time*. Both are fine rockers.

The Strangeloves also recorded under the name **The Merry Dragons** and **Sheep**. Under the latter moniker they also enjoyed a No. 58 U.S. hit with *Hide And Seek* in 1966, whilst a later effort *I Feel Good* made No. 130. They're also rumoured to have recorded a single as **The Beach-Nuts**.

The band also recorded a version of *Hang On Sloopy* which they produced for one of their big discoveries - **The McCoys**. Other production credits by the trio included The Angels' *My Boyfriend's Back* (which had been a No. 1 for this New Jersey-based female pop trio) back in 1963.

Richard Gottehrer later became a partner in Sire Records, which the band helped to form, producing The Go-Go's first two albums and Blondie's debut. Jerry Goldstein's production credits included **The Druids Of Stonehenge**, Eric Burdon and War and **Tim Buckley**'s *Greetings From L.A.* His Far Out Productions Company was based in L.A. from 1969.

Later in 1974, basing themselves in New York, they issued an album as The Strange Brothers.

I Want Candy: The Best of the Strangeloves (CD) augments the 12 cuts from their original album with eight additional cuts. This release also offered much of their catalogue in stereo for the first time.

Compilation appearances have included: *Night Time* and *I Want Candy* on *Nuggets Box* (4-CD); *I Want Candy* on *Nuggets From Nuggets* (CD), *Frat Rock! The Greatest Rock N Roll Party Tunes Of All Time* (LP) and *Wild Thing* (2-LP); *Night Time* on *Nuggets - Original Artyfacts From The First Psychedelic Era 1965-1968* (2-LP); and *I Want Candy* and *Hang On Sloopy* (previously unreleased) on *Roots Of S.O.B. Vol. 2* (LP). (VJ/SR)

The Strangers (OK)

Personnel:	HILARY BLOCKSOM	bs	A
	SUZY DAVID	gtr	A
	RUBY HOWARD	drms	A
	BARBARA McLORNDA	gtr, keyb'ds	A
	JEANETTE WOOD	tamb	A

45: Summertime/Restless Ribbon (Mistake 0001) 1965

Out of Tulsa, in Oklahoma, they were the State's only all-girl band to record a disc in the sixties. The disc, a raw garage recording from the summer of 1965, actually details their full line-up. (VJ/MW)

The Strangers (CA)

45: Easy Livin'/Tell Me (Linda 118) 1965

Probably from the Los Angeles area, this single seems to have been their sole vinyl venture. The band is thought to be somehow connected to the Mainstream/Capitol group **Euphoria**.

They may also have been the Strangers responsible for the following: *Night Winds/These Are The Things I Love* (Warner Bros 5438) 1964 and *Like A Stranger/Can't Get The Water From My Eye* (Chattahoochee 710) 1966.

Tell Me has resurfaced on the *Everywhere Chainsaw Sound* (LP) compilation, a decent cover of a Stones' ditty. The flip is eminently forgettable! (VJ)

The Strangers (MA)

Personnel incl: DAN GIOIOSO ld gtr

45: Lonely Star/What A Life (Oriel 341) 1965

These **Strangers** came from Newton, Massachusetts. *What A Life* described as 'basic garage' in Aram Heller's 'Till The Stroke Of Dawn', appears on the *The Essential Pebbles Collection, Vol. 1* (2-CD) and *Teenage Shutdown, Vol. 12* (LP & CD). (MW)

Marcia Strassman (CA)

45s:	The Flower Children/Out Of The Picture	(Uni 55006) 1967
	The Groovy World Of Jack And Jill/ The Flower Shop (PS)	(Uni 55023) 1967
	Star Gazer/Self-Analysis	(Uni 55056) 1968

A female hippie singer from Hollywood, her single was co-written and produced by Jerry Goldstein. *The Flower Children* has been compiled on the *Hippie Goddesses* (CD). Another of her songs, *Self-Analysis*, features on *Soft Sounds For Gentle People: Sounds Of She* (CD).

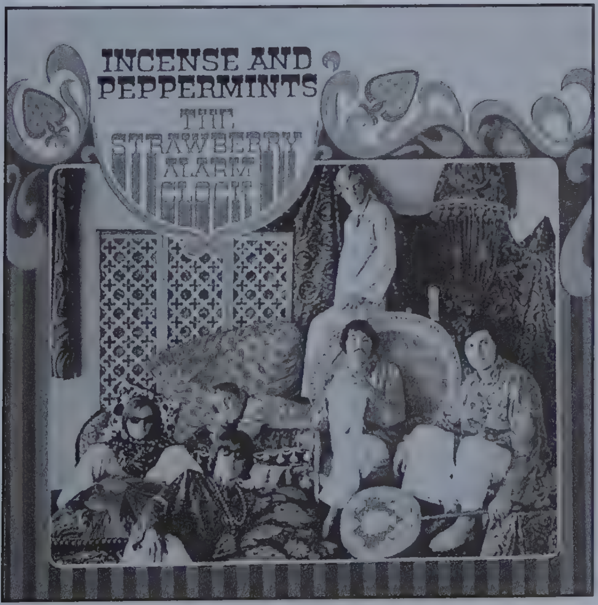
Marcia Strassman later pursued a career as a TV actress. (SR/MW)

The Strawberry Alarm Clock (CA)

Personnel:	GEORGE BUNNELL	bs	AB
	LEE FREEMAN	hrmnca, vcls, gtr	ABCDE
	ED KING	ld gtr, (bs), vcls	ABCDE
	GARY LOVETRO	bs	A
	RANDY SOEL	drms, vibes, bongos, vcls	AB
	MARK WEITZ	organ, vcls, piano	ABCD
	MARTY KATIN	drms	C
	JIMMY PITMAN	gtr, vcls	CD
	GENE GUNNELS	drms	DE
	PAUL MARSHALL	gtr, vcls	E

				HCP
ALBUMS:	1(A)	INCENSE AND PEPPERMINTS	(Uni 73014) 1967	11
	2(B)	WAKE UP IT'S... TOMORROW	(Uni 73025) 1968	-
	3(B)	THE WORLD IN A SEASHELL	(Uni 73035) 1968	-
	4(D)	GOOD MORNING STARSHINE	(Uni 73054) 1969	-
	5(-)	BEST OF	(Uni 73074) 1969	-
	6(-)	CHANGES	(Vocalion VL 73915) 1971	-

NB: (1) released in the UK (Pye 28106) 1967. (1) reissued on CD in Japan (Universal MVCE 22007) 1997. (1) reissued on vinyl (Fantazia F 73014-13). (1) reissued on vinyl (MCA MCAD-22015) 1990. (1) reissued on vinyl (Sundazed LP 5308) 2009. (2) reissued on CD in Japan (Universal MVCE-22008) 1997 with two with two unmarked bonus tracks, *Tomorrow* and *Sit With The Guru*. (2) reissued on CD (Collectors' Choice Music CCM 586) 2005. (3) reissued on CD in Japan (Universal MVCE-22009). (3) reissued on CD (Collectors' Choice Music CCM 587) 2005. (4) reissued on CD in Japan (Universal MVCE-22010) 1997 with seven bonus tracks. (4) reissued on CD (Collectors' Choice Music CCM 588) 2005. (3) and (4) also reissued on one CD.



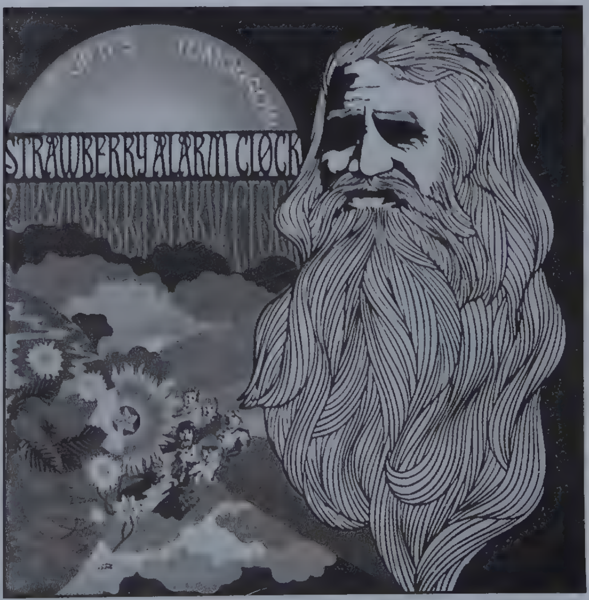
THE STRAWBERRY ALARM CLOCK - Incense And Peppermints LP.

There's also some CD compilations; *Incense And Peppermints* (Collectables COL-8015) 2004; *Anthology* (One Way 22083) 1993 and a vinyl compilation *Strawberries Mean Love* (Big Beat WIK 56) 1987. The later CD version *Strawberries Mean Love* (Big Beat Records 56) 1992 (reissued 1995) featured eight additional tracks.

				HCP
45s:		Incense And Peppermints/ The Birdman Of Alcatraz	(All American 373) 1967	-
		Incense And Peppermints/ The Birdman Of Alcatraz	(Uni 55018) 1967	1
		Tomorrow/Birds In My Tree	(Uni 55046) 1967	23
		Sit With The Guru/ Pretty Song From Psych-Out	(Uni 55055) 1968	65
		Barefoot In Baltimore/Angry Young Man	(Uni 55076) 1968	67
		Sea Shell/Paxton's Back Street Carnival	(Uni 55093) 1968	-
		Stand By/Miss Attraction	(Uni 55113) 1969	-
	α	Good Morning Starshine/ Me And The Township	(Uni 55125) 1969	87
		Desires/Changes	(Uni 55158) 1969	-
		Starting Out The Day/Small Package	(Uni 55185) 1969	-
		I Climbed The Mountain/Three	(Uni 55190) 1970	-
		California Day/Three	(Uni 55218) 1970	-
		Girl From The City/Three	(Uni 55241) 1970	-

NB: α 'A' side from the musical 'Hair'.

This Glendale, California-based band was originally known as the Irridescents, a surf combo with one single in 1963 and later as **Thee Sixpence**, who issued several singles under this name. The name change came with the release of the single *Incense And Peppermints* because of other similarly-named groups. This was picked up by Uni and the rest is history as they say. **Strawberry Alarm Clock** was very much a product of their era and their commercial brand of psychedelia was more acceptable to the general public than that of the more interesting underground bands. Like **The Seeds** they were very much geared to the flower-power scene, and both bands were featured in a cult movie of that era, 'Psych-Out'. **Strawberry Alarm Clock** contributed *Rainy Day Mushroom Pillow* and two versions of *The World's On Fire* to the soundtrack (LP). One advantage they possessed over **The Seeds** was their catchy name, although later with the demise of flower-power, this would prove to be more of a disadvantage. Efforts the band made to tailor themselves a 'psychedelic' image are evident from the apparel they wore on the front cover of their best album *Incense and Peppermints*, which was released on Pye in the UK. Aside



THE STRAWBERRY ALARM CLOCK - Wake Up It's... Tomorrow LP.

from the ultra-commercial title track, this contained a number of prominently instrumental quasi-psychedelic jams, with Mark Weitz's organ usually to the fore.

Line-up 'A' above includes two bass players, of which Gary Lovetro was the original, being in both **Thee Sixpence** and **Strawberry Alarm Clock**. In mid-1967 after *Incense* had started to climb, their manager Bill Holmes and Uni decided to make an album. George Bunnell was drafted in to the sessions because of his song writing abilities, along with his best friend Steve Bartek (later in Oingo Boingo). George was friends with Randy Seol and that is how he was introduced into the band (they were both in Waterfyrd Traene prior to the **Strawberry Alarm Clock**). George joined the group and more than half of the first album's songs were Bunnell/Bartek compositions. Steve couldn't however join the band as he was still in high school and his parents wouldn't let him travel. Because George was a great song writer and a great bass player, by the end of 1967 Gary Lovetro was fired.

The *Incense and Peppermints* album proved to be one of the more delightful artifacts of the psychedelic era, a strangely compelling mix of psychedelia, sunshine pop, garage-rock and California harmony. As well as the flute provided by Bartek (who also evidently played a few other instruments on the sessions), Wietz, Bunnell, King and Seol all had credits on the album for "special effects". Several different basses as well as an array of other exotic instruments were deployed in the studio to help give the album its unique sound.

Wake Up It's Tomorrow was also a decent album with more exotic instruments and the vocals were more sophisticated. Their record label, which had allowed the members some autonomy on the prior two albums with regard to songwriting and the overall approach to recording, seems to have exercised more control over their third album, *The World In A Seashell*. It featured softer harmony singing and orchestral accompaniments (including some brass) and four songs from outside writers'. Side one was dominated by the outside songs by people like Carole King and Toni Stern. They were fine songs but not what the group was about; so the band's real sound didn't figure until side two. In fact Seol and Bunnell had left the group by now and the remaining members had dismissed their longtime manager, Bill Holmes, who in retaliation organised a "new" **Strawberry Alarm Clock** around Seol and Bunnell booking a tour for them. Weitz, King and co obtained a restraining order, which Holmes ignored. The situation became a legal mess and by the time it was resolved promoters were afraid to book anyone claiming to be **Strawberry Alarm Clock**! After the *World In A Sea Shell* album was released a fellow by the name of Marty Katin came aboard on drums for about four months. He was never on any recordings but was an "official" member of the band and toured nationally with them.

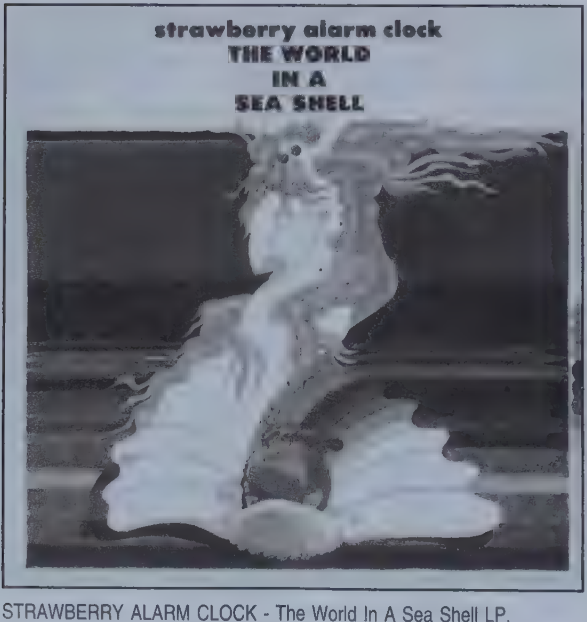
The new line-up for the real band included ex-**Nightcrawler**s guitarist/singer Jimmy Pitman with Ed King moving temporarily onto bass. Marty was replaced shortly before recording commenced on the *Good Morning Starshine* album by former **Sixpence**/**Strawberry Alarm Clock** member, Gene Gunnels (who had previously drummed on the *Incense And Peppermints* single 'A' Side only!). Pitman's vocals were heavily blues-inflected and completely altered their sound. His songs were harder and louder blues-rock numbers than anything they had performed or recorded before. They entered the studio and recorded *Good Morning Starshine* which generated a powerful sound very different to their previous albums. The only exception was the title track, a pop standard from the musical 'Hair' that got to No. 87 before it was overtaken by Oliver's more accessible pop-focused version.

A quartet version of the band carried on, picking up what bookings could be generated by the name until 1971, led by King. By now though the band had also become a victim of the changing times. Ed King and Gene Gunnels both later played with **Hunger!**. King recorded with them and played live dates; Gunnels played live with the band when their original drummer Bill Daffern left to join **Truk**. Ed King went on to Lynyrd Skynyrd. A 1981 line-up was reportedly gigging around California. A good introduction to the band is the 1987 compilation *Strawberries Mean Love*.

Original **Beauchemins** songwriter/lead vocalist Paul Marshall later joined **The Strawberry Alarm Clock**, circa 1969, around the time of their *Good Morning Starshine* album. He also appeared during a party scene in Russ Meyers' 'Beyond The Valley Of The Dolls' singing his self-penned *Girl From The City*, later issued on the *Beyond The Valley Of The Dolls* (LP) soundtrack.

We asked Paul what working on this cult film was like: - "It was a lot like working on any movie set as an actor or sideline musician. We had ridiculously early call times. I seem to remember having to be on the Fox lot at 6:00 A.M. We had our own trailer into which we'd pile our belongings and head for the breakfast buffet or the make-up trailer or the wardrobe department. That whole process took several hours. After we were ready for our big scene, we'd wait around in the trailer or on the set. If we were in the trailer, at least two of us were getting semi-obliterated on one of a number of popular mind-altering substances. It's amazing I don't look more wiped out in my close-up. If we were on the set, we were often standing on the stage for hours while they'd do lights and blocking and then shoot our main scenes and our background scenes."

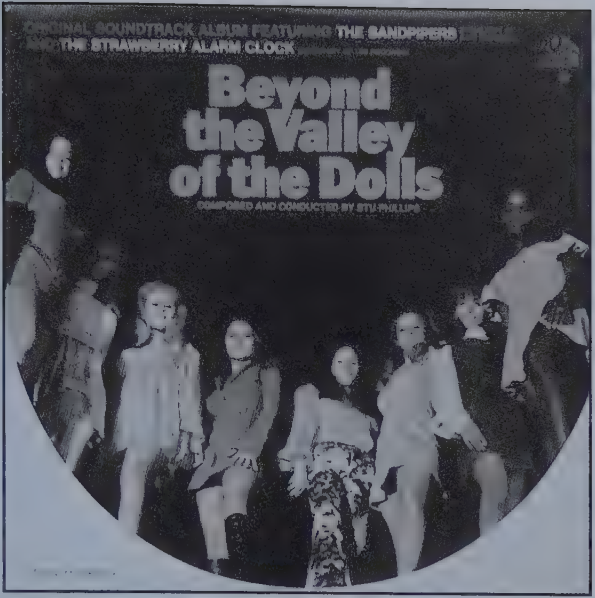
"The set was the party at the mansion, so all the actors and extras that were in that scene were around all the time. It was a pretty nutty collection of characters, so much so that the party in the movie is not an inaccurate portrayal of the assemblage. The stars were pretty nice to us too, as was Russ Meyer. The sweetest of all was Dolly Read, who I'd love to see again sometime. Lee had better social skills than I did and he shmoozed up Dolly and everybody else. I tried to do a good job, whatever that meant, and just focused on being where I was supposed to be. I probably gained 5 lbs that week just from the food. On movie shoots, there is always food. And then you go to lunch in the commissary. I remember seeing Charles Nelson Reilly in the commissary every day. So basically it was: eat, get high and wait around. Not very thrilling. I guess it was different from most movies at that time in that there were more scantily clad, large busted starlets than usual, but except for the extra who dances through the party in a flesh coloured body suit, I was not presented with any truly X-rated sights."



STRAWBERRY ALARM CLOCK - The World In A Sea Shell LP.

STRAWBERRY ALARM CLOCK
GOOD MORNING STARSHINE

STRAWBERRY ALARM CLOCK - Good Morning Starshine LP.


ORIGINAL SOUNDTRACK ALBUM FEATURING THE SANDPIPERS
AND THE STRAWBERRY ALARM CLOCK
Beyond the Valley of the Dolls
COMPOSED AND CONDUCTED BY STU PHILLIPS

BEYOND THE VALLEY OF THE DOLLS (Soundtrack LP) including The Strawberry Alarm Clock.

"Around 6:00 p.m. they'd call it a wrap and we'd make our way back home and try to get our lives in order and get some sleep and do it again the next day. We got an invitation to Russ Meyer's wedding after the movie was over. We attended and were seated at a table with Hugh Hefner and Barbi Benton. That was fun."

The 16-track *Anthology* confirms that **Strawberry Alarm Clock** rarely hit the heights of *Incense And Peppermints.* Much of the remainder of the compilation album consists of period pieces like *Sit With The Guru, Rainy Day Mushroom Pillow, They Saw The Fat One Coming, The Birdman of Alkatrash* and the three-part suite *Black Butter.* These aren't particularly strong songs but are quite entertaining as artifacts. *The Anthology* lacks any cuts from the *Beyond The Valley Of The Dolls* soundtrack, but otherwise offers a comprehensive overview of their career.

Compilation coverage has so far included: *Incense And Peppermints* on *Best Of '60s Psychedelic Rock* (CD), *Nuggets, Vol. 9: Acid Box* (LP), *Nuggets Box* (4-CD), *Nuggets From Nuggets* (CD), *Psychedelic Visions* (CD), *Even More Nuggets* (CD) and *Excerpts From Nuggets* (CD); *Tomorrow* on *Nuggets Vol. 5: Pop Part III* (LP); *Nightmare Of Percussion* on *Baubles - Down To Middle Earth*; *Girl From The City* (LP); *I'm Comin' Home* on *Beyond The Valley Of The Dolls* (LP); *In Relation* (as by 'Strawberry Sac') on *Mindblowing Encounters Of The Purple Kind* (LP); a seventies re-recording of *Incense And Peppermints* appears on *Psychotic Reactions* (a compilation LP on U.K. budget label Topline, not the Planet X compilation); and *Black Butter* on *Electric Psychedelic Sitar Headshrinkers, Vol. 3* (CD). (VJ/MW/JZ/PMI)

Strawberry Sac (CA)

45: In Relation/Merry Go Round (All-American AA-3333) 1967

This single also appeared as by **The Crystal Circus** - see that entry for more details. (MW)

Strawberry Tuesday (PA)

A Reading, Pennsylvania band who don't appear to have released any singles but had one crude garage punker, *Return Of The Walrus*, featured on the local sampler album *Reading '68*. This has subsequently reappeared on *Crude PA Vol. 2* (LP). (MW)

Strawberry Window (CA)

Personnel incl:	JACK ESKRICH	gtr	A
	STEVE WILSON	gtr	A

ALBUM: 1 STRAWBERRY WINDOW (& DANDELION WINE)
(World In Sound WIS-1041) 2009

NB: (1) also issued on CD (World In Sound WIS-1041) 2009.

Strawberry Window was from Oakland, California. They played in a heavy psychedelic-garage style, sounding somewhat reminiscent of the early **Jefferson Airplane**, **Mad River**, **Quicksilver Messenger Service** and **Frumious Bandersnatch**. They never got to release a single but did lay down some tracks at Leo De Gar Kulka's Golden State Recorders in 1967. Two of the best cuts from their session tapes, *Purple Orange* and *Eyes*, have been resurrected by Alec Palao on *Nuggets From The Golden State: What A Way To Come Down* (CD). More recently, World In Sound have issued all their recordings on vinyl and CD. The content ranges from electric folk tunes to garage-rock and raw energetic acid jams lasting over 10 minutes. There's 10 original cuts and a freaky cover version of J D Loudermilk's *Tobacco Road.* The release also comes with a 16-page colour booklet.

In 1968 they switched guitar players, added a girl singer and changed their name to the Dandelion Wine. They recorded several songs and also released a private four-song 7 inch EP. World In Sound is scheduled to release some more of their music in 2010. (VJ/MW)

The Straywinds (MI)

Personnel incl:	LARRY S. CHENGGES	A
	GENE F. STEIKER	A

ALBUM: 1(A) THE STRAYWINDS (Shanyn Alexus EU-413504) 1973 SC

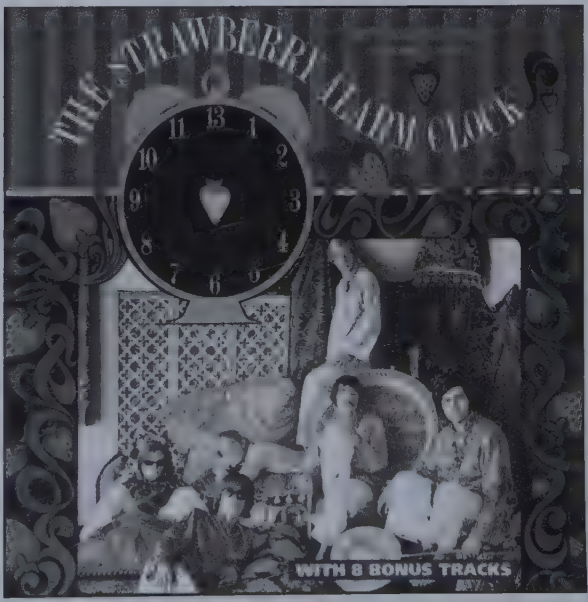
A local Michigan band released this rare album of spooky songs, with spoken word passages backed by spacey acoustic jamming on guitar, violin and percussion, and titles like *In Green Pastures*, *Some Old Town* and *Love Out Of The Crumbling Forge.* (SR)

The Street (NY)

Personnel:	WILL BETZ	gtr	A
	AL CAMARDO	perc	A
	TOM CHAPSON	drms	A
	ANYA COHEN	vcls, perc	A
	MICHAEL LYNNE	gtr, bs, vcls	A
	JOHN WILLIAMSON	gtr, bs, vcls	A

ALBUM: 1(A) STREET (Verve Forecast FTS-3057) 1969

45s: α There's One Kind Favor /
Boeing 707 (PS) (Verve Forecast 5084) 1968
β Apollo... Amen /
It's Hard To Live On Promises (Verve Forecast KF 5103) 1969



THE STRAWBERRY ALARM CLOCK - Strawberries Mean Love CD.

Apollo... Amen/
Why Concern Yourself (PS) (Traffic Records TR 1001) 1969

NB: α French 45 shown as by **Anya's Street**. α - β also issued in France (Verve Forecast 518907) 1968.

This New York City group fronted by Anya Cohen, a fairly raunchy vocalist, was first known as Anya's Street. Produced and managed by Rick Shorter, who wrote or co-wrote six of the tracks, their album is an interesting combination of R&B with psychedelia. *There's One Kind Favor* is lively and *What A Strange Town* is unusual incorporating sound effects like buses, trains, footsteps and snoring in a folky format.

Apollo... Amen is a decent song marred only by "the actual voices of the Astronauts," as boasted by the back of the picture sleeve and a brief foray into *He's Got The Whole World In His Hands*. The flip side is quite nice folk-rock, reminiscent of the better moments of the **Rose Garden** album.

Why Concern Yourself was also recorded by **Seth Connors**. (VJ/SR/MMs)

The Street Boys (?)

Personnel incl: MICHAEL BISHOP A
RAYMOND BISHOP A

45: Rusty Nail/Out of the Running (PS) (AZ SG 453) 1973

NB: French pressing.

Here's a decent rock single written by the Bishop brothers and produced by **Pat and Lolly Vegas** from Redbone. (SR)

The Street Cleaners (CA)

Personnel: STEVE BARRI A
P.F. SLOAN A

45: That's Cool, That's Trash/Garbage City (Amy 916) 1964

The Street Cleaners was a one-off mess around venture for **P.F. Sloan** and Steve Barri.

You'll also find *That's Cool, That's Trash* on the *Riot City!* (LP) and *Garbage City* on *Wail On The Beach!* (LP). (VJ)

The Street People (?)

ALBUMS: 1 JENNIFER TOMKINS (Musicor MS-3189) 1969

HCP
45s: Jennifer Tomkins/All Night Long (Musicor 1365) 1968 36
Thank You Girl/
The World Doesn't Matter Anymore (Musicor 1401) 1968 96
I Remember/
I Wonder What Happened To Sally (Musicor 1412) 1969 -

An obscure pop and bubblegum studio outfit, **Street People** had songs like *Gingersnap*, *She Lets Her Hair Down* and a cover of Tony Joe White's *Rainy Night In Georgia*.

They enjoyed some commercial success with *Jennifer Tomkins* and *Thank You Girl*. (SR/VJ)

The Street People (?)

ALBUM: 1 THE STREET PEOPLE (Pickwick SPC 3827) 197?

An early seventies exploitation album containing mostly covers of rock and pop songs (Lennon's *Power To The People*, Ocean's *Put Your Hand In The Hand*, **The Doors**' *Love Her Madly*, Simon & Garfunkel's *Bridge Over Troubled Water*). It has a humourous cover, with three hands pictured doing the peace sign, the "black power" fist and "flipping the bird". They are most likely unconnected to the Musicor group above. (SR)

They enjoyed some commercial success with *Jennifer Tomkins* and *Thank You Girl*. (SR/VJ)

Streys (OH)

45: She Cools My Mind/I'm Feeling Lovey (B-W 635) 1968

Wooster, Ohio was home to this garage band. *She Cools My Mind* has a certain amount of urgency about it and a couple of effective touches. It's since resurfaced on *Pebbles, Vol. 16* (LP) and on *Psychedelic States: Ohio Vol. 3* (CD). (GGI/VJ)

William R. Strickland (CA)

ALBUM: 1 IS ONLY THE NAME (Deram DES-18031) 1969

NB: (1) also issued in the UK (Deram SML-1041) 1969 R1. (1) reissued on CD (Esoteric ECLEC 2115) 2009.

This is a truly offbeat album on which this Californian singer/songwriter raves and gibbers and thrashes away with monomaniacal fervour on an acoustic guitar accompanied by occasional and rudimentary sequencers on *Computer Love* (long before internet dating); a string section of London Philharmonic on *If I Stand Here Much Longer* and *Touch* and percussion on *World War 3 ½*. He is a folk singer (there's Dylan-style sneer) but the general weirdness of the songs (which he says were largely improvised) lends a certain psychedelic quality to the whole affair. The whole thing is an acquired taste and it's surprising that Esoteric have reissued it in the current financial climate. (VJ)

The Striders (NM)

45s: Give Me A Break/Say You Love Me (Delta 2137) 1966
Sorrow/When You Walk In The Room (Lavette LA 5007/8) 1966
Sorrow/Say You Love Me (Columbia 4-43738) 1966
Am I On Your Mind?/
There's A Storm Comin' (Columbia 4-43948) 1966
When You Walk In The Room/
Do It Now (Columbia 4-44143) 1967

The first two singles by this pop outfit were on Albuquerque-based labels. From their covers they were fans of Invasion beat in the style of the Searchers - both *Sorrow* and *Say You Love Me* are done competently in this style. Their chunky version of **The Standells**' *There's A Storm Comin'* is more pop than garage, whilst the **Lindy Blaskey** composed flip is reminiscent of early Yardbirds/Animals. Their singles are probably of more interest to beat rather than garage enthusiasts but nonetheless enjoyable.

You'll also locate *Give Me A Break* on *You're Playing With Fire* (LP); and *Am I On Your Mind?* on *Gravel Volume 3* (CD). (VJ/MW)

Strimbling Blimbles (NJ) - see The Pur'Swa'Der...s (NJ).

String and The Beans (AL)

Personnel incl: CRAIG FULFORD gtr A
R. ROBINSON A

45: Come Back To Me/
When I Get That Feeling (Fat City 6 6130) 1966

A wonderful example of the garage-ballad genre, *Come Back To Me* is choc full of heartbreak but manages to include some glorious tortured guitar. The flip is much more upbeat and the fuzzed-guitar much more to the fore. Although the single is a Kaybank pressing outta Minneapolis, the band were local heroes in Birmingham, Alabama and struck out Northeast into Georgia and the Carolinas.

STRING CHEESE - Self Titled LP.

At long last *Come Back To Me* can be more widely appreciated via *Psychedelic Crown Jewels, Vol. 3* (CD) and *Psychedelic States: Alabama Vol. 2* (CD). (MW/MM)

String Cheese (IL)

Personnel:	GREG BLOCK	violin	A
	LOUIS CONSTANTINO	bs	A
	WILLIAM DALTON	ld gtr, keyb'ds	A
	JOHN MAGGI	drms	A
	SALLY SMALLER	vcls	A
	LAWRENCE W.WENDELKEN	gtr, vcls	A

ALBUM:	1(A)	STRING CHEESE	(Wooden Nickel WNS 1001) 1971

NB: (1) also issued in Canada (RCA WNS-1001) 1971. (1) also issued in France (RCA) 1972 with a different cover design. (1) also issued in the UK (RCA SF 8222) 1972 with a different cover design. (1) reissued on CD (Fallout FOCD2077) 200?.

A sort of poor man's **It's A Beautiful Day** from Chicago. The band produced a mellow fusion of West Coast style songs, female vocals, flowing guitar leads and electric violin that was responsible for this comparison. Indeed electric violinist Greg Block, who contributed much to their album, was later in **It's A Beautiful Day** and drummer John Maggi was earlier with **Turnquist Remedy**. The album was produced by James Golden. Despite being released in several countries, the album didn't sell and has languished in undeserved obscurity ever since. It's definitely worth a spin.

Greg Block would later play with Mark-Almond and the Italian prog-rock group P.F.M. (VJ/SR)

Carol Stromme (CA)

ALBUM:	1	THE SOFT SOUND OF	(Pete Records S110?) 1970

A totally obscure soft-rock singer, whose album came in a nice psychedelic cover. A single culled from the album also exists. Pete Records was a short-lived Los Angeles label. (SR)

Sturdy - Grebes (OH)

Personnel:	WEST DAVIS	drms
	SEYMOUR DUNCAN	ld gtr
	TOM HOGEBACK	bs
	EUGENE KATONA	gtr
	STU LEVY	gtr
	PAULA WEBB	keyb'ds

45:	Nothing New Under The Sun/The Red Room	(Josie 45-983) 1967

A hippie psych-pop band from Cincinnati, Ohio. Their adventurous and totally uncommercial single was recorded in New York and arranged by a young Randy Edelman. *Nothing New Under The Sun* is protest-pop-psych, while *The Red Room* is wacky, almost a novelty number, punctuated with an array of backward effects.

Eugene Katona was previously with Them (aka **It's Them**). (MW)

Alice Stuart and Snake (WA>CA)

Personnel:	ALICE STUART	vcls, gtrs, keyb'ds	AB
	STEVE FUNK	keyb'ds	B
	BOB JONES	drms, marimbas, vcls	B
	KARL SEVARIED	bs, vcls	B
	(BOBBY BLACK	steel gtr	B)
	(FRED BURTON	gtr	B)

ALBUMS:	1( )	ALL THE GOOD TIMES	(Arhoolie LP 4002) 1964
	2(A)	FULL TIME WOMAN	(Fantasy 8403) 1970
	3(B)	BELIEVING	(Fantasy 9142) 1972

NB: (1) reissued on CD (Arhoolie CD 9034) 2003.

45:	Freedom's the Sound/ Full Time Woman (PS)	(America/Fantasy AM 17024) 1970

NB: French release.

Based in California but originally from Chelan, Washington **Alice Stuart** was one of the very few white female blues-rock guitarists and singers of the late sixties/early seventies. She began recording in Seattle with the **Upper U District Singers** and began her solo career in 1964 with a rare album. In 1964, Alice was introduced to California audiences at the Berkeley Folk Festival. From there, she toured and performed with Joan Baez, Doc Watson, Jack Elliott, **Phil Ochs**, Rosalie Sorrells, Jerry Ricks and more. During this period she met and played with blues greats Lightnin' Hopkins, Jesse Fuller and Mississippi John Hurt, as well as **The Chambers Brothers**.

In 1966, Alice joined forces with **Frank Zappa** during the formation of **The Mothers Of Invention**, which she was briefly a member of. She then began touring the bikers' circuit, where she built up a strong following. That helped her to get signed to Fantasy for two albums. In 1970 Alice formed her own band, Snake, featuring Bob Jones and Karl Sevareid (currently with Robert Cray) after their band, **Southern Comfort**, broke up.

After an elusive second effort, her third album was produced by Russ Gary, the house producer of Fantasy (**Redwing**, **Tom Fogerty**...). Notable for its good guitar parts and vocals, it features eight of her original compositions, plus two covers: the classic Blind Willie McTell's *Statesboro Blues* and Hank Snow's *Golden Rocket*. Her backing group, Snake, included the active drummer Bob Jones (from **We Five**, **Nick Gravenites**, **Southern Comfort**), plus a horn section. Andy Stein from Commander Cody guested on one track.

Both the Fantasy albums flopped and are hard to find now. Her original songs from this period have been recorded by Jackie DeShannon, Irma Thomas, Jimmy Rabbit, and the late Kate Wolf.

In the eighties, Alice concentrated on raising her family. In 1996, she linked with bassist Prune Rooney to release *Really Good*. 1999's *Crazy With the Blues* won rave reviews and expanded her audience. Another CD *Can't Find No Heaven* (2002) consolidated her re-launched career. She still performs and records in the Seattle area. (SR/VJ)

The Stuarts (?NY)

45:	Just A Little Bit More/Bringing It Home	(Ascot 2209) 1966

Just A Little Bit More, is a ravin' piece of garage-pop and the rockin' garagy flip is good too. Both sides are produced and written or co-written by the Feldman, Goldstein, Gottehrer trio better known as **The Strangeloves**.

Just A Little Bit More has been compiled on *Vile Vinyl, Vol. 2* (LP) and *Vile Vinyl* (CD). (VJ/MW)

Stud (TX)

Personnel:	PAUL DAVID	vcls, gtr, keyb'ds, bs	A
	GEORGE RUNDEL	vcls, drms	A
	TIM WILLIAMS	vcls, bs, gtr	A

ALBUM: 1(A) STUD (Baron LP 002) 1975 R4

Only 300 copies of this local Texas album were pressed, and aside from a half-dozen copies discovered with the label owner in 1998, it's never turned up or been offered for sale. This is a big one for hard-rock fans; it's a dark, heavy blues-based guitar extravaganza. The 14.00 minute *War Song* goes out there! (CF)

Stud Cole (CA)

Personnel:	JOHN BARLEY	gtr	A
	DOUG GRAVES	keyb'ds	A
	DOUG HARLAN	gtr	A
	CHRIS JURADO-DeSANTOS	bs	A
	PATRICK TIRONE	vcls	A
	AL WEISS	drms	A

ALBUM: 1(A) STUD COLE (Pacific Atlantic Tribune PAT 1123) 19?? R6

NB: (1) reissued on vinyl (w/insert) (Loopden #2P-003) 2004. (1) reissued on CD as *Burn Baby Burn* (Norton 9053) 2002; this consists of the album plus four bonus tracks from 1963-68.

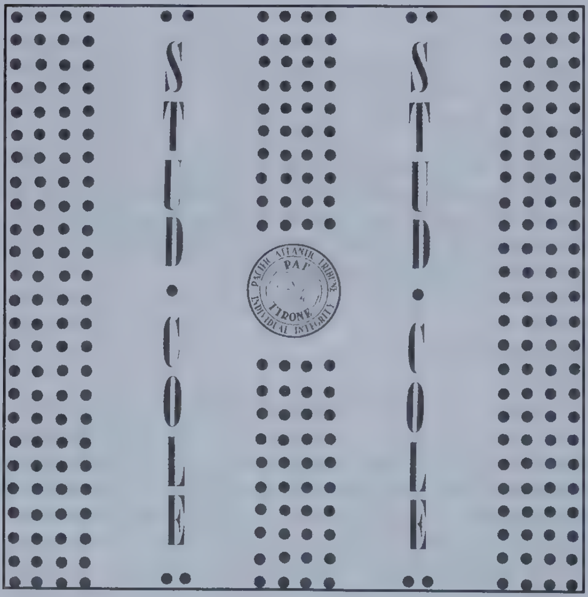
45: Burn Baby Burn/
Always And Always (Pacific Atlantic Tribune PAT 1123) 19??

Yet another amazing California discovery; this is certainly one of the most exciting and unique artefacts to be uncovered in recent years. Both records are undated and sound too arcane to fix a year on.

Tirone was originally from New York, but moved to Los Angeles in the very early sixties. While admittedly obsessed with early rock 'n' roll heroes, particularly Elvis Presley, what makes this record so far outside the scope of the pomp and pompadour scene is that his band sounds like The Yardbirds circa *Roger The Engineer*! The resulting music sounds like an experiment gone horribly awry and will make readers of this book incontinent.

The album peaks on *The Devil's Comin'*, an insistent, up-tempo 12-bar blues wherein "Stud" urgently whispers creepy warnings in a brutally out-of-sync call and response style:

"The Devil's comin' to put his hands on you
He'll be walkin' in your step
He'll be watchin' every rule you break
The Devil's comin' to put his rope on you"



STUD COLE - Self Titled LP.

Much of the album (which includes both sides of the single release) has the same possessed, creepy feel. It's so dark that it's scary. Highly recommended! (CF)

Stuffin' (?CA)

ALBUM: 1 STUFFIN' (A&M SP4235) 1969

This obscure bluesy rural-rock group with good guitars sound like they could have come from California. (SR)

Stuffy's Frozen Parachute Band (WI)

Personnel incl: SIGMUND SNOPEK

ALBUM: 1 STUFFY'S FROZEN PARACHUTE BAND
(Water Street WST 1002) 1974

NB: (1) issued in die-cut white jacket labeled "Advance Reviewer Copy - Confidential", labels are black with silver print. (1) reissued on vinyl (Water Street WST-1002) 197?, this edition has a lovely "butterfly" design on the cover, a "clouds" design on the labels and an insert. (1) reissued on vinyl (Paramount PAS-6070) 197? shown as by Stuffy And His Frozen Parachute Band.

Produced by Tom Gress, this is the work of a rather weird folk-rock singer and songwriter. The first side sounds a bit like **Norman Greenbaum**, the second is more varied. The Paramount reissue came in an amusing "frozen food" cover and the slogan "Tired of canned music? Frozen music can change your life!!" The project included **Sigmund Snopek**, later known for his work with The Violent Femmes. (SR/VJ)

The Stumbling Blox (TX)

From Abilene in Texas came **The Stumbling Blox**.

You'll find *Its Alright*, a previously unreleased recording, on *Acid Visions - Complete Collection, Vol. 2* (3-CD), *Texas Punk: 1966, Vol. 1* (LP) and *Green Crystal Ties, Vol. 3* (CD). (VJ)

The Stumps (NM)

45: Think Of The Good Times/My Generation (Boyd 159) 196?

A garage band from New Mexico, **The Stumps** recorded this single, which is thought to date from around 1966, in Phoenix, Arizona. *Think Of The Good Times* has some pretty effective guitar and organ work but suffers from poor vocals. The flip was a cover of The Who's classic sixties anthem.

You can also check out *Think Of The Good Times* on *The Midwest Vs. The Rest* (LP), *The Tucson Sound 1960-1968* (LP) and *Let's Talk About Girls!* (CD), (VJ)

Dane Sturgeon (CA)

Personnel:	DAVID COSBY	vcls	A
	DON RALKE		A
	DANE STURGEON	vcls	A
	FREDDIE THOMAS	gtr	A

ALBUM: 1(A) WILD'N TENDER (Stur-Geon TS-100) 1967 SC

NB: The album was issued in two different sleeves - one with a statue design and the other with a photo of **Sturgeon**.

From California, this album was produced with the help of Don Ralke. **Sturgeon** sings on the "Wild Side" while David Cosby sings lead on the "Tender Side". Although the liner notes of this rare album describe it as "Folk Rock in a Stone Groove", it is in fact mainly composed of anecdotal ballads and country-folk songs with occasional use of a fuzz guitar. Not recommended. (SR)

Styx (IL)

Personnel:	JOHN CURULEWSKI	gtr	A
(up to	DENNIS DE YOUNG	keyb'ds	AB
1977)	CHUCK PANOZZO	bs	AB
	JOHN PANOZZO	drms	AB
	JAMES YOUNG	gtr	AB
	TOMMY SHAW	gtr	B

				HCP
ALBUMS:	1(A)	STYX	(Wooden Nickel BXL1 1006) 1972	-
(up to	2(A)	STYX II	(Wooden Nickel BXL1 1012) 1973	20
1977)	3(A)	SERPENT IS RISING	(Wooden Nickel BXL1 0287) 1973	192
	4(A)	MAN OF MIRACLES	(Wooden Nickel BWL1 0638) 1974	154
	5(A)	EQUINOX	(A&M 4559) 1975	58
	6(A)	CRYSTAL BALL	(A&M 4604) 1976	66
	7(A)	THE GRAND ILLUSION	(A&M 4637) 1977	6
	8(A)	BEST OF STYX	(BXL1-2250) 1977	-

NB: (1) - (4) reissued in the U.K. by RCA in 1980. (1) reissued on vinyl (Wooden Nickel BWLI-1008) 1975. (1) reissued on vinyl (RCA AFLI-3110) 1978. (1) reissued on vinyl as Styx 1 (RCA AFLI-3593) 1979. (1) reissued on vinyl as Styx 1 (RCA AYLI-3888) 1980. (1) reissued on CD as *Styx 1* (One Way OW 35130) 1998. (2) reissued on vinyl (RCA BWLI-1012) 1975. (2) reissued on vinyl (RCA PG-124) 1979. (2) reissued on vinyl as *Lady* (RCA AFLI-3594) 1980. (2) reissued on vinyl as *Lady* (RCA AYLI-4233) 1982. (2) reissued on CD (RCA ND84233) 1991. (3) reissued on vinyl (RCA AYLI-4111) 1980. (3) reissued on CD (BMG ND90594) 1991. (4) reissued on vinyl (RCA ALFI-3115) 1979. (5) reissued on vinyl (A&M SP 3217) 1982. (5) reissued on CD (A&M SP 3217) 1990. (5) reissued on CD (Universal Music Japan UICY-93919) 2009. (6) reissued on CD (A&M CD 3218) 1988. (6) reissued on CD (Universal Music Japan UICY-93920) 2009. (7) reissued on vinyl (Mobile Fidelity Sound Lab MFSL 1-026) 1980. (7) reissued on CD (A&M 3223) 1990. (7) reissued on CD (Universal Music Japan UICY-93921) 2009. (7) reissued on CD (Audio Fidelity AF2967) 2010. (8) reissued on vinyl (RCA AYLI-4756) 1980. (8) reissued on vinyl (RCA RPL-6011) 1981. (8) reissued on CD (RCA PCDI-3597-RE) 1988.

Compilations include: *Startrax* (397112-2) 1988; *Greatest Hits* (LP) (A&M 31454 0387 2) 1995; *Greatest Hits* (CD) (A&M CD 540 550-2) 1996; *Greatest Hits Part Two* (A&M CD 540550-2) 1996; *The Best Of Times - The Best Of Styx* (Island 731454046527) 1997 and 2003; *20th Century Masters: The Millennium Collection: The Best Of Styx* (A&M 069 490 395-2) 2002; *Come Sail Away: The Styx Anthology* (A&M B 0002104-02) 2004 (reissued again as *Gold* (A&M B 0002104-02) 2006)); *The Complete Wooden Nickel Recordings* (2-CD box set) (Hip-O Records B000392202) 2005; *Greatest Hits* (CD) (A&M 001176202) 2008 (originally issued in 1995); and *Legends of Rock* (CD) (Universal Import 5319668) 2009.

			HCP
45s:	Father O.S.A./		
(up to	A Day (promo)	(Wooden Nickel SPS-45-442) 1972	-
1977)	You Need Love (stereo)/		
	You Need Love (mono)	(Wooden Nickel JH-10272) 197?	-
	Winner Take All/		
	You Need Love	(Wooden Nickel BWB0-0065) 1973	-
	Best Thing/		
	What Has Come Between Us	(Wooden Nickel 73 0106) 1975	82
	I'm Gonna Make You Feel It/		
	Quick Is The Beat Of My Heart	(Wooden Nickel 73 0111) 1973	-
	Lady/You Need Love	(Wooden Nickel 73 0116) 1973	-
	Unfinished Song/Young Man	(Wooden Nickel 0252) 1974	-
	You Need Love/You Better Ask	(Wooden Nickel 10272) 1975	88
	Lorelei/Mademoiselle	(A&M 1786) 1976	27
	Mademoiselle/Light Up	(A&M 1877) 1976	36
	Crystal Ball/Come Sail Away	(A&M 1977) 1977	8

This Chicago band evolved out of in another Chicago band The Tradewinds during the late sixties, which featured brothers Chuck and John Panozzo, as well as acquaintance Dennis DeYoung. By the start of the seventies, the group had changed its name to TW4. It then welcomed aboard a pair of guitarists/vocalists, James "JY" Young and John Curulewski. They secured a recording contract in 1972 with Wooden Nickel Records (a subsidiary of RCA). Prior to recording, the group opted to change its name once more, to **Styx**, named after a river from Greek mythology that ran through "the land of the dead" in the underworld.

The front cover of their eponymous first album shows them naked, surrounded by red smoke and fire. It's a decent art-rock effort, strongly influenced by British groups like Yes. **Styx** got their first break when the track *Lady*, originally from their second album *Styx II*, started to get substantial airplay in late 1974 on Chicago radio station WLS-FM. The song was soon issued as a single nationwide, and soon rose to No. 6 on the singles chart, whilst *Styx II* went gold. By this time, however, the group had grown disillusioned with its record label, and signed with A&M for their fifth release overall, 1975's *Equinox*. On the eve of the tour in support of the album, Curulewski abruptly left the band, and was replaced by Tommy Shaw (sadly, Curulewski later died from an aneurysm in 1988). After Shaw joined they went from strength to strength and most of their late seventies albums went platinum and spawned such hit singles and classic rock radio standards as *Renegade*, *Blue Collar Man*, *Come Sail Away*, *Fooling Yourself*, and the power ballad *Babe*. They kept recording and touring and became very popular, as a "stadium rock act", especially with the American teenagers. This latter-day career is of course outside the scope of this book!

STYX - Self Titled CD.

Remastered and repackaged, *The Complete Wooden Nickel Recordings* will appeal to die-hard **Styx** fans waiting for a proper reissue of their early works. This two-disc set comprises their first four records under the Wooden Nickel imprint: *Styx*, *Styx II*, *The Serpent Is Rising* and *Man of Miracles*. If the arena rock anthems are underdeveloped on this set, the pomposity of their prog-rock roots is evident with the inclusion of *Fanfare For The Common Man*, *Little Fugue In G* and the *Hallelujah* chorus from Handel's *Messiah*. (SR/VJ)

The Styx (CA, Mill Valley)

Personnel:	BUTCH ENGLE	vcls	A
	LARRY GERUGHTY	keyb'ds	A
	RICK MORRISON	drms	A
	HAPPINESS SMITH	bs	A
	BOB ZAMORA	gtr	A

45s:	Hey I'm Lost/Puppetmaster	(Onyx 2200) 1967

From Mill Valley, just north of San Francisco - they were previously known as **Butch Engle and The Styx**. Both sides of the Onyx single feature on *Sound Of The Sixties: San Francisco Part 2* (LP); *Hey I'm Lost* is also on *Pebbles, Vol. 17* (LP); both sides of the Frantic single figure on *The Ikon Records Story* (2-CD); and an unreleased 1966 version is on the *Good Things Are Happening* (CD). (MW/AP)

The Styx (CA, St. Helena)

Personnel:	DON BRANCH	keyb'ds, vcls	A
	DAVE DIGARDI	gtr, vcls	A
	STEVE FELLION	drms, vcls	A
	BRUCE GRAVES	bs, vcls	A

45:	My Girl/Stay Away	(Frantic CR-2125/6) 1967

From St. Helena in the Napa Valley, **The Styx** had developed out of the Earwigs, a high school combo, and quickly became a popular local attraction. They auditioned for Fantasy Records, cutting a number of demos but weren't signed. After some personnel changes the above line-up recorded the Invasion-influenced single at Ikon Studios in May 1966, only to split up in June as they graduated from High School and went their separate ways.

Don Branch went on to play with San Francisco bands The Welcoming Committee and Indian Summer. (GN/DB/DD/BG)

Substantial Evidence (MS)

Personnel:	ARTIE DESPORTE	gtr	A
	PAT GILL	bs	A
	MARK SIMON	keyb'ds, vcls	A
	TED TIERCE	ld gtr, vcls	A
	RAY ZOLLER	drms, vcls	A

45s:	Death Angel/Please Walk On By	(Groovy Grape GL 101) 1968
	Hang Loose Mother Goose/ Death Angel (different)	(Groovy Grape GL 102) 1969

Death Angel, written by Ray Zoller's brother Rusty, is one gem amongst a cluster on *Psychedelic Crown Jewels, Vol. 2* (2-LP & CD), whose liners reveal the band's details. A little later it also figured on *Psychedelic States: Mississippi* (CD). Their other recordings were originals despite them being primarily known for doing covers of the current popular dance tunes in the late sixties, especially along the Gulf Coast.

The group was based in Biloxi, Mississippi and evolved into Hasting's Playhouse. (MW/RM)

Subterranean Monastery (?)

45:	Curiosity/Realistic Patterns	(RCA Victor 47-9512) 1968

A mystery one-off guaranteed to catch the eye of psych collectors scanning lists of obscurities in the hope of digging up an 'undiscovered' nugget. The trouble is that, too often, the wackier the group name or titles the more likely it is to be banal exploitation studio-pop from the mind of the trendy 'hip' producer. This sounds like a group but it's melodic pop, though *Realistic Patterns* is pleasantly laid-back with some psychedelic touches - judge for yourself on the *Justafixation* (LP), *Collecting Peppermint Clouds* (LP) or on *Realistic Patterns* (CD). (MW)

Suburban 9 To 5 (IL)

Personnel incl:	GARY RICHRATH	A

45s:	Walk Away/Elevator Operator	(Ledger 18810) 1968
	I Wanna Be There/ Flying On The Ground Is Wrong	(Golden Voice 5778) 1968
	Sunshine Becomes You/ Capt. Kangaroo	(Golden Voice 2630) c1968

This garage band from Peoria, Illinois was most notable for including Richrath, who later played with REO Speedwagon. Their debut couples an up-tempo garagy popper with a fine rockin' version of former-**Byrd** Gene Clark's *Elevator Operator*.

You can also discover *Walk Away* on *Quagmire Volume 7* (CD); and *Sunshine Becomes You* got a further airing on *Psychedelic States: Illinois Vol. 1* (CD). (MW)

Sub Zero Band (CA)

Personnel:	LARRY CAFFO	gtr, bs	A
	JOHN CORDES	fiddle, violin, mandolin	A
	JOHN GLICK	gtr, bs, banjo, steel gtr	A
	ANN HUDSON	vcls, keyb'ds	A
	GERRY McDONALD	drms, vcls	A
	CHRISTY SEALS	vcls	A
	ROBERT "GREEN BEAN" SEALS	vcls, gtr	A

ALBUM:	1(A)	SUB ZERO BAND	(No label #SZ-1172) 1972 R3

NB: (1) issued in a plain white jacket with a front paste-on slick. (1) reissued on Void (Void 15) 1999, as a limited edition of 600 copies.

45:	Flapjacks/Angel Lady	(Lavender 2017) 1972

NB: shown as by **Sub-Zero Band**.

This Chico, California band spent much of their time playing in Oregon, where both of their records were recorded. Robert Seals recalls that 1,000 copies of the album were pressed, but the single is so rare that he's never owned one. The group play a rootsy, West Coast style country-rock similar to **Shiva's Headband** on tracks like *Home Is Where Your Head Is*, *Too Many Religions* and *Forty Shades Of Blue*. It was produced by Jay Webster. Robert recently reformed the band and they are recording and touring under the new moniker Bob Seals and The Wayhigh Patrol and have finished a new demo tape. The single contains two non-album cuts. (CF/SR)

Sudden Death (CA)

ALBUM:	1	SUDDENLY	(Rockadelic RRLP 19) 1995

A Led Zeppelin - inspired early hard-rock act from California, which was issued by Rockadelic in 1995 from previously unissued tapes from circa 1971. The two exceptions are the opening track, *My Time Is Over* and *Fugit Orchard*, which are much mellower with some good laid-back guitar moments. 600 copies of this release were pressed. (GG/VJ)

The Suedes (TX)

45:	13 Stories High/My Girl	(Psychadelic 113) 1966

This outfit came from San Antonio in Texas and their single was also released as **The Botumles Pit**, with stickers over "The Suedes" band name.

You can also check out *13 Stories High* on *Back From The Grave, Vol. 4* (LP), *Back From The Grave, Vol. 2* (CD), *Scum Of The Earth* (2-CD) and *Scum Of The Earth, Vol. 2* (LP). (VJ/MT)

Sufi Choir (CA)

ALBUMS:	1	SUFI CHOIR (w/poster)	(Akashic) 197?
	2	STONE IN THE SKY	(No label) 197?

Sub Zero Band

SUB ZERO BAND - Self Titled LP.

SUDDEN DEATH - Suddenly LP.

A San Francisco outfit, mixing folk and Eastern music, with flute, piano, tabla, bass with male/female choral sound. The first album came in a mandala cover with a poster. These releases are thought to date from the mid-seventies, and other albums are known to exist. (SR/VJ)

Sugar Bear (FL)

Personnel:			
	IVAN BAILEY	bs, hrmnca, vcls	A
	JOHN McLAUGHLIN	gtr, hrmnca, vcls	A
	H.C. PERRYMAN	gtr, hrmnca, vcls	A
	TRENT SLEMMER	drms	A

ALBUM: 1(A) SUGAR BEAR (No label NR 5392) 197? R3

NB: (1) reissued on CD (Radioactive RRCD59) 2004.

Here's a local Florida rural-rock private press from the early-mid seventies. Peaks on the long *Seasons For Love* and the ethereal *The Garden*, which are also the tracks with more of a West Coast psych feel. Recommended, but not easy to find! (CF)

Sugar Beats (FL)

Personnel incl: KENT LAVOIE

45: Have You Ever Had The Blues/
What Am I Doing Here (Knight K-101) 1965

A pair of decent garage-beat covers from the summer of '65 by Tampa, Florida's **Sugar Beats**. The flip side is the **Sloan**-Barri song also covered by **The P-Nut Butter**.

Lavoie had previously done time in The Rumors and would go through several outfits, including **Me And The Other Guys** and The U.S. Male (on United American), before finding solo success as Lobo. (MW)

Sugar Creek (MA)

Personnel:		
	JOHN EDWARDS	A
	GARY GANS	A
	MALCOLM McKINNEY	A
	TOD McKINNEY	A

ALBUM: 1(A) PLEASE TELL A FRIEND
(Metromedia MD 1020) 1969 R2

NB: (1) reissued on vinyl (Akarma AK-151) 2001. (1) reissued on CD (Lyrical Sound Device DU-5004) 1999. (1) reissued on CD with a deluxe digi-pak cover (Akarma AK151) 2001.

For the most part this is a very average blues-rock album, but there are a few more psychedelic cuts:- the opener, *A Million Years* is a heavy psychedelic cut that you'll also find on *Psychosis From The 13th Dimension* (CD); *Memory Tree*, a much softer slice of psychedelia as is the finale, *Night Flash*.

The album was recorded in New York City, although the band was from Massachusetts.

Jonathan Edwards later enjoyed a long solo career of singer/songwriter in the mould of **James Taylor**, recording more than 15 albums. (VJ/MW/SR)

Sugar Cube Blues Band (MS)

Personnel:			
	BUDLEY BAYS	acoustic and electric gtrs	A
	BILL CROWDER	vcls, hrmnca	A
	DANNY LANCASTER	bs	AB
	DEVO LANCASTER	drms	A
	TONY PORTERA	organ	A
	GLENN CAMMACK		B
	DAVID DUBARD		B
	DAVID GEIGER		B
	JARED PALMER		B
	GAYLE TODD		B

ALBUM: 1(A) SUGAR CUBE BLUES BAND (Rockadelic RRLP 21) 1995

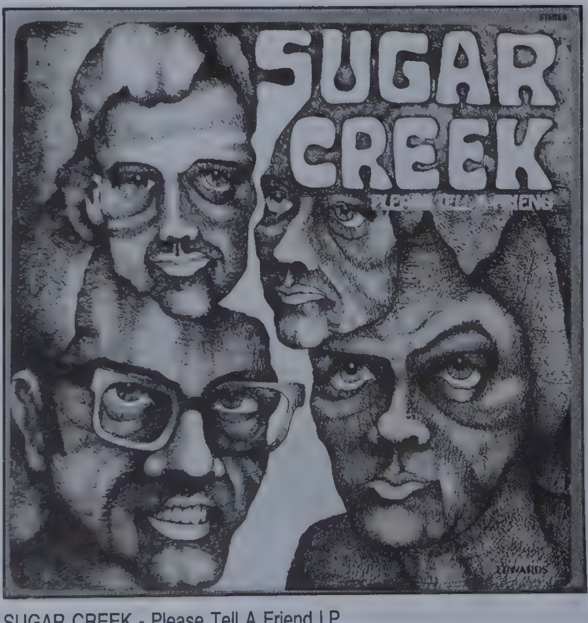
45: My Last Impression/Corinna Corinna,
A Hard Rain's Gonna Fall (Black Crow 100) 1967

From Grenada, Mississippi this act recorded an album in 1967 which finally saw the light of day in 1995. There are some good songs included, especially *My Last Impression*, which is very much in the garage-psych vein. Indeed the band's title is misleading as the songs aren't really bluesy at all. The material, which was all written by Bill Crowder, spans garage, psychedelia and more melodic rock and is well worth seeking out.

My Last Impression can also be heard on the vinyl version of *The Psychedelic Experience, Vol. 1* (LP), whose liner notes state that some of the band members had recorded a single way back in 1959 as the Sundowners. A few years later it got a further airing on *Gravel Volume 3* (CD). The flip side to their single does not figure on the album. (VJ/MW)

Sugarloaf (CO)

Personnel:			
	JERRY CORBETTA	piano, organ, vcls	ABC
	BOB MacVITTIE	drms	ABC
	BOB RAYMOND	bs, vcls	AB
	VEEDER VAN DORN	gtr, vcls	A
	BOB WEBBER	ld gtr, vcls	ABC
	ROBERT YEAZEL	gtr, vcls	C



SUGAR CREEK - Please Tell A Friend LP.

				HCP
ALBUMS:	1(B)	SUGARLOAF	(Liberty LST-7640) 1970	24
	2(C)	SPACESHIP EARTH	(Liberty LST-11010) 1971	-
	3(D)	I GOT A SONG	(Brut-Buddah 6006) 1973	-
	4(E)	DON'T CALL US, WE'LL CALL YOU	(Claridge 1000) 1975	-

NB: (1) also issued in the U.K. (Liberty LBS 83415) 1971. (2) also issued in the U.K. (United Artists UAS 29165) 1974. (1) and (2) reissued on one CD (Collectables COL-5871-72438-19541-2-6) 1998 (4) recorded with Jerry Corbetto is a re-release of (3). (4) also issued in the U.K. (Polydor 2310 394) 1975. (4) reissued on CD (Repertoire RR 4272) 1992. (4) reissued on CD (Fuel 2000 Records 302 061 813 2) 2010.

There's also a compilation *The Best Of Sugarloaf* (Curb 77597) 1993.

				HCP
45s:	α	Green-Eyed Lady/West Of Tomorrow	(Liberty 56183) 1970	3
		Tongue In Cheek/Woman	(Liberty 56281) 1971	55
		Mother Nature's Wine/Medley: Bach Doors Man - Chest Fever	(United Artists 50784) 1971	88
		Round And Round/Colorado Jones	(Brut 805) 1973	-
		Don't Call Us, We'll Call You/ Texas Two-Lane	(Claridge 402) 1974	-
		Stars In My Eyes/?	(Claridge 405) 1974	-

NB: α also issued in the U.K. (Liberty LBF 15401) 1970.

After they left **The Moonrakers**, Jerry Corbetta and Bob Webber formed Chocolate Hair with two original **Moonrakers** Bob MacVittie and Veeder Van Dorn plus Denver musician Bob Raymond. The band signed with Liberty Records and was coerced into changing their name, as Liberty insisted that Chocolate Hair would be interpreted as racist. They renamed themselves **Sugarloaf** after the Sugarloaf Mountain area North of Boulder where some of the members lived. After a few months, Veeder Van Dorn left, for Mescalero Space Kit, although his song *Things Gonna Change Some* was recorded for **Sugarloaf**'s debut album.

Their first album sold very well, reaching No. 24 in the national charts and their single, *Green-Eyed Lady* written by Jerry Corbetta, reached No. 3. Produced by Frank Slay (**Strawberry Alarm Clock**) and J.C. Phillips and engineered by Paul Buff (**Buff Organization**), their debut album contains five interesting long tracks full of organ and guitars and a good cover of the Johnny Burnette's *Train Kept A Rollin.* Van Dorn from **The Moonrakers** co-wrote *Things Gonna Change Some*, the other cuts being penned by Corbetta, Webber and Raymond, sometimes helped by Myron Pollock and J.C. Phillips.

The second album was inspired by and named after the Buckminster Fuller novel "Spaceship Earth". By this time the band had been bolstered by another guitarist Robert Yeazel (ex-**Super Band**, ex-**Beast**). This second effort was solid but did not repeat the success of their debut.

A third album, *I Got A Song*, credited to **Sugarloaf**/Jerry Corbetta was released in 1973. By this time both Yeazel and MacVittie had left and Larry Ferris (ex-**Beast**) had joined on drums. This was much more commercial than their earlier efforts but failed to make an impact.

SUGAR
BLUES
BAND

SUGAR CUBE BLUES BAND - Self Titled LP.

In 1974, without a label, and frustrated with the record companies, Corbetta wrote the song *Don't Call Us, We'll Call You.* The band recorded it and with a few other new songs they re-released the *I Got A Song* album in 1975 as *Don't Call Us, We'll Call You.* The title track became their last Top 10 hit, and the band broke up in 1978. Corbetta pursued a solo career and eventually joined The Four Seasons. Webber and Yeazel continued to play guitar together in the Denver R&B outfit The Freddi-Henchi Band. (HS/CF/SR)

Jim Sullivan (CA)

ALBUMS:	1	U.F.O.	(Monnie MR 0003) 1970 R3
	2	JIM SULLIVAN	(Playboy PB-103) 1972

NB: (1) reissued as *Jim Sullivan* (Century City CCR 5000) 197? R1, remixed and with a different cover design.

Not to be confused with UK guitarist Big Jim Sullivan, the American **Jim Sullivan** was a Los Angeles session man. His first album is a singer/songwriter offering in a light folk-rock style with decent vocals. The second album is less interesting, it's more polished and includes a horn section. (VJ)

Sultans Five (WI)

Personnel:	LEN JULIANO	gtr	ABC
	TIM MICHNA	bs	ABC
	VIC WEINFURTER Jr.	drms	ABC
	RAY PLAUSKE	ld gtr	BC
	KEN ALLEN	farfisa	C
	TOM ZAGER	bs	
	BUTCH KIEFFER	keyb'ds	

45s:	α	Tonight Is The Night/Hey Little Girl		(Ral 1754-03) 1964
	α	Walk With Me/Who's At Fault		(Ral 7934) 1964
	β	Tonight Is The Night/With You	(TS)	(Raynard RS 10052) 1965
		Daisy/Life Is Like A River	(PS)	(Raynard RS 10053) 1965
		You Know You Know/Calico		(Enterprise 13 1066) 1967

NB: α shown as by Sultans IV; β came in a special "Enterprise Thirteen presents The Sultans Five" company sleeve.

A Racine, Wisconsin outfit who started out as a trio before adding Plauske (from the Sensations) and later Allen. The popularity of their original *Tonight Is The Night* resulted in their debut. They released a handful of singles until 1967, a year before they folded.

The persistent *You Know, You Know* is included on *Garage Punk Unknowns Vol. 4* (LP) and has some good guitar work. *With You* has also reappeared on *Wyld Sydes Volume 2* (CD). (VJ/MW/GM)

Summerhill (CA)

Personnel:	DOUG BURGER	keyb'ds	A
	LARRY HICKMAN	bs	A
	ALAN PARKER	ld gtr	A
	DEL RAMOS	drms	A

ALBUM:	1(A)	SUMMERHILL	(Tetragrammaton T-114) 1968

NB: (1) also issued in the U.K. (Polydor 583 746) 1969. (1) reissued on CD (Synton Productions T-T1404) 200?.

45:	Last Day/Soft Voice	(Tetragrammaton 1528) 1969

This inconsistent album was recorded in Hollywood. It's difficult to categorise ranging from good psychedelia (*Friday Morning's Paper*) to heavier rock (*Bring Me Around*) and country (*The Last Day*). Not really recommended.

Both single cuts are featured on the album and Alan Parker had earlier played in **Smith**. Two cuts have been compiled so far: *Friday Morning's Paper* on *Fading Yellow Vol. 7* (CD); and *Follow Us* on *Realistic Patterns 2: Wednesday Morning Dew* (CD). (VJ)

The Summer Sounds (MA)

Personnel:	DAVE	gtr	A
	JOE	organ	A
	PAUL	bs	A
	RALPH	sax	A
	ROY	drms	A

ALBUM: 1(A) UP-DOWN (Laurel 331098) 1969 R4

NB: (1) reissued on vinyl (Laurel) 1996 with red paste-on sleeve. 100 copies were issued on splash vinyl and 300 on black vinyl. (1) reissued on vinyl (Radioactive RRLP078) 2004. (1) reissued on CD (Radioactive RRCD78) 2004.

This five-piece originally came from Dartmouth, Massachusetts. The album is now an expensive collector's item but reissues are readily available. It has been compared to **All Of Thus**.

Certainly their speciality is pleasant garage ballads. There's a cover of The Spencer Davis Group's hit *Gimme Some Lovin'*, but the remaining material is self-penned. The stand-out cut is *The Leaves Are Turning Brown* with some really cheesy organ and an earnest vocal performance. Also a little different from the rest is the catchy guitar and drum work on *I Love You*.

You can also check out *The Leaves Are Turning Brown* on *Oil Stains, Vol. 2* (LP); and *First Date* has appeared on *New England Teen Scene, Vol. 3* (LP). (VJ/GG)

Sum Pear (?)

Personnel:	SONNY HAHN	gtr, harpsichord, organ, piano	A
	DOUG MILLER	piano, organ, ld vcls	A
	(KATHY ALSON	bcgd vcls	A)
	(TOMMY CASTAGNARO	drms	A)
	(JOHN CAVALEA	trombone	A)
	(RICHIE CRUZ	trumpet	A)
	(BOB DORSA	bs	A)
	(STEVE HABER	sax	A)
	(ANDY RAGANO	wah wah pedal	A)
	(BILLY RASVANIS	drms	A)
	(JOHN SCADUTO	drms	A)
	(MIKE SEGALL	bcgd vcls	A)
	(BARRY TAYLOR	piano	A)

ALBUM: 1(A) SUM PEAR (w/lyric insert) (Euphoria EST 1) 1971 SC

NB: (1) reissued on vinyl (Guinness 36044) 1977 (R1) credited to Sonny and Doug with a different running order. (1) reissued on CD (Radioactive RRCD67) 2004.

45: Better Get Down/Got Me Tragedy (Euphoria 202) 197?

This largely unknown album has its moments in terms of heavy fuzz psychedelic guitar work; particularly on side one, where *Hey Sun* is one of the stand-out tracks. Side two is relatively disappointing in comparison, but overall an album worth investigation. All the songs (except for Micky Newbury's *Down On Saturday*) were written by Sonny Hahn and Doug Miller, who performed them with the help of several session men. The lyrics address issues of the day like drugs and Vietnam. The album was recorded at Soundview Environmental Studios.

Bob Gallo and Louis Cofredo, who produced the album, had earlier worked with **Aesop's Fables**. Euphoria was a New York based subsidiary of the Jubilee Group. (VJ/MW/SR)

Sumpin' Else (CA)

45s: Baby You're Wrong/
I Can't Get Through To You (Liberty 55873) 1966
Here Comes The Hurt/You're Bad (Liberty 55900) 1966

THE SUMMER SOUNDS
UP
DOWN
STEREO

THE SUMMER SOUNDS - Up-Down LP.

Los Angeles punky-pop featuring John Merrill-composed titles on the first single - presumably the same chap later in **The Peanut Butter Conspiracy**. *Baby You're Wrong* is a worthy inclusion on *Vile Vinyl, Vol. 2* (LP) and *Vile Vinyl* (CD), whilst both sides of the second single feature tough fuzzy pop. You can also access *You're Bad* on *The Lost Generation 3* (LP) and on *Wyld Sydes Volume Eight* (CD). There may be another single since a French EP (Liberty LEP 2268) features the first one above plus *Toy Boy Girl* and *Danger*. (MW)

Sundance (CA)

ALBUM: 1 SUNDANCE (Kapp KS-3659) 1971 SC

From Chico, California this is a hard-rock album with a rural vibe too. (VJ)

The Sundae Funnies (NE) - see (Fabulous) Impacts (NE).

Sunday Funnies (MI)

Personnel:	RONALD AITKEN	gtr, vcls	A
	RICHARD FIDGE	vcls	A
	RICHARD KOSINSKI	keyb'ds, vcls	A
	RICHARD MITCHELL	drms, perc	A

ALBUMS: 1(A) SUNDAY FUNNIES (Rare Earth RS- 526) 1971
2(A) BENEDICTION (Rare Earth R-538L) 1972

45s: Heavy Music/Path Of Freedom (Hideout 1070) 1970
Walk Down The Path Of Freedom/
It's Just A Dream (Rare Earth 5035) 1971

From Detroit, this band is unrelated to the L.A. outfit of *A Pindaric Ode* fame. Their two albums were produced by Andrew Oldham and are more progressive and gospel rock than psychedelic. The first features organ dominated rock with softer numbers like *It's Just A Dream* and *You And I* amongst its better offerings. The *Benediction* album is an improvement, with a strong religious content and a fine sleeve by Matti Klarwein (Abraxas, Miles Davis etc.).

Get Funky, from their second album, can be heard on *Michigan Rocks, Vol. 2* (LP).

Richard Kosinski would later form the Big Wha Koo with Danny Douma from the Hello People. (VJ/SR)

The Sunday Funnies (?)

45: Headlines/Another Time, Another Place (Capitol 5614) 1966

An unknown folk-rock group, whose songs were written and produced by Perry Botkin and Garfield, with Johnny Cole and Nilsson. *Headlines* sounds a bit like *Eve Of Destruction* with a singer doing a Dylan imitation, complete with harmonica. The flip is also folk-rock, but with some fuzz guitar and even mariachi brass at the end!

Perry Botkin later worked with **Thorinshield**. (SR)

Sunday Funnies (CA, Los Angeles)

45: A Pindaric Ode/Whatcha Gonna Do (When The Dance Is Over) (Valhalla 671) 1967

This group of Mexican-Americans came from Los Angeles. Their *A Pindaric Ode* is one of numerous examples of the influence of acid on garage bands. The almost-spoken lyrics relate their disorientation and disinterest for coming to terms with the real world and the song's got a pretty unusual ending too. They are unconnected to the Detroit outfit. There's yet another unknown Sunday Funnies on Mercury. For non-US readers, 'Sunday Funnies' are comic strip magazines included as supplements in some Stateside Sunday papers, hence the popular moniker.

Compilation coverage has so far included: *A Pindaric Ode* on *Pebbles, Vol. 7* (LP) and *The East Side Sound, Vol. 1 - 1959-1968* (CD); and *Whatcha Gonna Do...* on *East Side Revue, The West Coast East Side Sound, Vol. 1* (CD) and *The East Side Sound, Vol. 1* (LP). (VJ/MW)

The Sunday Funnies (TN)

45: Poison Ivy/
Just Send Her To Me (Orchid Of Memphis O-511) 1967

This band was better known to their fans in Ripley, Tennessee as The Redcoats but changed their name for this single. They chose a couple of covers - one well known, the other *Just Send Her To Me* was the signature song of their local rivals, Millington's **Tight Little Unit**. (MW)

Sunday Funnies (KY)

45: Sunny Covington Ave./
It Won't Happen To You (Skoop 1070) 1966/7

Yet another **Sunday Funnies** and yet another sought-after release on the small Santa Claus, Indiana label, although this bunch was from Morganfield, Kentucky. (MW)

Sunday Group (?CA)

45: Edge Of Nowhere/Pink Drapes (Downey 129) 1965

Here's an angst-ridden garage single from this famous Los Angeles label. *Edge Of Nowhere* is featured on the *Nuggets From The Golden State: Scarey Business* (CD); and both sides of their single figure on *It Came From The Garage* (CD). (VJ)

Sunday Servants (OK>CA)

Personnel:			
	SKIP KNAPE	vcls, keyb'ds, bs	AB
	DAVE TEEGARDEN	drms, vcls	AB
	CARL DAY	vcls	B
	TOMMY TRIPPLEHORN	gtr	B

45: Who Do You Love/I'm Puttin' You On (World Pacific 77825) 1966

This is the first record by **Teegarden and "Van Winkle" Knape**, produced in Leon Russell's L.A. studio by J.J. Cale who also composed the flip. Leon Russell got them signed to World Pacific. *Who Do You Love* is a cool 'live' version. *I'm Puttin' You On* is great laid-back garage that takes a few plays to appreciate - understated fuzz and simple *96 Tears*-style keyboards underpinned by a cantering beat that's different'n'classy. Both sides of this single have resurfaced on *Ain't It Hard* (CD).

After their single, Teegarden and Knape (whose idol was Garth Hudson from the Hawks, pre-Band) landed a job playing behind a singer guitarist named Denny White in Nevada and at the charmingly named Pussycat-A-Go-Go in Lake Tahoe. Once White left, they were sometimes reinforced by a black singer called Tommy Tex.

They finally returned to Tulsa, were spotted by a Detroit talent scout and became **Teegarden and Van Winkle**. (MW/SR)

Sundog Summit (IL)

Personnel incl: LEE GROBAN
AL MANN
BILL NELSON

ALBUM: 1 PRESENTING SUNDOG SUMMIT ON SUNDOG HILL (Audio Mixers AMS-76750) 1976 R2

EP: 1 CRUDE BLASTING ROCK (Plenty Big 78923) 1978

From the Chicago area, a freaky hard rural-rock outfit. Their album contains covers of *White Light, White Heat*, *Reefer Madness*, and *Jackson*, plus some twisted originals. Their four-song EP moves further into punk territory. (SR)

Sundowners (NY)

Personnel:			
	GEORGE BIANCHI	vcls, perc	A
	EDDIE BRICK	vcls, perc	A
	DOMINICK DE MIERI	bs, keyb'ds, vcls	A
	BOOBY DICK	bs, vcls	A
	BENNY GRAMMATICO	drms, vcls	A
	EDDIE PLACIDI	organ, ld gtr, vcls	A

ALBUM: 1(A) CAPTAIN NEMO (Decca DL-75036) 1968

NB: (1) reissued on CD (Rev-Ola CRREV201) 2007.

45s:			
	Always You/Dear Undecided	(Decca 32171)	1967
	Sunny Day People/Easy Does It Baby	(Decca 32296)	1968
	Let It Be Me/Blue-Green Eyes	(Decca 32497)	1968

The Sundowners came from New York and blended influences like The Beatles, **Byrds** and **Beach Boys**. *Captain Nemo* is an interesting sunshine pop album that mixes Beatles inspired vocals with distorted guitars on tracks like *Plaster Casters* or *Sunny Day People*. Some of the material is symphonic and sweet on the ear. The sleeve is unusual, with a strange drawing.

Mike Nesmith spotted them playing at Ciro's on Sunset Strip and invited them to tour with **The Monkees** and they also supported Hendrix on tour. Their album's opening cut, a cover of Roger Nichols' *Always You*, was compiled on Universal's *Get Easy/Sunshine Pop Collection* (CD); and *Ring Out Wild Bells* got another airing on *Soft Sounds For Gentle People* (CD). (SR/MW/VJ)

Sun Lightning Incorporated (IN)

Personnel incl: NEIL PHILLIPS

45: Quasar 45/There Must Be Light (PS) (Whap WH-319) 1969

A year earlier, this Logansport, Indiana band had released a single as **The Sangralads**. *Quasar 45* is a post-Hendrix *Telstar* and, according to the sleevenotes, was inspired by (21-year-old) Phillips namesake, Neil, stepping out on the moon. "Listen carefully and you will hear the roar of a rocket launched, the monotonous din of radio signals from afar, the haunting and beautiful bass runs signifying the endless eternity of space itself". Yes well, it's good but won't put anyone into orbit. *There Must Be Light* is end-of-decade pop-rock and drags on like the sleeve-notes!

Quasar 45 is also on the freaky fuzzy instrumental compilation *Buzz Buzz Buzzzzzz, Vol. 1* (CD) and *High All The Time, Vol. 1* (LP). (MW)

Sunlights Seven (CA)

ALBUM: 1 SUNSTROKE IT (DCT Recorders no#) 1968 R6

NB: acetate-only, no commercial release known.

This ultra-rare acetate is an early effort by the band that became **Creation Of Sunlight**. (VJ)

Sunliners (MI)

Personnel incl: PETE HOOTELBEKE drms, ld vcls A

45s:	Hully Gully Twist/Sweet Little Girl	(Hercules 182) 196?
	Hit It/The Islander	(Hercules 183) 196?
	So In Love/Little Girl Charm	(Hercules 184) 196?
	Swingin' Kind/All Alone	(Golden World GW31) 1965
	Land Of Nod/Well One	(MGM K13809) 1967

From Detroit, this outfit later changed their name to **Rare Earth**. *Land Of Nod* was written by Pete Hootelbeke and is a rather excellent slab of commercial cash-in psychedelia, full of fuzz and 'out there' lyrics. It would easily find a home on the *Rubbles* series. A different mix of the song later appeared on Rare Earth's first album *Dreams/Answers*, which came out on Verve. *Well One* is a chunky 'intermission' instrumental with a funky feel but some searing guitar and backward vocals. It's an odd one to be sure.

Compilation coverage has so far included: - *Land Of Nod* on *Garagelands, Vol. 2* (LP) and *Garagelands, Vol. 1 & 2* (CD); and *Well One* on *Buzz Buzz Buzzzzzz, Vol. 1* (CD). (MW)

Sunny Funny Co. (NE)

Personnel:	DICK ALBRECHT	drms	A
	WALLACE R. HELTON	keyb'ds, vcls	A
	RICK HOUCHIN	bs, vcls	A
	MIKE LOVELESS	gtr, vcls	A

45: Alone/Move On (Stanal 712-5661) 1969

This obscure late sixties garage single is reputedly good. From Kearney, Nebraska this group was active in the Midwest between 1967-1972. Touring mainly around Denver, Colorado and Kearney, Nebraska they played a mixture of psychedelic soul and original prog-blues music.

SUNNY FUNNY Co.

Rick Houchin: "The band toured with **Steppenwolf**, **Frijid Pink**, **The Lemon Pipers**, **The Royal Guardsmen**, and Seventh House (who included **Zephyr**/Firefall members). There are photos of the band that include a fifth member, Al Paez, who was only with the band very briefly. He played guitar and did some vocals. The main foursome was together for about five years and travelled all over the Midwestern U.S. We were one of those bands that went everywhere in a big school bus converted to be a travelling motel. It was a party on wheels - What a riot! The biggest gig we did was with Seventh House and **Steppenwolf** and we opened in our hometown of Kearney, Nebraska with about 4,500 in attendance. It was kind of a homecoming for the band, which had been on the road all summer in 1969."

The only member to still play actively is Mike Loveless, who is in a horn/retro band called Blackberry Winter. (VJ/RH)

Sunpower Band (WA)

ALBUM: 1 SUNPOWER BAND (Right Now 11277) 1977 SC

This jammy hard-rock album with some funky elements was the work of a Seattle, Washington band. It's a lo-fi recording. (VJ)

The Sunrays (CA)

Personnel:	BYRON CASE	gtrs, drms, vcls	A
	MARTY DIGIOVANNI	electric piano	A
	RICK HENN	drms, vcls	A
	VINCE HOZIER	bs, vcls	A
	EDDIE MEDORA	ld gtrs	A

ALBUM: 1(A) ANDREA (mono/stereo) (Tower T/ST-5017) 1966

NB: (1) reissued on CD (Collectables COL-0598) 1995. The same label has also put together a 58-track, 3-CD retrospective called *The Sunrays: For Collectors Only - Vintage Rays* (3-CD) (Collectables COL-8833) 1996 and *The Sunrays: The Tower Recordings* (CD) (Collectables COL-2731) 1999.

				HCP
45s:		Outta Gas/Car Party	(Tower 101) 1964	-
	α	I Live For The Sun/Bye Baby Bye	(Tower 148) 1965	51
	β	Andrea/You Don't Phase Me	(Tower 191) 1965	41
		Still/When You're Not There	(Tower 224) 1966	93
		I Look Baby I Can't See/ Don't Take Yourself Too Seriously (PS)	(Tower 256) 1966	-
		Hi How Are You?/ Just 'Round The River Bend	(Tower 290) 1966	-
		Loaded With Love/Time (A Special Thing)	(Tower 340) 1967	-

NB: α issued in the UK (Capitol CL 15416) 1965. β issued in the UK (Capitol CL 15433) 1966.

Two members of this California post-surf band had previously issued singles as The Snowmen. The above album was produced by Murry Wilson. They are best remembered for their surf classic, *I Live For The Sun*.

You'll also find *I Live For The Sun* on *The Best Of 60s Surf* (CD) (Priority CDL-9702) 1987, *Beach Classics* (CD) (DCC Compact Classics/Dunhill DZS-030) 1988, *Summer & Sun* (LP/CD) (Rhino R1-70087/R2-70087) 1989, *Classic Rock - Bubblegum, Garage And Pop Nuggets* (CD) (Time Life 29) 1991, *Monster Summer Hits - Wild Surf* (CD) (Capitol C2-96861) 1991, *Surfin' Sixties* (CD) (JCI JC-3106-CD) 1995, *Cowabunga! The Surf Box* (4-CD) (Rhino/WEA 72418) 1996, *Music For A Summer Barbeque* (CD) (EMI-Capitol/Cema Special Markets 19469) 1998, *Endless Summer Legends* (3-CD) (Platinum Disc 7762) 1999, *The Very Best Of Surf Rock* (2-CD) (Delta 24756) 1999 and *Inside The Music - Surf's Up* (CD/DVD-AUDIO) (Silverline CD 288036/DVA 92302) 2001. (VJ/Pete Hoppula)

NB: Catalogue details provided because these various artists albums do not appear in the section at the end of the book.

Sunrise (OH) - see Dragonwyck (OH).

Sunrisers (NY)

45: I Saw Her Yesterday/No One (Patty 101) 1966

A Little Neck/Whitestone, New York band who recorded one further single as the **What Four**.

I Saw Her Yesterday, a yearning garage-ballad, is also on *Fuzz, Flaykes, And Shakes, Vol. 2* (LP & CD) and on *Teen Blast #2* (CD). (MW/MM)

Sunset Love (TX)

CD: 1 THE HISTORY OF TEXAS GARAGE BANDS VOL. 6: PSYCHEDELIC FLOWER POWER WITH SUNSET LOVE (Collectables COL-0665) 1995

14 previously unreleased tracks recorded in Odessa, Texas in 1968 for a proposed album on the AOK label that never materialised. It's quaint folky-flower-pop with male-female harmonising influenced by the likes of **The Mamas & The Papas** and soft West Coast sounds similar to **Ashes/Peanut Butter Conspiracy**... there is a very occasional psychy touch but nothing to get too heady about. No details of the group are given, just a track-by-track synopsis. The liner notes comparing this to The Zombies' *Odessey And Oracle* is pushing it way too far, especially since they misspelt it as "Oddysey..."

You also find *Run To The Sun* and *Reach Out* on *Green Crystal Ties, Vol. 6* (CD). (MW)

Sunshine (MI)

45: Niki Hoeky/Dreams Selection (Bumpshop 1102) 1970

Niki Hoeky, a Detroit area single, features lashings of waspish fuzz and wah-wah against a catchy boogie-rock backdrop. Even the brass in the backing doesn't spoil it all. *Dreams Selection* is in mellow prog-psych mode, like a soft Uriah Heep, with trilling keyboards and more waspish fuzz. A shame this appears to be their sole vinyl offering. (MW)

Sunshine (TX)

ALBUM: 1 HERE'S SUNSHINE (Backbeat Records BLP 69) 19?? R1

The guy behind this downer folk record is Larry "Sunshine" Rice. Hailing from Houston, Texas *A Sad Thought This Is* can also be heard on *Mystic Males* (CD). (VJ)

HAPPY IS
THE SUNSHINE COMPANY

THE SUNSHINE COMPANY - Happy Is... LP.

Sunshine Buggs (MI)

Personnel incl: JIM PASQUALE

ALBUM: 1 SUNSHINE BUGGS (Astro 4104) 196?

45: I'm Chasing A Dream/Four Walls (Astro 114) 196?

Released on the small Mobile, Alabama label, this album contains mostly original material in the white boy garage/soul/frat "Justice" style. Songs include *I'm Chasing A Dream*, *Bourbon Street*, *Soul Minuet*, *She Said Yeah* and Chuck Berry's *Sweet Sixteen*. The group behind this recording was actually Meridian, Mississippi home-based group Darryl Vincent and the Flares, who'd started recording in the later fifties and featured Jim Pasquale on guitar. (SR/VJ)

The Sunshine Company (CA)

Personnel:	MERLE BREGANTE	drms, vcls	AB
	MAURICE MANSEAU	vcls, keyb'ds, gtr	AB
	DOUGLAS MARK	gtr, violin, vcls	AB
	MARY NANCE	vcls, perc	AB
	LARRY SIMS	gtr, vcls	AB
	DAVE HODGKINS	gtr	

				HCP
ALBUMS:	1(A)	HAPPY IS THE SUNSHINE COMPANY	(Imperial 12359) 1967	126
	2(A)	THE SUNSHINE COMPANY	(Imperial 12368) 1968	-
	3(B)	SUNSHINE & SHADOWS	(Imperial 12399) 1968	-

NB: (2) issued in the UK (Liberty LBL/LBS 83120) 1968. (3) issued in the UK (Liberty LBL/LBS 83159) 1969.

There's also two compilations *The Sunshine Company* (Rev-Ola CRREV061CD), this was reissued (Rev-Ola CRREV13) 2002 with additional sleevenotes; and *The Best Of The Sunshine Company* (Collectors' Choice CCM-294-2) 2001.

			HCP
45s:	Up Up And Away/Blue May (unreleased)	(Imperial 66241) 1967	-
	Happy/Blue May	(Imperial 66247) 1967	50
	Back On The Street Again/ I Just Want To Be Your Friend	(Imperial 66260) 1967	36
	It's Sunday/ Reflections On An Angel (unreleased)	(Imperial 66278) 1968	-
	Look Here Comes The Sun/ It's Sunday	(Imperial 66280) 1968	56
	Let's Get Together/ Sunday Brought The Rain	(Imperial 66298) 1968	112
	On A Beautiful Day/Darcy Farrow	(Imperial 66308) 1968	106
	Willie Jean/Love Poem	(Imperial 66324) 1968	111
	Only Thing That Matters/Bolero	(Imperial 66399) 1969	-

STEREO
The Sunshine Company

THE SUNSHINE COMPANY - Self Titled LP.

This Los Angeles-based harmony pop group's music was characterised by happy harmonies. They enjoyed some minor chart successes including *Back On The Streets Again* and *Happy*.

Produced by Joe Saraceno and arranged by George Tipton, their third album offered 14 tracks including covers of Chet Powers's *Let's Get Together* and **Hoyt Axton**'s *Willie Jean* and *On A Beautiful Day*, a song penned by Gene Stashuk before he formed **The Unspoken Word**. Larry Sims and Maury Manseau wrote most of their original material.

Doug Mark had earlier recorded one single with **The Grains Of Sand**, whilst Merle Brigante and Larry Sims went on to form Loggins and Messina's rhythm section. Dave Hodgkins' next venture was **Red Eye**.

The Sunshine Company compilation on Rev-Ola features tracks from all three of their albums. They won't be of interest to garage and psych fans though.

Compilation appearances include: *Back On The Street Again* on *Nuggets, Vol. 10: Folk Rock* (LP) and *Even More Nuggets* (CD); and *Happy* on *Nuggets, Vol. 11: Pop Part Four* (LP). (VJ/SR/GM)

Sunshine Reigns (LA)

45: Laura (Is Her Name)/
Acelia Durfin (MBM Productions No. 1946) c1969

This band on a Crowley, Louisiana label had serious girlfriend problems and produced a pair of down-trodden garage-ballads with whining Wurlitzer. (MW)

The Sunshine Trolley (?CA/TN)

45: Cover Me Babe/It's Gotta Be Real (Trump 2890) 1970

Possibly a Los Angeles studio aggregation, *Cover Me Babe* is silky smooth. The **Mamas & The Papas**-style harmony-pop and a film theme song was co-written by Randy Newman and recorded in Tennessee. Trump was a Capitol subsidiary label.

Cover Me Babe has also been included on *Bring Flowers To U.S.* (LP) and *Fading Yellow Vol. 6* (CD). (MW)

Sunshineward (CO)

Personnel:	MARK BRETZ	gtr	A
	RICHARD OTIS FIFIELD	vcls, gtr	A
	ROBERT CARL MCLERIAN	bs	A
	TONY MURILLO		A
	PETER M. WYANT		A

SUNSHINE COMPANY

SUNSHINE COMPANY - Sunshine & Shadows LP.

45: Sally Go 'Round The Roses/
Pay The Price (RCA Victor 47-9227) 1967

This is a late incarnation of **The Astronauts**. The top side is the Sanders-Stevens song covered by **The Great Society, Inner Circle, Human Touch** and **Tim Buckley.** The flip is a **Buffalo Springfield** cover. When Bretz left, they became **Hardwater**. (SR/MW)

Super Band (CO)

Personnel:	ROGER BRYANT	bs	A
	JIMMY GREENSPOON	keyb'ds	A
	RON MORGAN	gtr	A
	MYRON POLLOCK	drums	A
	BOB YEAZEL	gtr	A

45: I Ain't Got Nobody/Acid Indigestion (Capricorn CA-100) 1967

A fascinating and previously unheralded Denver group **Super Band**'s history has been unravelled by Michael Stelk.

Super Band, who issued one very rare single around September 1967, was a spin-off from the **West Coast Pop Art Experimental Band**. It seems that when Denver-ite and guitarist Ron Morgan was a member of the group (for the three Reprise albums, most notable is the song *Smell of Incense* which he co-wrote with **Bob Markley**) he put the call up to Denver for musicians to help the **WCPAEB** perform, in the winter of 1966. After several months the nucleus of Morgan, Yeazel, Greenspoon and Bryant (the latter pair from southern California) returned to Denver as **Super Band** and acquired local drummer Myron Pollock.

After a successful run at the hot rock club in town, The Exodus, the owner arranged for the recording session for the single. It seems that Morgan didn't make the session and that Yeazel played the guitar on it. Both sides have a good-timey melodic pop sound, rather like **The Sopwith Camel** or **The New Tweedy Bros!**

Late in the fall of 1967, Jimmy Greenspoon was called back to California when the foundation of Three Dog Night was gelling. He pulled Morgan with him and into the early version of the group, leaving Yeazel and Bryant behind to form **The Beast**.

The Beast issued two albums in 1969/70 and on the second they play a track that they wrote and performed with the **WCPAEB** called *Communication*, a "long jam" that was edited down for the final release; it may still exist in the Norman Petty archives in Clovis, New Mexico where both albums were recorded.

Ron Morgan withdrew from Three Dog Night as they were getting ready to record and he is not on the first album, although it's said that the guitar work is based on his arrangements. He'd turn up next in the **Electric Prunes**. Originally he'd been a member of a Denver group called The Wild Ones (1965-6). Although they did not release any singles, there are some recordings that exist. They must have been a fine group - they opened for the Mothers of Invention at the Whisky in late 1965, played in Hawaii and opened for several big shows in Denver. Sadly Ron Morgan passed away circa 1980.

Both Yeazel and Pollock later played in **Sugarloaf**.

You'll also find *Acid Indigestion* on *Psychedelic States: Colorado* (2-CD). (MSk/MW/HS)

The Superfine Dandelion (AZ)

Personnel:	RICK ANDERSON	bs, gtr	A
	ED BLACK	gtr, keyb'ds	A
	MIKE COLLINS	drms	A
	MIKE McFADDEN	gtr, vcls	A

ALBUM: 1(A) THE SUPERFINE DANDELION (mono/stereo)
(Mainstream 56102/S-6102) 1967 R1

NB: (1) reissued on vinyl (Mainstream) 199?. (1) reissued on CD (No label) 199?. (1) reissued on CD (Sundazed SC 11057) 2000. The Sundazed version comprises the original album, plus singles, unreleased track/alternate takes and four cuts by the **Mile Ends**.

45s:			
	α	The Other Sidewalk/Ferris Wheel	(Rook no#) 1967
	α	The Other Sidewalk/Don't Try To Call Me	(Rook no#) 1967
		People In The Street/ ?	(Mainstream 672) 1967
		CrazyTown (Move On Little Children)/ Janie's Tomb	(Mainstream 673) 1967

NB: α shown as by Super-Fine Dandelion.

This outfit was based in Phoenix, Arizona between 1966-68 and was earlier known as **The Mile Ends**. Their first single contains the fine psychedelic punk of *The Other Sidewalk*, and the flip features sitars and has a mellow trippy feel, with the vocalist wishing that he'd never come down...

After such an interesting start, they went on to chart regionally with their *People In The Street* single, but their album had a strong country influence and is largely dispensable. *The Other Sidewalk* is its one psychedelic venture, although *What's The Hurry* is a decent folk-rocker and *Don't Try To Call Me* is a good pop song.

Most of the band later went on to greater things - Ed 'The Creeper' Black went on to play with the **Goose Creek Symphony**, Commander Cody, Linda Ronstadt, Chris Darrow and later became a Nashville session musician. Mike McFadden also briefly played with the **Goose Creek Symphony**. Anderson later joined **Beans** who evolved into The Tubes.

Compilation appearances include: *The Other Sidewalk* on *The Lost Generation, Vol. 2* (LP); *The Other Sidewalk* and *Ferris Wheel* on *Psychedelic Moods - Part Two* (CD); *Janie's Tomb* on *Songs Of Faith And Inspiration* (CD); and *Ferris Wheel* on *Electric Psychedelic Sitar Headswirlers 9* (CD). (VJ/HS)

The Surf Boys (DC)

Personnel:			
	DENNIS BOONE	ld vcls, gtr	A
	MARK MOUHTOURIS	drms	A
	LEE TRAVERS	ld gtr, vcls	A
	JAN ZUKOWSKI	bs, vcls	A

45: I Told Santa Claus I Want You/ Stuck In The Chimney (Scepter 12180) 1966

This Christmas single was by Washington DC's **Nobody's Children**, using a pseudonym to avoid contractual wrangles with United Artists. (VJ)

The Surf Knights (TX)

45s:			
		Broken Hearts/You Lied	(Surf 100) 1966
	α	Anyway/The Way It Is	(Surf 101) 196?
		In The Summer/Midnight Surf	(Tiki 1001) 1967
	β	Broken Hearts/Houdini	(Decca 32205) 1967

NB: α shown as by The Shandels. β shown as by Dream Machine.

A Houston, Texas outfit who went under different names. Two unreleased offerings have been compiled: There's *No Girl Like My Girl* on *Acid Visions - The Complete Collection Vol. 1* (3-CD) and the previously unreleased *Stains Of Love* on *Houston Post - Nowsounds Groove-In* (LP). The latter album also gives *In The Summer* a welcome airing. (MW)

STEREO
THE SUPERFINE DANDELION
MAINSTREAM

THE SUPERFINE DANDELION - Self Titled LP.

Surprise (MO)

Personnel:			
	RICK BESS	electric gtrs, bs, acoustic 12-string	A
	MARK BIEHL	vcls, flute, trumpet, piccolo	A
	BLAIR BLAKE	organ, grand piano, mini-moog synthesizer, moog, arp string ensemble, celeste	A
	DAVE KELLY	drms	A

ALBUM: 1(A) ASSAULT ON MERRYLAND (w/booklet)
(Carousel 77) 1977 R1

NB: (1) reissued on CD (Zarathustra ZARA1001) 199?

From St Louis, Missouri here's a UK-influenced and quite symphonic prog concept album based around a fantasy land called Merryland and a tale of a prince, princess and king who manage to reverse a spell which left Merryland in total darkness. The album features organ, moog, flute and lots of driving guitar. Musically this is a tight unit and the songs are well written with varied tempos and moods. (VJ)

The Surprise Package (WA)

Personnel:			
	GREG BECK	gtr, vcls	AB
	KIM EGGERS	sax, vcls	A
	MICHAEL ROGERS	keyb'ds, bs, vcls	AB
	FRED ZEUFELDT	drms, vcls	AB
	ROB LOWERY	ld vcls	B

ALBUM: 1(B) FREE UP (LHI S-12005) 1968

NB: (1) reissued on CD (Flash 57) 199?

45s:		
	Out Of My Mind/Everything Fine	(Columbia 43922) 1966
	The Other Me/The Merry-Go Round Is Slowing You Down	(Columbia 44292) 1967
	I'll Run/East Side West Side	(Columbia 44460) 1968
	Free Up Pt. 1/2	(LHI 10) 1969
	New Way Home/MacArthur Park	(LHI 15) 1969

From the Pacific Northwest the origins of this band lie in **The Viceroys** (who also included Jim Valley before he joined **Paul Revere and The Raiders**). They operated mainly around the Seattle-Tacoma area of Washington State and were later known as **The American Eagle**. However, with the onset of the psychedelic era Columbia decided to market them as **The Surprise Package** and as their management were based in San Diego, they often played in California.

The album is rarely seen and worthwhile only for the extended freaky title track which is not unlike *In-A-Gadda-Da-Vida* in structure but goes on too long!. *Out Of My Mind*, a nice slice of psychedelia produced by Terry Melcher, can also be heard on *Mindrocker, Vol. 7* (LP) or *Nuggets, Vol. 8: The Northwest* (LP) - Its flip is a tough Pacific Northwest guitar instrumental, but the other Columbia singles are rather bland pop fayre.

Rob Lowery had previously been in **The Rock Collection** and that band's earlier incarnation, **The Galaxies**. Mike Rogers also produced a single for **The Bumps**. (VJ/MW/DR/JA)

Surprize (PA)

Personnel:	PETE ACCARDI	vcls, hrmnca	A
	FRANK BISSEL	keyb'ds, vcls	A
	FRED KIEFFER	drms, perc	A
	RICK MARTIN	bs, vcls	A
	MARK SHAPIRO	ld gtr, vcls	A

ALBUM: 1(A) KEEP ON TRUCKIN'
(East Coast Records EC-1049) 1971 R2

NB: (1) was originally issued in a black and white cover and then repressed in 1973 in a colour cover with a yellow label.

Like **Mountain Bus**, this was a **Grateful Dead** influenced group from Pennsylvania, whose album is now sought-after. It was produced by Tony Riccia and H. Stein, who also both wrote the six cuts on the album. They span psych, bluesy hard-rock and ballads.

Compilation appearances include: *Earth Odyssey* on *Journey To The East* (LP) and *Psychosis From The 13th Dimension* (CD). The track reappeared originally on the *Changes* (LP) compilation as the final unlisted track. (SR/MW)

The Surprize (FL)

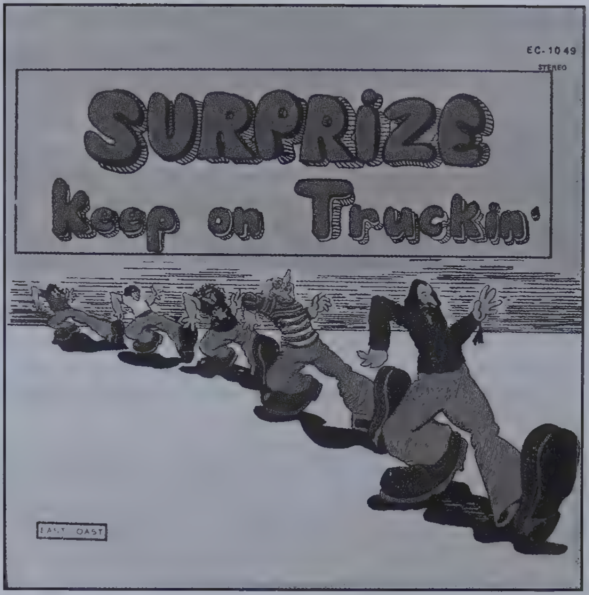
Personnel:	ROGER FUENTES	drms	A
	BUDDY GOOD	bs, vcls	A
	JAMES MARVELL	ld vcls	A
	PAUL PARIS	ld gtr	A

45: Too Bad/I Will Make History (Cent no #) 1967

The Surprize was a Tampa band managed by John Centinaro, who booked bands in the Tampa area and managed some notable acts including **The Robbs**, **The Mysterians** and Neil Diamond. Released on Centinaro's own label in the summer of 1967, *I Will Make History* has done so... by appearing on *Psychedelic States: Florida Vol. 1* (CD). It's an imperious pop-punker with a hypnotic fuzz refrain.

Drummer Roger Fuentes was previously with The Early Americans. (MW/JLh/RM)

THE SURPRISE PACKAGE - Free Up LP.



SURPRIZE - Keep On Truckin' LP.

The Surrealistic Pillar (LA)

Personnel incl:	ED FUTCH	gtr, vcls	A
	EDDIE SMITH		A

45: I Like Girls/Mexican Calliope (Tamm T 2027) 1967

From Lafayette, Louisiana this act presumably took its name from **The Jefferson Airplane**'s second album. *I Like Cars* is actually pretty good, with appealing lyrics and an effective backing.

Ed Futch is better known as Eddy Raven.

You can also check out *I Like Girls* on *Louisiana Punk Groups From The Sixties, Vol. 2* (LP), *Highs In The Mid-Sixties, Vol. 8* (LP), *Sixties Archive, Vol. 3* (CD) and *Gravel Volume 3* (CD). (VJ/MW/AB)

Sur Royal Da Count & The Parliaments (CA)

45: Scream Mother Scream/
Sgt. Ralf Yore U.S.M.C. (Villa Yore 60617) 196?

This is a guy called Joe Yore, from California (not Colorado as previously suggested), recording a ridiculously crude, oddball anti-parent protest. A possible candidate for the worst record ever made?

Compilation appearances include: *Scream Mother Scream* on *Highs In The Mid-Sixties, Vol. 18* (LP), *Boulders, Vol. 1* (LP) and *Party Party Party* (CD); and *Sgt. Ralf Yore U.S.M.C.* on *Turds On A Bum Ride, Vol. 2* (2-LP) (it's not on any of the CDs in this series). (VJ/MM)

Suspension Of Belief (AR) - see The Villagers (AR).

Sutter's Mill (?)

45: I Live Today/Louisiana Fever (Superstar 472) 197?

A hippie country-rock group with male and female vocals and harmonies, **Sutter's Mill** was influenced by Crosby Stills Nash & Young. (SR)

Sunn Cycle (NC)

45: Acid Raga/Acid Raga Pt. 2 (Spectrum ST-1) 19??

Here's a wigged-out, guitar-led psych instrumental with plenty of whammy-bar waggling and other effects. It's like something off one of those **Animated Egg**-type exploito albums crossed with *Fusion* by **Pinnochio & The Puppets**. Spread over both sides of a single on an Asheville, North

Carolina label, it is thought to be from the late sixties or early seventies (possibly 1971) and the flip side *Acid Raga Pt. 2* can also be enjoyed on *Aliens, Psychos & Wild Things Vol. Fore* (CD). (MW)

Suns Of Mourning (WI)

Personnel:		
	ERIC GOETZ	ld vcls
	TIM GUNTHER	gtr
	STEVE HASSMER	gtr
	JOHN SCHMID	bs
	RON SKALITSZKY	drms

45: Come On Everybody/I'm Not Worth It (Midgard M204) 1966

This rare single is by a Beaver Dam, Wisconsin outfit previously known as The Chaotics. Their booming cover of Eddie Cochran's *C'mon Everybody* is mistitled, miscredited to Vincent, and features some sloppy tambourine bashing. The flip is a primitive but charming garage-beat-ballad. (MW/GM)

The Swagmen (IN)

45: Mendocino/So Long Baby (Americana 1205) 1969

A label out of Mishawaka, Indiana provides us with a reedy rendition of the **Sir Douglas Quintet** classic, backed by a tame garagy rocker that sounds more like the mid-sixties. (MW)

Swallow (?MA)

Personnel:			
	MICK ARANDA	drms	A
	BOB CAMACHO	keyb'ds	A
	PHIL GREEN	gtr	A
	GEORGE LEH	vcls	A
	VERN MILLER	gtr, vcls	A
	(JEFF BAXTER	gtr	A)

ALBUMS: 1(A) OUT OF THE NEST (Warner Bros. BS-2606) 1972
2(A) SWALLOW (Warner Bros. BS-2693) 1973

NB: (1) also issued in the U.K. (Warner K56174) 1972.

45: Yes, I'll Say/Aches And Pains (Warner Bros. 7613) 1972

Probably from the Boston area, **Swallow** was a powerful rock group with a gutsy singer and a horn section. This band included Vern Miller of **The Remains**. Jeff "Skunk" Baxter, of **Ultimate Spinach**/Steely Dan fame, also guested on some tracks. (SR/VJ/MW)

Swampgas (NY)

Personnel:			
	JOCK DAVIS	bs	A
	BAIRD HERSEY	gtr	A
	KIM ORNITZ	vcls	A
	RICKY SALTER	drms	A

ALBUM: 1(A) SWAMPGAS (Buddah BDS 5102) 1971 R1

A superb and little-known album produced by the group members (from Long Island, New York) and Artie Kornfeld (**Wind In The Willows**, Artie Kornfeld Tree...) and engineered by Shelly Yakus at A&R Studios, New York City. A psychic chiropractor, Charlie Tuna, is also credited on the album!

Consisting of eight long tracks, all but one is composed by Baird Hersey. A mixture of some fast numbers (*Patato Strut*, *Don't*), some melancholic ballads, two complex tracks (*Eulogy*, *Trapped In The City*) and a raga with sitar (*Egg Shell*). Baird Hersey was obviously influenced by Hendrix, but goes further than his influences and the guitars (electric and acoustic) are especially interesting. Kim Ornitz's voice sounds a bit like **Henry Tree**'s vocalist.

Baird Hersey released at least two solo albums: *Lookin' For That Groove* in 1978, consisting of jazz-rock (Novus/Arista) and *ODO OP8 FX* in 1980 (Bent), which was very experimental, with tape loops.

Artie Kornfeld had previously played with **The Changin' Times**. (SR)

The Swamp Rats (PA)

Personnel incl:			
	BOB HOCKO	vcls	AB
	DICK NEWTON	gtr	AB
	DENNY NICHOLSON	bs	A
	DAVE GANNON	drms	B
	PAUL SHALAKO	bs	B
	DON SHRINER	gtr	B
	GREG DETTORE	drms	

ALBUM: 1 DISCO SUCKS (Keystone K111541-3A) 1979 SC

45s: Louie Louie/Hey Joe (St Clair MF 69) 1966
Psycho/Here There And Everywhere (St Clair 2222) 1966
Two Tymes Two/Mr. Sad (St Claire 3333) 1966
No Friend Of Mine/It's Not Easy (St Clair 711-711) 1966
In The Midnight Hour/It's Not Easy (Co and Ce 245) 1967
Brown Sugar/Brown Sugar (Segue 107) 1972

Originally known as **The Fantastic Dee-Jays**, (line-up 'A'), this was Pittsburgh's top punk band. They specialised in doing really wild covers of some of the classic songs of the era. Most of their finest moments can be heard on Eva's *Swamp Rats vs. Unrelated Segments* (LP) album which includes their covers of *Louie Louie, Hey Joe, Psycho, No Friend Of Mine, It's Not Easy, In The Midnight Hour, Here There And Everywhere* and a previously unreleased version of *Til The End Of The Day.*

A picture of the classic line-up 'B' circa 1966 can be seen in Crypt's *Back From The Grave Vol. 1* - the on-stage shot was taken at manager Terry Lee's "Night Train" club in Elizabeth, Pennsylvania.

By the early seventies only Bob Hocko would be left and they became **Galactus**, whose album was a lacklustre trudge through Stones' covers and beer-hall rock fayre.

In 1979, Bob Hocko put out the *Disco Sucks* album which has one side of 1966-7 tracks (six of 'em) and one side of five 1970s tracks (three 'Stones covers, one Kinks and one original).

Compilation appearances have included: *Louie Louie* on *Acid Dreams - The Complete Set* (3-LP) and *Acid Dreams Testament* (CD); *It's Not Easy* on *Terry Lee Show WMCK* (LP); *No Friend Of Mine* and *It's Not Easy* on *Burghers, Vol. 1* (LP & CD); *Psycho* and *The Witch* on *Back From The Grave, Vol. 1* (LP); *Psycho* on *Garage Kings* (2-LP); *Hey Joe* on *The Cicadelic 60's, Vol. 2* (LP); and *Ain't No Friend Of Mine* on *Gone, Vol. 2* (LP). (MW/VJ/DMr/BSy)

SWAMPGAS
Promotional Copy

SWAMPGAS - Self Titled LP.

Swampwater (CA)

Personnel:	JOHN BELAND	gtr, dobro, piano	A
	GIB GUILBEAU	fiddle, gtr	A
	THAD MAXWELL	bs	A
	STAN PRATT	drms	A

ALBUMS:	1	SWAMPWATER	(King Records K1122) 1970
	2	SWAMPWATER	(RCA LSP-4572) 1971

45s:	Louisiana Woman/River People	(King 6345) 1970
	Take A City Bride/It's Your Game, Mary Jane	(King 6376) 1970
	Ooh-Wee California/A Song I Heard	(RCA 0585) 1971

L.A.-based **Swampwater** was initially a backing band for Linda Ronstadt, and later, Arlo Guthrie. Beland and Guilbeau both recorded and toured with The Flying Burrito Brothers. Beland, Guilbeau and Maxwell all appear on the **Back Pocket** album. Maxwell was formerly with **Tarantula** (A&M). These are rural/country-rock albums. The liner notes to the first one were penned by Gene Parsons, Clarence White and Linda Ronstadt. The album was produced by John Wagner. Eight of its 11 tracks were written by Gib Guilbeau and the other three are penned by John Beland. (VJ)

Swaydes (FL)

45:	Anymore/Why	(Paris Tower 108) 1967

From Tampa, Florida this act had just one single. A mere 500 copies were pressed and most were destroyed eventually by the band when sales proved disappointing. Luckily, *Anymore* has since been preserved on *Sixties Rebellion, Vol. 7: Backyard Patio* (LP & CD) and on *Total Raunch* (CD). (TJH/MW)

Sweathog (CA)

Personnel:	BOB JONES	gtr, vcls	A
	LENNY LEE GOLDSMITH	keyb'ds, vcls	AB
	BARTHOLOMEW SMITH FROST "FROST"	drms	AB
	DAVID LEONARD JOHNSON	bs, vcls	A

ALBUMS: 1(A)	SWEATHOG	(Columbia C-30601) 1971
2(B)	HALLELUJAH	(Columbia C-31144) 1972

NB: (1) reissued on CD (RDI 33015) 2007. (2) also released in the UK (CBS 64784) 1972.

			HCP
45:	Hallelujah/Still On The Road	(Columbia 45492) 1972	33

From San Francisco this rock-pop outfit with organ/guitar/drums interplay was formed by experienced musicians, as "Frosty" was previously the drummer for **Lee Michaels** on his third and fourth albums, Goldsmith was in Wolfgang and Jones and Johnson had played in **Blue Mountain Eagle**. *Hallelujah*, a driving piece of explosive southern-fried rock & roll with a soul edge got to No. 33 on the national charts, but its airplay was more akin to that of a Top 20 hit. Their second album came with a giant poster and both are best avoided. When the group broke up, Goldsmith became a studio musician and later played with the last line-up of **Stoneground**. (SR/VJ)

The Sweetarts (TX)

Personnel:	DWIGHT DOW	drms, vcls	A
	MIKE GALBRAITH	vcls, perc	A
	ERNIE GAMMAGE	gtr, ld vcls	A
	TOM VAN ZANDT	keyb'ds, vcls	A
	PAT WHITEFIELD	bs	A
	ERBIE BOWSER	organ	

45s:	So Many Times/ You Don't Have To Hurt Me	(Vandan 609 V-8195) 1966
	A Picture Of Me/Without You (PS)	(Sonobeat 101) 1967

This Austin five-piece became the first band to sign to the Sonobeat label run by Bill Josey and his son late in 1966. The resulting single written by Gammage was an excellent effort and sold quite well.

Gammage and Dow were originally members of the Fabulous Chevelles prior to their stint in **The Sweetarts**. The majority of the **Sweetarts** would later morph into Fast Cotton. According to Ernie Gammage, later members did NOT evolve into the **Lavender Hill Express** or **Plymouth Rock**, as we previously had thought. Gammage did however go on to play for another Texas band, Plum Nelly (not the Capitol group).

Compilation coverage has so far included: *A Picture Of Me* on *All Cops In Delerium - Good Roots* (LP) and *I'm Trippin' Alone* (LP); and *So Many Times* on *Texas Flashback (The Best Of)* (CD), *Texas Flashbacks, Vol. 1* (CD) and *Flashback, Vol. 1* (LP). (VJ/MW/MDo)

The Sweet Acids (?GA)

45:	That Creature/ Gonna Live Another Day Or Two	(Unique. A-14-1940-10) 1969

Released on a Carrollton, Georgia label which may indicate their home base, their single includes a rather commercial pop song. It features moog-like noises and pleasant harmonies that are at odds with vitriolic female-put-down lyrics probably considered un-PC these days, e.g. "Leave that ugly creature from another planet" and "a creature from the local zoo".

You can also check out *That Creature* on *Pebbles Box* (5-LP), *Pebbles, Vol. 22* (LP), *The Essential Pebbles Collection, Vol. 2* (2-CD), *Acid Dreams - The Complete Set* (3-LP), *Acid Dreams Epitaph* (CD), *Trash Box* (5-CD) and *Psychedelic States: Georgia Vol. 1* (CD). (VJ/MW)

Sweet Briar (TX)

45s:	We Can Work It Out/Slow Down	(Butter Sound 42076) 196?
	We Can Work It Out/Slow Down	(Heaven 72x7O) 196?

A west Texas outfit who had formed in the early sixties, issuing several singles under different spellings of the name The Shayds. As **Sweet Briar** they put out two different versions of this rock'n'roll boogie single. (VJ)

Sweet Cherry (MI)

Personnel:	MARK CARLI	ld vcls, sax	A
	GREG CHAIVRE	bs, bcking vcls	A
	RAY SOUCIE	ld gtr, bcking vcls	A
	PAUL ???	drms	A

45:	Eight Day Blues/Funny Things Floating	(Stop S-101-A/B) 1967

Sweet Cherry hailed from Trenton, Michigan. It is one of the 'down-river' suburbs a few miles from Detroit. Their sole single was recorded in a local two-track studio as a demo disc, while they were still in high school. It was cut 'live' with no overdubs or studio sweetening, other than a bit of reverb on the vocals. The recording was self-financed and 500 copies were pressed up by the band - many were given away at their live shows at local schools and dance clubs, although a large number were destroyed by 'sailing' them frisbee style off a mountain in Kentucky following a road trip... Surviving copies are consequently rare!

The story goes that the band used such a primitive PA system that they were never able to hear the vocalist, Carli, (whose girlfriend incidentally was a dancing regular on a Windsor, Canada teen show called "Swingin' Time") until they heard the playback of the 7". Subsequently they decided to become a strictly instrumental band, playing all original compositions and extended jams, with Carli on sax instead of vocals.

Without the constraints of the pop-song format, they became well respected as musicians and praised for their originality, but opportunities to play live dwindled and following school graduation (1968/69) the group quietly disintegrated.

Their two cuts:- *Eight Day Blues* and *Funny Things Floating* can also be found on *Michigan Mayhem Vol. 1* (CD) and *Michigan Mixture, Vol. 1* (LP).

The second of these is very garagy with some good guitar work in places. You can also access it on *A Deadly Dose of Wyld Psych* (CD). (SG/VJ)

Sweet Magnolia Band (AR)

Personnel:			
	JOHN GOOD	fiddle, banjo, gtr, sax, mandolin, drms, vcls	A
	WAYNE PIMBERTON	keyb'ds, vcls	A
	DAVID RADDLE	bs, gtr, vcls	A
	GARY RAY	perc, gtr, mandolin, keyb'ds	A
	PHIL SCHLENKER	steel gtr, gtr, keyb'ds, trumpet	A
	MIKE SCOGGINS	ld vcls, gtr, hrmnca	A

ALBUM: 1(A) SWEET MAGNOLIA BAND (Lardbucket Records 0001LP) 197? R2

Sweet Magnolia Band was from Little Rock, Arkansas. There's no date on the album, but it looks/sounds 1974 or so. Less hillbilly than one might expect by the label name, this is very competent rural-rock with some fine lead guitar and all but a couple of tracks have a distinctly weed-burning feel. The band looks particularly wasted on the cover picture - and the back cover sports some of the strangest typographical errors ever seen! (CF)

Sweet Marie (HI)

Personnel:			
	WILLY BIMS	drms	A
	SONNY LATHROP	gtr, vcls	A
	PRINCE TEDDY	bs, vcls	A

ALBUMS: 1(A) SWEET MARIE # 1 (Yardbird Records YDBS 770) 1970 SC
2(A) STUCK IN PARADISE (Yardbird Records YDBS 771) 1971 SC

NB: (1) reissued on vinyl (Yardbird) 199?. (2) reissued on vinyl (Yardbird) 199?. (2) reissued on CD (Gear Fab GF-172) 2001.

			HCP
45s:	Remember Mary/Don't You Understand	(Yard Bird 8009) 1970	-
	Remember Mary/Don't You Understand	(Liberty 56215) 1970	-
	Do You (Find Me A Way)/ I Got That Feelin'	(Yard Bird 8011) 1970	-
	My Little Angel/Stuck In Paradise	(Yard Bird 8012) 1971	-
	Stella's Candy Store/Another Feelin'	(Yard Bird 8013) 1971	123

This band resided in Honolulu, Hawaii although Sonny Lathrop had previously been in California bands Mickey and The Invaders and **The Starfires**. Their albums contained blues-rock, exotic rhythms and hard-rock and both have been reissued. (VJ/MW)

STEREO
LARDBUCKET RECORDS 0001 LP
Sweet Magnolia Band
DAVID
PHIL
GARY
MIKE
JOHN
WADE

SWEET MAGNOLIA BAND - Self Titled LP.

Sweet Nothings (IL)

45s:		
	Baby Please/Cry Baby Cry	(Marina 501) 1965
	Baby Please/Cry Baby Cry	(Destination 611) 1965
	A Girl In Love Forgives/ Wish He'd Let Me Be	(Marina 505) 1966

This was a short-lived all girl trio from Chicago. They were literally 'picked up' by Marina, which was **The Royal Flairs**' own label, since a couple of the lads got romantically involved with these sweet young thangs! The suitors' wish to impress resulted in the girls' first release and the label's first too. Whether romance continued to blossom after their third and final release we may never know. (VJ)

Sweet Pain (CA)

Personnel:			
	FRANK DEMME	vcls, bs	A
	MARTY FOLTZ	drms, perc	A
	CARL JOHNSON	ld gtr	A
	J.C. PHILLIPS	vcls, perc	A
	DAVID RIORDAN	vcls, gtr	A
	BOB SPALDING	ld gtr, special effects	A
	(JOE JULIAN	double bs, organ	A)
	(MEL TAX	flute	A)

ALBUM: 1(A) SWEET PAIN (United Artists UAS-6793) 1970

45s:		
	Berkeley Lady/ Upside Down, Inside Out Woman	(United Artists 50761) 1970
α	Chain Up The Devil/ Timber Gibbs	(United Artists 50808) 1971

NB: α has a non LP flip.

Produced by Frank Slay (**Strawberry Alarm Clock**, **Boenzee Cryque**...), this group should interest fans of Californian sounds with good guitars, like Redwing or **Redeye**.

Sweet Pain was fronted by Riordan and Phillips and the highlights of their very consistent album include the long *Joy* with its twin guitars, *Richard And Me* (the only cover, a Pistilli and West song from 1967) and *The Lover*. Their music was mainly comprised of free flowing West Coast rock with shared vocals and interesting guitar solos but also included a melancholic instrumental track with 12-string guitar.

The same year, Phillips and Slay produced the first album by **Sugarloaf**. In 1974, Marty Foltz drummed behind Tim Weisberg and, in 1979, Demme and Johnson formed the obscure Rock Rose who recorded one album on CBS. (SR)

Sweet Marie 1

SWEET MARIE - Sweet Marie # 1 LP.

Sweet Pants (PA)

Personnel:	MICHAEL CARR	drms	A
	TONY MOLLA	gtr	A
	MERK MOZZONE	bs	A
	MIKE MULLONEY	keyb'ds, vcls	A

ALBUM: 1(A) FAT PETER PRESENTS (Barclay LP-1141) 1971 R2

Here's an interesting bluesy hippie-rock album from Pennsylvania, although the vocals do sound rather flat in places. It was obviously recorded with rather primitive equipment. (VJ)

Sweet Pie (?VT)

Personnel incl:	BILL MALONEY	hca	A
	SWEET PIE	piano, vcls	A

ALBUM: 1(A) PLEASURE PUDDING (ESP Disk 2004) 1972

Sweet Pie was another obscure hippie-folk act that recorded on this eclectic New York label. The 16-track album was recorded at "Fat City" in Wilmington, Vermont over 10th, 11th and 12th April 1972. (SR/VJ)

Sweet Revival (?)

Personnel incl:	DON HILL	gtr, vcls	A

ALBUM: 1 SWEET REVIVAL
(SSS International Records SSS-16) 1970

From the South (Tennessee, Alabama ?) and produced by Fred Burch, this Christian rock trio has some good guitar and organ parts on their album, but the overall result is best avoided, the songs being inconsistent, with the exception of *Mr. Soul Saving Man*.

Other SSS albums include **U.S. Apple Corps**, **H.Y. Sledge** and **Arnold Bean**. (SR)

Sweet Smoke (TX)

Personnel:	RAY BOE	A
	SAMMY BOE	A
	GARY MILLER	A
	RON THIBERT	A

45s:	Morning Dew/Mary Jane Is To Love	(Jan-Gi 101) 1968
	Morning Dew/Mary Jane Is To Love	(Amy 1 1,042) 1968
	You've Got To Hide Your Love Away/ You Don't Know Like I Know	(Amy 11,0053) 1969
	Baby Sweet Baby (What You Doing To Me)/ I Want You	(Jan-Gi 102) 1969

Originally from Minot in North Dakota this band then known as **The Tracers** relocated to Amarillo in Texas and issued a single for Sully. Moving on to Fort Worth and calling themselves the Try-Cerz they then issued a single for Jan-Gi before a further change of name to **Sweet Smoke**. *Morning Dew* was a fine garage version of a classic folk-rocker and also had a fine dope inspired flip, with a superb Hammond organ break. The single was leased to Amy for wider distribution and in an attempt to break through the group recorded a Beatles cover for the next single. However, it was not to be and they disbanded late in 1969. The quartet still resides in Fort Worth.

Check out *Mary Jane Is To Love* on *Marijuana Unknowns* (LP & CD) and *Morning Dew* on *Texas Flashbacks, Vol. 3* (LP & CD), *Flashback, Vol. 3* (LP) and *Highs In The Mid Sixties, Vol. 23* (LP). (VJ)

Sweet Toothe (WV)

Personnel:	P.D. BRATTON	bs	A
	MICHAEL CHILCO	drms	A
	EMERSON R. CONLEY	ld gtr	A
	MICHAEL HOPKINS	vcls	A
	DAVID M. LEEDY	gtr	A

ALBUM: 1(A) TESTING (Dominion N R 7360) 1975 R3

NB: (1) reissued on vinyl (Dominion) 199?. (1) reissued on vinyl (w/insert) (Void 01) 1995 in a limited numbered edition of 400.

This album by a local band from Bluefield, West Virginia is well worth investigation. Consistently good throughout it oozes with superb heavy progressive guitar work. *All The Way Home* is one of the most 'psychedelic' tracks and the opening cut, *Karen*, is a melodic pop-rock number. The under-rated, largely unknown album may get greater recognition in time thanks to the Void reissue.

Emerson Conley also recorded a CD, *The Power Of Love* (LGM) 1992 which features some good guitar work. (VJ)

Sweet Vengeance (PA)

45:	Tomorrow/She Said	(MGM K14177) 1970

Sweet Vengeance hailed from Pottsdown, Pennsylvania. In their earlier incarnation as The Traditions, they put out a "teen-garage" single on Richie followed by a pair of blue-eyed soul releases on Barclay. This single has been described as 'heavy psych'. (SR)

Stuck 'in' Paradise
Sweet Marie

SWEET MARIE - Stuck In Paradise LP.

FAT PETER PRESENTS-
LP-1141
SWEET PANTS

SWEET PANTS - Fat Peter Presents LP.

Sweetwater (CA)

Personnel:			
	AUGUST BURNS	cello	AB
	R.G. CARLYLE	gtr, bongos, vcls	A
	ELPIDIO PETE COBIAN	perc	AB
	ALEX DEL ZOPPO	keyb'ds	AB
	FRED HERRERA	bs, vcls	AB
	ALAN MALAROWITZ	drms	AB
	ALBERT MOORE	flute, vcls	AB
	NANSI NEVINS	ld vcls, acc. gtr	AB

			HCP
ALBUMS: 1(A)	SWEETWATER	(Reprise RS 6313) 1969	200
2(B)	JUST FOR YOU	(Reprise RS 6417) 1970	-
3(B)	MELON	(Reprise RS 6473) 1971	-

NB: (1) reissued on CD (Collectors' Choice CCM 5782) 2005. (1) reissued on CD (Rev-Ola CRREV285) 2009. (2) reissued on CD (Collectors' Choice CCM 5792) 2005. (3) reissued on CD (Collectors' Choice CCM 5802) 2005.

There's also a compilation, *Cycles/The Reprise Collection* (CD) (Rhino Handmade RHM27702) 1999 that combines album tracks from 1968-1971 with previously unreleased.

45s:		
	What's Wrong/My Crystal Spider	(Reprise 0787) 1968
	Motherless Child/Why Oh Why	(Reprise 0816) 1969
	For Pete's Sake/Rondeau	(Reprise 0835) 1969
	Just For You/Look Out	(Reprise 0987) 1970
	Day Song / Without Me	(Reprise 1002) 1971
	Join The Band Part 1 / Join The Band Part 2	(Reprise 1076) 1972

A communal hippie band the San Fernando Valley area of Los Angeles who played an amalgam of psychedelia, classical, folk, jazz and Latin styles.

They were the first group on stage on the opening day of Woodstock, following **Richie Havens**, but nothing from their set made it onto the movie or soundtrack. Still some of their songs finally got an airing on the *Woodstock 40* box set. Their first album (produced by Dave Hassinger) is the best. It's an unusual blend of jazz, folk, rock, blues and classical influences, with an atypical, guitar-free line-up of keyboards, bass, cello, flute and percussion backing Nancy Nevins soaring vocals. Highlights include the awesome mind-bending fuzz of *My Crystal Spider* and the dreamy baroque psychedelia of *In A Rainbow* which both feature the band's trademark male/female vocal harmonies as well as strings, flute, electric guitar etc. The album spent two weeks at No. 200 in the charts.

Prior to recording their second album *Just For You* lead singer Nancy Nevins suffered a terrible car accident in late 1969 that permanently damaged one of her vocal cords. Despite this, the band continued to record new material, salvaging some previously recorded tracks with Nevins, who also recorded two new songs during her rehabilitation. Her loss caused them to emphasise their instrumental strengths, but they missed her badly on tour.

SWEET TOOTHE
TESTING

SWEET TOOTHE - Testing LP.

Alan Malarowitz appears only on two tracks of *Melon*, their third album: - *I'm Happy Today* and *Join The Band*. The rest of the album was recorded with session drummer Ricky Fataar, most famous for his appearance in the "rockumentary" *The Rutles: All You Need Is Cash* (he's The Rutles' drummer Stig O'Hara), and touring with **The Beach Boys** in the early seventies. With Nevins unable to tour their live appeal was diminished and they split up in 1972, although there was a reformation in the nineties.

Following the band's split; Nansi (now Nancy) Nevins issued a self-titled solo album (Tom Cat Records BYL-1-1063) 1975. (VJ/RKt/NR/MW/SR/EG)

T. Swift & The Electric Bag (CA)

ALBUM:	1	ARE YOU EXPERIENCED	(Custom 1115) 1968 SC

NB: (1) reissued on vinyl (Akarma GFC425) 2001. (1) reissued on CD (Gear Fab GF-173) 2001.

The album sounds similar to **Animated Egg** or **Underground** but better. The title track is an interesting and different interpretation of the Hendrix classic. *As I Grow Into A Man* draws from Bob Dylan's *Like A Rolling Stone* and *Red Eyes* is a driving instrumental with some slick guitar work. *A Jet* is clearly a remake of **The Box Tops**' *The Letter* and *Take It Easy Baby* takes the music from the Classics IV *Spooky* but changes the lyrics. The plagiarism of these two songs dates the album around spring 1968, although there are no details on the disc itself. Two of the instrumentals on side two, *Free Form In 6* and *The Stinger* recall the first **Blood Sweat and Tears** album and are haunting instrumentals. The last track on side two, *Expo In Sound*, also has some inspired jamming. The album had a vocal and an instrumental side. The band was from the L.A. area and the man behind the project was **Jerry Cole**.

The Gear Fab CD liner notes speculate that T. Swift was Tom Swift who fronted the Tom Swift & The Electric Grandmothers who recorded a single on Sound Tex in 1964 in Houston, but this is still speculation.

Are You Experienced? re-emerged on *Endless Journey - Phase Three* (LP); and they have five tracks: *Expo In Sound*, *Free Form In 6*, *Our Man Hendrix*, *Red Eyes* and *What's Your Bag* featured on *Animated Egg: Guitar Freakout* (CD). (VJ/MK/MW/RM)

Swift Rain (TN)

Personnel:			
	ANDRE "SEAWEED" BONAGUIDI	drms, perc, vcls	A
	MIKE "CHICK" CICCARELLI	gtr, vcls	A
	FRANKIE "THE DUCK" SOTELO	gtr, keyb'ds, perc, vcls	A
	PAUL "WRANGLER" WEST	bs, perc, vcls	A

			HCP
ALBUM: 1(A)	COMING DOWN	(HI SHL-32064) 1969	25 SC

Lode Star was from El Paso, Texas and in the late sixties they were signed by hometown label Suemi and contributed four tracks songs to the local-talent-showcase, *I Love You Gorgo* (LP).

Soon after, Suemi's owner-producers Kenny Smith and Bill Taylor won a contract with Hi Records and relocated to Memphis, taking several acts with them, including **Iota** and **Lode Star**. Their album was recorded there and, by the time it appeared, they'd been augmented by Paul West from label-mates **The Intruders** (also on *I Love You Gorgo*) and changed their name to **Swift Rain**. Opportunistically tagged as 'psych' by some dealers, this album is early-seventies guitar-dominated power-rock, showcasing a variety of moods and some ripping solos. Recommended to fans of Joe Walsh-period James Gang. (MW)

The Swingin' Apolloes (GA) - see The Apolloes (GA).

Swinging Machine (VA)

Personnel:			
	DICK BOCOCK	drms	A
	LEE CARAWAY	gtr	A
	BOB FISHER	sax	A

STEREO
ARE YOU EXPERIENCED
T. SWIFT & THE ELECTRIC BAG
ARE YOU EXPERIENCED
WHAT'S YOUR BAG
EXPO IN SOUND
AS I GROW INTO A MAN
TAKE IT EASY BABY
THE STINGER
THE STRUT
RED EYES
A JET
CUSTOM

T.SWIFT & THE ELECTRIC BAG - Are You Experienced LP.

	EVAN PIERCE	bs	A
	GARY RICHARDSON	vcls	A
	BILL STALLINGS	organ	A

45: Do You Have To Ask?/
Comin' On Back Home (SPQR 1101) 1966

Formed in 1964 in the Churchland area of Portsmouth, Virginia the versatile **Swinging Machine** was well-respected amongst their rivals on the Tidewater scene. Richardson had a wide range of styles. His soulful quality, sounding like a cross between Eric Burdon and Mick Jagger, can be heard on the so-cool punker *Do You Have To Ask?* Underpinned by a tight but swinging rhythm section and a simple but effective piercing guitar refrain and pizzicato solo, it's both unique and unforgettable. Two versions are featured on *Aliens, Psychos And Wild Things* (CD) where it is accompanied *Comin' On Back Home*, a reedy pop-punker.

The band came to an unfortunate end with the death of Gary Richardson in July 1968.

Compilation appearances have included: *Do You Have To Ask?* (two versions) and *Comin' On Back Home* on *Aliens, Psychos And Wild Things* (LP & CD); *Do You Have To Ask?* on *What A Way To Die* (LP) and *Hang It Out To Dry* (CD); and the previously unreleased *Brother Look Out* on *Aliens, Psychos And Wild Things, Vol 4* (CD). (BHr/ST/MW/VJ)

The Swingin Lamp Liters (AL)

Personnel:	TOM CALTON	ld gtr	A
	CHARLIE CARBONI	drms	A
	AL LOVOY	ld vcls	A
	GARY SWACELL	organ	A
	JEFF WORTH	bs	A

45: Get Away/Little Latin Lupe Lu (Vaughn Ltd. VA-754) 1967

Tom Calton's *Get Away* is a swingin', keyboard-led garage-pop romp with ringing guitar from June 1967, available again via *Psychedelic States: Alabama Vol. 2* (CD). This Birmingham, Alabama high school band included Al Lovoy, whose older brother Henry was lead singer with local big-wigs **The Rockin' Rebellions**. (MW)

Swingin' Medallions (SC)

Personnel:	CARROLL BLEDSOE	trumpet	A
	STEVE CALDWELL	sax, drms, keyb'ds	A
	JIM DOARES	gtr	A
	BRENT FORTSON	keyb'ds, woodwind	A
	JOHN McELRATH	keyb'ds, vcls	A
	JOE MORRIS	drms	A
	JIM PERKINS	sax, bs	A
	CHARLIE WEBBER	trumpet	A

HCP
ALBUM: 1(A) DOUBLE SHOT (OF MY BABY'S LOVE) (mono/stereo)
(Smash MGS 27083/SRS 67083) 1966 88 -

NB: There's also a CD retrospective entitled *Anthology* (Ripette Records 5145) 2008.

HCP
45s: Bye Bye Silly Girl/I Want To Be Your Guy (Dot 16721) 1965 -
Double Shot (Of My Baby's Love)/
Here It Comes Again (4 Sale 002) 1965 -
Double Shot (Of My Baby's Love)/
Here It Comes Again (Smash 2033) 1966 17
She Drives Me Out Of My Mind/
You Gotta Have Faith (Smash 2050) 1966 71
I Don't Want To Lose It For You Baby/
Night Owl (Smash 2075) 1966 -
I Found A Rainbow/Don't Cry No More (Smash 2084) 1967 107
Summer's Not The Same This Year/
Turn On The Music (Smash 2107) 1967 -
Where Can I GoTo Get Soul/
Bow And Arrow (Smash 2129) 1967 -
We're Gonna Hate Ourselves In The Morning/
It's Alright (1-2-3 1723) 1969 -
Rollin' Rovin' River/
Don't Let Your Feet Touch The Ground (1-2-3 1732) 1970 -

This eight man frat-rock outfit from Greenwood, South Carolina helped establish and define the Carolina Beach Music scene in the sixties, but achieved international fame with their recording of *Double Shot (Of My Baby's Love)*, dubbed by the one and only Bruce Springsteen, as the number one fraternity rock song of all time. The song has become a staple in Springsteen's live shows through the years. In the sixties they enjoyed some limited chart success and their album, *Double Shot (Of My Baby's Love)* became a minor collectable and made No. 88 in the U.S. Album Charts back in 1966. They released numerous singles, in addition to those listed, on 1-2-3 and Capitol and would still be wowing punters in The South in the new millennium.

In 1967, Caldwell and Forston broke away to form The Pieces of Eight and released singles on Action, A&M and Mala, including a new version of *Double Shot* in 1969.

Steve Caldwell died of pancreatic cancer on 28th January 2002 at the age of 55. He'd left the band in 1969, got a master's degree in chemistry at the University of South Carolina before returning to his native Atlanta, where he ran the Norell temporary staffing agency until starting his own company in 1976.

The CD retrospective *Anthology* contains a good selection of their hits and covers of well known gems like *Hey Hey Baby*, *Hang On Sloopy* and *Louie Louie*, all performed in their distinctive "Animal House" style.

Compilation coverage has so far included: *Double Shot (Of My Baby's Love)* on *Frat Rock! The Greatest Rock N Roll Party Tunes Of All Time* (LP), *Highs Of The Sixties* (LP), *Wild Thing* (2-LP), *We Have Come For Your Children* (LP), *Nuggets Box* (4-CD), *Nuggets From Nuggets* (CD) and *Excerpts From Nuggets* (CD). (VJ/MW/LS/SM)

(Swingin') Yo Yo's (TN)

Personnel:	RICK ALLEN	organ	AB
	RAY DOTY	drms	AB
	TED MARSHALL	ld gtr	AB
	DENNY MORGAN	vcls	AB
	RUSTY TAYLOR	vcls	AB
	BILL VANCE	bs	A

45s: α Leaning On You/I Can't Forget You (Goldwax 303) 1966
α Gotta Find A New Love/
I've Got Something In My Eye (Goldwax 310) 1966
Have You Ever / Do Something (Jubilee 5569) 1967

NB: α shown as by The Yo Yo's.

From Memphis, Tennessee and originally known as The Yo Yo's, they added the "Swingin'" prefix for the final single to avoid clashing with the New York City **Yo-Yo's**, since that bunch's hyphen was not a notable difference. They also shared management with **Sam The Sham**. *Leaning On You* was written by **Joe South**, recorded at Muscle Shoals in Alabama and engineered by Rick Hall who also worked with Otis Redding. The band also played in New York and Atlanta.

Rusty Taylor went on to solo work, including a pair of singles in 1970 on the MOC label.

Their full story is told in Ron Hall's book on the Memphis scene (1960-1975) - 'Playing For A Piece Of The Door', published in 2001 by Shangri-La Projects, ISBN 0-9668575-1-8.

You'll also find *Gotta Find A New Love* on *Project Blue, Vol. 1* (LP) and *Teenage Shutdown, Vol. 3* (LP); and *Leaning On You* on *A History Of Garage And Frat Bands In Memphis* (CD).

A similarly named Yo Yoz from California recorded on Sacramento's Ikon label. (MW/MM)

The Swiss Movement (TX)

Personnel:			
	GREG CHESSE	ld vcls	A
	GENE COLEMAN	drms	A
	BOB GEISSLER	bs, vcls	A
	KENT LIMING	gtr	A

45:	Spoonful/Inside Of Me	(Perky 101) 1968

Originally known as The Speidels this outfit came from San Antonio in Texas and won the 1968 'Battle Of The Bands' in Austin. Their single was a Hendrix-styled heavy fuzz effort and they were connected to another Texas outfit called The Runaways.

Bob Geissler and Kent Liming had earlier played with **The Laughing Kind**.

An act of this name had at least three singles on RCA in the seventies, but Bob Geissler informs us that they were the work of a different band. The Speidels also had a couple of singles under their own name. (VJ)

Symphonic Metamorphosis (MI)

Personnel:			
	THOMAS BACON	organ, trumpet, French horn, bs trumpet	A
	ROBERT COWART	bs, English horn, oboe, flute, tenor sax, clarinet	A
	DONALD HAAS	trumpet, bass trumpet	A
	ARTHUR DAVID KREHBIEL	French horn, bass trumpet, bs	A
	ERVIN MONROE	ld vcls, ld gtr, bs, flute	A
	ROBERT PANGBORN	perc	A
	DENNIS SMITH	trombone	A
	SAM TUNDO	perc	A

ALBUM:	1(A)	SYMPHONIC METAMORPHOSIS	(London PS-573) 197?

45:	Creation/Reach Out	(London 45-133) 197?

A very borderline inclusion. This octet was made up of classically trained musicians moonlighting from the Detroit Symphony Orchestra. They described their music as "Fusion Rock - a mutated hybrid of rock, classics, jazz, folk, blues and pop"; such an all-embracing melting-pot is unlikely to appeal to purists of any of those genres. Their album and single are thought to date from around 1971. (MW/SR/EW)

The Syndicate (CA)

45s:		
	My Baby's Barefoot/Love Will Take Away	(Dore 743) 1965
	The Egyptian Thing/She Haunts You	(Dot 16807) 1965

Raw and frantic punk band **The Syndicate** came from the Los Angeles County suburbs of Whittier and Long Beach. They formed in 1964 and had consolidated into a five-piece by January 1965. Their first single, *My Baby's Barefoot*, is characterised by slashing guitar and the vocalist's ravings about a mean woman. Their second, *The Egyptian Thing*, is another frantic punk assault on the senses.

Not surprisingly, they were a popular live attraction and, aside from the usual high school and college dances in the area, appeared at Ciro's LeDisc and the Sea Witch in Hollywood, the Marina Palace in Seal Beach and The Cinnamon Cinder in Long Beach. After signing to Dot Records they were to have recorded an album of originals *Five The Hard Way*, but the project ran into problems and they split in mid-1966.

Compilation appearances have included: *She Haunts You* on *No No No* (CD); *The Egyptian Thing* and *My Baby's Barefoot* on *Back From The Grave, Vol. 7* (2-LP); and *The Egyptian Thing* on *Chosen Few, Vol's 1 & 2* (CD) and *The Chosen Few, Vol. 2* (LP). (VJ/DPe)

Syndicate Of Sound (CA)

Personnel:			
	DON BASKIN	sax, flute	A
	JOHN DUCKWORTH	drms	A
	BOB GONZALEZ	bs	A
	JIM SAWYERS	ld gtr	A
	JOHN SHARKEY	keyb'ds, gtr, vcls	A

			HCP
ALBUM:	1(A)	LITTLE GIRL	(Bell 6001) 1966 148 SC

NB: (1) also issued in the UK (Stateside SSL 101 85) 1966. (1) reissued on vinyl (Bell) 198?. (1) reissued on vinyl (Sundazed LP 5051) 1997. (1) reissued on CD (Sundazed SC 6120) 1997.

Also of interest is *Syndicate Of Sound* (Peformance PERF 388) 1988, also released on CD; *Little Girl - The History Of* (Performance PERF 399) 1995, a CD release which contains 22 tracks; and *Collection Of Rare Tracks* (Performance PERF ?) 1996, a compilation which comprises mostly single tracks that were released after the band's initial success but never quite caught on. The styles vary from cut to cut. Liner notes outline their story which spanned from 1964 all the way to 1970s.

			HCP
45s:		Prepare For Love/Tell The World	(Scarlet 503) 1965 -
		Prepare For Love/Tell The World	(Del-Fi 4304) 1965 -
		Little Girl/You	(Hush 228) 1966 -
		Little Girl/You	(Bell 640) 1966 8
		Rumours/The Upper Hand	(Bell 646) 1966 55
		Good Time Music/Keep It Up	(Bell 655) 1966 -
		That Kind Of Mari/Mary	(Bell 666) 1967 -
		Brown Paper Bag/Reverb Beat	(Buddah 156) 1967 73
		Mexico/First To Love You	(Buddah 183) 1967 -
	α	Little Girl/Rumors (PS)	(Hip Pocket HP-29) 1967 -
		You're Looking Fine/Change The World	(Capitol 2426) 1968 -

NB: α 4" flexi. There's also a retrospective 45: *Who'll Be The Next In Line*/*The Spider And The Fly* (PS) (Sundazed S-116) 1996, which contains two previously unreleased live tracks from 1965 at the Silver Dollar Saloon, San Jose.

This garage-rock quintet formed in San Jose in 1965 and is best known for their Top 10 hit *Little Girl*. By 1968 they were aiming at underground audiences and, although they achieved no further commercial success, they remained a popular live attraction. Their album (*Little Girl*) made No. 148 in the U.S. Album Charts and has become a minor collectable.

In April 1965, just off a short tour headlining the Pacific Northwest with **Paul Revere and The Raiders**, they descended upon the San Mateo County Fairgrounds for The Teenage Fair (in April of 1965) and won the top prize at the 'Battle Of The Bands' competition - studio time at Del-Fi studios and a contract to release one Del-Fi single. The label passed on the option to release the single; instead they pressed up 1,500 promo copies of the single and gave them to the band, who took them back home to San Jose to sell at their shows. The 'A' side is an Animals copy, while the 'B' side is a lightweight, almost **Beach Boys**-like pop tune written by Sharkey. After the band had a minor hit on the Billboard charts with *Little Girl* Del-Fi reconsidered and decided to officially issue the earlier single, this time on the Scarlet label. However this was pulled quickly after objections from the band's recording manager (and Hush label-owner) Garrie Thompson.

The Syndicate of Sound toured constantly for the latter half of 1966, taking time off to tape TV shows like 'American Bandstand' and 'Where The

Action Is'. Soul singer James Brown, who appeared with them on one of the TV shows, was so impressed that he invited them to open his theatre show in San Francisco. Success was short for the band; a year or so later drummer Duckworth was drafted at the height of the Vietnam conflict, the band went through several other changes from its original line-up and recorded three singles at the end of 1969. Baskin then moved to Los Angeles in 1970, where he and Gonzalez (the only other remaining original member of the band) mounted an unsuccessful attempt at recording another album for Capitol Records. It didn't do much, so they disbanded.

John Sharkey issued a private press album in 1975 which is now a minor collectible.

The *Syndicate Of Sound* retrospective album features two unreleased cuts, the last three singles and other selected singles and album cuts.

Compilation coverage has so far included: *(We Ain't Got) Nothin' Yet* on *Nuggets Box* (CD); *Little Girl* on *Wild Thing* (2-LP), *Nuggets, Vol. 12: Punk Part Three* (LP), *Sound Of The Sixties* (2-LP), *Sixties Archive, Vol. 1* (CD), *Nuggets* (CD) *Nuggets From Nuggets* (CD) and *Excerpts From Nuggets* (CD); *That Kind of Man* on *Psychedelic Archives Vol. 7* (double cassette box) and *Rumors* on *Love Is The Song We Sing* (4-CD box). Big Beat's *Hush Records Story* (CD) includes nine tracks by the band (*Little Girl, Get Outta My Life, Looking For The Good Times (The Robot), That Kind Of Man, Rumors, Say I Love You, Mary (alternate version) (Marrie), Games* and *Saturday Night*), many unreleased. A live rendition of *Louie Louie* from 1966 appears on the flexi single that came with 'Cream Puff War #2'. The *San Jose Todaze Yesterday* CD includes three tracks by the 1996 line-up - *Shakin' All Over, My Lonely Sad Eyes* and *Off The Hook.* (VJ/MW/BTs/EDW)

Synod (IL)

ALBUM:	1	NOBODY'S JUKEBOX	(No label RS-21375) 197? R1

A local Illinois quintet, **Synod's** album is in a pop-psych mould with some fuzz guitar and original and rather mellow material. *To A Californian, Future Shock*, and *Touch A Clown* are some of the best tracks on this album, which came housed in a gatefold sleeve. Some listeners may find the out of tune vocals irritating. (SR)

The System (MN)

45:	Katheraynne/One In A Million	(Vineyard 444) 196?

This rock quintet worked out of Minneapolis, Minnesota in the mid and late sixties. They also have a cut, *Smiling Eyes*, on *Gathering At The Depot* (LP). (VJ)

Gabor Szabo (Hungary>CA)

ALBUMS:	1	GYPSY '66	(ABC Impulse! AS-9105) 1965
(up to	2	SIMPATICO	(ABC Impulse! AS-9122) 1965/6
1977)	3	SPELLBINDER	(ABC Impulse! AS-9123) 1966
	4	JAZZ RAGA	(ABC Impulse! AS-9128) 1966 SC
	5	THE SORCERER	(ABC Impulse! AS-9146) 1966
	6	WIND SKY AND DIAMONDS	(ABC Impulse! AS-9151) 1967
	7	LIGHT MY FIRE	(ABC Impulse! AS-9159) 1967
	8	MORE SORCERY	(ABC Impulse! AS-9167) 1967
	9	BACCHANAL	(Skye SK-3) 1968
	10	DREAMS	(Skye SK-7) 1968
	11	1969 (comp)	(Skye SK-9) 1969
	12	BLOWIN' SOME OLD SMOKE	(Buddah BDS-20-SK) 1970
	13	MIZRAB	(CTI 6026) 1973
	14	RAMBLER	(CTI 6035) 1974
	15	NIGHTFLIGHT	(Mercury 1091) 1976
	16	FACES	(Mercury 1141) 1977

NB: (1) with Gary McFarland and Co. (6) with The California Dreamers.

45s:		Walk On By/Yesterday	(ABC Impulse 45-244) 1965
		Gypsy Queen/Bang Bang	(ABC Impulse 45-248) 1966
		Witchcraft/Spellbinder	(ABC Impulse 45-254) 1966
		Paint It Black/ Sophisticated Wheels	(ABC Impulse 45-257) 1966
		The Beat Goes On/Space	(ABC Impulse 45-263) 1967
		Saigon Bride/12:30 (Young Girls Are Coming To The Canyon)	(ABC Impulse 45-268) 1967
		Sunshine Superman/ (Theme From) Valley Of The Dolls	(Skye 451) 1968
		Bacchanal/Book Of Love	(Skye 454) 1968
		Fire Dance/Ferris Wheel	(Skye 459) 1968
		Dear Prudence/Stormy	(Skye 4515) 1968/9
		Sealed With A Kiss/Both Sides Now	(Skye 4517) 1969
	α	Rocky Raccoon/That's What Happens	(Buddah 215) 1971
		Close To You Love Theme From Spartacus	(Blue Thumb 7118) 1971
	β	Breezin'/Azure Blue	(Blue Thumb 200) 1971
		It's Going To Take Some Time/ ?	(CTI OJ-14) 1973
		Baby Rattle Snake/Keep Smiling	(Mercury 73840) 1976

NB: α with Lena Horne, β with Bobby Womack.

Born in Hungary in 1936, jazz guitarist **Gabor Szabo** arrived in the U.S.A. in 1956 with Louis Kabok (**The Advancement**) and began playing on records by Chico Hamilton. A very gifted guitarist with a specific touch and sound; he became influenced by Indian mysticism and began a solo career in 1965. Recording albums on ABC mixing jazz, rock, Indian music (with sitar) and pop, his records sold well and he was one of the few jazz musicians to influence the rock and psych market. **Insect Trust** recorded his *Walkin On Nails*, **A.B. Skhy** wrote the track *Gazebo* about him, **Dr. John** cited him on *The Lonesome Guitar Strangler* and **The Eden's Children** quoted him on their liner notes. He also played San Francisco's Fillmore on the same bill as Hendrix.

Gabor Szabo recorded intensively, notably on ABC with the famous producer Bob Thiele (John Coltrane, **Free Spirits**, **Salvation**) and on Skye with Gary McFarland. The musicians who usually played with him included Louis Kabok, Jim Keltner, Bill Plummer (of **Cosmic Brotherhood**), Hal Gordon and Jim Stewart. Their material was mostly instrumental and ranged from versions of Beatles, Stones, Sonny & Cher and Donovan to Manuel de Falla's *Fire Dance*, plus originals penned by **Szabo**. Live recordings from the period are also extremely interesting.

Readers should however avoid the two ABC records with the California Dreamers, these are an awful experience aimed at the adult market and are completely marred by insipid choir vocals. The California Dreamers were a vocal nine-piece who included John and Tom Bahler, better known as **The Love Generation**.

Szabo returned to the jazz style after 1970. He died in 1982.

You'll also find *Walking On Nails* on *Journey To A Higher Key: The Best Of Sitar Psychedelia, Vol. 1* (LP); and *In Search Of Nirvana* on *Electric Psychedelic Sitar Headswirlers 9* (CD). (SR/MW)

LITTLE GIRL
SYNDICATE OF SOUND
SUNDAZED

SYNDICATE OF SOUND - Little Girl CD.

Jon Tabakin (CA)

ALBUM: 1 JON TABAKIN (Larrow 100) 1975 R1

This is a soft-pop album by a Californian artist. There's a strong **Beach Boys** influence and the production is lo-fi but the songwriting is creative and the album is definitely worth a spin for fans of seventies pop. (VJ)

Tabernash (IL/CO)

Personnel incl: CRAIG HUTE gtr, vcls

45: Head Collect/Out Of The Cold (Dym-A-Nite 1247) 197?

Here's a rare private press single by a progressive hard-rock outfit with both West Coast and Midwest elements, like a cross between **Tripsichord** and **Thunderpussy**. The rhythm section on the 'A' side sounds quite a lot like The Who circa 1969.

Craig Hute was previously with **The Contents Are**. (CF)

The Taboos (NY)

45: All My Life/So Sad (La Salle L-382) 1967

A bunch of Long Island teens discovered by local talent spotter Carl Edelson, whose sole single appeared in 1967 on his La Salle label. Edelson was also responsible for releases by the **Shandels** and **Lemon Sandwich**. *All My Life* reappears on *Psychedelic States: New York Vol. 1* (CD) - it would be an average garage ballad but for a discordant outburst of acidic guitar. (MW)

The Talismen (WA)

Personnel:	JOE BRITT	A
	JACK COOPER	A
	LEON JEFFREY	A
	JOHN WOOD	A

45s: She Was Good/
Lonely (by Deviie and Gayliss) (Julian 105) 1966
I Know A Girl/I'll Take A Walk (Julian 108) 196?

Hailed from Wenatchee, Washington. *She Was Good*, a superb punker, can also be found on *Highs In The Mid-Sixties, Vol. 14* (LP) and *Teenage Shutdown, Vol. 3: Things Been Bad* (LP & CD). (VJ/MW/DR)

The Talismen (WI)

Personnel:	PAUL "RABBIT" BENEKE	gtr	A
	JOHN JAVORSKY	bs	A
	RUSS LONIELLO	drms	A
	BILL SHEREK	bs, gtr	A

45: Glitter And Gold/She Belongs To Me (Rampro R-115) 1966

Bill Sherek formed **The Talismen** in Wisconsin in 1966, after the break-up of his previous band **The Tikis**. In late 1966, this Madison/Janesville group recorded their sole single, augmented on guitar by producer/artist **Dick Campbell**.

Glitter And Gold finally appeared on the 2001 compilation *Badger Beat Chronicles* (LP). (MW/GM)

The Talismen (MI)

Personnel incl: MICHAEL LUTZ

45: Vintage N.S.U./Taxman (Hideout H-1226) 1968

Formed in Ann Arbor, Michigan this band released just one single which remains unheard and has yet to attract any compilers, perhaps because both sides appear to be covers, of Cream (?) and the Beatles.

Supposedly a couple of members would join the Detroit-based **Bottle Company** who released a single on Hideout the following year; that band had evolved out of Owosso's **Run-A-Rounds**. Michael Lutz later found fame with Brownsville Station. (MW)

The Tallysmen (MA)

45: Little By Little/You Don't Care (Tally 200,688) 1965

The Tallysmen hailed from Dorchester, Massachusetts. They also recorded an alternative version of *You Don't Care About Me* and another song, *Only Girl In The World*, which still exist as acetates.

One member was later in the Tweeds.

Compilation appearances include: *Little By Little* on *New England Teen Scene* (CD) and *New England Teen Scene, Vol. 1* (LP); and *You Don't Care* on *New England Teen Scene, Vol. 2* (LP). (VJ/MW)

The Talula Babies (OH)

45: Hurtin' Kind/Mine Forever (Mar no #) 198?

This single was a bootleg of **The Tulu Babies** first single on Tema. For more information see the **Tulu Babies** and **Baskerville Hounds** entries. (GGI/MW)

Tamalpais Exchange (NY)

Personnel:	RONNIE BEDFORD	drms	A
	PENELOPE ANNE BODRY	vcls	A
	MIKE BRANDT	gtr, vcls	A
	SUSAN KAY	gtr, vcls	A
	MICHAEL KNIGHT	gtr, vcls	A
	BUCKETS LOWERY	vcls	A
	RALPH ROST	bs	A
	PAMELA TALUS	keyb'ds, vcls	A
	(DON PAYNE	bs	A)

ALBUM: 1 TAMALPAIS EXCHANGE (Atlantic SD 8263) 1970

45: Flying Somehow/Wish (Atlantic 2747) 1970

Produced by Adrian Barber and recorded in New York, this mix of hippie-folk, rock and pop with vocal harmonies has lyrics with religious or quasi-philosophical content. Overall it's weak and better avoided. (SR)

the peeling of
TANGERINE

TANGERINE - The Peeling Of... LP.

Tamara's New Generation (?IL)

Personnel?: PETE IANNI
TAMARA

45: Just Flowers/Traffic (IRC 6943) 1966

If hippie sounds float your boat, you'll dig this obscure waxing on a Chicago label. It is not the usual commercial, harmony-drenched, groovy 'sunshine pop', it's the real deal. *Just Flowers* is a trippy flute-led instrumental, infused with incense and patchouli and ideal background music. *Traffic* has Tamara's breathy reading of a poem over a flute and bongo workout. Dealers who list this as 'garage' are very misleading. (MW)

Tamrons (NC)

Personnel incl:	LLOYD PETTUS	ld gtr
	TED PETTUS	drms
	KEITH STACY	bs
	ROBERT WALTERS	gtr
	PHIL WALTERS	keyb'ds

45s: Wild-Man/Stop, Look, Listen (Pyramid 7-7381) 1967

These teen-punkers hailed from Concord in North Carolina and evolved out of the remains of two junior-high bands The Kings and The Night Raiders. *Wild-Man* is a fine example of the teen-punk genre and well worth a listen.

Compilation appearances include: *Wild-Man* on *Back From The Grave, Vol. 4* (LP) and *Back From The Grave, Vol. 2* (CD); and *Stop, Look, Listen* has re-emerged on *Total Raunch* (CD). (VJ/MW/MD)

James T and The Workers (MI)

45s: Who Can I Turn To/That Is All (No Label SS 6368-01) 1966
I Can't Stop/Let Me Hear You Cryin' (Prophonics 2026) 1966

This band hailed from the wilds of the northern Michigan peninsula near Bay City. *That Is All*, in *Louie Louie* style, has recently resurfaced on *Sixties Archive, Vol. 7* (CD), *Back From The Grave, Vol. 8* (2-LP) and *Back From The Grave, Vol. 8* (CD). *I Can't Stop* can also be heard on the *Michigan Mayhem, Vol. 1* (CD) and *Quagmire Volume 7* (CD). Both singles are incredibly rare - incredibly expensive anyway, as are many Michigan "nuggets". (VJ/GG/MW)

The Tangents (CA)

45s: Good Times/Till I Came Along (Impression 105) 1965
Hey Joe (Where You Gonna Go?)/
Stand By Me (Impression 111) 1966

Los Angeles was home turf for this mid-sixties outfit. Their first single was lightweight orchestrated pop-beat and is best avoided.

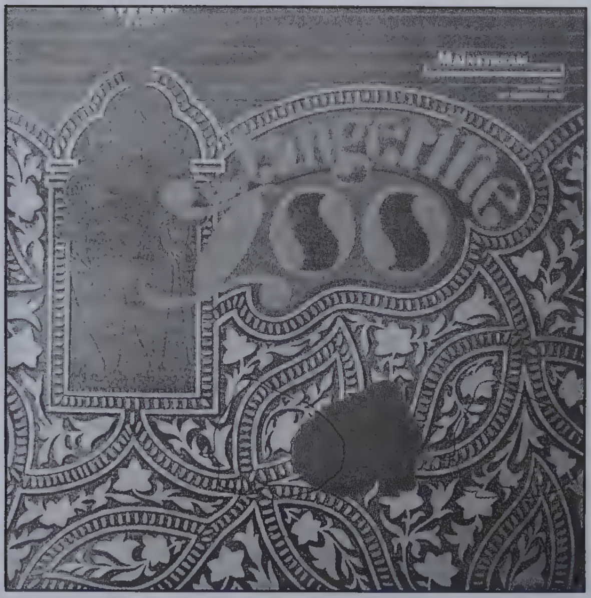
Their finest moment, *Hey Joe (Where You Gonna Go?)*, is captured for posterity on *Highs In The Mid-Sixties, Vol. 2* (LP) and *Boulders, Vol. 8* (LP). You'll also find *Good Times* on *Quagmire Volume 5* (CD). (VJ)

Tangerine (PA)

Personnel:	DENNIS DEFELICE	bs	A
	AL FERRARO	ld gtr, vcls	A
	LYNN (CRASH) FERRARO	congas, gtr, vcls	A
	DENNIS KOSTLEY	drms	A

ALBUM: 1(A) THE PEELING OF TANGERINE
(Stephen Productions SPST 001) 1971 R2

NB: (1) reissued on vinyl (No label) 1991. (1) reissued on vinyl (Akarma AK 137) 1999. (1) reissued on CD (Gear Fab GF-131) 1999.



THE TANGERINE ZOO - Self Titled LP.

The band came from Latrobe, Pennsylvania. Their rare album was recorded in Pittsburgh, Pennsylvania. It contains five original songs. All of side two is taken up with *My Main Woman*, a 13-minute jam on which each band member shows his playing skills. Overall it's an interesting album which ranges from hard-rock, guitar-oriented jazz-rock, tinges of psychedelia and lots of drums. The sleeve notes mention that one track *The Hutch* was written during a live performance of the group at The Hutch in Vienna, West Virginia on 28th February 1971.

They later evolved into The Ferraro Brothers which tried to blend fifties, sixties and seventies music with prominent vocal harmonies.

A.J.F. has been compiled on Gear Fab's *Psychedelic Sampler* (CD). (MW/VJ)

Tangerine Roof (CA)

45: Back In My Arms/All We Need Is Love (Roof 1) 196?

Tangerine Roof was a little known band from California. *Back In My Arms* has quite a poppy feel and can also be found on *Sixties Rebellion, Vol. 4: The Go-Go* (LP & CD). (VJ)

The Tangerine Zoo (RI)

Personnel:	ROBERT BENEVIDES (*)	ld gtr, bs, vcls	AB
	WAYNE GAGNON	gtr, vcls	AB
	RONALD MEDEIROS	hrmnca, organ, vcls	AB
	DONALD SMITH	drms, vcls	AB
	TONY TAVARES	bs, gtr	A

NB: (*) shown as Benevedes on the second album.

ALBUMS: 1(A) THE TANGERINE ZOO (mono/stereo)
(Mainstream 56107/S6107) 1968 R1
2(B) OUTSIDE LOOKING IN (Mainstream S/6116) 1968 R2

NB: (1) reissued on vinyl (Mainstream) 199?. (2) reissued on vinyl (Mainstream) 199?. (1) and (2) have also been reissued on one CD (Fingerprint CDTZ 2173) 199?.

45s: α One More Heartache/A Trip To The Zoo (Mainstream 682) 1968
β Like People/Can't You See (Mainstream 690) 1968

NB: α both sides taken from their debut album. β both sides taken from their second album.

Tangerine Zoo was a Newport, Rhode Island band. Although their first album contains some impressive swirling organ work and occasional fuzztone guitar, its material, which is largely written by the band, lacks originality. Their second effort, *Outside Looking In* is the better of the two.

Tavares departed prior to its recording and the remaining quartet produced wilder and more imaginative music which translated to vinyl quite effectively. On this, *Wake Up Sun, Can't You See, Confusion* and a cover of The Moody Blues' *Another Morning* are all excellent. It's a pity that the group didn't recruit a new lead vocalist, however, as shortcomings in this department are occasionally obvious.

Tangerine Zoo evolved out of **The Ebb Tides**, and Wayne Gagnon later played in an outfit called **Wadsworth Mansion**. Tavares was later in the seventies disco act of the same name.

Pebbles, Vol. 21 (LP) includes a version of one of their better tracks *Nature's Children* as by **The Kidds**, a previous incarnation of this outfit. (VJ/CF)

Gary Tanin (WI)

ALBUM: 1 LOVE CHANGES ALL (Vera M-9172) 1972 SC

Milwaukee singer and multi-instrumentalist **Gary Tanin**'s album is mostly melancholic folk with gentle piano backing. His songs were about life and love. Housed in a black and white cover, it's not a particularly good album, but it may however interest people searching for "real people" sounds. (SR/VJ)

Taos (NM)

Personnel:	JEFF BAKER	gtr, vcls, keyb'ds	A
	KIT BEDFORD	keyb'ds, vcls, bs	A
	ALBIE CIAPPA	drms, vcls	A
	BURT LEVINE	gtr, bs	A
	STEVE OPPENHEIM	gtr, keyb'ds, vcls	A

ALBUM: 1(A) TAOS (w/poster) (Mercury 61257) 1970

45s: Everybody's Movin' (In The Sunshine) (mono/stereo)
(promo-only) (Mercury 73032) 1970
Everybody's Movin' (In The Sunshine)/
Take Good Care (Mercury 73032) 1970

Taos, New Mexico is famous for the Taos Pueblo which has been continuously inhabited for over 1,000 years. In the late sixties Taos became a minor destination for hippies (and now it's an artist-colony type tourist town). This quintet made their home there and played a predictable mix of folk, country and blues with vocal harmonies and some decent guitar work. Their music is not essential. The single cuts are from the album. Additional titles include *Space Bird, Think I'll Wait, Morning Sun, 20,000 Miles In The Air (Again), All My Life, Love's Face, Putting My Faith In You, On The Way Down, Climbing Up The Mountain* and *After So Long (So Long).* (SR/VJ)

TAOS - Self Titled LP.

STEREO
S/6116
MAINSTREAM
THE
ZOO

THE TANGERINE ZOO - Outside Looking In LP.

Tarantula (CA)

Personnel:	OZ BACH	bs, vcls	A
	MIKE EDELMAN	electric flute, sax, vcls	A
	TOM GRASSO	piano, prgan, vcls	A
	THAD MAXWELL	ld gtr, vcls	A
	STEVE SWIRN	drms	A

ALBUM: 1(A) TARANTULA (A&M SP-4202) 1968

45: Love Is For Peace/Billy The Birdman (A&M 1158) 1969

Produced by Chad Stuart (of **Chad & Jeremy**), **Tarantula** was a California group strongly influenced by **Zappa** and jazz. Tracks like *Electric Guru, Red Herring, Love Is For Peace, Peach, Fuzz And Peppermints* have lots of acid organ, fuzz guitar and strange vocals and lyrics, plus various noises and onomatopeas. The single tracks are from the album.

Oz Bach had previously been in Spanky and Our Gang and then in Wings, another California group similar to **The Mama & The Papas** who released an album for Dunhill. Thad Maxwell went on to play with country-rock bands (**Swampwater**, Sierra) and **Arlo Guthrie**. (SR)

Tarbaby (FL)

Personnel:	BREWSTER BANKS	bs, piano, vcls	A
	WALLY KNOELKE	drms, perc, trumpet	A
	PATRICK MUTH	gtrs, hrmnca, vcls	A

ALBUM: 1(A) FEBRUARY (New South Recordings NR-4500) 1973 R2

NB: (1) reissued on CD (Gear Fab GF-241) 2010.

From Florida, this was a popular local act in the Tallahassee area of Florida in the early seventies. They had a local hit in Tallahassee with the bluesy boogie *Gotta Find Me A Woman*, which is on their album. They also performed with Eric Carmen and The Raspberries in Panama City. Musically *February* is a folk-rock album with some light fuzz in places and a few boogie tracks (*Bootleg, My Back Door, Baked Tomato*). It's on the mellower material (*I Need Your Love* and *So Long*, with its clear appealing vocals) that the album really wins through. The final track *New Song* is a gorgeous instrumental.

Brewster Banks went on to release eight albums under various names and Patrick Muth was in Crybaby between 1976-1980 and then played in The Cove Hotel Band in Panama City. (VJ)

Jem Targal

ALBUM: 1 LUCKEY GUY (w/insert) (S'Heavy 812006) 1978 R3

Jem Targal was bassist in Detroit's **Third Power.** His solo album is presented in a crude black and white cover designed to be hand-coloured by the purchaser and is a mish-mash of riffing with pianos, keyboards, echo-laden vocals, various percussion instruments, multi-tracked harmonies, and bass guitar. The result is predictably uneven, but the album has some interesting moments. (VJ)

Tartaglia (?)

ALBUMS:	1	TARTAGLIAN THEOREM	(Capitol ST-166) 1969
	2	GOOD MORNING STARSHINE	(Capitol ST-280) 1969

45s:	Abraham, Martin And John/Poto Flavos	(Capitol 2528) 1969
	Classical Gas/Good Morning Starshine	(Capitol 2577) 1969

The first album mixes early electronic music with psychedelic sounds; and it contains a cover of The Beatles' *I Am The Walrus.*

The second album is subtitled "Instrumental Creations for Orchestra and Moog Synthesizer by Tartaglia" and, in addition to the title track, features covers of the likes of *Aquarius, A Day In The Life, Classical Gas, The Boxer* and *Within You, Without You.* Best to be wary; with a sultry chick on the cover, it would appear to be a bargain-bin exploito or muzak album.

Tartaglia also worked with **Richard Christensen**. (SR/VJ/MW)

Tasmanians (FL)

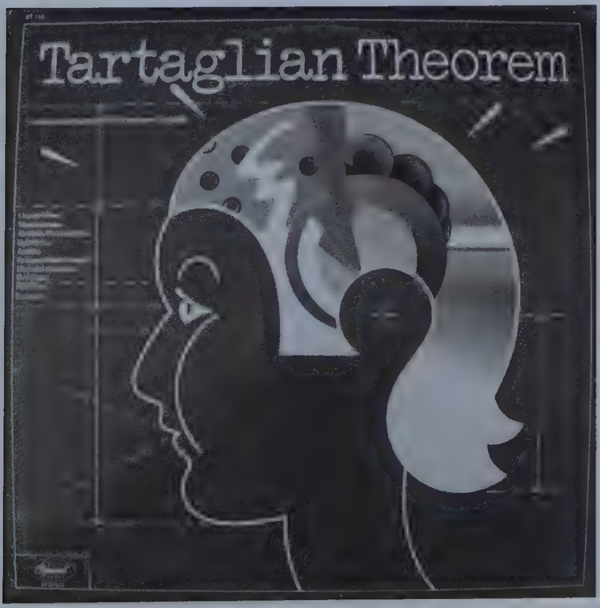
Personnel incl: MIKE CARNES
ROBIN THOMPSON

45s:	Love, Love, Love/Baby	(Conda 101) 1967
	I Can't Explain This Feeling/If I Don't	(Power 4933) 1967

From West Palm Beach, Florida and another good double-sided debut single. The 'A' side is a pleasant pop love song and the flip's a much wilder punker with some fine harmonica and guitar riffs. *I Can't Explain This Feeling* is a punchy fuzz-popper which kicks off like The Who before veering off into a garage-psych vortex midway through and at the end.

Robin Thompson played with Bruce Springsteen's E Street Band in the seventies and now runs his own recording studio in Virginia.

Compilation appearances have included: *I Can't Explain This Feeling* on *Lost Generation, Vol. 1* (LP) and *Fuzz, Flakes & Shakes Vol. 6* (LP & CD); *Baby* and *Love Love Love* on *Florida Punk Groups From The Sixties* (LP) and *Sixties Archive, Vol. 4* (CD); and *Baby* on *Teenage Shutdown, Vol. 14 - Howlin' For My Darlin'* (LP & CD) and *Psychedelic States: Florida Vol. 3* (CD). (VJ/MW/JLh)



TARTAGLIA - Tartaglian Theorem LP.

Tayles (WI)

Personnel:	SCOTT EAKIN	flute, vcls	A
	RICK MARKSTROM	drms, vcls	A
	PAUL PETZOLD	organ	A
	BOB SCHMIDTKE	gtr, vcls	A
	JEREMY WILSON	bs, vcls	A

ALBUM:	1(A)	WHO ARE THESE GUYS (w/lyric insert)	(Cinevista CV 1001) 1972 R1

NB: (1) reissued officially on CD by Gear Fab (GF-121) 1998 and as a 2-LP set (Akarma AK 122/2) 1998 with four extra tracks.

45s:	α	She Made Me That Way/ Bizzaro Man	(Age Of Aquarius 1548) 1971
	α	Funny Paper Sun/It's High Time	(Age Of Aquarius 1548) 1971

NB: α released early 1971 as a double 7" set in a gatefold PS.

The album was recorded live at the Nitty Gritty, Madison, Wisconsin on 18 March 1972. It's becoming sought-after by collectors. The songs are all originals and the band competent musicians. The music on side one for the most part is R&B/bar blues, certainly not for garage or psychedelic purists. Side two is more interesting - *Angry With My Friend* has some experimental guitar work, *Master Of The Arts* is a good track and *Guitar*, as its title suggests, features some pretty frantic and melodramatic guitar work. Certainly side two has its moments, but the band suffers from the lack of a strong vocalist.

The CD reissue comprises the single tracks and the live album and provides a detailed history of the band. **The Tayles** were formed in 1966 after two members of Jeremy Wilson's previous outfit (the Canterbury's) were killed in a car crash. This determined the name of the successor band. **The Tayles** started out as a sixties covers band playing hits at frat parties. The only bar the band performed at on a regular basis was the Nitty Gritty so no surprise that's where they recorded their album.

The Tayles split in 1972 with Jeremy Wilson going on to form the Shakers and Scott, Bob and Rick forming the Beans, but they reunited as **The Tayles** in 1976. The name was finally retired in the late seventies and, as the Shakers again, they continued power-poppin' into the nineties.

Bob Schmidtke passed away in 1984 and the band has dedicated the reissues to his memory. Rick Markstrom became a clothing buyer and the only member who still remained in the music business professionally part-time. Scott Eakin became an automobile technician. Paul Petzold's whereabouts are unknown.

She Made Me That Way has been compiled on Gear Fab's *Psychedelic Sampler* (CD). (VJ/MW)

whoarethesequys
Stereo

TAYLES - Who Are These Guys 2-LP.

Adam Taylor (?CA)

ALBUM: 1 ADAM TAYLOR (Tiger Lily TL 14024) 197? R1

This melodic rock album spans singer/songwriter and rural folk-rock styles. The vocals and songwriting are strong. (VJ)

Emmett Taylor (MO)

Personnel incl:	STEPHEN EYRE	
	EMMETT TAYLOR	gtr, vcls

ALBUM: 1 EMMETT TAYLOR (Kerygma KMA-101) 197? R3

Here's a rare early seventies privately pressed Christian folk-rock album from Missouri. It was recorded with Stephen Eyre and spans psych and folk and has some fuzz guitar. (VJ)

James Taylor and The Original Flying Machine (MA/NY)

Personnel:	AL GORGONI	harpsichord	A
	DANNY "KOOTCH" KORTCHMAR	vcls, gtr	A
	JOEL O'BRIEN	drms	A
	JAMES TAYLOR	vcls, gtr	A
	ZACHARY WIESNER	bs	A
	JERRY	bs	A

ALBUM: 1(A) JAMES TAYLOR AND THE ORIGINAL FLYING MACHINE (Euphoria EST-2) 1971

NB: (1) reissued on vinyl (Euphoria EST-2) 1971. (1) reissued on vinyl (Springboard International SPB-4023) 1972. (1) reissued on CD (Gadfly) 1996.

45s:		Brighten Your Night With My Day/ Knocking 'Round The Zoo	(Euphoria 45-201) 1971
	α	Night Owl/Rainy Day Man	(Jubilee 2C006-93296) 1972

NB: α French release.

Produced by Al Gorgoni and Chip Taylor and designed to look like a bootleg, this album comprises the first recordings by **James Taylor** in 1967 whilst he was working the folk-rock circuit with Kortchmar and O'Brien from the **King Bees**. Only seven tracks are included with *Night Owl*, *Rainy Day Man* (covered by **Tom Rush** on his *Circle Game* album) and two takes of the catchy *Knocking Round The Zoo*, complete with false starts and studio dialogue. Musically it can be compared to the **Lovin' Spoonful** or early **Youngbloods**. Kortchmar went on to form **City** and with O'Brien **Jo Mama**, before becoming a session man. **Taylor** signed a contract with Apple enjoying a successful singer/songwriter career in the seventies.

Euphoria was a short-lived subsidiary of Jubilee and also released the album by **Sum Pear**. (SR)

T. C. (AZ)

ALBUM: 1 LAMANITE (Desert City 3002) 197? R1

From Phoenix, Arizona this effort utilises mellotron and is mostly melodic rock and folk with a couple of heavier tracks. (VJ)

T.C. Atlantic (MN)

Personnel:	FREDDIE FREEMAN	vcls, keyb'ds	ABC
	BOB WELLS	ld gtr	ABC
	JOE KANAN	bs, vcls	ABC
	?	drms	A
	ROD EATON	drms	B
	HARRY NEHLS	drms	C

ALBUM: 1(B) LIVE AT THE BEL-RAE BALLROOM (Dove M 4459) 1967 R1

NB: (1) reissued on vinyl (Eva 12014) 1983 with bonus tracks.

Also relevant is *The Best Of T.C. Atlantic* (Dionysus BA 1169) 2002.

45s:		Once Upon A Melody/ I Love You So Little Girl	(Aesops 5-6044) 1965
	α	O-Rang-A-Tang/ The Whole World Knows I'm In Love	(Mercury 72482)1965
		Mona/My Babe	(B-Sharp 272) 1966
		Faces/Baby Please Don't Go	(Turtle 1 1 03) 1966
		Shake/Spanish Harlem	(Turtle 11 05) 1966
		20 Years Ago (In Speedy's Kitchen)/ I'm So Glad	(Candy Floss 101) 1968
		Twenty Years Ago (In Speedy's Kitchen)/ I'm So Glad	(Parrot 330) 1968
		Love Is Just/Faces	(Parrot 338) 1969
		Judgement Train/Shine The Light	(Paramount 0098) 1971
	β	The Countess/I Can't Love You Anymore	(Sire 4101) 1969

NB: α shown as by The Pigmees. β shown as by Eric Marshall and The Chimes.

This band recorded in Minneapolis, Minnesota between the mid-sixties and early seventies, but came from St Paul. Aside from the above-mentioned album, they also issued several singles including the one for Sire as Eric Marshall and The Chimes. They also had a cut on the *Money Music* (LP) compilation (*Faces*, the same version that appears on their Turtle single). Drummer, Rod Eaton, later played with The Underbeats, an early version of **Gypsy**. Eaton was replaced by Nehls, formerly of the **Rave-Ons** and **South 40**.

The live album, which was reissued on the French Eva label in 1983, contains some fine drivin' renderings of such sixties classics as *Lovelight, Mona, Baby Please Don't Go, Shake, I'm So Glad* and *Smokestack Lightning*, as well as fine covers of more sensitive numbers like *Spanish Harlem* and *I Love You So, Little Girl.*

With the possible exception of *Love Is Just*, their post-'66 output is disappointing given that *Faces* is rightly regarded as one of THE best examples of psychedelic punk. Be warned that the version of *Faces* on the Parrot single is an orchestrated mellow version and, sad to say, sucks!

Some of this band's material was produced and written by Harley Toberman, who also recorded with **Blue Sandelwood Soap**. It was Toberman who, together with noted Minnesota collector and author Jim Oldsberg, produced the 17-track *Best Of* CD in 2002. It gathers together the stronger single cuts, including *O-Rang-A-Tang* (released in 1965 as "The Pigmees"), and adds a handful of unreleased cuts by the final line-up, which are in hard-rock vein

Compilation appearances have included: *Faces* on *Pebbles, Vol. 3 - The Acid Gallery* (LP), *Pebbles, Vol. 3* (CD), *The Essential Pebbles Collection, Vol. 1* (2-CD), *Pebbles Box* (5-LP), *Pebbles, Vol. 2 (ESD)* (CD), *Trash Box* (5-CD) and *Great Pebbles* (CD); *Faces* and *Mona* on *Sixties Archive, Vol. 5* (CD) and *The Finest Hours of U.S. '60s Punk* (LP); and *Love Is Just* on *Changes* (LP). (VJ/JSz/MW)

T. C. Atlantic
"recorded live at the Bel-Rae ballroom"

T.C. ATLANTIC - Live At The Bel-Rae Ballroom LP.

TCB - see Addendum page 1398.

TCT (TN)

ALBUM: 1 LAST TIME AROUND FOLKS (2-LP)
(No label #2-7205) 197? R2

From Tennessee, this double live album includes covers of *Jumpin' Jack Flash*, *I'm Losing You*, and *Whipping Post*. The recordings date from March 1972. It was issued in a printed brown paper bag! (SR)

The Tea Company (NY)

Personnel:	FRANKIE CARRETTA	gtr, ld vcls	A
	MIKE LASSANDO	drms, backing vcls	A
	JOHN VANCHO	bs, backing vcls	A
	AL VERTUCCI	gtr, ld/backing vcls	A

ALBUM: 1(A) COME AND HAVE SOME TEA WITH THE TEA COMPANY (Smash 67105) 1968 R1

NB: (1) reissued on vinyl (No label) 199?. (1) reissued on vinyl (World In Sound Records WIS-006) 2000. (1) reissued on CD (No label) 199?. (1) reissued on CD (World In Sound Records WIS-1037) 2000 with four bonus cuts.

45: Come And Have Some Tea With Me/
Flowers (Smash 2176) 1968

Tea was another word for marijuana, so with a name like **The Tea Company**, it is clear what to expect from their sole album. It is an interesting effort, with the title track and 10-minute cut, *Flowers* outstanding. The latter is Beatles-influenced psychedelia, with high-pitched guitar notes superimposed upon a typical psychedelic backing. It sounds rather like an extended version of the ending to *Strawberry Fields Forever*. Aside from a slowed-down version of The Supremes' hit *You Keep Me Hanging On*, all the compositions are originals and some are full of the usual hippie cliches and social commentary, for example, *Love Could Make The World Go Round* and *Make Love Not War*. Their sole single contained shorter versions of two cuts from their album, with *Flowers* being a drastically edited and remixed version.

The group, who were originally called The Lip-Tin Tea Company, came from Queens, New York and evolved out of **The Naturals**. They played mostly in New York City, Long Island, New Jersey and Connecticut.

Al Vertucci recalls: - "**The Tea Company** and all **The Naturals** stuff was done at Ultra-Sonic by Bill Stahl". Ultra-Sonic was "in Hempstead, Long Island, and the owner/engineer was Bill Stahl who did all of the '**Fudge** and Shangri-Las stuff there. One of the greatest engineers ever!! He did with four tracks what people can't do today with 48. **The Tea Company** album (which was recorded on eight tracks) was then re-mixed and ruined at A&R Recording, 7th Avenue in New York City by Mercury's Dick Corby."

COME AND HAVE SOME TEA WITH THE TEA COMPANY
TEA CO.

THE TEA COMPANY - Come And Have Some Tea With... LP.

Frankie Carr's All Natural Band issued a self-titled album on the Tribute label in 1977.

The freaky hubbly-bubbly instrumental *Don't Make Waves* has also turned up on *Buzz Buzz Buzzzzzz, Vol. 1* (CD). You can also find *Flowers* (single version) on *A Heavy Dose Of Lyte Psych* (CD); and *Come And Have Some Tea With Me* on *A Deadly Dose Of Wylde Psych* (CD). (VJ/MW/AV/MLo)

Teakwood (NY)

Personnel:	GREG RITA	A
	BOB TUPPER	A

ALBUM: 1(A) TEAKWOOD (Century 34005) 196?

This folk duo is thought to have been based in New York. (VJ)

Teardrops (CO)

Personnel incl:	RON MYERS	A
	ERNIE WATTA	A

45s: Sweet, Sweet Sadie/
You Go Your Way (PS) (004 45-004.1/2) 1966
Armful Of Teddy Bear/Who Are You (PS) (004 NPS-101) 1966

Quartet **Teardrops** was from Pueblo, Colorado - home of **The Trolls**. Their best effort is considered to be *Sweet, Sweet Sadie* - a catchy pop-punker produced by Norman Petty. Somewhere between **Paul Revere and Raiders** and **Sir Doug's** *She's About A Mover*. The flip is a lame pre-beat teen ballad.

Their second single, *Armful Of Teddy Bear* is a tame pop ballad distinguished only by its carnival theme and evocative merry-go-round keyboard sounds, but the flip is a surprisingly tight'n'bouncy novelty-cum-punker.

You can also check out *Sweet, Sweet Sadie* on *Monsters Of The Midwest, Vol. III* (LP), *Victims Of Circumstance, Vol. 2* (LP), *Victims Of Circumstance, Vol. 2* (CD), *Now Hear This!* (CD) and *Psychedelic States: Colorado* (2-CD). (VJ/MW)

The Tears (CA)

Personnel:	JIM BRACKETT	drums	A
	EDDIE GILHERME	bs	A
	BOB SALAZAR	organ, gtr, vcls	A
	RICK SALAZAR	gtr, vcls	A

45s: Weatherman/Read All About It (Scorpio 409) 1966
Rat Race/People Through My Glasses (Onyx 2201) 1968

Originally thought to be from Sacramento, California the band was actually headquartered in the Bay Area town of Alameda. They won the State Fair 'Battle Of The Bands' in 1966, thereby getting the opportunity to cut *Weatherman*. The single, which is most notable for some fuzzy instrumental and a good vocal, got a lot of airplay in northern California in late 1966 and the band consequently toured heavily in that area, with gigs with **Grateful Dead**, **Music Machine**, **Mojo Men**, **The Seeds** etc.

The second single didn't come out until early '68, by which time the group had split - only the Salazar brothers feature on the flip *People Through My Glasses*. Two unissued killers, *Taxi Driver* and *No Time For Tears* are also featured on a *Nugget from The Golden State* volume, and Rick Salazar's son Arion is the bass player in Third Eye Blind.

Compilation coverage has so far included: all four sides on *The Scorpio Records Story* (CD) although the version of *People Thru My Glasses* appears here in remixed form, whilst the single version graces *Psychedelic Experience, Vol. 3* (CD); *Weatherman* and *Read All About It* on *Sound Of The Sixties: San Francisco Part 2* (LP); and *Weatherman* on *The Psychedelic Sixties, Vol. 1* (LP), *Sixties Choice, Vol. 2* (LP), *60's Choice Collection Vol's 1 & 2* (CD) and *The Cicadelic 60's, Vol. 4* (CD). Scorpio was a subsidiary label of Fantasy records. (VJ/MW/AP)

Teddy and His Patches (CA)

45s:	Suzy Creamcheese/From Day To Day	(Chance 668) 1967
	Haight And Ashbury/I Ain't Nothin'	(Chance 669) 1967

This interesting San Jose-based group existed for too short a time. *Suzy Creamcheese* is a superb slice of mayhem and dementia and has rightly become an acid-punk classic on account of its inclusion on several compilations. All their material is essential stuff in any garage-psych collection.

Compilation appearances have included: *Suzy Creamcheese* on *Pebbles, Vol. 3 - The Acid Gallery* (LP & CD), *Acid Dreams, Vol. 1* (LP), *Mayhem & Psychosis, Vol. 2* (LP), *The Essential Pebbles Collection, Vol. 1* (2-CD), *Pebbles Box* (5-LP), *Pebbles, Vol. 2 (ESD)* (CD), *Acid Dreams - The Complete Set* (3-LP), *Acid Dreams Testament* (CD), *Trash Box* (5-CD), *Great Pebbles* (CD), *Uptight Tonight* (CD) and *Love Is The Song We Sing* (4-CD plus book); *From Day To Day* on *Sixties Rebellion, Vol. 6: The Biker* (LP & CD), *Filling The Gap* (4-LP box), *Victims Of Circumstances, Vol. 1* (LP) and *Victims Of Circumstance, Vol. 2* (CD); and *Haight Ashbury* on *Boulders, Vol. 2* (LP), *60's Punk E.P., Vol. 2* (7") and *A Heavy Dose Of Lyte Psych* (CD). (VJ)

Teddy and The Pandas (MA)

Personnel:	JOE DALY	gtr	A
	AL LAWRENCE	perc, vcls	ABC
	DICK GUERRETTE	keyb'ds	ABC
	TEDDY DEWART	gtr	AB
	BILLY "SONNY" CORELLE	bs	ABC
	JERRY LABRECQUE	drms	ABC
	PAUL RIVERS	gtr, vcls	C

ALBUM: 1(C) BASIC MAGNETISM (Tower ST-5125) 1968

NB: (1) Teddy Dewart had left the band by the time of recording this album, but appears on it as special guest.

There's also a 2-CD retrospective, *Once Upon A Time* (North Shore Soundworks NSS-027) 2004.

EP: 1 RARITIES AND FORGOTTEN GEMS
(North Shore Soundworks NSS-005) 2002

			HCP
45s:	Once Upon A Time/Out The Window	(Coristine 574) 1966	-
	Once Upon A Time/Out The Window	(Musicor 11 76) 1966	134
	We Can't Go On This Way/ Smokey Fire	(Musicor 1190) 1966	103
	Searchin' For The Good Times/ Sunnyside Up	(Musicor 1212) 1966	-
	The Lovelight/Day In The City	(Timbri 101) 1967	-
	Childhood Friends/68 Days Till September	(Tower 433) 1968	-

NB: There are also two Musicor acetates in existence *We Can't Go On This Way/Games* and *Sunnyside Up/Willie Dum Dum*. Both *Games* and *Willie Dum Dum* appear to be unissued songs. Acetates of unissued *Spring Came Early This Year* and *City Woman* also exist.

Originally from Beverly, Massachusetts the band was later based in nearby Boston. They first attracted attention when *Once Upon A Time* was transferred from Coristine to the Musicor label. It gave them their second local Top 10 hit, but national success always eluded them. Their leader Teddy Dewart had left the band by the time of their album and their earlier garage sound was surrendered for a bubblegum style. Their album is not recommended, but many of their singles have resurfaced on compilations:- *The Lovelight* and *Once Upon A Time* are also on *Bay State Rock Vol. 1* (LP) and they have four tracks:- *Once Upon A Time; (Bye Bye) Out The Window, Smokey Fire* and *We Can't Go On This Way* on *Mindrocker, Vol. 10* (2-LP). *We Can't Go On This Way* can also be heard on *Nuggets, Vol. 4: Pop Part Two* (LP) and is a rather pretty pop song. They also contributed two songs on a Various Artists collection, *The Gene Pitney Show* (Musicor 2101) (LP).

Their producer Bruce Patch was also responsible for the **Timothy Clover** album and went on to establish Spoonfed Records who reissued some of Boston's classic albums like **The Remains**' Epic album.

75 minutes of psychotic terror
ACID DREAMS
TESTAMENT
Head 25

ACID DREAMS TESTAMENT (Comp CD) including Teddy and His Patches.

In March 2002, the band released a CD EP *Rarities And Forgotten Gems* which contains seven unreleased and rare Pandas songs - tracks which were all recently discovered from long lost and forgotten demo acetates, audition pressings and rare singles.

The *Once Upon A Time* retrospective gathers together 20 tracks on the first disc, comprising 1966-1968 singles and the Tower album. The second disc contains 14 cuts collected together by band members from acetates and rehearsal tapes; the final cut is a studio session from 1984, the remainder cover 1965 to 1967. (VJ/HI/BW/MW)

Teddy Boys (NY)

Personnel:	BOBBY RONGA	gtr
	TONY VAN BENSCHATEN	gtr
	TOM SMITH	gtr
	GUY MASSON	drms

45s:	Jezebel/It's You	(MGM 13515) 1966
	Where Have All The Good Times Gone/ La La	(Cameo 433) 1966
	Mona/Good Morning Blues	(Cameo 448) 1967
	She's So Sweet And Kind/ Don't Mess With Me	(No label 1616) 1967

This Hyde Park, New York band's finest moment was arguably their pretty offbeat version of Bo Diddley's *Mona*. *Jezebel* was a raw, vitriolic cover, and *Don't Mess With Me* a rock'n'roller which they put out themselves. *Where Have All The Good Times Gone* is pretty fine too, a solid Kinks-like swinger; the flip is a tad ponderous but has some raunchy guitar in the break and finale. All their singles are worth picking up should you come across them.

In 1967 they recorded the superb *Fusion* single, released as by **Pinocchio & The Puppets**. Their next venture was as **Mortimer** although, by the time their eponymous album appeared, they'd been reduced to a trio by the departure of Ronga.

Compilation appearances include: *Mona* on *Pebbles, Vol. 12* (LP), *Pebbles Vol. 10* (CD), *Pebbles, Vol. 4 (ESD)* (CD) and *Trash Box* (5-CD); *Don't Mess With Me* on *What A Way To Die* (LP) and *Hang It Out To Dry* (CD); *Jezebel* on *Garage Punk Unknowns, Vol. 1* (LP); *It's You* on *Wyld Sydes Volume 3* (CD); and *She's So Sweet And Kind* on *Total Raunch* (CD). (MW/MM/VJ)

Teegarden & Van Winkle (OK>MI)

Personnel:	SKIP "VAN WINKLE" KNAPE	vcls, keyb'ds, bs	ABCD
	DAVE TEEGARDEN	drms, vcls	ABCD

MIKE "MONK" BRUCE	ld gtr, slide gtr, vcls	CD
BOB SEGER	vcls, perc	C
JACK ASHFORD	tambourine	D
DAMON REINHOLD	hypnotist	D
PAT "TACO" RYAN	sax, flute	D
(MERLENE DRISKELL	vcls	BC)
(BUDDY EMMONS	pedal steel	B)
(JO ANN HILL	vcls	BC)
(BRENDA KNIGHT	vcls	BC)
(JERRY PAUL	conga	B)
(JAY PENI	horns	B)
(STEVE BASSETT	vcls	C)
(ERNIE FIELDS	sax, bagpipes	C)
(TRACY NELSON	backing vcls	C)
(JERRY SMITH	piano	C)
(BOB GOODSITE		D)
(LAFAYETTE LEAKE	keyb'ds	D)
(DENNIS THOMPSON		D)

ALBUMS:	1(A)	AN EVENING AT HOME WITH...	(Plum) 1968
	2(A)	BUT, ANYHOW	(Atco SD33-290) 1969
	3(B)	TEEGARDEN AND VAN WINKLE	(Westbound WB 2003) 1970
	4(C)	ON OUR WAY	(Westbound WB 2010) 1972
	5(D)	EXPERIMENTAL GROUNDWORK	(Westbound WB 2019) 1973

NB: (1) reissued with a non-gatefold cover design (Atco SD 33-272) 1968.

			HCP
45s:	God, Love And Rock And Roll/ Work Me Tomorrow	(Plum 68102) 1970	-
	God, Love And Rock And Roll/ Work Me Tomorrow	(Westbound 170) 1970	22
	Everything Is Going Be Alright/ You Do	(Westbound 171) 1970	84
	Passing Gas/Ride Away With Me	(Westbound 200) 1971	-
	Carry On/Ride Away With Me	(Westbound 210) 1971	-

From Tulsa, Oklahoma this duo of drummer/organist began playing in the mid-sixties with a locally famous Elvis manque named Gene Crose, who figures in the career of practically all the members of the Oklahoma Mafia, including Leon Russell and J.J. Cale. When they quit Crose after Teegarden was fired, they formed a band called Skip and The Blue Tones. After a while, Knape hooked up with a regional outfit called Rodney and The Blazers led by Rodney Lay (later with Roy Clark). Eventually, Knape and Teegarden ended up in the L.A. home of Leon Russell and released a single as the **Sunday Servants**, produced by J.J. Cale.

The pair finally returned to Tulsa, complemented by local musicians including Tommy Tripplehorn (who would later join the Leon Russell influenced Gary Lewis and The Playboys) and Carl Day. They began playing around town as LSD and C (for Love, Skip, Dave and Carl!) when they were spotted by a Detroit college student and Robert Kennedy campaign worker named Jim Cassily, who was on his way to California. After the Kennedy assassination, Cassily moved back to Detroit and persuaded Teegarden and Knape to take up residence with him. Cassily, who was to produce all their albums, had a lot of enthusiasm and devised a plan for the two to record their debut album live at a local Detroit club. He also renamed Knape "Van Winkle". Released on the independent Plum Records label, the disc quickly attracted the attention of Atlantic Records executive Jerry Schoenbaum, who offered them a contract. They sold about 10,000 copies of *An Evening At Home* and Atco gave them the green light for a second album, *But Anyhow*, recorded in March 1969 in GM Studios in Detroit. This features some original cuts, Donovan's *Season Of The Witch* plus R&B covers of *Bright Lights, Big City, She Caught The Katie, Annie Had A Baby*, before ending with *All About My Ole Bitch*.

They sold about 20,000 copies but their Atco contact wasn't renewed. Teegarden and Knape failed to get a contract with another label and their career was on the downhill slide. Then came along Leon Russell who had put together the Mad Dogs And Englishmen with all the Tulsa Mafia. He called them and they ended up on stage, but they refused to go on the tour and appear in the Mad Dogs movie.

The pair stayed in Detroit instead and recorded the initial version of *God, Love And Rock 'n' Roll* on a Revox. With their own money, they pressed 500 singles and finally got a contract with a local label, Westbound, who had just signed a distribution deal with Janus Records. Westbound did a lot of promotion with this single and *God, Love And Rock 'n' Roll* became a national hit. Unfortunately, the album *Teegarden And Van Winkle* wasn't ready and arrived too late to cash on the single's success. It's a good album, however, with creative arrangements of *Eleanor Rigby* and Merle Haggard's *Okie From Muskogee*.

Among the people who became interested in the duo was fellow Detroiter **Bob Seger**. They formed a trio and finally took on Mike "Monk" Bruce, a killer guitarist (also from Tulsa). The four men cut an album that was finally released as **Bob Seger**'s *Smokin O.P's*, released on Punch Andrews' label Palladium.

At the same time *On Our Way* was released and is arguably their best record, probably because of Bruce's guitar parts. Tracy Nelson of **Mother Earth** guests on some tracks recorded in Nashville, the others being recorded in Toronto and Detroit. It contains good covers of Gregg Allman's *Midnight Rider*, Mose Allison's *If You Live* and **Don Nix**'s *Going Down* plus eight original songs.

Experimental Groundwork, their final record, is supposed to have been recorded under hypnosis! Cassily found a hypnotist, Damon Reinhold, and came up with the idea of using him to hypnotize the band in the studio, inviting the press to watch. That allowed the group to get a lot of national promotion in Newsweek, Time etc, but when the story came out, once again, the record wasn't done. When it was finally released, no one cared anymore and the duo had broken up. *Experimental Groundwork* is in fact an excellent rock 'n' roll album with various covers and originals. Both sides begin with an induction and end with a band dehypnotization and the sleeve mentions that "You are advised to read the booklet included before playing the record". The said booklet is a must read, the writer (Gemini III !) explaining that hypnosis is a little like smoking grass and that, in case the record player malfunctions, you will merely fall asleep and wake up soon...

After 1973, Knape put together a big band with horns and female backing vocals and stayed around Detroit before moving to California in the late seventies to work with Eric Burdon and Doug Kershaw. Teegarden headed back to Tulsa and finally joined **Bob Seger**'s Silver Bullet Band at the height of his visibility.

Teegarden and Van Winkle reunited in 1997, did some concerts in Tulsa and recorded a new album, *Radioactive*.

God, Love And Rock And Roll was later included on *Michigan Rocks, Vol. 2* (LP). (SR/VJ/MW)

The Teemates (NJ/NY)

Personnel:	ROBBIE LONDON (LUNDIUS)	ld gtr	A
	BOB POLHEMUS	gtr	A
	BRYAN POST	drms	A
	RICHARD STAFF	bs, ld vcls	A

ALBUM:	1(A)	JET SET DANCE DISCOTHEQUE	(Audio Fidelity DFM-7042) 1964 SC

45s:	She's So Alone/Teemate Slide	(I.D.L.E. 1) 196?
	Dream On Little Girl/Movin' Out	(Audio Fidelity 104) 1964
	Night Fall/No More Tomorrows (PS)	(Audio Fidelity 105) 1964

Here's another obscure New York/New Jersey outfit. Produced by Sidney Frey, the album is extremely hard to find and is not really for garage purists - it's competent frat-dance-beat featuring several beat covers *A Hard Day's Night, And I Love Her, Do Wah Diddy Diddy, Walk Don't Run* and dance numbers like *Cmon And Swim* and *Mashed Potatoes Yeah*. There are also four original songs written by their manager Josef Shefski. The liner notes mention "For the best possible reaction, this record can and should be played at maximum level".

Movin' Out can also be found on *Hipsville, Vol. 2* (LP). (VJ/SR/MW)

The Teen-Beets (NC)

45s:	I Guess That's Why You're Mine/ Not In Love With Me	(Chain 5-5315) 1965
	I Should Wait/Oh Baby	(Chain 5-5588) 1965

This Winston-Salem band released a pair of singles in the summer of 1965. At some point they were known as The Beets and by 1967 they'd become **The Words Of Luv**.

I Should Wait and *I Guess That's Why You're Mine* reappeared on *Tobacco A Go-Go Vol. II* (LP). (MW/VJ)

Teen Tones (IN)

45s:	Fortune Teller/Poison Ivy	(Don & Mira no #(6268/9) 1964
	Do You Wanna Dance/ Long Cold Winter Ahead	(T & T no # (2487/8)) 1964

NB: bracketed numbers are RCA matrix #s.

From South Bend, Indiana,

Punk Classics, Vol. 5 (7") includes **Teen Tones'** *Fortune Teller*, whilst *Long Cold Winter Ahead* has resurfaced on *Hoosier Hotshots* (LP). (VJ/MW)

The Telstars (DC)

Personnel:	JIMMY CARTER	gtr	A
	TERRY GORKA	bs	A
	GARY JOHNSON	gtr	A
	RONNIE WILSON	drms	A

45:	Keep On Running/Hold Tight	(Columbia 4-44141) 1967

Longhair Productions, who brought us **The Blues Magoos**, were behind this Washington D.C. band's sole single. This couples two good fuzz-popsters with a competent version of the Spencer Davis Group classic though lacking the vibrant punch of the original. *Hold Tight* is not the Dave Dee, Dozy, Beaky, Mick and Tich hit.

Jimmy Carter and Steve Lacey had previously been with **The British Walkers**, whilst Terry Gorka went on to **Reason**. (MW/BE/VJ)

The Telstars (NH)

Personnel incl:	GARDNER BERRY	keyb'ds

45:	Love For A Lady In Grey/David's Mood	(3 B's no #) 1967

This Hampstead, New Hampshire band's sole release was recorded at AAA Studios in Boston.

Love For A Lady In Grey is a moody, understated piece of psychy soft-rock with atmospheric Farfisa and treated vocals. The flip is a cover of the 1963 Dave Lewis Trio instrumental (on *The History Of Northwest Rock Vol. 1*) (LP), also tackled by the Sawyers and Varcels Combo. (MW)

The Tempests (IN)

45s:	The Love I'm In/Pink Elephants	(Fujimo FM-7701) 1964
	Look Away/Carousel Blues	(Fujimo no # (6946/7)) 1964
	Prancer's Got Some Red Spots/ Rockin' Xmas Goose	(Fujimo no # (4630/1)) 1965
	Do It To Me Baby/Searchin'	(Fujimo no # (2070/1)) 1966
	Zip A Dee Do Dah/ Lookin' Out The Window	(Fujimo SS-8126-01) 1966
	Boppin' The Blues/Whole Lotta Shakin'	(Fujimo ?) 196?
	Brainstorm/The Love I'm In	(Fujimo ?) 196?

NB: bracketed numbers are RCA matrix #s. Existence of last two unconfirmed.

The Tempests hailed from Elkhart, Indiana. Not strictly garage - this was one of those 'hangover' outfits that kept the spirit of the fifties alive during the sixties with a repertoire of old school rock'n'roll/rockabilly.

Look Away, a good early sixties rocker also appears on *Highs In The Mid-Sixties, Vol. 19 - Michigan Part 3* (LP) and on *Riot City!* (LP), but Fujimo was a north Indiana label. *Lookin' Out The Window* has resurfaced on *Wyld Sydes Volume 2* (CD). (VJ/MW)

SHOOTING STARS · WILD THINGS · XL'S · IDLE FEW
BACKDOOR MEN · FERRIS WHEEL · THE ENDD
TEEN TONES · CIRKIT · DUKES · TIKIS · BLUES INC.
SIR WINSTON & THE COMMONS · MERE IMAGE
HOOSIER
HOTSHOTS

HOOSIER HOTSHOTS (Comp LP) including Teen Tones.

The Tempos (AL)

Personnel:	TERRY BARNETT	gtr	A
	LARRY COOK	gtr	A
	BILL MOORE	drms	A
	MIKE SHELL	gtr	A

ALBUMS: 1(A)	SPEAKING OF... THE TEMPOS	(Justice JLP 104) 1966 R3
2(A)	THE TEMPOS	(Crypt 010) 1987

NB: (1) reissued on CD by Collectables (COL-0601) 1996. (2) was a reissue of (1) with bonus tracks and a different sleeve.

45:	All That I Really Want/Termite	(Twin-Spin 105) 1966

NB: shown as by The Tempo's.

A Sylacauga, Alabama garage band whose *You're Gonna Miss Me* (not the **13th Floor Elevators** song), one of the tracks from the album, can also be heard on *Oil Stains* (LP), whilst the instrumental *Heart Beat* graces *Strummin' Mental, Vol. 2* (LP). Their Justice album changes hands for lots of bucks. It was about the only release on the label by a band not from the East Coast and many collectors consider it the best band on the label. As well as the usual covers it has some great Stones-influenced originals like *You're Gonna Miss Me* and *Two Timer. All That I Really Want* from their rare single appears on *Gravel Volume 5* (CD).

Tim Warren's excellent compilation not only brings the album back from the grave (Cryptic pun intended!) but adds four live tracks - *Hey Joe, I'm Cryin, Good Lovin'* and *Twist And Shout* - and also two 'practice session' tracks *Scratchy* and *Louie Louie.* (VJ/MW)

The Tempos (?)

ALBUM:	1	THE TEMPOS (10")	(No label WFC 595) 1966 R?

This is a hopelessly obscure 10" teenbeat album. (VJ)

The Tempters (MI)

ALBUM:	1	LIVE	(AmCue) 1969 R1

This is a primitive late sixties private pressing from Michigan with lots of covers including *Something* and *Come Together* (Beatles), *You've Made Me So Very Happy, You Keep Me Hangin' On, Hold On I'm Comin'*, etc. plus a few self-penned numbers. (VJ)

Tennessee Farm Band (TN) - see The Farm Band (TN).

Tension (CT)

Personnel incl: JOHNNY PARRIS

45s:	It's A Fact/Does Anybody Really Know What Time It Is?	(Poison Ring PR-713) 1971
	Life Is A Beautiful Thing/ Run To Nowhere	(Poison Ring PR-715) 1971

From Connecticut, this obscure group recorded on the same label as **Fancy** and **Pulse**. (SR)

Teresa (TN)

ALBUM:	1	ANITA KERR PRESENTS TERESA	(Dot DLP 25976) 1970

Anita Kerr (real name Anita Jean Grilli) was born on 31 October 1927 in Memphis, Tennessee and released several albums. For this one, after switching to Dot, she was supported by an instrumental group. It's a subdued folk-pop offering with unusual orchestration in places. (VJ)

The Terminal Barbershop (NY)

Personnel:	WYATT DAY	gtr, keyb'ds, vcls	A
	JOE FARRELL		A
	JOE HUNT	drms	A
	DICK HURWIT		A
	JIMMY OWENS	trumpet	A
	JON PIERSON	trombone, vcls	A
	JONATHAN RASKIN	bs, gtr, vcls	A
	ERIC WEISBERG		A

ALBUM:	1(A)	HAIR STYLES	(Atco SD 33-301) 1969

From New York City, this short-lived studio group was put together after **Ars Nova** had split. The album, which is mediocre, consists of cover versions from the musical 'Hair' performed in the same style as **Ars Nova**. (VJ/NK)

Terra Nauticals (TX)

45:	Black Friday/Hangin' On Me	(Viber-Sound 105) 1967

This was an obscure Texas band. *Black Friday* opens with some promising organ and soon develops into a bouncy punker. It has also resurfaced on *Sixties Rebellion, Vol. 9: The Nightclub* (LP & CD). (GG)

Terrible Teens (LA)

45:	Don't Stop Now/Nite Life	(Pic 1 107) 1965

A Shreveport, Louisiana act who put out several singles as **The Alley Cats**, **Bad Habits** and **London Teens**. See the **Bad Habits** entry for more details. (MW)

The Terrifics (KY)

Personnel incl: WALTER WRIGHT ld vcls

45s:	α	I Ain't Got/Street Of Love	(Fig 800) 1967
		On The Sea Shore/Lovers Plea	(Fig F-301) 1968

NB: α may be shown as by Walter Wright & The Terrifics.

The Terrifics came from Ashland, Kentucky - the stomping turf of soul-funk brothers The Kickin' Mustangs and garage-niks **The Outcasts** (both with singles on Plato). *Lovers Plea*, a rocker with wild vocals, has resurfaced on *Sixties Rebellion Vol. 3: The Auditorium* (LP/CD). (VJ/MW)

Terry and The Chain Reaction (AL)

Personnel incl: TERRY WOODFORD ld vcls A

45s:	Keep Your Cool/Stop Stopping Me	(United Artists 50199) 1967
	Take Me To Your Heart/ You Made Me	(United Artists 50271) 1968

More a pop than garage combo, nevertheless *Keep Your Cool* may appeal to some. It's a catchy laid-back strutter with 'cool' spoken vocals, *Green Onions* keyboard moves and arrogance reminiscent of **006**'s *Like What, Me Worry*. From Alabama, they featured lead singer **Terry Woodford**, who'd previously cut several solo releases. In high school Terry played in the Mystics, who included legendary Muscle Shoals player David Hood on bass. Supposedly they also recorded. Terry hooked up with **The Chain Reaction** right out of high school, and recorded at Fame Studios with producer Rick Hall. The follow-up *Take Me To Your Heart* is a powerful beat-stomper, sounding like something **Paul Revere and The Raiders** would have done a couple of years earlier. The flip is rather more typical of Fame sounds - soulful, strutting pop with brass.

Keep Your Cool was covered in 1985 by Plan 9 on their *Keep Your Cool And Read The Rules* album. (JLh/MW)

Terry and The Telstars (ME) - see White Fluff (ME).

Terry and Tommy (TX)

45:	It Ain't No Good To Love Anybody/ I'm No Fool	(AOK 1030) 1967

A folk-rock duo based around West Texas.

You can also hear *It Ain't No Good To Love Anybody* on *Highs In The Mid-Sixties, Vol. 11* (LP) and *The History Of Texas Garage Bands, Vol. 3* (CD). (VJ)

Joel Tessler (FL)

45:	Why	(Criteria no#) 196?

NB: one-sided acetate.

This acetate was recorded at Criteria Studios in Miami, Florida. *Why*, a sombre jangly garage-ballad with a nod to **The Byrds** and a wink at Dylan, is featured on *Psychedelic Crown Jewels, Vol. 2* (LP & CD). (MW/RM)

Thackeray Rocke (AZ)

Personnel:	PAUL BUYS	dr, vcls	ABCD
	DAVE KILLINGSWORTH	gtr	A
	MIKE KESLAR	ld gtr	AB
	FRANK LACEY	vcls	ABCD
	AL QUINLAN	bs, gtr, vcls	ABCD
	VINCE WELNICK	keyb'ds	A
	SHELDON SKINKLE	gtr, vcls	BC
	GIL KARSON	bs	C
	BOB HENKE	bs	D
	MIKE MASHBIR	ld gtr	D
	JOEY TRUJILLO	ld gtr	
	ED BLACK	ld gtr	

45s:	Bawling/Season Of The Witch	(Castalia 10671) 1967
	Tobacco Road/Can't You See	(Castalia 268) 1968

Formed in 1967 in Phoenix, Arizona when **The Young Men** (Lacey & Killingsworth) merged with The Kin (Keslar, Quinlan, Buys and Welnick), they were known fleetingly as The Impact (and they certainly created one). Featured on *A Fistfull of Fuzz* (CD) and *Fuzz, Flaykes, & Shakes Vol. 6* (LP/CD), Bawling is notable for some frantic buzzin' fuzz although it's more hard-rock than garage-punk. Their second single features a heaving, acid-rock version of *Tobacco Road*, backed by a gentle rock ballad.

Sheldon Skinkle (also known as Bunker Huddle or Jr. Ellis) had played on some unreleased tracks by local rivals **The Grapes Of Wrath**, which are on that band's retrospective CD on Gear Fab.

The band evolved into Sleepy Hollow who may have released a single in 1969 (*Feelin' Glad Missed You So*). In the mid-seventies Welnick resurfaced on the West Coast in The Tubes. (MW/John Hesterman/Dan Nowicki/VJ)

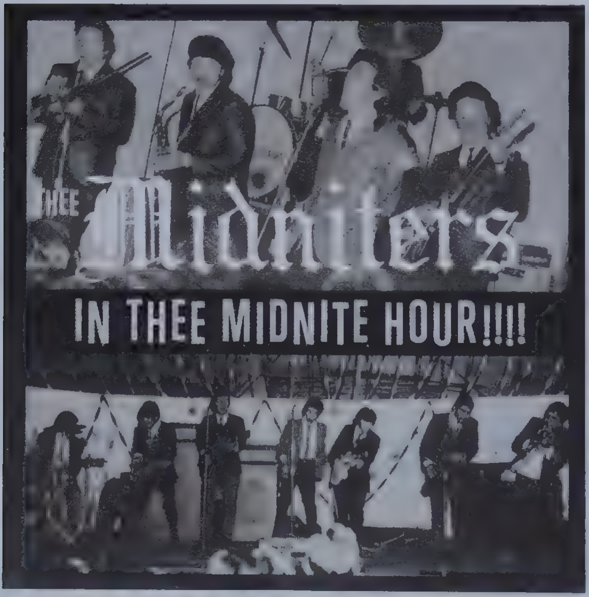
Thee Midniters (CA)

Personnel incl: WILLIE GARCIA vcls A

ALBUMS: 1 THEE MIDNIGHTERS (mono/stereo) (Chattahoochee C-1001/CS-1001) 1965/66 R1
2 BRING YOU LOVE SPECIAL DELIVERY (mono/stereo) (Whittier W/WS-5000) 1966 R1
3 UNLIMITED (Whittier WS-5001) 1966 R1
4 GIANTS (Whittier WS-5001) 1967

NB: There's also two collections; *Thee Midnighters Greatest* (Thump Records TH-9089) 2003; and *In Thee Midnite Hour!!!!* (Norton Records 315) 2006.

45s: Land Of 1000 Dances/
Ball Of Twine (Chattahoochee CH-666) 1965
Sad Girl/Heat Wave (Chattahoochee CH-674) 1965
Whittier Boulevard/Evil Love (Chattahoochee CH-684) 1965
Empty Heart/I Need Someone (Chattahoochee CH-693) 196?
Brother, Where Are You?/
Heat Wave (Chattahoochee CH-695) 1966
I Found A Peanut/
Are You Angry? (Chattahoochee CH-706) 1966
It'll Never Be Over For Me/
Thee Midnite Feeling (PS) (Whittier W-501) 1966
Dragon Fly/The Big Ranch (Whittier W-503) 1966
Everybody Needs Somebody/
Never Knew I Had It So Bad (Whittier W-504) 196?
Jump, Jive, And Harmonize/
Looking Out A Window (Whittier W-507) 196?
Breakfast On The Grass/
Dreaming Casually (Whittier W-509) 196?
You're Gonna Make Me Cry/
Making Ends Meet (Whittier W-511) 196?
Chicano Power/
Never Going To Give You Up (Whittier W-513) 196?
Are You Angry?/Giving Up On Love (Whittier WR-203) 19??
It'll Never Be Over For Me/
Whittier Boulevard (Whittier WR-204) 19??
Chicano Power/Could It Be (Whittier WR-205) 19??
Never Going To Give You Up/
Chicano Power (La Raza 711) 19??
Jump Jive & Harmonise (Norton 874) 19??
I Found A Peanut/Love Special Delivery (Norton 875) 19??
Everybody Needs Somebody To Love/
Never Had It So Bad (Norton 876) 19??



THEE MIDNITERS - In Thee Midnite Hour!!!! LP.

Thee Midniters was a seven-piece Chicano band from L.A. who enjoyed a minor hit in 1965 with their cool instrumental *Whittier Boulevard* and also their cover of *Land Of 1000 Dances*, which was also a hit for fellow Chicanos Cannibal and the Headhunters, whom they also backed up at live shows on many occasions. Because they had a horn section (who also doubled on extra keyboards and percussion), **Thee Midniters** were adept at playing outright rockers as well as soulful ballads.

Whittier Boulevard is on their debut album, which otherwise consists of British covers and frat and soul material.

Bring Me Your Love Special Delivery features the same blend plus a highly-rated original *I Found A Peanut* and the fuzzed-out stomper *Love Special Delivery*.

Unlimited is much more in their dance and soul vein. *Giants* featured material from their earlier albums including *Whittier Boulevard, Land Of 1000 Dances, Walk On By, Going Out Of My Head* and *Love Special Delivery*. (VJ)

Thee Muffins (NY)

ALBUM: 1 POP UP! (Fan Club no #) 1966 R2

This very obscure outfit was probably from Lake George, New York. The album, though exceedingly rare, is disappointing soulful beat-ballad music in the same mould as **Skip and The Creations**. Predominantly covers including *Surprise Surprise, Don't Let The Sun Catch You Crying, Do You Love Me?, I Feel Good, Crying Over You, Oo Poo Pah Doo* and *Not Fade Away*. Only two tracks are notable, the Hank Williams cover *Caliga* and an instrumental version of Mel Torme's *I'm Comin' Home*. The album has not been reissued or pirated yet and given the prices it fetches, can't be recommended to garage fans.

Walter Rossi (of Charlee/**Influence**) is rumoured to have played on their album.

Not Fade Away has been compiled on *Oil Stains* (LP). (VJ/CLy/TM)

Their Eminence (CA)

45: Mary Had A Little Lamb/
Go Ahead And Hurt Me (Limited Editions 001) 196?

From southern California, this very rare single may only exist in acetate form. *Mary...* is a new take on the nursery rhyme - a fuzz garage version to the tune of *House Of The Rising Sun*. Hear it on *Seeds Turn To Flowers Turn To Dust* (LP & CD). (MW)

Their Singing Bodies (LA)

Personnel incl: C.C. COURTNEY A
LEW "KING" KIRBY A

45s: Diagnosis-Neurosis/
You're Gotta Feel It (Back Stage 5002) 1965
α What Am I Gonna Do With You?/
Maybe Baby (Chase 4000) 1966

NB: α shown as by The Singing Bodies.

The band was a result of two New Orleans DJs teaming up with **The Pirates** to disrupt a Herman's Hermits concert in the Municipal Auditorium. Courtney and Kirby had their bodies painted gold and were dressed in baggies!

Diagnosis-Neurosis is an amalgam of comedy, punk and Vietnam protest about the onset of paranoid schizophrenia. By the second single they were cured and delivered a faithful version of Buddy Holly's *Maybe Baby*. (VJ/MW/AB)

THESE TRAILS

THESE TRAILS - Self Titled LP.

These Prosperous Times (?)

Personnel incl:	THOMAS BARTELLO	drms	A

45: Baby's Comin' Back/
The Time Has Come To Cry (20th Century Fox 45-6660) 1966

Baby's Comin' Back can also be heard on *A Journey To Tyme, Vol. 4* (LP). (VJ)

These Trails (HI)

Personnel:	DAVE CHOY	recorder	A
	PATRICK COCKETT	gtr, tabla, vcls	A
	MARGARET MORGAN	gtr, dulcimer, vcls	A

ALBUM: 1(A) THESE TRAILS (Sinergia 4059) 1973 R2

NB: (1) reissued on vinyl (Pele 1) 1998. (1) reissued on vinyl (Gates Of Dawn) 1999. (1) reissued on CD (Gates Of Dawn) 1999. (1) reissued on CD (Sinergia SR 4059) 1999.

This is an excellent album of folk-psychedelia with dreamy male/female vocals from Hawaii (musically it is reminiscent of The Incredible String Band and C.O.B. with dulcimer, tablas, slide guitar and sitar). The creative force behind the album was Margaret Morgan who composed most of the tracks. (VJ/GG)

These Vizitors (IN)

Personnel:	MICHAEL CURTIS	vcls, bs	A
	PATTI CURTIS	vcls, tamb	A
	RICK CURTIS	vcls, gtr	A
	TOM CURTIS	vcls, gtr	A
	TRAVIS ROSE	drms	A

45: For Mary's Sake/Happy Man (Capitol 2163) 1968

Originally from Indiana, **These Vizitors** lived up to their name, travelling widely, eventually settling in the sunny climes of West Palm Beach, Florida. Centred around the Curtis Family (Rick, Micheal, Patti, and Tom), their sole single is as rare as any garage single. They were a great psychedelic folk band and played opening gigs with Hendrix, **Canned Heat**, etc. They went on to be vocalists on the Crazy Horse album *At Crooked Lake* in 1972, their song *Blue Letter*, was covered on the eponymous 1975 *Fleetwood Mac* album (their first with Buckingham/Nicks) and their largest grossing song *Southern Cross* was recorded by Crosby, Stills and Nash on their 1982 release *Daylight Again*.

The band actually recorded five songs in the '68 New York City session that produced the single: *Happy Man*, *For Mary's Sake*, *Rippling Road*, *Duetime* and *Reacher Teacher*. The first two were chosen for the single because they were more commercial - both are upbeat Monkee-esque garage-pop written by brothers Richard and Michael Curtis. The others had a slightly harder edge and were never released. *Reacher Teacher* is reportedly the best of the bunch and was included on *Hoosier Hotshots, Vol. 2* (LP).

The band subsequently appeared on a local Chicago version of the "Bozo" show, lip-syncing both sides of the single, standing on the top of their road van. Amazingly, this footage has survived!

Micheal Curtis has also played and sang with **Hoyt Axton**, Gene Clark (**Byrds**), **Dewey Martin** (**Buffalo Springfield**) etc... (PY/BC/JLh/MW)

Theze Few (TX)

Personnel:	JOHN "LASSIE" COLLEY	keyb'ds, vcls	A
	BUDDY LAY	drms, vcls	A
	DAN SEALS	vcls,sax	A
	LARRY "OVID" STEVENS	gtr, vcls	A
	MIKE "DOC" WOOLBRIGHT	bs, vcls	A

45: I Want Your Love/Dynamite (Blacknight 901) 1966

This Dallas outfit had been known as the Playboys 5 until 1966. An enforced name change in 1967 and they were **Southwest F.O.B.** whose retrospective CD *Smell Of Incense* includes both sides of the **Theze Few** single and a full history of this band.

Dynamite can also be found on *Highs In The Mid-Sixties, Vol. 13 - Texas Part Three* (LP). It's an unexceptional **Kenny and The Kasuals** type effort. (VJ/MW)

The Thingies (KS>TX)

Personnel:	BOB COLE	gtr, vcls	AB
	JOHN DALTON	gtr, vcls	AB
	GORDON MARCELLUS	drms	AB
	LARRY MILLER	bs, vcls	AB
	ERNIE SWISHER	organ	A
	PHIL WEAVER	ld vcls	AB

CD: 1(-) THE THINGIES HAVE ARRIVED!!
(Collectables COL-0716) 1998

45s: It's A Long Way Down/
Merry-Go-Round Of Life (Casino 2305) 1966
Mass Confusion/Rainy Sunday Morning (Sonobeat 104) 1968

Passing through Austin, Texas en route from Topeka, Kansas to California this band was offered a one-off recording deal by Sonobeat. The result was an English-influenced hard-rocker, *Mass Confusion* with lots of fuzz guitar. The lyrics told the tale of a guy who sits in his chair and always talks about being confused. The lyrics also had subtle drug references like 'talking about love sadly dying' (ie. LSD). Apparently, it was the first single released in the US in stereo but the band broke up before it was released because their manager got into trouble with the Inland Revenue Service (IRS).

Bob Cole tells us that Ernie Swisher played on the earlier single, but quit before the band left Topeka. That single was *A Long Way Down*, an anti-drug song which argued when you've been up it's a long way to come

THESE VIZITORS.

down. The song sounds quite commercial and was aimed at the charts. 1,000 copies of the single were pressed and both sides became an important part of their live act. Cole also confirms that **The Things** did not contain two former members of **The Thingies**. John Dalton and Bob Cole were the only two **Thingies** to return to Topeka, but neither of them played professionally again. John still lives in Topeka. Ernie Swisher became a successful corporate lawyer. The other four are scattered from Florida to Texas (two), to Nevada, and they still keep in touch.

The Thingies Have Arrived!! CD gathers both singles plus four unreleased cuts - *English Eyes* and three versions of *I'm Going Ahead*. Larry Miller had previously been in the TR4 and their single: - *Peter Rabbit/Surfin' TR* (Exclusive 1007) 1963, is also included on the CD. The remainder of the album features fellow Topekans the **Morning Dew** and **The Exotics**, from Dallas.

Other compilation coverage has so far included: *It's A Long Way Down* and *Merry-Go-Round Of Life* on *The Monsters Of The Midwest, Vol. I* (cassette); *It's A Long Way Down* on *Sixties Rebellion, Vol. 7: Backyard Patio* (LP & CD) and *Midwest Garage Band Series - Kansas* (CD); *Mass Confusion* on *Monsters Of The Midwest, Vol. II* (LP), *Vile Vinyl, Vol. 2* (LP) and *Vile Vinyl* (CD); *Mass Confusion* and *Rainy Sunday Morning* on *High All The Time, Vol. 1* (LP); and the previously unreleased *I'm Going Ahead* from 1967 on *Garage Beat '66 5* (CD). (MW/HI/BCe/VJ)

The Things (?)

45: Jazz Rock With Soul/Believe (Ray Pro 267) 1967

There have been rumours that this band contained two former members of **The Thingies**, but this is incorrect. The single is said to consist of wild rock. (VJ)

The Things (TX)

Personnel:	FLOYD 'CHILLI' CHILDERS	A
	DAVID HOFFMAN	A
	GREG JONES	A
	DAVE TURNER	A

A Houston-based sixties outfit who didn't make it onto vinyl at the time. They originally called themselves String 'N Things and although the "strings" referred to their guitars, people imagined the name referred to a pop group with violins, so they shortened their name to **The Things**. Two of their recordings: - *I Don't Believe It* and *In Your Soul*, both contained fine fuzztone guitar and Farfisa organ work which characterised many late sixties Texas punk bands. Two further unissued cuts: - *Loveless Lover* and *Another Girl Like You* were cut at Andrus Studios on 12th July 1967.

THE THINGIES HAVE ARRIVED!!
HEAR 20 Original Psychedelic Nuggets From the 60s
WARNING! FAKE COVER!
The Thingies
TR4
The Exotics
The Morning Dew
RECORDED IN PSYCHORAMA SOUND

THE THINGIES - The Thingies Have Arrived!! CD.

Compilation appearances have included: *I Don't Believe It* on *Mindrocker, Vol. 4* (LP); *I Don't Believe It* and *In Your Soul* on *Acid Visions* (LP); *Loveless Lover* and *Another Girl Like You* on *Acid Visions, Vol. 2* (LP); and *I Don't Believe It, In Your Soul, Loveless Lover* and *Another Girl Like You* on *Acid Visions - The Complete Collection Vol. 1* (3-CD). (VJ)

The Things (TX)

45: Take It From Me/My Love (DJ 102) 196?

This was another, apparently different, **Things** from El Paso, Texas. *My Love* is also included on *The Garage Zone Vol. 3* (LP), *Garage Zone Box Set* (4-LP) and *Quagmire Vol. 2* (CD). The single is thought to date form around 1966. (MW)

Things To Come (CA)

Personnel:	BRYAN GAROFALO	bs	ABC
	RUSS KUNKEL (aka RUSS WARD)	drms	ABC
	LARRY ROBINSON	gtr	ABC
	LYNN ROMINGER	gtr	A
	STEVE RUNOLFSSON		ABC
	MICHAEL MIGLIARO	gtr	BC

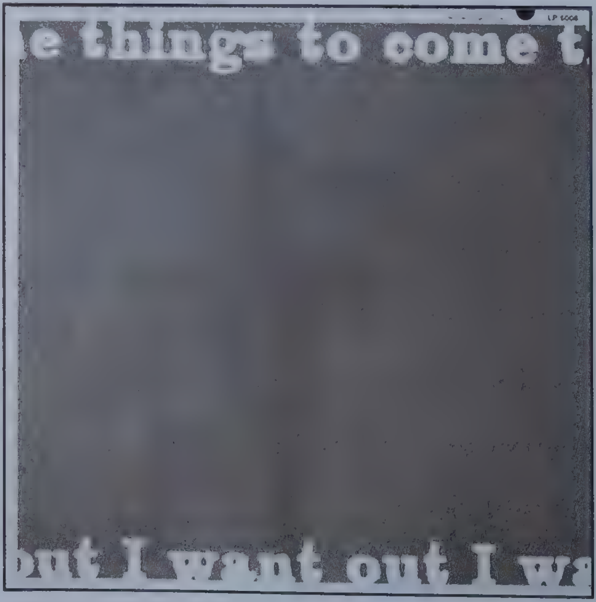
ALBUM: 1 THINGS TO COME (Century 45333) 1978 R5

NB: (1) contains previously unreleased recordings from 1966/7 plus their first 45. *I Want Out* (Sundazed LP 5008) 1995, is a coloured vinyl release which contains the first single and many previously unreleased tracks, recorded between 1965 and 1967. It has also been released on CD (Sundazed SC 11017) 1995 with extra tracks.

45s: Sweetgina/Speak Of The Devil	(Starfire 103)	1966
Come Alive/Dancer	(Warner Bros. 7164)	1968
Hello/Good Day	(Warner Bros. 7228)	1968

A Los Angeles outfit who had some fine moments. The group recorded a wealth of material in 1966/7, mostly in the typical L.A. acid-punk vein and of a really outstanding quality. Some of these recordings were released on the *Things To Come* album, issued apparently as a tax loss scam, as only 50 copies were pressed. Originals are very rare, but thankfully the Sundazed retrospective means this excellent L.A. group's work is now accessible by all.

Their first single *Sweetgina* is a quite excellent bouncy organ/fuzz rework of *Gloria*. Specialists should note that the version of *Speak Of The Devil* included on the album is longer than on the single release. *Speak Of The Devil* is a superb slice of brooding menacing punk with ranting growling vocals, atmospheric vibes and feedback.



THINGS TO COME - I Want Out LP.

The chief songwriter behind the group was Steve Runolfsson, who the other members unwisely booted out in mid-1967. *Come Alive*, their second single, is notable for excellent percussion and Eastern psychedelic guitar moves whilst the flip *Dancer* is a heavy cruncher straight out of the **Blue Cheer**/Cream school. Slightly mellower but passable heavy sounds feature on the **David Crosby**-produced *Hello* single.

Garofalo later played for Californian solo artist John Stewart and Kunkel went on to do session work and played for Crosby, Stills, Nash and Young.

Compilation coverage so far includes: *Sweetgina* and *Speak Of The Devil* on *The Chosen Few, Vol. 1* (LP) and *Chosen Few, Vol's 1 & 2* (CD); *Sweetgina* on *Boulders, Vol. 9* (LP), *I Was A Teenage Caveman* (LP), *Sundazed Sampler, Vol. 1* (CD) and *Garage Beat '66 2* (CD); *Come Alive* on *Psychedelic Unknowns, Vol. 11* (LP); *Speak Of The Devil* on *Garage Beat '66 6* (CD), *Slowly Growing Insane* (CD) and *Where The Action Is! L.A. 1965-68* (4-CD book); and *Dancer* a track which was first compiled on the 1969 (LP) *First Vibration* has more recently resurfaced on *Garage Zone, Vol. 3* (LP), *The Garage Zone Box Set* (4-LP) and *Lycergic Soap* (LP). (VJ/MW)

Things To Come (IL)

Personnel:			
	KEN ASHLEY	vcls	A
	CLIFF HARRISON	drms	A
	GEORGE HEATHERTON	bs	A
	KEITH ST. MICHAELS	gtr	A

45: I'm Not Talkin'/Til'The End Of Time (Dunwich 124) 1966

This was a Chicago combo. *I'm Not Talkin'*, is a fast and furious Yardbirds' cover, the flip, a folk-punk song with some appealing guitar work.

It's rumoured they recorded an album's worth of material for Dunwich which remains in the can.

Compilation appearances have included: *I'm Not Talkin'* on *Pebbles, Vol. 10* (LP), *Pebbles, Vol. 4 (ESD)* (CD) and *The Dunwich Records Story* (LP); *'Til The End* on *Pebbles, Vol. 21* (LP); and *I'm Not Talkin'* and *'Til The End* on *If You're Ready - The Best Of Dunwich... Vol. 2* (CD). (VJ)

Think (CA)

Personnel incl:		
	MIKE BALLEW	gtr, vcls
	DANNY WILDER	bs, vcls

45s: Faster Faster/Stop Runnin' Away (Columbia 4-44627) 1968
California (Is Getting So Heavy) /
It's A Good Thing (Columbia 4-44848) 1969

Texan guitarist/writer Mike Ballew moved to Los Angeles in the sixties and formed The Brothers, who released at least two singles on White Whale in 1967. This was his next outfit and included contributions from Danny Wilder, so appears to be the forerunner of **Red, Wilder, Blue.**

Both singles feature bullish, Raiders-like pop-rock with minor brassy embellishments. (MW)

Think Dog (NY)

Personnel:		
	TOM MCFAUL	A
	LYNN DAVID NEWTON	A
	RICHARD STANLEY	A
	BOB STUHLER	A

ALBUM: 1(A) DOG DAYS, USA 1969/70
(Shadoks Music SHADOKS 063) 200?

NB: (1) also available on CD (Shadoks Music SHADOKS 063) 200?

After recording the *Before There Was* record (also out on Shadoks) **Time** moved to New York and changed their name. This is effectively their second album and was recorded in 1969/70 in New York City. Bob Stuhler (aka Steeler) was later the drummer of Hot Tuna and David Rosenboom also played on one track. The album is quite creative and it's well-composed, well-crafted, with emotionally twisted songs and a sound influenced by the British Underground. (VJ)

The Third Bardo (NY)

Personnel:			
	BRUCE GINSBERG	drms	A
	RICKY GOLDCLANG	ld gtr	A
	DAMIAN KELLY	bs	A
	JEFFREY MONN (real name: NEUFELD)	vcls, gtr	A
	RICHY SESLOWE	gtr	A

EPs: 1(A) LOSE YOUR MIND (7") (Sundazed SEP 106) 1993
2(A) THE THIRD BARDO (10") (Sundazed SEP 10-160) 2000

NB: (1) contains *Five Years Ahead Of My Time, Lose Your Mind, I Can't Understand Your Problem* and *Dawn Of Tomorrow.* The latter three are previously unreleased. The EP was released on yellow vinyl. (2) gathers all their 1967 recordings - essentially adding two versions of *My Rainbow Life* (one previously unheard) to the 7" EP tracks.

45: I'm Five Years Ahead Of My Time/
My Rainbow Life (Roulette 4742) 1967

Third Bardo was a New York City outfit. Their name, chosen by lead singer **Jeffrey Monn** and extracted from the 'The Tibetan Book of the Dead', refers to a "return to reality". The inclusion of *I'm Five Years Ahead Of My Time* on *Pebbles, Vol. 3 - The Acid Gallery* (LP) has made it something of a classic among collectors of psychedelic punk; deservedly so in view of its haunting intro and fine fuzztone guitar work. Subsequently it has resurfaced on other compilations: - *Born Bad (The Songs The Cramps Taught Us)* (LP), *Songs We Taught The Cramps* (LP), *Nuggets Box* (4-CD), *Pebbles Vol. 3* (CD), *Trash Box* (5-CD), *Best of Pebbles, Vol. 1* (LP & CD) and *Ah Feel Like Ahcid* (CD). **Rusty Evans** of **The Deep**/**Freak Scene** wrote the single for **The Third Bardo** along with songwriter Victoria Pike, who was married to **The Third Bardo**'s producer Teddy Randazzo (of Roulette Records) at the time. The excellent flip side of the single *My Rainbow Life* can also be heard on *Vile Vinyl, Vol. 2* (LP) and *Magic Carpet Ride* (LP) whilst another version of it appears on **Freak Scene**'s *Psychedelic Psoul* (LP). If that wasn't enough, David Walters (author of the excellent "Children of Nuggets" book) has pointed out that the version of *My Rainbow Life* on *Glimpses, Vol. 4* (LP) is an acetate version, 20 seconds shorter than the final single and with a different mix! Both sides of the single can also be now heard on *Psychedelic Microdots Of The Sixties, Vol. 3* (CD). The previously unreleased *Lose Your Mind* can be found on *Garage Beat '66 2* (CD).

In the early seventies, their lead singer Neufeld released an album under another pseudonym, **Chris Moon**. In the eighties The Nomads did a fine cover version of *I'm Five Years Ahead Of My Time* and Kenne Highland's Majestic Gizmos reworked it into *He's Five Beers Ahead Of Your Time* (!) on the album of that name.

THE THIRD BARDO
I'm Five Years Ahead Of My Ti
Lose Your Mind •
Life • Da
I Can Understand Your Problem •
Sundazed

THE THIRD BARDO - Self Titled 10" EP.

In 1999, **Rusty Evans** has helped re-record *I'm Five Years Ahead Of My Time*, *My Rainbow Life* and a number of other tracks with his son's band Kaos. Although currently unreleased, the new recordings are great, capturing the spirit of the originals. Rusty may also be writing some new material for **The Third Bardo** themselves, who played live again on 16th May 1999 with a line-up of **Jeff Monn** aka Neufeld, Damian Kelly and Ricky Goldclang from the original band. As for former drummer Bruce Ginsburg, his whereabouts are unknown - somewhere in California, whilst Richy Seslowe sadly died of a drug overdose in the eighties. (VJ/MW/JMz)

Third Booth (IL)

Personnel incl:	J.C. CLORE	A

45s: Sound Inc./Mysteries (Thunder 3271) 1967
I Need Love/Mysteries (Independence IND-86) 1968

NB: *Sound Inc.* is the original title and same song as *I Need Love*.

This Canton, Illinois quartet included a female lead guitarist. Both tracks feature good vocals and guitar and were written by J.C. Clore. They were produced by Jerry Milam who was also behind a single by the Kokays on his vanity label - *My Baby/Taken Girl* (Milam no #) circa 1965.

Compilation appearances include: *I Need Love* on *Best of Pebbles, Vol. 3* (LP & CD), *Ear-Piercing Punk* (LP), *Garagelands, Vol. 1* (LP), *Garagelands, Vol. 1 & 2* (CD) and *Shadows Falling* (CD); and *Mysteries* on *Diana's Rootin' Tootin' Wild Teenage Rock 'N' Roll Party!* (LP). It's also listed on *Pebbles Vol. 1* (CD) but seems to have gotten left off! (VJ/MW/SR/PY)

The Third Condition (FL) - see The 2/3rds (FL).

Third Degree (?)

45s: When Does Happiness Begin/
Someday We'll Walk In The Sunshine (Music Factory 401) 1967
Your World's Gonna Be My World/
My Guy (Music Factory 413) 1968

This is orchestrated flower-pop group with female vocals. They obviously liked long song titles! (SR)

The Third Edition (CA)

ALBUM: 1 TAKE 1 (Rapture 1236) 1973 SC

Third Edition was a late period L.A. band whose album has been described as garage-punk with organ and fuzz guitar, and as a lounge band album with three **Creedence Clearwater Revival** covers! We haven't heard it so can't be of further help on this one. (SR/VJ)

The Third Estate (LA)

ALBUM: 1 YEARS BEFORE THE WINE
(Third Estate TTE 1000) 1976 R2/R3

NB: (1) reissued on vinyl (No label) 1991. (1) reissued on vinyl (w/insert) (Void 07) 1997 in a limited edition of 500. (1) reissued on CD (Mellow Records MMP 309) 199?. (1) reissued on 2-CD (Lion Productions LION 620H) 2009 along with the previously unissued *Agonistes* from 1973.

This is a delightful album full of melodic guitar and some exquisite, often haunting female vocals on the title track. The group was formed in Baton Rouge, Louisiana and the album is about the French Revolution! It's a stark production, with fine fuzz guitar, backwards tape-loop soundscapes and beautiful treated acoustic guitar. It's recently been reissued by Lion Productions with the previously unreleased album *Agonistes* from 1973, which is a fine folk-psych album in its own right. The set comes with additional bonus tracks including singles and home demos. This budget-priced 2-CD package includes a 28-page colour booklet, with histories of both groups by band co-leader Robert Everett, as well as song lyrics. (VJ/MW)

The 3rd Evolution (NY)

Personnel:	LOUIS BONILLA	bs, gtr	A
	MANNY COLON	drms	A
	RON LUPI	ld gtr	A
	ARGOT MEYER	vcls	A
	MIKE "HENDERSON" SAGLIMBERI	gtr, vcls	A

45s: Gone, Gone, Gone/Don't Play With Me (Dawn 306) 1966
Everybody Needs Somebody (To Love)/You're Gonna
Lose The Only Love You Ever Had (Dawn 312) 1966
α Help Me Back On My Feet/
You Don't Know About Love (Bruno-Dean Enterprises no#) 196?
α Turn Around/ ( ) 196?

NB: acetates, no commercial release known.

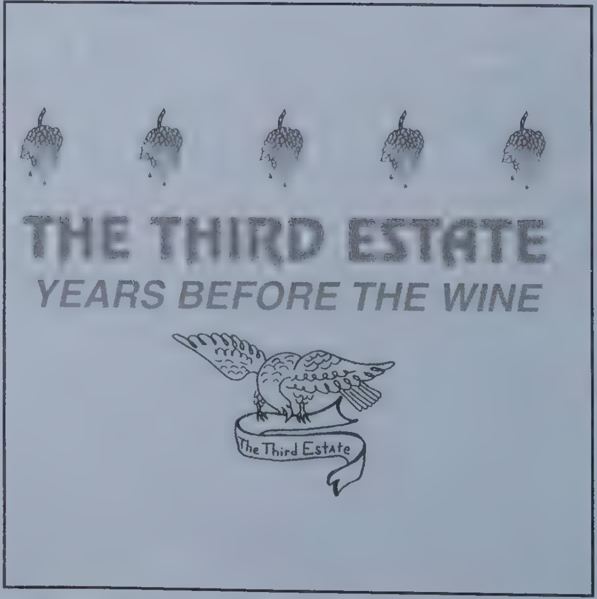
In 1963 singer Argot Meyer formed a doo-wop style band, drawing members from the local community in The Bronx, New York. He christened them the Hi-Dells and doubled up as manager as well as providing his basement for band rehearsals. The neighbourhood record stores, Cousins Music and Music Makers, were known then for supporting local bands and it was the latter's Dawn label that provided the outlet for two singles, released in 1966 after the band had updated their style and changed their name to **The 3rd Evolution**.

Gone, Gone, Gone is a rather routine 'my baby left me' number. *Don't Play With Me* is noteworthy despite the poor production - starting off slow and moody with sneering punk vocals, it features some deceptive changes of pace. *Everybody Needs...* is cool solid beat with a resounding *Day Tripper*-like riff and some Jaggeresque tambourine bashing. Even better are some acetate cuts that came to light: - *Help Me Back On My Feet* is a superb folk-rock-punker, full of pathos and driven along by a pulsing rhythm, droning organ, and pizzicato guitar. *Turn Around* is a loose, loping number.

The band's material was written by Henderson and multi-instrumentalist Lupi; they would write and record over 100 songs for the band over the next two decades. They were known at various times as The Young Generation and New York Public Library, eventually evolving into The Trolley who released at least one single on Laurie in the late seventies.

Over 40 years on, the band still gets together every 4th of July.

Compilation appearances have included: *Gone, Gone, Gone* and *Don't Play With Me* on *Pebbles, Vol. 11* (LP); *Don't Play With Me* on *Off The Wall, Vol. 11* (LP), *The Cicadelic 60's, Vol. 4* (CD), *Teenage Shutdown, Vol. 7: Get A Move On !!!* (LP & CD) and *Shadows Falling* (CD); *Gone Gone Gone* on *Teenage Shutdown, Vol. 15* (LP & CD); and *Everybody Needs Somebody (To Love)* on *Psychedelic States: New York Vol. 1* (CD). (MW/MM)



THE THIRD ESTATE - Years Before The Wine CD.

THE THIRD POWER
BELIEVE

THE THIRD POWER - Believe LP.

The Third Power (MI)

Personnel:			
	DREW ABBOTT	gtr, vcls	A
	JIM CRAIG	drms, vcls	A
	JEM TARGAL	bs, vcls	A

				HCP	
ALBUM:	1(A)	BELIEVE	(Vanguard VSD-6554) 1970	194	R1

NB: (1) reissued on vinyl (Mr G no#) 199?. (1) reissued on vinyl (Akarma AK 033 1998. (1) reissued on CD (Lizard Records LR 0701-2) 1998. (1) reissued on CD (Akarma AK 033) 1998.

45:	α	Snow/We, You, I	(Baron 626) 1968

NB: α shown as by 3rd Power.

Third Power hailed from Detroit, Michigan. Indeed *Michigan Rocks* (LP) includes a track, *Persecution*, from their album, which is beginning to interest collectors and has subsequently been compiled on *White Lace & Strange* (CD). *Snow*, a fine heavy slice of acid-rock, can also be heard on *Relics, Vol. 1* (LP) and *Relics Vol's 1 & 2* (CD); and *Getting Together* has been compiled on *Up All Night* (CD). Their album is usually considered one of the better heavy psych albums.

Jem Targal later released a fine solo album, *Luckey Guy* (S'heavy) in 1978 (R3).

In 1974, Drew Abbott became the guitarist of Bob Seger and The Silver Bullet Band. (VJ)

The Third Rail (OH)

Personnel:			
	JOEY LEVINE		A
	ARTIE RESNICK	keyb'ds	A
	KRIS RESNICK		A

ALBUM:	1(A)	ID MUSIC	(Epic 26327) 1967 SC

NB: (1) reissued on vinyl (Epic 26327). (1) reissued on CD (Rev-Ola CRREV48) 2007 expanded to include single edits and non-album 45s in addition to the original 10-track album.

				HCP
45s:		The Subway Train That Came To Life/ A-Train Rush Hour Stomp	(Cameo C-445) 1966	-
		Run Run Run/No Return	(Epic 10191) 1967	53
		Boppa Do Down Down/Invisible Man	(Epic 10240) 1967	-
		It's Time To Say Goodbye/ Overdose Of Love	(Epic 10285) 1968	113
		She Ain't No Choir Girl/ The Shape Of Things To Come	(Epic 10323) 1968	-
		Beggin' Me To Stay/ The Ballad Of General Humpty	(Epic 10457) 1969	-
	α	It's Over Now/ Dark Ages (Blue Wax) PS	(Spoonfed 4504) 197?	-
	α	A New Life/Didn't Mind	(Longview 8117) 197?	-

NB: α t's not confirmed that these are by the same group.

This outfit was a studio trio of songwriters. *Run, Run, Run* was a social comment song on the American rat race. It was included on the classic *Nuggets - Original Artyfacts From The First Psychedelic Era 1965-1968* (2-LP) compilation and later on Rhino's *Nuggets, Vol. 11: Pop Part Four* (LP), *Even More Nuggets* (CD) and *Nuggets Box* (4-CD). There's a similar but more disjointed track, *She Ain't No Choir Girl* and *It's Time To Say Goodbye* is a semi-hushed voiced ballad. The majority of the other 14 cuts are soft pop-psych and pop. The album also includes a pre-**Max Frost & The Troopers** rendition of *Shape Of Things To Come*. The flip of a 1967 single *Invisible Man* has resurfaced on *Electric Psychedelic Sitar Headswirlers 3* (CD).

The Third Rail comprised 17 year-old Joey Levine, Artie Resnick and his wife Kris, and apart a one-off gig the band was a studio entity. The Rev-Ola reissue comes with four bonus tracks and Dawn Eden's liners notes as a mid-price package.

The Resnicks, however, are probably best known for writing *Good Lovin'* for **The Rascals** and bubblegum hits such as *Quick Joey Small* for **The Kasenetz Katz Singing Orchestral Circus** and recordings for **Ohio Express**. (VJ/MW)

Third Stone (OR)

45s:	True Justice/Take It As It Comes	(Garland 2017) 1969
	Happiness Is Coming/Eruption	(F.B.R. Inc. MW-216) 1971

A Salem, Oregon outfit whose *True Justice* - a slice of heavy acid-edged rock - is included on *Turds On A Bum Ride Vol. 5* (CD), *Mayhem & Psychosis, Vol. 1* (CD) and *Open Lid EP* (7"). (MW)

The Third World (?NY)

Personnel:			
	PAUL ALAGNA	ld gtr, vcls	A
	TEDDY GRAY HILL	vcls	A
	LARRY LAUFER	keyb'ds, vcls	A
	ROGER MANSOUR	drms	A
	DAVID WATKINS	bs, vcls	A

ALBUM:	1(A)	AMERICA THE BEAUTIFUL	(RCA LSP-4502) 1971

45:	Hitler Is Alive And Well/Steal The Guns	(RCA 74-0494) 1971

THE THIRD RAIL
ID MUSIC
FEATURING
RUN RUN RUN and BOPPA DO DOWN DOWN

THE THIRD RAIL - ID Music CD.

Probably from New York, this politico-rock album is a little-known mix of heavy rock with prog and psych, with songs like *Steal The Guns* and *Hitler Is Alive And Well (In You)*. It has competent guitar and keyboards. (SR)

13th Dilemma (OH)

Personnel incl:	KENNY MAY	bs

This Columbus, Ohio band's only output appears, uncredited, on the souvenir album from the 1967 *Northland Shopping Center 3rd Annual Battle Of The Bands*, released on the Magna label.

Bassist Kenny May was later in **J.D. Blackfoot**. (MW)

The 13th Door (OH)

Personnel:	ALEX BLEAS	bs	A
	STEVE FLINT	drms	A
	RICK LORING	ld gtr	A
	DON MICHAEL	gtr	A

45: Lady Jane/Out Of Sight (Hillside no #) 1966

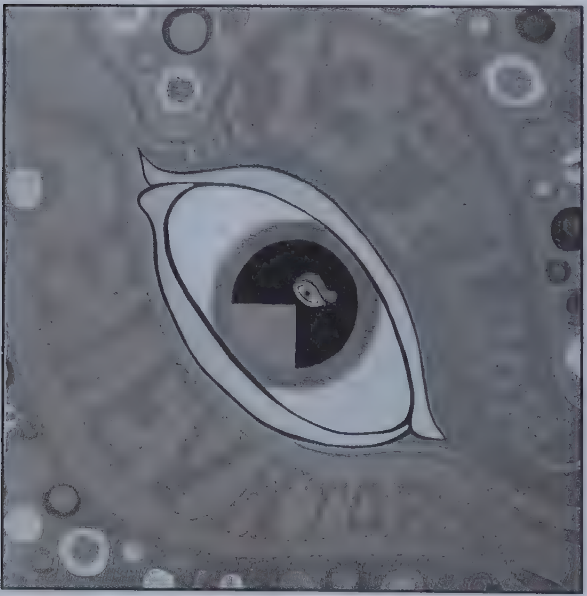
This quartet recorded their single at McKenzie Studios in Columbus, Ohio. It was released on the studio's custom Hillside label in November 1966 (Rite pressing #18033/4 for you dead wax spotters), immediately prior to the label's *1966 Promotion* album (aka "Hillside 1966", on Rite #18036) - they do not feature on the album however.

Both songs are covers; *Lady Jane* is an okay version of the Stones ballad, with lead guitar playing the dulcimer part. It has some touches of reverb. *Out Of Sight* is a pretty good version of the James Brown hit, with a sound not unlike that of **The Gestures**. (DCe/MW)

The 13th Floor Elevators (TX)

Personnel:	ROKY ERICKSON	vcls	ABC
	TOMMY HALL	jug, vcls	ABC
	STACEY SUTHERLAND	ld gtr, vcls	ABC
	BENNY THURMAN	bs	A
	JOHN WALTON	drms	AB
	RONNIE LEATHERMAN	bs	B
	DAN GALINDO	bs	C
	DANNY THOMAS	drms	C
	DUKE DAVIS	bs	

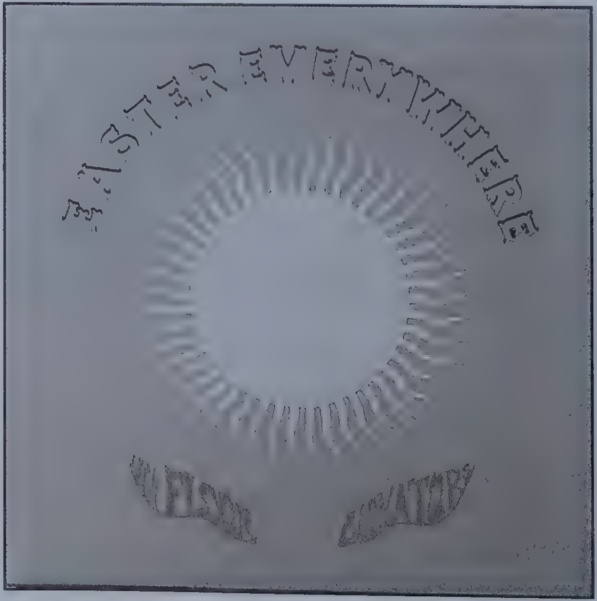
ALBUMS: 1(A) THE PSYCHEDELIC SOUNDS OF... (mono/stereo) (International Artists IALP 1) 1966 R2
2(C) EASTER EVERYWHERE (mono/stereo) (International Artists IALP 5) 1967 R2
3(-) LIVE (International Artists IALP 8) 1968 SC
4(C) BULL OF THE WOODS (International Artists IALP 9) 1968 R1



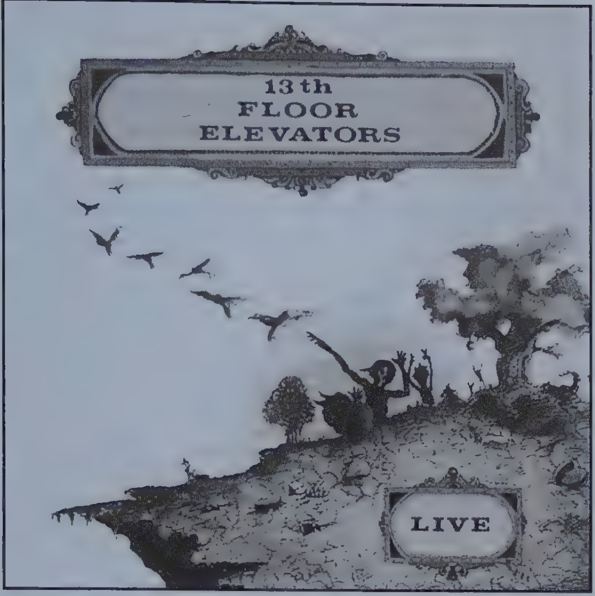
THE 13th FLOOR ELEVATORS - The Psychedelic Sounds Of... LP.

NB: (1) and (2) were also issued in mono (R3). (1) counterfeited on vinyl (International Artists) 1977. (1) reissued on vinyl (International Artists IALP 1) 1978. (1) reissued on vinyl (Radar Records RAD 13) 1978. (1) reissued on vinyl (WEA 56596) 1978. (1) to (4) were reissued in 1979. (1) reissued on vinyl (Decal LIK 19) 1988 in the UK. (1) reissued on vinyl (Get Back GET 593LP) 2001 and on vinyl in mono (International Artists IA-LP 1) in a very limited edition. (1) reissued on vinyl (Sundazed LP 5218) 2008. (1) reissued on CD (Charly CD LIKM 001) 1991. (1) reissued on CD (Collectables COL-0550) 1993. (1) reissued on CD (Charly SNAP038CD) 2001. (1) reissued on CD (Fuel 2000 302 061 3202) 2003. (1) reissued on CD (Snapper SNAP225CD) 2006 along with 10 bonus tracks in a digipak version. (1) reissued on CD (Sunspots SPOT 501) 200? in a mini gatefold sleeve in a limited edition of 1,500 copies. (2) was originally issued with a printed inner sleeve containing lyrics. (2) counterfeited on vinyl (International Artists) 1977. (2) reissued on vinyl (International Artists IALP 5) 1978. (2) reissued on vinyl (Radar RAD 15) 1978. (2) reissued on vinyl (Decal LIK 28) 1988 in the UK. (2) reissued on vinyl (Get Back GET 594) 2001. (2) Mono version reissued in Europe (International Artists IALP 5) 199?. (2) reissued on CD (Charly CD LIKM 002) 1991. (2) reissued on CD (Collectables COL-0553) 1993. (2) reissued on CD (Sunspots SPOT 522) 200? digitally remastered and presented in a mini-album sleeve, in a limited edition only 1,500 copies. (2) reissued on CD (Spalax 14888) 1994. (2) reissued on CD (Charly CDGR 111) 1996. (2) reissued again on CD (Charly SNAP132CD) 2003 with 10 bonus tracks and a 12-page booklet. (2) reissued on CD (Get Back GET 90594) 2004. (3) reissued on vinyl (Decal LIK 30) 1988 in the UK. (3) reissued on vinyl (Get Back GET 90604) and is pressed on red vinyl. (3) reissued on CD (Charly CD LIKM 003) 1991. (3) reissued on CD (Decal LIKP 002) 1992. (3) reissued on CD (Charly CDGR 112) 1988. (4) reissued on vinyl (Decal LIK 40) 1988 in the U.K. (4) reissued on vinyl (Get Back GET 615) 2002. (4) reissued on CD (Spalax 14886) 200?. (4) reissued on CD (Snapper SNAP201CD) 2004 with 10 bonus tracks including four outtakes from the sessions, an acoustic take of *Splash* and five live tracks lifted from their *Live* album. (4) reissued on CD (Charly CD LIKM 004) 1991. (4) reissued on CD (Collectables COL-0557) 1993.

A performance from the Avalon Ballroom in 1966, has appeared on many bootlegs, including: - (B) *Avalon Ballroom 1966* (FP 1001) 1977; *S.F. 66* (Lysergic Records LP 025) 1980; and *66 Live* (KWR 3031 LP) 1985 - French. There have also been a number of retrospective releases, including: - *Fire In My Bones* (Texas Archive Recordings TAR LP-4) 1985, *Elevator Tracks* (Texas Archive Recordings TAR LP-7) 1987 and *The Original Sound Of* (13th Hour Records 13 LP-1) 1988, consisting of outtakes and live material. The latter has also been released as *Demos Everywhere* (No label) 1988, with inferior sound quality. Also of interest are: - *I've Seen Your Face Before (Live)* (Big Beat WIK 82) 1988 and *Live Re-Union* (5 Hours Back) 1988. Another recent CD release is *Magic Of* which features the band live at La Maison in 1965. Collectables have also released four CD's: *Another Dimension* (COL-CD-0506) 1992, *Last Concert* (COL-CD-0575) 1992, *Magic Of The Pyramids* (COL-CD-0505) 1992 and *The 1966-67 Unreleased Masters Collection* (COL-CD-8816) 1994. The latter being a 3-CD set with previously unreleased songs, rehearsal tracks, alternate takes, demos and a live recording). *The Interpreter Vol. 1* (Thunderbolt CBTB 199) 1996 is a 2-CD with **Elevators** and Roky Erickson solo tracks. The CD compilation *Psychedelic Microdots Of The Sixties, Vol. 2* (Sundazed SC 11009) contains the same **Elevators** tracks as (8). *The Best Of* (Eva B37/642370) 1993, contains most of their better-known songs, although the version of *You're Gonna Miss Me* and *We*



THE 13th FLOOR ELEVATORS - Easter Everywhere LP.



THE 13th FLOOR ELEVATORS - Live LP.

Sell Soul are from the 45 by the pre-**Elevators** outfit **The Spades**. *The Psychedelic World Of The 13th Floor Elevators* (Charly SNAJ 709) 2002 is a 3-CD box set, which compiles their complete International Artists output with bonus tracks for each album. *Going Up - The Very Best Of* (Charly SNAP211CD) 2004 is a 20-track compilation housed in a digipak compiled from their recordings for International Artists between 1966 and 1969. It also features the recently discovered nugget *I Don't Ever Want To Come Down* and a manic version of Van Morrison and Them's garage classic *Gloria. His Eye Is On The Pyramid* (2-CD) (Snapper SMD CD 190) 1999 is a 32-track compilation drawing from their four albums. *Out Of Order (Live At The Avalon Ballroom)* (Magnum Music MM 056) 200? captures them live at the Avalon Ballroom, San Francisco in September 1966. The sound quality mars the end result though. *Paradise Lost* (2-CD) (Lone Star LSR 19630) 1994 is a 48-track set featuring seven previously unreleased tracks from the masters including tracks by **The Spades**' and early recordings by Roky Erickson; *I Love The Blind Man*, *No Fuss*, *Peace (take 1)* and *Peace (take 2)*. The second CD features 14 tracks recorded live from the 'Sump'n'Else' show 1966 at the WFAA - TV station in Dallas and another four tracks recorded live at the New Orleans Club in Austin also in 1966. *Reverberation* (2-CD) (Atom ATOM2007) 200? contains their first album on disc one, while disc two is mainly made up of material from their *Bull Of The Woods* album. *Up On The 13th Floor* (CD) (Metro 381) 2000 is a budget-priced 14-track compilation. *The Legendary Group At Their Best* (4-CD box) (Collectables COL00892) 2001 puts all four of their 'official' albums in a wooden box set format. *Psychedelic Circus* (CD) (Retro World) 2009 is a 15-track compilation.

The definitive release is *Sign Of The 3 Eyed Men* (10-CD box set) (International Artists IACD #14) 2009, which is limited to 3,000 copies.

EP:	1	You're Gonna Miss Me/Tried To Hide/Reverberation/ Fire Engine (7") (PS)	(Riviera 231 240) 1966

NB: (1) rare French release. There are also a couple of retrospective EPs: *Live In Austin, Texas 1967* (7") (PS) (Austin Records RE-1) 1978-UK, features four songs, which are the same versions as the *Avalon Ballroom* (Bootleg) LP; and *She Lives* /(Other IA artists) (7" promo) (Radar SAM-88) 1978 - UK.

				HCP
45s:	α	You're Gonna Miss Me/ Tried To Hide	(Contact 5269) 1965/1966	-
	β	You're Gonna Miss Me/ Tried To Hide	(Hanna Barbera 492) 1966	-
	β	You're Gonna Miss Me/ Tried To Hide	(International Artists 107) 1966	55
		Reverberation/ Fire Engine	(International Artists 111) 1966	129
		Levitation/ Before You Accuse Me	(International Artists 113) 1967	-
		She Lives/Baby Blue	(International Artists 121) 1967	-
		Slip Inside This House/ Splash 1	(International Anists 122) 1967	-
		May The Circle Remain Unbroken/ I'm Gonna Love You Too	(International Artists 126) 1968	-
		Livin' On/Scarlet And Gold	(International Artists 130) 1968	-

NB: α - β This version of *Tried To Hide* is different from the *Psychedelic Sounds* album. It was also issued on Hansa (19.188) 1966 in Germany. There's also a flexi disc: *You're Gonna Miss Me/Tried To Hide/Reverberation/Hurricane Fighter Plane* (**Red Krayola**) (7" flexi-disc) (Radar S.F.I. 347) 1978. *Singles Boxset* (Acme ACMEBOX 5) 2007 is a strict limited edition of just 1,000 copies of their seven singles and **The Spades**' single in a 7" box set format.

The first band to describe themselves as 'psychedelic' the **13th Floor Elevators** formed in the winter of 1965, playing their first gig at the Jade Room in Austin on 13th December, which secured a mention in Jim Langdon's column in the Austin Chronicle.

Sutherland, Walton and Thurman had all previously played in a Kerrville band - The Lingsmen, who became the **13th Floor Elevators** when Max Rainey, their original vocalist, left and Roky Erickson, the lead guitarist of **The Spades** (another Austin act), was drafted in as a replacement. Their original line-up was completed by Tommy Hall, a local student, who played jug and along with his wife Clementine wrote much of the band's early material. It seems Clementine was responsible for their name too. Most American buildings have no thirteenth floor and the band was saying, if you want to reach the thirteenth floor and achieve a new level of consciousness, ride with them.

Their first single, released in the winter of 1965, was *You're Gonna Miss Me*, which Roky had written when he was still with **The Spades**. The **Elevators**' version was originally issued on the Contact label and a January 1966 article in the Austin Chronicle states that a local radio station refused to play the record (they claimed that the band and supporters were calling incessantly for it to be played).

The band also quickly established a strong 'live' reputation playing at venues like the New Orleans Club and the Jade Room in Austin and La Maison in Houston. Significantly they were the first band to advertise themselves as 'psychedelic', predating **The Grateful Dead** by about two weeks and first hand reports of these early gigs, indicate that they were an awesome live act. Indeed, there are even rumours of en masse "contact-highs" brought on by the fervant, pulsating rhythms and feverish foot-stomping by the crowd.

Texas was a highly conservative state in the late sixties and, not surprisingly, a band like **The 13th Floor Elevators** with their long hair and penchant for drugs (particularly acid) had a number of brushes with the law. They were eventually busted in early 1966 and all placed on probation. Tensions were increasing within the band, too, and these led to Benny Thurman's departure and his replacement by Ronnie Leatherman.

The band's career received new impetus when Lelan Rogers signed them to his new International Artists label. Rogers had just returned to Texas from L.A., where he'd been working for A & M Records. He reissued their debut single on his label (with a different recording of the flip side *Tried To Hide*) and it made No. 55 in the National Charts. Their first album, recorded in Dallas, followed shortly after. Taking a sort of Kinks or Stones styled R&B they added their own highly individual style on what was a classic vinyl offering. Prominent throughout was Tommy Hall's jug playing, which

13th FLOOR
ELEVATORS
BULL OF
THE WOODS

THE 13th FLOOR ELEVATORS - Bull Of The Woods LP.

helped to give the group a unique and distinctive sound. The songs were also laced in psychedelic mysticism which was central to their music and the album is often regarded by "heads" as some of the finest psychedelic music to be committed to disc, being particularly notable for how it expands and stretches out under the influence of psychedelic drugs.

In particular, *Roller Coaster* oozed the feelings of a psychedelic trip and revelled in the new purpose to man's life that could result from the psychedelic experience. It's also claimed that the track is about (or inspired by) Alfred Korzybski, the father of semantics - who was one of Hall's main influences. Korzybski wrote "Science and Sanity An Introduction to General Semantics and Non-Aristotelian Systems" and one of his concepts was "unsanity" which is referred to in the songs lyrics, and in the liner notes to the *Psychedelic Sounds...* album. Other tracks such as *Reverberation* dealt with how a person who organised their knowledge in the right way could overcome problems of doubt (and avoid bum trips); *Don't Fall Down* dealt with the care that had to be taken to maintain this chemically-altered state; *Splash 1*, which was written by Clementine Hall and Roky and later covered by **The Clique**, describes the meeting of two minds which have undergone the psychedelic experience and *You Don't Know* explained the differences between persons of old and new states of mind. Perhaps the best track of all was *Fire Engine*, written by Tommy, Stacey and Roky, which began with an unusual siren introduction and superficially portrayed what it would be like to ride on a fire engine for fun rather than to fight an horrific fire - at a deeper level, the song is said to have a D.M.T. influence, with Roky twisting the words "the empty place" into "Let me take you to D.M.T. place on my fire engine"... DMT being the abbreviation for the psychedelic drug dimethyltryptamine.

Like so many bands in this era **The 13th Floor Elevators** headed for California in August of 1966 and stayed there in San Francisco for the remainder of the year. They played at the Avalon Ballroom four times and once at the Fillmore West. Their first album was released during their stay in California and this, plus the fact they gigged a lot at the Avalon Ballroom, led many people to believe them to be a San Francisco band. In fact, they actually put on an all-Texan show at the Avalon during their California stay with **Big Brother and The Holding Company** (Janis Joplin was from Austin, Texas and at one time nearly joined **The 13th Floor Elevators**) and the **Sir Douglas Quintet**. The band's time in California helped to forge important links between America's West Coast and the hitherto relatively isolated Texas psychedelic scene. **The 13th Floor Elevators** would return to California two more times in late 1967 and in 1968.

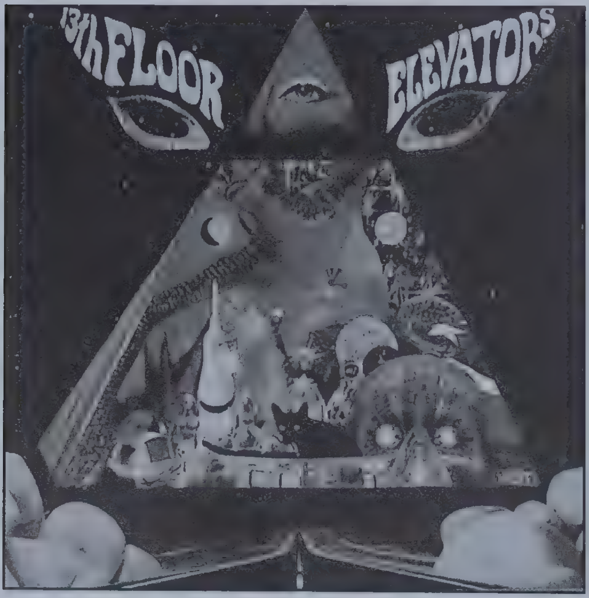
They returned to Texas late in 1966 and immediately ran into disagreements with their record company about what their next single should be. International Artists wanted to target *I'm Gonna Love You Too* at the Top 40 market, but Tommy, keen to uphold the band's quest as psychedelic leaders, held out for *Reverberation* and got his way with this and subsequent single releases. None of them ever made the National Charts again.

Early in 1967 another split developed in the band. This was partly about the use of drugs as police pressure on the band grew. All were heavily into acid except John Ike Walton - indeed, Roky was reputed to have taken it over 300 times. So when Walton and Ronnie Leatherman left the band because of management disagreements, Walton was already viewed by the band as an establishment figure. After the split Tommy, Roky and Stacey retreated to Kerrville, a small hill town in the countryside, where they spent the summer of 1967. They recruited two new members, Danny Thomas, a drummer, and Danny Galindo, a bass player and started work on their second album, *Easter Everywhere*, which entered the shops in the autumn of 1967. It contained their own interpretation of Bob Dylan's *Its All Over Now, Baby Blue*. *She Lives*, a Tommy/Roky composition was also issued as a single. Musically the album was more controlled and less frenzied than their first album but there are a lot of collectors who consider this to be their best album. It suffered from under-promotion and Lelan Roger's policy of under-publicising the band to create a mystique around them had by this stage become counter-productive. Sadly, too, the group was beginning to crumble with Roky becoming increasingly unreliable and frequently missing gigs. The record company tried unsuccessfully to put him into a 'rest' hospital, but late in 1968 he was busted again. To avoid being dumped in Huntsville (the Texas State Prison), he claimed to be a Martian and the authorities committed him to Rusk State Hospital for the criminally insane early in 1969. Stacey got busted again and was not so lucky - he ended up in Huntsville.

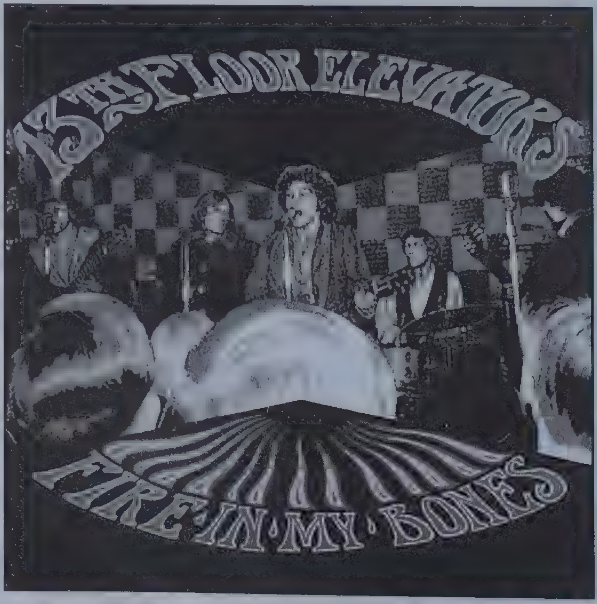
Taking advantage of the band's problems the record company issued their third album, which failed to capture the band at anything like its best. It was not a 'live' album at all - the tracks were studio outtakes, with faked applause added. It did, however, contain five songs not featured on their studio albums - Bo Diddley's *Before You Accuse Me* (the flip to their third single); Buddy Holly's *I'm Gonna Love You Too*; Soloman Burke's *Everybody Needs Somebody To Love* and two original compositions, *You Gotta Take That Girl* and *You Can't Hurt Me Anymore*.

When Tommy Hall headed for California the band, already minus Roky and Stacey, literally fell apart leaving behind them an incomplete album tentatively titled *The Beauty And The Beast*. It was released after their demise by the record company late in 1968. They changed its name to *Bull Of The Woods*. Its finest moments included *Never Another*, one of the best and most demented tracks ever recorded (the only one on the album written by their usual songwriting duo of Roky and Tommy) and *May The Circle Remain Unbroken*, a haunting Roky composition recorded immediately after *Easter Everywhere* which had also appeared on one of their later singles. Nearly all the remaining material was written by Stacey Sutherland often in conjunction with Tommy Hall. Stacey's songs are for the most part rather stark but *Street Song* and *Rose And The Thorn* both feature some fine guitar work.

Roky spent three years in Rusk State Hospital and it took a court case to get him out! In 1972 he attempted to reform the band with John Ike Walton using other musicians but it fell apart after two gigs. Benny Thurman later played for Plum Nelly, Dan Galindo was in **Rubayyat** and Duke Davis, who was also associated with the band was in Gritz. Roky Erickson has had a prolific, if low-profile solo career since the demise of the **Elevators**. It's clear that the mystique surrounding the band has led to continuing interest in his recordings.



THE 13th FLOOR ELEVATORS - Live 1966 LP.



THE 13th FLOOR ELEVATORS - Fire In My Bones LP.

THE 13TH FLOOR
ELEVATORS

THE 13th FLOOR ELEVATORS - The Original Sound Of... LP.

In recent years a plethora of the band's material has appeared. *Fire In My Bones* and *Elevator Tracks* both comprise alternate takes (mostly from their first album) and several live tracks of variable quality. *I've Seen Your Face Before* is a live recording with rather confusing liner notes dating from 1966 or 1967. It features *She Lives* and *Levitation* from their *Easter Everywhere* album, the rest of the material is from their first album. *The Original Sound Of ..* and *Demos Everywhere* both contain the same material despite their different titles, although the former contains track information that isn't present on the latter and has better sound quality. Side one contains alternate mixes of tracks from their first album; side two is thought to be an audience bootleg, although it claims to be a radio broadcast.

Charly's 3-CD box set *The Psychedelic World Of....* includes all their International Artists output along with various bonus cuts, which have all been released previously. They include their bootlegged 1966 Avalon Ballroom concert, cuts from a 1967 Austin gig, early rarities including *You're Gonna Miss Me* in its original form by Roky's group **The Spades** and rare cuts first issued on eighties compilations like *Fire In My Bones* and *Elevator Tracks.*

Going Up - The Very Best Of is a 20-track compilation housed in a digipak compiled from their recordings for International Artists between 1966 and 1969. It also features the recently discovered nugget *I Don't Ever Want To Come Down* and a manic version of Van Morrison and Them's garage classic *Gloria. His Eye Is On The Pyramid* (2-CD) is a 32-track compilation drawing from their four albums. *Out Of Order (Live At The Avalon Ballroom)* captures them live at the Avalon Ballroom, San Francisco in September 1966. They deliver numbers later included on *Psychedelic Sounds* album along with covers of Buddy Holly, Chuck Berry and Beatles material. The sound quality mars the end result though.

Paradise Lost is a 48-track 2-CD set featuring seven previously unreleased tracks from the masters including tracks by **The Spades**' and early recordings by Roky Erickson; *I Love The Blind Man, No Fuss, Peace (take 1)* and *Peace (take 2).* The second CD features 14 tracks recorded live from the 'Sump'n'Else' show 1966 at the WFAA - TV station in Dallas and another four tracks recorded live at the New Orleans Club in Austin also in 1966. The package comes with a 12-page full colour booklet with great sleeve notes and photos. *Reverberation* (2-CD) contains their first album on disc one, while disc two is mainly made up of material from their *Bull Of The Woods* album. *The Legendary Group At Their Best* (4-CD box) puts all four of their 'official' albums in a wooden box set format. *Up On The 13th Floor* (CD) is a budget-priced 14-track compilation.

The definitive release for the band's fans is *Sign Of The 3 Eyed Men* (10-CD box set) which is limited to 3,000 copies. It includes *The Psychedelic Sounds Of The Thirteenth Floor Elevators, Easter Everywhere* and *Bull Of The Woods* albums (the first two in mono and stereo versions), as well as outtakes and alternate versions along with two 'lost' albums featuring previously unreleased material and rare and previously unreleased live recordings. One of these *Headstone: The Contact Sessions* was intended to be their debut album, predating *The Psychedelic Sounds Of?*by six months. The other is their 'lost' third album *A Love That's Sound* (aka *Beauty and The Beast*). Each album comes with a selection of backing tracks, outtakes, singles, demos, unreleased acetates, alternate mixes and rehearsal recordings. *A Love That's Sound* is a fascinating listen for fans of the band that mixes earlier versions of some of the songs that later appeared on *Bull Of The Woods* (good versions of *Livin' On* and *Dr Doom* and different takes of *May The Circle Remain Unbroken* and *Never Another* which has a harmony vocal section, slightly less manic vocals and a different ending as well as an acetate version of *Livin' On* and an earlier rehearsal version of *Never Another*). There are also two versions of *It's You* (which became *With You* on *Bull Of The Woods*). The rehearsal backing track version of *It's You* has a good guitar jam. The ones that didn't make it to *Bull Of The Woods* are *Wait For My Love* (with quite nice harmonies), *Sweet Surprise* (which is a decent guitar jam) and two versions of *Moon Song* (a decent instrumental). The package is completed by three previously unreleased live collections. *Live! In California, Avalon Ballroom* (from November 1966); *13th Floor Elevators Live: Death In Texas*, which included their 1967 Houston Music Theatre show and their 1973 reunion gig in Austin; and *Live! In Texas*, which was compiled form radio broadcasts, TV appearances and other recordings from Austin, Dallas and Houston during 1966. The lavish box set is accompanied by a 72-page hardback book written by the band's biographer Paul Drummond, enhanced with posters, discographies and many rare and previously unseen photos and a selection of reproduction memorabilia.

After this the 15-track *Psychedelic Circus* compilation seems somewhat pointless.

Compilation appearances have included:- *You're Gonna Miss Me* on Lenny Kaye's *Nuggets* and *Twenty-One KILT Goldens, Vol. 2* (LP); the single version of *Tried To Hide* on *Mind Blowers, Vol. 1* (LP), *Austin Landing, Vol. 1* (LP) and *The International Artists Singles Collection* (LP); live 1966 recordings of *Levitation* and *Fire Engine* on *There Goes The Neighbourhood* (LP); live '67 recordings of *You're Gonna Miss Me* and *She Lives In A Time Of Her Own*, without Roky on *Acid Visions - The Complete Collection, Vol. 1* (3-CD set); a live track from a 1972 reunion *Maxine* on *Austin Landing, Vol. 2* (LP); a loose jam based around *Levitation* entitled *Elevator Jam* on *Sixties Rebellion, Vol's 1 & 2* (CD); the live version of *The Word* on *Turds On A Bum Ride, Vol. 4* (CD); *Roll Over Beethoven* and *Mercy Mercy* on *Acid Visions Vol. 11* (CD) (Spalax); *Street Song* on *Reverberation 1V* (CD) (although it's not listed as being on it!) and finally, *Epitaph For A Legend* (2-LP), first issued in 1980, contains an excerpt from *Fire Engine*, a radio ad for the *Bull Of The Woods* album, the previously unissued *Wait For My Love* and Roky and Clementine Hall performing previously unissued versions of *Splash 1* and the Powell St. John composition *Right Track Now.*

Live versions of *You're Gonna Miss Me, Fire Engine, You Really Got Me* and *Roll Over Beethoven* from 25 March and of *Tried To Hide, Gloria, Fire Engine, You're Gonna Miss Me, Mercy Mercy* and *Roller Coaster* from 9 May 1966 can all be heard on *Psychedelic Microdots 2* (CD). (VJ/CMk/TBt/SR/BM)

13TH FLOOR ELEVATORS
ELEVATOR TRACKS

THE 13th FLOOR ELEVATORS - Elevator Tracks LP.

13th Hour (WI)

Personnel incl:		
	RICKY SMOLINSKI	gtr
	BILL VANDENBURGT	bs
	JIMMY JOE VAN HOOF	drms, keyb'ds

45: All Right And About Time/Badger Beat (Target 10/11) 1966

According to Gary Myers' 'Do You Hear That Beat' book, this was a one-off studio-only project by a bunch of Appleton, Wisconsin musicians. *All Right And About Time* is said to be a fine garage stomper. Smolinksi, aka Ricky Lee/Leigh, played in several other Fox Valley bands including Denny Noie & The In Crowd/4th Of Never.

Other 13th Hour bands around at that time include: a Marion, Louisiana quintet with no known releases - Larry Allen (bs), Richard Allen (keyb'ds), Billy Brantley (sax), Jim Paine (vcls), Mike Reidenheimer (drms); a Lawrenceville, Michigan band with a single *Moody Man/Please Be True* (Judge 400) at the end of 1968; and an unknown band from Kansas or Missouri. (MW)

13th Hour Glass (FL)

Personnel incl:		
	TOMMY RATCHFORD	A
	TOMMY TURNER	AZ
	FORREST HIGGINS	Z
	LARRY KENNEDY	Z
	ROBERT LEWIS	Z

45s: Try/Young Blood (Prestige Productions PP67-208) 1967
Indecision (Do I Have To Come Right Out And Say It)/
Keep On Running (Format F45-5002/3) 1967
Baby Let's Wait/
Somebody Help Me (Fiesta Five Record Corp. FF-101) 1967
α Reach Out And I Have You/
I Wish I Knew How To Make You (Bell 736) 1968

NB: α shown as by Tommy Turner & The 13th Hour Glass.

This Pensacola, Florida band evolved out of The Soul Seven. Their repertoire was often covers of hits of the day; their second release features an interesting cover of **Buffalo Springfield** backed by a great version of the Spencer Davis Group (SDG) classic and they turned to another SDG hit on the next release.

After a 40-year hiatus, the band reformed in 2009 with three original members to perform for the "Bands On The Beach" series of shows at Pensacola's Gulfside Pavilion. Their repertoire was described as "sticking to their roots, the band plays classic songs from the sixties, seventies, eighties, and even a few hits from the nineties". The reformed line-up is shown as Z above. Forrest Higgins may be the non-original member since he was in the **Laymen**, a rival Pensacola band, back in 1967. (MW)

Thirty Days Out (NY)

Personnel:			
	PHIL LOWE	drms, vcls	A
	JACK MALKEN	ld gtr, vcls	A
	MONTE MELNICK	bs, vcls, organ	A
	JOHN MICALEFF	ld vcls, gtr	A
	(JIM DICKINSON	keyb'ds	A)
	(LARRY KNECHTEL	keyb'ds	A)

ALBUM: 1(A) THIRTY DAYS OUT (Reprise RS 6450) 1971
2(A) MIRACLE LICK (Reprise MS 2085) 1972

Thirty Days Out was formed New York City in 1971 by John Micaleff (pronouced "McCullough"), a folksinger from Michigan and Jack Malken, who had previously been with The Outcasts. After teaming up with Melnick and Lowe, they found a place to practice but had relocated to Greenfield, Massachusetts when their neighbours complained! They soon managed to get a recording contract with Reprise and their first album was released in the summer of '71. Produced by Larry Marks (previously in charge of **Lee Michaels** and **Phil Ochs**) their debut was recorded in New York and L.A. On offer are eight tracks penned by Micaleff and Malken, which mix competent guitars with early seventies style vocals. Influenced by Free on some tracks (*Doing The Best That I Can* and *Survival*, a rip-off of **Clover**'s *Shotgun*). The most interesting element is probably the keyboard parts played by two ace sessionmen, Larry Knechtel and Jim Dickinson. The lyrics often have a Christian content and the overall result is rather undistinguished. In fact the album is perhaps mainly notable for a weird packaging idea, as it came wrapped in a poster of a steamliner. Once the shrink was opened, the hidden black and white sleeve with pictures of the group would appear.

Probably due to this poster, the sales were quite good and the group soon released a second album, recorded in Wallingford, Connecticut and remixed in London. This time Malken handled the production and Micaleff wrote most of their material. Their ambition of "blending electricity and acousticity into a fresh, tasteful and unified rock sound" turned into a total disaster, the lyrics being over-ambitious and the songs lacking melodies or "Miracle Licks" (despite its title).

Their albums will appeal mainly to fans of early seventies prog-rock, some tracks of their second effort being "graced" by the "Magic Mellotron" of Teddy Taylor and Bing McCoy.

Monte Melnick, their bass player later became The Ramones tour manager. At least one of their albums was engineered by Melnick's high school buddy Tom Erdelyi, later known as Tommy Ramone. (SR/DH)

The 31st of February (FL)

Personnel:			
	SCOTT BOYER	gtr, vcls	A
	DAVE BROWN	bs, vcls	A
	BUTCH TRUCKS	drms	A

ALBUM: 1(A) THE 31ST OF FEBRUARY (Vanguard VSD-6503) 1969 SC

NB: (1) reissued on vinyl (Vanguard-Comet VSD-6503) 2000. (1) reissued on CD (Vanguard-Comet VSD-6503) 2000.

45s: Sandcastles/Pick A Gripe (Vanguard 35066) 1969
In The Morning When I'm Real/
Porcelain Mirrors (Vanguard 35087) 1969

From Jacksonville, Florida they previously recorded a single as **The Tiffany System**. Produced by Steve Alaimo, their album, which is of the 'progressive' genre, is a very minor collectable, though it has its moments; from the extended moody cover of *Codine*, the evocative but doomy dirge *Cries Of Treason*; the **Byrdsy** folk-rock of *A Different Kind Of Head*; and the psychy freakout of *A Nickel's Worth Of Benny's Help*. It's an album that has some rewards for the patient listener.

After the album, they teamed up with Gregg and Duane Allman, recording the tapes which were finally released as **Gregg and Duane Allman** by Steve Alaimo on his Bold label.

the 31st of February

THE 31st OF FEBRUARY - Self Titled CD.

Trucks stayed with the Allmans to form **The Allman Brothers**, Boyer created Cowboy with Tommy Talton (ex-**We The People**) and David Brown would join **Santana** and Boz Scaggs.

Compilation appearances include: *Sandcastles* on *The New Sound Of Underground* (LP); and *Pedestals* on *Realistic Patterns* (CD). (VJ/MW/SR)

The 31 Flavors (CA)

ALBUM: 1 HAIR (Crown 492) 1969 R1

This is one of the better exploito albums. Aside from versions of *Hair*, *Age Of Aquarius* and a psych original it contains instrumentals with lots of fuzz riffs. This album is the companion-piece to the **Firebirds** album on Crown; much of the material was clearly recorded at the same sessions. (VJ)

This Generation (TN)

45s: α The Children Have Your Tongue/
The Children Have Your Tongue (Hip HIA-8007) 1968
The Children Have Your Tongue/
Give Her What She Wants (Hip HIA-8007) 1968/9

NB: α promo copy.

From the Memphis area, this rare single was written by W. and R. Crook and produced by Natalie Rosenberg with heavy fuzz, female vocals and organ. A short-lived subsidiary label of Stax, HIP also released the records by **Southwest FOB** and **Paris Pilot**.

The Children Have Your Tongue has been compiled on *Fuzz, Flaykes & Shakes Vol. 6* (LP & CD). (SR/MW)

This Side Up (?)

Personnel:	DAVID CORTOPASSI	A
	RUSSELL KERGER	A
	VINCE SILVERA	A
	DAVE STURGEON	A
	SCOTT WILLIAMS	A

45: Lose Yourself/Turn Your Head (Century V-255 25) 1966

When Dave Sturgeon left the band, he was replaced by Rusty Kurig and they re-named themselves as **The Elastik Band**, later of *Spazz* infamy. (VJ)

This Side Up (AL)

Personnel:	ALAN ARKUS	drms	A
	FRANK FRIEDMAN	vcls, gtr	AB
	DAVID ROSENTHAL	ld vcls, drms	AB
	STEWART ROYAL	keyb'ds	A
	RONNIE SEITEL	ld gtr	AB
	JOHN SHERRILL	bs	AB
	ART SHILLING	drms, vcls	B

45s: Why Can't I Dream/
Sun Arise (Prestige Productions PP66-151) 1966
Book A Trip/In (Capitol 2129) 1968

The Romans were formed in 1963 with members drawn from Ramsey and Shades Valley High Schools in Birmingham, Alabama. A couple of years later they evolved into **This Side Up** when core members Rosenthal, Seitel and Sherrill were joined by Friedman, Royal and Arkus. The latter pair departed around the time of their debut single in 1966, and Shilling was brought into the fold.

Why Can't I Dream is readily accessible again via *Psychedelic States: Alabama Vol. 1* (CD). It's a yearning, dramatic pop-punker. *Sun Arise* has resurfaced on *Psychedelic States: Alabama Vol. 2* (CD). The following year they won a 'Battle Of The Bands', sponsored by WSGN radio and Capitol Records, thereby securing a single deal. Composed by the Buie-Cobb team, *Book A Trip* is not surprisingly heavily-produced bouncy mainstream pop; the flip is a soft'n'cosy orchestrated ballad (have to wonder if any of the band were allowed to play on these tracks?). Oh, and Buddie Buie became their manager into the bargain.

The band split not long after. Friedman formed The Wet Willie Band. Shilling was later in Cowboy then became an actor, appearing in commercials and the Matlock TV series. (MW/RM)

Susan & Richard Thomas (WI)

ALBUM: 1 A BURST OF LIFE (w/lyric insert)
(Blue Hour B. H. 1017) 1973 SC

From Wisconsin, *A Burst Of Life* a rare folk private pressing with female vocals. She has a nice voice but the album, despite its 'folk-psych' labelling is not remotely psychedelic. (SR)

Thomas A. Edison Electric Band (PA)

45: Methyl Ethyl/
The Name Of The Game (Cameo Parkway C-490) 1967

Despite the intriguing name and title, *Methyl Ethyl* is tame novelty pop. However, the flip is rather better snotty garage-pop wherein this Pennsylvania outfit let their guitarist step on the fuzz pedal and evoke a short screeching solo. The band was earlier known as **The Chimps** and released two uncredited cash-in/exploito albums *Monkey Business* (Wyncote W-9199), and *Monkeys A-Go-Go* (Wyncote SW-9203) with Monkees covers and some good garage noises/insane psychedelic freak-outs.

They later changed their name to **Edison Electric Band**, recording an album for Cotillion.

You can also find *The Name Of The Game* on *Mindrocker, Vol. 11* (LP). (MW/CF)

Thomas Group (CA)

Personnel:	TONY THOMAS	drms	A

45s: Penny Arcade/Ordinary Girl (ABC Dunhill D-4027) 1966
Autumn/Don't Start Me
Talking About My Baby (ABC Dunhill D-4030) 1966
I've Got No More To Say/
Then It Begins (ABC Dunhill D-4062) 1967
Is Happy This Way/Ordinary Girl (ABC Dunhill D-4117) 1968

Like the **Grass Roots**, this band was a vehicle for the **Sloan**-Barri team, who wrote their material. They released some other folk-rock singles but without any success.

Penny Arcade has been compiled on *Penny Arcade, Dunhill Folk Rock, Vol. 2* (LP). (SR/MW)

Don Thompson (IL)

ALBUM: 1 JUPITER (w/insert) (Sunday KS 5101) 1975 R1

NB: (1) reissued on vinyl (Korona Records 5101) 1976 (SC), in a standard printed sleeve.

Local Illinois folk-rock artist **Don Thompson**'s album features electronic embellishments. The first edition was issued in a hand-silk-screened cover with inner pages and a booklet insert. (CF)

Johnny Thompson Quintet (CA)

Personnel incl: JOHNNY THOMPSON

45s: Color Me Columbus/
Color Me Columbuth (PS) (Guitarsville G-2125) 1966
Promise Her Anything/For Us There'll
Be No Tomorrow (PS) (Guitarsville G-2126) 1967
Turn Me Down/We'll Make It Good (PS) (Lyra 100) c1967

A decidedly odd October 1966 debut from a Monterey Park, California combo, *Color Me Columbus* is a heavily fuzzed thrash, which brings to mind Love's *7 And 7 Is*. However, any menace is undermined by a vocalist with Mel Blanc pretensions, sounding like a demented Daffy Duck. *Colour Me Columbuth* is the same track with different vocals - a higher-pitched, camp style, often dubbed the "fag version"!

Compilation appearances have included: *Color Me Columbus* on *The Psychedelic Experience* (CD), *World Of Acid* (LP) and *Electric Psychedelic Sitar Headswirlers 4* (CD); and *Color Me Columbuth* on *A Deadly Dose Of Wylde Psych* (CD). (MW)

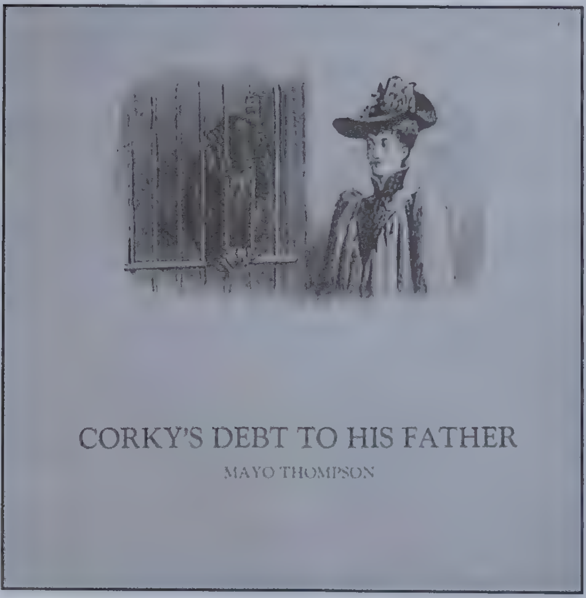
Mayo Thompson (TX)

ALBUMS: 1 CORKY'S DEBT TO HIS FATHER
(Texas Revolution CFS-2270) 19?? R1
2 CORRECTED SLOGANS (Music Language 1848) 1976

NB: 600 copies of (1) were pressed originally. (1) reissued on vinyl (Texas Revolution) 198?. (1) reissued on vinyl (Glass GLALP 015) 1986 in the UK. (1) reissued on vinyl (Drag City DC 49) 1996. (1) reissued on CD (Drag City DC49CD) 2008. (2) reissued on vinyl (Recommended Records) in the U.K. in 1982.

Thompson was arguably the main creative force behind **The Red Krayola** who produced the weirdest music for International Artists in the late sixties. Upon their demise he worked with **Saddlesore** and recorded *Corky's Debt To His Father* which like **Red Crayola** is also a little strange. It was made with the help of friends including most members of **Fun And Games**. He eventually turned up to do sessions with the Art Of Language organisation in 1976. This resulted in demos which are compiled on *Corrected Slogans*, an album of simple songs, operatic vocals and complex lyrics.

In 1979 he reformed **Red Krayola**, with drummer Jesse Chamberlain, who he had earlier met in New York in the winter of 1974/75 and had gigged with intermittently since. Aided by Lora Logic and Pere Ubu they recorded *Soldier Talk* (Radar RAD 18) 1979, which united the garage music of the sixties with fragmented, modernistic arrangements and *Kangaroo* (Rough Trade) 1980, an album of avant-garde theatre music, which reunited **Red Crayola** and Art Of Language followed. He also played with Pere Ubu from 1980 onwards.


CORKY'S DEBT TO HIS FATHER
MAYO THOMPSON

MAYO THOMPSON - Corky's Debt To His Father LP.

A previously unreleased recording, *Woof*, from the *Corky's Debt...* sessions, has also resurfaced on the EP *Meat Pie Toecloth Scraper* which was issued with Ptolemaic Terrascope magazine (#20) in 1996. (VJ)

Thorinshield (CA)

Personnel: TERRY HAND A
BOBBY RAY A
JAMES SMITH A

ALBUM: 1(A) THORINSHIELD (Philips PHS-600251) 1967

NB: (1) a mono pressing also exists (PHM 200-251) 1967. (1) reissued on vinyl (Fallout FOCD2005) 2006.

45s: α The Best Of It/Life Is A Dream (Philips 40492) 1967
Family Of Man/Lonely Mountain Again (Philips 40521) 1968

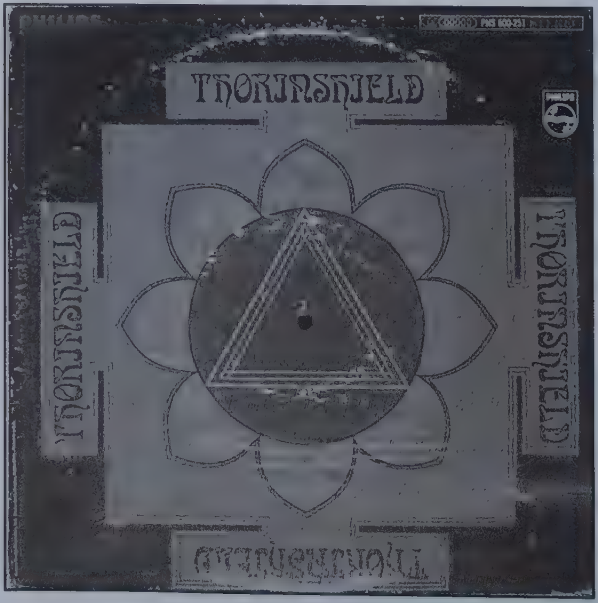
NB: α some copies came in an art sleeve which advertised the album.

This obscure Los Angeles trio had its roots in the folk movement but at times paid lip service to some of the psychedelic trappings of the era. Musically the album is hard to peg, though if you enjoy the sunshine pop characterized by **Curt Boettcher** and groups like **Sagittarius**, it's something you may want to check out. Tracks such as *Wrong My Friend*, *Here Today* and *Life Is A Dream* offered up a highly commercial mix of folk-rock and soft-psych. The combination of great harmonies (check out *Pleasure Time*), coupled with occasional psychedelic touches (nice backwards guitar on *One Girl*) and attractive orchestration (*Prelude To A Postlude*), were quite impressive. Hardly 1967's most original debut, but well worth hearing, particularly if you can find it relatively cheap. The first single was on the album which was produced by the famous L.A. sax player Steve Douglas and arranged by Perry Botkin Jr. All their songs were written by Bobby Ray and James Smith.

Bobby Ray may be the same guy who played bass on Donovan's May 1966 sessions in L.A., including *Season Of The Witch*, *The Trip* and two unreleased pieces: *Super Lungs* (different version) and *Breezes of Patchulie*. Drummer Terry Hand had previous played in a number of surf bands and released a couple of singles as a member of **Everpresent Fullness**.

In 1969 **Bob Ray** went solo with the *Initiation Of A Mystic* album.

Compilation appearances include: *Life Is A Dream* on *Electric Food* (LP); *Lonely Mountain Again* on *High All The Time, Vol. 2* (LP) and *Soft Sound For Gentle People 2* (CD); *Daydreaming* on *Where The Action Is! L.A. 1965-68* (4-CD book); *Brave New World* on *Soft Sounds For Gentle People* (CD); and previously unreleased versions of *Brave New World* and *Wrong My Friend* are on *Sing Me A Rainbow* (2-CD). (VJ/SR/BBn/SB/MW)



THORINSHIELD - Self Titled LP.

Thorndike Picklefish (Pacifist Choir) (?)

Personnel incl: ROBERT O. SMITH

45s:		
	The Interview With Mrs.Malooka/ Poetry Readings In The Bathroom	(Yonah 2003) 1963
	Viet Nama Mama/ Walter Wart The Freaky Dog	(Absurd 304) 1966
	Ballad Of Walter Wart/ It's Warts On The Flip Side That Counts	(MTA 114) 1966
	Lonely Bull (Frog)/Wart Now My Love	(MTA 126) 1967
	S.F. Bound//The Imperial Grand Mother Paranoia/XEJC/Flower People/Walrus	(Piccadilly 247) 1967
	Leeny Frog/D.J. At The End Of The World	(Lo-Fi 1) 1967
	Robert O'Smut/ Sleepy Stonewall's Brotherhood Boogie	(Lo-Fi 1a) 1968

These are mainly novelty/comedy skits. *S.F. Bound* takes a pot (!) shot at hippies with some hysterical couplets like:-

"We're in San Francisco, my eyes are bleary.
I look at my dashboard and my statue of Leary"
(croaky-voiced ancient) "I've been sitting on this corner for FIF-TEEN years selling flowers to the tourists, and now these kids are GIVING them away"!

Robert Smith was a DJ in the Pacific Northwest. (BM/MW)

Thornton, Fradkin & Unger and The Big Band (NY)

ALBUM:	1	PASS ON THIS SIDE	(ESP-Disk ESP-63019) 1974 SC

NB: (1) blank-label disc issued in a plain black jacket. A sheet of printed vinyl stickers to decorate the jacket and label was included.

Les Fradkin was one of the original members of the hit Broadway show 'Beatlemania'. He's a classically trained musician as well as a rock guitarist. He worked as a recording artist, composer and producer with MGM Sunflower, ESP-Disk, Bell, Arista, RCA, and Laurie Records. He's also played mellotron, 12 and 6-string guitar, bass and piano on dozens of Top 40 hit records throughout the early seventies. He's continued to remain active in the music business since. The ESP album is obscure effort by this New York group with involvement from Paul and Linda McCartney and Denny Seiwell of Wings.

You'll also find one of their songs *Jimi* on *Stars That Play With Dead Jimi's Dice* (LP). (VJ)

Those Boys (TX)

45s:		
	Girls Don't Leave Me/Never Go Away	(Fed 1012) 1966
	The Only Girl For Me/No Good Girl	(Fed 1016) 1967

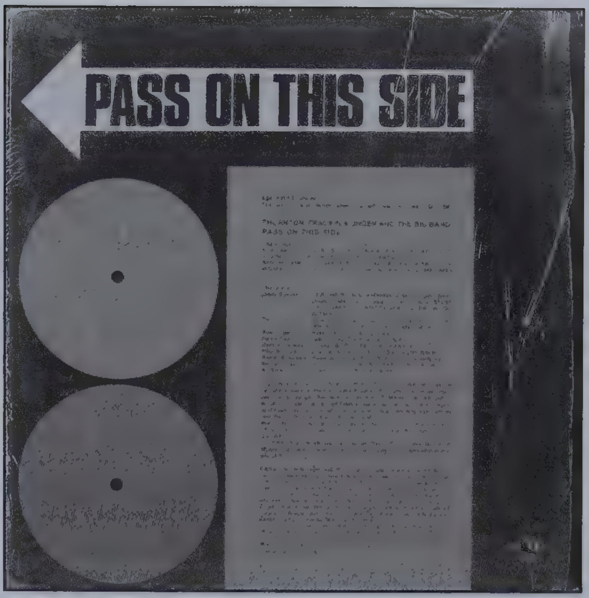
This was a Houston, Texas act. *No Good Girl* can also be found on *Pebbles, Vol. 16* (LP). It's a half decent folk-punk effort. (VJ)

Those Five (FL)

Personnel:		
	JOHN DeLISE	A
	BUDDY HELM	A
	FRANK O'KEEFE	A
	JAN PULVER	A
	JOHN ROEDEL	A

45s:		
	Love/Because You Love Me	( ) 196?
	Sidewalks/ Challenge Of A Fantasy Man	(Paris Tower PT-117) 1967

This band came from Clearwater/Largo, Florida. John DeLise also played in **The Soul Trippers** and **Rovin' Flames**; Buddy Helm was later with **Bethelem Ayslum**; Jan Pulver in **H.Y. Sledge**; and Frank O'Keefe (who left the band in 1967) later found success with **The Outlaws**. (JLh/SMR)



THORNTON, FRADKIN & UNGER AND THE BIG BAND - Pass On This Side LP.

Those Guys (TX)

Personnel:			
	BOB DABBS	drms	AB
	DAVID OWENS	gtr, keyb'd	AB
	JIMMY OWENS	gtr, keyb'd	AB
	BOB BARNES	bs	B
	EDDIE DEATON	ld gtr	B

CD:	1	BEHIND THE GLASSES	(60sGaragebands.com) 2009

45s:		
	I Want To Hold Your Hand/Teresa	(Charay 57) 1966
	Stereopsis Of A Floret/Cool	(Jenko 14) 1967
	People Say/Three Days Gone	(Black Sheep 103) 1967
	Lookin' At You Behind The Glasses/ Stereopsis Of A Floret	(Black Sheep 104) 1967

From the Dallas/Fort Worth area of Texas, they started out playing a lot of instrumentals and *I Want To Hold Your Hand* and *Cool* are examples of such. Their finest moment, however, is *Lookin' At You Behind The Glasses.*

The band was started by cousins David and Jimmy Owens, with drummer Bob Dabbs. When another Fort Worth act, **The Elite** disbanded David and Jimmy asked two of its members, Eddie Deaton and Bob Barnes to join.

Bob Barnes recalls: - "Eddie and I were with the band for a little over a year, when Jimmy was drafted into the Army, paratrooper school as I recall. I found myself involved with the girlfriend of a happening DJ and things got crazy. I took off for New Orleans and played in a pick up band there in a place called "The Gunga Den". I had a room in a boarding house next door to a stripper with a cheetah! I think the band continued for a while longer, but I am not sure how or when they faded away."

Bob Barnes later went on to **The Yellow Payges**.

Lookin' At You Behind The Glasses can also be found on *Texas Psychedelia From The Sixties* (LP), *Sixties Archive Vol. 6* (CD) and *Fuzz, Flaykes & Shakes Vol. 6* (LP & CD). (VJ/MW)

Those Of Us (SD)

45:	Without You/That's Love	(IGL 124) 1967

From Sioux Falls, South Dakota this group earlier made a single as **Dale Gregory and the Shouters**.

Compilation appearances have included: *Love, Wine, Passing Time* on *Roof Garden Jamboree* (LP); *Without You, That's Love, Love, Wine, Passing Time, Forever Mine* and *Goodbye Rainy Day* on *Rock 'N' Roll Project - A History Of Rock In Sioux Falls 1965-1967* (CD); *Without You* on *The IGL Rock Story: Part One (1965 - 67)* (CD); and the single version is on *The Arf! Arf! (El Cheapo) Sampler* (2-CD). (VJ/MW)

The Thrashing Butterflys Of Devine Happiness (NY)

Personnel:	JON ANANIA	ld vcls	A
	LOU BASKIN	Hammond B3, vcls	A
	PATRICK CORDELL	bs, vcls	A
	JEFF ECKER	gtr, vcls	A
	CHARLIE RAIMOND	drms	A

No problem with same-name outfits here! The band came together in Plainview, Long Island, New York in 1966 and got a contract playing Hullabaloo clubs on the East Coast. After recording a four-song demo at Ultrasonic in Hempstead, they landed a deal with Capitol. Tracks for a single were recorded in 1968 at New York City's Record Plant East but contractual disagreements scuppered any releases.

Psychedelic States: New York Vol. 2 (CD) unveils their history and the unmixed master of *Poor Boy, Happy Boy*, nearly six minutes of progressive pop extravagance. (MW)

The 3½ (?NY)

45s:	Don't Cry To Me, Babe/R And B In C	(Cameo 425) 1966
	Problem Child/Hey Mom, Hey Dad	(Cameo 442) 1966
	Hey Gyp/ Hey Kitty, Cool Kitty	(Cameo 451) 1967
	Angel Baby (Don't You Ever Leave Me)/ You Turned Your Back On Love	(Cameo 485) 1967

An obscure garage pop group (possibly from New York City) with strong anglophile influences, as their second single contained a song written by Graham Gouldman (later of 10cc) and the third was a Donovan cover. (SR/MW)

Three Of Us (?OH)

Personnel:	GLENDA HELTON	piano, vcls	A
	RON LEICHMAN	gtr, piano, vcls	A
	MIKE McGUIRE	organ, vcls	A

ALBUM: 1(A) THE THREE OF US (Artist Records) 1972 SC

Recorded in Cincinnati, Ohio *Three Of Us* is a rare private pressing which offers some good tracks with wah-wah or fuzz guitar, organ solos and echoed female vocals. The remaining tracks are unfortunately not as good but the album is interesting overall. It was curiously produced by Soupy Sales, the well-known comedian.

It could be the same Ron Leichman who later played in a seventies progressive rock band, Round About, also from Ohio. (SR)

Three Ring Circus (?)

ALBUM: 1 GROOVIN' ON THE SUNSHINE (RCA LPS-4021) 1968

45: Groovin' On The Sunshine/So True (PS) (RCA 47-9537) 1968

Here's a forgotten flower-pop group with female vocals, effects and lots of horns! (SR)

3's A Crowd (IL)

45: Keep On Walking/No Where (Golden Voice no #) 1968

Catchy garagy beat from Illinois backed with a teenbeat ballad. You can also hear *Keep On Walking* on *Quagmire Volume 6* (CD). (MW)

Threshold of Sound (LA)

Personnel incl: L. HOLZENTHAL A

45s:	She's Mine/Nobody But Us	(Nettie 101) 196?
	Run To The Morning Sun/Make ...	(Mor Soul 006) 196?

From New Orleans, Louisiana, *She's Mine*, a typically primitive garage-punker, features some frenzied instrumentation in places but it's pretty average really. The second single may be by a different outfit.

You can also locate *She's Mine* on *Louisiana Punk From The Sixties* (LP) and *Sixties Archive, Vol. 3* (CD). (VJ/MW/AB)

Tom Thumb and The Casuals (WA)

Personnel:	STEVE ALCOBRACK	gtr	A
	TOM (THUMB) BLESSING	sax, gtr, ld vcls	ABC
	LARRY EVANS	bs	ABC
	SCOTT LETTERMAN	drms	ABC
	JIM WOLFE	keyb'ds	ABC
	BRAD MILLER	gtr	B
	STEVE VALLEY	ld gtr	C

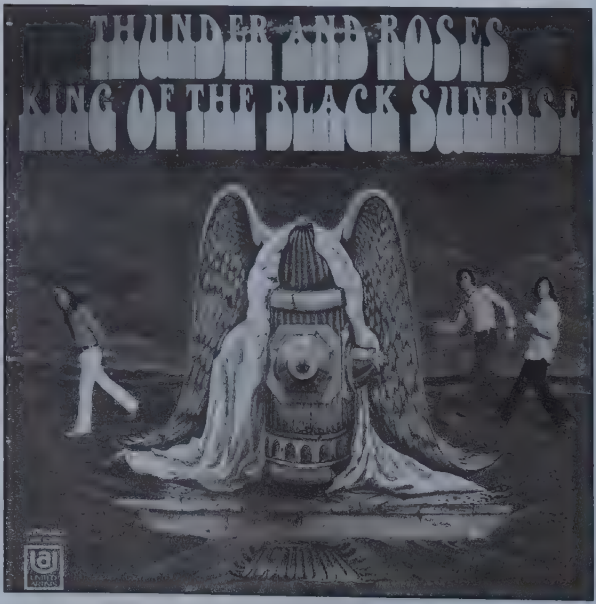
45s:	Movin' On/The Shuffle Thing	(Bolo 753) 1965
	I Should Know/I Don't Want Much	(Panorama 21) 1965
	I Should Know/I Don't Want Much	(Verve 10478) 1966
	The Draft/Irresistible You	(Panorama 36) 1966

This band was formed in Seattle, Washington when Blessing and Letterman recruited Wolfe from local band The Nomads in 1963. They attracted sufficient interest to get a one-off deal with Seafair-Bolo Records. *Movin' On* got a lot of local airplay and became a local hit. Then in 1965 Jim Valley's brother Steve joined the band on lead guitar and they signed to Jerry Dennon's Panorama label. Their two resulting singles attracted considerable airplay. Just when the future looked rosy, tragedy struck. The band's vehicle crashed en route to a performance in Richland, Washington. Blessing and Evans were killed, Valley was injured but recovered. Wolfe, Letterman and Valley reformed the band as The American Dream adding Mike Holiday (ex-**Paul Revere and The Raiders**) and songwriter Danny O'Keefe. After this short-lived venture Wolfe and Letterman formed **The Time Machine**.

Compilation appearances have included: *I Should Know* on *Northwest Battle Of The Bands, Vol. 2 - Knock You Flat!* (LP & CD), *Northwest Battle Of The Bands, Vol. 1* (CD), *History Of Northwest Rock, Vol. 2* (CD) and *Highs In The Mid Sixties, Vol. 14* (LP); *The Draft* on *The History Of Northwest Rock, Vol. 3* (CD) and there's an alternative version on *Northwest Battle Of The Bands Vol. 4* (CD); and finally, a previously unreleased version of *Go Go Time* is on *Northwest Battle Of The Bands Vol. 3* (CD). (VJ)

Thunder and Roses (PA)

Personnel:	CHRIS BOND	gtr, vcls	A
	GEORGE EMME	drms	A
	TOM SCHAEFER	bs, vcls	A


THUNDER AND ROSES
KING OF THE BLACK SUNRISE

THUNDER AND ROSES - King Of The Black Sunrise LP.

ALBUM: 1(A) KING OF THE BLACK SUNRISE
(United Artists UAS-6709-SD) 1969 SC

NB: (1) reissued on CD (Lizard LR 0705-2) 1998.

45: Country Life/I Love A Woman (United Artists 50536) 1969

A Hendrix-influenced heavy psychedelic trio from Philadelphia, they even managed a pretty decent cover of *Red House* on the album, which is now a minor collectable. The single is off the album (two of its worst tracks), the title cut is an instrumental. Its finest moments are the opening cut, *White Lace & Strange* (which became the title track of the CD of this name) and the finale, *Open Up Your Eyes*, which are both brimming with heavy psychedelic guitar work. (VJ)

The Thunderbirds (NM)

ALBUM: 1 MEET THE FABULOUS THUNDERBIRDS
(Red Feather TH-1) 1964 R4

From Albuquerque, New Mexico **The Thunderbirds'** very rare album changes hands for large sums. It's mostly comprised of frat-rock and instrumentals. One cut, *Just Let Me Know*, has emerged on the *Oil Stains* (LP) compilation although it's a pretty ordinary pre-punk beat offering. (VJ/MW)

The Thunderbirds (IL)

45s: Steel/Stalking The Thunderbird (Ermine 51) 1963
Simmering/Summertime (Ermine 54) 1964
Kissin' Time/Crater Soda (Ermine 56) 1964
Hey Little Darling/I Need Your Love (Delaware D-1704) 1964
Take A Look At Me/Hey Little Darlin' (Delaware 1706) 1965
Is It Wrong/
Your Ma Said You Cried/
Before It's Too Late (Delaware 1710) 1965
Cindy, Oh Cindy/
Before It's Too Late (Ivanhoe 50,000) c1966

A Chicago area outfit who have been compiled on *A Journey To Tyme, Vol. 4* (LP) with their rendition of *Your Ma Said You Cried*, a song also covered by **The Other Four** in 1966. (VJ/MW)

Thunderbirds (IA)

Personnel:		
	CARL ADAMS	gtr
	ROGER BROWN	drms
	STAN BROWN	bs, gtr
	STEVE BROWN	gtr, keyb'ds, harmnca
	DEAN HARPER	ld gtr

CD: 1 2ND TIME AROUND (No Label) 2006

45: These Days Are Gone/Hey Little Girl (Libra SR-1047) 1967

Formed in 1960 by brothers Stan and Steve, with cousin Roger on drums, this outfit lasted several years. Their only legacy, until recently, was a single recorded in the fall of '66 and released the following January. Their home was Lenox in southwestern Iowa and they gigged all over Iowa and into Nebraska, Missouri and Illinois. Shortly after their single appeared the band was sundered by the draft and they thought that was it. However, since *Hey Little Girl* appeared on *Straight From The Garage Vol. 2* (EP) and *Quagmire Vol. 1* (CD), the single came to be so highly regarded that this eventually filtered through to band members. In 2006 the band reformed following their induction into the 'Hall Of Fame of the Iowa Rock'n'Roll Music Association' (http://www.iowarocknroll.com). IRRMA also sponsored a compilation CD, *Garage Rock From The Heartland*, which featured the band's rendition of *96 Tears*.

The reformed band has a CD, *2nd Time Around* - made up of all new recordings. Their original single is available again, 'reissued' in 2008 as part of the 'Garage Band Greats' series. (MW)

Thunderduk

THUNDERDUK - Self Titled LP.

Thunderbolts (?)

ACETATE: 1 THE THUNDERBOLTS (Sears) 1965 R5

This ultra-rare garage acetate included *Louie Louie*, *My Girl Sue*, *The Explorer*, *Summer Time* and *Say That You Love Me.* (VJ)

Thunderbolts (VT)

Personnel incl:			
	MARSHALL BLAISE	gtr	ABCD
	KARL COSTIN	drms	A
	BRUCE DANVILLE	ld gtr	A
	DEAN FESETTE	drms	BC
	AL ROBERTS	keyb'ds	BCD
	FRED TUSA	gtr	B
	BOBBY LAVIGNE	ld gtr	CD
	JIM RICKER	bs	CD
	MARC CHAPMAN	drms	D

45: Heart So Cold/A Taste Of Honey (no label 22158) 1965

This garage band came from Burlington, Vermont.

Heart So Cold (which was actually recorded in Quebec) is also on *The Essential Pebbles Collection, Vol. 1* (2-CD) and *Quagmire Vol. 1* (CD); the previously unreleased *Wild* and *The Fisherman* (credited to Swan & Sunnys) have emerged on *Cry Of Atlantis: North Country Scene 2* (CD); *Heart So Cold*, *There Was I* and the previously unreleased *Something That You Do* can all be heard on *Heart So Cold!* (CD). (GG/MW)

Thunderduk (OH)

Personnel:			
	PHIL HILOW	vcls, gtr	AB
	BOB TURCHEK	drms	A
	JEFF ULMICHER	vcls, gtr	AB
	GARY WALLIS	vcls, bs	AB
	RICK FISCHER	drms	B

ALBUMS: 1(A) COLLECTOR'S ITEM
(Agency Recording Studios) 1972 R3
2(B) THUNDERDUK (Rockadelic RRLP 23) 1995

NB: (1) was a 12" metal acetate. (2) reissues seven of the eight tracks on the original acetate plus two previously unissued tracks from 1974.

This was a highly uncommercial Cleveland, Ohio rock group. Their recordings are rather hit and miss affairs. All nine cuts on the Rockadelic album are originals. The finer moments include the driving guitar on opener *Why Don't You Love Me?*, the fine jamming guitar work on *Time And Again* and, by contrast, the mellow slow-paced *Something To Look At* with its dominant percussion work.

The recordings on the Rockadelic album span the 1972-74 period when their desire to play original music and their on stage antics made them one of the top draws on the Cleveland club scene. Bob Turchek was later replaced on drums by ex-Catscradle drummer Rick Fischer. Most of the material on the Rockadelic album was played by the band on two Agency Studio live broadcasts carried by local station WNCR. (GG/VJ)

Thunder Head (NY)

Personnel incl:	M. CAPPELLETTI	A
	D. FRAZIER	A
	J. HARRIS	A

45: And I Need You/Don't Run (Charm 6092/3) 1972

They were previously known as **The Unsettled Society** which came from Pennellville, New York; although the sleeve notes of *Sixties Rebellion* claim that they were from Pennsylvania. *And I Need You* is a slow progressive number that has resurfaced on *Sixties Rebellion, Vol. 15: Apple-Glass Cyndrome* (LP & CD). The flip is mellow and laid-back rock par excellence. (MW/MM)

Thundering Heard (WA)

45: Sunny Street Love/Daisy's Prism (Liquid Stereo LS 26) 1968

Light 'n' airy psych-rock from a band alternatively quoted as from Seattle and Lake Oswego, Oregon. Both sides trip along merrily with *Daisy's Prism* being the better of the two.

Compilation appearances include: *Sunny St. Love* and *Daisy's Prism* on *Psychedelic Moods - Part Two* (CD); and *Daisy's Prism* on *High All The Time, Vol. 2* (LP). (MW)

Thunder Mugs (CA)

Personnel:	DENNIS BASSETTI	bs, vcls	A
	BOB JONTE	drms	A
	JACK LUTZ	vcls, gtr, keyb'ds	A
	JERRY ROY	ld gtr, vcls	A

ALBUM: 1(A) ON THE SPOT (Akarma AK 043) 1999

NB: (1) also issued on CD (Akarma AK 043) 1999.

45: Motion Tree/Captain Midnight (All-American AA-399) 196?

THUNDER MUGS
ON THE SPOT

THUNDER MUGS - On The Spot LP.

This late sixties California act recorded an album's worth of material for producer Bill Holmes' All American label (**Strawberry Alarm Clock**, **Birmingham Sunday**, **Crystal Circus**, etc.) that went unreleased at the time. It's predominantly soft psychy rock-pop with occasional good guitar, a few effects and period charm. Stand-outs are the upfront *Motion Tree* and *Lucky Lady*. All songs were composed by Jack Lutz. The group split in 1969. (MW)

Thunderpussy (IL)

Personnel:	GEORGE JAKE TUTKO	drms	A
	STEVEN JAY MORRIS	gtr	A
	BEN RUSSELL	bs, flute	A

ALBUM: 1(A) DOCUMENTS OF CAPTIVITY (w/insert) (MRT RL 31748) 1973 R2

NB: (1) reissued on vinyl (Breeder) 1987 with a black and white sleeve. (1) reissued on CD (Wild Places WILD 002) 1996 with several bonus tracks, remastered and with an alternate cover.

This is the work of a hard-rock/progressive trio from Quincy in South Illinois. The album came with a lyric sheet and originals are sought-after. It was written as a concept piece, divided into six 'documents'. Morris later embarked on a solo career. (VJ)

Thunderstone (?)

45: I Got A Line On You/? (J.D. Records 6570) c1970

Possibly from the East Coast, a good cover of **Spirit** with distorted guitar. (SR)

Thundertree (MN)

Personnel:	BILL HALLQUIST	vcls, gtr	A
	RICK Lia BRAATEN	drms	A
	JOHN MIESEN	organ	A
	TERRY TILLEY	bs	A
	DERVIN WALLIN	vcls	A

ALBUM: 1(A) THUNDERTREE (Roulette SR-42038) 1970 SC

NB: (1) also issued in Germany (Vogue LDVS 17214) 1970. (1) reissued on CD (Radioactive RRCD096) 2004.

This Minneapolis band's album transgresses psychedelia and progressivism. It's now becoming a minor collectable and is harder to find. The medley on side two is full of variety and interest but the highlights are the

MRT
Documents of Captivity
Thunderpussy

THUNDERPUSSY - Documents Of Captivity LP.

opening cut, *Head Embers*, which has lots of good guitar work and the mildly psychedelic, *At The Top Of The Stairs*. There are a few awful tracks, but there are lots of ideas on this album and if you're into psychedelic guitar and keyboards this is one for you.

The band evolved out of **The Good Idea**. When that band had split in 1969, John Miesen landed a deal with Roulette on the basis of an unreleased **The Good Idea** track, *12:25*, which was used for one side of the **Thundertree** album.

Bill Hallquist later recorded two solo albums. The first under the name **Billy**, *Persephone* (Orion S80-462-2823S) 1972, although he's more often referred to as Persephone Billy, due to a typographical error on the sleeve. On this he was helped out by, amongst others, Rick Lia Braaten (also ex-**Thundertree**). The album, which is pretty rare and sought-after, consists of pleasant, dreamy folk-rock and comes in a striking black and white cover. After a second, *Travelin'* (Mill City) 1975, Bill Hallquist did some session work including Kevin Odegaard's *Silver Lining* album. (Kevin, in turn played on one of the songs on Dylan's *Blood On The Tracks*). Bill: - "In 1976 Kevin and I played together in The K.O. Band. Our drummer later became a member of Prince and The Revolution (Bobby Z), and guitar player (Jeff Dayton) currently plays with Glen Campbell. After that I played with a folk trio Macavity with Tim Sparks (Rio Nido), followed by a bar band Cimarron. Later, I wrote/produced radio jingles before becoming Director of Marketing at K-Tel here in the U.S. I am still active musically as a songwriter and as a member of Perfectly Loud. The K.O. band did a reunion gig on 1st September 2000 at a club here in Minneapolis/St. Paul".

You'll also find *16 Tons* on *Gathering At The Depot* (LP). (VJ/BHa)

Thursdays Children (TX)

Personnel:	RICHARD GOLLWITZER		A
	CHARLES HELPINSTILL	vcls	A
	JAN PEDERSON		A
	PAT SULLIVAN		A

ALBUM: 1(A) THURSDAYS CHILDREN (Voxx 200.052) 1989

NB: There's also a CD with **The Children**, *Stoned Sixties*, on Collectables (COL-0600).

45s:	You'll Never Be My Girl/Try, Girl	(Paradise 1022) 1966
	Air-Conditioned Man/ Dominoes	(International Artists 110) 1966
	Help, Murder, Police/ You Can Forget About That	(International Artists 115) 1967
	No More Rock And Roll/ Before I Die	(Rampart Street RSRS 0608) 1968

Originally known as The Druids when they formed in Houston, Texas in 1964, this band changed name to **Thursdays Children** during 1965. The first single was quite an accessible punk affair, whilst their second and third were more British-influenced.

After one final and disappointing rock and roll single, drugs and the draft had accounted for many of the band and they regrouped as The Pointing Hand Group. Charles Helpinstill also recorded a solo single, *To Touch The Rainbow/Indian River* (Akashie 1001) before forming The Helpinstill Factory Band. He later changed name to Ezra Charles.

The retrospective album includes material spanning their career from 1965-69 with singles, unissued and live material. It's the best source for their recorded output.

Compilation appearances include: *You'll Never Be My Girl* on *Pebbles, Vol. 5* (LP), *Pebbles, Vol. 5* (CD), *Acid Visions Vol. 2* (LP); *You'll Never Be My Girl* and *Air Conditioned Man* on *Pebbles Box* (5-LP) and *Trash Box* (5-CD); *Help Murder Police* on *Punk Classics, Vol. 4* (7") and *Garage Punk Unknowns, Vol. 7* (LP); *You'll Never Be My Girl, Try Girl* and *Help, Murder, Police* on *Acid Visions - The Complete Collection Vol. 1* (3-CD); live versions on *The Night Before* and *Money* on *There Goes The Neighborhood, Vol. 1* (CD); *A Part Of You* (previously unreleased) on *Epitaph For A Legend* (2-LP); *Try Girl* and *Air Conditioned Man* on *Houston Post - Nowsounds Groove-In* (LP); *Air Conditioned Man* on *Highs In The Mid Sixties, Vol. 12* (LP); *Help Murder Police* and *You Can Forget About That* on *International Artists Singles Collection* (LP); *You'll Never Be My Girl, Air Conditioned Man, Try Girl, Help, Murder, Police* (two versions) and the previously unreleased *A Part Of You* on *Acid Visions Vol. 10* (CD) (Spalax); *Dominoes* on *Gravel Vol. 1* (CD); and *You'll Never Be My Girl, Dominoes, Help, Murder, Police* (two versions), *You Can Forget About That* and *No More Rock And Roll* on *Stoned Sixties* (CD). (VJ)

THUNDERTREE

THUNDERTREE - Self Titled LP.

The Thyme (MI)

Personnel:	RALPH COLE	gtr, vcls	ABC
	ED LINENTHAL	drms	AB
	STEVE VANDENBERG	gtr, ld vcls	A
	AL WILMOT	bs, vcls	ABC
	RANDY UNDERWOOD	gtr, ld vcls	BC
	JIM OPTNER	drms	C

45s:	Love To Love/Very Last Day	(Bang 546) 1967
	Somehow/Shame Shame	(A2 201) 1968
	Time Of The Season/I Found A Love	(A2 202) 1968

Originally the **Hitch Hikers** from Kalamazoo, Michigan and with a pair of singles to their name, the band relocated to Ann Arbor after coming to the attention of A^2 Records' Jeep Holland. Though regarded as one of the area's more popular 'garage' acts their vinyl output was rather disappointing for garage collectors as it's pretty straight poppish fayre, as evidenced by their cover of Neil Diamond's *Love To Love*. Their cover of The Zombies' *Time Of The Season* is pretty decent however and *Somehow* is undoubtedly their finest moment - an intensely dramatic ballad with searing fuzz interludes. The band split in 1969; Cole was later in Lighthouse, Wilmot in **SRC** and Underwood joined **Touchstone**.

Compilation appearances have included: *Love To Love* on *Mindrocker, Vol. 5* (LP); *Somehow, Very Last Day* and *Time Of The Season* on *Sixties Archive, Vol. 7* (CD); *Somehow* on *Fuzz Flaykes & Shakes, Vol. 1* (LP & CD); and *Love To Love, Somehow*, an alternative and previously unreleased version of *Very Last Day, Time Of The Season*, and three previously unreleased songs; *I Found A Love, I Found You, No Opportunity Necessary No..* and *Window Song* all appear on *A-Square (Of Course)* (CD). (MW)

The Tiaras (TX/LA)

45s:		Mexican Rock/Red Sails In The Sunset	(Alliance 1934) 1964
	α	Bull Moose/All I Want	(Alliance 1690) 1965
		Sticks And Stones/Southern Love	(Ruff 45-1019) 1966

NB: α shown as by Jackie Dallas and The Tiaras.

Originally from Amarillo this band also operated in Louisiana. *Southern Love* is the stronger of these two fuzz-pop efforts.

Compilation appearances have included: *Sticks And Stones* and *Southern Love* on *Louisiana Punk From The Sixties* (LP); and *Sticks And Stones* on *Sixties Archive Vol. 3* (CD). (VJ)

Steve Tibbetts (MN)

ALBUMS:	1	STEVE TIBBETTS	(Frammis BZZ-77) 1977
	2	YR	(Frammis 1522-25) 1980

NB: (1) reissued on vinyl (Cuneiform 55009) 1995. (1) reissued on CD (Cuneiform 55009) 1995. (2) two different cover designs exist. (2) reissued on vinyl (ECM 1355) 1987 in a newly-designed cover. (1) reissued on CD (ECM) 2001 in a newly-designed cover.

Tibbetts recorded these eastern-influenced prog-psych instrumental albums in his home. Collectors like them for his guitar wizardry.

He started working on his first album whilst attending Minnesota's Macalaster College as an art student using a four-track machine in the school's music centre. The story goes that he graduated before the project was complete, so he had to sneak into the school at night and on weekends in order to finish it. The album is full of energy and experiments with different styles and genres. Tracks like *Sunrise*, *Gong* and *How Do You Like My Buddha*? highlight his acoustic guitar playing. It was originally released independently, but the Cuneiform label acquired rights to the album and reissued it on vinyl.

On *Yr* **Tibbetts** is backed by a full band and provides some superb acoustic and electric guitar playing. *Three Primates* has a superb guitar solo for example. The album was marketed with two different cover designs. Both reflected the same theme, but one sported a daytime scene, and the other a nighttime version.

He has issued several further albums falling outside the time-span of this book. (VJ)

The Tidal Waves (MI)

Personnel:	MARK KARPINSKI	gtr	A
	BILL LONG	ld gtr	ABC
	BOB SLAP	bs	A
	JON WEARING		AB
	TOM WEARING		AB
	RICK JACKSON	gtr	BC
	DENNIS MILLS	bs	B
	JERRY CZERNELL	keyb'ds	C
	LENNY MELKUS	drms	C

ACETATE: 1	TIDAL WAVES	(Audio Disc, one-sided acetate) 1966	R5

				HCP
45s:		Farmer John/She Left Me All Alone	(SVR 1007) 1966	-
		Farmer John/She Left Me All Alone	(HBR 482) 1966	123
		Big Boy Pete/I Don't Need Love	(HBR 501) 1966	-
		Action (Speaks Louder Than Words)/Hot Stuff	(HBR 515) 1967	-
	α	Said I Wasn't Gonna Tell Nobody/ You're Gonna Love Me	(Liberty 56034) 1968	

NB: α shown as by **The Gruve**.

This quintet came from Roseville High in the northeast suburbs of Detroit. Their 1966 debut on SVR won them a three-year contract with HBR. Personnel changes reduced them to a quartet by the end of 1967 and they became **The Gruve** (line-up 'C') for their final release. They split in 1968, whereupon Bill Long reunited with his chums from an earlier Roseville band, The Logicals, to form **Ellie Pop**.

Compilation appearances have included: *Farmer John, I Don't Need Love, Action! (Speaks Louder Than Words), She Left Me All Alone, Big Boy Pete* on *S.V.R. Rock Hits Of The Sixties* (LP & CD); *She Left Me All Alone* on *All Cops In Delerium - Good Roots* (LP); *Action (Speaks Louder Than Words)* on *Green Crystal Ties Vol. 7* (CD); and *Farmer John* on *Michigan Nuggets* (CD) and *Michigan Brand Nuggets* (LP).

STEVE TIBBETTS
YR
★★★★★
"A Guitar freak's dream."
—Downbeat

STEVE TIBBETS - YR LP.

Both sides of **The Gruve** single appear on *S.V.R Rock Hits Of The Sixties* (LP); *You're Gonna Love Me* and an unreleased instrumental *Take Hi Five* are on *Your Mind Works In Reverse* (CD). (VJ/MW)

The Tidal Waves (NH)

Personnel:	WALT MARSDEN	gtr	A
	STEVE PENNEY	bs	A
	BILL SILLIKER	drms	A
	DON SMITH	ld gtr	A

45s:	You Name It/So I Guess	(Strafford 6503) 1965
	Laugh/Farmer John	(Right 6607) 1966

A New Hampshire outfit whose members hailed from Sanford, Maine and Durham, New Hampshire. Not to be confused with the **Tidal Waves** from Detroit, despite both outfits covering *Farmer John*. Silliker had previously been in the Electrons alongside Jay Sneider, pre-**Euphoria's Id**.

Compilation appearances have included:- *Laugh*, their 'punkiest' single appears on *The Psychedelic Sixties, Vol. 1* (LP); *Farmer John* (two versions) and *Laugh* on *Green Crystal Ties, Vol. 7* (CD); *Laugh* and *Farmer John* on *The Cicadelic 60's, Vol. 4* (CD); *Farmer John* is on *The Cicadelic 60's, Vol. 2* (LP) and *Michigan Nuggets* (CD); *You Name It, So I Guess, Laugh* and *Farmer John* on *You Ain't Gonna Bring Me Down To My Knees* (CD); *She Left Me All Alone* on *All Cops In Delirium* (LP); *Farmer John, She Left Me All Alone, I Don't Need Love, Big Boy Pete* and *Action! (Speaks Louder Than Words)* all appear on *SVR Rock Hits Of The Sixties Vol. 1* (LP); and *Action! (Speaks Louder Than Words)* also appears on *Garage Beat '66 5* (CD). (MW/AH/ELn)

The Tidal Waves (MA)

45:	Little Boy Sad/ I Don't Want To Lose You Now	(Plymouth 2967/8) 1967

Thought to be from Massachusetts and unconnected to the New Hampshire band. (MW/AH)

Tide (KS)

Personnel:	STEVE HALL	drms	A
	PAUL MILLER	bs, vcls	A
	TIM SMITH	flute, sax, harmonica, gtr, vcls	A
	JIM STRINGER	gtr, kbds, vcls	A

ALBUM:	1(A)	ALMOST LIVE	(Mouth 7237-S) 197?	SC/R1

There's a mixed bag of tricks on this local Kansas release. Side one has a number of jazz-inflected rural-rock tracks with religious lyrics that recall **Sons Of Champlin**. Side two is more interesting with some hard blues-rock, some jazzy prog with flute reminiscent of early Jethro Tull, and some rural-rock recalling the **Grateful Dead's** early seventies albums. They recorded at Cavern Sound Studios, home of **Pig Newton And The Wizards From Kansas**, **Stoned Circus**, **Bulbous Creation**, etc. (VJ)

Tides In (NY)

Personnel incl:	PAT DURSO	drms	A
	FRED KAMINE	gtr	A
	RICK ROGERSON	gtr	A

45:	Go Away From My Door/Trip With Me	(Sanfris 18) 1967

NB: some labels had the band name amended to "The Second Phase".

Three school pals from Woodside, New York formed this group and went through a succession of bass guitarists, often doing without. In late 1967 they recorded this single after answering an ad in a trade paper. No sooner had the single appeared than they found a steady bassist and changed their name to Stonehenge, but no subsequent recordings were released.

They were employed as backing band on Sanfris releases by The Delmars and by Tari Lane.

Trip With Me is not psychedelic, as the title might imply, but a sparse punker. Check it out on *The Chosen Few Vol.1* (LP), *The Chosen Few Vol's 1 & 2* (CD) and *Psychedelic States: New York Vol. 2* (CD). (MW/MM/VJ)

Freddie Tieken And The Rockers (IL)

Personnel:	RON DAVIS	drms	A
	WILD CHILD GIPSON	vcls, piano, gtr	AB
	MARK MILLSPAUGH	bs	ABC
	FREDDIE TIEKEN	sax, vcls	ABCDEFG
	CLETE WEBSTER	drms	BC
	VERNIE ROBBINS	vcls, keyb'ds	CDEF
	JIM VANDEMENT	drms	DEFG
	FORREST MOORE	bs	DEFG
	JACK INGHRAM	sax, keyb'ds	EFG
	RON LEPER	grt	FG
	DIANE ROGAN	backing vcls	FG
	DONNA ROGAN	backing vcls	FG

ALBUMS: 1(E)	BY POPULAR DEMAND	(IT 2301) 1963 R2
2(F)	LIVE!	(IT 2304) 1965 R2

NB: *Freddie Tieken and The Rockers* (CD) (Standfire Records PD 8002) 1999 comprises cuts from (1) and (2) along with previously unreleased material.

45:	Bit By A Bug/Humpty Dumpty	(It 2302) 1965

Freddie Tieken was born Frederick Earl Tieken in 1935 during the Great Depression in a one room shack in the Mississippi river town of Meyer, Illinois. They later moved 20 miles away to Quincy, Illinois where his dad worked as a welder. His dad later worked on a farm and Tieken's first group Freddie's Four Starts was formed with a bunch of high school pals. He had learnt to play saxophone at an early age. He later became more influenced by the blues and formed a group called The Freddie Tieken Combo. Later he drove 40 miles to Keokuk, Iowa every Wednesday night to play in a band called The Mood Notes that his sister Jane had told him about and when they split up he asked their bassist Mark Millspaugh to join a new band he was putting together. That was **Freddie Tieken and The Rockers** and the year was 1955. The following year they had a single, *Sittin' Here Cryin'/Uncle John* (Hit 45-2002) written by Gipson and credited to Wild Child Gipson with Freddie Tieken and The Rockers. The single got national exposure and this resulted in lots of gigs but eventually they went their separate ways.

Vernie Robbins joined the reformed band in 1960, replacing Wild Child on vocals and keyboards. She had three kids during her stint with the band. Clete Webster filled in on drums when Ron Davis left to tour with Dick Clark's Caravan of Stars. Jim Vandement became the drummer the following year. It was also during that time that Forrest Moore replaced Mark Millspaugh on bass.

In 1963, Tieken met a high school student named Jack Inghram who eventually joined the band. This line-up recorded *By Popular Demand.* As well as recording their own discs Inghram and Tieken recorded and produced dozens of records by other bands on the It label that they formed. The Rockers' popularity continued to grow and their performances at T'N'T Raceways drew thousands of young fans who weren't old enough for the nightclub scene. At one of these gigs in 1965 **Freddie Tieken and The Rockers** recorded their second album, *Live*, which comprised teenbeat and soul covers. Ron Lepper joined the group about that time and played guitar on the album. Diane and Donna Rogan sang backup vocals for the album and eventually replaced Vernie Robbins in the band.

Later band members included Tieken's younger brother Dennis on drums, Ron Shumake on bass (he later left the band when he joined the army) but later returned to play Dennis Tieken's band a few years later. In the seventies, Ron moved to California and subsequently played with many famous artists including Willie Nelson, Roger Miller and **Canned Heat**. Rick Ruggerio, a Culver Stockon College student from New York, later joined the Rockers on guitar. Other band members included Rod Hibbert (of **Rod & The Satellites**) on guitar, Gary Hendron on bass and Curt Wacholz on keyboards. Les Fonza played baritone sax and Ron Schaller played trumpet during the last years of The Rockers. The members mentioned in this paragraph are not included in the personnel listing above.

In the late sixties Freddie Tieken changed the band's name to Freddie Tieken's American Music Band and re-modeled it to an eight-piece with a very tight horn section. They covered songs by groups such as **Blood, Sweat & Tears** and **Electric Flag**, but also experimented with a lot with original material that combined traditional soul and R&B.

The Tieken brothers were later in **Ilmo Smokehouse**. (VJ)

Tierpark (GA)

Personnel:	PHIL DE VIETIEN	keyb'ds, bs, perc
	BILL WELTER	vcls, gtr

45:	The Way/I Have Told You	(Atlantis Sound 2002) 1971

Although recorded and released in Decatur, Georgia this may be a rogue entry. Some promo copies of this single went out in April 1971 with a cover letter, which appears to say (from a very poor scan) that this duo met in 1969 and played around Europe before being discovered playing in the Atlanta area. ... so they may not have been American after all, despite the appearance of *The Way* on *Psychedelic States: Georgia* (CD). (MW)

Tiffany Shade

THE TIFFANY SHADE - Self Titled LP.

The Tiffany Shade (OH)

Personnel:	MICHAEL BARNES	ld gtr, vcls	A
	BOB LEONARD	gtr	A
	ROB MURPHY	bs	A
	TOM SCHUSTER	drms	A

ALBUM: 1(A) THE TIFFANY SHADE (Mainstream S/6105) 1968 R2

NB: (1) also released in the U.K. (Fontana (S)TL 5469) 1968. (1) counterfeited on vinyl (Mainstream S 6105) 2000.

45s: One Good Reason/Would You Take My
Mind Out For A Walk (Mainstream 677) 1968
An Older Man/Sam (Mainstream 680) 1968

This light'n'fresh psych-pop band from Lakewood, Ohio played melodious tunes similar in style to bands like **Yellow Balloon** or **Millennium**, but with the occasional trippy guitar moments and quite an Anglophile sound. Their album was presented in a classic period psych sleeve and is now a collectable.

An Older Man has been compiled on *The Garage Zone, Vol. 4* (LP), *The Garage Zone Box Set* (4-LP) and *Psychedelic Archives Vol. 6* (double cassette box). (VJ)

The Tiffany System (Bitter Ind) (FL)

Personnel:	C. (SCOTT) BOYER	gtr, vcls	A
	DAVE BROWN	bs, vcls	A
	C. (BUTCH) TRUCKS, Jnr.	drms	A

45s: α Hands Are Only To See/Baby Blue (ACP 380) 1967
Let's Get Together/Wayward One (Minaret MIN-128) 1967

NB: α shown as by The Bitter Ind.

This Jacksonville, Florida trio was originally known as **The Bitter Ind** and recorded their debut single at Ardent Studios in Memphis in 1967; you can hear *Hands Are Only To See* on *Thank You Friends: The Ardent Story* (2CD).

They changed their name to **Tiffany System** for their next release. *Let's Get Together* is the **Dino Valenti** song, cheekily credited to the band members. The flip is another harmonious **Byrdsy** folk-rocker written by **R. J. Benninghoff**, who arranged both sides and was involved with label-mates **The Berkeley Kites** before going solo as **Benninghoff** and releasing some classical-themed albums in the early seventies.

The band changed their name yet again to **The 31st Of February**. All three members went on to more successful outfits: Butch Trucks to the **Allman Brothers Band**, Dave Brown to **Santana**, and Scott Boyer to Cowboy.

Both sides of the Minaret single appear on *Byrds Won't Fly Today* (LP); *Wayward One* is on *The Electric Coffee House* (CD); and *Let's Get Together* is on *The Electric Coffee House Volume 2* (CD). (MW)

The Tigermen (NY)

Personnel:	TOM CONSEDINE	A
	JOHN FARRELL	A
	TIM STAVISH	A
	JEFF TODD	A

45s: Close That Door/Love Me Girl (Buff 1005) 1965
Tiger Girl/Runaway (Buff 1006) 1965

From Olean, New York **The Tigermen** formed in 1964 and lasted until August 1966 when college and the draft led to the band's demise. They played around the southern tier of New York, and north-western Pennsylvania, with regular spots at Cuba Lake Pavilion. **The Tigermen** mostly appeared at teen dances, roller domes and high school proms.

Both singles were recorded at a Buffalo studio in October 1965 and were produced by Art Detrick (later the brains behind **Free Design**). *Close That Door* is a pretty typical garage punker. The flip to the second single *Runaway* is a cover of the **Del Shannon** hit.

Compilation appearances have included: *Tiger Girl* on *Scum Of The Earth* (2-CD), *Scum Of The Earth, Vol. 1* (LP) and *Follow That Munster, Vol. 2* (LP); and *Close That Door* on *Back From The Grave, Vol. 5* (LP) and *Psychedelic States: New York Vol. 2* (CD). (VJ/MW/JFI)

The Tight Little Unit (TN)

Personnel:	RICK HALL	gtr, vcls	A
	CRAIG HODGES	vcls	AB
	KEITH HODGES	ld gtr	AB
	HOWARD JACKSON	drms	AB
	ALLEN WORLEY	bs	AB
	PETER GLORIA	keyb'ds	B

ALBUM: 1(A) SINGS "JUST SEND HER TO ME"
(Orchid Of Memphis 6200) 1966

NB: (1) was issued in a plain cover with one of at least two different slicks glued on the front.

This private-press album, from the summer of 1966, contains live performances at the Liberty Lanes bowling alley in Millington, Tennessee where the band had a regular gig. It contains the band's signature song *Just Send Her To Me* (written by Rick Hall) and a selection of favourite covers - *In The Midnight Hour, Walkin' The Dog, New Orleans, Summertime, Dancin' In The Streets, Maybe It's You, Kansas City* and *I Don't Believe.*

Just Send Her To Me was covered the following year by the **Sunday Funnies**, from nearby Ripley and previously known as The Redcoats - *Poison Ivy/Just Send Her To Me* (Orchid Of Memphis O-511). (MW/RH/CF)

The Tikis (IN)

Personnel:	BRAD BAUER	organ, vcls	AB
	BOB FOLGER	gtr, vcls	A
	PAT LOO	gtr, vcls	AB
	DAVE WEBSTER	drms, vcls	AB
	RICK WORKMAN	ld vcls, bs	AB
	JOE MUIR	gtr, vcls	B

45: Show You Love/
Careful What You Say (Fujimo 917 F 6139) 1966

This teen band from Syracuse in northern Indiana exhibited a strong Stones-influence on the ballad *Show You Love*. The single was recorded at RCA's Chicago studios.

You can also find *Show You Love* on *Back From The Grave, Vol. 5* (LP) and *Psychedelic States: Indiana Vol. 1* (CD); whilst *Careful What You Say* is featured on *Hoosier Hotshots* (LP). (VJ/MW/PY)

Love & Kisses to Grandma Rick
"TIKIS" RECORDING ARTISTS
c/o Mr. M. Larranaga
112 E. Main St.
Syracuse, Ind. 46567

THE TIKIS (IN).

The Tikis (AL)

Personnel incl: LEN WADE

ALBUM: 1 THE TIKIS (Minaret TLP-7001) 1962

NB: (1) reissued (Philips PHM 200-043/PHS 600-043) 1962.

EP: 1 IN TOWN TONIGHT AS (Minaret MEP7011) 196?

NB: 33rpm six-track EP in an art sleeve.

45s:	α	My Bonnie/I Was Doin' Alright	(Minaret 111) 1963
		Big Feet (instr)/One More Chance	(Minaret 115) 1963
		All That Talk/Popsicle	(Minaret 116) 1964
		Travelling Shoes/Valley Of Tears	(Minaret 118) 1964
	β	Stop Look Listen/Cream In My Coffee	(Ascot 2186) 1965
		High School Dropout Blues/Whole Lot'a Soul	(Ascot 2204) 1966
		Somebody's Son/Little Miss Lovelight	(Dial 4048) 1966

NB: α shown as by Len Wade & The Tikis, β shown as by The Tiki's.

Formed in Dothan, Alabama in 1960 and often known as Len Wade & The Tikis, this initially-instrumental/pop band became adept at several styles, which saw them survive the first waves of the 'English Invasion'. Their final effort, the tough punker *Somebody's Son*, was a regional hit in the South and has proved to be popular with compilers since, featuring on *Kicks & Chicks* (LP), *Fuzz, Flaykes, And Shakes Vol. 3* (LP & CD), *I Turned Into A Helium Balloon* (CD) and *Psychedelic States: Alabama Vol. 2* (CD).

Len Wade went on to a solo career. (MW)

The Tikis (WI)

Personnel incl:	HUGH PEARL	ld gtr	A
	BILL SCHEREK	bs	A

45: We're On The Move/Rick-O-Shay (Sara 6641) 1966

According to Tim Warren's sleeve-notes for *Back From The Grave, Vol. 8* (2-LP), this quartet was formed at the University of Wisconsin, in Madison, in the fall of 1965. After about six months they headed to James Kirchstein's Cuca Studios in Sauk City and laid down two originals for their single. The band lasted through the rest of the school year but was history by fall 1966. Bass player Bill Scherek (who wrote the single) then put together **The Talismen** and cut a cool version of *Glitter and Gold* on Rampro. He stayed in the music business through the seventies and eighties and was involved with many national artists. In 1995, Bill relocated to Australia.

You can also check out *We're On The Move* on *Back From The Grave, Vol. 8* (CD) and *Back From The Grave, Vol. 8* (2-LP). (GG/VJ)

Tim Tam and The Turn-Ons (MI)

Personnel:	NICK BUTSICARIS	vcls
	DON GRUNDMAN	vcls
	JOHN OGEN	vcls
	EARL RENNIE	vcls
	DANNY WIESEND	vcls
	RICK "Tim Tam" WIESEND	ld vcls

45s:	Wait A Minute/Ophelia	(Palmer 5002) 1965
	Cheryl Ann/Sealed With A Kiss	(Palmer 5003) 1966
	I Leave You In Tears/Kimberly	(Palmer 5006) 1966
	Don't Say Hi (vcls)/Don't Say Hi (instr.)	(Palmer 5014) 1967

This combo hailed from Allen Park, Michigan. It was a versatile vocal group, usually backed by classmates The Sattelights, who included Don Faro (ld gtr) and Frank Chauvilli (dms).

Compilation appearances have included: *Wait A Minute* on *Michigan Brand Nuggets* (2-LP) and *Michigan Nuggets* (CD); and *Ophelia* on *Garage Monsters* (LP). (VJ)

TIMBERCREEK
HELLBOUND HIGHWAY

TIMBERCREEK - Hellbound Highway LP.

Timber (CA)

Personnel:	WAYNE BERRY	vcls, bs, acoustic gtr	A
	GEORGE CLINTON	vcls, keyb'ds, recorders, autoharp	A
	WARNER CHARLES DAVIS	drms	A
	JUDY ELLIOTT	vcls	A
	ROGER JOHNSON	electric and acoustic gtr	A

ALBUM: 1 BRING AMERICA HOME (w/poster) (Elektra EKS-74095) 1971

NB: (1) also released in the U.K. (Elektra K 42093) 1971.

This California group deployed female/male vocals; heavily influenced by The Band on most of their material (their 10 songs were written by Berry and Clinton). Their album was produced by Don Gallucci (from **Don and The Goodtimes** and **Touch**) and contains some good tracks with interesting lyrics (e.g. *Canada* about a man leaving Illinois to avoid the draft, *Remember* and the title track about pollution and corruption, and *Witch Hunt* with people "all up in the hills, taking little pills"). George Clinton (not the **Funkadelic** leader) was a renowned session musician and also worked with **Griffin**. Wayne Berry became a songwriter (notably for **Tom Rush**) and released a decent country-rock album in 1974. In 1976 Judy Elliott would work with **Hoyt Axton**. (SR)

Timbercreek (CA)

Personnel:	FRANK GUMMERSAL	gtr, keyb'ds, vcls	A
	JON HICKS	bs, vcls	A
	CARL HOLLAND	drms, clarinet, vcls	A
	DOUG OSBURN		A
	LARRY ROSS	gtr, keyb'ds, vcls	A

ALBUM: 1(A) HELLBOUND HIGHWAY (w/insert) (Renegade JAH-95014) 1975 R2

This hippie-rock album was the work of a local Boulder Creek, California band. It's a very good album of rural **Grateful Dead** style rockers and has a humorous picture of the band on the front cover.

Sadly, Frank Gummersal and Jon Hicks have both passed away. (CF)

Time (IL>NY)

Personnel:	TOM McFAUL	ld vcls, organ, piano, harpsichord, backing vcls	A
	LYNN DAVID NEWTON	bs, recorder, vcls, perc, trombone	A

	DAVID ROSENBLOOM	drms, perc	A
	RICHARD STANLEY	gtr, lute, dulcimer, perc	A

ALBUM:	1(A)	BEFORE THERE WAS...TIME	(Shadoks Music 054) 2004

NB: (1) is a numbered limited edition of 350 with two insert sheets.

Time was formed in 1967 by McFaul, Newton and "a hippie called Jim" at the University of Illinois in Urbana. By the following year, Jim had departed and the band had relocated to Buffalo, New York where they honed their act. In January 1968 they travelled to Bay Sound Studios in Toronto, where they recorded the 11 tracks unearthed on the Shadoks album.

This set captures their tentative explorations of psychy soft-rock with proto-prog tendencies. Lute and harpsichord add a baroque flavour to several cuts and the dulcimer-infused finale, *Elin Experience*, could be compared to a mellowed-out **Kaleidoscope**.

Their story is partially recounted by Lynn David Newton on the inserts, wherein he alludes to a fuller history of the band in the notes of another release of demos, *Dog Days*. **Time** would be rechristened **Think Dog** and presumably the other retrospective covers that period. (MW)

T.I.M.E. (Trust In Men Everywhere) (CA)

Personnel:	LARRY BYROM	gtr	AB
	BILL RICHARDSON	gtr	AB
	STEVE RUMPH	drms	A
	NICK ST NICHOLAS	bs	A
	PAT COUCHOIS	drms	B
	RICHARD TEPP	bs	B

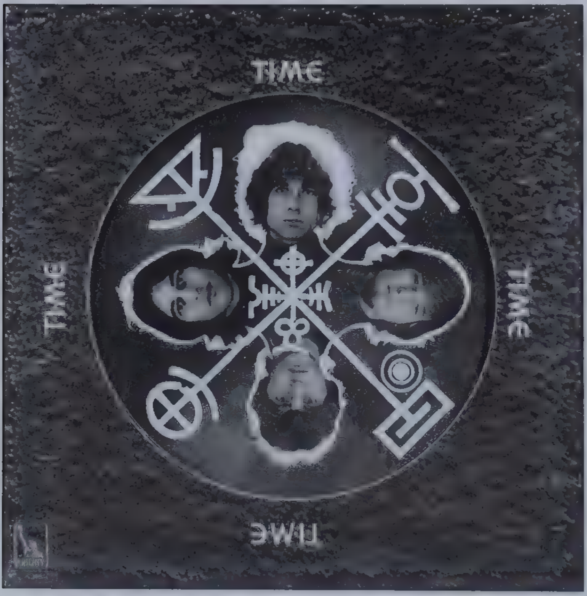
ALBUMS:	1(A)	T. I. M. E.	(Liberty LST-7558) 1968
	2(B)	SMOOTH BALL	(Liberty LST-7605) 1969

NB: (1) and (2) have been reissued on one CD (See For Miles C5HCD 643-D) 1996.

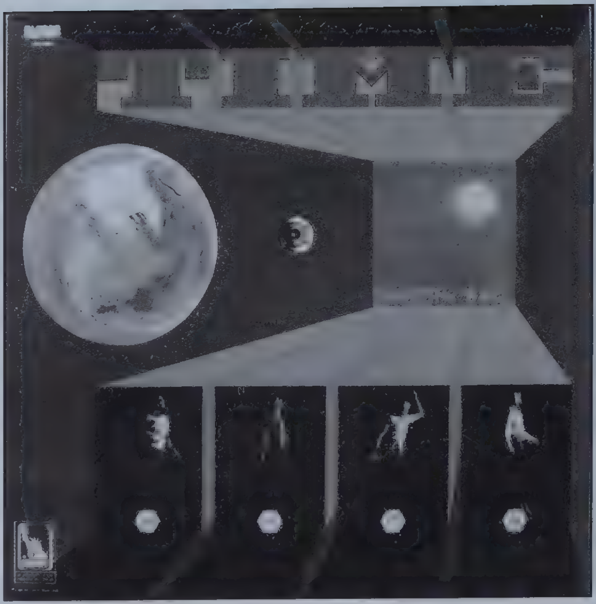
45s:	Make It Alright/Take Me Along	(Liberty 56020) 1968
	What Would Life Be Without It/ Tripping Into Sunshine	(Liberty 56060) 1968

A competent quasi-psychedelic band from the Los Angeles area, **Time** evolved out of **Hardtimes** which had included Byrom and Richardson. The opening track to their debut album, *Tripping Into Sunshine*, starts with a typical psychedelic introduction, although the remainder of side one is comprised of rather mundane rock material. However, the standard improves on side two, particularly with *I Really Love You* and the closing track *Take Me Along*. Three of their single tracks are taken from this album.

The two opening tracks on their second album released as LBS 83232 in the UK, were featured on the *Gutbucket* sampler helping to give the band international exposure, which they failed to exploit. Their blues influence is evident on tracks like *Lazy Day Blues*, while *See Me As I Am*, *Trust In Men Everywhere* and *Flowers* are examples of their attempts to get to grips with the predominant psychedelic influences of the time. The group made considerable use of phasing techniques; their second album was the better of the two. *What Would Life Be Without It*, a non-album cut, is a catchy pop-rock ditty with some tasty guitar.



T.I.M.E. - Self Titled LP.



T.I.M.E. - Smooth Ball LP.

Both Byrom and St. Nicholas later played with **Steppenwolf** and in 1973 Couchois and Byrom formed **Ratchell**. (VJ)

The Time Machine (WA)

Personnel:	MIKE ALLAN	bs	A
	PAUL GILLINGHAM	gtr, vcls	ABC
	SCOTT LETTERMAN	drms	ABC
	CHARLIE MORGAN	gtr, vcls	ABC
	JIM WOLFE	keyb'ds	ABC
	FRED ALDOMDGE	bs	B
	PHIL POTH	bs	C

NB: Line-up 'A' 1966; 'B' 1967; 'C' 1968.

45:	All Or Nothing/Take It Slow And Easy	(New Sound 1) 1967

This band was formed in Seattle, Washington by Wolfe and Letterman upon the demise of their previous band American Dream. Their sole single, which was a hit in the U.K. for The Small Faces, was a pretty strong, if straight forward, version of the song. Sadly, the band fell apart after appearing regularly at The Embers Club.

Mike Allan: - "A group of wealthy gentlemen heard us play at a debutante ball and thought it would be fun to get into making records. *Take It Slow And Easy* had a jug band flavour complete with kazoo solo. It was my first time in the studio and it was very exciting. In September 1994, **The Time Machine**'s original line-up got together in Seattle to play for Milo Johnstone. He had just written a limited edition book called 'The Magic Decade', about Seattle music from 1960 to 1970. Milo was also responsible for the first concert with a Light Show in Seattle."

Paul Gillingham is now an attorney in Seattle and still plays with a bluegrass group, whilst Mike Allan went on to **The Magic Fern**. (VJ/MW/DR/TWg/MAn)

The Time Machine (CA>WA)

Personnel:	RICH DANGEL	gtr, vcls, sitar	A
	MARCUS DOUBLEDAY	trumpet, perc	A
	JOE JOHNSON	bs	A
	WILLIE KELLOGG	drms	A
	BOB KRAUS	sax, hrmnca, vcls	A

The Time Machine was formed in 1965 in Sacramento, California. Willie Kellogg, who had recently left **Joel Scott Hill**'s band, had agreed to drive **The Misfits** to a gig in the area which by coincidence was attended by ex-**Wailers**, ex-**Rooks** guitarist Rich Dangel. **The Rooks** had played a West Coast circuit that stretched from Seattle to San Diego and therefore the two knew each other. Dangel asked Kellogg to join his group.

The new band rehearsed in nearby Roseville and soon made their way into a local studio to cut a couple of tracks for a single. Moments into the session, Dangel stepped on his fuzz pedal and the engineer stormed into the room. "What in the hell are you tryin' to do? BLOW UP my equipment?!" The band packed up and left!

Following a residency at a club in Sparks, Nevada (they took a night off to check out **The Charlatans** in nearby Virginia City), **The Time Machine** moved to Seattle where they rented a house. They got another residency, this time at The BFD Hall, alternating sets with **The Page Boys**. They were playing mostly covers of Yardbirds, Stones, **Butterfield Blues Band**, Beatles and Howlin' Wolf but with a very high degree of musicianship, and their shows were well-attended, mostly by awestruck local musicians! Inspired by the release of *Norwegian Wood* on The Beatles' *Rubber Soul* album, Rich Dangel hunted up a sitar and played it live on stage during 1966. "That thing sounded great, but man - what a pain in the ass it was to lug around!" remembers Kellogg.

When their residency concluded and another wasn't immediately forthcoming, Kellogg accepted Gary Puckett's offer of $300/week to drum for **The Outcasts** back in San Diego and **The Time Machine** evaporated.

Doubleday went to **The Electric Flag**, composing music for *The Trip* movie soundtrack, then on to **Buddy Miles**' band and **Mike Bloomfield**'s. Dangel and Johnson assembled a blues group that eventually became **The Floating Bridge**. Kraus joined the Merchant Marines in the early seventies and died of a bleeding ulcer while at sea and Johnson died in the early eighties.

While all that remains now of the original **Time Machine** is a photograph taken in 1965 at an Air Show in Sacramento, they played a role in ushering in the psychedelic movement in the Northwest, and apparently in tribute, the band immediately above this entry adopted their moniker when they split. (CF)

Time of Your Life (CA)

45: You Make Me Feel Good/Ode To A Bad Dream (Ionic 101) 1967

NB: A-side actually by The Town Cryers, but miscredited to **Time Of Your Life**.

Hailing from Long Beach, California *You Make Me Feel Good* was a remake of an old Zombies' song, given a new garage angle. It was in fact by another Long Beach outfit, The Town Cryers, but miscredited on the label to **Time Of Your Life**. *Ode To A Bad Dream*, an interesting spacey number, will be of interest to the readers of this book, with some good purring organ work and spacey sound effects.

You can also check out *Ode To A Bad Dream* on *Highs In The Mid-Sixties, Vol. 3* (LP) and *Fuzz Flaykes & Shakes, Vol. 1* (LP & CD). (VJ/MW)

THE TIME MACHINE (Sacramento).

Time Piece (SD)

45: Swallows Fly/Autumn (4M Records 1000) 196?

This band operated out of Rapid City, South Dakota. (VJ)

The Timestoppers (PA)

45: I Need Love/Fickle Frog (HBR 516) 1967

This was a rather ordinary Pittsburgh punk band. *I Need Love* is also on *Pebbles, Vol. 5* (LP), *Burghers, Vol. 1* (LP & CD) and *Pebbles Vol. 5* (CD). (VJ)

The Timetakers (MA)

45: At Least I'll Try/
You'll Never Walk Alone (Audio Dynamics 109) 1966

This Springfield, Massachusetts outfit's single was an amalgam of garage and pop. Another single by The Time Takers, reportedly NY/MA, may be by this band - *Don't Turn Away/Love Me Like You Did Before* (Jowar J.W. 104) 1966. (GG/MW)

The Timezone (?)

45: Time Zone/Space Walker (White Whale WW 269) 1968

Arranged and produced by **Mort Garson**, this is more likely to be one of his studio concept projects of orchestrated or electronic muzak. (SR/MW)

Cy Timmons (GA)

ALBUMS: 1 CY TIMMONS (Erewhon no #) 197? R1
2 THE WORLD'S GREATEST UNKNOWN (Erewhon 1001) 1974 R1

Out of Atlanta, Georgia these are two privately pressed lounge albums. The first was made with a band that included plenty of brass; the second was an acoustic solo album. (VJ)

Timmothy (MI)

Personnel:			
	TERRY BLADECKI	ld gtr	A
	LARRY HADSALL	ld gtr	A
	TOM PFUNDT	drms	A
	HAM ROTH	drms	A
	DON SCHERZER	bs	A

PEAR RECORDS STEREO
LX 502
"STRANGE BUT TRUE"
TIMMOTHY

TIMMOTHY - Strange But True LP.

LANE VALLIER	bs	A
TIM WARD	gtr, vcls	A

ALBUM: 1(A) STRANGE BUT TRUE (Pear LX 502/3) 1972 R4

NB: 300 copies of (1) are thought to have been pressed originally. (1) reissue on vinyl (w/insert) (Rockadelic RFRLP-001) 2001, with non-LP 45 'B' side *Maybe I'm High* added. 300 copies were pressed.

45s: α A Woman/Maybe I'm High (Pear 500/1) 1972
β Jamaica/
I've Got To Find Out Your Name (Big Willie 466) 1978

NB: α 'B' side is non-LP. β shown as by Timmothy Ward.

This ultra-rare Bay City, Michigan home-made folk-rock album was recorded by Tim Ward, the former leader of **Blues Company**. Two-thirds of the album is dark folk with Tim on vocals and acoustic guitar, but two tracks are electric with a full band. The Rockadelic reissue is recommended and comes with an insert with group history. (CF/SR/MW)

Timothy And Ms Pickens With Natural Act (CA) - see Tim Dawe (CA).

The Tingling Mother's Circus (NY)

Personnel incl:		
	ANDREA	A
	JIMMY	A
	ELLIOT RANDALL	A
	STU	A

ALBUM: 1 A CIRCUS OF THE MIND (Musicor MS-3167) 1968

45s: Face In My Mind/Isn't It Strange (Roulette 4758) 1967
Positively Negative/
Sunday Kind Of Feeling (Musicor MU-1335) 1968
I Found A New Love/Happy Bubbles (Musicor MU-1 359) 1969

Bands of this ilk are often touted as 'psychedelic' by dealers presumably to boost collectors' interest and asking prices. Pleasant flowery folk-rock-pop with occasional sound effects it may be, mind-expanding it isn't. Just a slightly hipper version of the Fifth Dimension in many cases and (I) include the likes of **Forum**, **Split Level** and **Yankee Dollar** here too. If you like trendy but slightly fabricated MOR sixties pop, then you'll enjoy this.

From New York, they included Elliot Randall, who went on to be a highly-rated session man.

You'll also find *Sunday Kind Of Feeling* on *Soft Sounds Present He & She* (CD). (MW)

THE TINGLING MOTHER'S CIRCUS

THE TINGLING MOTHER'S CIRCUS - A Circus Of The Mind LP.

Tin House (FL)

Personnel:			
	JEFF COLE	bs, vcls	A
	MIKE LOGAN	drms, perc, vcls	A
	FLOYD RADFORD	gtr, vcls	A

ALBUM: 1(A) TIN HOUSE (Epic E 30511) 1971 R1

NB: (1) has been reissued on vinyl (Big Joe Records BJR 946) 1998. (1) reissued on CD (Lion 196) 2007.

45: I Want Your Body/Be Good And Be Kind (Epic 5-10739) 1971

NB: Promo copies exist.

The band was formed in 1969 when Cole, Logan, and Radford broke away from their former band, a sextet called **Marshmellow Steamshovel**.

Produced by Rick Derringer, this Orlando, Florida-based band issued an excellent heavy blues-rock album in a style similar to **Third Power** with lots of distortion, wah-wah pedals etc. Radford was a member of White Trash and would later play with **Johnny and Edgar Winter**.

Check out *Be Good And Be Kind* on *Up All Night* (CD). (SR/MC/VJ/MW)

Tin Penny (NY)

ALBUM: 1 CYCLES (Silver Crest Custom WS-I112771) 1971 R1

This Upstate New York band's album was recorded on the same label as the album by **Collective Tools**. The work of college kids it leant towards prog-rock and included lots of horns. (VJ)

The Tinkers (MA)

Personnel incl:		
	MYLES POLIN	A

45s: You're Just Like All The Rest/Love Lights (Stop 106) 196?
My Lost Love/You're Making Me Sad (Stop 107) 196?

A minor-league Boston 'garage' outfit whose material is an amalgam of beat and R&B with a soul tinge. Anathema to the *Back From The Grave* legion! (MW)

Bill Tinker (?)

ALBUM: 1 INSIDE OUT! (Tower ST 5145) 1968

45: Man From Birmingham/An Everyday Thing (Tower 472) 1969

Oddball pop-rock singer **Bill Tinker** features songs like *You Could Get High* on this album. (SR/VJ)

Tino and The Revlons (MI)

Personnel incl:		
	DIVITO	A
	RUDKIN	A

ALBUM: 1 BY REQUEST, AT THE SWAY-ZEE
(Dearborn DLP-1004) 1966 R2

45s: (Partial List)
Little Girl Little Girl/Rave On (Dearborn D-525) 1965
Lazy Mary Memphis/I'm Coming Home (Dearborn D-530) 1966
Lotta Lotts Lovin'/
Red Sails In The Sunset (Dearborn D-540) 1966
Story Of Our Love/
Black Bermudas & Knee-Socks (Mark 154) 196?
Wedding Bells Will Ring/Heidi (Pip 4000) 196?

An "oldies lounge band" from Detroit, Michigan **Tino and The Revlons** did occasionally cross into garage-beat territory as on *I'm Coming Home* (hear it on *Wyld Sydes Volume 2* (CD)) which is the flip to an excellent party swinger. Most garage collectors would be attracted to them due to their releases on the highly-rated Dearborn label. (MW)

Tiny Tim (NY)

				HCP
ALBUMS:	1	GOD BLESS TINY TIM	(Reprise RS 6292) 1968	7
	2	2ND ALBUM	(Reprise RS 6323) 1968	-
	3	FOR ALL MY LITTLE FRIENDS	(Reprise RS 6351) 1968	-
	4	CONCERT IN FAIRYLAND	(Bouquet SLP 771) 1974	-

NB: (1) reissued on CD (Rhino 8122-79904-9) 2008.

				HCP
45s:		April Showers/Little Girl	(Blue Cap 127) 1966	-
(up to 1977)		Tip-Toe Thru' The Tulips With Me/ Fill Your Heart	(Reprise 0679) 1967	17
		Tip-Toe Thru' The Tulips With Me/ Don't Bite The Hand That Feeds You	(Reprise 0740) 1967	-
	α	Tiny Tim Spots - Reprise Records (promo)	(Reprise PRO-276) 1968	-
		Hello, Hello/Bring BackThose Rockabye Baby Days	(Reprise 0760) 1967	122
		Bring Back Those Rockabye Baby Days/ This Is All I Ask	(Reprise 0760) 1967	95
		Hello Hello/The Other Side	(Reprise 0769) 1967	-
		Great Balls Of Fire/As Time Goes By	(Reprise 0802) 1968	85
		On The Good Ship Lollipop/ America I Love You	(Reprise 0837) 1969	-
		I'm A Lonesome Little Raindrop/ What The World Needs Now Is Love	(Reprise 0867) 1968	-
		Don't Bite The Hand That's feeding You/ What Kind Of American Are You	(Reprise 0939) 1970	-
		Why (stereo)/Why (mono)	(Reprise 0985) 1971	-
	β	Why/The Spaceship Song	(Reprise 0985) 1971	-
		Why Did They Have To Die So Young/ Letter Edged In Black	(Vic Tim 777) 1971	-
		The Ballad Of Attica Prison/ The Prisoners Song	(Vic Tim 778) 1971	-
		Rudolph The Red Nosed Reindeer/ White Christmas (promo)	(Vic Tim 1001) 1971	-
		Rudolph The Red Nosed Reindeer/ White Christmas	(Vic Tim 1001) 1971	-
		Maggie May/ When You And I Were Young, Maggie	(Vic Tim 100?) 1972	-
		Delilah/Sunshine	(Vic Tim 1007) 1972	-
		Am I Just Another Pretty Face/Movies	(Scepter 12351) 1972	-
		I Ain't Got No Money/Alice Blue Gown	(Toilet RB-101) 1973	-
		Howard Cosell (We Think You're Swell)/The Bi-Centennial Song (I Believe In America)	(Kama OV-567) 1976	-
		Tip Toe Disco(Part1)/ Tip Toe Disco (Part 2 -instrumental)	(TCC-2343) 1977	-
	χ	I'm Gonna Be A Country Queen/ I Ain't No Cowboy (I Just Found This Hat)	(True 109) 1977	-

NB: α Promo only 45 sent to radio stations featuring four different spots advertising the *God Bless Tiny Tim* album. β *Why* is a duet with Miss Vicki. χ also DJ copy with regular True Records labels.

Born Herbert Khaury on 12th April 1930 in New York City '**Tiny Tim**' was a novelty singer and ukulele player who associated himself with the late sixties hippie movement. Before he became famous he was a well known eccentric around Greenwich Village and '**Tiny Tim**' was one of several pseudonyms he used. He achieved some success with his falsetto renditions of his favourite twenties tunes, none more so than with *Tip-Toe Thru' The Tulips With Me,* (which had originally stayed at No. 1 for 10 weeks when originally issued by Nick Lucas back in 1929). His first album also made No. 7 in the U.S. Album Charts and he was back in the public eye again in 1969 when he married 'Miss Vicki' on the Tonight Show (they later divorced in 1977). His 1971 single *Why* was a duet with her. This was recorded on his own Vic Tim label that he started after leaving Reprise Records in 1971. In 1973 he set up another label, Toilet.

Many of us would put down his music but as a 'character' of the era he deserves a mention.

Tiny Tim died of a heart attack in November 1996.

Two of his tracks appeared on the EP accompanying 'Ptolemaic Terrascope' issue 18, *Devil May Care* and a live 1968 version of *Tiptoe Thru' The Tulips.* (VJ)

featuring GREAT BALLS OF FIRE ·
TIP-TOE THRU' THE TULIPS WITH ME · MY HERO ·
I GOT YOU BABE · AS TIME GOES BY ·

TINY TIM - God Bless Tiny Tim Songbook.

The Titans (MN)

Personnel:	DENNIS BRADY	drms	A
	GEORGE JOHNSON	gtr	A
	GEORGE McLELLAN	bs	A
	STEVE TAMASY	gtr	A

45s:	α	Hideaway/On The Spot	(Vampire 10762) 1962
		Summer Place/Tchaikovsky Rides Again	(Soma 1402) 1963
		The Noplace Special/Reveille Rock	(Soma 1411) 1964
		The Noplace Special/Reveille Rock	(Soma 1411) 1963
		Surfer's Lullaby/Motivation	(Bangar 00611/00612) 1964
		Fun Seekers/ Need You (PS)	(Sound Of Music Ltd. 3-12186) 1966
		To Covet The Turf/Mountain Of Love	(Metrobeat 4452) 1967
		Little Girl/Pretty Young Thing	(Duff's 111) 1968
		Ode To Billy Martin/Please Don't Be Angry	(Duff's 112) 1969

NB: α shown as by 'Dale Allen and the Rebel Rousers'.

From Duluth, Minnesota and initially known as of (Dale Allen &) The Rebel Rousers, they became **The Titans** in 1963 and would see out the sixties with a few personnel changes.

Predominantly a rock'n'roll, instrumental and surf-oriented band rather than post-Invasion garage, plenty of their efforts have been compiled of late to check out: *The Noplace Special* on *Soma Records Story, Vol. 1* (LP); *Summer Place* on *Soma Records Story, Vol. 2* (LP); *Reveille Rock* and *Tchaikovsky Rides Again* on *Soma Records Story, Vol. 3* (LP); *Reveille Rock* on *Wail On The Beach!* (LP); an unreleased 1965 track *Skokiaan* on *Free Flight (Unreleased Dove Recording Studio Cuts 1964-'69)* (2-LP); and *To Covet The Turf* on *The Best Of Metrobeat! Vol. 1* (LP).

The *Fun Seekers* single is bouncy beat-pop with a sunny disposition backed by a weepy Paul Anka teen-ballad.

For their full and detailed history look no further than the ultimate Midwest zine 'Lost And Found' (issue #5). (MW)

Titus and Ross (IN)

Personnel:	JACK ROSS	gtr, vcls	A
	ART TITUS	bs, piano, vcls	A
	TOM WELLS	drms	A

ALBUM: 1(A) TITUS AND ROSS (No label PRP 17 3 71/2) 1970 R1

NB: (1) reissued on CD (Fallout FRCX 1252076) 2007.

This local Marion, Indiana privately-pressed folk-rock album includes a killer track called *Cycle Thing* that the liner notes claim was used on a network TV sports special in 1969. (CF)

Titus Oates
Jungle Lady

TITUS OATES - Jungle Lady LP.

Titus Oates (TX)

Personnel:	BILL BEAUDET	keyb'ds	A
	CHRIS EIGENMANN	perc	A
	RICK JACKSON	bs, vcls	A
	LOU TIELLI	gtr	A
	STEVE TODD	gtr	A

ALBUMS: 1(A) JUNGLE LADY (Lips 003) 1974 R2
2(A) JUNGLE LADY (Lips L 004) 197? R1

NB: (1) reissued on vinyl (Hablabel HBL 11006) 1988. (1) reissued on CD (Radioactive RRCD0026) 2004. (2) is a re-mixed version of (1) which appeared in a plain sleeve.

Rick Jackson wrote all the material on this Dallas-based rock combo's album on which the keyboards and vocals blend nicely with some melodic guitar work. The reissue is worth obtaining but the originals still change hands for a lot of bucks. (VJ/CF)

TNT (PA)

Personnel:	DAVE BOYER	bs, vcls	A
	DAVE COLE	drms, vcls	A
	ERIK LINDGREN	keyb'ds, gtr, vcls	A
	JEFF LOCK	gtr, flute, vcls	A

CD: 1(A) MOD PSYCH POWER POP FROM CENTRAL PENNSYLVANIA (Arf! Arf! AA 052) 1995

This Harrisburg, Pennsylvania band featured a very young Erik Lindgren (Mr. Arf Arf). The CD above consists of covers of songs by **Chocolate Watch Band**, **Left Banke**, **Choir**, **Moving Sidewalks**, **Balloon Farm** and their own mod infected material which was recorded between 1974 and 1976.

In addition to the band's core personnel, some tracks on the CD also feature Simon Clement (gtr), Robin Cole (vcls), George Mahar (gtr), Mindy McGeary (flute), Bart Roberts (bs, vcls, synth) and Kirk Wynn (ld vcls).

Confusingly that there was an earlier TNT from Wilkes-Barre, Pennsylvania that started out in the early sixties as Eddie Day & The Starfires, and released a single on Laurie in 1966 as **The Star Fires.** By 1967 they were known as Eddie Day & TNT and put out some singles in the late sixties as Eddie Day & The Nitetimers/Night Timers and Trials'n'Tribulations.

99th Floor has been compiled on *The Arf! Arf! Blitzkrieg 32 Track Sampler* (2-CD) and *30 Seconds Before The Calico Wall* (CD). (MW)

Toad Hall (NY)

Personnel:	CLAPTON GUGLIAMO	ld gtr	A
	THOMAS OCTAVIUS MARCUS	gtr, vcls	A
	GARY RAZZANTE	bs	A
	JOHN RICHARDSON	ld vcls, perc	A
	CHRIS SIGWALD	drms	A

ALBUM: 1(A) TOAD HALL (Liberty LST-7580) 1968

The *Toad Hall* album is typical but mediocre pop with the occasional track that catches the ear. There's some reasonable fuzz guitar work on *Elegy On A Brick Wall* and some **Byrds**-influenced guitar playing on *Storybook Love.* Some of the pop, notably *On The Beach* and *A Thousand Years* is quite melodic, but the rest is eminently dispensable including an awful cover version of Bobby Hebb's *Sunny.* Tommy Marcus wrote most of the material but not surprisingly it's yet to capture the interest of many collectors.

The band seems to have gotten their initial break after being booked as house band for New York's Cafe Wha?. (VJ/SB)

Toads (CA)

45: Leaving It All Behind/
Babe, While The Wind Blows Goodbye (Decca 31847) 1965

An outfit from San Mateo, California giving the Gary Usher treatment of **Byrds**y folk-punk on *Leaving* - quite excellent but sounds like you've heard it somewhere else and is not surprisingly rather like the **L.A. Teens.** The flip has a more Dylanesque quality. This may not be their only waxing - another **Toads** share a single on an L.A. label with The Golden Boys - *Backaruda/Modernistic* (Brent 7050) 1966.

Leaving It All Behind has now appeared on, and lends its name to, a moody folk-punker compilation (*Leaving It All Behind* (LP)) on Misty Lane. (MW)

Toads (NJ)

ALBUM: 1 TOADS (K R Wright & Associates 64-021) 1964 R2-R3

Here's a prep school effort from a Lawrenceville, New Jersey band. It contains a few originals and covers of instrumental and surf numbers including *Baja*, *Penetration*, *Sleepwalk* and *You Can't Sit Down.* (VJ)

TNT - Mod Psych Power Pop
from Central Pennsylvania
TNT
1974-76

TNT - Mod Psych Power Pop From Central Pennsylvania CD.

Today (WA)

Personnel:	BOB EVESLAGE	vcls, piano, gtr, bs	A
	TRUDY EVESLAGE	vcls, flute	A
	HARLAN WENIGER	vcls, drms, 12-string gtr	A
	SUSAN WENIGER	vcls	A

45: We've Been A Bad, Bad Boy /
That's What I'm For (Burdette 488) 1969

A studio-only outfit **Today** included **The Unbelievable Uglies** member Bob Eveslage, who had moved to Seattle for a couple of years to help run a recording studio there. The single utilised four-part harmony vocals and Bob recalls that label boss Jerry Dennon actually flew the band down from Seattle to the Capitol Tower Building in Hollywood to see the record being pressed!

See the **Uglies** entry for more info on Bob's career.

Today's Special (NY)

Personnel:	JOHNNY MILLER	vcls, gtr	A
	MARK MORRIS	drms	A
	NEIL PORTNOW	bs	A
	LOUIS SEIGAL	organ	A
	JON SHOLLE	ld gtr	A

45: Krista/Stop And Say You're Sorry (Decca 32408) 1968

From Great Neck, New York originally, this act evolved out of **London and The Bridges** and **The Savages**.

They cut a few songs written by '**Bridges** members Johnny Miller and Richard Weintraub (who also sang backing vocals on some tracks, though he was never a full time member), which were produced by Eddie Simon (Paul Simon's brother).

Jon Sholle went on to become a bluegrass performer of some note with records such as *Catfish For Supper* and *Out Of The Frying Pan*. He also played with acts like Melissa Manchester and Meatloaf, performed with Bette Midler in the movie "The Rose" and is still doing his own thing, a combo of bluegrass and jazz, regularly in New York City. (MW/MM)

Today's Tomorrow (WI) - see The Ladds (WI).

The Todds (IN)

45: I Want Her Back/Things Will Change (Toddlin Town 102) 1966

The Todds hailed from Hammond, Indiana. *I Want Her Back* is a routine garage punker.

Compilation appearances have included: *I Want Her Back* on *Everywhere Interferences* (LP), *Highs In The Mid-Sixties, Vol. 4* (LP), *Sixties Choice, Vol. 2* (LP), *Pebbles, Vol. 6: Chicago 1* (CD) and *60's Choice Collection, Vol's 1 & 2* (CD); and *Things I Will Change* on *Tymes Gone By* (LP) and *Psychedelic States: Illinois Vol. 1* (CD). (VJ)

The Togas (CA) - see Chris Morgan and The Togas (CA).

Together (NJ/NY)

Personnel:	STEVE HARRIS	gtr, bs, vcl	A
	HOWARD HOPE	gtr, harmonica	A
	TODD HOSMAN	gtr	A
	COLLINS LEIN	gtr, vcl	A
	HANK MUMFORD	gtr, vcl, harmonica	A
	LESLIE ROBINSON	vcl	A
	BERT RUDLEE	bs, gtr, vcl	A

TOGETHER - Self Titled LP.

ALBUM: 1(A) TOGETHER (Ransom Recording 1) 1969 R2

NB: (1) issued in white cover with "Together" rubber-stamped on the front and with a booklet insert. A later printed cover edition also exists.

This New Jersey/New York area band recorded their album in a church. The booklet insert seems to suggest that the album itself is called "Together" and was the product of an informal group of friends that was not a performing band, so that may not be their proper name. Mostly acoustic material is on offer, with the highlight being Harris' *The Blind Prophet*, an up-tempo folk raver, and *Isle Of Islay* which features Leslie Robinson's vocals and sounds like an outtake by the UK group Trees. The album includes covers of *Spoonful*, *Summertime*, *Train Time*, and of particular interest, a version of *All Along The Watchtower* which opens side one. The line-up is reputed to contain former members of **The Hermon Knights**. (CF/VJ)

The Tokays (CA)

Personnel:	BOYER	A
	JIM GEIL	A
	STEPHEN GEIL	A
	HENRY	A
	SMART	A

45: Now/Ask Me No Questions (Scorpio 403) 1965

This mid-sixties Merced, California-based outfit managed just one single. *Now* is a soft harmony minor mooder reminiscent of The Zombies; the flip is a thumping beat ballad. Both tracks were composed by 'Geil' and, while more pop than garage, are decent nonetheless.

Two unreleased tracks, *Hole In The Wall* and *Time*, also appear on *The Scorpio Records Story* (CD).

There's another Tokays single, supposedly by a different band from nearby Stockton: *Lost And Alone/Out Of Hand* (To-Kay 273) 196? (VJ/MW/AP)

Tokens (?)

ALBUM: 1 INTERCOURSE (BT Puppy BTPS-1027) 1972 R4

NB: (1) reissued on CD (Oglio/BT Puppy) 2001. (1) reissued on CD (Rev-Ola CRREV37) 2004.

Some of you may know **The Tokens** for their version of *The Lion Sleeps Tonight*, but *Intercourse* is an experimental soft-psych album that utilises compressed drums, omnipresent tape saturation and the like and is worth investigation if you like *Pet Sounds* and albums of that genre. It seems that only a handful of copies were over offered for sale. (VJ)

Tom and The Cats (?LA)

Personnel?:	
	VINCENT C. AUTHEMENT
	ROBERT EZELL
	FRANK RODIE

45s: The Wine Song/What's Happening Baby (Jewel 750) 1965
Walkin' Man/Summertime Blues (Paula 242) 1966
Good Good Lovin'/Nothing In This World (Paula 253) 1966

Only the second single above has been heard to date but it justifies an entry. The band origins are unknown although Paula/Jewel/Ronn records were based in Shreveport, Louisiana. *Walkin' Man* is catchy pop-beat with raucous vocals. *Summertime Blues* is converted to a mid-sixties garage-rocker with great vocals, fuzzed guitar and a smokin' break - definitely one of the best versions.

You can also hear *Summertime Blues* and *Good Good Lovin'* on *Born On The Bayou* (LP). (MW)

Tombstones (SC)

Personnel incl: STANLEY WARD

45: I Want You/You'll Regret It (Grave 1001) 1966

Originally out of Greenville, South Carolina they cut a pounding punk number *I Want You* for Grave Records in September 1966. Well worth a spin, you'll also find it on *Back From The Grave, Vol. 7* (2-LP). In the liner notes Bill Nadolny reveals that: they were really tough rock'n'rollers with a good live act centred around a real tombstone they'd ripped off and used to set up on stage. When their leader, a very able vocalist/lead guitarist, was drafted in 1967 they re-grouped and entered the 'National Battle Of The Bands' up in Braintree, Massachusetts. The double/triple album-set of that event, *Battle Of The Bands*, captures them covering **The Doors**' *Light My Fire*.

Stanley Ward of **The Bojax** played with the band at one time. (VJ/BN)

The Tombstones (?OH)

45: Times Will Be Hard/Mary Jane (Capitol 5997) 1967

Times Will Be Hard is frantic **Monkees**-like pop, except for the strong fuzzy guitar break. *Mary Jane* is bouncey pop with a Zorba The Greek flavour; it IS about a girl and the briefest fuzz outburst on this sounds even more out of place.

The single was produced by Alexis De Azevedo, best known in these quarters for his services to **The Human Beinz**. Perhaps this band was from Ohio too? (MW)

Tomorrow's World (CA) - see **Boo Boo & Bunky, The Patriots (CA)**.

Tommy and The Blue Velvets (CA)

Personnel:			
	DOUG CLIFFORD	drms	A
	STU COOK	bs	A
	JOHN FOGERTY	gtr	A
	TOM FOGERTY	gtr, vcls, hrmnca	A

45: Have You Ever Been Lonely/Bonita (Orchestra 1010) 1964

From El Cerrito, a small town across the Bay from San Francisco came **Tommy and The Blue Velvets**. After one flop single on the local Orchestra label, they made a trip to the Fantasy offices and signed with the company which renamed them **The Golliwogs**. They would later be known as **Creedence Clearwater Revival**. (SR)

Tommy and The Hustlers (CA)

45: Diggin' Out/Right Size (Fantasy 573) 1963

This band was part of San Francisco's music scene prior to the San Francisco-based rock revolution and the hippie movement. Theirs was the first rock single to appear on the Fantasy label. *Diggin' Out*, is a pretty good instrumental rocker, but it really predates the era of this book. Still it's the title track on the *Diggin' Out* (LP) compilation and you can also check it out on *Pebbles, Vol. 21* (LP). (VJ)

Tomorrow's Children (MN)

45: In The Midnight Hour/
I Can Only Give You Everything (Raynard 10065) 1967

A good punk covers single recorded by a band from Virginia in Northeast Minnesota. Another single, *Take A Good Look* on Brookmont, is by a different outfit.

I Can Only Give You Everything has been compiled on *Badger Beat Chronicles* (LP). (VJ)

Tomorrow's People (MD) - see **The Shoremen (MD)**.

Tongue (WI)

Personnel:			
	BOB COLLINS	bs	A
	MICKEY LARSON	keyb'ds, vcls	AB
	PAUL RABBITT	ld gtr, harp, vcls	AB
	DICK WEBER	drms	A
	RICK CLARK	bs	B
	TED MUELLER	drms	B

ALBUM: 1(A) KEEP ON TRUCKIN' (Hemisphere HIS-101AB) 1969 R1

NB: (1) reissued on vinyl (Gear Fab/Comet GFC 418 LP) 2004. (1) reissued on CD (Gear Fab GF 151) 2000.

45: Keep On Truckin'/Jazz On The Rag (Hemisphere 101) 1972

Paul Rabbitt and Bob Collins formed this band at the University of Wisconsin, Menomonie in 1967. Their album was recorded at Scott Sound Studios in Eau Claire, Wisconsin in 1969. It blends both hard-edged rock with gentler ballads. Their music was characterised by guitar, organ and screaming vocals, displayed on tracks like *Get Your Shit Together*, *Slap Her Down Again Paw* and *Homely Man Blues*. The album includes their unique interpretation of *Morning Dew*.

TONGUE - Keep On Truckin' LP.

In 1972, they relocated to Wisconsin where Larson and Rabbitt were joined by Clark and Mueller. They recorded a lot more material but it remains in the can.

Mickey went on to front his Mickey Larson Band who released an album in 1982. Rick became bassist for the Wisconsin-based Boilerhouse Blues Band in the late nineties. Paul was working as a guitarist and praise leader at the Pacific Christian Center in Manhattan Beach, California. Dick became a photographer and Bob Collins was last reported to be a director of packaging design for Gillette. (VJ/SR/RM)

Toni and Terri (and The Pirates) (TN)

Personnel:	TERRI ENSLEY	A
	TONY ROSSINI	A

45:		I Want You/Take Me Now	(Mercury 72489) 1965
	α	Back On My Feet Again/For No One	(Monument 979) 1966
	α	California, L.A./ Everyone Can Play Shortstop	(Monument 1017) 1967
	α	Shades Of Gray/Mr.Flower Vendor Man	(Monument 1049) 1968

NB: α shown as by **Toni and Terri and The Pirates**

Psychedelic Unknowns, Vol. 8 (LP & CD) includes *I Want You* by this Memphis duo. It's a strident folk-rocker rather like Sonny and Cher. *California, L.A.* has been compiled on *Soft Sounds .. Presents He & She* (CD).

Terri Ensley was actually successful songwriter Donna Weiss, whose *Don't Bring Me No Flowers (I Ain't Dead Yet)* was recorded by **The Breakers**, **Gentrys** and **What-Knots**.

Rossini had recorded several solo singles on Sun and with **Randy and The Radiants**. Their story is told in Ron Hall's book on the Memphis scene (1960-1975) - 'Playing For A Piece Of The Door', published in 2001 by Shangri-La Projects, ISBN 0-9668575-1-8. (MW/RHl)

Tonto and The Renegades (MI)

Personnel:	BILL FORD	gtr, vcls	ABC
	TOM KIRBY	drms	ABC
	GARY RICHEY (TONTO)	ld vcls, bs	ABC
	TERRY SLOCUM	ld gtr, vcls	ABC
	JEFF KEAST	keyb'ds	B
	DAVE PUNG	keyb'ds	C

EP:	1	TONTO AND THE RENEGADES	(Misty Lane MISTY 062) 2002

NB: (1) contains all four 45 tracks.

45s:	The Easy Way Out/Anytime You Want Some Lovin'	(Sound Of The Sceen 2178) 1967
	Little Boy Blue/I Knew This Thing Would Happen	(Sound Of The Sceen 2212) 1967

TONTO AND THE RENEGADES

TONTO AND THE RENEGADES.

TONTO AND THE RENEGADES.

This garage teen combo operated out of Lansing, Michigan and played frequently at the Sceen Club there, which issued their singles. The five-piece had teamed up with local producer **Dick Wagner** (**Bossmen**, **Frost**) to record the first single which is light'n'poppy teenbeat. It also features some guitar overdubs by **Wagner**. *Little Boy Blue*, from their second, is a fine example of the garage genre, written by lead guitarist Terry Slocum.

The band first jammed together at a Grand Ledge high school talent contest in 1963, with the core of the band being augmented on keyboards by Jeff Keast ('65-'67) and then Dave Pung.

When Tom Kirby was drafted in August 1969, the band subsequently split. Terry now lives in Memphis, Tennessee and is still very much alive and rockin'. After the band split, he too joined the army, got to jam with Dave Mason and has played in several blues bands since.

The retrospective EP offers up both singles and adds some cool photos, an overview by Mike Dugo, and an interview with drummer Thomas Kirby on the insert, to complete a neat package.

Little Boy Blue can also be found on *Let 'Em Have It! Vol. 1* (CD), *Back From The Grave, Vol. 4* (LP) and *Back From The Grave, Vol. 2* (CD); *The Easy Way Out* is compiled on *Today Is Just Tomorrow's Yesterday 1* (CD); and *Anytime You Want Some Lovin'*, *The Easy Way Out*, *I Knew This Thing Would Happen* and *Little Boy Blue* all figure on *Scream Loud!!! The Fenton Story* (2-CD). (VJ/MW/TSm/TK)

Tonto's Expanding Head Band (NY)

Personnel:	MALCOLM CECIL	keyb'ds	A
	ROBERT MARGOULEFF	keyb'ds	A

ALBUMS:	1	ZERO TIME	(Embryo SD 732) 1971
	2	IT'S ABOUT TIME	(Polydor 2383 308) 1974

NB: (1) also issued in the UK (Atlantic 2400 150) 1971. (1) reissued on vinyl (Atlantic K 40251) 1972. (1) reissued on vinyl in the USA (Atlantic SD 18123) 1975.

From New York City, this group experimented with synthesisers and electronic spacey sounds. "Tonto" was the name of their main synthesiser. Like their alter-ego **Beaver and Krause** in California, Cecil and Margouleff were also in demand studio musicians. (SR)

Tony and The Bandits (OH)

Personnel:	BILL ALBAUGH	drms	A
	BILL BARTLETT	ld gtr	A
	TONY J. BRAZIS	vcls	A

TONTO'S EXPANDING HEAD BAND
ZERO TIME

TONTO'S EXPANDING HEAD BAND - Zero Time (UK) LP.

REG NAVE	bs	A
STEVE WALMESLEY	keyb'ds	A

45s: (Oh No) I Can't Lose/It's A Bit Of Alright (Flo-Roe FR-500) 1965
(Oh No) I Can't Lose/It's A Bit Of Alright (Coral 62461) 1965
I'm Goin' Away/The Sun Don't Shine Now
That You've Gone (Coral 62477) 1966

Driving British Invasion sounds from a combo sometimes previously claimed as from Florida, Illinois, Kentucky and Tennessee, but who in fact hailed from Middletown, Ohio! After Tony Brazis left (to hook up with the Driving Winds and form **The Chosen Lot**), the remaining four Bandits teamed up with Ivan Browne (from **Ivan & The Sabers**) and soon found success as **The Lemon Pipers**.

You can also find *(Oh No) I Can't Lose* on *Sixties Rebellion, Vol. 6: The Biker* (LP & CD) and *Wyld Sydes Volume 4* (CD); and *It's A Bit Of Alright* is also on *Psychedelic States: Ohio Vol. 3* (CD). (MW/KBn/MM)

Tony's Tygers (WI)

Personnel:			
	TONY DANCY	gtr, vcls	A
	DENNID DUCHROW	drms	A
	FRED EULER	bs	A
	CRAIG FAIRCHILD	keyb'ds	A
	DAVE KUCK	gtr	A
	LARRY HALE	drms	
	JOE TURANO	keyb'ds	

ALBUM: 1 LITTLE BY LITTLE (Teen Town 102) 1968

45s: Days And Nights/Little By Little (Teen Town 102) 1968
Days And Nights/Little By Little (A&M 921) 1968
α I Still Love Her/Can't Believe (Teen Town No.105) 1968
α Debbie On My Mind/I'll Know (Teen Town 107) 1968
α Resurrection/Sing Together (Jamie 1378) 1969

NB: α shown as by The Tygers.

Fronted by Tony Dancy, this Milwaukee band produced several tame club/pop singles and a seldom-seen album. Latterly known as The Tygers, in 1970 they added a pair of female singers and changed their name to Passion.

Dancy and Fairchild became a songwriting team for TV shows "The Brady Bunch" & "The Flintstones". Joe Turano went on to work with the likes of Michael Bolton and Al Jarreau. (MW/GM)

Tony, Vic, & Manuel (CA) - see The Sinners (CA).

Topanga Canyon Orchestra (CA)

ALBUM: 1 CRIMSON AND CLOVER (UNI 73055) 1968

Produced by Norman Ratner (**Leaves**, **Hook**, **Future**), this album looks like a psychedelic record, with its lettering and covers of **The Doors**, **Tommy James** and **The Byrds**. In fact, it only contains muzak versions of these songs, with horns and strings. You have been warned! (SR)

Top Drawer (OH)

Personnel:			
	JOHN BAKER	ld gtr	A
	ALAN BERRY	bs	A
	STEVE GEARY	trumpet, vcls	A
	RAY HERR	drms	A
	RON LINN	keyb'ds, gtr	A

ALBUM: 1(A) SOLID OAK (Wishbon 83615) 1972 R4/R5

NB: (1) reissued on vinyl (Resurrection CX 1185) 1983 (R1). (1) reissued on CD (Solid Oak 721207) 199? in a limited edition of 555 copies. (1) reissued on CD (Psychosound PSCD 579001) 2002. (1) reissued on CD (Red Lounge) 2004. (1) reissued on CD (Akarma AK 327) 2005 in a thick card gatefold digipak.

This Mansfield, Ohio combo's album, which leans more towards heavy rock than psychedelia, is an ultra-rarity likely to appeal more to 'progressive' rock fans. Like many albums of this genre it primarily utilises guitars and keyboards. All the cuts are self-penned. *Middle Class America* is a social commentary song that derides middle class values: 'Middle Class America, you don't know how to live; Middle Class America, you don't have much to give'. *Messed Up* continues the social commentary theme and *What's In Store* has a catchy riff. *Sweet Memories* is a mellow number and the finale *Lies* is much more abrasive. Don't mortgage your home for an original but seek out one of the reissues is heavy prog-rock is your bag.

One track, the evocative opener *Song For A Sinner*, has reappeared on *Turds On A Bum Ride, Vol. 6* (CD). (VJ)

The Topics (WA)

Personnel:			
	JIM GREDIG	gtr, bs, vcls, brass	A
	RON THACKER	perc, effects, vcls, brass	A
	REX WENNER	piano, organ, bs, effects, vcls	A

ALBUM: 1(A) LIVING EVIDENCE (Topic Records LP1001) 1970

45: The Devil/Come Little Baby (Topic 100) 1972

TOP DRAWER
SOLID OAK

TOP DRAWER - Solid Oak LP.

Out of Bremerton, Washington this is a local lounge group with garage, psych and soft-pop influences, performing covers (*Louie Louie*, **Brewer and Shipley**'s *One Toke Over The Line, Hooked On A Feeling...*) and original compositions. (SR)

Topper (MO)

ALBUM: 1 AT LAST (Scot T-9548) 1977 SC

This is an obscure spacey prog-rock effort with lots of synthesisers from Missouri. (VJ)

Topsy Turbys (AZ)

Personnel:			
	STEVE FORMAN	drms	A
	CHARLES JOHNSTON	bs, trumpet	A
	JEFF NOBLE	keyb'ds	A
	BART SMITH	gtr	A

EP: 1(A) TOPSY TURBYS (PS)
(Dionysus/Bacchus Archives BA1159) 2001

NB: (1) comprises all four tracks from their two Liberty Bell 45s.

45s:		
	Jungle Song/Topsy Turby	(Liberty Bell 45-101) 196?
	Hey Tiger/Snake Woman	(Liberty Bell 45-102) 1965

Starting out as a jazz-pop combo The Charles Johnston Quartet, this group of Arizona State University. students was approached by entrepreneur Charles H. Anderson. He suggested they adopt **Sam The Sham**'s Middle-Eastern turban-and-robe couture as an alternative to the prevalent mop-top and Beatle-boot fashion. Renamed **The Topsy Turbys** they released two cool swingin' garagy-beat singles, and a very rare EP whose details are lost in time.

In 2001, Lee Joseph's Bacchus Archives released an EP coupling their two singles and telling their story. It reports that Noble teaches in Mesa, Arizona, Smith teaches guitar in Mesa, Forman is a studio musician in L.A., and Johnston is President/CEO of Select Artists Associates who book and promote major shows across the US.

Compilation appearances include: *Hey Tiger* on *Tougher Than Stains* (LP) and *Boulders, Vol. 3* (LP); and *Topsy Turby* on *Fuzz, Flaykes, And Shakes, Vol. 5* (LP & CD). (MW/DN)

The Tories (AL)

45: Walkin The Dog/Could It Be Love (Vaughn-Ltd VA-750) 1966

The Tories came from Alabama, possibly from Mobile. Their fuzzed rendition of Rufus Thomas' *Walkin' The Dog* sounds way ahead of its time. If the **Moving Sidewalks** had covered it, they would have sounded something like this. Check it out on *Psychedelic States: Alabama Vol. 1* (CD). (MW)

The Tor-Kays (?)

ALBUM: 1 THE TOR-KAYS (Wild Enterprises WE 1003) 1967 R1

This obscure album of mostly blue-eyed soul covers was issued without a sleeve. (VJ)

Tormentors (CA)

Personnel:			
	TIM DALEY	ld vcls, drms	A
	MARK DAVIS	ld gtr	A
	DAN DAVIS	bs, organ	A
	LEE HARPER	gtr, ld vcls	A

ALBUM: 1(A) HANGING 'ROUND (mono/stereo)
(Royal RLP-111/RSLP-111) 196? R2

NB: (1) reissued on vinyl (Eva 12055) 1984. (1) reissued on CD (Gear Fab GF-240) 2010.

45s:		
	Didn't It Rain Pt. 1/Didn't It Rain Pt. 2	(Kerwood 712) c1966
	She's Gone/Black Coffee	(Royal R-002) 1966
	Black Coffee/Hey, Hey, Little Girl	(Royal 002-3) 1966
	Capricious Lolita/Merry-Go-Round Song	(Royal R-003) 1967
	Sounds Of Summer/Motate	(Royal R 003 6/R 001 2) 1967

This fascinating outfit, from L.A., put out one album that encompasses a variety of influences and styles from frat-rock, British Invasion-style beat, folk-rock, Everly Bros style harmonies to garage fuzz-rockers. Highlights of this eclectic platter for garage fans are: the frat-fuzzer *Black Coffee*; garage punkers *Blue Blooded Lady* and *'Cause You Don't Love Me* (the same songs as by **The Odds And Ends** on *Boulders, Vol. 2* and *Garage Punk Unknowns, Vol. 3*); a good cover of **The Beau Brummels**' *Still In Love With You Baby*, and the cool beat-ballad *She's Gone* with its Jaggeresque intonations. *She's Gone* has been compiled on *Fuzz Flakes & Shakes Vol. 7* (LP & CD).

Note for completists: *The Merry-Go-Round Song* on the fourth single above is just an alternate title for the album cut *Sounds Of Summer*, which was also issued on single under the *Sounds Of Summer* title. Other single tracks are to be found on the album but it's unknown how *Didn't It Rain, Pts. 1 & 2* differ from the album track. (MW/JG)

Toro (?)

ALBUM: 1 TORO (Coco CLP-106) 1975

This Hispanic group delivers guitar rock as well as the expected Latino influence on this album. (VJ)

Toronados (MI)

45s:		
	Alone/Let Me Be Your Man	(Phalanx 1004/1005) 1966
	She's Gone/ Rainy Day Fairy Tales (+ pic insert)	(Phalanx 1014/1015) 1966

The short-lived Phalanx label from Portage, Michigan has become a minor treasure trove for obscure and sometimes superb garage punkers and ballads by the Ethics, **Pastels**, **Troyes**, Blues Inc., **Olivers** and **Rainmakers** to name a few. This outfit's debut *Alone* is a soppy ballad with echoes of *Unchained Melody* and featuring soft sax solos. Its flip is much better - subdued garage-beat borrowing heavily from *Baby Let Me Take You Home.*

The follow-up *She's Gone*, found on *When The Time Run Out* (LP & CD), kicks off with an encouraging burst of fuzz but thereafter is pretty average garage fayre.

Another **Toronados** single from 1966 - *Hey Baby/Next Stop Kansas City* (Date 1519) isn't confirmed (or thought to be) the same band. It comprises a pair of confident upbeat poppers, featuring a Four Seasons style rendition of Bruce Channel's *Hey Baby*. (MW)

Hanging 'round
Tormentors

TORMENTORS - Hanging 'Round CD.

Torquays (CA)

Personnel:	GEORGE BARGAS		A
	FREDDIE CISUEROS	gtr	A
	JIM JONES	vcls	A
	DAVID MORRIS		A

45s:	Escondido/Surfer's City	(Gee Gee Gee 1009) 196?
	Image Of A Girl/Stolen Moments	(Rock-It 1004) 1964
	Image Of A Girl/Stolen Moments	(Colpix 782) 1965
	Harmonica Man From London Town/ Stoked On Her	(Rock-It 1005) 1966
	Harmonica Man From London Town/ Our Teenage Love	(Original Sound 66) 1967
	Heart Of Love/ Somethin' Else Kind Of Woman	(Bellman 711) 1967

This outfit started out as a surf band in San Bernardino, California in the early sixties. They recorded numerous singles on Bill Bellman's local labels (Rock-It and Bellman). Two of the above were big 'local' hits and were leased to larger labels (Colpix and Original Sound). *Stolen Moments* got to No. 26 on KFXM in early 1965 and *Harmonica Man* made the charts again in 1967. They later recorded a local rural-rock album as **Travelers Aid**.

Other Torquays were around to confuse the collector: from Memphis (one single on ARA) and Detroit (a single on the Hideout subsidiary Punch and another on Gypsy).

Freddie Cisueros was previously with the Overlanders and the Nightmares. He and Jim Jones would go on to form Jim Jones and The Chauntneys.

Compilation appearances have included: *Somethin' Else Kind Of Woman* on *Sick And Tired* (LP) and *Trip In Tyme Vol. 1* (CD); *Harmonica Man* on *Garage Punk Unknowns, Vol. 2* (LP) and *Garage Beat '66 4* (CD); and *Stolen Moments* on *Garage Punk Unknowns, Vol. 4* (LP) and *Garage Beat '66 4* (CD). (VJ/MW)

Torques (MA)

ALBUM: 1 ZOOM (Wright & Associates 64-01) 1964 R2

This was a prep-rock album recorded at the Phillips Academy, Andover, Massachusetts. George W. Bush was a pupil there at the time. There is one original ballad and various covers, including a spirited version of *Surfin' Bird*, upbeat renditions of *You Can't Sit Down* and *Do You Wanna Dance* and a poor attempt at *On Broadway*. This one's for prep-rock archivists only.

Their version of *Surfin' Bird* was compiled on *The Big Itch* (LP). (VJ)

Torqués (KY))

Personnel:	GLEN BAGBY	backing vcls	A
	BILL BROOKS	ld gtr	A
	CHARLES CARTER	organ	A
	PHIL COPELAND	ld vcls, trumpet	A
	PAUL MANSFIELD	backing vcls	A
	MIKE SULLENS	bs	A
	BUTCH THOMPSON	sax, backing vcls	A
	MIKE THOMPSON	drms	A

ALBUM: 1(A) LIVE (Lemco 604) 1967 SC

45s:	Harlem Nocturne/Tidal Wave	(Lemco 880) 1964
	Show Me/It's Me Not You	(Lemco 883) 1965
	Mercy, Mercy/Bumpin	(Lemco 890) 1965
	Deep Blue At Dusk/Linden Walk	(Lemco 1001) 1966
	I've Been Hurt/Bumpin'	(Lemco 1007) 1966

Released on a Lexington, Kentucky's label, this rare album captured **The Torqués** (with a French "accent grave" above the E, hence it is pronounced Tor-kays) performing two side-long live sets on 31st December 1966. Fronted by the resounding tones of Copeland, their all-cover repertoire tackled beat, dance, soul, and garage with some noteworthy moments.

TOTTY - Self Titled LP.

The first side is predominantly in a soul-pop-dance groove, including a couple of Tams covers, a brassy version of Los Bravos' *Black Is Black*, and winding up with Lou Rawls' soulful ballad *Love Is A Hurtin' Thing*.

The second side/set is better by far, from our viewpoint. A solid version of Tom Jones' *It's Not Unusual* leaps into a kickin', fuzzy version of the **Monkees**' *Steppin' Stone*. The **Raiders**' *Hungry* features more fuzz, although Copeland sounds more like a garagy Elvis than Mark Lindsay, before the brassy soul-strut of James Brown's *Out Of Sight*. The finale is a five minute version of the **Young Rascals**' *Come On Up*; it begins in the usual soul-garage mode but then **The Torqués** let their hair down and ratchet it up to a freak-out climax with fuzz soloing, random keyboard pulses and reverbed vocals. This is their "own psychedelic expressions" alluded to in the sleeve notes and is worth the price of admission alone.

Their singles would appear to be mainly 'soul' and 'northern', given some of the rabid asking prices by specialist dealers, although *It's Me Not You* has turned up on *Gravel Volume 5* (CD). (MW/VJ)

Totty (OK)

Personnel incl:	BYRON TOTTY	A
	DENNIS TOTTY	A

ALBUM: 1(A) TOTTY (w/inserts) (No label BT-205) 1977 R3

NB: (1) demo album in plain sleeve with "Totty" sticker on front. (1) reissued on vinyl (Our First Record Co. 205) 1977 (R2) in a standard printed cover. (1) reissued on CD (Radioactive) 2004.

Totty was a heavy psych/hard-rock trio from Tulsa, Oklahoma. It comprised Byron and Dennis Totty supported by a number of different drummers. Only 50 copies of the demo album were allegedly pressed and the album came with a sticker, a set of promo photos and four inserts. It was then reissued later the same year in a colour cover. The album is full of fine riffy guitar but the vocals are drowned in the mix. It ends with a fine rendition of *Somebody Help Me*. They recorded a later album, *Too* (Our First Record Co OFR-02) in 1981 but it's not as good. (SR/VJ)

Touch (MO)

Personnel:	OVID BILDERBACK	perc	A
	PAULETTE BUTTS	vcls, tamb	A
	JERRY SCHULTE	bs	ABC
	RAY SCHULTE (aka RAYMOND STONE)	gtr, vcls, hrmnca	ABC
	TOM RHOTY	perc	BC
	CHUCK SABATINO	vcls	B
	ERIC SALAS	perc	C

ALBUM: 1(A) STREET SUITE (Mainline Records LP 2001) 1969 R4

NB: (1) reissued on vinyl (Mainline) 199?. (1) reissued on vinyl as a 2-LP set (Gear Fab/Clear Spot LP-107) 1997 with all non-LP 45 cuts, three unreleased cuts by **Touch**: *Lady Of The Universe*, *The Magic Inside You* and *Rainbow*, plus two recent Ray Schulte recordings. (1) reissued on CD (Renaissance) 199?. (1) reissued on CD (Gear Fab GF-105) 1997, with all non-LP 45 cuts, three unreleased cuts by **Touch**: *Lady Of The Universe*, *The Magic Inside You* and *Rainbow*, plus two recent Ray Schulte recordings..

45s: Round Trip/Light My Fire (Cinema 6904) 1968
Day To Day Man/Stormy Monday Blues (Cinema 6906) 1968/9

Only 100 copies of this local St. Louis, Missouri band's album were pressed originally and the above two non-album singles were often given away free with it. We're talking an ultra-rarity of the highest order here. There are a couple of throwaway country tracks (*Happy Face* and *Got To Keep Travelling On*) and the finale, *Gettin' Off*, is marred by a tedious drum solo but the rest is for the most part mind-blowing psychedelia. The best of these are *Catfish*, with some bluesy psychedelic guitar work and two social commentary songs, *Get A Gun* and *Let's Keep The Children On The Streets*, a song about the riots of the sixties.

'Get a gun, our new generation must take lead
Get a gun, with a clenched fist we are crying to be free
When someone gets it in their heads to do away with freaks
Get your gun and show them that our game is not defeat
Get a gun, do yourself a favour, get a gun'
(from *Get A Gun*)

Ray Schulte had earlier played in **Bob Kuban and The In Men** in 1962, before helping to form **The Guise** and, with his brother Jerry, an act called **The Sheratons**. Tiring of the pop and R&B scene, **Touch** were formed in mid-67, to create a more powerful fusion of psychedelic blues and they quickly picked up support slots for acts such as **Steppenwolf**, Cream and **Iron Butterfly**, also playing at a free festival with **Big Brother & The Holding Co.** and **Hour Glass** in 1968.

Shortly after their album was recorded, Paulette headed west to join a commune and Ovid quit. A new line-up recorded two further singles, which feature some good fuzzy guitar work and in particular their version of *Light My Fire*, which is slower and fuzzier than **The Doors**', comes off well.

One final session in 1970, with Royal on electric harpsichord and lead vocals and David Surkamp (later of **Pavlov's Dog**) on rhythm guitar, resulted in three songs that have been included on the Gear Fab reissue. In particular *The Magic Inside You* is noteworthy for some fine lyrics, echoing the changing times. Incongruously, the band then landed the job as back-up band for Tony Orlando & Dawn, who were riding high on a wave of commercial success from hits such as *Tie A Yellow Ribbon*.

Today, Royal and Ray Schulte are still performing in the St. Louis area as The Essence.

TOUCH
STREET SUITE

TOUCH - Street Suite LP.

The Gear Fab reissue is highly recommended for fans of the progressive and psychedelic genres.

Compilation appearances include: *Get A Gun* on Gear Fab's *Psychedelic Sampler* (CD); and *Light My Fire* on *Project Blue, Vol. 2* (LP). (VJ/MW)

Touch (OR/CA)

Personnel:			
	JOHN BORDONARO	drms, vcls	A
	DON GALLUCCI	keyb'ds, vcls	A
	BRUCE HAUSER	bs, vcls	A
	JEFF HAWKS	vcls	A
	JOEY NEWMAN	gtr	A

ALBUM: 1(A) TOUCH (w/poster insert)
(Coliseum 20-20 Sound 51004) 1969 R1

NB: (1) also issued in the UK (Deram SML 1033) 1969. The UK version is a standard gatefold (whereas the US version opens down the middle of the front, like window shutters) and includes a poster. (1) issued on CD (Renaissance RCD-1001) 1993 with two unreleased cuts - an 11-minute *Blue Feeling* and a demo version of *Alesha And Others*. (1) reissued on vinyl (Eclectic/Get Back ECLLP1005) 2003. (1) reissued on CD with five previously unreleased tracks (Eclectic ECLCD1005) 2003 including the two added to the earlier Renaissance release plus three others.

45: Miss Teach/We Feel Free (Coliseum 2712) 1969

NB: both sides taken from the LP. Also issued in the UK (Deram DM 243) 1969.

All five members of this band had previously played in **Don And The Goodtimes**, a popular club band from Portland, Oregon. Prior to that Gallucci, who later became a staff producer for Elektra, was with **The Kingsmen**, Newman with **The Liberty Party** and both John Bordonaro and Hauser with Connecticut's 'Gretschmen'.

Their album was a really exploratory effort with touches of psychedelia (*Down At Circes Place*), jazz, avant-garde and progressive rock. The vocals sound rather like **Tim Buckley** in his *Starsailor* period - amazing! It was produced by Gene Shiveley, who also produced the **Elyse Weinberg** album for which Hauser and Bordonaro also provided the rhythm section and on which Gallucci and Joey Newman also appeared.

Renaissance also put out a sampler CD - *Buried Treasures* - containing three further **Touch** tracks: a 1968 demo of *The Spiritual Death Of Howard Greer*, *We Finally Met Today* from an unreleased single, and *The Second Coming Of Suzanne* a previously unreleased track from 1973.

Hawks and Hauser were later in **Stepson** who made an album in 1974 along with Newman, who had been in **Blue Mountain Eagle** in the interim. Newman later played with Shaun Cassidy. John Bordonaro also was assistant A&R Director at Elektra Records Los Angeles in 1972-1973. John had toured with James Taylor, Carole King and Dan Kortchmar, working as a road manager and concert mixer, before going to Elektra. (VJ/MW/SR/JB)

Touch (OR>CA)

45: Not So Fine/No Shame (Public PR-1 0314) 1968

This was actually L.A. based **Hunger!** under a pseudonym. *Not So Fine* is an excellent psych-punker, in the same style as **Hunger!**'s highly-rated album.

Other outfits who purloined this moniker include a Michigan outfit (*Dissonet/Seventy Five* on the Xebec label), and a New York/New Jersey funky-instrumental studio outfit (*Blue On Green/Pick And Shovel* on Lecasver (ARA/B-1 001)).

You can also locate *Not So Fine* on *Psychedelic Unknowns, Vol. 3* (LP & CD) and *Incredible Sound Show Stories, Vol. 7* (LP). (MW)

Touches Of Gold (OH)

This Columbus, Ohio band's sole legacy appears to be *The Day Is White*, on the 'B' side of Hillside's *"1968 Promotion"* 45, fronted by **The Purple Reign**. (MW)

TOUCHSTONE - Tarot LP.

Touchstone (NY)

Personnel:	JIM BYERS	violin	A
	TOM CONSTANTEN	keyb'ds	A
	PAUL DRESHER	gtr, flute	A
	RUBBER DUCK	tamb	A
	ART FAYER	violin	A
	GARY 'CHICKEN' HIRSH	perc	A
	WES STEELE	bs, cello	A

ALBUM: 1(A) TAROT (United Artists 5563) 1972

Here's a pleasant enough progressive instrumental album with lots of strings and keyboards which is now a minor collectable. The band was from New York City. Tom Constanten is better known for his involvement with **Grateful Dead** and Gary 'Chicken' Hirsh was previously with **Country Joe and The Fish**.

Constanten went on to compose soundtracks and recorded with Jorma Kaukonen in the nineties. Paul Dresher worked with Steve Reich and Terry Riley and released several albums on very small labels. (VJ/SR)

Touchstone (MI)

Personnel:	DON BASSEY	bs, vcls
	JOHN BLOWERS	vcls, gtr, keyb'ds, trumpet
	MARK HALMAN	drms, vcls
	NEIL HARDING	gtr, vcls
	RANDY UNDERWOOD	gtr, vcls

45: Walk Out In The Rain /
Give Me Leeway (Sound Machine 10051) 1970

Michigan was a haven for hard'n'heavy guitar rock outfits in the '68-'71 period as demonstrated on several compilations including the *Michigan Mixture* series. Whether such outfits fly the 'garage' or 'psychedelic' freak flags is open to contention, but there is no doubt that some excellent post-Hendrix sounds abounded from the region. This bunch hailed from Kalamazoo and while *Walk Out* may be too poppy for Michigan fanatics, the flip is punctuated by some fine fluid acid-tinged guitar.

Don Bassey's webpage biography reveals that this band was formed as a new 1969 version of The Tiers, one of Kalamazoo's top bands, around original members Blowers and Harding. Halman came from The Velvet Machine, Bassey had been in a succession of local bands, and Underwood had previously been in **The Thyme**. In the end they decided to call this new band **Touchstone**. They gigged frequently at venues like the Grande Ballroom and Roostertail, sharing bills with **Alice Cooper**, Brownsville Station, **The Byrds**, **Iggy & The Stooges**, **The Rationals**, and **Bob Seger**. Bassey left in 1971 and relocated to California. (MW)

Touchstone (VA)

Personnel incl:	ERIC COWAN	A
	KATHRYN COWAN	A

ALBUM: 1 RUNES (Jericho Records 1260) 1978 R1/R2

From Virginia, a hippie folk-rock outfit with female vocals on one cut. The album came with a lyric inner sleeve. They released a second cassette-only album *Long Through Time* in 1983 as Eric and Kathryn Cowan. (SR/VJ)

Tow-Away Zone (CA)

45: Searchin'/Shard (Epic 5-10369) 1968

Heavy soul with a psychedelic aura from a San Leandro, California outfit. Their cover of Lieber & Stoller's *Searchin'* enters Fillmore territory in the break where guitars intertwine joyously. Cream's brand of bluesy acid-rock provides the template for the hard riffin' *Shard*.

A 1967 unreleased recording of *Away Girl* is on *You Got Yours* (CD). (MW)

Tower (NY)

ALBUM: 1 THE TOWER (Other World 1001) 1973 R1

From New York City, *The Tower* is a concept album about a post-nuclear holocaust, with electronic effects and treated vocals. (SR)

The Town Criers (TX)

Personnel incl: MARTY BALIN

ALBUMS: 1 LET'S DO IT (Town Criers no #) 1966 ?
2 LIVE (Town Criers no #) 1968 ?

NB: *Live In San Francisco* (Collectors' Choice CM 747) 2007 compiles all their recorded output.

45s: Blues Chase Up A Rabbit/
Gather Them Rosebuds (Lowery 009) 196?
I Walk The Sun/She Loves Me (Horizon 101) 1967
I Think Of You, And Cry/
She Loves Me (Town Criers 1001) 1967
I Think Of You, And Cry/She Loves Me (Cinema 005) 1967
Poor Old Gullible Me /
Weeping ... (incomplete title) (Jag 259) 196?

The Town Criers cried out from Houston in Texas. They weren't a full-time professional band but their main claim to fame is that they included Marty Balin (later of **Jefferson Airplane**). He was working in his father's print shop at the time. They wrote their own material but like many of their contemporaries that hadn't made it big they were shoved aside by the British invasion. (VJ)

Toy Factory (?)

Personnel:	GREG WEISS	vcls	A
	BILL	bs	A
	BILLY	gtr	A
	JOEY	drms	A
	SAL	organ	A

ALBUM: 1(A) TOY FACTORY (Avco Embassy AVE-33013) 1970

45: What Is A Youth/Honey Forever (Avco Embassy 4533) 196?

Despite the psychedelic apparel the band wear on the album cover, the vinyl consists largely of sickly pop ballads. There are a couple of more experimental tracks (particularly *Things*) and they do a passable cover of George Gershwin's *Summertime*, but overall this album cannot be recommended.

The group may have been Canadian but as it wasn't in 'Dreams Fantasies and Nightmares Revisited' I've left the entry here. (VJ)

The Toy Factory (WI)

45: Sunny Sunny Feeling/What's The Melody (Jubilee 5668) 1969

Here's a different outfit from Wisconsin - also known as the **The Next Five**. (MW)

T.P. and The Indians (NJ)

45: Goodbye Good Times/Ally Or Enemy (Dellwood 3239) 1970

A Saddlebrook, New Jersey band, you'll also find *Ally Or Enemy* on the *Attack Of The Jersey Teens* (LP) compilation. It's a protest song in a similar vein to **Barry McGuire**'s *Eve Of Destruction.* The band's leader, TP, was a guy called Tom Prigorac, who had a really angry vocal style. (VJ)

The Tracers (ND)

Personnel:	RAY BOE	A
	SAMMY BOE	A
	GARY MILLER	A
	RON THIBERT	A

45: She Said Yeah/Watch Me (Sully 928) 1966

NB: initial copies shown as by The Stones.

Originally from Minot in North Dakota, where a serviceman saw their act and offered to move them to Texas to possibly record with Ray Ruff who owned a management company and the Amarillo-based Sully Records. En route to Amarillo they stopped off in Oklahoma City, where they recorded *Watch Me* which they saved for the flip side of their 1966 single, *She Said Yeah.* The first pressings were released as by The Stones. *She Said Yeah* was a hard-rocker and included a long drum solo from the band's 15-year-old drummer. However, after a few months gigging at small teen gigs around West Texas they became disheartened and returned to Minot.

Just six months later Thibert persuaded them to return to Texas again, this time to Fort Worth. They spiced up their act and changed their name to the **Try-Cerz** when another group called The Tracers threatened legal action. Later still they became **Sweet Smoke**.

Compilation appearances have included: *Watch Me* and *She Said Yeah* on *Psychedelic Unknowns, Vol. 3* (LP & CD); *Watch Me* on *You're So Square* (LP) and *Fort Worth Teen Scene! Volume Three* (CD) ; *She Said Yeah* and a previously unreleased version of *Gloria* on *Fort Worth Teen Scene! Volume One* (CD); and a previously unreleased version of *She Said Yeah* from 1966 on *Fort Worth Teen Scene! Volume Two* (CD). (VJ)

TOY FACTORY - Self Titled LP.

Tracers (CA)

45: One Of The Crowd/Who Do You Love (All-American 363) 1967

This is a different **Tracers**, from California, on Bill Holmes' label that brought **Thee Sixpence**, later the **Strawberry Alarm Clock**, to the world. Their cover of *Who Do You Love* is a decent snotty punker but lacks the aggression of **The Preachers**' version, which may have inspired it.

Check out *Who Do You Love* on *Fuzz, Flaykes, And Shakes, Vol. 2* (LP & CD). (MW)

Traces Of Time (IL)

45: Oh Bob/Can't Make It With You (Sound Studios Inc. no#) 196?

NB: acetate-only, no commercial release known.

Obscure outfit **Traces Of Time**'s rare acetate from a Chicago studio is aired on *Fuzz, Flaykes, And Shakes, Vol. 2* (LP & CD). (MW)

The Trackers (TX)

Personnel:	BRIETZKE?	A
	BYRNEY	A
	WILLIAMS	A
	WILLIAMS	A

45: You Are My World/Why Do I Cry? (Landa Sounds 101) 1966

This punk outfit hailed from New Braunfels in Texas. *You Are My World* sets out in folk-rock style before erupting into a fuzz guitar extravaganza. The flip is an emotional Searchers-style folk-punker.

Compilation appearances have included *You Are My World* on *Texas Flashbacks, Vol. 5* (LP), *Flashback, Vol. 5* (LP), *Highs In The Mid-Sixties, Vol. 12* (LP) and *Gravel Volume 2* (CD). (VJ/MW)

Tracks (?)

Personnel:	KEN ALDRICH	keyb'ds	ABCD
	NED BERNDT	drms, perc, vcls	ABCD
	RUSSELL PINKSTON	gtr, vcls	ABCD
	JEFFREY WILKES	bs	A
	PETER WONSON	perc, vcls	AB
	DOM PUCCIO	bs, vcls	B
	ED KISTLER	keyb'ds, vcls	CD
	SKIP TRUMAN	bs, vcls	C
	BOB NEALE	bs, vcls	D

ALBUM: 1(-) TRACKS (3-LP box set) (w/booklet)
(No label SBT-1) 1974 R3/R4

NB: (1) was issued with a 12-page booklet of pictures and lyrics titled "Tracks 69/74". The booklet also mentions a "poster" included with the package but existence of this item is unconfirmed.

This is an incredibly ambitious private release from the New England area. The three albums feature mostly original tracks (written by Pinkston, a few by Aldrich) in a progressive rock style with very professional musicianship throughout. Some of the tracks really fly, instrumentally - comparisons could be made to Todd Rundgren's *Utopia* at times. There's a remarkable interpretation of The Rolling Stones' *Street Fighting Man* and a unique version of Dylan's *All Along The Watchtower* offered as the only cover songs. Apparently, the band had continual financial backing throughout their six year existence, as the box set features pristine studio recordings of all four line-ups detailed above. The earliest recordings are dated February 1970, the last September 1974. (CF)

Trademarks (MI)

45: I Need You/If I Was Gone (Palmer 5018) 1967

A Detroit outfit, this seems to have been their sole vinyl offering.

If I Was Gone has been compiled on *Garage Punk Unknowns, Vol. 2* (LP), *Let 'Em Have It! Vol. 1* (CD) and *Sixties Archive Vol. 7* (CD). (VJ)

Trademarks (FL)

Personnel:			
	RANDY BOYTE	keyb'ds	A
	DAVID FRIEDMAN	drms	A
	SHERMAN McGREGOR	gtr	A
	WAYNE PROCTOR	ld gtr	A
	BILL THACKER	vcls	A

45s: Don't Say You Love Me Too/
Here Comes Elmer's Boys (Arlingwood ARW-8610) 1964
α Everything'll Be Alright/Cry Gone (Criteria Studios no#) 1965

NB: α acetate-only, no commercial release known.

From Leesburg, Florida this act is best known for featuring pre-**We The People** members Wayne Proctor and Randy Boyte. All except Randy had earlier played with Nation Rocking Shadows (of *Anesthesia* fame) and the **Trademarks** were formed in October 1964, after Ron Skinner was ousted from the 'Shadows.

Don't Say You Love Me is Beatlesque beat, with little hint at the shape of things to come, but you can find it, along with the previously unreleased rocker *Everything'll Be All Right* on the awesome **We The People** 2-CD retrospective, *Mirror Of Our Minds* (Sundazed SC 11056) 1998. (IT/MW)

Trademarques (NM)

45s: What Is Love/In Her Own Little World (Lance 115/6) 1967
I Can Set You Free/Free Your Fears (Reginald RR-1411) 1968

An unknown New Mexico band whose second release was produced by the ubiquitous Tommy Bee (**Fe-Fi Four Plus Two**, **Lincoln St. Exit/Xit**, etc.). *Free Your Fears* latterly features some biting guitar and is the choice cut here - garage with a little bit o'soul. Its brother is more overtly James Brown funkified soul-garage.

You'll also find *What Is Love* and In *Her Own Little World* are on *Bands On Lance* (LP). (MW)

EXCURSIONS
THE
TRADEWINDS

THE TRADEWINDS - Excursions CD.

The Tradewinds (RI>NY)

Personnel:		
	PETE ANDERS (ANDREOLI)	A
	VINNIE PONCIA	A

ALBUM: 1(A) EXCURSIONS (Kama Sutra 8057) 1967

NB: (1) reissued on CD in Japan (BMG BVCM-35452) 2010.

HCP

45s: New York's A Lonely Town/
Club Seventeen (Red Bird 10020) 1965 32
The Girl From Greenwich Village/? (Red Bird 10028) 1965 129
Summertime Girl/
The Party Starts At Nine (Red Bird 10033) 1965 -
Mind Excursion/
Little Susan's Dreamin' (Kama Sutra 212) 1966 51
Catch Me In The Meadow/
I Believe In Her (Kama Sutra 218) 1966 132
Mind Excursion/
Only When I'm Dreaming (Kama Sutra 234) 1967 -

NB: There's also a French EP with PS: *Mind Excursion/Little Susan's Dreamin'/I Believe In Her/It's Not Gonna Take Too Long* (Kama Sutra 614 104).

Coming from Providence, Rhode Island, Anders and Poncia released a single on a local label as the Vidals in 1960 and then moved to New York, where they signed to a national label. Their second single, *Mr. Lonely*, made the charts but its follow-ups failed. The duo were then signed as contract writers for Hill & Range and penned some hits and played for the Ronettes, The Crystals, Darlene Love and other Phil Spector productions. After a brief stint with Red Bird Records, they became **The Tradewinds** and signed with Kama Sutra as writers, producers and singers. **The Tradewinds** were a pop duo who occasionally became caught up in some of the psychedelic trappings of their era, most notably on *Mind Excursion*, which can also be found on *Nuggets, Vol. 5: Pop Part III* (LP).

They also recorded as **The Innocence**, the **Mulberry Fruit Band**, **The Penny Arcade**, **The Treasures** and Pete and Vinnie. They even worked on an Elvis Presley film score. In 1968, they formed Map City Productions with Frank Mell and used this label to produce and release some East Coast groups, including **Yesterday Children**, **Purple Image**, the Blue Jays and Mardi Gras.

In 1969, they had a further self-titled album as *Anders And Poncia* (Warner Bros WS 1776). This was produced by Richard Perry, but despite some excellent guitar from Ry Cooder, isn't very good overall.

Peter Anders also released a solo album, *Peter Anders* (Family Productions FPS 2705) 1972. A competent California folk-rock album, it's notable for featuring Hamilton Wesley Watt, ex-**Euphoria**, on guitars. Poncia went on to produce several albums for Ringo Starr and Melissa Manchester and also wrote Kiss' *I Was Made For Lovin' You*!

Mind Excursion and *New York Is A Lonely Town* were also featured on the 1970 Buddah sampler album, *Incense And Oldies* (LP). (VJ/SR/MW)

Trafalgar Square (WI)

Personnel incl:			
	TIM EIFLER	gtr	A
	STEVE GRIM	gtr	A
	JOHN MARSHALL (MARSELLI)	bs	A

45: It's A Shame Girl/Till The End Of The Day (USA 890) 1967

This Kinks-influenced band was from Racine, Wisconsin and was actually called The Revels, but could not use the name on record due to another Revels in Chicago.

In the seventies Grim and Marshall joined the Milwaukee-based Bad Boy who recorded for UA. Their version of *Till The End Of The Day* has resurfaced on *2131 South Michigan Avenue* (2-CD). (VJ/GM/MW)

Train (Denmark>NY)

Personnel:			
	VINNIE BELL	gtr, sitar	A

MURRY GORDON	bs	A
DON KEIDER	drms	A
BOB LENOX	vcls, keyb'ds	A

ALBUM: 1(A) COSTUMED CUTIES (Vanguard 6542) 1970

Danish band **Train** emigrated to the USA. The album sounds like a better version of **Ars Nova** and is a minor collectable. *Dreams And Realities*, presumably taken from the album, is also featured on *Electric Psychedelic Sitar Headswirlers, Vol. 3* (CD). (VJ)

The Train (SD)

45: I Want Sunshine/You Make Me Feel Alright (Fulltone 102) 196?

This is a different **Train** that came out of Aberdeen, South Dakota, with this punk-rock single. (VJ)

The Traits (?)

45: Nobody Loves The Hulk/Better Things (PS) (QNS 101) 1969

This novelty record *Nobody Loves The Hulk* (presumably after the U.S. TV show 'The Hulk') has a certain charm and punk energy. Not connected to either Houston's (Roy Head &) The Traits or the outfit from Pelham, New York as far as we know.

You can also locate *Nobody Loves The Hulk* on *Pebbles, Vol. 21* (LP) and *Glimpses, Vol. 4* (LP). (VJ)

The Traits (NY)

From Pelham, New York their *High On A Cloud* is a classic garage track, built around a repetitive **Seeds**-like riff. *High On A Cloud* originally appeared on the 1967 sampler album *Battle Of The Bands* (Ren-Vell RV-317) amongst a dozen local New York bands:- the Gyrations (from Yonkers), Hangmen (Eastchester), Henchmen (Pleasantville), Mystics (Valhalla), Night Crawlers (White Plains), Night Riders (Portchester), Orphans (White Plains), Raunch (Briarcliff), Reptiles (Ossining), "The" (Yonkers), and **Vectors** (Bronx).

In the eighties, The Pandoras also covered this track to great effect.

High On A Cloud has also been compiled on *Garage Punk Unknowns, Vol. 7* (LP), *Pebbles, Vol. 3 (ESD)* (CD), *Relics, Vol's 1 & 2* (CD) and *Relics, Vol. 1* (LP). (MW)

T.R. and The Yardsman (MI)

Personnel incl: BUTCH HAMILTON

45: I Tried/Movin' (Hideout H-1005) 1965

A little known Detroit combo, **T.R. and The Yardsman** recorded on the legendary Hideout Club label. *I Tried* is passable garagy beat whilst *Movin'* is a *Walk Don't Run* type beat instrumental.

You'll also find *I Tried* on *Prisoners Of The Beat* (LP), *Realities In Life* (LP) and *Friday At The Hideout* (CD). (MW)

The Transactions (MD)

45: Spooky/Simple Simon & Steppin' Stones (BRC 3294) 1967

Three bouncy and seedy workouts of recent hits of their era by a bunch of local Baltimore, Maryland lads, who obviously dug the sounds of **? and The Mysterians**. (MW)

TRANSATLANTIC RAILROAD

TRANSATLANTIC RAILROAD - Express To Oblivion LP.

Transatlantic Railroad (CA)

Personnel:	KENT HOUSMAN	gtr, ld vcls	ABC
	JAMIE KINDT	bs, backing vcls	ABC
	STEPHEN MEYERS	ld gtr	ABC
	RON VANBIANCHI	drms, backing vcls	ABC
	JIM MONROE	vcls	B
	GEOFF MAYER	organ	C

ALBUM: 1(C) EXPRESS TO OBLIVION (RD Records RD 8) 2001

NB: (1) German pressing. (1) also issued on CD (RD Records RDCD2) 2002.

45: Why Me/Irahs (Phoenix PH 2) 1968

This is one of those fabled 'San Francisco sound' bands of whom many may have heard or read about in books and articles on that particular scene, but whose recordings have been heard by very few.

The band assembled at San Rafael High School in Marin County, California in 1965. Their first gig was at Sausalito Heliport for The Warlocks, who decided that night to change their name to **The Grateful Dead**.

Starting out doing covers like *Midnight Hour*, *Spoonful* and *Smokestack Lightning*, they were soon joined by vocalist Jim Monroe. In 1966, they went through a **Beau Brummels** phase, which is captured on two unreleased Housman compositions cut at Golden State Recorders in San Francisco - *Good Times* and *Now She's Gone*. These have turned up on *What A Way To Come Down* (CD), which also features two cuts by a different Bay Area outfit called Transatlantic RR.

They continued to gig all around the Bay Area; although not on the premier-venue circuit they did get to perform at The Fillmore on audition nights. When it came to the festivals they had a chance to shine, playing on the same bill as top acts including **Jefferson Airplane**, **Grateful Dead**, **Big Brother** and **The Doors**.

In 1968, they released their sole folkie single on Phoenix, a very short-lived subsidiary of Seymour Stein's Sire label. What was not known until recently was that they were recording an album to follow the single. They'd done five demos and got studio time to lay down more. Unfortunately they couldn't get Geoff Mayer's massive Hammond RT-3 organ through the studio doors. It got stuck and would not budge; neither would Mayer, who refused to use other keyboards for the session. What turned out to be their biggest chance was lost.

This is recounted in the notes for the limited edition album, which houses the original quintet of demos and recollections by Housman, Lindt, Vanbianchi and others. The demos are free-flowing extended workouts as was the vogue of the times. The main mid-section of *Elephant* has echoes of *East West* (**Paul Butterfield Blues Band**) with its shuffling rhythm and piercing lead. Mayer's Hammond adds rich reedy textures throughout, but was it really worth sacrificing the album for?

After the fat Hammond incident the band continued, with personnel fluctuating around Housman and Lindt, until 1971 when they decided to disband. Housman would later turn up in **Blue Cheer**, The Ducks and SFO.

Thanks to Mike Somavilla for the use of his *Express To Oblivion* liner notes in this entry. (MW/AP)

Trans-Atlantic Subway (MA)

45: Servant Of The People/Winter Snow (Lightfoot 100,333/4) 1968

A very obscure Massachusetts-based combo whose short single, *Servant Of The People*, later resurfaced on *Pebbles, Vol. 14* (LP) and ends with some rather unusual guitar work. (VJ)

Transatlantic Winkham Chiken No. 5 (CA)

Personnel:			
	GARY KUHNLE	drms	A
	CARL LAMPLEY	gtr, vcls	A
	JIM STANLEY	gtr, vcls	A
	REED STUBBS	bs	A

45: The Crystal Mountain/
You'll Never Find Her (Silverado Records SR 101) 1967

From the Napa Valley, north of San Francisco, the **Transatlantic Winkham Chicken No. 5** was a popular attraction on the local teen scene and played music in the folk/psych style. Their single was recorded at Quinn Custom Recording Studios in Napa and just 500 copies were pressed. Due to a typographical error the name was misspelled as "Chiken" on the label. Despite its proximity to the San Francisco Bay Area, this is the only sixties single known from the city of Napa!

They performed at various venues throughout northern California and Nevada, supporting the likes of **Country Joe and the Fish**, **Quicksilver Messenger Service** and **Moby Grape**, before splitting up when Jim Stanley was drafted into the army. Reed Stubbs went on to join Fort Bragg's **Living Children** just before they evolved into Truman Coyote.

Both sides of their incredibly rare single appear on the Frantic Records compilation CD *Luv's So Free*. (GN/JS/CF)

The Trashmen (MN)

Personnel:		
	TONY ANDREASON	A
	BOB REED	A
	STEVE WAHRER	A
	DAL WINSLOW	A

			HCP
ALBUM: 1(A)	SURFIN' BIRD	(Soma LPGA 200) 1964	48 R2

NB: (1) has been repressed and reissued on vinyl (Beat Rocket BR 107) 1995 and on CD (Sundazed SC 6064) 1995 with bonus tracks. *Live Bird '65-'67* (Sundazed LP 5002) 1993, includes 14 cuts and interviews with the band and is also available on CD (Sundazed SC 11006) 1993 with extra tracks. *Great Lost Album!* (Sundazed LP 5003) 1993, contains 14 previously unreleased studio cuts from 1964/66 and is also on CD (Sundazed SC 11007) 1993 with two bonus tracks, recorded in Texas in 1966. This should have been the follow-up to the *Surfin' Bird* album. *Tube City! The Best Of* (Sundazed SC 11011) 1992 was issued on CD only. Readers may also be interested in *Bird Dance Beat* which compiled many of their rare singles and *Bird Call The Twin City Stomp Of* (Sundazed SC 11022) 1999.

French EPs:		
1	Surfin' Bird/King Of The Surf/Henrietta/The Sleeper (PS)	(Columbia ESRF 1491) 1964
2	Bad News/Bird Dance Beat/A-Bone/Money (PS)	(Columbia ESRF 1564) 1965
3	Whoa Dad/Walking My Baby/Kuk/My Woodie (PS)	(Columbia ESRF 1627) 1966

NB: (1) - (3) French EPs with picture sleeves.

SURFIN' BIRD
KING OF THE SURF
THE TRASHMEN
THE SLEEPER
TUBE CITY
MISIRLOU
MY WOODIE
KUK
IT'S SO EASY
MALAGUENA
HENRIETTA
LPGA-200
Garrett
soma

THE TRASHMEN - Surfin' Bird LP.

45s:			HCP
	Surfin' Bird/King Of The Surf	(Garrett 4002) 1963	4
	Bird Dance Beat/A-Bone	(Garrett 4003) 1964	30
	Bad News/On The Move	(Garrett 4005) 1964	124
	Peppermint Man/New Generation	(Garrett 4010) 1964	-
	Whoa-Dad/Walking My Baby (PS)	(Garrett 4012) 1964	-
ϕ	Dancin' With Santa/Real Live Doll (PS)	(Garrett 4013) 1964	-
	Bird 65/Ubangi Stomp	(Argo 5516) 1965	-
	Keep Your Hands Off My Baby/Lost Angel	(Bear 1966) 1965	-
α	Surfin' Bird/Liar Liar	(Soma 1469) 1966	-
	Hanging On Me/Same Lines	(Tribe 8315) 1966	-
	Green Green Backs Back Home/ Address Enclosed	(Metrobeat 4448) 1967	-
β	Henrietta/Rumble	(Sundazed S 102) 1992	-
χ	Lucille/Green Onions	(Sundazed S 103) 1992	-
δ	Roll Over Beethoven/Betty Jean	(Sundazed S 105) 1992	-
ε	Dancin' With Santa/Real Live Doll	(Sundazed SEP 112) 1996	-

NB: α is a reissue 45 with a flip by **The Castaways**. β consists of live recordings from August 1965. χ features non-album studio tracks from March 1964. δ contains previously unreleased tracks from 1964 on blue vinyl. Finally ε is a reissue of ϕ A number of the 45s were also released in Canada, including: *Surfin' Bird/King Of The Surf* (Apex 76894) 1963; *Bird Dance Beat/A-Bone* (Apex 76904) 1964; *Bad News/On The Move* (Apex 76916) 1964; *Peppermint Man/New Generation* (Apex 76925) 1964; *Whoa Dad/Walking My Baby* (Apex 76942) 1964; *Keep Your Hands Off My Baby/Lost Angel* (Apex 76973) 1965.

Forming in Minneapolis, Minnesota they set out as a surf-rock quartet. Andreason, Winslow and Wahrer had all previously played with Jim Thaxter and The Travelors, who'd operated out of Minneapolis between 1959-62.

Their finest moment was *Surfin' Bird* which made No. 4 in the National Charts in 1963. Later in 1964 they enjoyed a minor U.S. hit with *Bird Dance Beat*. Ironically both songs were taken from tunes by The Rivingtons, *Papa-Oom-Mow-Mow* and *The Bird's The Word*.

Steve Wahrer later died of throat cancer on 21st January 1989 aged just 47.

Compilation coverage has so far included: *Surfin' Bird* on *Born Bad, Vol. 3* (LP), *Sundazed Sampler, Vol. 1* (CD) and Like Nothing Your Ears Have Ever Heard 5 (CD); *New Generation* on *Pebbles, Vol. 4 - Summer Means Fun* (LP); *Ubangi Stomp* on *Ear-Piercing Punk* (LP); *Green, Green Backs Back Home* (a novelty record based on Tom Jones' U.K. hit the *Green Green Grass Of Home* but with entirely different lyrics) on *The Best Of Metrobeat! Vol. 1* (LP); *Talk About Love* on *Roof Garden Jamboree* (LP); *Bird Dance Beat* on *Wavy Gravy Vol. 1* (CD); *Bird '65* on *The Big Itch* (LP); *Same Lines* on *Mayhem & Psychosis, Vol. 3* (LP); *Surfin' Bird, Bird Dance Beat* and *A-Bone* on *The Big Hits Of Mid-America - The Soma Records Story* (2-CD); and *Kuk* (a cut from their album) on both *Sound Of The Sixties* (2-LP) and *Sixties Archive, Vol. 1* (CD). (VJ/MW/SR)

The Travel Agency (CA)

Personnel incl:	TOM BEAL		AB
	?? BUSBY		A
	(FREDERICK) STEVE HAEHL	gtr, vcls	ABC
	MICHAEL S. AYDELOTTE (aka MICHAEL SAGE)		BC
	FRANCISCO (FRANK) LUPICA	drms	BC

ALBUM:	1(C)	THE TRAVEL AGENCY	(Viva 36017) 1968

45s:	α	Made For You/M.F.Y.	(Kookaburra 501) 1966
		Time/Time	(Kookaburra 502) 1966
		Time/Made For You	(Tanqueray 20102) 1966
	β	What's A Man/She Understands	(Viva 637) 1969

NB: α shown as by **Act III.** β also issued in Brazil (Equipe CSV-689).

San Francisco's **Travel Agency** formed in 1966. They were billed as **Act III** on the first Kookaburra single, which couples two versions of the jangley *Made For You*. The flip side, *M.F.Y.*, is an almost-instrumental version, i.e. the vocals are mixed down to near inaudibility. At the tail-end of '66 it appeared again on the Tanqueray single backing *Time*, a breezy West Coast romp with crystalline guitars, superb harmonies, restrained fuzz solo, and an Eastern-infused denouement.

Some time later, and prior to the album, Lupica joined, presumably replacing Busby. Lupica had previously been in **Us**, a Bob Segarini-led garage band who'd recorded for the Autumn label in 1965, but whose sole single was not released due to a dispute over arrangements between Segarini and the label - read the full story on *Nuggets From The Golden State: Dance With Me* (CD). **Us** split soon after, and Segarini went on to lead a succession of bands - **Family Tree, Roxy, Wackers**.

When Beal left **Travel Agency**, the band carried on as a trio. Haehl, Aydelotte and Lupica recorded the album, which was produced in L.A. by sessioneer James Griffin (later of Bread) on Snuff Garrett's Viva label. Side one is the stronger: a haunting and stately neo-prog keyboard intro blossoms into the poppy *What's A Man*; *Cadillac George* features strong fuzztone; and there are gentler moments on *Lonely Seabird* and *So Much Love*. There are also fast commercial rockers (*Make Love* and *Old Man*) and catchy pop (*That's Good*). Perhaps because of this diversity and the complete lack of band identity/credits on the sleeve, the album was overlooked then and remains underrated even now.

Steve Haehl and Frank Lupica reappeared in 1971 in **Shanti**, whose eponymous Eastern-influenced album included two compositions by Aydelotte, from the time he was with them in **Travel Agency**.

Lupica went on to a solo career, as **Francisco**, performing one-man shows all over California with an array of exotic instruments including a self-built electrified I-beam; adorned with keyboards and other devices, he dubbed it the Cosmic Beam. In 1976 he released his proto-new age album, *Cosmic Beam Experience*.

THE TRAVEL AGENCY

THE TRAVEL AGENCY - Self Titled LP.

They have one cut *Come To Me* on *Red With Purple Flashes Vol. 2* (LP). (MW/JJ/VJ)

The Travel Agency (IL)

45:	Jailbait/Hard Times	(Zordan 107) 1967

This good punk disc is by a Chicago band, which formed in 1966 when the bassist's earlier project, The Fourbidden Pleasures, folded. *Jailbait*, is a pounding punker about the dangers of fooling with underage nubiles. The band folded in June 1968 when its members graduated.

You can also check out *Jailbait* on *Back From The Grave, Vol. 7* (2-LP). (VJ)

The Travelers (IV) (OH)

Personnel:	ROBIN BUELL	A
	DENNIS	A
	HARRY	A
	JACK	A

45s:		Libby/Why Don't You (Crazy Charms)	(Prism 1927) 1965
	α	A Message For You/This Happens To Me	(RoX ROX-1001) 1966

NB: α shown as by Travelers IV.

In 1966, radio station WONE sponsored a three-day Daytonian 'Battle Of The Bands', which attracted 29,000 fans. A dozen bands were selected by the judges and were duly booked into Mega-Sound Studios (at 49 Heid Avenue) to lay down a track each for the souvenir album of the event - *WONE, The Dayton Scene* (Prism PR-1966).

The Travelers open the album with *Beachboy*, a slow teen ballad with Four Seasons harmonies and falsettos. *A Message For You* has subsequently figured on *Psychedelic States: Ohio Vol. 1* (CD).

They released two singles, one on Prism and another on the Mega-Sound custom label 'RoX'. The latter is of more interest - *A Message For You* puts Four Seasons harmonies atop an Invasion beat-ballad and adds a touch of fuzz. The flip reverts to teen ballad mode, dreamy Everlys-style. (VJ/MW)

Travelers Aid (CA)

ALBUM:	1	CORDUROY ROADS	(Rock Productions 9001) 1970

NB: (1) reissued on vinyl (w/insert) (World In Sound Records RFR-005) 2000.

This album was the work of a San Bernardino, California band previously known as **The Torquays**. On this album **Travelers Aid** play upbeat rural garage music similar to bands like **The Grateful Dead** and **Creedence Clearwater Revival.** (VJ)

The Traveling Salesmen (TX)

45:	Days Of My Years/I'm Alive	(RCA 47-9167) 1967

Based in West Texas, they evolved out of The Velveteens.

The *Mind Blowers Vol. 1* (LP) compilation includes *Days Of My Years*. (VJ)

Travis (MI)

ALBUM:	1	TO BE AS FREE AS YOU	(Unity 001) 1975

Hippie country/rural group **Travis** from Michigan has harmonies like Crosby, Stills and Nash on this offering. (SR)

Dave Travis (Extreme) (CA)

45s:	α	Suzanne/I Don't Like Him	(Bagdad 1008) 1963
	β	She's Gone/Lost Man	(U.S.P. US 101) 196?
		A Shade Of Blue/Last Nite The Flowers Bloomed	(U.S.P. Records U.S. 102) (PS) 1967

NB: α shown as by Dave Travis. β shown as by Dave Travis and The Extremes.

Most vocalists in the 'garage genre' fall into certain well-established styles - the bright-eyed pop style of the Beatles/Hollies, the throat raspings of a Jagger or Eric Burdon or the sneering nasal twangs of a Sky Saxon, occasionally however the more mature deep-throated tones of the macho-men of pop, yer Tom Jones school, cross over to produce a strange hybrid. Examples that spring to mind are Denny Provisor's *It Really Tears Me Up*, **Preston**'s *This World Is Closing In On Me* and **Backgrounds**' *Day Breaks At Dawn*.

Here's another from a cabaret-style balladeer who had at least three singles. The third is of most interest, although the top side is a kind of mellow folk-rock with Dylanesque harp break, the flip is somethin' else. Those deep tones with Presleyesque mannerisms put the icing on a tough pounding punker with atmospheric busy keyboards and choppy chords - and somehow it works pretty well, giving it more power than a spotty adolescent would have done. Sadly the second single is pretty dire, Presley style pop, whilst the first single remains unheard.

Last Night... is compiled at last - on *Fuzz, Flaykes, And Shakes, Vol. 2* (LP & CD), which also features the aforementioned **Backgrounds**' *Day Breaks At Dawn*. (MW)

Jack Traylor and Steelwind (?)

Personnel:	CRAIG CHAQUICO	ld gtr, mandolin	A
	DIANA HARRIS	vcls, piano	A
	SKIP MORAIRTY	flute, vcls, gtr	A
	JACK TRAYLOR	gtr, vcls	A
	DANNY VIRDIER	bs, vcls	A
	(DAVID FREIBERG	keyb'ds	A)
	(BILL LAUDNER	vcls	A)
	(KENT MIDDLETON	perc, hrmnca	A
	(RICK QUINTENAL	drms	A)

ALBUM:	1(A)	CHILD OF NATURE	(Grunt BFL1-0194) 1973

Jack Traylor was a friend of **Jefferson Airplane** and can also be found on the albums of Grace Slick and Paul Kantner: *Manhole*, *Sunfighter* and *Baron Von Tollbooth*.

A decent songwriter, he got offered the opportunity to record an album on the '**Airplane**'s label and his *Child Of Nature* may interest fans of the West Coast sound with its male/female vocals and good flute and guitar solos. Nothing outstanding but this album is pleasant enough and some lyrics are interesting: *Gone To Canada* is another song about people escaping the Vietnam draft, *Smile* (probably the best track) is about American politicians and several songs deal with nature protection and pollution.

Traylor apparently vanished from the music scene after this album, whilst Craig Chaquico would later join Jefferson Starship and Diana Harris worked with Terry Allen and **Tom Rapp**. (SR)

Dick Treadway (TX)

45s:		Party Crasher/Fess Up	(T.S.M. 8321/2) 1965
		Got No Love / Spider Walk (instr)	(T.S.M. 9623) 1966
	α	You Can't Believe It/One To Ten (instr)	(T.S.M. 2559/60) 1967

NB: α shown as by Dicky Treadway and The Salados. All 45s are "no #"; the numbers noted are actually RCA matrix #s.

In addition to one solo punk single, **Treadway** recorded several singles with **The Salados** including the organ led garage punker listed above (the flip was an instrumental). His father, who was also connected with the Waco-based Mark VII label, ran the T.S.M. label, which was based in Hamilton, a small town in north central Texas. **Treadway** later recorded some country singles for T.S.M. before his tragic death in a car crash.

GRUNT
Jack Traylor & Steelwind

JACK TRAYLOR AND STEELWIND.

Compilation appearances have included: - *One To Ten* on *Garage Punk Unknowns, Vol. 7* (LP); and *You Can't Believe It* on *Midnight To Sixty-Six* (LP), *Realities In Life* (LP) and *Trip In Tyme Vol. 1* (CD). (VJ/MW)

The Treasures (?)

Personnel:	PETER ANDERS	A
	VINNIE PONCIA	A

45:	Hold Me Tight/Pete Meets Vinnie	(Shirley 500) 1964

This was a pop single by the future **Tradewinds**. (SR)

The Treds (TX)

45:	How Can I Tell Her?/Hey Baby	(Trek 2047) 1966

This garage outfit is thought to have been based in the Dallas-Fort Worth area of Texas. (VJ)

Tree (IA)

Personnel:	GARY 'G' BUCK	gtr	A
	RENEE BENOIT		A
	JAN PAINTER		A
	WIL PARSONS	bs	A
	CHRIS ROACH	vcls, perc	A
	TOM WILCOX	perc	A

ALBUM:	1(A)	TREE	(Goat Farm 580) 1972 R1

Tree is a very messy experimental, progressive album by an Iowa band. It is rare, but unless you're into the most experimental, jazzy, avant-garde albums, it is best avoided. The album is undated, but is probably from 1972 given that side one was recorded live on 11th March 1972. (VJ)

Tree (DE)

45:	No Good Woman/Man From Nowhere	(Barvis 7010) 1967

Here's a typical raw punk number from this Wilmington, Delaware bunch.

Compilation appearances include: - *No Good Woman* on *Pebbles, Vol. 5* (LP), *Acid Dreams - The Complete Set* (3-LP), *Pebbles Vol. 5* (CD), *The Essential Pebbles Collection, Vol. 1* (2-CD), *Pebbles Box* (5-LP), *Acid*

Dreams Epitaph (CD), *Trash Box* (5-CD) and *Great Pebbles* (CD); and *Man From No Where* on *Bad Vibrations, Vol. 1* (LP & CD). (MW)

Trees (NJ)

45: Don't Miss The Turn/Your Life (Bali-Hi 808/9) 1968

Trenton, New Jersey was home to these guys whose excellent moody punker with a searing break is highly sought-after. It's rumoured that the Van Eaton brothers (**Jacobs Creek**) were connected with this group.

You'll also find *Don't Miss The Turn* on *Off The Wall, Vol. 1* (LP) and *30 Seconds Before The Calico Wall* (CD). (MW)

Trees (MI)

Another branch of **Trees**, this lot were from Dearborn, Michigan. They didn't make it onto a single at the time but the Collectables 3-CD set *The History Of Michigan Garage Bands In The 60's - The Wheels Four Label Story* features three cuts:- *The Only Life For Me, Do You Think About It Now* and *Fly Like An Eagle.*

Do You Think About It Now (Feeling Groovy) and *The Only Life For Me* also appear on *Green Crystal Ties, Vol. 10* (CD). (MW)

The Trees (NY)

Personnel incl:	ARIEL (PHILLIP DROSS)	tamboura, cello, bells, recorder, perc, vcls	A
	MARGUERITE BLYTHE	oboe, recorder, percussion, bells, vcls	A
	BRUCE GAMBILL	gtr, small pump organ, tibetan gongs, vcls	A
	PATRICIA GAMBILL	bells, perc, recorder, telephone bells (bells from inside old phones!), sanctus bells, vcls	A
	STEPHEN GAMBILL	perc, balangi, gongs, bells, recorders, cheng, harmonium, japanese pot gongs, vcls	A
	DAVID KARASEK	bell tree, zither, African drums, percussion, Mexian bell wheel, vcls	A
	DAVID LYNCH	gtr, flute, perc, wood flutes, vcls	A
	MARY McCUTCHEON	samison, bells, recorder, balinese pot gongs, sanctus bells, vcls	A
	SHIPEN (BILL LEBZELTER)	sitar, bagpipe shanter, reed instruments, japanese gongs, African balangi, bells, vcls	A
	SHISHONEE (KATHERYN RUETENIK)	venezuelan string harp, koto, tamboura, accordian, perc, bells, harmonium, vcls	A

TREE (IA) - Self Titled LP.

NB: The group went through many incarnations; line-up 'A' above is that which appeared on the album.

ALBUM: 1(A) THE CHRIST TREE - A MUSICAL MEDITATION
(w/lyric insert) (Pomegranate 001) 1975 R2

Here's a rare Christian folk-psych album. These **Trees** consisted of a group of men and women dressed in robes, singing and playing an assortment of sitars, zither, dulcimer, flutes, guitar, gong, tamboura... Housed in a black sleeve with pictures on the back, the album contains two long cuts on side one and seven on side two. A few hundred copies were pressed.

Katheryn Krupa (nee Ruetenik) recalls: - "We lived on a bus (several actually) and toured around the US and Canada in the seventies. The group began in New York City, changed, grew, lost and gained members - then was based at the Cathedral of St. John The Divine in New York. (Dean Morton may recall us or may not these days). Two members of the group Shipen and Ariel are now dead, but the rest of us are still around and spread around the country. I went on to be in an art-rock band playing pedal harp called Art in America (CBS/Pavillion records 1981/2?). I also have another tape of older music, in the same genre (folk with many bizarre instruments from around the world) which was recorded before *The Christ Tree*, although the recording quality isn't as good."

David Lynch: - "We were more than just a 'music group' as such. Our lives intertwined around a five-year journey or 'pilgrimage' in our various bus homes, setting up 'camp' in diverse locations around North America, being a resident "society" or community in New Mexico and New York City, where we attempted to explore the concepts of monasticism and spirituality; Christ centred in attitude and immersing ourselves in the deep wisdom of the worlds cultures and spiritual practices. From this journey and its meaning evolved our musical compositions. Whether from sources of Gregorian plainchant or hypnotic Balanesian rhythms, our musical sessions struggled with the psalms and melodies of antiquity and the challenges of our instruments and lifestyle, working with a constantly evolving ensemble to allow the Music of the Tree to take root and its branches to ring with songs and sounds. I now live in Cincinnati, Ohio with my wife and we are involved in composition and playing. In fact from Shipen's example perhaps, I have been playing sitar for several years along with my collection of wind instruments and both playing and composing with my wife Shari who is a violinist and plays keyboards and percussion, under the name Luminaria."

The band is thought to be planning a reissue of old material and the *Christ Tree* album on CD. (SR/KK/DL)

Amanda Trees (?)

Personnel:	ROBERT CUMMINGS JUMA		A
	EDDIE HEATH OLLIE		A
	AMANDA TREES	vcls	A

ALBUM: 1(A) AMANDA (Poppy PP-LA003-F) 1972

This is a strange album of "real people" psych-folk. You'll either like it or hate it as she sings out of tune and the vocals have an echoed effect. **Amanda Trees** sings songs like *Pineapple Dinosaur, Prehistoric Animals, Spirit* plus a weird cover of Bobby Hebb's *Sunny*. It was produced by Kliff Adam. (SR)

Tree Stumps (OH)

Personnel incl:	GARY HARRINGTON	bs	A
	MIKE HAY	gtr	A
	RON JANKOWSKI	gtr	AB
	RUSS JANKOWSKI	keyb'ds	AB

COURTNEY JOHNS	drms	ABX
ALL HOWARTH	bs	B
CHRIS JOHNS	keyb'ds	X
WOODY LEFFEL	ld vcls	
TERRY KELLERMAN	ld vcls	
RANDY SABO	keyb'ds	X
KENDALL STAUFFER	gtr	
MICHAEL STANLEY	bs	X

45: Jennie Lee/Listen To Love (Record Records Inc. 20013) 1966

A Cleveland, Ohio band whose sole single, featuring a pair of Ron Jankowski songs, appeared on their own label in May 1966.

Around 1967, the Jankowski brothers departed and in 1969 released a soft-pop single as Audi Badoo - *Troubles/I Don't Know How You Do The Things You Do* (United Artists 50627). Later they formed Springwheel and Ron Jankowski remained in the music industry after relocating to the West Coast.

Meanwhile the **Tree Stumps** went through several line-ups and did not record again until after their final line-up (X) changed their name to **Silk**. Of other members who passed through the ranks - Harrington went to **Kicks Inc.**, and Howarth formed **Renaissance Faire** with Leffel (who was in several other bands including **Granicus** and **Pi Corp**).

Compilation appearances have included: - *Jennie Lee* on *Highs In The Mid Sixties Vol. 9* (LP); *and Listen To Love* on *Pride Of Cleveland Past* (LP). (MW)

The Tree Toppers (CA) - see The Beauchemins (CA).

Treez (IL)

Personnel incl:	RAY FOSTER	ld vcls

45: You Lied To Me Before/
Only As Long As You Want It (Harlequin 660725) 1966

From the label that produced **006**'s *Like What Me Worry*. A Chicago area outfit whose vicious girl put-down punker *You Lied To Me Before* is also featured on *Off The Wall, Wall, Vol. II* (LP) and *Gravel Volume 4* (CD). Its flip, *Only As Long As You Want It*, can also be found on *Teenage Shutdown, Vol. 15* (LP & CD).

Lead singer and writer Ray Foster's next outfit was **The Middle Window**. (MW)

The Tremelons (IL)

EP: 1 ALL GIRL COMBO (Sundazed SEP 121) 1996

NB: (1) Contains *Whole Lotta Shakin' Goin On, Heartbreak Hotel, Theme For A DJ* and *Please Let Me Know*.

45s: Whole Lotta Shakin' Goin' On /
Heartbreak Hotel (Wildwood 005) 1964
Please Let Me Know/Theme For A DJ (Wildwood 115) 1964

A Chicago all-girl band that would mutate into **The Luv'd Ones** in 1966, a band who recorded for Dunwich. They recorded two singles for a tiny local label in 1964 which are collected on the Sundazed EP.

Compilation appearances have included: *Theme For A "D.J."* on *Girls In The Garage, Vol. 7* (LP); and *Whole Lotta Shakin' Goin' On* is also featured on *The Big Itch Vol. 2* (LP). (MW)

Tre-Mendez (IN) - see The Troup (IN).

Tremors (OH)

45: Wondering Why/What Have I Done (Catalina 03/04) 1967

Out of Urbana, Ohio *Wondering Why*, a half decent amalgam of punk and psychedelia from June 1967, can also be found on *Garage Punk Unknowns, Vol. 3* (LP), *Vol. 2* (CD) and the *Garage Punk Unknowns Box Set*. (VJ/MW/GGI)

The Trenchmen (ND)

Personnel:			
	GREG JORDAHL	gtr	AB
	JIM MACKEY	bs, vcls	AB
	ALAN MATTSON	organ	AB
	KEN WHITE	drms	A
	TODD BALLANTYNE	drms	B

10" EP: 1(A/B) THE TRENCHMEN MEET THE LOST SOULS
(Break-A-Way BREAK 009) 2003

45: Chains On My Heart/
Travel With Me (Impact Sound UA 23667/8) 1967

Formed in 1965, Minot, North Dakota's **Trenchmen** would last until 1968, producing just one sought-after single in August 1967. Both sides were written by guitarist Greg Jordahl; *Travel With Me* is a typical class-of-66 garage fuzz-punker, whereas *Chains On My Heart* taps into the emerging psychedelic sounds.

The band split when the members left school. Jordahl joined the final, short-lived line-up of Dickinson's **Lost Souls**.

The full story is on the Break-A-Way EP, which gathers together the entire released output of both bands.

Chains On My Heart has also reappeared on *Garage Dreams Revisited Vol.1* (EP). (MW/WV/VJ)

Bobby Trend (WI)

45s: Good Day/Judy (Ivanhoe 504) 1970
Good Day/Judy (Metromedia MM-203) c1970

Good Day is catchy rock-pop, originally a local hit for **Ormandy** on the Kasaba label which had been picked up by Decca for national exposure.

Judy is a haunting lament with husky vocals and plaintive guitar. You can also find it on *Come Fly With Us..* (LP). The very same track had appeared on the previous Ivanhoe release under the artist's real name, (Rudy) **Von Ruden**, formerly a member of (Johnny and) The Shy Guys who were based out of LaCrosse, Wisconsin (they were formed originally in Winona, Minnesota). (MW/GM/SR)

The Trespassers (MD)

45: Living Memories/Come With Me (Silver Seal 1020) 1968

This Baltimore band included former members of The Allisons. Their *Living Memories* is a fine slice of psychedelic punk with a few moments of dementia.

Compilation appearances include: *Living Memories* on *Pebbles, Vol. 14* (LP), *Mayhem & Psychosis, Vol. 2* (LP), *Mayhem & Psychosis, Vol. 2* (CD) and *Psychedelic Unknowns, Vol. 6* (LP & CD); and *Come With Me* on *Psychedelic Experience, Vol. 2* (CD), *You're So Square* (LP) and *In The Red Vol. 2* (LP). (VJ/MW)

Ryan Trevor (?)

ALBUM: 1 INTRODUCING RYAN TREVOR
(Ryan Songs RF-1) 1977 R1

This obscure folk-rock album may interest some readers. The sound is mostly built around acoustic guitar, although there are some cuts with electric leads and synthesiser. (VJ)

The Treytones (OH)

45: Nonymous/Dream Lover (Sunliner 101) 1963

The Treytones was a pre-punk Bo Diddley-influenced vocal trio from Wooster, Ohio. They formed in 1962 and were quite a popular live attraction for a while. *Nonymous* is a real Diddley-style pounder.

You'll also find *Nonymous* on *Psychedelic Unknowns, Vol. 4* (LP & CD), *Back From The Grave, Vol. 6* (LP) and *Back From The Grave, Vol. 3* (CD). (VJ/MW/GGI)

The TR-4 (CA>Peru) - see The Ringers (CA>Peru).

Triad (MN>Canada)

Personnel incl: MIKE MANKEY A

45: The Only Way To Fly/Border Line (Franklin 634) 1969
NB: Canadian release.

From Minneapolis/St. Paul, this garage band went to Canada for a fortnight to play some gigs and record the above single. Mike Mankey (originally from Fort Wayne, Indiana) formed **Triad** after the **Olivers** broke up and he'd relocated to Minneapolis. His next outfit was Thundertree before he joined a regional company performing 'Jesus Christ Superstar'. In the noughties, he's still performing - as a one-man band around the Twin Cities.

The Only Way To Fly also figured on the label's 1969 *Winnipeg* (LP) Canadian compilation and much later on *The Best Of Franklin Records* (2-CD). (VJ/MW)

Trials and Tribulations (?)

Personnel:
GENE FUCHS A
JIM HARVEY A
JOHN WILF A
SONNY WILF A

ALBUM: 1(A) TRIALS AND TRIBULATIONS (Vanguard VSD-6565) 1970

45s:
Please Mrs. Henry (mono/stereo) (promo-only) (Vanguard 35124) 1970
Please Mrs. Henry/Thoughts That Rhyme (Vanguard VRS-35124) 1970/1

An interesting psych-tinged folk-rock quartet. Their second single was produced by Bob Scherl and recorded at the Sound Factory, Hollywood, California. (SR/MW)

The Triangle (TX)

Personnel:
MICHAEL CARELLI vcls, gtr A
TY GRIMES drms A
HOWARD J. STEELE bs A

ALBUM: 1(A) HOW NOW BLUE COW (Amaret ST-5001) 1969

45s:
Magic Touch/Music, Music, Music (Amaret 108) 1969
Lucille/99.5 (Amaret 113) 1969

Originally from El Paso in Texas this band later moved to L.A. *Music, Music* is the best cut on their album which mixed hard-rock, blues and rock'n'roll. The singles are taken from the album. Grimes went on to Rick Nelson's Stone Canyon Band and later still to **Captain Beefheart**. (VJ)

Tribal Sinfonia (MI)

45s:
Something Has You Turned Around/Do You Want Me (Tribe Records) 196?
Tired Of Living (And Being Dead)/Nebbish (Ego Records 203) 196?

The first single is notable for a great guitar freak-out on *Something...* accompanied by a hammering organ and horn section. Their second is nowhere near as solid. From the metro Detroit area, they claim their best gig was opening for **Mitch Ryder** at Jackson State Prison. (BB)

The Tribu-Terrys (OH)

45: Leavin' To Stay/My Shadow Is You (Prism 1235-45-PR-1951) 1966

This outfit was from the Dayton, Ohio area. Their *Leavin' To Stay* sounds in places vaguely like *(I'm Not Your) Steppin' Stone*. It has lots of echo but a rather monotonous backing. The flip is a melancholy garage ballad.

You can also check out *Leavin' To Stay* on *Garage Zone, Vol. 2* (LP), *The Garage Zone Box Set* (4-LP) and *Wyld Sydes Volume 2* (CD). (VJ)

Tricycle (NY)

Personnel:
ART BROOKS A
BOB CIRILLI A
JOHN TRICOZZI A
FRANK WHITE A

ALBUM: 1(A) TRICYCLE (ABC ABCS-674) 1969

An Italian-American band, **Tricycle** was from the New York area. Musically the album lies somewhere between pop-psych and bubblegum music, with titles like *Mr. Henry's Lollipop Shop*, *Lemonade Parade*, *54321 Here I Come*, *Mary Had A Little Man*, *Simon Says*, *Yumberry Park* and *Good Time Music*. It's best avoided. (SR)

Vic Trigger Band (CA)

ALBUM: 1 ELECTRONIC WIZARD (Sanctuary 12103) 1977 R2

Essentially a guitar-based hard prog-rock effort, this album has lots of fuzz and wah-wah. The California band also recorded an eponymous mini-album for the same label in 1983. (VJ)

ABCS-674 STEREO
TRICYCLE

TRICYCLE - Self Titled LP.

Trillium (NY)

45: Queen Alice/News (Mr.G G-813) 1968

Another undocumented band from the vibrant Rochester, New York scene whose sole March 1968 single is a good catch for sixties garage/psych-pop fans. Both sides were written by V. Bearce & B. Davis. *Queen Alice* is Pepper-ish pop where ringing guitar interweaves with delicate keyboard runs; *News* is catchy, chirpy pop with some fuzz.

Queen Alice reigns on *Incredible Sound Show Stories Vol. 14* (LP). (MW)

Trilogy (IL)

Personnel:			
	SKIP GRIPARIS	ld gtr, piano, vcls	A
	KEVIN McCANN	gtr, hrmnca, organ, vcls	A
	BERNIE PERSHEY	drms, tablas	A
	THOM RICHARDS	bs, flute	A
	BOB WILSON	ld gtr, vcls	A

ALBUM: 1(A) I'M BEGINNING TO FEEL IT (Mercury SR-61310) 1970

45: I'm Beginning To Feel/Goodbye Flying (Mercury 73154) 1970

NB: double A-sided promo copies also exist.

The album, which was recorded in Chicago, ranges from mellow folk to harder rock. The first side is the best and includes the highlights; *Three Blind Mice, Removing Myself* and *Goodbye Flying*. Rick Barr guests on drums on one track. Berni Parsley (from **Lightning**) and Tom Richards assisted on the album, but weren't really part of the core group. (VJ)

The Trilogy (FL)

ALBUM: 1 TWO SIDES OF THE TRILOGY (Strange Productions T-101) 197? SC

This album was recorded by a lounge band from Florida with a female vocalist. (VJ)

The Trippers (SD)

45s: Have You Ever/Kaleidoscope (Milltown M-101) 1968
Watch Yourself/Pictures Of Lily (Fulltone 8-9260) 1968

A progressive late sixties outfit from Sioux Falls, South Dakota that produced these two singles. Sad to report then that, on their January 1968 debut, the Paulak-Goldberg composed *Have You Ever* is terrible (bouncy, knees-up, "music hall" pop with rinky-dink piano and kazoo), redeemed only by a decent cover of Procol Harum's *Kaleidoscope* with droning organ and a nimble guitar solo. (VJ/MW)

The Trippers (CA)

Personnel incl:		
	EDDIE HILTON	drms
	BOB HOPPS	vcls
	DON JOHNSON	bs
	MIKE VALDEZ	keyb'ds, vcls

45s: Dance With Me/Keep A Knockin' (Ruby-Doo 1) 1966
Dance With Me/Keep A Knockin' (Dot 16947) 196?
Taking Care Of Business/Charlena (Ruby-Doo 5) 1967
Taking Care Of Business/Charlena (GNP Crescendo 387) 1967

An L.A. garage outfit whose *Taking Care Of Business* is a superb up front fast frenetic fuzz-laden belter that would blister paint. The flip covers The Sevilles' *Charlena* in a frat-party style with a rasping sax break. This band also backed Don's brother Ken on his single he released as **Ken & The Fourth Dimension**

Taking Care Of Business has been compiled on *Lost Generation, Vol. 1* (LP), *Mayhem & Psychosis, Vol. 2* (CD) and *Psychotic Reaction Plus Ten* (CD). (MW/DG)

The Trips (CA)

45: There Was A Girl/At Least She's Happy (Score T-069) 1966

A California combo with a yearning garagy teen-ballad reminiscent of **London Knights'** *Go To Him* or the mid-sixties Cascades output. *At Least She's Happy* is up-tempo **Byrdsy** folk-beat and can also be found on *Love Is A Sad Song, Vol. 1* (LP). (VJ)

Tripping Out (OH)

ALBUM: 1 TRIPPING OUT (No label) 1970 R2

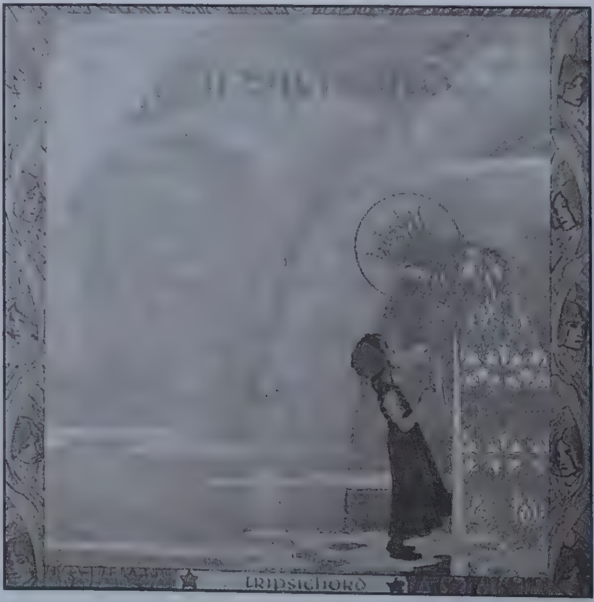
This is a spoken word record privately pressed for the University Of Toledo to use for drug education purposes. The record was designed to acquaint its audience with the 'Drug Experience' without exposing them to its dangers. It is narrated by Ivan Harvey of Ohio's Toledo University and includes music written and preformed by David Corbin. Titles on side one are: *What Tripping Is Like, A Simulated LSD Trip, The Psychedelic Movement, A Second Awakening* and *Marijuana.* Side two comprises: *Simulated Hashish Experience, Psilocybin, Mescaline, and STP, Simulated Heroin Nod, Simulated Cold Turkey,* Goof Balls and *Speed.* (VJ)

Tripsichord (Music Box) (CA)

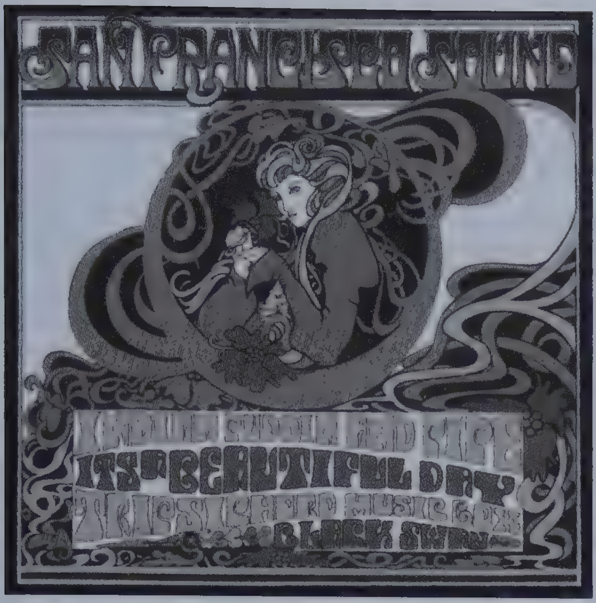
Personnel:			
	RANDY GORDON (GUZMAN)	drms, vcls	ABCD
	OLIVER McKINNEY	keyb'ds, vcls	A
	FRANK STRAIGHT	ld gtr, vcls	ABCD
	DAVE ZANDONATTI	bs, vcls	ABCD
	RON McNEELEY	vcls	B D
	BILL CARR	gtr, vcls	C

ALBUM: 1(C) TRIPSICHORD (San Francisco Sound T-12700) 1970 R6
2(C) TRIPSICHORD (Janus JLS-3016) 1971 R2/R3

NB: (1) demo disc issued in thick white jacket with front and rear stickers applied. These stickers are in various colours, all with the same psychedelic artwork and logos for "Tripsichord Music Box" and "San Francisco Sound". The front sticker is considerably larger than the one on the rear of the jacket, but otherwise identical. The label on the record itself is the same red and black design found on the original pressing of the *Fifth Pipedream - San Francisco Sound Vol. 1* compilation. The labels show the band simply as 'Tripsichord'. Three of the tracks on this demo album are known by slightly different titles than appearing on the Janus editions, and three tracks are slightly longer. (2) is an authorised reissue of (1). Two different legitimate pressings exist on Janus: (i) Tan label, Janus logo, no mention of "San Francisco Sound" on label. (ii) Tan label, Janus logo, large "San Francisco Sound" logo at bottom of label. These two versions are otherwise identical and command an equal value, however, the version with the Janus logo only on the label seems to be considerably rarer. A white label promo edition exists on Janus. (2) counterfeited on vinyl in the eighties with a black and white San Francisco Sound label. (2) reissued



TRIPSICHORD - Self Titled LP.



FIFTH PIPE DREAM (Comp CD) including Tripsichord Music Box.

on green vinyl with the tan Janus/San Francisco Sound label. (2) reissued on vinyl as a 2-LP set (Akarma AK 077) 1999, adding the three tracks from the *Fifth Pipedream - San Francisco Sound Vol. 1* compilation and the two non-LP cuts from the 1969 single. (2) reissued on CD (Eva B31/852124) 1993. (2) reissued on CD (San Francisco Sound 07680) 1999. (2) reissued on CD (Akarma AK 077) 1999, adding the three tracks from the *Fifth Pipedream - San Francisco Sound Vol. 1* compilation and the two non-LP cuts from the 1969 single. Curiously, the two legitimate Janus pressings (as well as all subsequent reissues) were not mastered from the original tapes! To date, only the rare demo album (1) is a confirmed first generation issue from the master tapes, and has correspondingly 'clearer' sound than all other pressings.

45s: α Times And Seasons/
Sunday The Third (San Francisco Sound 115) 1969
β She Has Passed Away/
Fly Baby (San Francisco Sound 127) 1970

NB: α both sides non-LP. β 'A' side title is not a misprint, this is how it appears on the 45 and on the demo album. It was re-titled *We Have Passed Away* on the Janus edition of the LP. *Fly Baby* is the LP version, but radically edited due to its length.

Tripsichord Music Box (name shortened to 'Tripsichord' in 1970) was one of the Bay Area's most enigmatic and amazing bands. Despite being one of the least documented and least commercially successful of the San Francisco Sound family of groups under producer Matthew Katz' control, the music they left behind is quite stellar and easily ranks alongside the output of stablemates **Moby Grape** and **It's A Beautiful Day** from the same period (1968-70).

Tripsichord Music Box started life as **The Ban** before changing names to **Now**. The group was managed by Randy Guzman's parents, so he took the name Gordon, for business reasons. The Guzman's had shopped the group around to all of the L.A. record companies and local promoters, while the band played high-profile gigs at places like the Sea Witch and Pandora's Box on the Hollywood's Sunset Strip. Despite playing the same circuit as the **Seeds**, **Strawberry Alarm Clock**, **Yellow Payges** et al, and building a considerable following, it was not until they came to the attention of Matthew Katz that they were taken seriously as a viable commercial entity. Katz relocated the band to San Francisco and re-christened them **Tripsichord Music Box**. They played live (along with most of Katz' other bands) frequently at his San Francisco Sound Ballroom in Seattle and in California.

In December 1967, **Tripsichord Music Box** was the first group to record on eight-track equipment in San Francisco (prior to the arrival of state of the art multi-tracking equipment, most S.F. bands were going to Los Angeles to record). This session produced the three tracks that were included on the rare *Fifth Pipedream - San Francisco Sound Vol. 1* (LP) compilation: *It's Not Good, You're The Woman* and *Family Song.*

When Katz lost the group **Moby Grape**, he had **Tripsichord Music Box** play a number of shows as the now infamous "fake grape". Gregg McKinney (Oliver's brother) recalls: "They did the free show in Encanto Park, Phoenix, Arizona, where our 93-year-old grandmother came to the "love-in" to see her grandson play. Oliver ended up playing guitar on stage, something he truly hated! For the record, the guys did not like deceiving other people's fans and would rather have kept playing their own music."

Oliver McKinney left the band during 1969, moving with his family to Pensacola, Florida. He played music locally into the mid-eighties and is now a commercial artist and plays cello in a church orchestra.

Oliver McKinney was replaced by guitarist Bill Carr and as well the band was often augmented by Zandonatti's high school buddy Ron McNeeley on vocals. It was this more aggressive dual-guitar line-up (with and without McNeeley) that recorded the band's most spectacular music. Listening to their 1969 recordings today, it's clear that they alone carried the dual-guitar torch that year that was once shared by **Quicksilver Messenger Service**, **Frumious Bandersnatch** and **Moby Grape**. The *Tripsichord* album is essentially what the world was hoping *Shady Grove* would be! *Fly Baby* sounds like **Quicksilver** at their ethereal best, and throughout, the guitar interplay is breathtaking on this underrated gem. A dark vibe permeates the album through an obsession with death and the afterlife in the lyrics:

"The life that I lived and the image I reflected
Still remains in the eyes of those who I protected
And now I rest eternally...
The dim light shines from the black door where I have just passed through."
(from *Black Door*)

The Narrow Gate has creepy lyrics "Lovely, lovely living souls, blowing warmth from purple heat... now I'm cold" backed by a stunning instrumental track loaded with unusual percussion. Aside from the rather pedestrian *Short Order Steward*, every cut on the album is killer and required listening for all fans of sixties music. The recent Akarma package (also issued on CD) collects all the released **Tripsichord Music Box** recordings 1968-70 and is the most economical way to investigate this fine little-known band.

In 1970, **Tripsichord** left California for Utah, where Dave Zandonatti and Ron McNeeley joined a Mormon traveling musical troupe called The Sons Of Mosiah. This collective was managed by Orrin Hatch, now a well-known politician in the State. Several concerts were recorded during 1970, and a double album was issued that year: *The Sons Of Mosiah Live! In Washington, D.C.* (Lab Productions). Zandonatti and McNeeley appear on the album as a folk duo, and given about 25 minutes, perform five songs including both sides of the 1969 **Tripsichord Music Box** single. In between the tracks, they explain in some detail how the lyrics relate to Biblical texts. Ironically the emcee of the show introduces Zandonatti as "a former member of the acid-rock group **Moby Grape**"!

In 1971, Dave Zandonatti produced a recording for singer Marvin Payne which was released in album form by Mike Curb (Curb Records). Zandonatti also plays on the album, as does **Tripsichord** drummer Randy Gordon and violinist Danny Colletti who was a member of a seventies band with Zandonatti called Natty Bumppo.

Dave Zandonatti (aka John E. Smorgasbord) is currently fronting a swing band called The Blue D'Arts, and Randy Gordon has (no kidding!) been playing drums for the *real* **Moby Grape** in recent years!

Compilation coverage has included: *Sunday The Third* and *Times And Seasons* from their non-album single, on *Filling The Gap* (4-LP box); Matthew Katz's *Then And Now, Vol. 1* (CD) includes *You're The Woman* and *Fly Baby*, whilst *Then And Now, Vol. 2* (CD) includes *Family Song* and *On The Last Ride.* (CF/GMy/DZ)

The Triumphs (TX)

Personnel incl:	FRED CARNEY	keyb'ds	A
	DON DRACHENBERG	sax, vcls	A
	TIM GRIFFITH	bs	A
	TOM GRIFFITH	gtr	A
	GARY KOEPPEN	hrns	A
	TEDDY MENSIK	drms	A
	B.J. THOMAS	vcls	A
	DENVER "DENNY" ZATYKA		A
	JOHN PERRY	bs	
	DOUG GRIFFITH	keyb'ds	
	RON PETERSEN	hrns	

45s:	I Know It's Wrong/Lazy Man	(Dante 3002) 1965
	Garner St. Park /On The Loose	(Joed 117) 1965
	Keep It Up/Vietnam	(Joed 119) 1965
	Better Come Get Her/Monicia Baker	(Pacemaker 238) 1966

Formed in Rosenberg/Needville, Texas in the mid-fifties; all bar Don Drachenberg met at Lamar Consolidated High School in Rosenberg. *Garner St. Park* was a local hit in the Houston area around 1964 and also figured on *Swinging At The Go Go Club!* (LP).

After B.J. Thomas quit the band, Drachenberg took over vocal duties and **The Triumphs** continued all the way through to 1983, with John Perry taking over bass duties and Doug Griffith's joining in the early eighties.

In 1993, **The Triumphs** had a successful re-union and they're still performing to this day, whilst B.J. Thomas too is also still performing as a solo act.

Sadly Denny Zatyka passed away in 1997.

There was also a different Triumphs from Houston in the early seventies (with singles on Master and Wand) who'd formerly been The Inside Trax.

Better Come Get Her has been compiled on *Vile Vinyl, Vol. 1* (LP) and *Vile Vinyl* (CD). (MW/TD/VJ)

The Triumphs (OH)

45s:	Lovin' Cup/It's So Easy	(Genuine 152) 1967
	The Walk/People Try My Mind	(Genuine 163) 1969

From Ashtabula, Ohio their first single was recorded at the famous Chess studios in Chicago.

Compilation appearances include: *Lovin' Cup* on *Off The Wall, Vol. II* (LP) and *Teenage Shutdown, Vol. 10* (LP & CD); *The Walk* on *Bury My Body* (CD); and *People Try My Mind* on *Psychedelic States: Ohio Vol. 2* (CD). (VJ/GGI/MW)

The Triumphs (PA)

45s:	Don't Ask Me Why/ It Doesn't Matter Anymore	(Barclay 14211/2) 1964
	Question/What Did I Do	(Barclay 14249/50) 1964

This Hamburg, Pennsylvania bunch changed their name from this all too used moniker to **The Razor's Edge**. They subsequently found that their new name had also been bagged so after one further single they became **Pat Farrell & the Believers**.

Arf! Arf! has unearthed this band's output - both singles can now be found on *Eastern PA Rock Part One (1961-'66)* (CD), and five unreleased cuts are unearthed on the **Pat Farrell & The Believers** CD.

Other Triumphs of interest include the Milwaukee bunch whose *Surfside Date* (I.F.F. 151) graces *Back From The Grave, Vol. 2* (LP) and *Garage Kings* (2-LP); and an uncompiled Chicago garage outfit with two singles on the Cha Cha label. (MW/VJ)

Trizo 50 (MO)

Personnel:	JIM BELL	bs, vcls	A
	JOHN De PUGH	drms, vcls	A
	ROBERT De PUGH	keyb'ds, vcls	A
	DAVID JOHNSON	ld gtr, vcls	A
	ROBERT WALKENHORST	gtr, vcls	A

ALBUM: 1(A) TRIZO 50 (Cavern Custom 74-0142) 1974? R4

NB: (1) promo only demo album. It is thought 100 copies were pressed. (1) reissued on vinyl plus a 7" (World In Sound Records RFR 21) 2004. (1) reissued on CD (World In Sound Records WIS1021) 2004 with bonus tracks.

Previously known as **Phantasia**, this band was from the Norborne area in Missouri. The **Trizo 50** album was recorded in the band's rehearsal studio on a four-track recorder and was intended as a songwriter's demo, including re-recordings of some **Phantasia**-era tracks. Some of these recordings were included on two collections of **Phantasia** material issued in the nineties. See their entry for details.

David Johnson and John De Pugh had previously played together in a mid-sixties covers/dance band called The J-Walkers. De Pugh retells the history of these bands in the 36-page booklet which accompanies the CD retrospective featuring 22 originals recorded 1973-1974.

Graveyard has been compiled on *Love, Peace And Poetry, Vol. 1* (LP & CD). (CF/MW/VJ)

The Trodden Path (WI)

Personnel:	MIKE FROMMER	gtr	A
	TOM SZYMAREK	drms	A
	STEVE TURNER	bs	A
	TIM URBAN	ld gtr	A

45: Don't Follow Me/Can't You See (Night Owl 6711) 1967

Until they recorded this Mequon, Wisconsin teen quartet was known as B.E.A.T. Ltd. For their sole single they combined folk-rock with fake British accents on *Don't Follow Me*, which you'll also find on *Highs In The Mid-Sixties, Vol. 10* (LP).

Both sides of their single were also compiled, along with two previously unreleased tracks *Keep Me Hangin' On* and *In This World I Need Love*, on *The Cuca Records Story 2: Garagemental* (CD). (VJ/GM/MW)

Chuck Trois and The National Bank (PA)

ALBUM: 1 CHUCK TROIS AND THE NATIONAL BANK (A&M SP-4021) 1969

45: Dear Mr. Fantasy/What Might Have Been (A&M 1088) 1969

NB: there's also a promo version featuring short and long versions of *Dear Mr. Fantasy*.

From Philadelphia, this interesting group sounded a bit like **Blood Sweat and Tears** on acid, with two long twisted covers of Traffic (*Dear Mr Fantasy* and *40,000 Headmen*) and their own *Free Thing*.

Their leader and guitarist, **Chuck Trois**, was previously in **The Soul Survivors**. (SR)

Trojans of Evol (IN)

45: Through The Night/Why Girl (T.O.E. 125969/125970) 1966

Hailed from Gary, Indiana and travelled up to Chicago's Columbia studios to record the above single which they put out on their own label. *Through The Night* had a pretty good guitar break and lots of fuzz.

Compilation appearances include: *Why Girl* on *Project Blue, Vol. 5* (LP) and *Fuzz, Flaykes, And Shakes, Vol. 4* (LP & CD); and *Through The Night* on *Back From The Grave, Vol. 6* (LP). (VJ)

The Trolley (WA)

Personnel:	GARY CHURCH	bs	A
	MIKE LANGDON	ld gtr, ld vcls	A
	BARRY PUHLMAN	keyb'ds, vcls	A
	DENNIS RICHEY	vcls, perc	A
	PETE SACK	drms	A
	RICK JOHNSON	drms	
	KIRBY SHELL	bs	

45: Toy Shop/Breakdown (Piccadilly 246) 1967

This Pacific Northwest (from Seattle) act's single consists of a hypnotic jingle-jangle melodic and melancholy pop ballad backed by an excellent, though restrained, punker along the usual girl-put-down lines. They were sometimes known as The Peppermint Trolley, but shouldn't be confused with the Acta Recording act of the same name.

Peter Sack went on to play with **Merrilee Rush**.

You'll also find *Breakdown* on *Midnight To Sixty-Six* (LP), *Northwest Battle Of The Bands, Vol. 1 - Flash And Crash* (LP & CD) and *Northwest Battle Of The Bands, Vol. 1* (CD); and *Toy Shop* on *Fading Yellow Vol. 3* (CD). (DR/MW/VJ)

The Troll(s) (IL)

Personnel:			
	RICHARD CLARK	organ, vcls	A
	RICHARD GALLAGHER	gtr, vcls	A
	MAX JORDAN, Jr.	bs, vcls	A
	KEN APPLES	drms	
	KEN CORTESE	drms	

ALBUM: 1(A) ANIMATED MUSIC (Smash SRS-67114) 1968 R1

NB: (1) reissued on vinyl (Radioactive RRLP064) 2005. (1) reissued on CD (Flashback 10) 1997. (1) reissued on CD (Radioactive RRCD064) 2005.

			HCP
45s:	Every Day And Every Night/ Are You The One?	(ABC Paramount 10823) 1966	96
	Something Here Inside/ Laughing All The Way	(ABC Paramount 10884) 1966	-
	There Was A Time/ They Don't Know	(ABC Paramount 10916) 1967	-
	Baby, What You Ain't Got (I Ain't In Need)/ Who Was That Boy?	(ABC Paramount 10952) 1967	-
α	I Got To Have You/Don't Come Around	(USA 905) 1968	129
β	Satin City News/ Professor Potts Pornographic Projector	(Smash S-2208) 1969	-

NB: α also issued as a one-sided promo of *I Got To Have You*. β both tracks are from the LP.

The Trolls inhabited Chicago, Illinois and issued several noteworthy singles. They kicked off with *Every Day And Every Night*, forceful beat modelled loosely on *Gloria*, backed by a Beatlesque ballad. The follow-up was more overtly Invasion pop, with two upbeat ditties similar to Herman's Hermits. *They Don't Know* continued in the same vein and added a slightly fuzzy guitar. *There Was A Time* is a frantic fuzzy popper with harmonica, **Cryan' Shames** harmonies and a rousing ending. Until that point all had been written or co-written by Richard Clark. Then Richard Gallagher came up with *Baby, What You Ain't Got...* and they let RIP with a storming fuzz-fest of heavy pop - awesome! The flip is harmony-pop and sounds exactly like **The Critters**. A recording of *I Got To Have You* from February 1968 has also been included on the *Early Chicago* (LP) compilation.

THE TROLL - Animated Music LP.

They may have been having an identity crisis around late 1967 because a single appeared by **The Carnival Of Sound** - *Don't Come Around/I Can't Remember* (USA 892) - shortly before their early 1968 release of the identical track (according to the *Mindrocker, Vol. 2* (LP) notes). In any event the **Trolls**' USA single is decent pop with *Don't Come Around* being the stronger cut by far, a real catchy popper with pumping Diddleyesque riff. After that they retreated to their underground lair...

They re-emerged towards the end of the year as psychedelic-pop-rockers The **Troll**, with a very interesting album. This included the powerful *Werewolf* and *Witchbreath* and a number of other psychedelic numbers such as *Satin City News* and *Everybody's Child*, alongside the lighthearted *Professor Potts Pornographic Projector* and *Have You Seen The Queen?*. The album had a smattering of slower numbers, too, notably *A Winter's Song* and *I've Only Myself To Blame*. The album is recommended but originals are not easily obtained, as it's now a mini-collectors' item.

Compilation appearances include: *Don't Come Around* on *Mindrocker, Vol. 2* (LP); *Every Day And Every Night* on *Psychedelic Unknowns, Vol. 3* (LP & CD), *The Essential Pebbles Collection Vol. 1* (2-CD) and *Pebbles Vol. 7: Chicago 2* (CD); *Are You The One?* on *Gravel Volume 2* (CD); *Something Here Inside* on *Gravel Volume 4* (CD); *Laughing All The Way* on *Destination Frantic Volume 2* (CD); *They Don't Know* on *Gravel Volume 1* (CD); and *There Was A Time* on *Psychedelic States: Illinois Vol. 1* (CD). (VJ/MW)

The Trolls (CA)

Personnel incl:		
	DENNIS CARRASCO	drms
	ROGER HEDGE	gtr
	JIM McPHERSON	bs, vcls
	BOB ROMINGER	ld gtr

45: Walkin' Shoes/
How Do You Expect Me To Trust You (No label 23267) 1966

This San Jose band's debut appeared on a Century custom press in early 1966. Both sides were written by Jim McPherson and demonstrated a flair for snappy contemporary sounds with an Anglophile accent. In short order they secured a deal with RCA and the 'B' side reappeared on their next release, as by **The Stained Glass**.

Walkin' Shoes strode onto *Son Of Gathering Of The Tribe* (LP) and *Pebbles Vol.11: Northern California* (CD). (MW)

The Trolls (CO)

45s:	That's The Way Love Is/Into My Arms	(Rum 1010) 1966
	Stupid Girl/I Don't Recall (PS)	(Warrior 173) 1966

Here's another **Trolls**, this time from Pueblo, Colorado. *That's The Way Love Is* was erroneously included on the Texas compilation *Flashback, Vol. 1/Texas Flashbacks, Vol. 1* (LP & CD). Some copies of the follow-up came in a picture sleeve. It was a Rolling Stones cover, the flip, *Into My Arms*, was written by R. Gonzales.

Later *That's The Way Love Is* appeared on *Monsters Of The Midwest, Vol. III* (LP) whose sleeve-notes say the band later became White Lightnin' and issued a single on Sandoz and then **Jade** with a single on Jade. However, according to the sleevenotes of *Highs In The Mid-Sixties, Vol. 18* (LP), which features both sides of the Warrior single, they became Baby Magic! Can anyone set the record straight?

Other compilation appearances include: *That's The Way Love Is* and *I Don't Recall* on *Psychedelic States: Colorado* (2-CD); *Stupid Girl* and *I Don't Recall* on *Storm In The Garage* (3-CD box); and *I Don't Recall* on *Now Hear This!* (CD). (VJ/MW)

The Trophies (MA)

Personnel:	JOHN DUNHAM	drms
	RICHARD ERIKSEN	bs, keyb'ds
	WAYNE HARVEY	vcls, gtr
	THOMAS HOWES	ld gtr
	PAUL OLBUM	bs

45s:	Walking The Dog/Somethin' Else	(Nork 79907) 1964
	Everywhere I Go/ Baby Doesn't Live Here Anymore	(Kapp 714) 1965
	Leave My Girl Alone/You're The Queen	(Kapp 750) 1966

From the Greenfield, Massachusetts area, Richard Eriksen left his early 60's frat-pack The Busters to form this garage band. Their first single features good rockin' versions of Rufus Thomas and Eddie Cochran classics. By their third single they'd smoothed out some of the rough edges to put down a slick garagy folk-rocker ballad in **The Knaves**' *The Girl I Threw Away* mould.

Somethin' Else was originally compiled on *Swinging At The Go Go Club!* (LP) and can also be heard on *Psychedelic Unknowns, Vol. 9* (CD); and *Baby Doesn't Live Here Anymore* figures on *The Lost Generation 3* (LP). (MW/BC)

The Tropics (FL)

Personnel incl:	MEL DRYER	vcls, toys	A
	BUDDY PENDERGRASS	gtr, keyb'ds	A
	BOBBY SHEA	drms, vcls	A
	CHARLIE J. SOUZA	vcks, bs	A
	ERIC TURNER	gtr, vcls	A
	DAVE BURKE	bs	

45s:		I Want More/Goodbye My Love	(Knight 102) 1965
		I Want More/Goodbye My Love	(Freeport FR 1006) 1966
		It's You I Miss/You Better Move	(Laurie 3330) 1966
		For A Long Time/Black Jacket Woman	(Thames T-103) 1966
		As Time's Gone/Time	(Columbia 4-43976) 1967
		This Must Be The Place//Summertime Blues Land Of 1,000 Dances	(Columbia 4-44248) 1967
	α	Groovy Christmas/Toy Soldier	(Malaco 2002) 1968
		Tired Of Waiting/Talkin' Bout Love	(Malaco 2003) 1969

NB: α shown as by Chipper.

This revered St. Petersburg/Tampa, Florida outfit was also known as Chipper, whose members would go on to outfits including **White Witch** and Bacchus. Their finest moment is probably the stunning *As Time's Gone*, a dangerous punker, punctuated by a strange 'whoop'. It is one of Florida's finest contributions to the genre and was written by Albert Schweikert and Karl Lamp of **The Raven(s)**. They were obviously a diverse act as their previous single, *For A Long Time*, verges on **Byrds**/Beatles-influenced folk-rock.

I Want More, from their debut single, is a fuzzy Invasion-flavoured stomper. The liner notes to *Psychedelic States - Florida Vol. 2* (CD) reveal that the group had already cut several demos including Solomon Burke's *Stupidity* and that an earlier incarnation of the band had released a limited press album (details unknown).

By their last single they'd moved into the seriously heavy school of post-Cream/**Vanilla Fudge** sounds to deliver a rather pedestrian version of The Kinks' hit backed by a melodramatic fuzz-rocker.

Dave Burke left **The Tropics** to join **The Standells**. The Fuzztones later covered *As Time's Gone* on their *Lysergic Emanations* album.

Compilation appearances have included: *This Must Be The Place* on *The Lost Generation, Vol. 2* (LP); *As Time's Gone* on *Mind Blowers Vol. 1* (LP) and *Songs We Taught The Fuzztones* (2-LP & 2-CD); *I Want More* on *Pebbles Box* (5-LP), *Trash Box* (5-CD) and *Psychedelic States: Florida Vol. 2* (CD); *You Better Move* on *Riot City!* (LP), *Teenage Shutdown, Vol. 14* (LP & CD) and *I Was A Teenage Caveman* (LP); and *For A Long Time* on *Destination Frantic!* (LP & CD). (MW/GSw/RSo/JLh)

The Troup (IN)

Personnel:	AMAURO ("MOE") OBREGON	gt, vcls	A
	ART OBREGON	bs	A
	LYLE PORTER	organ	A
	DAVE WAKE	drms	A
	(DENNIS PUCKETT)	gtr	A

10" EP: 1(A) GOING AWAY WITH THE TROUP (Break-a-way BREAK 004) 2002

45s:	I'm Going Away/I'll Be Back	(RTB #1/3) 1968
	Teenage Girl/Jungle Jive	(RTB #2/4) 1968

Both singles by this Pierceton, Indiana high school band are on the 10" 45rpm EP which reveals their full history. The Obregon brothers had played in local bands since 1964 - Moe's Combo, DeArMos and Tre-Mendez; the last of whom released a single on the Jessieca label, *You Belong To My Heart/Wild Free And Twenty Three.* They assembled **The Troup** in the summer of '66 and over the following year honed their chops by performing at local school hops, wedding receptions and private parties. In December 1967 they trooped off to Chicago and recorded four tracks, which were released on a pair of custom photo-label singles in early 1968. *I'm Going Away* was written by Art & Moe; the rest were by Dennis Puckett, a friend from another band, who also provided back-up guitar on their sessions.

Their sound harks back to the clean-cut pop/beat/dance sounds of 1964-5 with a strong frat flavour: - *I'm Going Away* is a frat-mover and their most garagy effort; *I'll Be Back* mixes Merseybeat with frat; *Jungle Jive* is a twangy dance number with animal noises and a twist of calypso; and *Teenage Girl* is a tribute to Dion & The Belmont's *Teenager In Love.*

I'm Going Away has reappeared on *Grab This And Dance* (LP). (MW/WV)

The Trout (?)

Personnel: CASSANDRA MORGAN
FRANK ROMEO
TONY ROMEO

ALBUM: 1 THE TROUT (mono/stereo) (MGM E/SE-4592) 1968

45: Carnival Girl/Worst Day I've Ever Been To (MGM 14030) 1968

An obscure trio (two men, one gal), seen described as "psych" by some dealers. Tony Romeo later wrote songs for The Partridge Family. (SR)

Troy (AL)

Personnel:	ANDY BROWN	gtr	A
	BILL JOSEPH	ld gtr, vcls	A
	WAYNE McMANNERS	drms	A

THE TROUT - Self Titled LP.

45: Amnesia/Papiermache (Alhambra 001,02) 1969

Originally known as **Merlynn Tree**, they came from Anniston, Alabama and split after they graduated in 1971. Their sole single is an unexceptional piece of heavy psychedelia.

You can also source *Amnesia* on *The Psychedelic Experience, Vol. 2* (LP) and *Psychedelic Experience* (CD). (VJ)

The Troyes (MI)

Personnel:			
	FRED DUMMER	ld gtr, vcls	A
	BILL HIRAKIS	drms, vcls	AB
	LEE KOTELES	ld vcls, organ	AB
	GARY LINKE	gtr, vcls	AB
	JERRY YOUNGLOVE	bs, vcls	A
	BRENT FLATHAU	ld gtr	B
	JOHN STANG	bs	B

45s: Why?/Rainbow Chaser (Phalanx 1008/1009) 1966
Why?/Rainbow Chaser (Space 7001) 1966
Help Me Find Myself/Love Comes, Love Dies (Space 7002) 1967
α Morning Of The Rain (United Sound Systems no#) 196?

NB: α acetate-only, no commercial release known.

This Battle Creek, Michigan mob also recorded an unreleased album at United Sound Systems in Detroit. Their excellent fuzz-punker *Rainbow Chaser* is NOT the UK Nirvana song.

On one of the acetates for the album, *Morning Of The Rain* the band was backed by Ray Anthony, the famous big band leader. Gary Linke: "He was trumpeter for the Glenn Miller and Jimmy Dorsey bands and recorded hits such as *Peter Gunn* and the theme from the television show, *Dragnet*. He also wrote *The Bunny Hop*. Mr. Anthony was in the studio with **The Troyes** when the cuts on this acetate were recorded. He actually tried to direct the group as if he were leading a big band!"

Compilation appearances have included: *Rainbow Chaser* on *The Psychedelic Sixties, Vol. 1* (LP), *Glimpses, Vol. 1* (LP) and *Let 'Em Have It! Vol. 1* (CD); *Help Me Find Myself* on *Lost Generation, Vol. 1* (LP); *Love Comes Love Dies* on *Mindblowing Encounters Of The Purple Kind* (LP); *Help Me Find Myself* and *Love Comes, Love Dies* on *Glimpses, Vol. 2* (LP & CD); and the previously unreleased *I Don't Need You* on *Quagmire Vol. 1* (CD). (MW/MPo/GLe)

The Troys (IL)

45: Got To Fit You Into My Life/Take Care (Tower 406) 1968

This Chicago outfit's claim to fame is that it included Mark Gallagher before he was lured away to join **The Litter** as Denny Waite's replacement. *Take Care* has also resurfaced on *If You're Ready - The Best Of Dunwich... Vol. 2* (CD). (MW)

William Truckaway (CA)

Personnel:			
	RUSSEL DaSHIELL	gtr	A
	TERRY DOLAN	12-str gtr	A
	BILL DOUGLAS	acc bs	A
	BUDDY EMMONS	pedal steel	A
	RICHARD GREENE	violin, viola	A
	LARRY HANKS	jews harp	A
	DAVID HAYES	bs	A
	DOUG KILLMER	bs	A
	CHARLES LLOYD	flute	A
	NORMAN MAYELL	drms, sitar, tamboura	A
	STOVALL SISTERS	bcking vcl	A
	WILLIAM TRUCKAWAY	gtr, harp, keyb'ds, moog	A
	DALLAS WILLIAMS	autoharp, perc, orbital maintenance	A

ALBUM: 1(A) BREAKAWAY (Reprise RS 6469) 1971

NB: (1) also released in the U.K. (K14465) 1971.

45s: Bluegreens/Bluegreens On The Wing (Reprise 0935) 1970
I Go Slow (mono/stereo) (promo-only) (Reprise 0966) 1971?
α Roller Derby Star/Pat And Joe's (Reprise 1149) 1973

NB: α shown as by Willy Truckaway and Magic.

William Truckaway was in fact William Sievers, former member of the **Sopwith Camel**. His only solo album was produced in 1971 by Erik Jacobsen and sounds very similar to the **Norman Greenbaum** albums, the main musicians being the same. His first single *Bluegreens* is a very catchy ditty built around a chunky synthesiser and simple hippie-dippy sentiments with some blissed-out vocals. It was enough of a hit that Taco Bell used it for an ad campaign and it got **Truckaway** an album deal with Reprise. *Breakaway*, which contains *Bluegreens*, is a mellow album with a relaxed and easygoing sound with tender vocals and inventive arrangements (synths, sitars, congas, flutes, strings, backing vocals). **Truckaway** penned all the cuts. The tracks cover territory like leaving the city (*Hard* and *Cold City Life*), living a laid-back lifestyle (*I Go Slow*), finding Jesus (*Leave It There*), lost love (*Where's My Baby*) and new love (*Way To My Heart* and *Be The One*).

The lyrics of *Hard, Cold City Life* are particularly noteworthy:

"I came to San Francisco
Got into the music scene
There hippie girls and acid swirls
Filled my head with dreams
I used to think that love was free
But that's just what it seems"

The music is mainly mid-tempo with good melodies and some unusual moog interventions.

Bluegreens On The Wing was a hit in New Zealand, reaching No. 20 on October 16th 1969 and staying in there for a week.

Norman Mayell was with Sievers in **Sopwith Camel**, Richard Greene was in **Seatrain**. Terry Dolan and David Hayes would later form Terry and The Pirates with John Cipollina. (SR/WF/VJ/All Music Site)

True Blue Facts (CA)

Personnel incl: TOMMY FAIA

45s: α Who's Got The Right?/I'm Back (A&M 900) 1968
α Rain, Rain, Rain, Rain/The Boy I Left Behind (A&M 945) 1968
You've Got My Soul/An Exception To The Rule (A&M 983) 1968

NB: α with Tommy Faia.

This pop outfit worked out of San Francisco. *The Boy I Left Behind* kicks off with some riffs very similar to **Animated Egg** and launches into some 'hip' lyrics - "I'm sinking in a morass of idiotic slime, whose cadence is the temple of our time". *I'm Back* features some anti-drug lyrics, and provides a neat 'comedown' concluding the *Psychedelic Experience* (CD). (VJ/MW)

Truk (OK>CA)

Personnel:			
	MOBY ANDERSON	bs	A
	BILL DAFFERN	drms	A
	MIKE GRAHAM	vcls	A
	PAT GRAHAM	organ	A
	GLENN TOWNSEND	gtr	A

ALBUM: 1(A) TRUK TRACKS (Columbia C 30005) 1970 SC

NB: (1) also released in the UK (CBS 64367) 197?. (1) reissued on CD in Germany (Retro Disc 71733) 2001.

Here's a hard-rock outfit with histrionic vocals and loud organ. Their album contains a cover of Gun's *Yellow Cab Man*; the other cuts are self-penned. *You* is a beautiful ballad.

Reputedly from Oklahoma, they seem to have also spent time in California. Bill Daffern was previously with **Hunger!** In 1973, Glenn Townsend resurfaced with **Johnny Rivers** and Daffern played with a later line-up of Captain Beyond. (CF/SR)

The Trust Company (IL)

ALBUM: 1 TELL IT ALL BROTHER (Fourmost) 1969

Christian folk-rock group **The Trust Company** came from Illinois. Their album features flute, tambourine, 12-string guitar, electric guitar, organ and bass. (SR)

Truth (TX)

Personnel:	RICK ARMSTRONG	drms, vcls	A
	SHERRY KARNES	organ, vcls	A
	GARY LEEAH	organ, bs, vcls	A
	JIMMY LEEAH	gtr	A
	RON LOGAN	bs, gtr, vcls	A

Truth operated out of El Paso in Texas. They had four cuts:- *Its A Nice Day Isn't It*, *If You Can Sing A Song*, *No. 57* and *The Color Red* on the *I Love You Gorgo* (LP) compilation. This compilation had a limited repress of 300 copies in 1997. (VJ)

The Truth (MO)

Personnel:	EDWARD JENNY	gtr
	JAN MARKS	keyb'ds, vcls
	BILL MARSHALL	bs
	JOEY MARSHALL	gtr
	RICK McMURTRY	drms

45: A Day Like Today/I Can (Cadet 5627) 1968

NB: some copies of this 45 have the band name "The Truth" blacked out on the label and replaced by "The Acid Sette" in psychy-font above the song titles.

Confusingly, this outfit's release came out on Chicago's Chess label and at a time when there were several other bands around called Truth or The Truth. That might explain why some copies of the single appeared with label alterations as noted above. Then again, it has also been said that the band were originally known as The Acid Sette but that Chess refused to have that name on their label. Whatever the truth, this band was not from the Windy City but from St. Louis, Missouri and played support slots at Keil Auditorium for the likes of **Big Brother & Holding Co.** and Cream.

This keyboard-driven soft-rock single appears to have been their only release under either name. Marks says that Chess only pressed up 500 copies and cancelled the contract. Anyway, they made no more and evolved into **Jake Jones**, who in turn became Full Moon Consort.

Ed Jenny's *I Can* has resurfaced on *Mindrocker Vol. 13* (LP). (MW/VJ)

Truth (IA)

Personnel:	STEVEN BOCK	bs, vcls	A
	DENIS BUNCE	drms, vcls	A
	BILLY JANEY	gtr, vcls	A

45s: Under My Thumb/
Midnight Horsemen (Sound Command 81472) 1972
Around And Around/
Straight Eight Pontiac (PS) (Driving Wheel 7302) 1973

This act from Cedar Rapids, Iowa was later known as **Truth & Janey**, releasing the highly-rated progressive heavy rock album *No Rest For The Wicked*.

All four cuts were reissued in 2001 as bonus tracks on a **Truth & Janey** CD from Monster Records. (VJ/MW/CF)

Truth (CA, L.A.)

45: P.S. (Prognosis Stegnosis)/
Momentarily Gone (Warner Bros 7214) 1968

Fragmented L.A. psych produced by Dave Hassinger. Check out *P.S. (Prognosis Stegnosis)* on *A Heavy Dose Of Lyte Psych* (CD). As noted by Erik Lindgren on the aforementioned compilation, the flip is worthwhile too. A bit chaotic again, with atonal guitars and the odd blasts of sax, and frequent changes in direction just when you think they've settled into a theme. Avant-garde psych? (MW)

Truth (CA, ?)

Personnel:	BOB DORAN	A
	M. DE GREVE	A
	J. KERR	A

ALBUM: 1(A) TRUTH (People PLP-5002) 1970

An album whose mixture of acoustic and orchestrated folk-rock, comes complete with three-part harmonies out of **The Jefferson Airplane** school. The first side is mostly folk-rock; whereas side two is more rock-oriented. It's a minor collectable which may interest readers. Mike DeGreve also appears on **Bob Smith**'s *The Visit*. (VJ/MW)

Truth and Janey (IA)

Personnel:	STEVEN BOCK	bs, vcls	A
	DENIS BUNCE	drms, vcls	A
	BILLY JANEY	gtr, vcls	AB

ALBUMS: 1(A) NO REST FOR THE WICKED
(Montross MR 376) 1976 R3
2(B) JUST A LITTLE BIT OF MAGIC
(Bee Bee Records 711X9) 1979
3(A) LIVE (2-LP) (Rock 'N' Bach Records NR 17619) 1988 SC

NB: (1) was recorded in 1975. (1) counterfeited on vinyl (Montross MR 376) 199?, these were made available in plain white disco covers. The disc plays with some light surface noise. (1) reissued on CD (Recession RECD-001) 1994 with four live bonus tracks. (1) reissued on CD (Monster Records MCD 013) 2001 with three unreleased studio cuts and the four 45 cuts they issued (see **Truth** entry). (1) reissued (Rock 006-V-2) 2007. (3) was recorded in 1976, but not released until 1988. (3) reissued on CD (Monster Records MCD 014) 2003. (3) reissued on CD (Rockadrome ROCK005-V-2) 2008.

From Cedar Rapids, Iowa came **Truth and Janey**. This is essentially a driving hard-rock power trio with some progressive rock trappings. If you like killer guitar work and/or hard-rock, check out their first album which is now very rare. The guitar work on tracks like the nine-minute *Remember* is

TRUTH AND JANEY - No Rest For The Wicked CD.

stunning. This album is widely considered one of the very best privately issued hard-rock albums of the 1970s and is not to be missed. Their *Live* album was recorded in 1976 and has a sound very similar to their debut.

They were previously known as **Truth**, releasing two singles locally. The group played live in Iowa and they toured the Midwest and Canada extensively as a support band for the likes of **Leslie West Band**, Kansas and Cheap Trick during the mid-seventies. The original band split in 1977.

More recently Steve Bock appeared on a record in the eighties with southern California band, Nowhere Fast. Guitarist Billy Janey (who now goes by the name Billy Lee Janey) has also released at least four solo blues-rock CD's during the late eighties and nineties. (VJ/DBb/CF)

Truth of Truths (?)

Personnel incl.:	JIM BACKUS	A
	VAL STOECKLEIN	A

ALBUM: 1(A) CONTEMPORARY ROCK OPERA (w/booklet)
(Oak Records Oak OR 100) 1971

A double album with booklet *Contemporary Rock Opera* may interest fans of 'Jesus Christ Superstar' and the other "rock operas". This one features some good guitar work. The music ranges from xian folk to average pop & soul (with consistently cheesy vocals). **Hal Blaine** is listed in the musical credits. **Val Stoecklein** of **The Blue Things/Ecology** was involved. (SR)

Truths (CA)

45: Pending/Why (Circle 45-953) 1965

Two glorious top notch garage folk-rockers in a Searchers meets **Beau Brummels** vein adorn this single - the fabulous moody *Why* features a ringing break. The songs were penned by Ray Harris and James Pettey and it's now thought that they were from Riverside, California.

Compilation appearances include: *Pending* on *Project Blue, Vol. 5* (LP); and *Why* on *Sixties Rebellion, Vol. 14: The Basement* (LP & CD). (VJ)

Tryad (NY)

Personnel:	JESSE LANZILLOTTI	gtr, vcls	A
	JIM LASKO	gtr, vcls	A
	NORINE LYONS	vcls	A

ALBUM: 1(A) ...IF ONLY YOU BELIEVE IN LOVIN' (w/insert)
(Storm King Records SKS-101) 1972 R4

From New York City, **Tryad** was a folk-rock trio (one girl, two men) with harmony influenced by British folk-rock. They were augmented by studio musicians on their scarce album which features songs like *Uptown Suburb Alley*, *Something Sweet Is Dying*, *Spider Song* and *Eulogy/Raga*. (SR)

Try-Angle (IN)

45: Writing On The Wall/Com'ing Home (Orlyn no #) 1967

Here's a Franklin, Indiana band. Their single was released in November 1967.

You can also check out *Com'ing Home* on *Grains Of Time* (CD) and *Teen Blast Volume #2* (CD). (MW/VJ)

Try-Cerz (TX)

Personnel incl:	RAY BOE	A
	SAMMY BOE	A
	GARY MILLER	A
	RON THIBERT	A

45: Almost There/Taxman (Jan-Gi 91) 1967

Originally from North Dakota where they were known as The Stones and then **The Tracers,** they issued the above single whilst in Fort Worth. They later changed name again to **Sweet Smoke**.

Compilation appearances include: *Almost There* on *Scum Of The Earth* (2-CD) and *Scum Of The Earth, Vol. 1* (LP); and *It's Gonna Change* (credited to Trycerz) can be found, along with *Almost There*, on *Fort Worth Teen Scene! Volume Three* (CD). (VJ)

T.S. Truck (IL)

Personnel:	CURT GARNER	A
	KEN HOEDEBECK	A
	MARK HOEDEBECK	A
	TOM MEREDITH	A
	CURTIS POWELL	A
	BILL STILLWELL	A

ALBUM: 1(A) T.S. TRUCK (Smokey Soul 062973) 197? R1

A private pressing recorded at Smoke Signal Sound Studio in Carbondale, Illinois. The group plays a mix of garage, rock and pop with some progressive influences on tracks like *Khengis Gange*, *Let The Gunslinger Win* and *Nothing Of The Kind.* (SR)

Mark Tucker (IL)

ALBUM: 1 BATSTEW (Tetrapod Spools TDS-64001) 1975 R2

NB: (1) reissued on CD (Tetrapod Spools 5-96030-2) 1996. (1) reissued on vinyl (De Stijl IND-037) 2006 in a limited pressing of 500 copies. He also recorded a later album *In The Sack* (Tetrapod Spools 64009) 1982. This was later reissued on CD (Tetrapod Spools S-96036-2) 1996.

Housed in a homemade cover, **Mark Tucker**'s private Illinois album *Batstew* is the product of a tortured and mixed up mind. It features lots of mayhem and tape manipulation and is certainly unique.

It's probably no surprise then that **Tucker** suffered mental breakdowns and re-emerged to start a new life in California before his 1982 *In The Sack* album appeared, on which he penned all 11 tracks, sung all the vocals and played most of the instruments too. As one might anticipate it's another mixture of tape manipulations, more mayhem and unstructured experimentation. (VJ)

Tommy Tucker and The Esquires (IA)

45s: Peace Of Mind/How Did I Know? (IGL 108) 1966
Don't Tell Me Lies/
What Would You Do? (IGL 121) 1967

asTommy T's Federal Reserve
45s: Take The Midnight Train/Grow Up Someday (Cadet 5584) 1967
Let's Go Down To The Park/
Someday They'll Reach Out (Cadet 5622) 1968
Get It Together/45 Second Blues (R-Jay 6856) 1968

as Salt River
45: Messenger/I Need A Friend (Cantaloupe 66) 1968

From Des Moines, Iowa, *Don't Tell Me Lies* is a pounding three chord garage-rocker. A name change to Tommy T's Federal Reserve resulted in three poppy singles, followed by one more as Salt River, none of which would appeal to garage collectors.

Compilation appearances have included: *Don't Tell Me Lies* on *Monsters Of The Midwest, Vol. II* (LP), *The Arf! Arf! Blitzkrieg 32 Track Sampler* (2-CD) and *The Best Of IGL Garage Rock* (LP); *Live For Love* on *Roof Garden Jamboree* (LP); and *Peace Of Mind* and *Don't Tell Me Lies* on *The IGL Rock Story: Part One (1965 - 67)* (CD). (VJ/MW)

The Tuesday Club (?)

45: Goddess In Many Ways/Only Human (Philips 40478) 1967

This is another very obscure outfit, thought to hail from somewhere in the Midwest.

You can also check out *Only Human* on *Punk Classics* (CD) and *Punk Classics, Vol. 1* (7"). (VJ)

The Tulu Babies (OH)

45s: Hurtin' Kind/Mine Forever (Tema 817) 1965
α Hurtin' Kind/Mine Forever (Mar no #) 1965
β Debbie/Although I Was To Blame (Tema 125) 1965

NB: α is a bootleg miscredited as **The Talula Babies**. β first press of Tema 125 shown as by **Tulu Babies**, second press shown as by **Baskerville Hounds**.

Hurtin' Kind is a superb hand-stamped double-sided single, strongly influenced by The Kinks. Although they actually came from Cleveland, Ohio both sides of the single were included on Eva's *Florida Punk Groups From The Sixties* (LP). *Mine Forever* (from the Mar release) can also be heard on *The Magic Cube* (CD) and *Valley Of The Son Of The Gathering Of The Tribe* (LP) (from the Tema release) and *Hurtin' Kind* (from the Mar release) can be found on *Open Up Yer Door! Vol. 1* (LP). Both sides are worth checking out, but the 'A' side in particular has a fine guitar break and a good organ sound. *Debbie* can also be heard on *Pride Of Cleveland Past* (LP).

The group also recorded as **The Baskerville Hounds**, re-recording versions of both *Hurtin' Kind* and *Debbie.*

It should also be pointed out that their first single was bootlegged at the time and miscredited as **The Talula Babies**... three decades on and it's still appearing miscredited on some bootlegs. (MW/GGI)

The Tumblers (PA)

45: Make You All Mine/Scream (Pocono 6417) 1964

Riot City! (LP) and *Mondo Frat Dance Bash A Go Go* (CD) compilations both include this outfit's *Scream*, which mostly features just that. They must've been really popular with the neighbours in Allentown, Pennsylvania!

Scream was "composed" by Larry La Spina. (VJ)

Tumbling Dice (KS)

ALBUM: 1 TUMBLING DICE (Century 42301) 1973 SC

This obscure Kansas band's album features church-like organ and includes covers of *Whiter Shade Of Pale*, *The Letter*, *Feelin' Alright* and *Cinnamon Girl.* It's totally awful although it may amuse some curious collectors. (SR)

Tuneful Trolley (NY)

ALBUM: 1 ISLAND IN THE SKY (Capitol ST 110) 1968

NB: (1) reissued on CD (Now Sounds CRNOW 6) 2008.

45s: Sunny Days/My Apple Pie (Capitol 2312) 1968
Written Charter/Hello Love (Capitol 2498) 1969

This soft-rock-pop-psych was from Islip, Long Island, New York. The band was discovered and championed by Jay And The Americans originally. Their music was arranged by Artie Kornfeld. They were just in their mid-teens when *Island In The Sky* was released. The album features fuzz guitars, oboes, melodic **Beach Boys**-style harmonies, and garage pop sensibilities. Most of their material was self-penned.

The CD reissue of their album is supplemented by rare mono single mixes, none of which have ever been issued on CD. The album comes with a 16-page colour booklet featuring rare, previously unpublished photos and comprehensive liner notes that feature the participation of original band members. The CD has been remastered from the original master tapes. (VJ/MW)

Turks (NC)

45: Fire/Adventure Of Love (TK 6118) 1968

From Elkin in North Carolina, these misfits managed a pretty decent cover of Jimi Hendrix's *Fire* for TK Records back in late 1968. It can now be heard on *Tobacco A-Go-Go, Vol. 1* (LP). (VJ/MW)

Richard William Turner (CA)

ALBUM: 1 THE PASSENGER (TH-560820758) 197? R2

This album was recorded in Hollywood and issued in a plain white sleeve with handwritten titles. It's a kind of hippie-folk, which has its moments. (SR)

Velvert Turner Group (CA)

Personnel:			
	BOB HOGANS	keyb'ds	A
	BOB LENOX	keyb'ds	A
	TIM McGOVERN	drms	A
	PRESCOTT NILES	bs	A
	CHRISTOPHER ROBINSON	keyb'ds	A
	VELVERT TURNER	vcls, gtr	AB

ALBUMS: 1(A) VELVERT TURNER GROUP (Family Productions FPS 2704) 1972 R1/R2
2(B) VELVERT TURNER (Tiger Lily 14030) 197? R2

NB: There were two versions of (1). A 'heavy' version with crazed solo guitar overdubbed - matrix no. 16741 and a 'soul' version in basic power trio format - matrix no. 16951. This "soul" version was also released in Germany (Philips 6369 154) 1972. (1) reissued on CD (Radioactive RRCD040) 2004. (2) is a reissue of (1) with the song titles altered and an additional track.

Based in Los Angeles, **Velvert Turner** was an excellent Hendrix-style black guitarist/vocalist and both versions of his album on Family are recommended. Prescott Niles and Tim McGovern both played on **Randy California**'s solo album *Kapt. Kopter And The Fabulous Twirly Birds* in 1972. **Velvert Turner** later played with Arthur Lee on his 1981 album. Tim McGovern also teamed up with **Neil Merryweather** for several albums and Prescott Niles went on to form The Knack of *My Sharona* fame. (CF/SR)

VELVERT TURNER GROUP

VELVERT TURNER GROUP - Self Titled LP.

Turn On!! (NV)

ALBUM: 1 MUSIC FOR THE HIP AT HEART
(Memorare Recordings, Inc. ES-S 101) 1967 R3

This is an atmospheric live improvisation delivered by a group of yoga students from Virginia City, Nevada. It features organ, percussion, flutes, chanting and sound effects like the sound of waterfalls. An out-there sort of meditative album! (VJ)

Turnquist Remedy (CA)

Personnel:			
	SCOTT HARDER	bs, vcls	A
	JOHN MAGGI	drms, perc	A
	MURPHY SCARNECCHIA	ld gtr, vcls	A
	MICHAEL WOODS	gtr, vcls	A
	(LARRY KNECHTEL	piano, organ	A)
	(GEORGE SEMPER	piano, organ	A)
	(LARRY VILAUBI	drms	A)

ALBUM: 1(A) IOWA BY THE SEA (Pentagram PE 10004) 1970 SC

NB: (1) reissued on CD (Gear Fab GF-223) 2007.

Turnquist Remedy formed in 1968. Produced by Barry Kane and Al Schmitt, their album was recorded in Hollywood. Michael Woods wrote all their material except *Last Cigarette* co-written with Dennis Hudson and Douglas Benson and an excellent cover of **Richard Farina**'s *Reno, Nevada.*

Although some dealers try to give this album a psychedelic tag, in fact only the cover art (with an inner sleeve) and the song *All Gone Blues Act II* are worthy of it, the other tracks being faithful to the specific sound of Pentagram, a short-lived label founded by Al Schmitt, the former producer of the **Jefferson Airplane**, which specialised in West Coast acts with fluid guitar and vocal harmonies (**Redeye**, **Rex Holman**, **Red, Wilder, Blue**).

The band split in 1971. John Maggi later played with **String Cheese**. Michael Woods played with America in the late seventies and early eighties. Larry Knechtel was a prominent session musician who is best known for his work with **The Beach Boys**, **The Byrds**, Simon and Garfunkel and Bread. (VJ/SR)

Turquoise (CA)

Personnel incl?:		
	HOWARD DUMBLE	
	DAN GUSTAFSON	drms
	TIM PEARSON	
	STEVE SMITH	
	R.L.TATUM	

45:		
	Hello Bill/Steel Glass	(Arcade ARC-101) 1967
	Beautiful Death Dealer/Sunflower Mama	(Arcade ARC-102) 1967

An obscure band from Oxnard, California that was apparently also known as Captain Speed. They appeared on bills with **The Doors**, Yardbirds, and Dave Dee Dozy Beaky Mick & Tich around Santa Barbara in 1967. Drummer Dan Gustafson was known as "The Ravioli Kid". Interestingly one track includes a composer credit for a Howard Dumble - now, would that be THE Howard Dumble, secretive maker of Dumble amplifiers??

Both singles were produced by **Kim Fowley** and are excellent **Doorsy** garage-psych. Only *Hello Bill* has been compiled so far, on *Seeds Turn To Flowers Turn To Dust* (LP). (MW)

The Turtles (CA)

Personnel incl:			
	HOWARD KAYLAN	vcls	ABCD
	DON MURRAY	drms	A
	AL NICHOL	ld gtr	ABCD
	CHUCK PORTZ	bs	A(B)
	JIM TUCKER	gtr	AB
	MARK VOLMAN	vcls	ABCD
	JOEL LARSON	drms	B
	CHIP DOUGLAS	bs	B
	JOHN BARBATA	drms	C
	JIM PONS	bs	CD
	JOHN SEITER	drms	D
	JOHN USSERY	vcls	

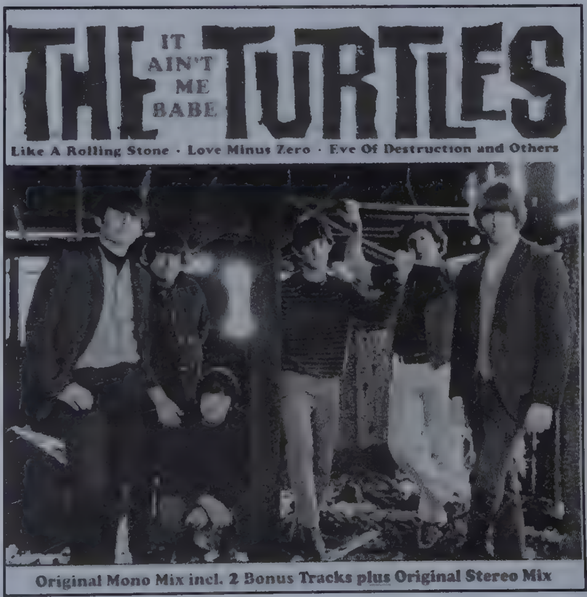
			HCP
ALBUMS: 1(A)	IT AIN'T ME BABE	(White Whale WW 7111) 1965	98
2(A)	YOU BABY	(White Whale WW 7112) 1966	-
3(A)	HAPPY TOGETHER	(White Whale WW 7114) 1967	25
4(C)	GOLDEN HITS	(White Whale WWS 7115) 1967	7
5(C)	BATTLE OF THE BANDS	(White Whale WWS 7118) 1968	128
6(D)	TURTLE SOUP	(White Whale WWS 7124) 1969	117
7(-)	MORE GOLDEN HITS	(White Whale WWS 7127) 1970	146
8(A)	WOODEN HEAD (1965 outtakes)	(White Whale 7l33) 1970	-
9(-)	HAPPY TOGETHER AGAIN (2-LP)	(Sire SASH-3703) 1974	194

NB: (1) reissued on vinyl (Rhino RNLP-151) 1984. (1) reissued on CD (Repertoire REP 4399-WY) 1993. (1) reissued on CD (Sundazed SC 6035) 1994. (2) reissued on vinyl (Rhino RNLP-153) 1984. (2) reissued on CD (Repertoire REP 4401-WY) 1993. (2) reissued on CD (Sundazed SC 6036) 1994 plus two bonus tracks. (3) reissued on vinyl (Rhino RNLP-152) 1983. (3) reissued on CD (Repertoire REP 4320-WY) 1993, with nine bonus tracks. (3) reissued on CD (Sundazed SC 6037) 1994 plus two bonus tracks. (5) reissued on CD (Repertoire REP 4332-WY) 1993 as *Elenore* plus eight bonus tracks. (5) reissued on CD (Sundazed SC 6038) 1994 plus bonus tracks. (6) reissued on vinyl (Rhino RNLP 70157) 1986. (6) reissued on CD (Repertoire REP 4398-WY) 1993. (6) reissued on CD (Sundazed SC 6086) 1994. (8) reissued on vinyl (Rhino RNLP-154) 1984. (8) reissued on vinyl (Rhino RNLP 70157) 1986. (8) reissued on CD (Repertoire REP 4400-WY) 1993 plus seven bonus tracks. (8) reissued on CD (Sundazed SC 6087) 1994.

Rhino have also released two 'Greatest Hits' collections on CD and a profusion of reissues and outtakes. These include *Turtles 1968* (1981) (a collection of rare and unissued cuts), *Turtles Golden Hits* (1982) and a triple-LP *History Of The Turtles And Flo And Eddie* (1983) 1968 (Rhino RNDP-901A) 1984 (also issued as picture disc); and *Turtlesized* (Rhino RNLP-280) 1984. Other compilations include: *20 Greatest Hits* (Rhino R2 5160) 1984; *The Turtles Collection: 20 Greatest Hits* (Masters MA 12186) 1986; *Chalon Road* (Rhino RNLP 70155) 1987; *Shell Shock* (Rhino RNLP 70158) 1987; *Turtle Wax: The Best Of The Turtles Vol. 2* (Rhino RI 70159) 1988; *20 Golden Classics: Happy Together* (Happy Days 2604212) 1989; *Greatest Hits* (Duchess CD 353121) 1991; *Happy Together: The Very Best Of The Turtles* (Music Collection International MCCD 046) 1991; *The Best Of The Turtles* (Rhino R2 71027) 1992; *The Turtles Classic Hits* (Repertoire REP4321) 1993; *The Story Of Rock & Roll (30 Years Of Rock & Roll: Happy Together)* (Laser Light 12 601) 1995, a 60-track anthology CD; *25 Classic Hits* (Repertoire REP 4321-WG) 2000; *Happy Together: The Very Best Of The Turtles* (Shout! Factory 37488) 2004; *Biggest Hits* (Shout! Factory A 96015) 2005; *Save The Turtles: The Turtles Greatest Hits* (Manifesto 480022) 2009. The last-mentioned will include a donation to a Florida turtle hospital for each CD sold.

EP: 1 IT AIN'T ME BABE (White Whale) 1967

NB: Rhino EPs have included *The Turtles* (1978) and *Turtlesised* (1982).


THE TURTLES
IT AIN'T ME BABE
Like A Rolling Stone · Love Minus Zero · Eve Of Destruction and Others
Original Mono Mix incl. 2 Bonus Tracks plus Original Stereo Mix

THE TURTLES - It Ain't Me Babe CD.

					HCP
45s:		It Ain't Me Babe/Almost There	(White Whale 222)	1965	8
		Let Me Be/ Your Maw Said You Cried	(White Whale 224)	1965	29
		You, Baby/Wanderin' Kind	(White Whale 227)	1966	20
		Grim Reaper Of Love/Come Back	(White Whale 231)	1966	81
		Outside Chance/We'll Meet Again	(White Whale 234)	1966	-
		Outside Chance/Making My Mind Up	(White Whale 237)	1966	-
		Can I Get To Know You Better?/ Like The Seasons	(White Whale 238)	1966	89
		Happy Together/ Like The Seasons (PS)	(White Whale 244)	1967	1
		She'd Rather Be With Me/ The Walking Song	(White Whale 249)	1967	3
		Guide For The Married Man/ Think I'll Run Away	(White Whale 251)	1967	-
	α	You Know What I Mean/ Rugs Of Woods And Flowers	(White Whale 254)	1967	12
	β	She's My Girl/ Chicken Little Was Right (PS)	(White Whale 260)	1967	14
		Sound Asleep/ Umbussa The Dragon	(White Whale 264)	1968	57
		The Story Of Rock And Roll/ Can't You Hear The Cows?	(White Whale 273)	1968	48
		Elenore/Surfer Dan	(White Whale 276)	1968	6
		You Showed Me/Buzz Saw	(White Whale 292)	1968	6
		You Don't Have To Walk In The Rain/ Come Over	(White Whale 308)	1969	51
		Love In The City/Bachelor Mother	(White Whale 326)	1969	91
		Lady-O/Somewhere Friday Nite	(White Whale 334)	1969	78
		Who Would Ever Think That I Would Marry Margaret?/ We Ain't Gonna Part No More	(White Whale 341)	1970	-
		Is It Any Wonder?/Wanderin' Kind	(White Whale 350)	1970	-
		Eve Of Destruction/Wanderin' Kind	(White Whale 355)	1970	100
		Me About You/Think I'll Run Away	(White Whale 364)	1970	105

NB: β some copies with PS. α and β also issued in France with PS by London. There are also four French EPs with PS on Polydor and London.

They formed at Westchester High School in Los Angeles in 1961. Their founding members were Mark Volman, a native of L.A. (he'd been born there on 19th April 1947) and Howard Kaylan (real name Howard Kaplan), a New Yorker, born in June 1947. They were originally known as The Nightriders, then The Crossfires, until in 1965 their name change to **The Turtles** was a condition of their contract with White Whale. In their early days they were very much part of the L.A. folk-rock boom. Their first single was a Dylan song and the next two were **P.F. Sloan** compositions. All three achieved considerable commercial success. Their first album, which climbed to No. 98 in the U.S. Charts, contained two other Dylan compositions: - *Love Minus Zero* and *Like A Rolling Stone*, in addition to the title track and **P.F. Sloan**'s *Eve Of Destruction*. They had a few good originals, too: - *Wanderin' Kind* was a good folk-rocker and *Let The Cold Wind Blow* a protest song. Their second album, too, was a similar blend of originals and Dylan and **P.F. Sloan** compositions.

STEREO
WWS 7118
WHITE WHALE

THE TURTLES - Battle Of The Bands LP.

As 1967 came they underwent some personnel changes and Bonner and Gordon, formerly with **The Magicians** became their new songwriters. Inevitably there was a change of style and initially a more commercial pop sound. With *Happy Together*, a classic love song, they enjoyed a No. 1 U.S. hit (and it also made 12 in the UK). They issued an album of the same name which was in many respects a compromise between commercialism and their own progress. It made No. 25 in the U.S. Album Charts. They followed the single success of *Happy Together* with *She'd Rather Be With Me*, a bouncy pop song with pleasant harmonies which made No. 3 in the U.S. and No. 4 in the UK. Their next single *Guide For The Married Man* was written for a Walter Matthau film but withdrawn after just one week and replaced by *You Know What I Mean* which peaked at No. 12 in the US.

Golden Hits, which contained most of their single releases and two previously unissued tracks, *Is It Any Wonder?* and *So Goes Love*, became what would be their best selling U.S. Album peaking at No. 7.

In 1968 they recorded a Christmas single with Linda Ronstadt as **Christmas Spirit**.

From 1968 their music became more experimental, although when White Whale became impatient for another big hit Volman and Kaylan came up with the brilliant *Elenore*, which was a big transatlantic hit peaking at No. 6 in the U.S. and No. 7 in the UK. Their *Battle Of The Bands* and *Turtle Soup* albums are both worth investigation. They enjoyed further minor hits, of which *Lady O*, a Judy Sill composition, was the last single released with their approval. Many of these later singles were included on their *More Golden Hits* album along with two previously unissued tracks:- *We Ain't Going To The Party* and *Cat In The Window*. The first of these was intended for an album, *Shell Shock*, they were working on which was never released. Now heavily immersed in the flower-power movement they were recording numerous deranged tapes which White Whale wouldn't release. The record company continued to release their own choice of material but none of it met with much success commercially and, in September 1970, the band disintegrated.

Volman and Kaylan both later joined **The Mothers Of Invention**, then in 1972 they worked as a duo first as Phlorescent Leech and Eddie and later as simply Flo and Eddie. Much of **The Turtles**' material has stood the test of time quite well, and whilst they were most successful as a folk-rock/harmony outfit **The Turtles** main significance for this book was as part of the flower-power movement, even though that movement was ultimately to prove their downfall.

Save The Turtles: The Turtles Greatest Hits is a 20-track hits collection handpicked by Mark Volman and Howard Kaylan who also contribute some entertaining sleevenotes, which reveal for instance that *Elenore* was intended as a send-off of *Happy Together* to get at their record company. All in all this is a good collection of their finest moments.

The nineties saw a spate of retrospective releases: *Happy Together: The Best Of The Turtles* (Music Club Records) 1991 in the UK: *Elenore*

BONUS TRACKS

THE TURTLES - Turtle Soup CD.

(Repertoire Records) 1993 in Germany; and *Captured Live* (Rhino) 1992 is a greatest-hits-live album of their 1992 tour. Then *Happy Together: The Best of White Whale Records* (Varese Sarabande) 1999 included many of **The Turtles**' singles. Many others are listed in the discography.

Compilation appearances have included: *Elenore* and *Happy Together* on *The Golden Archive Series Sampler* (LP); *Outside Chance* on *Nuggets Box* (4-CD) and *Sundazed Sampler, Vol. 2* (CD); *It Ain't Me Babe* on *Nuggets, Vol. 10: Folk Rock* (LP); *Can I Get To Know You Better* on *Nuggets, Vol. 3: Pop* (LP); *She's My Girl* on *Nuggets, Vol. 9: Acid Rock* (LP); *She'll Come Back* on *Out Of Sight* (LP); *It Ain't Me Babe*, *Happy Together* and *Elenore* on *Happy Together - The Very Best Of White Whale Records* (CD); and *Grim Reaper of Love* on *Where The Action Is! L.A. 1965-68* (4-CD book). (VJ/SR)

Twas Brillig (MN)

45s:	α	Dirty Ol' Man/You Love	(Scotty 6621) 1966
		Dirty Ol' Man/This Weeks Children	(Date 2-1550) 1966

NB: α 'A' side as **The Electras**.

This was a continuation of **The Electras**, the top sixties band from Ely up in northeast Minnesota. Indeed, they had first recorded their best known song, *Dirty Ol' Man*, when they were **The Electras**. Both of these singles are now quite rare and sought-after.

Dirty Ol' Man has also turned up on Eva's *Litter - Rare Tracks* (LP) along with other **Electras** tracks due to the mistaken assumption that this was a **Litter** offshoot - not so, see **The Electras** entry.

Dirty Ol' Man has been compiled on *60's Punk E.P., Vol. 2* (7"), *Acid Dreams Volume Two* (LP) and *Changes* (LP). (VJ/MW/LP)

Charlie Tweddle (CA)

ALBUM: 1 FANTASTIC (GREATEST HITS BY EILRAHC ELDDEWT) (No label) 197? R2/R3

NB: (1) reissued on CD (Companion CR2) 2004 with bonus tracks.

Charlie Tweddle's rare, but really inept and stupid (intentionally!) local Bay Area album dates from circa 1974. The incredibly beautiful psychedelic gatefold sleeve belies the fact that the contents are largely sound snippets and crickets chirping in the night - the very epitome of a record whose impossible rarity is fully justified. (CF)

The Tweeds (NY)

Personnel:	THEODORE (TED) CONNER	gtr	A
	DAVE CONSTANTINO	gtr, vcls	AB
	JAMES DUNNIGAN	bs, vcls	A
	PAUL VARGA	drms, vcls	AB
	BILL SHEEHAN	bs	B

45s:	What's Your Name/A Thing Of The Past	(Coral 62542) 1967
	I Want Her To Know/We Got Time	(Coral 62551) 1968

This was Buffalo, New York's answer to the Beatles judging by their brace of singles, which are manna for fans of Invasion-beat. All four sides are band originals, produced by Mike Jacobs and notable for keen two- and three-part vocal arrangements. In pre-*Revolver* days they surely would have cracked it but by 1967/68 they were probably considered 'old hat', making the title of their debut flip side cruelly apt. Lack of success meant that Decca/Coral lost interest but the band carried on with new personnel and eventually evolved into The Talas.

Constantino was inducted into the Buffalo Music Hall of Fame in 1983 and has reformed both the **Tweeds** and Talas since. (MW)

The Twelfth Night (FL)

Personnel:	DON HALL	gtr, vcls	AB
	BOB MAGUIRE	bs	A
	BOB SELLERS	ld gtr	AB
	GARY VAUGHN	drms	AB
	STEVE JAY	bs	B

45:	Grim Reaper/I Don't Believe You	(Whiteholme 1984) 1965

Four young Orlando teens started out in 1963 as The Emotions, playing youth clubs and school hops. Two years later, still only 16/17 years of age, they changed their name to **The Twelfth Night** and put out their own single on a label set up for them by friend Bob Benzing.

The following year they acquired a manager and another name change to Covington Tower. Maguire joined the USAF at this point and was replaced by Steve Jay (bassist for Weird Al Yankovic for over 20 years). Covington Tower lasted until 1969.

Grim Reaper, a charming lo-fi fuzzer with a frantic solo, is also on *The Chosen Few, Vol. 2* (LP), *Chosen Few Vol's 1 & 2* (CD) and *Psychedelic States: Florida Vol. 1* (CD). The equally enchanting *I Don't Believe You* reappeared on *Psychedelic States: Florida Vol. 3* (CD). (MW/DHI/RM)

The 12 A.M. (TX)

45:	The Way I Feel/Good Day	(Groovy 102) 1967

This San Antonio band produced one of the better Texas punk singles from the era.

You can also check out *The Way I Feel* on *Pebbles, Vol. 5* (LP) and *Pebbles, Vol. 5* (CD). (VJ)

Twentieth Century Zoo (AZ>CA)

Personnel:	PAUL BENNETT	drms	A
	ALLAN CHITWOOD	bs	AB
	GREG FARLEY	gtr	AB
	PAUL "SKIP" LADD	ld gtr	AB
	BOB STUKO	vcls, hrmnca	AB
	RANDY WELLS	drms	B

ALBUM: 1(A) THUNDER ON A CLEAR DAY (Vault 122) 1968 R1

NB: (1) reissued on vinyl (Line 5320) 198?. (1) reissued on vinyl (Taxim OLLP 5320) 1983. (1) reissued on vinyl (Radioactive RRLP5) 2003 and there was also a limited edition picture disc (Radioactive RRPD005) 2003. (1) reissued on CD (Afterglow 016) 1995. (1) reissued on CD (Sundazed SC 11063) 1999 with extra tracks: both Caz 45s, the final Vault 45 and three unreleased cuts *Country*, *Hall Of The Mountain King* and *Enchanted Park*. (1) reissued on CD (Radioactive RRCD005) 2003.

EP: 1 TWENTIETH CENTURY ZOO (PS) (Sundazed SEP 145) 1999

Twentieth Century Zoo

TWENTIETH CENTURY ZOO - Thunder On A Clear Day CD.

45s: α You Don't Remember/Clean Old Man (Caz L- 103) 1967
Love In Your Face/Tossing And Turning (Caz L-104) 1968
Rainbow/Bullfrog (Vault 948) 1969
Only Thing That's Wrong/Stallion Of Fate (Vault 961) 1970

NB: α A few copies came with a picture sleeve, which now command high prices.

Thought to be a Los Angeles band they were actually from Phoenix, Arizona and were known until late 1967 as the **Bittersweets**, releasing three locally successful and now sought-after singles before they added Ladd (from the Laser Beats) to the line-up and changed their name. Bennett was drafted in late 1967 and replaced by Randy Wells (ex-Sounds Incorporated/**Solid Ground**).

You Don't Remember was re-recorded when they signed to Vault in 1969. Their last single, *Only Thing That's Wrong* is a non-album country-rocker. The Sundazed EP features three of the four Caz single tracks - *Clean Old Man* does not appear on this release. Still, a welcome reissue and a chance to sample their earlier rampant fuzz-heavy-garage sounds that were somewhat diluted by the time of the album. The Sundazed CD contains all extant recordings by the band and is recommended.

Their album is predominantly bluesy with a splattering of sound effects. Its better tracks include *Rainbow* and *It's All In My Head*.

Compilation appearances include: *Bullfrog* (45 version) and *Only Thing That's Wrong* on *Mindrocker, Vol. 13* (LP); *You Don't Remember* (45 version) on *Psychedelic Disaster Whirl* (LP) and *An Overdose Of Heavy Psych* (CD); and *Stallion Of Fate* on *Filling The Gap* (4-LP box). (VJ/MW)

21st Century Sound Movement (?KS/?MO)

ALBUM: 1 21st CENTURY SOUND MOVEMENT
(No label #D-12877) 1968 R4

This is an ultra-rare garage album featuring covers of The Beatles, **Doors** and Hendrix. It was recorded at Cavern Sound Studios in Independence, Missouri and those that have heard it comment favourably. (VJ)

$27 Snap On Face (CA)

Personnel incl:			
	JIM DOHERTY	gtr	A
	RON INGALSBE	drms	A
	STEVE NELSON	bs, vcls	A
	BOB "$" O'CONNOR	gtr, vcls	A
	DAVID PETRI	vcls, perc	A

ALBUM: 1(A) IN HETERODYNE STATE HOSPITAL (w/lyric insert)
(Heterodyne 001-002-00001) 1977

45: Let's Have An Affair/Kicking Around (Heterodyne 0001) 1975

$27 SNAP ON FACE

This limited edition blue vinyl release was recorded by a bunch of crazy Californians based in Sebastopol, and will interest some readers. The album frequently appears in sales lists of the psych and garage recordings of this era, but it doesn't quite fit into either category. It does have a lo-fi production sound, expressive vocals and lots of guitar solos. They also utilised echoed vocals and laughter to good effect. It all comes together best on the nine-minute finale, *Sleeping In A Technical Bed*. They existed as a band in northern California since the late sixties. (VJ/MW)

Richard Twice (CA)

Personnel incl:			
	RICHARD ATKINS	vcls	A
	RICHARD MANNING	vcls	A

ALBUM: 1(A) RICHARD TWICE (Philips PHS 600-332) 1970

NB: (1) reissued on CD (Fallout FRCX 1252070) 2007.

45: My Love Bathes In Silence/Generation 70 (Philips 40677) 1970

This is a decent and inexpensive psych-pop album with tracks like *The Finest Poet*, *She Catches Me Running* and the strange *My Love Bathes In Silence (What No Rubber Duckie?)*, also issued on a single. The duo were backed in the studio by session players including Drake Levin (**Paul Revere and The Raiders**, **Friendsound**, **Brotherhood**, **Cosmic Travelers**), Larry Knechtel, Mark Tulin (**Electric Prunes**), and Rusty Young (Poco).

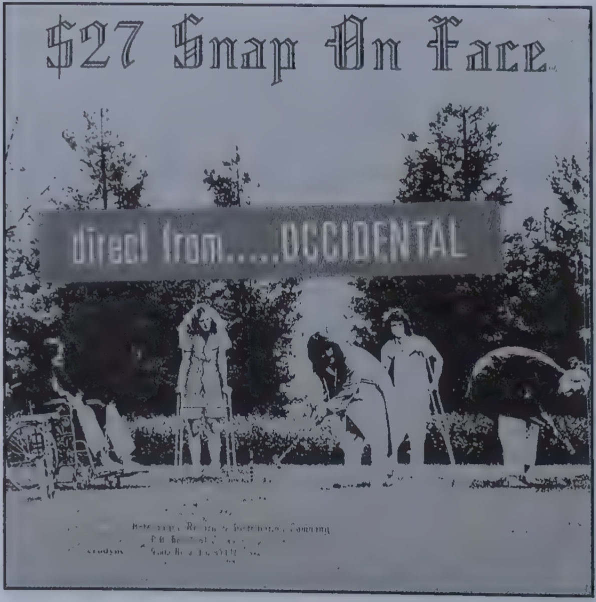
If I Knew You Were The One is a good dreamy pop-psych ballad that has resurfaced on *Fading Yellow, Vol. 7* (CD). (SR/VJ)

The Twiggs (?)

Personnel?:		
	?? FEDERICO	A
	?? GENTILE	A
	?? KAPSAR	A
	?? SKADAN	A
	?? VASTOLA	A

45s: Flowers And Beads/Moon Maiden (Jerden 917) 1969
Flowers And Beads/Moon Maiden (SSS International 800) 1970

Appearing on the Jerden label suggests that **The Twiggs** were a Pacific Northwest band, but the single was engineered by Arnie Rosenberg who was based in Cleveland, Ohio at the time. *Flowers And Beads* is a tame cover of **Iron Butterfly** but they let rip on the flip - *Moon Maiden* is hard-rock with a rich vein of fuzz and wah-wah throughout. It can also be found on *For A Few Fuzz Guitars More* (CD). (MW)



$27 SNAP ON FACE - In Heterodyne State Hospital LP.

The Twilighters (TX)

45:	Nothing Can Bring Me Down/I Need You	(Mark VII 1023) 1968

The Twilighters hailed from Waco in Texas. *Nothing Can Bring Me Down* is a strong song with effective vocals, superb fuzz guitar, great lyrics and catchy chorus... "Well my mind is so messed up, nothing can bring me down, Nothing is strong enough, to save me now..."

Nothing Can Bring Me Down later appeared on *Austin Landing, Vol. 2* (LP), *Texas Flashbacks, Vol. 2* (LP & CD), *Flashback, Vol. 2* (LP), *Gone, Vol. 2* (LP) and *Psychedelic Experience* (CD). Highly recommended. (VJ)

The Twilighters (MO)

45:	Spellbound/My Little Angel	(Red Flame 45-1005) 1967

This different outfit came from Kirksville, Missouri. *Spell Bound* was a rousing frat-rocker which has resurfaced on *Monsters Of The Midwest, Vol. IV* (LP) and *Drink Beer! Yell! Dance!* (LP). (VJ/MW)

The Twilighters (OH)

Personnel incl: STEVE POPOVICH
BROWN
MILLER

45s:	Be Faithful/Thumper	(Bell 624) 1965
	Eeny Meeny Miney Mo/Boo's Blues	(Bell 631) 1965
	Shake A Tail Feather/Road To Fortune	(Imperial 66201) 1966
	I Still Love You/Meat Ball	(Imperial 66238) 1967

From Cleveland, Ohio this act was also known as Tony and The Twilighters and members would later be in the Returns and the Originals. Group leader Steve Popovich would later be an executive for CBS records and president of Cleveland International Records, the label that brought Meatloaf to fame.

Their finest moment *Be Faithful* can also be heard on *Pride Of Cleveland Past* (LP). (MW/GGl)

Twilighters (WA)

Personnel:	DARREL DECK	organ	A
	DAVE HIGH	gtr	A
	MIKE MULVEY		A
	PAT MULVEY	sax	A
	WILLIAM WEBBER	drms, vcls	A

ALBUM:	1(A)	BOTH SIDES OF THE TWILIGHTERS	(Vanco 1001) 1968 SC

45:	Out Of My Mind/I Need Your Loving	(Vanco 45-204) 1968

Yet another **Twilighters**, their album was released on the same label as **Easy Chair**, and some of the band members attended the Washington State School for the Blind in Vancouver, Washington. Their records are often found with braille lettering on the covers or labels. According to this album's liner notes, Dave High was the only sighted member of the group. The album includes two killer cuts, which also featured on their first single, *Out Of My Mind* and *I Need Your Loving*. Otherwise the material consists of middle-of-the-road songs including *Winchester Cathedral*, *Hello Dolly*, *Truck Driving Man*, *Fiesta In Acapulco*, *Kansas City* and *My Heart Is An Open Book*. They issued additional records which are in a straight country direction and therefore fall outside the remit of this book. (SR/VJ)

The Twilighters (MA)

ALBUM:	1	POWER AND PEACE	(Fleetwood BMC 5069) 1969/70

Our final **Twilighters** is a forgotten garage/lounge group from Boston. The album is housed in a great colour cover and includes covers of *Mustang Sally*, *Eleanor Rigby* and *Birthday*. (SR)

Twilights (FL)

Personnel:	GORDON ?	bs	A
	BILL MOSS	gtr	A
	FRED MOSS	drms	A

45:	She's There/Take What I Got	(Parrot 45013) 1965

This North Miami trio issued one fine Searchers-flavoured single. *She's There*, a sultry beat ballad, is backed by a chiming Joe Tex cover.

A few months later Steve Palmer brought the Moss brothers together with Travis and Coventry Fairchild and named them the **Clefs of Lavender Hill**. (MW/JLh)

Twiliters (NY)

Personnel incl:	BILL KENNEDY	vcls	A
	JOHN SULLIVAN	gtr	A
	TOMMY LATOUR	bs	A
	SKIP BUSHEY	drms	A

45s:	α	(Everybody's Goin' To) Rollerland/ Shakin' All Over	(Empire E-4) 1964
	α	The Girl From Liverpool/Move It	(Empire E-6) 1964
		Mary Lou/Billy Billy Went A Walking	(Venture V-1000) 1965

NB: α shown as by The Twiliters with Bill Kennedy.

These Invasion-influenced garage rock'n'rollers came from upstate New York. Bill Kennedy, an air policeman stationed at Plattsburgh Air Force base, had heard Johnny Kidd & The Pirates' *Shakin' All Over* while on tour-of-duty in Europe.

He met up with Peter Guibord, who had set up the town's Empire label in 1962, and they assembled a band to back Kennedy from the local talent. A trio of Mersey-infused releases duly appeared in 1964-5, including a cover of the Cliff Richard hit *Move It* and their own sultry Mersey-beat number *The Girl From Liverpool*.

Compilation appearances include: *The Girl From Liverpool* on *Teenage Shutdown, Vol. 2: You Treated Me Bad* (LP & CD); *Move It* on *Teenage Shutdown, Vol. 11* (LP & CD) and *It's Finkin' Time!* (LP); *(Everybody's Goin' To) Rollerland* on *Wild! Wild!! Wild!!!* (EP) and *Today's Just Tomorrow's Yesterday 4* (CD); *Shakin' All Over* on *Quagmire Volume 3* (CD); and *(Everybody's Goin' To) Rollerland*, *Shakin' All Over*, *Move It*, *The Girl From Liverpool* and *Mary Lou* on *Heart So Cold!* (CD). (MW/GGl/MM)

Twin Engine (CA)

Personnel incl: RANDY NAYLOR

CD:	1	TWIN ENGINE	(Rev-Ola CRREV57) 2004

NB: (1) also issued on CD (Sound City Music 9019) 2004.

This was a short-lived L.A. duo that included Randy Naylor (**Poor/ Ballroom**) and also featured guest players such as Chris Hillman, Clarence White, Randy Fuller, Michael Clarke, etc. The CD features 12 songs recorded by **Twin Engine** in 1971 for a projected United Artists album, but they didn't see the light of day until 2004! The music has feel of 1970 particularly in the guitar sound of *Give My Love A Chance*, *The Time Is Now*, and *Mistress Of The Morning*, indeed a riff in *Time Is Now* seems very similar to part of Neil Young's *Cowgirl In The Sand*. Overall the album has nice harmonies but lacks originality. The musical menu comprises soft pop with taints of psychedelia and Americana, and the album will appeal to fans of West Coast music. (VJ)

Twinn Connexion (MT)

Personnel:	JAY HOPKINS	vcls	A
	JERRY HOPKINS	vcls	A
	(JAY BERLINER	gtr	A)
	(DAVE BLUME	organ, vibes	A)
	(SKEETER CAMERA	perc	A)

(BILL LA VORGNA	drms	A)
(CHARLEY MACEY	gtr	A)
(JOE MACK	bs	A)
(FRANK OWENS	piano, harpsichord	A)
(BUDDY SALTZMAN	drms	A)
(STEVE WOLFE	gtr	A)

ALBUM: 1(A) TWINN CONNEXION (Decca DL 75020) 1968

NB: (1) reissued on CD (Hugo-Montes Production HMP CD-009) 2001. (1) reissued on CD (Now Sounds) 2010.

45s: Sixth Avenue Stroll/
Oh What A Lovely Day (Decca 32353) 1968
I Think I Know Him/Turn Down Day (Decca 32403) 1968

The identical Hopkins twins came from Helena, Montana originally, but this album seems to have been recorded in New York City. Dressed in trendy Ivy League suits and backed by many musicians from the **Carolyn Hester Coalition**, this album is very lavishly arranged/produced but consists of very lightweight easy-listening fodder. The lyrics are mainly innocent, groovy love/teen anthems. Notable for the version of **The Cyrkle** hit *Turn Down Day* (Jerry Keller/Dave Blume), this also features some fine guitar work by Steve Wolfe, but overall it is pretty dispensable.

Produced by Jerry Keller, all selections were written and arranged by Jerry Keller and Dave Blume.

After **Twinn Connexion**, Jay became a metal trader for various companies including Prudential and Merrill Lynch. He was a vice president of the latter when he died in September 2001 of heart failure. (CP/SR)

Two Boys In The Windows (TX)

Probably from Texas hence the inclusion of *If You Love Me Girl* on the Roy Ames licensed *Acid Visions - The Complete Collection Vol. 1* (3-CD). (GG)

Two Brothers (?)

45: China, Silver And Linen/Due To The Facy (Smobro 402) 1969

An obscure bubblegum pop group, **Two Brothers** recorded on the same label as **The Sound Foundation**. (SR)

The Two Dollar Question (?OH)

Personnel incl:	RON DANTE	vcls	A

45: Aunt Matilda's Double Yummy Blow Your Mind Brownies/
Cincinnati Love Song (Intrepid 75001) 1969

Produced and written by P.J. Vance and Lee Pockriss, this bubblegum pop rock single sports an amusing song title. Ron Dante would later record with the Archies of *Sugar Sugar* fame.

Aunt Matilda's Double Yummy Blow Your Mind Brownies has been compiled on *Marijuana Unknowns Vol. 1* (LP). (SR)

Two Friends (?)

Personnel:	CHIP CARPENTER	acoustic gtr, vcls	A
	BUCKY WIENER	acoustic gtr, vcls	A

ALBUM: 1(A) TWO FRIENDS (Natural Resources NR-101 L) 1972

45: Move With The Music/
Must Be The Wrath (Rare Earth 2C006-93853) 1972

NB: French single with PS.

Released on one of the rock subsidiary labels of Motown, this album was one of the last known productions by **Tom Wilson**. It's composed of melodic tunes with vocal harmonies plus strummed acoustic guitars and an electric backing provided by famous session men (Jim Keltner, Mike Rubini, Ray Neopolitan, Joe Osborne), etc. The material recalls the style of Crosby, Stills, Nash and Young, but it tends to be rather tedious. The best tracks can be found on the single. (SR)

TWINN CONNEXION at a Playboy party.

The Two Of Clubs (OH)

The Two Of Clubs was a girl duo from Cincinnati. Their raunchy-punk version of Petula Clark's *Heart* has resurfaced on *Psychotic Reactions* (LP) but the pair also had a chart hit with *Walk Tall (Like A Man)* on Fraternity which is much more of a "pretty" song. (VJ/JGd/GGI)

2/3rds (FL)

Personnel incl:	PETE CARR		A
	PHIL JONES	drms	A
	GENE McCORMICK	ld vcls, organ	ABC
	RALPH CITRULLO	bs	BCD
	ALLEN DRESSER	ld gtr	BCD
	NEIL HANEY	ld vcls	BCD
	MAX EASON	drms	CD
	CHRIS DRAKE	gtr	D

45s: All Cried Out/2/3 Baby (April 101) 1967
α Charisma/? (Sundi 6814) 1970
α Monday In May (The Kent State Tragedy)/
Nickel (Sundi 6815) 1970

NB: α shown as by **The Third Condition**.

A Daytona Beach, Florida band that acquired several members of **The Hungry I's** (Haney, Dresser and Citrullo) after that band folded in 1968.

In April 1967, they released *All Cried Out*, a slow bluesy number, backed by *2/3 Baby*, a cantering beat-punk number with a nifty bass and piano motif. The latter can be heard again on *Psychedelic States: Florida Vol. 3* (CD).

Jones was replaced by Eason in 1969. Soon after Haney, Dresser, Citrullo, and Eason, with the addition of Chris Drake (also from the **Hungry I's**) became The Third Condition. (KCs/MW)

Tyde (IA)

45: Psychedelic Pill/Lost (Fredlo 6901) 1969

A late sixties outfit from Burlington, Iowa. They were active during 1967-68 and played at venues like 'The Club', 'Spider Web' and 'Chatter Box' as well as participating in several 'Battle Of The Bands'. Their music was an amalgam of both prog and psych with prominent organ. They parted two months after their January 1969 single was released.

Compilation appearances include: *Lost* on *Mindblowing Encounters Of The Purple Kind* (LP) and *30 Seconds Before The Calico Wall* (CD); and *Psychedelic Pill* on *Hipsville, Vol. 3* (LP). (VJ)

Tyler Mudge (MA)

45:	Search For The Answer/I'll Bring You Back	(Onyx 3287) 1970

This psychedelic single was the work of a Massachusetts outfit. (GG)

Tyme (CT)

The members of this garage-punk combo all attended north-western Regional High School in Winsted, Connecticut. They recorded an acetate in 1966 which consisted of *Cry For The Trees* backed by *Land Of 1,000 Dances* but it got next to no airplay and with their recording career never taking off they concentrated on their popularity as a live band giving many of the hits of the era their own rather unique garage-punk interpretation. 22 years later *Land Of 1,000 Dances* made vinyl on *Back From The Grave, Vol. 7* (2-LP). (VJ)

The Tyme (OR) - see **Tyme's Children (OR)**.

Tyme of Day (TX)

Personnel incl: SHELBY ROGERS

45:	Listen To What Is Never Said/ I Wanna Know	(Mercury 72861) 1968

Recorded by a Irving/Clovis, Texas outfit - this single was produced by Norman Petty. *Listen To What Is Never Said* is a strange ditty about a father's advice to his son - it has some fuzzy noises but isn't normal garage fayre, interesting though. It's been compiled on *Get Ready To Fly* (CD). *I Wanna Know* is reedy garage-pop. Both sides of the single were written by Shelby Rogers, who would resurface in **Joshua**. (MW)

Tymes Children (OR)

Personnel:	BRUCE NEUMAN	gtr, vcls
	LARRY SIEBER	keyb'ds
	STEVE TATE	drms
	ROD THOMPSON	bs, vcls

45s:		Go To Him/Take Me Back	(Panorama 38) 1966
	α	You Ain't Goin' Nowhere/Love Is All I Have	(Garland 2013) 1968

NB: α shown as by Tyme.

TWO FRIENDS - Self Titled LP.

Here are some cool beat garage sounds from Salem, Oregon. *Take Me Back*, a cover of the David Clayton Thomas and The Shays track, is up-tempo Invasion-infused beat. *Go To Him* is another version of the sullen beat ballad covered by the **London Knights**. They were latterly known as Tyme and released one further single.

Compilation appearances include: *Take Me Back* on *The Northwest Battle Of The Bands: I'm Walkin' Babe* (LP) and *Northwest Battle Of The Bands, Vol. 1* (CD); and a previously unreleased version of *Beaver Patrol* is on *Northwest Battle Of The Bands, Vol. 3* (CD). (MW)

Tyrannies (LA)

45:	Little Girl/She's A Queen	(Watch 45 1903) 1965

On offer here is sultry garagy folk-rock, with a bow to the **Beau Brummels**, from June 1965. The group was from Abita Springs, Louisiana.

Check out *She's A Queen* on *Class Of '66!* (LP). (MW)

The Tyrods (CA)

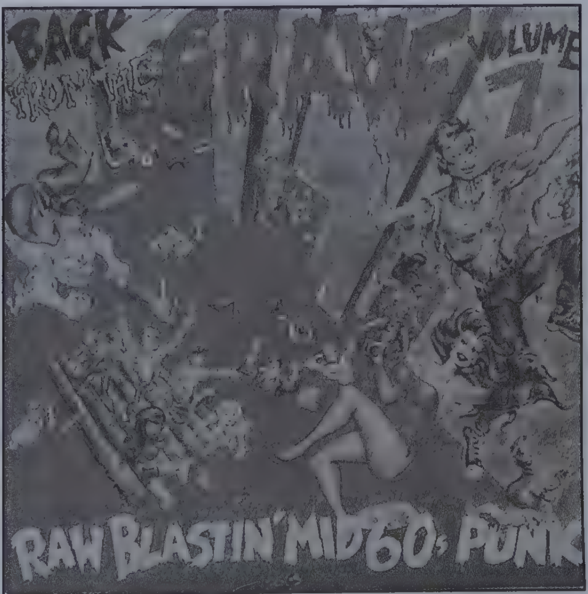
Personnel:	HERKIE ALVES	gtr	A
	JOHN ALVES	gtr	A
	ALEX KIZANIS	keyb'ds	A
	JERRY SAGOUSPE	drms	A
	TIM THOMAS	bs	A

45s:		Girl Don't Know/She Said, He Said	(Mark MR-202) 1967
	α	Hey Girl/In A Garden	(Flick City 3006) 1967
	β	I Could Be So Good To You/ Hard To Be Without You	(Dome 507) 1969

NB: α shown as by **The Young Californians**. β shown as by **Buffalo Nickel**.

This high school quintet from Chino, California formed in 1965. Their debut single appeared in 1967, the reward for winning a local 'Battle Of The Bands' contest. Given their name, one might have expected kerosene-fuelled hot-rod instrumentals, yet they cranked out some decent suburban garage-beat.

For the follow-up they were rebranded **The Young Californians**, not exactly a contemporary name, it sounds more like a beach/surf group. Still, their sound was on the button - slick L.A. garage-pop with a flowery fringe. Their third effort in 1969 was released as by **Buffalo Nickel**. Sadly, by then the first psychedelic era was pretty well over ... so their light pop-psych missed the boat. (MW)



BACK FROM THE GRAVE VOL. 7 (Comp LP) including Tyme (CT).

Ultimates (ID>OR)

Personnel:		
	ALLEN CRAWFORD	bs
	GARY NIELAND	drms
	LEON SANDERS	gtr
	GARY SULLIVAN	keyb'ds, vcls

45s:			
		Little Girl/My Babe	(Lavender LR 2001) 1967
	α	Keep On Looking/Black Is Black	(Garland GR-2009) 1968

NB: α shown as by The Ultimate.

Originally formed in Boise, Idaho circa 1963, the band relocated to Salem, Oregon where they recorded a pair of singles on labels run by drummer Gary Nieland. The band was still going in the 21st century. Nieland started his own Garland label and eventually dropped out of the group, The Lavender single is good no-frills Pacific Northwest garage punctuated throughout by rapid keyboard doodlings on a squeaky organ!

Gary Sullivan went on to Prince Charles & The Crusaders and The Dart.

My Little Girl has been compiled on *Wyld Sydes Volume 4* (CD). (MW)

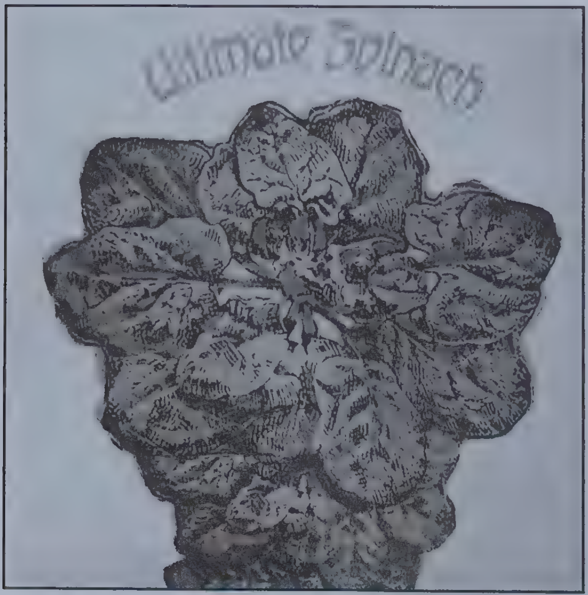
Ultimate Spinach (MA)

Personnel:			
	IAN BRUCE-DOUGLAS	vcls	A
	BARBARA HUDSON	vcls, kazoos, gtr	AB
	KEITH LAHTEINEN	vcls, drms, perc	A
	RICHARD NESE	bs	A
	GEOFFREY WINTHROP	vcls, sitar, gtr	A
	JEFF BAXTER	ld gtr	B
	MIKE LEVINE	bs	B
	RUSS LEVINE	drms	B
	TED MYERS	gtr, vcls	B
	TONY SCHEUREN	keyb'ds, vcls	B
	(TOM CAULFIELD	bs, hrmnca	B)

			HCP
ALBUMS: 1(A)	ULTIMATE SPINACH	(MGM SE-4518) 1968	34
2(A)	BEHOLD AND SEE	(MGM SE-4570) 1968	198
3(B)	ULTIMATE SPINACH	(MGM SE-4600) 1969	-

NB: (1) and (2) reissued on Polygram (Greek). (1) reissued on CD (Big Beat CDWIKD 142) 1995. (1) reissued on vinyl (Akarma AK 119) 2000 with two mono tracks as bonus material. (1) reissued on CD (Iris Music Group IMG-153) 2006. (2) reissued on vinyl (MGM/Polygram LP 831 181-1) 1986. (2) reissued on CD (Big Beat CDWIKD 148) 1995. (2) reissued as a 2-LP with two mono tracks as bonus material (Akarma AK 120/2) 2001. (2) reissued on CD (Iris Music Group IMG-154) 2006. (3) reissued on CD (Big Beat CDWIKD 165) 1996. (3) reissued on vinyl (Akarma AK 121) 2000. (3) has also had a limited 'bootleg' vinyl repress. (1) - (3) reissued on CD as a box set, *The Box* (Akarma AK 121-TCD) 2000. The CDs here are 20-bit remastered and are re-sequenced in the original order of the tracks. On *Behold And See* the track *Visions Of Your Reality*, missing on ACE/Big Beat "director's cut" CD reissue, has been re-added. The box set includes a poster and a book with previously unpublished photos.

Also of interest are: *The Very Best Of Ultimate Spinach* (Varese Sarabande 302 066 237 2) 2001 and *The Unicorn* (Goosefoot Recording Co. 6786) 2007, a limited edition live album which captures a late 1967 performance in Boston.



ULTIMATE SPINACH - Self Titled (1st) LP.

45:		
	(Just Like) Romeo and Juliet/ Some Days You Just Can't Wait	(MGM 14023) 1969

Originally known as **Underground Cinema**, this band was discovered by producer **Alan Lorber**, who changed their name and signed them to MGM. Part of the emerging 'Bosstown Sound' of 1968, they were the brainchild of group member Ian Bruce-Douglas, who also wrote all the material on their first two albums. Barbara Hudson's beautiful voice gave the group a distinctive vocal sound.

Their debut album was a very trippy affair. The double fold-out cover contained highly pretentious sleeve-notes by Bruce-Douglas. This pretentiousness was evident, too, in the album's lyrics. For example, its opening track *Ego Trip* begins:

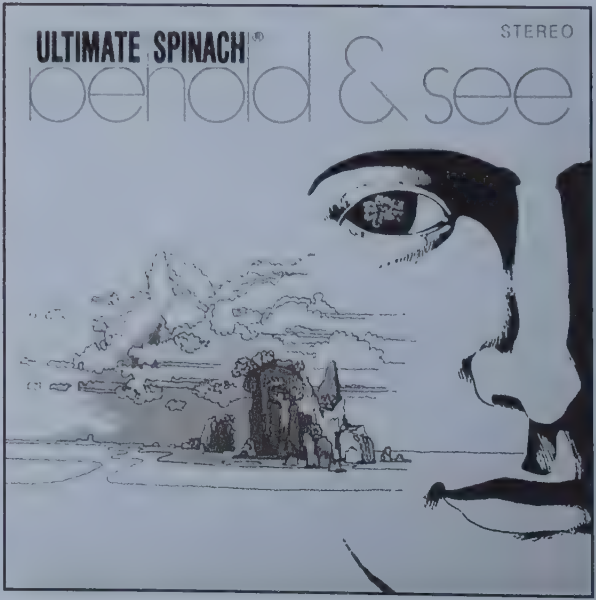
"Mindless credence
Gropes through idiosyncrasies
Up - rising up
Down ... (echoes)"
(from *Ego Trip*)

and again at the beginning of the *Hip Death Goddess*, which captures Hudson's vocals at their best:

"See the glazed eyes
Touch the dead skin
Feel the cold lips
And know the warmth
Of the Hip Death Goddess".
(from *Hip Death Goddess*)

Instrumental numbers, like *Sacrifice Of The Moon*, sound similar to their equivalents on the early **Country Joe and The Fish** albums. The album is liberally endowed with wind chimes, bells and sound effects and the lyrics are tailored with flower-power mythology:

"I saw a funny freak parade
Marching down the street
They were acting very strange
Kissing everybody they meet
With eyeballs hanging out of their eyes
And daffodils in their hands
Someone asked what's happening here?"
(from *Funny Freak Parade*)



ULTIMATE SPINACH - Behold And See LP.

ULTIMATE SPINACH
STEREO

ULTIMATE SPINACH - Self Titled (3rd) LP.

The final track, *Pamela*, which has a similar wind chimes intro to **Country Joe**'s *Grace*, is intended to illustrate 'the intense beauty that can be seen and felt if one's senses are fully employed'. Once again acid was the inspiration behind those lyrics:

"Moonbeams and sapphires
Vibrate as one
I hear prisms
Crystal rainbows fill my sky
Shattered, they glisten
And blind the sun."
(from *Pamela*)

The album met with considerable commercial success peaking at No. 34 in the U.S. Album Charts.

Their follow-up album, *Behold And See* was in a similar vein. The lyrics were less impressionable, though, and their music had become more mystical, particularly on the excellent *Genesis Of Beauty Suite* and *Fragmentary Marches Of The Green*. Other tracks like *Mind Flowers*, may be seen as an extension of themes from their earlier album. Once again, Barbara's vocals glisten with beauty. This reached No. 198 in the Album Charts. Be aware that on the Big Beat CD the tracks are resequenced and *Visions of Your Reality* has been dropped, leaving this track unissued on CD prior to Akarma's box set. Both albums are classic acid-rock period pieces and highly recommended, if one can excuse their more pretentious trappings.

Bruce-Douglas' departure after their second album had a profound effect on the band's musical direction. All the material on the third album, apart from the opening cut *Romeo and Juliet*, was written by the new band and lacked the imagination of Bruce-Douglas' work. For the third album, Jeff Baxter, who later had a spell with Steely Dan, came in on lead guitar and Ted Myers and Tony Scheuren joined from Boston label-mates **Chamaeleon Church**. Curiously, Mike Levine, who was listed as bassist didn't actually play on the record. Tom Caulfield who had been a lifelong pal of Mike's and who'd previously played for the soul group The Three Degrees, instead played impeccable bass and a super harp solo on *Eddie's Rush*, the blues jam that concludes side one. Only Barbara Hudson remained from the original line-up, and although their final album is overall less interesting, it is still worth hearing.

Also of interest is a limited edition live album *The Unicorn*. Only 50 copies of this album were pressed, it was issued in a plain textured dark green cover. The recording is from late 1967, at Boston's Unicorn Coffeehouse. The songs include covers of *Hey Joe* and *Get Together*, a long version of *Hip Death Goddess* and an extended freak-out entitled *Rush*. Fans of the band may be interested in checking out neo-psych/acid-goth band Babylonian Tiles cover of *Hip Death Goddess*, which appears on the St. Thomas Records sampler CD *Saints & Sorcerers Vol. 2* - It's even been approved by Ian Bruce-Douglas as "fulfilling his vision of 'Hip Death Goddess' personified"... *Hip Death Goddess* has also been covered by Lithium X-Mas (on their *Bad Karma* and *Helldorado* CDs).

Ultimate Spinach also appear on a couple of compilations: the *The Best Of Bosstown Sound* (2-CD) features *(Ballad Of) The Hip Death Goddess*, *Baroque #1*, *Fragmentary March Of Green*, *The World Has Just Begun*, *Happiness Child* and *Eddie's Rush*; and the *Family Circle - Family Tree* (CD) contains *Back Door Blues* and *Happiness Child*. Finally, a live version of *(Ballad Of) The Hip Death Goddess* features on the CD that came free with *Timemazine #* fanzine. (VJ/MS/JMe/MW)

Ultra (TX)

ALBUM:	1	ULTRA	(No label) 1976 R4

NB: (1) was a one-sided acetate. (1) reissued on CD (Monster 012) 2000 with 11 bonus tracks.

The original acetate featured five tracks. The CD adds further previously unreleased material. So what we have is Texan metallic hard-rock with nod in the direction of ZZ Top and a few proggy moments. At least one band member was previously with **Homer**. (VJ)

The Unbeatables (NY) - see Gene Cornish And The Unbeatables (NY).

The Unbelievable Uglies (MN)

Personnel incl:	BOB EVESLAGE	keybd's	A
	WINSTON FINK (DAVE HOFFMAN)	vcls, bs	A
	GREG PAUL	ld gtr	A
	DAVE PRENTICE	vcls	A
	MIKE SHANNON	drms	A
	MIKE GILSON		
	ALAN ST. PIERRE (ALAN SPEARS)	ld vcls	

45s:	α	Judy Angel/The Log	(Music Masters 72164) 1964
		Off My Hands/The Loner	(Cardinal 0071) 1965
		Keep Her Satisfied/Grand Central Station	(Soma 1451) 1966
		Spider Man/Research Into The Soul Of Psychedelic Sound	(Independence 42767) 1967
		Sorry/Get Straight	(Liberty 55935) 1967
		Ain't Gonna Eat My Heart Out/When The Saints	(UA 066) 1968
		The Tin Drum/Mrs Mouse Anthology	(UA 106) 1968
		Hello Gooday/Previews	(UA 292) 1969
		New Day/Wings	(Sound 80 S80-26-1340) 1970/1
		Mr. Skin/Little Lady	(Uglies Records 22985) 197?
		Right Road Now/Dolly	(Uglies Records 27444) 197?

NB: α shown as by The Uglies.

From Detroit Lakes in northwest Minnesota **The Unbelievable Uglies** were one of the State's most popular live acts. Their shows were wild and unpredictable, centred around Winston Fink and their singles are not too hard to find. Bobby Vee produced their fourth single and *Spider Man* which is usually considered to be their finest moment, is best described as an organ-led up-tempo punker.

Dave Hoffman and Mike Gilson later recorded an album and single with **Friendship**, whilst **Alan St. Pierre** also recorded a solo single in 1967. Bob Eveslage also released a single using the pseudonym Robby Jay in 1966. All this underscores the depth of their musical talent. The original band folded in 1972.

Bob Eveslage now resides in New Ulm, Minnesota and still writes and records music. He was the founding member of **The Unbelievable Uglies**: "The other four original members were Dave Hoffman (Winston Fink) on stand-up electric bass, Greg Paul on lead guitar, Mike Shannon on drums, Dave Prentice (a very, very funny front man who worked hand-in-hand with Winston), and me on the keyboards. Al Spears was a later addition, and a very good R&B vocalist. Members came and went, but the five of us held the band together for about 11 years."

Bob also took a couple of years out of the group, when he moved to Seattle, "I was part owner of a studio and with a studio group called **Today** we had a single on Jerry Dennon's label called *We've Been A Bad, Bad Boy*. After a couple of years I came back to the **Uglies** and Minnesota. The original members are all still living in the Minnesota area and are doing different things. All but Greg are still involved with music as a profession."

Bob had a single released in 1987 on the Clowd label, which was partly run by the late Fred Heggeness (the well-known record collector and author from Detroit Lakes). Entitled *You're The Only One (Patty's Song)* and written for his wife, it received quite a bit of airplay in the upper Midwest. The flip was recorded by Dan Holt with Bob on backing instruments and was an old Ral Donner cover entitled *You Don't Know What You've Got (Until You Lose It)*.

Gone but not forgotten, in 2004 they were inducted into the Rock & Country Hall of Fame and in 2005 Bob Eveslage reformed the band. Yeah, unbelievable!

Compilation appearances have included: *Spider Man* on *The Lost Generation, Vol. 2* (LP) and *The Midwest Vs. The Rest* (LP); *The Log* on *Mondo Frat Dance Bash A Go Go* (CD); *Research Into The Soul Of Psychedelic Sound* on *Sixties Rebellion, Vol. 15: Apple-Glass Cyndrome* (LP & CD) and *Everything You Always Wanted To Know...* (CD); *Keep Her Satisfied* on *The Big Hits Of Mid-America - The Soma Records Story* (2-CD); and *Get Straight* on *Hipsville, Vol. 3* (LP). (VJ/MW/BEe)

The Uncalled For (RI)

45s:	Do Like Me/Get Out Of The Way	(Dollie 509) 1967
	Do Like Me/Get Out Of The Way	(Laurie 3394) 1967

This punk outfit hailed from Pantucket, Rhode Island. *Do Like Me* has classic snotty vocals, but is quite slow-paced with prominent guitar. *Get Out Of The Way* is suprisingly melodic with appealing harmony vocals.

Compilation appearances include: *Get Out Of The Way* on *Killer Cuts!* (LP); *Do Like Me* on *Pebbles, Vol. 8* (LP), *Pebbles, Vol. 10* (CD) and *The Essential Pebbles Collection, Vol. 1* (2-CD); *Do Like Me* and *Get Out Of The Way* on *Mindrocker, Vol. 10* (2-LP); and demo versions of *Since You've Been Gone* and *Masters Of War* can be heard on *The Cicadelic 60's, Vol. 5* (LP), *The Cicadelic 60's, Vol. 3* (CD) and *Green Crystal Ties, Vol. 4* (CD). (VJ/MW)

Unchained Mynds (WI)

Personnel:	WAYNE BENTZEN	gtr	A
	DAN HANSEN	drms	AB
	RANDY PURDY	ld vcls, keyb'ds	AB
	CLARE TROYANEK	bs	AB
	DOUG KRUPINSKI	gtr	B

45s:	We Can't Go On This Way/ Going Back To Miami (PS)	(Transaction 705) 1968
	Hole In My Shoe/Warm Smoke	(Transaction 707) 1969
	We Can't Go On This Way/ Going Back To Miami	(Teen Town 109) 1969
	We Can't Go On This Way/ Going Back To Miami	(Buddah 111) 1969
	Every Day/	(Buddah 119) 1969
	Everyday/You Me & My Yo-Yo	(Buddah 140) 1969

A teen pop quartet from LaCrosse, Wisconsin whose best moment is a cover of Traffic's *Hole In My Shoe*, compiled on *Everywhere Chainsaw Sound 1* (LP). The fuzz lead gives it a garage flavour and they replace the little-lost-girl-vocal passage with a rambling keyboard solo. Their dynamic version of Wayne Cochran's *Going Back To Miami* is worth hearing; the rest of their output is light pop.

Troyanek also played with label-mates **The Ladds**.

The group, or members of it at least, were billed to appear at the 'La Crosse Rock Reunion '91' gathering along with the TJ's, Johnny and The Shy Guys, **Dave Kennedy and The Ambassadors**, **Fax**, **Ladds**, **Lost and Founds**, **Hope**, **Marauders**, **Satisfactions**, **Molly McGuires**, **Today's Tomorrow** and local 'godfather of rock' - Lindy Shannon. (MW/GM)

Uncle and The Anteaters (IA)

Personnel incl:	LARRY BARRETT	vcls, gtr	A
	GARY HORRELL	bs	A

45s:	Kathy Ran Around/I Can't Go On	(Hunt 805) 1966
	Let's Be Happy/Lover Boy	(National 19241) 1967

This Coralville, Iowa outfit was fronted by Larry Barrett, the son of a major Midwest jazz musician and DJ, whose earlier band had been **The Countdowns**. Apparently the new **Uncle and The Anteaters** name was the suggestion of a drunk at a frat party! *Kathy Ran Around* has a typical mid-sixties Farfisa organ solo and sincere vocals, *Lover Boy* contains some nice layered harmonies and *Let's Be Happy*, a much slicker song than the other two, is an attempt at **Turtles**-style rock. All three songs have resurfaced on the *Dirty Water* (LP) compilation and are well worth a listen. Barrett was later in the **XL's** and Rox (a post-**Daybreakers** project).

Uncle Sam and The War Machine (MA)

Personnel incl:	GREG BULLEN	piano	A

45:	Spy Girl/ Hold On (comes with lyric sheet)	(Blue Onion BO-103) 1967

Uncle Sam and the War Machine was from Springfield/Amherst area of Massachusetts. Although how they came to record for a label based in Cleveland, Ohio is unknown. *Spy Girl* is an upbeat popper that's somewhere between garage and bubblegum sounds - it also borrows from *Wild Thing*. *Hold On* is a pleasantly haunting garage - folk-rocker.

Greg Bullen went on to found a band called Bald Mountain Road, consisting of blues and honky tonk. He was a killer piano player. **US & the WM** also once opened for **Frank Zappa** at Fillmore East. There were a lot of strange double bills in those days.

You'll also find *Spy Girl* on *Psychedelic Archives Vol. 7* (double cassette box) and *The Magic Cube* (CD); and *Hold On* on *From The New World Vol. 1* (LP). (MW/JSr)

Uncle Willard (IL)

Personnel:	GARY LOIZZO	gtr, vcls
	MICK McINERNEY	
	JOHN TURNER	
	SAM VALEO	
	TONY WARREN	
	GARY WISNER	

ALBUM: 1 JUST ONE MORE GOOD TIME! (Toya TSTLP-2004) 1972

45s:	All It Takes/As Long As It's Not You	(Toya T-101) 1972
	Joe From Tennessee/Let's Sit Down	(Toya C102) 1972

This Chicago hippie-rock group included Gary Loizzo, who had been with **The American Breed**. Their rural-rock album included songs like *Dark Cloud* and *Welcome To The Army*. The small label Toya also released **Morninglory**. (SR/MW)

The Undecided? (MI)

45:	Make Her Cry/I Never Forgot Her	(Dearborn 542) 1966

A garage punk outfit from Dearborn, Michigan whose *Make Her Cry* is highly-rated by many, with great catchy vocals and typical "girl put-down" lyrics.

You can also check out *Make Her Cry* on *Mind Blowers Vol. 1* (LP), *Garage Punk Unknowns, Vol. 1* (LP) and *Michigan Mayhem Vol. 1* (CD); and *I Never Forgot Her* on *Highs In The Mid-Sixties Vol. 5* (LP). (VJ)

Underbeats (MN)

Personnel incl:	ROD EATON	drms	
	TOM NYSTROM	drms, vcls	
	JAY EPSTEIN	drms	G
	JAMES C.JOHNSON	ld gtr, vcls	G
	DONI LARSON	bs	G
	ENRICO “RICO” ROSENBAUM	gtr, vcls	G
	JAMES ‘OWL’ WALSH	keyb'ds	G

45s:	α	Footstompin'/Route 66	(Garrett 4004) 1964
	β	Annie Do The Dog/Sweet Words Of Love	(Bangar 00632) 1964
		Little Romance/Broken Arrow	(Bangar 00657) 1964
		Our Love/Jo Jo Gunne	(Twin Town TT 706) 1965
		Book Of Love/Darling Lorraine	(Soma 1449) 1966
		I Can't Stand It/Shake It For Me	(Soma 1458) 1966
		It's Gonna Rain Today/ Sweetest Girl In The World	(Metrobeat 4449) 1967
	χ	Darkness/You're Losing Me	(Pip 8909) 1969

NB: α and β released in Canada on Apex (76915 and 76937 respectively). χ shown as by the Underbeat.

One of the most popular outfits around Minneapolis in the mid-sixties, **Underbeats** produced several classy rockin' beat singles. In 1969 they became **Gypsy** (line-up ‘G’).

Compilation appearances have so far included: *Foot Stompin'*, *Sweet Words Of Love*, *Annie Do The Dog* and *Little Romance* on *The Big Hits Of Mid-America, Vol. 1* (LP); *Foot Stompin'*, *Book Of Love* and *I Can't Stand It* on *The Big Hits Of Mid-America - The Soma Records Story* (2-CD); *Jo-Jo-Gunne* and *Foot Stompin'* on *Top Teen Bands, Vol. 1* (LP) of the sixties Minneapolis sampler series, *Broken Arrow* on *Top Teen Bands, Vol. 2* (LP) and *Route 66* on *Top Teen Bands, Vol. 3* (LP); *Annie Do The Dog* on *It's Finkin' Time!* (LP); four previously unreleased tracks from 1965 - *Love To You, Don't You Lie To Me, Fate Of A Fool* and *Wishes Don't Come True* - on *Free Flight (Unreleased Dove Recording Studio Cuts 1964-'69)* (2-LP); *I Can't Stand It* on *Monsters Of The Midwest Vol. II* (LP); *Shake It For Me* on *Soma Records Story, Vol. 1* (LP); *It's Gonna Rain Today* on *The Best Of Metrobeat! Vol. 1* (LP); *Born In Chicago on Roof Garden Jamboree (LP); Sweetest Girl In The World on Money Music (LP); and Darkness* on *White Lace & Strange* (CD). (VJ/MW)

The Underdogs (MI)

Personnel:	CHRIS LENA	gtr
	MIKE MORGAN	drms
	TONY ROUMELL	ld gtr
	DAVE WHITEHOUSE	bs?

			HCP
45s:	Man In The Glass/ Friday At The Hideout (Judy Be Mine)	(Hideout 1001) 1965	-
	Man In The Glass/ Friday At The Hideout (Judy Be Mine)	(Reprise 0422) 1965	-
	Little Girl/Don't Pretend	(Hideout 1004) 1966	-
	Little Girl/Don't Pretend	(Reprise 0446) 1966	-
	Surprise Surprise/ Get Down On Your Knees	(Hideout 1011) 1966	-
	Love's Gone Bad/Mo Jo Hanna	(VIP 25040) 1966	122

This popular sixties band came from Grosse Pointe, one of the richer Detroit suburbs, in Michigan. They were one of the top live attractions at the Hideout teen club which was run by local promoters Dave Leone and Ed ‘Punch’ Andrews. To promote them further Dave Leone decided to put them onto vinyl. He got a poem from a ‘friend’, put it to music and the result, *Man In The Glass* was issued as the first single on Hideout. It was energetically promoted and picked up by Reprise for national distribution, but when Leone later discovered the lyrics were taken from a poem used at Alcoholics Anonymous he had to stop plugging it.

In 1965, the Hideout club label issued the sampler album *Best Of The Hideouts* (LP) (Hideout 1002), which saw a limited vinyl reissue in 1990 - it features *Friday At The Hideout, Man In The Glass, Surprise Surprse* and *Get Down On Your Knees*.

Thereafter, they became the first white act to sign for Motown. *Love's Gone Bad* issued on the VIP subsidiary was quite a popular cover of the Chris Clark composition and actually made No. 122 in the U.S. Charts. Some members would form Nickel Plate Express.

Other compilation coverage has so far included: *Get Down On Your Knees, Don't Pretend, The Man In The Glass, Friday At The Hideout* and *Surprise, Surprise* on *Best of Hideout Records* (CD); *Love's Gone Bad* on *Nuggets, Vol. 6 - Punk* (LP) and *Nuggets Box* (4-CD); *Man In The Glass* and *Love's Gone Bad* on *Michigan Brand Nuggets* (2-LP) and *Michigan Nuggets* (CD); *Friday At The Hideout* and *Don't Pretend* on *Highs In The Mid-Sixties, Vol. 6* (LP); *Surprise, Surprise* on *Highs In The Mid-Sixties, Vol. 5* (LP) and *Michigan Mayhem Vol. 2* (CD); and *Friday At The Hideout, Little Girl, Don't Pretend, The Man In The Glass* and *Surprise, Surprise* on *Friday At The Hideout* (CD). (VJ/MW)

The Underground (?)

ALBUM: 1 PSYCHEDELIC VISIONS (Mercury Wing WC-16337) 1967 SC

NB: (1) reissued on CD (Gear Fab GF-242) 2010, along with **More Psychedelic Guitars**.

On this album a group of unknown musicians do fuzzed-up instrumental cover versions of classics like *Psychotic Reaction, Shout, Tobacco Road, Turn On Your Love Lite* and *We Ain't Got Nothing Yet*, along with five originals; *Psychedelic Dream, Psychotic Vibrations, Mind Jammer* and *Psychedelic Visions* and *The Warper* (which are all written by Merk Currie). It's not a bad album.

You'll also find *Psychotic Reaction* on *Relics, Vol's 1 & 2* (CD) and *Relics, Vol. 1* (LP). (VJ/MW)

The Underground (?)

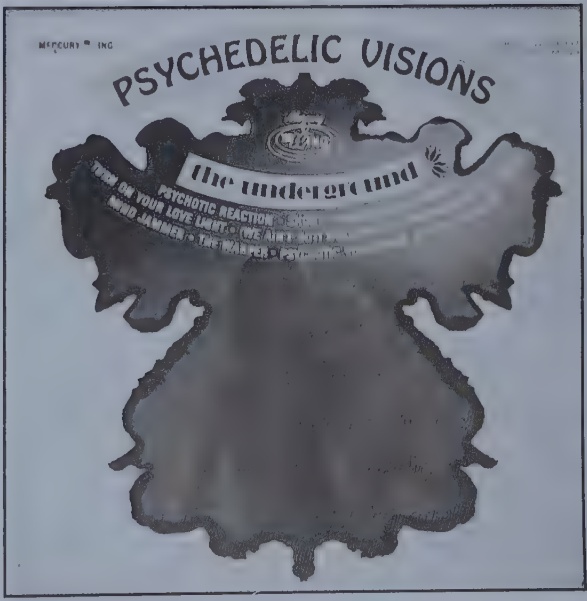
45s:	Easy/Satisfy'n Sunday	(Mainstream 660) 1966
	Get Him Out Of Your Mind/ Take Me Back	(Mainstream 667) 1967

This is an unknown outfit who released two singles on Mainstream. From songwriting credits, their personnel may have included D.L. O'Keefe, L. O'Keefe, and J. Wright. (VJ/MW)

Underground All-Stars (CA)

Personnel:	anonymous	A

ALBUM: 1(A) EXTREMELY HEAVY (Dot DLP 25964) 1969 SC



THE UNDERGROUND - Psychedelic Visions LP.

Produced in Hollywood by **Kim Fowley** and housed in a magnificent Rick Griffin skull cover, this album contains covers of Beatles songs (*Get Back*, *Norwegian Wood*), a Dylan track (*I'll Be Your Baby Tonight*), plus Stax material (*Grab This Thing*, *Don't Fight It*, *The Hunter*, *You Don't Know Like I Know*) and *Louie Louie*. The only original song is **Fowley**'s *Happy Meadow Trail Dance.* **Kim Fowley** sings on some tracks. (CF/SR)

Underground Balloon Corps (PA)

Personnel incl: ROBERT LLOYD HUMMEL

45s:	(Heart) Made Of Soul/Grass In Grenner	(Scope XX1/2) 1967
	Where Can I Go/The Musicians	(Music Factory 101) 1971

This Pennsylvania outfit was previously known as **The Balloon Corps** and before that **The Snaps**. Both sides of their debut were written by Hummel; *(Heart) Made Of Soul* is a restrained keyboard-driven punker, which has resurfaced on *Let's Dig 'Em Up Vol. 3* (LP), *Let's Dig 'Em Up Vol. 1* (CD) and *Teen Blast Volume # 2* (CD). *Grass Is Greener* (the typos above are as on the label) is a **Cascades**-meets-Everlys harmony-ballad.

It's not a dead cert that the second single is by the same group. Apart from a four year recording gap, there's no mention of Hummel. It was touted as 'psych' but certainly isn't. *Where Can I Go?* (composed by Orr) is full of dramatic keyboard swells and hard prog-rock moves, not unlike *Salisbury*-era Uriah Heep. *The Musicians* (composed by Bott, Hage & Orr) is similar in style with hard, fuzzy riffs. (MW)

Underground Cinema (MA)

Personnel incl:	IAN BRUCE-DOUGLAS	A
	SKIP TULL	A

Myths have abounded about a pre-**Ultimate Spinach** outfit thought to have been known as **Underground Cinema**. In 1996 Arf! Arf!'s *New England Teen Scene Unreleased 1965 - 68* (CD) finally uncovered some proof - two 7" acetates featuring *Blackbird*, *Sunday Morning*, *Where Has Time Gone To* and *Moondog Blues* (the first three appear on the CD).

Recorded at AAA studios in Dorchester, Massachusetts by Bruce-Douglas, Tull and others in 1967, a set of the acetates survived thanks to Al Lorusso (of **The Bourbons**). They were given to him in appreciation of his loan of equipment for the session. Whether they used the name **Underground Cinema** is still unconfirmed. Other musicians rumoured to be involved include guitarists Richie Bartlett (**Brother Fox and Tar Baby**, the Fools) and Steven Cataldo (**Saint Steven**, Nervous Eaters) who recorded as the **Front Page Review** around the same time. (MW/ELn)

The Underground Electrics (CA)

ALBUM:	1	HEY JUDE	(Crown CST-588) 1968

Here's another exploito-album from the budget label that issued **The Firebirds**, aka **The 31 Flavors**.

The contents bear little resemblance to the sleeve - a paisley-bedecked hippie chick sitting cross-legged with arms aloft. After the Beatles' cover with plastic beaker vocals, the remainder is a strong selection of heavy blues-rock in the style of Cream and Led Zeppelin's first album, exploiting the legacy of the likes of Robert Johnson, John Lee Hooker and Elmore James (*Crossroads*, *Boogie Chillun* and *Dust My Blues*). (MW)

The Underground Railroad (MA)

Personnel:	JIM BONAPARTE	vcls, hrmnca	A
	PAUL KERRIGAN	drms	A
	SAL PULLIA	bs	A
	TOM PULLIA	ld gtr	A
	DAVID THOMPSON	keyb'ds, vcls	A

45s:	You Do Something To Me/A Lilly For Willy	(Littleton 999) 1966/7
	I'm Coming Over/Sixteen Tons	(Musicor 419) 1967

Previously thought to be from Littleton, New Hampshire this band was actually from Brockton, Massachusetts. Their first single is garage, but the second is much heavier with lots of fuzz. (AH/JNa/MW)

Underground Railroad (NY)

ALBUM:	1	DISCOVERY CLUB #1	(Discovery Club) 197? R3

45:	Ain't No Second Best/Harlem On MY Mind	(A&T 111) 197?

This is a split album, but on side one New York City's **Underground Railroad** is featured playing funky hard-rock with Hendrixy guitar. Side two features a band called Tree Of Life and is less interesting. (VJ)

Underground Sunshine (WI)

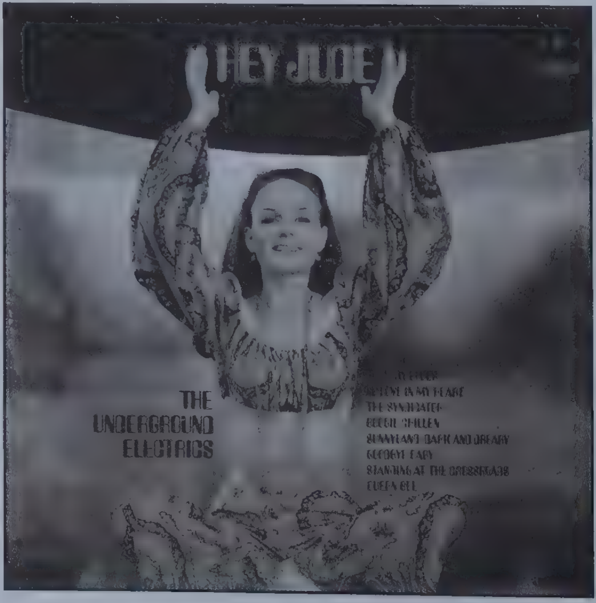
Personnel:	BERT KOHL (KOELBL)	bs	AB
	FRANK KOHL (KOELBL)	drms	AB
	JANE LITTLE (WHIRRY)	keyb'ds	AB
	REX RHODE	gtr	A
	CHRIS CONNORS (JOHN DAHLBERG)	gtr	B
	MIKE HOOLIHAN	bs	
	DAVE WAYNE (WAEHNER)	keyb'ds	

				HCP
ALBUM:	1(B)	LET THERE BE LIGHT	(Intrepid 74003) 1969	161

			HCP
45s:	Birthday/All I Want Is You	(Earth 100) 1969	26
	Don't Shut Me Out/ Take Me, Break Me	(Intrepid 75012) 1969	102
	Nine To Five (Ain't My Bag)/ Rotten Woman Blues	(Intrepid 75019) 1970	-
	Jesus Is Just Alright/Six O'Clock	(Intrepid 75029) 1970	-

Connors and Little were both from Montello, Wisconsin; whilst the other two members were German. They first attracted attention when their cover of Lennon-McCartney's *Birthday* made the U.S. Top 30. Their album has become a minor collectors' item and actually made No. 161 in the U.S. Album Charts back in 1969. *9 To 5 (Ain't My Bag)* also appears on *I'm Trippin' Alone* (LP) and *Take Me, Break Me* is also on *Soft Sounds For Gentle People* (CD).

Their full story is told in 'Do You Hear That Beat' (Hummingbird, 1994, ISBN 0-9643073-9-1) by Gary Myers, who provided the personnel details above. (VJ/MW)



THE UNDERGROUND ELECTRICS - Hey Jude LP.

Under Milkwood (?)

Personnel incl: DOUG NELSON A
RICHARD WILKINS A

ALBUM: 1(A) UNDER MILKWOOD (Monarch - A&M 4226) 1970 R4

NB: (1) is a test pressing in a plain cover. (1) reissued on vinyl (Fanny) 1993 in a limited numbered edition of 500. (1) reissued on vinyl and CD (Akarma AK 095) 2000.

This A&M label album never made it past the test-pressing stage. It's a typical West Coast effort with acidic guitar and male/female vocals etc, in the mould of **It's A Beautiful Day** and **Tripsichord Music Box**.

First reissued on vinyl by the Fanny label in Belgium, Akarma has now reissued the album on vinyl in a fine art sleeve and the CD is in a mini-gatefold sleeve. (VJ)

Under New Management (?)

ALBUM: 1 UNDER NEW MANAGEMENT
(Fourmost FM-7221CS) c1970 ?

An obscure mellow pop-psych offering with male/female vocals and some horns on tracks like *Step Out On The Sea* or *There's A Light Within Me*. The album is of interest mostly for the anti-cult number *Forget Your Hexagram* and the fuzzy version of *Mother Freedom*.

Fourmost also released an album by the **Trust Company**. (SR)

The Underprivileged (IL)

Personnel incl: BRUCE BERNSTEIN ld gtr A

45: You Hurt Me/Come On (Smash 2051) 1966

An obscure band from Illinois, both sides of their single are catchy garage and can also be found on *Sixties Rebellion, Vol. 4: The Go-Go* (LP & CD). Their lead guitarist also played with **The Krums**. (VJ)

The Undertakers (TX)

Personnel: GARNER FIELDING A
WALLY HUBER A
MIKE JOHNSON A
LANNIE LONG A
DONNIE REA A
JOHN URENDA A

45: Unchain My Heart/It's My Time (PS) (Studio 7101) 1965

This was another of Texas' classic punk singles. *Unchain My Heart*, a Ray Charles cover, is a classic punk version, whilst the flip is in a garage-psych vein. The single was recorded at Cox Studios in Amarillo.

Compilation appearances have included: *Unchain My Heart* on *Off The Wall, Vol. 1* (LP), *Texas Psychedelic Punk, Vol. 11* (Metal Acetate #4), *Flashback, Vol. 3* (LP) and *Texas Flashbacks, Vol. 3* (LP & CD); and *Unchain' My Heart* and *It's My Time* on *Texas Punk Groups From The Sixties* (LP), *Sixties Archive, Vol. 2* (CD) and *Storm In The Garage* (3-CD box). (VJ)

The Undertakers (FL)

Personnel: BOBBY CHURCH A
FRED DIETRICH A
RICK FORMAN A
LEE WARD A

45s: Searching/The Reason Why (PH 110) 1967
Love So Dear/Loneliness To Happiness (PH 115) 1968

These garage beat-ballads were the work of an Orlando, Florida band. Charming but unexceptional, they were at least a year out-of-date when they were released. The group also backed H. F. Gore on *No One Will Ever Know/Washington Report* (PH 117), a mediocre country recording.

Searching originally appeared on the local 1967 sampler *Bee Jay Demo, Vol. 2* (LP). Retrospective compilation appearances have included: *Love So Dear* on *Pebbles, Vol. 17* (LP); and *Searchin'* on *Acid Dreams Volume Two* (LP) and *Psychedelic States - Florida Vol. 1* (CD). (VJ/MW/JLh/RM)

The Undertakers (HI)

45: Rosalyn/Double Shot (Scene No #) 1966

NB: 'B' side is shown as by **The Spirits**.

This band is thought to have been based in Honolulu, Hawaii thanks to its contribution of three tracks to the rare album, *Live At The Funnyfarm* - *Rosalyn*, *Bye Bye Johnny* and *Stupid Girl*. Other artists featured thereon are the Casuals, Manchesters Spirits and Val Richards V.

Rosalyn has since appeared on *Diana's Rootin' Tootin' Wild Teenage Rock 'N' Roll Party!* (LP), *Teenage Shutdown, Vol. 14* (LP & CD) and on *Grab This And Dance!!!* (LP). (MW)

The Undertakers (PA)

Here's another **Undertakers,** this time from the Philadelphia area. They don't appear to have released any singles but laid down two tracks at the Sound Plus Studios in 1967 which were preserved on a Frankfort/Wayne acetate - *Can't Break Away* and *Little Girl*.

You'll find *Little Girl* on *Crude PA, Vol. 2* (LP). (MW)

The Undesyded (PA)

45: Baby, I Need You/Freedom Of Love (Reading R-666) 1968

From Reading, Pennsylvania nothing more has been uncovered about this outfit yet.

Compilation appearances have included: *Baby, I Need You* on *Psychedelic Unknowns, Vol. 9* (LP) and *Realities In Life* (LP); and *Freedom Of Love* on *Pebbles, Vol. 2* (CD). (MW)

AUDIO FIDELITY
STEREODISC
HOW TO
AND HAVE A
OUT PARTY
ELECTRIC MIND SOUND BY

THE UNFOLDING - How To Blow Your Mind... LP.

The Unfolding (NY)

Personnel:	DAVID DALTON	vcls	A
	GARY	drms, vcls	A
	STEVE KAPOVITCH	narrator	A
	KEN	ld gtr, bs	A
	PETER	ld gtr, gtr	A
	ANDREA ROSS	vcls	A
	VICTORIA SACKVILLE	soprano	A

ALBUM: 1(A) HOW TO BLOW YOUR MIND AND HAVE A
FREAK-OUT PARTY (mono/stereo)
(w/insert) (Audio Fidelity AFSD-6184) 1967 R2

NB: (1) also issued in Canada by Audio Fidelity. (1) also issued in Germany (Fontana 885 442 TY) 1968. (1) reissued on vinyl (No label) 198?. (1) reissued on CD (Head 3197) 1997. (1) reissued on CD (Gear Fab GF-221) 2006.

Composed by David Dalton, this album was the work of a studio group organised by Audio Fidelity records from New York City. The album has been likened to **The Deep** on a bad day and is recommended to those who find bad records great! Side one - Acid Rock - includes *Play Your Game*, which is the most commercial track and can also be found on the *Echoes In Time, Vol. 1* (LP) and *Echoes In Time Vol's 1 & 2* (CD). Side two - Meditations - is really weird, full of strange chantings on tracks like *Prana* (an excerpt from this is the 'Bonus track' on *Pebbles, Vol. 3 - The Acid Gallery* (LP)): *Electric Buddha*; *Hare Krishna*; and *Parable*. The album came with an order form for a "Freak-Out Party Accessory Kit" said to include incense, sunglasses, decals, bells, etc., all for $1.00! The liner notes are very much of their era. (VJ/MW)

Unicorn (MI>CA)

Personnel:	EFREM "STRETCH" GOLDMAN	gtr, vcls	A
	FRANKLIN "LUCKY" PARKER	drms, vcls	A
	MERLIN STEIN	organ, piano	A
	TYRONE WILSON	bs, organ, vcls	A
	RICHARD E. WYATT	gtr, vcls	A
	LIVINGSTONE "STONEY" YOUNG	gtr, vcls	A

CD: 1(A) THE COSMIC STORYTELLER (Platform CD 4780) 2005

Folkie guitarist Young left Detroit for L.A. in late 1965, where he met up with his drummer cousin Parker. Other encounters led to the formation of **Unicorn** who began to developing a varied repertoire. In the fall of '66 they appeared at the Hullabaloo, and there are rumours of a Fillmore appearance too. In 1967 they recorded their concept album but all was not peace and love that year - the band broke up and their magnum opus was never released; the 'lost' master tapes were not relocated until 1999 (for full details go to: www.cosmicstoryteller.com).

The title track is encouraging; a sitar intro bursts into a driving pop-rocker. Sadly it's nearly all downhill from there - the album is slickly-produced, orchestrated, mainstream pop-rock with folkie overtones and a variety of styles, at one point even straying into MOR crooner territory. Anyone touting this as 'psych' is out of order. Just because it was unreleased and 'lost' doesn't mean it's suddenly become 'brilliant' or 'legendary' - buyers beware of the attendant hype to avoid inevitable disappointment. (MW)

The Union (TX)

Personnel incl?:	STEVE HITT	A
	J. KRETZSCHMAR	A
	S. LYNCH	A

45s: I Sit And Cry/Thinking Of You (Orbit 1115) 1967
I Sit And Cry/Thinking Of You (Radel 108) 1967
Love??/Good Things (Are Sure To Come) (Radel 109) 1967
Good Things/To Be Unkind (UME 101) 1968

A Houston band, whose forte was bright 'n' bouncey beat-pop with good harmonies as on the Orbit and Radel singles. The exception is *Love??*, written by Steve Hitt, which is rather special. It's a trippy garage-ballad, with a droning quality, on a frequency that can precipitate goosebumps, with doomy chimes and haunting **Cryan' Shames**-like backing vocals. Both singles were produced by Ray Dale Boynton (any relation to Amos?). (MW)

Union (WI)

Personnel:	JOE CERVANTES	gtr, vcls	A
	JOHN KALKMAN	gtr, bs, vcls	A
	CHUCK PARISE	gtr, vcls	A
	MIKE PAISE	drms, vcls	A

ALBUM: 1(A) 10 JEWELS (No label) 1976 R1

These prog-rocksters came from Wisconsin. The album is reported to feature lots of melodic dual guitar work. Its 10 songs are all originals. (VJ)

The Union Gap (CA)

Personnel incl:	DWIGHT BEMENT	sax, (bsB)	AB
	KERRY CHATER	bs	A
	GARY PUCKETT	vcls, gtr	AB
	PAUL WHEATBREAD	drms	AB
	GARY WITHEM	keyb'ds	A
	RICHARD GABRIEL	horns	B
	BARRY McCOY	keyb'ds	B

HCP

ALBUMS: 1(A) WOMAN WOMAN (mono/stereo)
(Columbia CL-2812/CS-9612) 1968 22
2(A) YOUNG GIRL (mono/stereo)
(Columbia CL-2864/CS-9664) 1968 21
3(A) INCREDIBLE (mono/stereo)
(Columbia CL-2915/CS-9715) 1968 20
4(A) THE NEW GARY PUCKETT AND THE UNION GAP
ALBUM (Columbia CS-99351) 1969 50
5(A) GARY PUCKETT & THE UNION GAP'S
GREATEST HITS (Columbia CS-1042) 1970 50
6(A) LADY WILLPOWER (Columbia CS-31184) 1971 -
7( ) THE GARY PUCKETT ALBUM
(Columbia C-30862) 1971 196

NB: (2) also released in the UK (CBS (S) 63342) 1968. (3) also released in the UK (CBS (S) 63429) 1968. (4) also released in the UK (CBS 63794) 1970. (7) by Gary Puckett. (2) reissued on vinyl (Embassy EMB-31108) 1975. (5) reissued on CD (Columbia PCT 01042) 1990. (5) also issued as *Greatest Hits* (Columbia CK 1042) 1990.

There have been a number of compilations:- *The Best Of Gary Puckett and The Union Gap* (J&B JB 087) 1981; *The Best Of Gary Puckett And The Union Gap* (Gusto GT-0097) 1983; *The Best Of Gary Puckett* (CBS 462666 2) 1988; *Greatest Hits* (Columbia 1042) 1990; *Looking Glass* (Columbia/Legacy CK 48959) 1992 and *Greatest Hits* (Sony Music Special Products A 17935) 1994.

HCP

45s: Woman, Woman/Don't Make Promises (Columbia 44297) 1967 4
Young Girl/I'm Losing You (Columbia 44450) 1968 2
Lady Willpower/Daylight Strangers (Columbia 44547) 1968 2
Over You/If The Day Would Come (Columbia 44644) 1968 7
Don't Give In To Him/Could I (Columbia 44788) 1969 15
This Girl Is A Woman Now/
His Other Woman (Columbia 454967) 1969 9
Let's Give Adam And Eve Another Chance/
The Beggar (Columbia 45097) 1970 41
α I Just Don't Know What To Do With Myself/
All That Matters (Columbia 45249) 1970 61
α Keep The Customer Satisfied/
No One Really Knows (Columbia 45303) 1971 71
α Shimmering Eyes/
α Life Has It's Little Ups And Downs (Columbia 45358) 1971 -
α Hello Morning/Gentle Woman (Columbia 45438) 1971 -
α Hello Morning/I Can't Hold On (Columbia 45509) 1971 -
α Bless The Child/
Leavin' In The Morning (Columbia 45678) 1972 -

NB: α shown as by Gary Puckett and The Union Gap.

From San Diego, California but they were named after a town in Washington State, **The Union Gap** was a commercially successful pop-rock group in the same style as the **American Breed** or the later **Paul Revere and The Raiders**. Like this band, they were also wore old army uniforms and their lead singer gradually took the control of the group, who after 1969 became known as "Gary Puckett and The Union Gap". Their

GARY PUCKETT & THE UNION GAP'S GREATEST HITS

GARY PUCKETT AND THE UNION GAP - Greatest Hits LP.

finest moments were *Young Girl* and *Lady Willpower*, which showcased Puckett's superb vocals.

Puckett was born on 17 October 1942 in Hibbing, Minnesota. He grew up mostly in Yakima, Washington and started playing guitar as a teenager and then featured in various lifetime bands whilst at college in San Diego. He then had a spell with hard-rock group **The Outcasts**. After cutting a demo in LA they were signed by CBS producer Jerry Fuller on condition that they lean more towards a soft-rock sound. They were re-named **Union Gap** and recorded their debut single *Woman Woman* in August 1967. It was a No. 4 hit and became a million-seller in February 1968.

Then in spring 1968, the **Union Gap** achieved their biggest hit, *Young Girl*, an ageless ballad about temptation of underage romance: "My love for you is way out of line/you better run, girl, you're much too young, girl". Further hits followed *Lady Willpower, Over You*, and *Don't Give In To Him* but by now the band was feeling restricted by CBS's prescribed ballad format and wanted to write their own material. In 1969, Fuller assembled a 40-piece studio orchestra for a new song he had written, but the band refused to record it. The session was ultimately canceled, and Fuller never again worked with the group.

The Dick Glasser-produced *This Girl Is A Woman Now* would be their last Top 20 hit. The follow-up, *Let's Give Adam And Eve Another Chance*, bombed and Chater and Withem left the band. Bement assumed bass duties, keyboardist Barry McCoy and horn player Richard Gabriel were added, and gospel vocalists the Eddie Kendrick Singers also signed on. The Civil War gear was removed, but things did not get better. In 1970, Puckett began recording solo, but his efforts weren't particularly successful; the **Union Gap** remained his live backing unit, but was sacked following an appearance at the 1971 *Orange County Fair.* Puckett's contract with CBS was terminated one year later.

Puckett continued his solo career, but by 1973 he opted for acting and dance rather than continuing to pursue a music career. Despite participating in theatrical productions in and around L.A., his acting career never really took off, so in 1984 he became part of a oldies package tour. In 1986 he opened for **The Monkees** on their 20th Anniversary tour, and he has continued as a revival circuit figure since. Chater relocated to Nashville, where he worked as a songwriter. Bement later joined Flash Cadillac And The Continental Kids, while Wheatbread became a concert promotion and Withem returned to San Diego.

There are a number of compilations, some of which are detailed in the discography. (VJ/SR)

The Uniques (LA/TX)

Personnel:	MIKE LOVE	drms	AB
	RAY MILLS	ld gtr	AB
	BOBBY SIMS	gtr	A
	BOBBY STAMPLEY	bs	AB
	JOE STAMPLEY	vcls, keyb'ds	AB
	JIM WOODFIELD	gtr	B
	RONNIE WEISS	gtr	

ALBUMS: 1(A)	UNIQUELY YOURS	(Paula LPS 2190) 1966
2(A)	HAPPENING NOW	(Paula LPS 2194) 1967
3(B)	PLAYTIME	(Paula LPS 2199) 1968
4(B)	THE UNIQUES	(Paula LPS 2204) 1969
5(-)	GOLDEN HITS	(Paula LPS 2208) 1970

NB: (1) reissued on vinyl (Sundazed LP 5274) 2009.

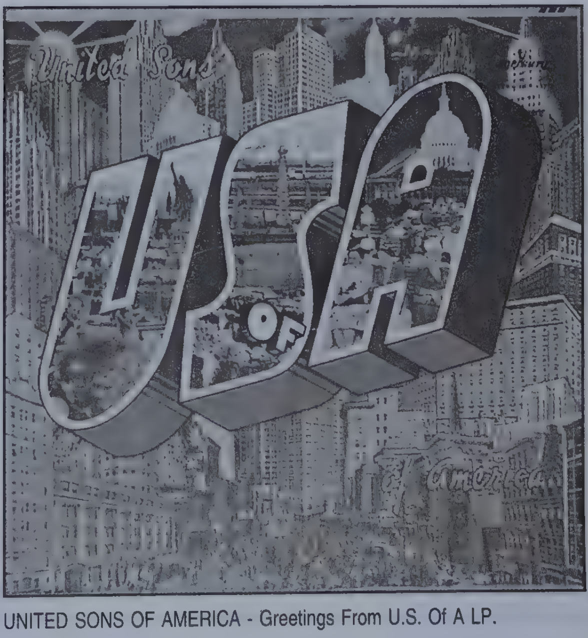
There's also a compilation, *Watch This Sound* (Pressure Sounds PSCD 21) 1998.

			HCP
45s:	Not Too Long Ago/Fast Way Of Living	(Paula 219) 1965	66
	Too Good To Be True/Never Been In Love	(Paula 222) 1965	-
	Lady's Man/Bolivar	(Paula 227) 1965	-
	Strange/You Ain't Tuff	(Paula 231) 1966	-
	All These Things/Tell Me What To Do	(Paula 238) 1966	97
	Run And Hide/Goodbye, So Long	(Paula 245) 1966	126
	Please Come Home For Xmas Part 1/Part 2	(Paula 255) 1966	-
	Areba/Groovin' Out	(Paula 264) 1966	-
	Every Now And Then (I Cry)/ Love Is A Precious Thing	(Paula 275) 1967	-
	Go On And Leave/(flip by different act)	(Paula 289) 1967	-
	It's All Over Now/All I Took Was Love	(Paula 299) 1968	-
	It Hurts Me To Remember/I Sure Feel More (Like I Did When I Got Here)	(Paula 307) 1968	-
	How Lucky Can One Man Be?/ You Don't Miss Your Water	(Paula 313) 1968	115
	Sha-la Love/You Know (That I Love You)	(Paula 320) 1970	-
	Toys Are Made For Children/My Babe	(Paula 324) 1970	105
	All These Things/ You Know That I Love You	(Paula 332) 1970	112
	All These Things/You Know That I Love You	(Paula 417) 1976	-

Pop-punk outfit **The Uniques** came from Springhill, Louisiana and Texas and enjoyed some national chart success. Ronnie Weiss was later briefly involved with the band after his spell in **Rio Grande** before reforming **Mouse And The Traps**. *Uniquely Yours* has a garage feel and all the material is penned by Joe Stampley who later became a country star. Nick Lowe has covered *Not Too Long* from this album.

You Ain't Tuff (a track from their first album) has resurfaced on *Mindrocker, Vol. 6* (LP), *Nuggets, Vol. 12: Punk Part Three* (LP) and *Nuggets Box* (4-CD); *Strange* on *Destination Frantic Volume 2* (CD); *My Babe* on *White Lace & Strange* (CD); and *96 Tears, Sugar Bee* and *Treat Her Right* on *Born On The Bayou* (LP). (VJ)

United Gas (TX) - see **Christopher (TX)**.



UNITED SONS OF AMERICA - Greetings From U.S. Of A LP.

The United Nations (IL)

Personnel incl:	BILL M. ARCHIBALD	A
	ROBERT ECONOMOUS	A

45: In My Dreams/Cause I Love You (Cha Cha 771) 1966

Soft Invasion-beat sounds from this Chicago outfit whose *In My Dreams* unashamedly borrows a couple of melody lines from The Beatles' *You Won't See Me*. Pleasant, but not for the fuzz'n'farfisa fanatic.

Robert Economous sadly passed away in 1993 from lung cancer, aged 48. (MW)

United Sons Of America (CA)

Personnel:	GERRY BLAKE	keyb'ds, vcls	A
	RICHARD FREEMAN	gtr	A
	MIKE HUESTIS	drms, perc	A
	JERRY RITCHEY	bs	A
	STEVE WOODS	vcls, perc	A

ALBUM: 1(A) GREETINGS FROM U.S. OF A. (Mercury SR 61312) 1970

A California group, their album is an efficient mixture of psychedelia and progressive rock with good guitars and keyboards and in the same vein as English groups like Spooky Tooth. The album came housed in a "Post Card like" sleeve.

Huestis and Blake had previously played in Bakersfield's legendary **Avengers**. (SR/MDo)

The United States of America (CA)

Personnel:	JOSEPH BYRD	electric harp, keyb'ds	ABC
	DOROTHY MOSKOWITZ	vcls	ABC
	MICHAEL AGNELLO		A
	STU BROTMAN	bs	A
	GORDON MARRON	electric violin	B
	RAND FORBES	bs	B
	CRAIG WOODSON	drms, perc	B

HCP

ALBUM: 1(A) THE UNITED STATES OF AMERICA
(Columbia CBS 9614) 1968 181 SC

NB: (1) originally issued with a brown paper bag outer cover (R1). (1) reissued on vinyl (Edsel ED 233) 1987. (1) reissued on CD (Edsel EDCD 541) 1997. There was also a 1992 Sony CD reissue with two bonus tracks. (1) reissued on vinyl (Sundazed LP 5211) 2008. (1) reissued on CD (Sundazed SC 11124) 2004.

THE UNITED STATES OF AMERICA

THE UNITED STATES OF AMERICA - Self Titled LP.

As Joe Byrd (and The Field Hippies)
ALBUM: 1 THE AMERICAN METAPHYSICAL CIRCUS
(Columbia CBS 7317) 1969 SC

NB: (1) reissued on CD (One Way A-26792) 1996. (1) reissued on vinyl (Columbia Masterworks MS 7317) 2007. (1) reissued on CD (Acadia ACAM 8144) 2007.

45: Hard Love Coming/
Osamus Birthday (PS) (Sundazed KS704) 200?

NB: Pressed on yellow vinyl.

Joe Byrd, who master-minded this group of experimental California musicians, was born in Louisville, Kentucky. He is a descendant of the famous Byrd family of Virginia and he grew up in Tucson, Arizona. During high school years, he played in country-and-western and pop music bands, but by the time he entered the University of Arizona he had begun playing vibes with a jazz group.

After graduation, Byrd received Stanford University's Sollnit Fellowship for graduate study composition, but Byrd chose to split for New York, where he had already begun listening to electronic music and meeting far-out Berkeley composers. While there, he worked as a conductor, arranger, teacher and assistant to critic-composer Virgil Thompson. It was during this era that he developed his interest in experimental music and his works were often performed abroad.

Influenced by events in California in the late sixties, he decided to quit New York and head for the University of California at Los Angeles. Here he worked as a teaching assistant, also finding time to study acoustics, psychology and Indian music. He eventually dropped out of UCLA to work full-time on his musical enterprises. After working on **Phil Ochs**' *Pleasures Of The Harbor*, he put together **The United States Of America**, whose other main asset was vocalist (and Byrd's ex-girlfriend) Dorothy Moskowitz, who possessed possibly one of the most attractive singing voices in rock. Other original members included political radical Michael Agnello and bassist Stu Brotman, but both left before the band signed to Columbia with Brotman joining **Kaleidoscope**.

The group's sole album was erratic but often brilliant, with Byrd and Moskowitz writing most of the music and lyrics between them. Opening track, *The American Metaphysical Circus* parodied *Sergeant Pepper* and the unusual, but commercial *I Won't Leave My Wooden Wife For You, Sugar* became well-known here in England by virtue of its inclusion on the CBS compilation *The Rock Machine Turns You On* (LP).

Overall the album was one of the most successful attempts to marry experimental electronic music with rock lyrics. Instruments used included a Durrett synthesizer and Tom Oberheim's ring modulator, an electric violin and an unfretted bass. The beauty of the lyrics was matched by the excellence of Moskowitz's voice on tracks like *Cloud Song* and *Love Song For The Dead Che*.

Other tracks like *The Garden Of Earthly Delights* and *Coming Down* appear drug-inspired:

"Poisonous gardens, lethal and sweet
Venomous blossoms
Choleric fruit deadly to eat
Violet nightshades, innocent bloom
Omnivorous orchids
Cautiously wait, hungrily loom
You will find them in her eyes,
In her eyes, In her eyes"
(from *Garden Of Earthly Delights*)

"I think it's over now, I think it's ending
I think it's over now, I think it's ending
A thought of coloured clouds all high above my head
A trip that doesn't need a ticket or a bed
And everything is smelling sweeter than the rose"
(from *Coming Down*)

The album is a minor collectors' item, but has also been reissued. It climbed as high as No. 181 in the U.S. Album Charts when it was first released. The cover was originally planned to be an American flag dripping with blood but, understandably, Columbia bailed out of the idea.

Live, the band played an exact reproduction of the album but had trouble getting suitable gigs. One, in which they were paired with The Troggs, was an unmitigated disaster and they also had an ill-tempered coupling with **The Velvet Underground** (in fact, after leaving the **Velvets**, Nico tried to join the **USA**). In addition, tension between band members was rife, with Byrd, who the album's producer David Rubinson describes as "one of the most insane examples of a control freak that I've, to this day, ever experienced", attempting fruitlessly to dictate policy to the other strong personalities in the band. Every rehearsal became, in Byrd's words, "group therapy". When three of them were busted for marijuana at a gig in Orange County, California, only Byrd and Moskowitz remained and they soon split into two factions with each leading their own group.

After the group split, Byrd made a further album with a bunch of 12 musicians called The Field Hippies. Although not as successful as the **USA** album, this was a strange voyage into the world of mystical and quasi-religious music. Once again he found three female vocalists - Susan de Lange, Victoria Bond and Christie Thompson - with seductive voices. The lyrics often paralleled themes on the earlier album.

"Waitin' to die for the seventeenth time
Etched on a mirror in the back of your mind
Trapped on a mountain nobody can climb
You can't ever come down..."
(from *You Can't Ever Come Down*)

Susan de Lange's beautiful rendering of *Moonsong-Peloc* paralleled the *Cloud Song* on the earlier album. Victoria's beautiful *Patriot's Lullaby* was in similar vein, but unfortunately most of the material on side two failed to again the same standard.

Today, Joe Byrd is a recognised composer and arranger who plays electronic music, organ, electric harpsichord and, occasionally, calliope. In 1975, he released a synthesizer album, *Yankee Trancendoodle* and followed this with *Xmas Yet To Come* in 1980. In 1978, Byrd also co-produced Ry Cooder's *Jazz* album, with Stuart Brotman on bass.

The retrospective Sundazed single is interesting. It contains two previously unissued versions of works-in-progress, both recorded live in the studio and also featuring violinist Gordon Marron, bassist Rand Forbes and drummer Craig Woodson. *Hard Coming Love*, raw and rocking here, became a highlight of the band's only album. The flip features *Osamus Birthday*, whose eerie vocal track was sung phonetically backwards by Moskowitz, then reversed, creating an other-worldly effect.

You'll also find *The Garden Of Earthly Delights* on *Psychedelic Dream: A Collection of '60s Euphoria* (2-LP). (VJ/LP/SR)

The United Travel Service (OR)

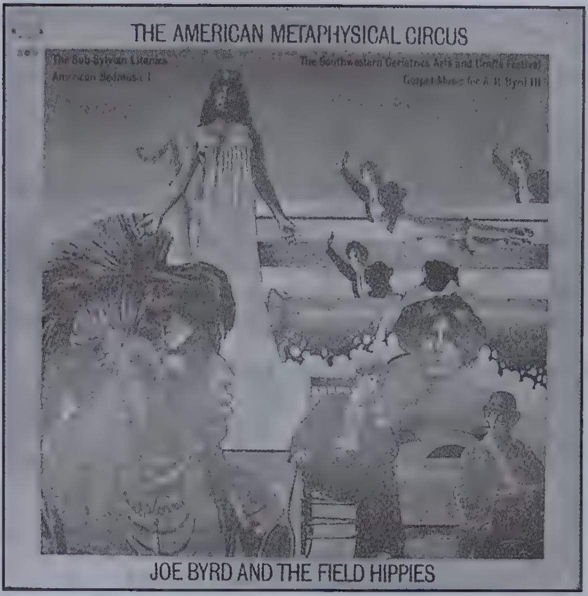
Personnel:	RAY DOREN	bs	A
	BEN HOFF	gtr, vcls	A
	JOHN REEVES	gtr	A
	DALE SWEETLAND	drms	A

ALBUM: 1(A) WIND AND STONE (w/insert) (Break-A-Way BREAK 018) 2009

45s:	Wind And Stone/Drummer Of Your Mind	(Ridon 854) 1967
	Wind And Stone/Drummer Of Your Mind	(Rust R 5120) 1967
	Gypsy Eyes/Echo Of You	(Ridon 860) 1967/8

Wonderful folk-rockers from Portland, Oregon **The United Travel Service** landed a distribution deal through the New York-based Rust label. Both sides of their first single are excellent soft psych-rock songs, *Wind And Stone* being a classic 'back to the wilds' theme song with a glorious spirit-lifting raga-esque break, and lyrics reflecting the rejection of "the plastic society". The *Gypsy Eyes* single contains two more melodic folk-rockers with the odd effect and is full of dewey-eyed romantic yearning.

The Break-A-Way CD compiles their rare singles, along with five more, previously unreleased studio recordings, plus three home demos. There's also a detailed history of the band stuffed with rare photos and labels from the member's scrapbook. This is all contained on a four-page album sized insert printed on fully glossy paper.


THE AMERICAN METAPHYSICAL CIRCUS
JOE BYRD AND THE FIELD HIPPIES

JOE BYRD AND THE FIELD HIPPIES - The American Metaphysical Circus LP.

Their first classic single has been heavily compiled. Both sides are included on *Psychedelic Moods - Part Two* (CD) and you can also find *Wind And Stone* on *Echoes In Time, Vol. 1* (LP), *Echoes In Time, Vol's 1 & 2* (CD), *Highs In The Mid-Sixties, Vol. 16* (LP) and *Acid and Flowers* (CD). The flip, *Drummer Of Your Mind* also appears on *Sixties Punk Ballads Sampler* (LP) and *Sixties Archive, Vol. 5* (CD). (VJ/MW)

The Universal Ignorants (PA)

ALBUM: 1 TRANSITIONS (WFB Productions 663) 1968 R2

45: I'm All Here/Sing Your Song (United Sound 4189) c1969

This was an excellent West Coast group from Pennsylvania in the **Jefferson Airplane/Quicksilver Messenger Service** style. Unfortunately, the album was split with the Hilltones, a glee club. It seems **The Universal Ignorants** were also members of The Hilltones, but as this alter ego they contribute four songs and a short instrumental with lots of fine guitar work in the John Cipollina style. (SR/VJ/MW)

The Unknown (MI)

45: Shake A Tail Feather/Night Walkin' (SVR 1008) 1966

A Detroit, Michigan band whose best known song *Shake A Tail Feather*, a popular number for sixties beat bands, can also be heard on *Highs In The Mid-Sixties, Vol. 5* (LP) and *S.V.R. Rock Hits Of The Sixties* (LP & CD). Both sides of the single also appear on *The Cicadelic 60's, Vol. 8* (CD) and *Night Walkin'* has re-emerged on *Wyld Sydes Volume Eight* (CD). (VJ/MW)

The Unknown IV (NC)

Personnel incl: JERRY EVANS

45s:	I Want You To Be Mine/ Happiness Ain't Comin' To My House	(Howell no #) 1964/5
	I Want You To Be Mine/All Of The Time	(JCP 1017) 1965
	What's Gonna Happen?/ Give Me A Chance	(JCP # unknown) 196?

Just 100 copies were pressed up for this Raleigh, North Carolina band's debut. Jerry Evans was the main songwriter; today he's a pastor and practitioner of gospel music. (MW)

The Unknown Kind (OH)

Personnel incl:	BLECHEIR
	BILL MARREN

45:	Who Cares/ Since You've Come Back To Me	(Star Trek 3405/6) 1967

From Amherst, Ohio. *Who Cares*, a slow punker, can also be heard on *Highs In The Mid-Sixties, Vol. 21* (LP) and *Since You've Come Back To Me* has resurfaced on *Psychedelic States: Ohio Vol. 2* (CD). This was their sole single and the label wasn't connected to any "Star Trek" labels around.

Bill Marren later played with **The Estes Brothers**. (VJ/GGI/MW)

The Unknowns (?)

Personnel:	STEVE ALAIMO	A
	KEITH ALLISON	A
	MARK LINDSAY	A

			HCP
45s:	Melody For An Unknown Girl/Peat's Song	(Parrot 307) 1966	74
	Tighter/Young Enough To Cry	(Marlin 16008) 196?	-

This bunch of garagy-popsters is heavily linked to **Paul Revere and The Raiders** by virtue of **Keith Allison** and **Mark Lindsay** and their covering of **Raiders**' material. *Melody For An Unknown Girl* was a minor hit, spending four weeks in the Top 100.

Steve Alaimo was previously with the Redcoats and would later become a producer and manager, mainly working with Florida acts. He also issued tapes of **Duane and Gregg Allman** on his label, Bold in 1971. (VJ/MW/SR)

The Unknowns (MO)

Personnel incl:	EDD KALOTOEK	keyb'ds
	OSWALD	
	RICK WILLARD	bs, vcls

45s:		You Want Me Too/Baby's In Black	(Marlo 1537) 1966
		The Modern Era/Feel A Whole Lot Better	(Marlo 1550) 1966
	α	All Over The World/ You Could Help Me Feel The Pain	(Cinema 6903) 1968

NB: α shown as by "The Unknown?"

These were known **Unknowns**, at least around St.Louis, Missouri. They were picked up by local entrepreneur, Master of Ceremonies, radio DJ, and all-round wag, Ron "Uncle Buck" Lipe. They ended up releasing three singles on his Marlo and Cinema labels before evolving into **Spur**.

The titles on their debut confirm their Invasion influences. On the follow-up they switched allegiance to the **Byrds** with a jangly-folk-punker *The Modern Era*, featured on *Byrds Won't Fly Today* (LP), backed by a decent cover of *Feel A Whole Lot Better*. The final single features Jerry Corbitt's *All Over The World* (covered a couple of months later by **The Alphabetical Order**) backed by an equally plaintive folk-rocker. (MW)

The Unknowns (GA)

Personnel:	CHARLES COLLINS	ld gtr	A
	CLINTON COLLINS	bs	A
	MIKE DAVIES	organ	A
	TERRY LEDFORD	drms	A
	GEARY QUEEN	ld vcls	A

45:	A Kiss To Remember You By/ Ballad Of A Useless Man	(Master "W" MW-1007) 1967

One of several bands in the mid-sixties with this self-deprecating name, their identites are belatedly revealed on *Psychedelic States: Georgia Vol. 1* (CD). It showcases their pumping lo-fi punker *Ballad Of A Useless Man* recorded in their hometown of Lawrenceville, Georgia.

The band formed in 1965 and lasted until 1968; they performed at local clubs, schools and colleges around Blue Ridge and competed in several 'Battles Of The Bands'. (MW/RM)

The Unknowns (LA)

The "Unknowns" credited with a track christened *Outside Looking In* by the compiler of *Acid Visions, Vol. 2* (LP) and *Acid Visions - The Complete Collection, Vol. 1* (3-CD) are not unknowns at all. It's actually *Too Bad* by **The Bad Roads**. (MW)

The Unknowns (TX)

Another **Unknowns** from Corpus Christi, Texas have two unreleased 1967 tracks, likened to Todd Rundgren's **Nazz**, unearthed on *The History Of Texas Garage Bands, Vol. 5* (CD) - *All I Have To Do* and *Hard To Understand.* (MW)

The Unlimited (IA)

45:	Feelings/Gone Away	(Marina 504) 1966

This is actually the **Royal Flairs**, originally from Council Bluffs, Iowa.

You'll also find *Feelings* on *The Midwest Vs. The Rest Vol. 1* (LP) and *Destination Frantic Volume 3* (CD). (MW)

The Unrelated Segments (MI)

Personnel:	ANDY ANGELLOTTI	drms	A
	RORY MACK	ld gtr	AB
	RON STULTS	vcls	ABC
	JOHN TOROK	gtr, bs	ABC
	BARRY VAN ENGELEN	bs	A
	DARYL GORE	gtr	B
	CRAIG WEBB	ld gtr	C

ACETATE:	1	UNRELATED SEGMENT	(Transco) 1967 R6

NB: This was a one-sided acetate with garage-punk tracks.

ALBUMS:	1	SWAMP RATS/UNRELATED SEGMENTS	(Eva 12058) 198?
	2	WHERE YOU GONNA GO?	(Collectables COL 0710) 1998

NB: (1) was a split album with **The Swamp Rats**. (2) was a split CD with **Tidal Waves**.

45s:		Story Of My Life/It's Unfair	(HBR 514) 1967
		Where You Gonna Go/It's Gonna Rain	(Liberty 55992) 1967
	α	Cry Cry Cry/It's Not Fair	(Liberty 56052) 1968

NB: *It's Unfair* and *It's Not Fair* are the same song. α recorded June '67. *Story Of My Life + 5* (Sundazed SEP10-167) (102) 2003 includes their entire output and is a vinyl-only release.

A stunning outfit from Detroit, Michigan who may be the only band in history to take their name from economics jargon. Ron Stults had earlier been in a band called the High Tones who had opened for the Four Seasons in 1963. After they broke up, he joined classmate Rory Mack in the Village Beau's, but after their demise in September 1966, Rory invited him to be lead singer in a new band he was forming. This became **The Unrelated Segments**.

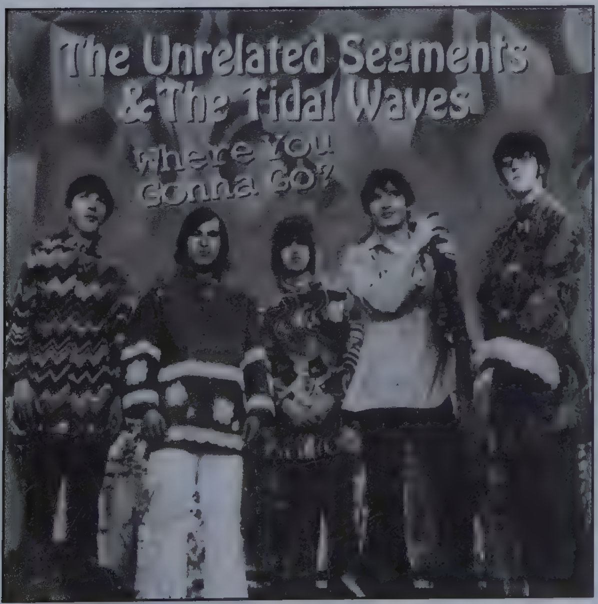
The band had only been together for about 10 days when they recorded *Story Of My Life* on 26th November 1966. The song, a rather interesting fast-tempo rocker, went Top 10 in Detroit and the 'Segments became one of the more popular live acts in the City, playing gigs with **Bob Seger**, **Terry Knight and The Pack**, **SRC**, **Frost**, and the **MC5**. In 1968, they supported The Who in concert, with **The Amboy Dukes** opening for the show. Their second stunning single, *Where You Gonna Go?* was unfortunately released the month of the Detroit race riots when the city was virtually shut down so sales were limited. After the release of their long-delayed third single, *Cry Cry Cry*, Andy was fired because of differences with the band's manager, Louis Torock (John's father). Six months later Barry was drafted and shipped out to Vietnam and the band changed their name to U.S. and recorded two songs, including the infectious *Hey Love* with its get down soul-groove. Shortly after, Rory decided to leave the music business for good and by the end of 1969 the band decided to call it quits.

All five of their compositions were composed by Mack (music) and Stults (lyrics) and are collected together on *S.V.R. Rock Hits Of The Sixties* (LP & CD) and on Eva's *Swamp Rats vs. Unrelated Segments* (LP) compilation. The Collectables CD, however, is the best compilation of their output, including all three of their singles, the two U.S. recordings, alternate backing-tracks for three songs, five post-U.S. Ron Stults tracks (sounding a lot like **Blue Cheer**), as well as six tracks by SVR stable mates, the **Tidal Waves** - all in excellent sound and with extensive sleevenotes and band photos.

Ron Stults went on to form the **Lost Nation** whose album *Paradise Lost* is pretty decent progressive rock. He now claims to have written over 2,000 (!) songs.

Its Gonna Rain has been covered by eighties garage-psych act The Broken Jug on their *William* album.

Other retrospective compilation appearances have included: *Cry Cry Cry* on *Let 'Em Have It! Vol. 1* (CD), *The Magic Cube* (Flexi), *Back From The Grave, Vol. 2* (LP) and *Garage Kings* (2-LP); *Where You Gonna Go?* on *Mayhem & Psychosis, Vol. 3* (LP), *Mayhem & Psychosis, Vol. 2* (CD), *Michigan Brand Nuggets* (2-LP), *Nuggets, Vol. 6: Punk Part II* (LP), *Acid Dreams, Vol. 1* (LP), *Michigan Nuggets* (CD) and *Uptight Tonight* (CD); *Story Of My Life* on *Psychedelic Unknowns, Vol. 4* (LP & CD), *Nuggets, Vol. 12: Punk Part Three* (LP), *Nuggets Box* (4-CD) and *Psychedelic Archives Vol. 7* (double cassette box); *It's Unfair* on *Boulders, Vol. 10* (LP); *It's Gonna Rain* on *Gathering Of The Tribe* (LP); *Cry Cry Cry* and *It's Unfair* on *Acid Dreams - The Complete Set* (3-LP) and *Acid Dreams Testament* (CD); *Story Of My Life* and *It's Unfair* on *A Journey To Tyme, Vol. 1* (LP); *It's Gonna Rain* and *Where You Gonna Go* on *Boulders, Vol. 9* (LP); *The Story Of My Life* and *Where You Gonna Go* on *Green Crystal Ties, Vol. 8* (CD); *Story Of My Life* (stereo), *It's Not Fair* (stereo), *Where You Gonna Go* (stereo), *It's Gonna Rain* (stereo) and *Cry Cry Cry* (stereo) on *SVR Rock Hits Of The Sixites Vol. 1* (CD); *Story Of My Life* on *Garage Beat '66 5* (CD); and *Where You Gonna Go* and *Cry Cry Cry* on *Garage Beat '66 7* (CD). (VJ/LP/MW)



THE UNRELATED SEGMENTS - Where You Gonna Go? CD.

Unsettled Society (NY)

45s:	17 Diamond Studded Cadillacs/ Passion Seed	(Charm 6084/85) 1970
	Gunfighter/Rainbows	(Charm 19985) 1971

From Pennellville, New York although the sleeve notes to *Sixties Rebellion* have them down as Pennsylvania-based. Their *17 Diamond Studded Cadillacs* is well worth checking out, being full of feedback and fine fuzztone guitar work.

They later recorded as **Thunder Head**.

Compilation appearances include: *17 Diamond Studded Cadillacs* on *Psychedelic Experience, Vol. 2* (CD), *Pebbles, Vol. 2 (ESD)* (CD), *The Psychedelic Experience, Vol. 2* (LP), *Endless Journey - Phase One* (LP) and *Endless Journey - Phase I & II* (2-CD). (VJ/MW)

The Unspoken Word (NY)

Personnel:	GREG BUIS	bs, vcls	A
	ANGUS MacMASTER	keyb'ds	A
	DEDE PUMA	vcls	A
	LES SINGER	drms	A
	GENE-ZHENIA STASHUK	gtr, vcls	A

ALBUMS: 1(A)	TUESDAY, APRIL 19th	(Ascot AS 16028) 1968
2(A)	THE UNSPOKEN WORD	(Atco SD 33-335) 1970

NB: (1) reissued on CD (Fallout FOCD2061) 2007. (2) reissued on CD (Wounded Bird 3335) 2010.

45s:	Boy/Nothing's Nothing	(United Artists 50083) 1966
	And It's Gone/On A Beautiful Day	(United Artists 50181) 1967
α	Anniversary Of My Mind/We're Growing	(Ascot 2244) 1967

NB: α withdrawn.

This Long Island, New York band was produced by Tony Michaels and Vinny Gormann and engineered by **Warren Schatz**. Their first album is basically folk-rock with a hint of psychedelia with *Waking Up* one of its finest moments. The format mixes jazz, folk, electronics and psychedelia with male/female vocals. A truly beautiful album - it's worth checking out for fans of this genre. All their songs were penned by the group.

Released two years later and produced by Shel Kagan, the second album is heavier and more rock-blues in style, but still contains some good tracks: *Sleeping Prophet*, *Personal Manager* (an Albert King cover) and *Sleepy Mountain Ecstacy*. The voice of Dede Puma, their female singer, is still really impressive.

In 1972, Gene Stashuk played cello on Bonnie Raitt's *Give It Up* album. The other members apparently vanished from the music scene. (VJ/MW/SR)

The Untamed (IL)

45: Someday Baby/Lonely Boy (Royal Scot 824 R-103) 1966

The Untamed came out of Chicago with this mid-sixties punk single that features some twangy guitar and a brief drum solo in the middle.

You can also check out *Someday Baby* on *Highs In The Mid-Sixties Vol. 4* (LP), *Off The Wall, Vol. 1* (LP), *Pebbles Vol. 6: Chicago 1* (CD) and *Psychedelic States: Illinois Vol. 1* (CD). (VJ)

The Untouchables (IA) - see Al's Untouchables (IA).

Untouchables (WA)

45: Baby Let's Wait/Don't Go I'm Beggin' (Wasp 105) 1967

From Elma, Washington this band's single on Wasp is fittingly tough buzzin' fuzz-garage, at least on *Don't Go I'm Beggin'*, which is also featured on

Diggin' For Gold, Vol. 7 (LP) and *Wyld Sydes Volume 4* (CD). *Baby Let's Wait* is a **Young Rascals** cover.

Coincidentally other Untouchables recorded a **Young Rascals** cover in Memphis in 1970, but their origins have yet to be confirmed - *Now Is The Time/Love Is A Beautiful Thing* (Psychedelic 101). (MW/MM)

(Kathi McDonald and) The Unusuals (WA)

Personnel incl:	VIC BUNDY	keyb'ds	AB
	BILL CAPP	gtr	AB
	PAT JERNS	drms	A
	KATHI McDONALD	vcls	AB
	HARVEY REDMOND	bs, vcls	AB
	LAURIE VITT	gtr	AB
	GARY RAMSEY	drms	B

45s:	α	Babe It's Me/I'm Walkin' Babe	(Panorama 23) 1965
		Summer Is Over/I Could Go On	(Mainstream 653) 1966

NB: α with Kathi McDonald.

From the Bellingham, Washington this band evolved out of **The Bellingham Accents**. The second single features two strong West Coast ballads led by the particularly forceful female vocals of Kathi McDonald, whilst *I'm Walkin' Babe* is a snarling punker with vocals by Harvey Redmond.

Laurie Vitt recalls: - "I believe (but I'm not sure) that Jay Hamilton suggested the name **The Unusuals**. Jay was a local Bellingham DJ and we got to know him through dances that we played. By this time Kathi was in for a full cut and we had replaced Doug Ling with Harvey Redmond, a student at Western. Harvey was a much better musician and good singer. The first single, *I'm Walking Babe* received almost no air play, but the flip side, *Babe It's Me*, a Sonny and Cher-like tune that Kathi and I did, was No. 1 in Bellingham for 26 weeks straight, but never got national attention."

"Between this record and *Summer Is Over*, we went on the road as a back-up band for **Dewey Martin** (pre-**Buffalo Springfield**). He had a hit at the time (*White Cliffs Of Dover*) and he and his band had been billed as British. **Dewey** was a good singer and a better drummer and I recall that he occasionally played drums while on the road. Eventually we dropped our drummer, Pat Jerns, and picked up a guy named Gary Ramsey. Gary Ramsey transformed from being a businessman-type manager of a steak house to a full blown hippie within about a year of joining the band. The story behind *Summer Is Over* was that we drove to San Francisco, recorded it at our expense and returned to Washington. Within a week, the owner of the studio called and said that Rene Cardenas of Time-Mainstream wanted the record but we would have to come down and re-record it, at their expense. So we went back, were ready to go the studio and then an airline strike stopped all commercial flights. Rene was stuck in New York. He bought a small jet and flew to San Francisco, we recorded the record and he auditioned a bunch of groups. The only two he picked up were us and **Big Brother and The Holding Company** - he liked our tapes better and released *Summer Is Over* within four weeks. It was a '4-star Pick' in Record World and got a lot of national play but never really took off."

TUESDAY, APRIL 19TH. THE UNSPOKEN WORD

THE UNSPOKEN WORD - Tuesday, April 19th LP.

"**The Unusuals** broke up in 1967 when Harvey and I graduated from Western. Harvey took a job teaching in Oregon and I got a job at a research lab in Seattle. Kathi and Gary Ramsey, meanwhile, drove to the Bay Area in Gary's psychedelic truck that we had all painted, in the hope of joining the Bay Area scene".

Gary had gotten pretty far out and as it turned out, he came back to Bellingham and when I went back to Western for a master's, I put together a bar band with Gary, Bill Capp plus a bass player. Gary got farther and farther out and eventually we fired him. I played with a number of bar bands while a master's student, including Clever Baggage, a 10-piece band that emulated **Chicago Transit Authority** (later Chicago), with Vic Bundy on keyboards. However, Boeing laid off thousands of people and the music market crashed in Washington so I ended up back with four-piece bands in Bellingham. When I moved to Arizona for graduate school, I first played in a soul band consisting of the remnants of Dyke and The Blazers, who reorganized after Dyke was gunned to death on the streets of Phoenix. I later played in several rock bands. Rainbow was the first and it consisted of me, Rod Pappas (gtr), a bass player who I can't remember, and Rob Rideout, the original drummer in the Bellingham band The Rebels. Shortly after, we replaced the bass player with Charlie Moss who was very good. Rod and Rob decided to go to Seattle and left. Charlie and I got together with two former members of Hillary Blaze, formerly from New York and kept the name Rainbow. We did some recording but when Rod came back from Seattle, Charlie and I quit, teaming up with Rod and a drummer named David Newberry to form Mantis. Although the "Rainbow tapes" were never released, years later when the Hillary Blaze Drummer, Jimmy Tirella died, the other guitar player, Sandy Napoli, put together a CD and sent me a copy which he called the *Rainbow Tapes* but under the name Hillary Blaze as a tribute to Jimmy. Mantis became very popular in the bar scene in Arizona during the mid-seventies and we started recording an album. We released a single locally and it did pretty well (*Insane/Country Cowboy*). Our music was actually a bit heavy for Arizona at the time and I suspect that had we stuck together a couple more years, we would have done great (we did pretty well financially, playing six nights a week). I was balancing music with my graduate education. I quit when I was offered a post-doc in Brazil, essentially making a major career decision. I have played with no bands since, but still play my guitars virtually every day."

Kathi McDonald later found some fame in the 1970s after joining **Big Brother and The Holding Company**. Lauri Vitt is now Curator of Reptiles and Professor of Zoology at Sam Noble Oklahoma Museum of Natural History.

You can also hear *I'm Walkin' Babe* on *Highs In The Mid-Sixties, Vol. 16* (LP), *The Northwest Battle Of The Bands 3: I'm Walkin' Babe* (LP), *History Of Northwest Rock, Vol. 2* (CD) and *Northwest Battle Of The Bands Vol. 4* (CD). (GGI/MW/LV)

Unusual We (?)

ALBUM:	1	UNUSUAL WE	(Pulsar 10608) 1969

NB: (1) reissued on CD (Beatball BEAT 25) 200? in a limited edition of 500 copies with an eight-page booklet and extensive liner notes.

This obscure soft-rock album is now of interest to some collectors. (VJ)

Up (MI)

Personnel:	FRANK BACH	ld vcls	AB
	VIC PERAINO	drms	A
	BOB RASMUSSEN	ld gtr	AB
	GARY RASMUSSEN	bs	AB
	SCOTT BAILEY	drms	B

ALBUM:	1	KILLER UP! 1969-1972	(Total Energy NER 3002) 1995

NB: (1) is a 10" retrospective compilation also issued on CD (NERCD 3002).

45s: α Just Like An Aborigine/
Hassan I Sabbah (PS) (Sundance 22190) 1970
β Free John Now!/Prayer For John Sinclair (Rainbow 22191) 1971

NB: α pressed on red vinyl. β 'A' side by **Up**, flip side shown as by Allen Ginsberg and Peter Orlovsky 45s.

Up was formed in Detroit in the spring of 1967 by Frank Bach, who was stage manager and announcer at the newly-opened Grande Ballroom, where the **MC5** was the "house band". The two bands were closely related, taking an active part in the John Sinclair-managed commune, variously known as the Detroit Artists' Workshop, Trans-Love Energies or the White Panther Party (WPP). When, after the assassination of Martin Luther King, the commune moved to Ann Arbor in May 1968, the band followed, playing many engagements and often opening for the **MC5** or sometimes as a main attraction at local clubs and ballrooms. In Ann Arbor **Up** replaced **Victor Peraino** with Scott Bailey and continued to roll under the guidance of John Sinclair's brother David.

The **MC5** and **Stooges** fans certainly remember the story about the seminal September '68 visit by Elektra Records president Jac Holzman who signed both bands after a wild show at the Union Ballroom. The opening act that failed to impress him was **Up**. As a result, while the two other bands started releasing nationally, **Up** got stuck in local small venues. Eventually, after the **MC5** broke with the commune's ideals, they became the primary propaganda medium for the White Panther Party, following J. Sinclair's imprisonment in July 1969 for possession of two marijuana cigarettes. They disbanded in 1973.

Their retrospective album features both singles, live and unreleased material. *Just Like An Aborigine* is a stand-out track recalling rather late seventies British punk than the Detroit vein (but inexplicably suffers from poor hollow sound). The flip is not as exciting but features a mighty bass riff not dissimilar to Metallica's *Enter Sandman*. The second single, as the titles suggest, was one of the efforts for the release of J. Sinclair. Actually, it was given away for free at the John Sinclair Freedom Rally in December 1971. The flip, which features **Allen Ginsberg**'s melodic recitation, was recorded by the poet himself in New York without the band's assistance (added as bonus track on CD). The album also features *Come On* planned for the 'A' side of their next single.

Judging by the rest of the material, musically they landed within the triangle drawn by the **MC 5**, the **Stooges** and **Blue Cheer** but without losing their clear-cut original style. There are also two '69 studio tracks *I Don't Need You* and *Never Say Die* sporting killer riffs that are pretty close to early Sub Pop grungy sound. John Sinclair was right when he wrote this to begin the liner notes: "It's common to name the **MC5** and the **Stooges** among the forefathers of what they call punk-rock, but it was their associates in a third band, the **Up**, who could more accurately be identified as the real precursors of punk."

Compilation appearances include: *Just Like An Aboriginie* on *Let 'Em Have It! Vol. 1* (CD) and *A-Square (Of Course)* (CD); and *Just Like An Aborigine* and *Hassan I Sabbah* on *Michigan Mixture, Vol. 1* (LP). (MO/VJ)

Up 'N Adam (?TN)

45s: Time To Get It Together/Rainmaker (Earth E-100) 1969
Silver Wings/ (Discovery 1229) 19??

Yet another obscure rock group, **Up 'N Adam** was possibly from Tennessee. The Earth single is on a New York label with Levine/Resnick/Levine written all over the credits; so it's almost certainly "bubblegum". (SR/MW)

The Upper Class (?TX)

45s: Can't Wait/Help Me Find A Way (Charay 68) 1967
Can't Wait/Help Me Find A Way (Smash S-2096) 1967
Anything You Like/Renee (Limetree 1001) 1967
Renee/Wow (Charay 81) 1967

This band was thought to have come from the Dallas-Fort Worth area of Texas. (VJ)

The Upper U District Singers (WA)

Personnel incl:	ALICE STUART	vcls	A

45: Sing Hallelujah/Green Satin (Jerden 725) 1964

This had been suggested to us as one of the earliest folk-rock singles from the Northwest; however George Gell has informed us that it is a vocal group with little to recommend it.

The band is however notable for featuring **Alice Stuart**, who later relocated to California and had a solo career, issuing several albums. She still performs locally in the Seattle area, though her music has moved largely from folk to blues.

The "U. District" in the band name refers to an area adjacent to the University of Washington in Seattle. The flipside, *Green Satin*, was written by Frank Lewis and produced by Jerry Dennon. It is a pleasant folky number. (VJ/MW/ANH)

The Uprisers (VA)

45: Let Me Take You Down/Nine To Five (Swingtown 791) 1967

From Blackstone, Virginia their *Let Me Take You Down* was included on *Garage Punk Unknowns, Vol. 8* (LP). Both sides of their single were later featured on *Aliens, Psychos & Wild Things* (LP) and *Aliens, Psychos & Wild Things Vol. 2* (CD). (VJ/MW)

Upsetters (CA)

45: Autumn's Here/Draggin' The Main (Autumn 4) 1964

Embryonic San Francisco sounds and one of the early releases on Tom Donahue and Bobby Mitchell's pioneering Autumn label. *Draggin' The Main* combines surf and hot-rod street-cred with 12-string guitar and can also be heard on *Dance With Me - The Autumn Teen Sound* (CD). Compiler Alec Palao notes that the track also turned up on tapes marked as by the Dreamers and the Impax - alternative names for this unknown outfit, perhaps? (MW)

Upside Dawne (KS)

Personnel incl:	TOM BURDINE	bs	AB
	LARRY FRANKLIN	gtr	A
	STEVE HALL	drms	ABC
	JACK MANAHAN	kbds	ABCD
	JIM STRINGER	ld gtr	ABC
	SCOTT KORCHAK	vcls, gtr	BCD
	GARTH FUNDIS	vcls, hrns	CD
	PAUL MILLER	bs	C
	DANA ELNIFF	vcls, hrns	D

ALBUM: 1(B) UPSIDE DAWNE (Audio House 12367) 1967 R3

This extremely rare item was the work of a Lawrence, Kansas band exhibiting a strong guitar, organ and vocal combination. It features covers of *7 & 7 Is*, *Heatwave*, *Gloria*, *Somebody To Love* and *Light My Fire*. They were popular locally and toured the Midwest extensively in the late sixties.

Upside Dawne also issued a 7" EP of soul music covers; this was by a later line-up (C). They continued on with new members until the spring of 1969. (VJ/CF)

Up-Stairs (WI)

Personnel:	JIM FLYNN	bs	A
	PAUL NEBEL	drms	A
	DAVE PETERSON	gtr	A

TOM SUMNER	ld gtr	A
CURT JOHNSON	organ	
HOWIE MARKET	drms	

45s: α Boney Maronie/I've Had It (Cuca 6542) 1965
α Things We Said Today/
What's The Use Of Love (Sara 6583) 1965
Operator Please/Be My Baby (Cuca 1309) 1967

NB: α shown as by The Jaguars.

From Chippewa Falls, Wisconsin this band started out in 1963 as The Jaguars and released three singles, by the last of which they'd changed their name to the decidedly more hip **Up-Stairs**.

Their catchy *Operator Please* can also be heard on *Psychedelic Unknowns, Vol. 9* (CD) and *Garage Beat '66 4* (CD). (GM/MW)

Uranus & The Five Moons (CT)

Personnel:		
	DUNCAN HOLADAY	tamb, echo-harp
	BILL MACHEN	
	SAM NIGH	gtr, flute
	BOB RUNK	keyb'ds
	BILL SMITH	drms

45: Your Groove/Mimi Von Lark (Gotcha Co 2048) 1967

This was a college band at the Wesleyan University, Middletown, Connecticut. Formed in 1964, they were popular on the college circuit around New England and the East Coast until they dissolved upon graduation in 1967.

Just one single was released, but it turns out that they recorded more at Trod Nossel in Wallingford. Two of them, *'SSS' Happening Here* and *Nothing,* have reappeared on *Don't Press Your Luck* (CD/2-LP). *Your Groove* appears too but only on the 2-LP version; it's good soulful garage-beat, like the Zombies meeting the **Young Rascals**. Unfortunately *Mimi Von Lark* is one of those corny "vaudeville" pop larks - kazoos, piano, plastic beaker vocals and all that dreck.

The band now has a webpage - www.uranusandthefivemoons.com. (MW)

Urban Renewal (MA)

45s: Love Eyes/People (St.George Int'l 202,270/1) 1969
I Want To Walk To San Francisco/
Come Saturday Morning (Paramount PAA-0022) 1970

From Chelmsford, Massachusetts this pop group covered **Phluph**'s *Love Eyes* on their debut. The second single is orchestrated male-female MOR harmony-pop. (MW)

Ursa Major (MI)

Personnel:			
	GREG ARAMA	bs	A
	RICKY MANGONE	drms, vcls	A
	DICK WAGNER	gtr, vcls	A

ALBUM: 1 URSA MAJOR (RCA LSP-4777) 1972 SC

NB: (1) counterfeited on CD (SPM) 199?. Also reissued officially on CD, from the master tapes (Pearls From The Past PFTP-UM1) 1994.

45: Let The Music Play/Lay Me Down (RCA Victor 74-0874) 1973

From Michigan, this band recorded a rather uninspired and pompous hard-rock album with the former leader of **Frost** and the **Amboy Dukes** bassist who penned all the material on the album. **Wagner** would later work with Lou Reed and **Alice Cooper** as well as releasing a solo album aptly titled *Richard Wagner* (Atlantic 19172) 1978. Lovers of the "other" Richard Wagner must have been surprised if they bought this album!! (SR/MW)

Ursula Creek (?)

ALBUM: 1 URSULA CREEK (Richard Luft Music760546) 1976 R1

This is a mid-seventies rural bar band focused around keyboards and guitar. (VJ)

US (MN)

Personnel:			
	MIKE COLVIN	organ	A
	SID GASNER	gtr	A
	BARRY GILLESPIE	vcls, hrmnca	A
	GREG HAMMEL	drms	A
	TOM KRAUSE	vcls	A
	MONTE KRISTO	vcls	A
	DAN UTPADEL	bs	A

45: Somewhere In The Morning/You Say (PS) (Hour 9-31137) 1967

Owatonna, Minnesota-based, band **US** was originally known as The Rogues when they formed back in late 1964. By mid-1966 they were calling themselves the U.S. Rogues and by late 1967, just before their single was recorded, they reverted to simply **US**. Both their songs on their single were originals. 1,000 copies were pressed and early ones came in a rare promotional picture sleeve. They played quite extensively around the Midwest. Tom Krause was drafted in 1968 and a few months later the band re-recorded their two single cuts in a Minneapolis studio along with four new songs - *Please Be What You Are/Land Of Goodness, Isn't Your Life Funny, Honey* and *Talkin' 'Bout Love* - which never saw the light of day. The session even included some kids from the Owatonna High School orchestra! Greg Hammel left the band in 1969 and they finally split in 1970.

They took part in the 1966 "IGL Roof Garden Jamboree", which resulted in a rare 1967 album on IGL and more recently a (2-CD) *IGL Dance Jamboree '66*. The latter dusted off the original tapes of all the bands that took part and includes three tracks by **US** - *Mona, Heart Of Stone* and *The Last Time.* (VJ/MW)

Us (CA)

Personnel:			
	RUBEN BETTENCOURT	gtr	A
	WERNER BRANDT (aka VARSH HAMMELL)	bs	A
	JACK ELLIS	gtr	A
	FRANK LUPECA	drms	A
	BOB SEGARINI	vcls	A

Dance With Me - The Autumn Teen Sound (CD) features *Just Me* and *How Can I Tell Her*, the unreleased 1965 single by this San Francisco-based band. According to Alec Palao's liner notes, the group's demise was precipitated by Autumn Records failing to release this single after Segarini refused to have the tracks overdubbed with strings. Undeterred, the talented Segarini went on to form **Family Tree**, **Roxy** and **The Wackers**. (MW)

U.S. Apple Corps (?)

Personnel incl: DENIS BRYANT

ALBUMS: 1 U.S. APPLE CORPS (SSS International SSS-12) 1970
2 LET THE MUSIC TAKE YOUR MIND (Plantation 504) 1976

45s: Get High On Jesus/
Swing Low, Sweet Chariot (SSS SSS-829) 1970
Prayer For Peace/Peace-Love (SSS SSS-840) 1970
Elijah Stone/Closer To The Man (SSS SSS-851) 1970

This was another Shelby Singleton project, after **The Rugbys**, **Heather Black** and David Allan Coe. **U.S. Apple Corps** released an album of psychedelic gospel rock, with a powerful male singer and fluid guitar solos. The SSS album and *Prayer For Peace* single were pressed on transparent blue vinyl. The 'band' was apparently 15-year-old singer Denis Bryant backed by a bunch of studio musicians, Singleton having dispensed with the rest of the original band.

The second album was recorded in Nashville with Singleton in charge again. Denis (or "Dennis") Bryant is there too, in the writing credits at least. *Get High On Jesus* gets another outing and they rock hard on several tracks. Overlooking the religious aspects, it's an OK mid-seventies rock album. The southern-styled *Dead* features some good triple guitar playing. Another cut, *Get High On Jesus* also appears on the mega-rare *Earthen Vessel* album. It's presented in a colourful psychedelic cover. (SR/VZ/VJ/MW)

The U.S. Britons (TX)

Personnel incl:	MIKE JONES	vcls, gtr

Vocalist Jones was just 15 when this Dallas-based outfit recorded two tracks: - *Come On* and *I'll Show You A Man* for a possible single. At the time nobody was interested but you can now hear them on *Acid Visions - Complete Collection, Vol. 3* (3-CD), *Texas Punk, Vol. 6* (LP), *Acid Visions Vol. 7* (CD) (Spalax) and *Green Crystal Ties, Vol. 3* (CD). (VJ)

The Us Four (KY)

Personnel:	DUKE FREEMAN	bs	A
	DONNIE KELLING	gtr	AB
	JACK RICHARDSON	drms	A
	MIKE WINEBRENNER	keyb'ds	AB
	JIM BOWER	bs	B
	PAUL HOERNI	drms	B

45s:	The Alligator/By My Side	(Rising Sons 701) 1967
	She Loves It, Part 1 /She Loves It, Part 2	(Trump 370) 1968

A Louisville, Kentucky foursome whose version of local heroes **Soul Inc.**'s cruncher *The Alligator* was produced by Buzz Cason.

Freeman and Richardson were replaced in 1968 by Jim Bower and Paul Hoerni respectively. The latter would join another local outfit **The Oxfords** when **Us Four** broke up.

The Alligator has been compiled on *Open Up Yer Door! Vol. 1* (LP) and *Teenage Shutdown, Vol. 1: Jump, Jive & Harmonize* (LP & CD). (VJ/MW/SR)

Us Kids (OR)

45:	Check-Out/I Love The Rain	(Rex 2629/30) 1967

From Medford, Oregon this single was recorded by a bunch of 12-14 year olds at Rex Recording Studio in Portland. It was their only recording.

You can also access *Check-Out* on *Punk Classics* (CD) and *Punk Classics, Vol. 2* (7"). (MW/GGI)

The U.S. Male (?)

45s:	Boys Can Be Hurt (As Much As Girls)/ The Trouble With You Is	(MGM 13838) 1967
	What's Happened To You/ You Make Me Feel So Good	(Special Delivery SD 1004) 1967
	The Girl Who Made Me Cry/ I Don't Want To Know	(Special Delivery SD 1005) 1967

This is not garage but soul-pop with Zombies covers on the flip sides of the SD releases, produced by Fred Woolf. Detroit has been suggested as their origin, but not confirmed.

It's not even certain that the MGM single is by the same band; it was produced by the New York songwriting team Bennie Benjamin and Sol Marcus. (MW)

YESTERDAY'S FOLKS US 69
US
69

US 69 - Yesterday's Folks LP.

U.S. Males (TX)

45:	Open Up Your Heart/ Come Out Of The Rain	(Britania B-101) 1968

NB: on gold-yellow wax.

Previously known as **The Coastliners**, this Houston outfit carried on in the same mould as purveyors of bright-eyed pop-punk, of which *Open Up Your Heart* is a decent example. The flip is a rather good melodic baroque-pop cover of a **Five Americans**' song. (MW)

U.S. Rockers (CA)

45:	Bodacious/March Of The Siamese Children	(Kimco 100) 1962

U.S. Rockers was another of **Kim Fowley**'s ventures, on which he is credited as producer.

You can also check out *Bodacious* on *Kim Fowley - Outlaw Superman* (LP & CD). (VJ)

John Ussery (WA)

ALBUM:	1 USSERY	(Mercury SRM-1-671) 1973
45:	Low Rider/Smile	(Mercury 73437) 1973

John Ussery had earlier been a member of Seattle/Mercer Island's **Locomotive**. The album reputedly features Hendrix-inspired psych-rock. He also worked with Eric Burdon, John Lee Hooker, Jimmy Witherspoon and also played on some of Delaney Bramlett's solo albums.

He's also recently released a new CD, *Cryin' And Screamin'*. (MW)

US 69 (CT)

Personnel:	BILL CARTIER	drms	A
	BILL DURSO	vcls, gtr	A
	BOB DEPALMA	flute, sax	A
	DON DEPALMA	keyb'ds	A
	GIL NELSON	bs	A

ALBUM:	1(A) YESTERDAY'S FOLKS	(Buddah BDS 5035) 1969

NB: (1) has been counterfeited on vinyl.

45: Yesterday's Folks/African Sunshine (Buddah BDA 101) 1969

NB: shown as by **The Mustard Family**.

The band was comprised of two Americans and three Mexicans who were based in Connecticut. The album is jazz and soul based with some psychedelic influence. Stand out track is the futuristic *10' 32" 2069, A Spaced Oddity*.

Two of the album cuts were also released as a single under the moniker **The Mustard Family**.

Bill Durso had previously been in a couple of white soul outfits - Hartford, Connecticut's Thee Prophets and New Britain, Connecticut's Detroit Soul.

I'm On My Way is featured on *Electric Psychedelic Sitar Headswirlers 2* (CD). (VJ/MM)

U.S. Stamps (NY/NJ)

Personnel incl:	ED LANDIS?	A

45s: Go And Dry Your Tears/Come On (Galiko 769) 1967
Pull The Wool/We'll Find A Way (Galiko 770) 1967

From New York City/New Jersey region, their *Pull The Wool* deserves attention. It's a later sounding garage fuzz-punker that's probably '68 rather than '67 - plenty of fuzz but it's kind of 'laid-back' with swirling organ and the vocal style has that post-**Fudge** soulish arrogance. Despite that this ditty works pretty well, but not for the "class of '66" I suspect. The flip is forgettable as you guessed all along.

You'll also find *Pull The Wool* on *Let's Dig 'Em Up!!!* (LP), *Midnight To Sixty-Six* (LP) and *Psychedelic States: New York Vol. 2* (CD). (MW/MM)

Us Too (OH)

Personnel incl:	BOBBY DICKENS	bs	AB
	JOHN FARIS	keyb'ds	AB
	LEN GARTNER	vcls, drms	AB
	JOE MADRIGAL	ld gtr	A
	WILLY VOCKLE	drms	AB
	JACK GEROW	ld gtr	B

45s: α I'll Leave You Crying/The Only Thing To Do (Jinx 17818) 1967
I'll Leave You Crying/
The Girl With The Golden Hair (Us Too no #) 1967
β The Only Thing To Do/
The Way It Must Be (Counterpart C-2581/2) 1967
I'll Leave You Crying/
The Girl With The Golden Hair (Hi 2133) 1967
χ Organ Player/We Can't Go (Counterpart C-2635/6) 1968
Pleasure Seeker/Tell Me Where
She Is (The Maiden) (Counterpart C-2647/8) 1969

NB: α and β shown as by The "Us Too" Group. α features a different version of *I'll Leave You Crying*. χ shown as by **Maelstrom**.

From the Fairfield suburb of Cincinnati, their finest moment is *I'll Leave You Crying*, a particularly good slab of strong melodic pop with a tough edge, melodramatic arrangements with some tasty scorching fuzz and cool vibes. The "Jinx" single features a different version with a teen combo sound and strong organ whilst the reissues feature an interesting use of flute on both sides.

The band's first Counterpart single contains light-weight up-tempo pop and a soft slow beat-ballad, whilst the *Pleasure Seeker* single is also good late sixties pop, on the light side again but with some flashes of searing heavy guitar on the flip.

Len Gartner was both vocalist and drummer in the band, switching roles with another band member. Another early member of the band was John Faris, who was later in **Zephyr** with Tommy Bolin.

Curiously the **Maelstrom** single came out without the band's knowledge!

Compilation coverage has so far included: *I'll Leave You Crying* on *Mindblowing Encounters Of The Purple Kind* (LP), *Psychedelic States: Ohio Vol. 1* (CD) and *Gravel Volume 2* (CD); and *The Girl With The Golden Hair* on *Lost Generation, Vol. 1* (LP). (GGI/MW/MM/VJ)

Utopia (CA)

Personnel:	HARRY BRENDER A'BRANDIS	gtr	A
	FRANK KRAJINBRINK	gtr	A
	GENE LUCERO	bs	A
	DANNY McBRIDE	drms	A
	DENNIS RODRIGUEZ	vcls, hrmnca	A

ALBUM: 1(A) UTOPIA (Kent KST-566) 1970 R2

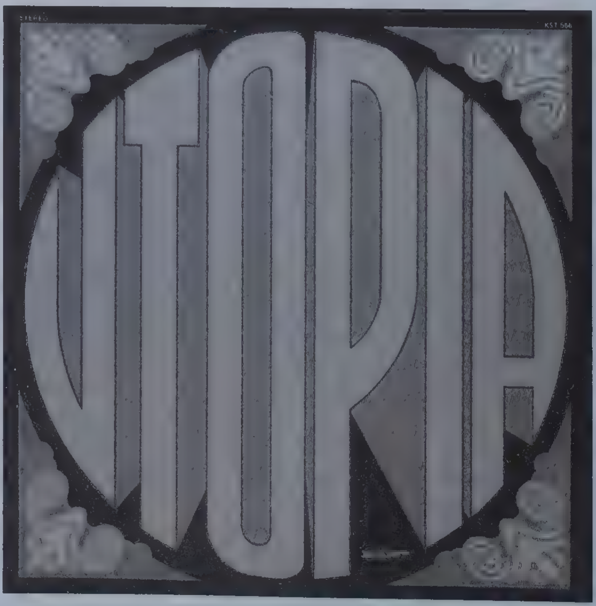
NB: (1) reissued on vinyl and CD (Akarma AK 154) 2001.

Here's an under-rated heavy blues-rock album from the Los Angeles area. The musical format is based around a dual guitar assault and harmonica. The same band issued an album as Growl in 1974, which curiously contains some of the same recordings on the **Utopia** album from 1970. The master tapes were shared with **Bob Smith** during recording of *The Visit* album, which confirms that **Utopia**'s album was recorded during 1969-70. (VJ/CF/MW)

Utopia Carwash

45: Loneliness/
Wait And See (South Grape Street Records Inc. SGS-001) 196?

A wonderfully wacky and unforgettable name for an unknown outfit; surely someone remembers them? Doomy keyboards and waspish fuzz with a Doorsy vibe circa 1967-8, *Loneliness* appeared on *Acid And Flowers* (CD) back in the nineties yet nothing more has come to light. (MW)



UTOPIA - Self Titled LP.

Vacant Lot (OH) - see **X-cellents (OH)**.

The Vacels (NY)

				HCP
45s:	You're My Baby (And Don't You Forget It)/ Hey Girl, Stop Leading Me On (PS)	(Kama Sutra 200)	1965	63
	Can You Please Crawl Out Your Window/ I'm Just A Poor Boy (PS)	(Kama Sutra 204)	1965	-

A bright'n'breezy rock group from Long Island, New York who are frankly eminently forgettable but did enjoy a hit with *You're My Baby (And Don't You Forget It)*. They'd started out some years earlier as doo-woppers Ricky & The Vacels and had several releases including *Lorraine* (Fargo) 1962.

Compilation appearances have included: *You're My Baby (And Don't You Forget It)* on *Nuggets, Vol. 5: Pop Part III* (LP); *Can You Please Crawl Out Your Window?* on *Psychedelic Frequencies* (CD); and *I'm Just A Poor Boy* on *Garage Zone, Vol. 3* (LP) and *The Garage Zone Box Set* (4-LP). (VJ/MW)

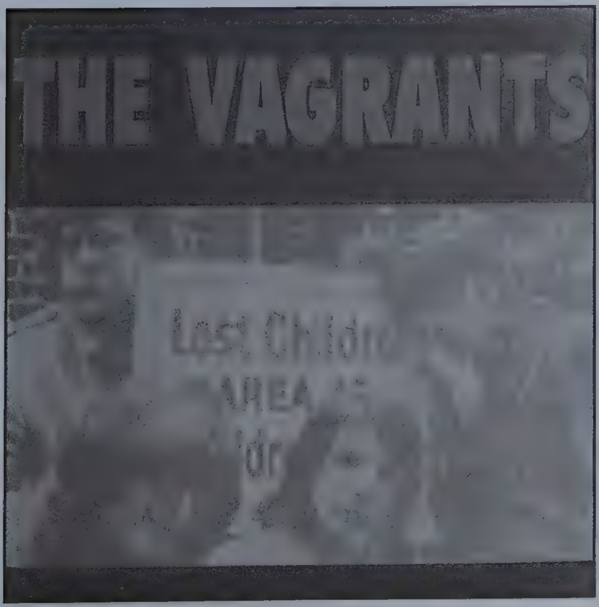
The Vagrants (NY)

Personnel:	ROGER MANSOUR	drms	A
	PETER SABATINO	vcls, perc	A
	JERRY STORCH	organ	A
	LARRY WEST	bs, vcls	A
	LESLIE WEST	gtr, vcls	A
	MARK "MOOGY" KLINGMAN	keyb'ds	
	STU WOODS	bs	
	TOM COSGROVE	ld vcls, gtr	

ALBUMS: 1(A)	THE GREAT LOST ALBUM	(Arista AL-8459)	1986
2(A)	I CAN'T MAKE A FRIEND	(Southern Sound SS-101/204)	1996

NB: (1) reissued on CD (Retro RDI 33007) 2006. (2) is an unauthorised compilation of singles tracks plus an unreleased version of *Satisfaction* which would put **Vanilla Fudge** to shame!

45s:	Oh Those Eyes/You're Too Young	(Southern Sound 204)	1965
	I Can't Make A Friend/ Young Blues (PS)	(Vanguard 35038)	1966
	The Final Hour/Your Hasty Heart	(Vanguard 35042)	1966
	I Love, Love You (Yes I Do)/Respect	(Atco 45-6473)	1967
	A Sunny Summer Rain/Beside The Sea	(Atco 45-6513)	1967
	And When It's Over/ I Don't Need Your Loving	(Atco 45-6552)	1968



THE VAGRANTS - I Can't Make A Friend LP.

Here's an historically interesting punk band from Forest Hills, Long Island, New York. **Leslie West** later helped out **Jolliver Arkansaw** (a quartet with Felix Pappalardi, who evolved out of **Bo Grumpus**), **Mountain** and **West, Bruce And Laing**. He also issued three solo albums and has done session work for Bo Diddley, Bobby Keys and Mylon Lefevre, among others. Younger brother, Larry West went on to **Haystacks Balboa**, who issued an album on Polydor in 1970. **Jerry Storch** went solo and released one album on RCA.

Respect is now their best known track due to its inclusion on the classic *Nuggets - Original Artyfacts From The First Psychedelic Era 1965-1968* (2-LP) compilation and later on *Nuggets Box* (4-CD). *Hipsville 29 B.C.* (LP) included the 'A' sides of their first two singles. Their later singles tended towards a heavier sound but were still punkish and occasionally stunningly powerful, especially *A Sunny Summer Rain* which knocks spots off other East Coast 'heavies' at the time. *Beside The Sea* and *And When It's Over* are also decent fuzz-crunchers. Somehow success always seemed to elude them but thankfully Arista's retrospective collection goes some way to redress that. It contains three of the four sides released on Vanguard, all six of the Atco sides and an unreleased *My Babe*. The pirate collection on Southern Sound includes both sides of their rare debut single, the Vanguard track omitted from the Arista album and an amazing 13'00" studio version of *Satisfaction* with backwards guitar segments and demented echo effects. Both collections are recommended.

Later recordings and post-West line-ups of the band included Mark "Moogy" Klingman from **Glitterhouse**, Stu Woods, and Tom Cosgrove**.** Those three were also heavily involved in the 1969 "long lost supersessions" (with Eric Clapton, Jeff Beck, Keith Emerson, **Harvey Mandel**, and Linda Ronstadt) which became known as the *Music From Free Creek* album. When **The Vagrants** finally split, Woods and Cosgrove formed **The Brethren**.

Other retrospect compilation appearances have included: - *I Can't Make A Friend* on *Uptight Tonight* (CD); *Young Blues* on *The Vanguard Folk Rock Rock Album* (CD) and *Destination Frantic Volume 3* (CD); *Beside The Sea* on *White Lace & Strange Volume 2* (CD); and *I Can't Make A Friend, Young Blues, The Final Hour* and *Your Hasty Heart* on *Storm In The Garage* (3-CD box). (VJ/MW/CF)

Sonny Valdez (?)

45:	What's His/Till You're Through	(Capitol P-2641)	1968

NB: 'B' side shown as by **The Stream Of Consciousness**.

Here's a scarce rock single from the movie soundtrack "Hell's Angels '69", produced by Tony Bruno. (SR)

Dino Valenti (CA)

Personnel:	DINO VALENTI	gtr, vcls	A

ALBUM: 1(A)	DINO VALENTE (mono/stereo)	(Epic BN 26335)	1968	R1

NB: (1) also issued in the UK (CBS 65715) 1968. (1) reissued on CD (Koch KOC CD 7930) 1998 with two bonus tracks. (1) reissued on CD (RPM Retro 289) 2008 remastered and with two additional tracks.

45:	Birdses/Don't Let It Down	(Elektra 45012)	1964

Born in New York City in 1943, **Dino Valenti** (Epic misspelt his name as Valente on his album cover) began recording in 1964 for Elektra including two tracks (*Black Betty* and *Life Is Like That*) which can be found on *Early L.A.* (LP) in 1967. He also wrote (or co-wrote) *Get Together*, the classic hippie anthem made famous by **The Youngbloods**. A popular track, the song was well-covered: in 1966 by **Jefferson Airplane** on their *Takes Off* album; 1967 - by **H.P.Lovecraft** on their debut album and *At The Mountains Of Madness*, **Tiffany System** on single; 1968 - **Cryan Shames** *Synthesis* album, **Dolphin** single, **Smith** *A Group Called Smith* album; 1969 - Mission, Bonnie Dobson and **Youngbloods** singles; 1970 - **Association** 'Live'. **Valenti**'s original (and unreleased) version of *Let's Get Together* can be heard on *Nuggets From The Golden State: Someone To Love* (CD) and on *Love Is The Song We Sing* (4-CD plus book).

DINO VALENTI - Dino Valente LP.

Valenti was part of the first line-up of **Quicksilver Messenger Service** (his *Dino's Song* is on their debut album) but was busted twice and spent more than 18 months in jail. In 1968, before joining **Quicksilver** for good, he released one solo album of acid folk-rock, with a good version of **John Phillips**' *Me And My Uncle*. Reissued at least a couple of times since, the album has been highly acclaimed retrospectively for its chiming acoustic guitar, atmospheric brass and string arrangements and above all his distinctive reverberating vocals. This is showcased effectively on tracks like *Something New*, *New Wind Blowing*, *Children Of The Sun* and *My Friend*.

Valenti sadly died in the eighties of a brain tumour.

Other compilation appearances have included: *Birdses* on *California Acid Folk* (LP) and *Mystic Males* (CD); and *Me And My Uncle* on *Rockbusters* (LP). (SR/MW/BMk)

Sal Valentino (CA)

45s:	Lisa Marie/I Wanna Twist	(Falco 306) 1962
	Friends and Lovers/Alligator Man	(Warner Bros 7289) 1969
	Silkie/Song For Rochelle	(Warner Bros 7368) 1970

Sal Valentino was the lead singer of **The Beau Brummels** and on his third solo single he was backed by Ry Cooder, Leon Russell, Chris Ethridge, Van Dyke Parks and Clarence White. The Warner Bros singles were part of a solo project that was never completed.

Alligator Man also appeared on *The 1969 Warner/Reprise Song Book* (PRO 331) (2-LP) compilation.

Valentino went on to form **Stoneground**. (SR/MW)

Valhalla (NY)

Personnel:	RICK AMBROSER	bs, vcls	A
	BOB HULLING	vcls	A
	DON KRANTZ	gtr, bs	A
	EDDIE LIVINGSTON	drms	A
	MARK MANGOLD	organ, perc, vcls	A

ALBUM:	1(A)	VALHALLA	(United Artists UAS 6730) 1969 R1

NB: (1) reissued on CD (Free FR 2006) 2000 and also on CD (Radioactive RRCD074) 2007.

United Artists managed to sign several good groups (**Thunder and Roses**, **Boffalongo**, **Pookah** for example) but never gave them much promotion. Led by Mark Mangold, who composed their material, **Valhalla** is another of these forgotten groups (from Long Island, New York) and their album deserves to be rediscovered. It mixes heavy rock, progressive rock and psychedelia with a predominant organ and powerful vocals on tracks like *Psychedelic Minds Going Nowhere* and *Overseas Symphony*.

Mark Mangold would later play with American Tears, who evolved into Touch. In the eighties he backed Michael Bolton (!) but had recovered by the noughties to undertake solo and soundtrack projects. (SR/MW)

Jim 'Harpo' Valley (OR)

ALBUMS:	1	HARPO	(Panorama 104) 1967 SC
	2	FAMILY	(Light LS-5564) 1971
	3	DANCE INSIDE YOUR HEAD	(First American 7710) 1977

NB: (1) with **Don and The Goodtimes**. (2) shown as by Jim Valley and Steve Schurr.

			HCP
45s:	I'm Real/There Is Love	(Jerden 814) 1966	-
	Try, Try, Try/Invitation	(Dunhill 4096) 1967	106
	Go Go Round/Maintain	(Dunhill 4103) 1967	-

Jim started off forming **The Viceroys** around 1962 but left to join **Don and The Goodtimes** in 1965. In 1966, he was tempted away to team up with **Paul Revere and The Raiders** but when after a year they'd failed to feature his talent for songwriting he left to go solo. His first album is quite rare and sought-after by collectors.

Compilation appearances include: *I'm Real* on *Open Up Yer Door, Vol. 2* (LP); and *Invitation* on *Mystic Males* (CD). (VJ/MW)

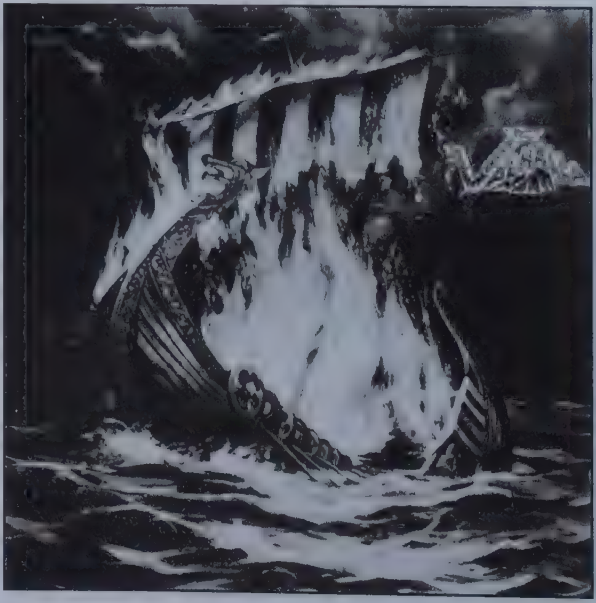
Charles Vance (and The Sonics) (TX)

45s:	α	Is It True/Is Our Love True	(Renner 237) 1963
		Closer To Me/Let's Fall In Love	(Lori 9553) 1965
		Put The Shoes On Willie/ All For The Love Of A Girl	(Golden Eagle 201) 1966
		We Gotta Get Out Of This Place/ My Soul	(Golden Eagle 204) 1966

NB: α shown as by The Sonics.

This Houston band evolved into The Barons in the seventies with several releases on Solar and their own Baron label.

You can also hear *My Soul* on *Punk Classics, Vol. 4* (7"). (MW)



VALHALLA - Self Titled CD.

The Vandals (FL)

Personnel:			
	AUGIE BUCCI	keyb'ds	A
	BILL COSFORD	gtr, tambourine	A
	RICHIE KUTCHER	drms	A
	JOHNNY SAMBATARO	gtr, bs	A
	RUSS SEPIELLI	vcls	A
	GEORGE TERRY	ld gtr	A

45s: Mystery/We're The Vandals (Parole no) 1965
I Saw Her In A Mustang/The Joker (Tiara RR 200) 1965

A mid-sixties outfit from Hollywood, Florida whose finest punk gem *I Saw Her In A Mustang* has resurfaced on both *Garage Punk Unknowns, Vol. 3* (LP) and *Riot City!* (LP). It was also covered by another Florida band **Mike Vetro And The Cellar Dwellers** on a rare EP. (VJ)

Vandals (MO)

Personnel incl: CHARLIE DIONISIO
TONY DIONISIO
JIM WALDEN
LILES

45: You Lied To Me/Someone Else
Like You (General American Records GAR105) 1967

Tony Dionisio was later in the **Clann**, another Columbia, Missouri band.

You Lied To Me has been compiled on *Drink Beer! Yell! Dance!* (LP). (MW)

Vandals (PA)

45: Ballad Of A Loser/My Girl (Big Rock 511) 1965

These **Vandals**, from Bradford, Pennsylvania issued one very rare single. More Pennsylvanian **Vandals** appeared on the Empire label album *Williamsport '68* (LP) performing *Groovin' Is Easy*. (MW)

Vandells (CA)

45: Hunter's Fox/American Eagle (Baytown BT-021/2) 1969

Richmond in California threw up some interesting acts in the mid to late sixties - Captain Zoom (pre-**West**), Just 5, Lincoln's Promise, **Plague**, and the venerated **Savage Resurrection**.

The Vandells were more soul than garage but with an acid-rock vibe. *Hunter's Fox* is a good rocker, doubtless inspired by some old blues/boogie numbers. *American Eagle* is very odd, kicking off with a few bars of 'God Save The Queen' before turning into a decidedly uncommercial, fragmented brass-rocker. (MW)

Bruce Vanderpool (NY)

ALBUM: 1 BITTERSWEET (Raydar RP1-115) 197? R4

This very rare folk/folk-rock album was presented in a crude paste-on cover. (VJ)

Vandy (?VA)

ALBUM: 1 JUST VANDY (Eleventh Hour EH-1005) 1972 SC

On the same Virginia label as **Mason** and **Polyphony**, comes this rare album of female folk. It offers a mix of original and traditional songs (such as *Greenseelves* and *Gypsy Rover*), with a good cover of *Wayfaring Stranger*. Other covers include *Wishing Well* and *If I Were A Carpenter*. (SR)

Vanilla Fudge (NY)

Personnel:			
	CARMINE APPICE	drms, vcls	A
	TIM BOGERT	bs, vcls	A
	VINCE MARTELL	gtr, vcls	A
	MARK STEIN	organ, vcls	A

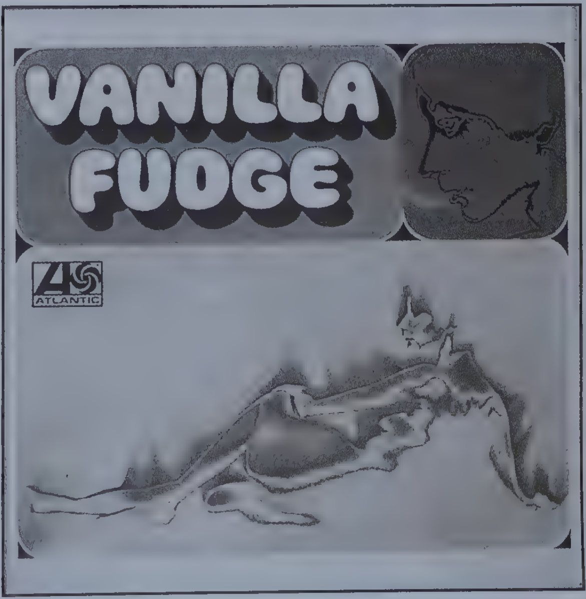
			HCP
ALBUMS: 1(A)	VANILLA FUDGE	(Atco 33224) 1967	6
2(A)	THE BEAT GOES ON	(Atco 33237) 1968	17
3(A)	RENAISSANCE	(Atco 33244) 1968	20
4(A)	NEAR THE BEGINNING	(Atco 33278) 1969	16
5(A)	ROCK & ROLL	(Atco 33303) 1970	34
6(A)	TWO ORIGINALS	(Atlantic 60116) 1976	-
7(A)	THE BEST OF	(Atco 90006-1) 1982	-

NB: (1) also issued in the UK (Atlantic 587/588 086) 1967. (2) also issued in the UK (Atlantic 587/588 100) 1968. (3) also issued in the UK (Atlantic 587/588 110) 1968. (4) also issued in the UK (Atco 228 020) 1969. (5) also issued in the UK (Atco 228 029) 1970.

(1) reissued on vinyl (DRO Atlantic A 0167) 1970. (1) reissued on vinyl (Atlantic ATL 40.013) 1973. (1) reissued on vinyl (Atlantic HATS 421-260 (WL)) 1977. (1) reissued on CD (Atco 33-224-2) 1990. (1) reissued on vinyl (Sundazed LP 5168) 2004. (1) reissued on CD (Warner Bros. 13600) 2009. (1) reissued on CD (Atco 7567903902) 200?. (2) reissued on CD (Repertoire REP 4261-WY) 1992 with bonus cuts. (2) reissued on CD (Sundazed SC 6142) 1998 with bonus cuts. (2) reissued on CD (ADA Sound ADASD 07051) 1999. (1) and (2) reissued on one CD (Edsel EDSD 2019) 2008. (3) reissued on vinyl (Midi MIDI 20045) 1973 in Germany. (3) reissued on CD (Repertoire RR 4126-WZ) 1991 with bonus cuts. (3) reissued on CD (Sundazed SC 6143) 1998 with two bonus single cuts. (1) and (3) reissued as a 2-LP set (Akarma AK2/37) 200?. (4) reissued on vinyl (Midi MIDI 20075) 1974 in Germany. (4) reissued on CD (Atco K 40075) 1981. (4) reissued on CD (Repertoire RR 4127-WZ) 1991 with bonus cuts. (4) reissued on CD (Sundazed SC 6144) 1998 with bonus cuts. (3) and (4) reissued on one CD (Edsel EDSD 2020) 2008. (5) reissued on CD (Repertoire REP 4168-WZ) 1991 with bonus cuts. (5) reissued on CD (Sundazed SC 6145) 1998 with bonus cuts. (7) reissued on CD (Atco 7 90006-2) 1990.

Compilations include: *Star Collection* (WEA 0033) 1974; *You Keep Me Hangin' On* (Duchess CD 352069) 1989; *Best Of Vanilla Fudge Live* (Rhino 70798) 1991; *The Best Of Vanilla Fudge* (Atco 90006-2) 1982; *Golden Age Dreams* (110.3119-2) 1991; *The Psychedelic Sundae: The Best Of Vanilla Fudge* (Rhino R2 71154/WEA 8122711542) 1993 is a definitive collection showcasing the cream of the band's five studio albums, plus rare non-LP single sides and it's accompanied by a detailed eight-page booklet; *You Keep Me Hanging On* (Success 16156CD) 1993; *Hits* (Rhino Flashback 72802) 1999, which features five songs by **Vanilla Fudge** and five by **Iron Butterfly**; *Vanilla Fudge (Collection)* (East Rock 348) 2001; *You Keep Me Hanging On* (Atlantic 2358 002) 200?; *People Get Ready* (Hallmark 30008) (UK) 2001; and *Then And Now* (Fuel 2000 061439) 2004, also issued again (Snapper 193) 2005.

HCP
45s: Where Is My Mind/Look Of Love (Atco 6554) 1968 73
You Keep Me Hangin' On/



VANILLA FUDGE - Self Titled LP.

Come By Day, Come By Night (Atco 6590) 1967 6
Take Me For A Little While/Thoughts (Atco 6616) 1968 38
Season Of The Witch Pt 1 /Pt 2 (Atco 6632) 1968 65
Shotgun/Good Good Lovin' (Atco 6655) 1969 68
Some Velvet Morning/People (Atco 6679) 1969 103
Need Love/I Can't Make It Alone (Atco 6703) 1969 111
Lord In the Country/Windmills Of Your Mind (Atco 6728) 1970 -
Reissue: You Keep Me Hangin' On (Pt 1)/
You Keep Me Hangin' On (Pt 2) (Atco 10.323) 1973 -

NB: There's also a promo 'EP' in PS, although this only features two tracks: *That's What Makes A Man/The Spell That Comes After* (Atco EP 4527) 1968.

This Long Island, New York psychedelic rock group, named after a popular American ice cream, formed in 1966 out of the ashes of **(Mark Stein and) The Pigeons** and began by specialising in doing slowed-down versions of other people's compositions. Their debut album included organ dominated versions of Lennon-McCartney's *Ticket To Ride* and *Eleanor Rigby*, Rod Argent's *She's Not There* and Curtis Mayfield's *People Get Ready*. The remake of The Supremes' hit *You Keep Me Hangin' On* reached No 18 in the U.K. in the summer of 1967 and was later a U.S. hit. Their treatment of these songs was characterised by organ melodramatics and extravagant productions; the album sold quite well and the group had an uniquely distinctive sound. It is said that The Beatles were impressed with the band, with George Harrison playing their version of *Ticket to Ride* and *Eleanor Rigby* for anyone that visited them. *Eleanor Rigby Pts I & 2* (Atlantic 584, 139) failed as a single in the UK, as did *Where Is My Mind/The Look Of Love* (Atlantic 584.170), a 1968 release. Their first album reached No 6 in the U.S. Album Charts.

Their next album, however, was over-ambitious and pretentious, failing in its attempt to provide a history of 25 years of musical development on one album! Nonetheless it still climbed to No 17.

Renaissance, which was released in 1968 and reissued in 1974 by WEA, showed some improvement, largely on account of their typically melodramatic nine-minute version of Donovan's *Season Of The Witch* which was somewhat surprisingly a minor hit in the U.K. in 1969. However, when the band attempted to write its own material, the result was usually a dismal failure. **Vanilla Fudge** described their music as 'psychedelic symphonic rock'. The 'symphonic' was an exaggeration, although one can detect a slight classical influence in their music. *Renaissance* reached No. 20 in the Album Charts and *Near The Beginning* made No. 16. Side two was live.

As the psychedelic era drew to a close, the band moved towards a more conventional heavy rock sound, finally splitting after their fifth album which reached No. 34 in 1970. Appice and Bogert went on to play with Cactus then Beck, Bogert and Appice and then Rod Stewart, while Stein formed an abortive band called **Boomerang**.

They reformed for a comeback album *Mystery* in 1984 and again in 2006 to release *Out Through The In Door* (a Led Zeppelin covers album) in their 40th Anniversary year. Led Zeppelin had once opened for **Vanilla Fudge** in their first US tour.

In 1999, Carmine Appice, Tim Bogert and Vince Martell got back together again, with Bill Pascali replacing Mark Stein. They released a new album *Vanilla Fudge 2001* ( ) 2001, also available as *Then And Now* (Snapper Classics SDPCD193) 2004. This includes new re-works of their classics. Some recent live recordings may interest readers. *Good Good Rockin' - Live At Rockpalast* (CD) (Music Avenue 250159) was recorded live at the Crossroads Club Festival - Rockpalast (WDR) show at the Harmonie in Bonn, Germany on 24th March during the band's 2004 tour of Europe. *Live 2004* (CD & 2-DVD) (Snapper/Charly CHFF1009SFD) was also recorded on the same tour at the same venue.

The Psychedelic Sundae: The Best Of Vanilla Fudge is a definitive collection showcasing the cream of the band's five studio albums, plus rare non-album single sides including the band's take on Lee Hazlewood's *Some Velvet Morning*, the unreleased cut *All In Your Mind* and more. It's accompanied by a detailed eight-page booklet.

You Keep Me Hangin' On, one of their finest moments, can also be heard on *Highs Of The Sixties* (LP) and *Nuggets, Vol. 9: Acid Rock* (LP). (VJ/MW/AHr/EW/BK)

Vanishan (CT)

ACETATE: 1 VANISHAN (Syncron Sound Studio) 197? R2

This one-off album acetate was recorded at Syncron Studio in Wallingford, Connecticut. It is said to be mid-seventies AOR/hard-rock. (VJ)

Dave Van Ronk and The Hudson Dusters (NY)

Personnel:	ED GREGORY		A
	RICK HENDERSON	drms	A
	POT		A
	DAVE VAN RONK	vcls, gtr	A
	DAVE WOODS		A

ALBUM: 1(A) DAVE VAN RONK AND THE HUDSON DUSTERS (Verve Forecast FTS-3041) 1968

45s: Dink's Song/Head Inspector (Verve Forecast KF 5070) 1967
Clouds/Rompin Through The Swamp (Verve Forecast) 1968

In the early sixties, **Dave Van Ronk** began as a folk-blues singer in the Greenwich Village scene. After several solo albums, which are out of scope this book, he assembled an electric group, the Hudson Dusters for one unusual album in 1968. It's a surprising combination, the very harsh voice

Vanilla Fudge
The Beat Goes On
SUNDAZED

VANILLA FUDGE - The Beat Goes On CD.

STEREO
VANILLA FUDGE
RENAISSANCE
SUNDAZED

VANILLA FUDGE - Renaissance CD.

VANILLA FUDGE
Near the Beginning
SUNDAZED

VANILLA FUDGE - Near The Beginning CD.

of **Van Ronk** seeming out of place at first with the psych-rock backing, but it works, especially on two Joni Mitchell covers, *Clouds (Both Sides Now)* and *Chelsea Morning* and on *Alley Oop, Head Inspector, Mr. Middle, Keep Off The Grass* and *Rompin Through The Swamp*, an adaptation by Peter Stampfel (**Holy Modal Rounders**).

The album was produced by Barry Kornfeld and arranged by David Woods, who also wrote three tracks and later worked with Jake and The Family Jewels.

Dave Van Ronk returned to his solo career afterwards, but this album deserves to be heard.

A lifelong native of Brooklyn, **Dave Van Ronk** died of colon cancer at the age of 65, on 10 February 2002. (SR/MW)

The Vaqueros (MN)

45s:		
	80 Foot Wave (Instr)/Birds And The Bees	(Bangar 00647) 1964
	Growing Pains/69	(Studio City SC 1049) 1966
	Don't You Dare/Mustang Sally	(Studio City SC 1059) 1966

An instrumental-cum-garage band, **The Vaqueros** came from Virginia, Minnesota. *Growing Pains* is notable for some fine fuzz guitar, whilst the flip is a groovy instrumental, again with some fine guitar.

Compilation coverage has included: - *Growing Pains* and *69* on *Sixties Rebellion, Vol. 4: The Go-Go* (LP & CD); *69* on *Everything You Always Wanted To Know...* (CD); *Don't You Dare* on *Bad Vibrations, Vol. 2* (LP) and *Quagmire Volume 6* (CD); and *Growing Pains* on *Teenage Shutdown, Vol. 7: Get A Move On!!!* (LP & CD). (VJ/MW)

The Varcels (Combo) (NC)

Personnel:			
	DON HUNT	vcls	A
	DOUG	keyb'ds	A
	GARY	drms	A
	HILTON ?	bs	A
	WILLIAM ?	gtr, sax	A

ALBUM: 1 HANG LOOSE WITH THE VARCELS (Justice JLP-147) 1967 R2

NB: (1) reissued on CD (Collectables COL-0622) 1998.

From Thomasville, North Carolina **The Varcels** were one of many area combos to record on Calvin Newton's Justice Records label. And, like most of the other Justice acts, their sole album contains the usual cover versions of the period, including *Summertime, Money, House Of The Rising Sun*, and *In The Midnight Hour*. In addition to two band originals - the instrumental *Hang Loose* and *I'm Tired (Of Messin' Around)* - the album also includes a decent, organ-dominated version of **The Standells**' *Dirty Water*. (MDo)

VANILLA FUDGE
ROCK & ROLL
SUNDAZED

VANILLA FUDGE - Rock & Roll CD.

The Variations (NC)

Personnel:			
	NONNIE BOST	bs	A
	JIMMY BRAWLEY	sax, organ	A
	BOBBY ENNIS	drms	A
	J.B. GAMBLE	ld vcls	A
	JIMMY KINCAID	ld gtr	A
	DAVID POTEAT	gtr	A

ALBUM: 1(A) DIG EM UP! (Justice JLP-112) 1966 R1-R2

NB: (1) reissued on CD (Collectables COL-CD-0615) 1996.

Another Justice rarity dusted off. This smartly shorn sextet resplendent in vampire capes posed in front of their coffin-topped red hearse for the cover of this effort. Under the lid there's an assortment of brassy instrumentals, frat and club sounds, lounge, soul and ballads - all covers and often the same as on many of the other lesser known "soul-garage" Justice albums. Not recommended. (MW)

The Vectors (IL)

Personnel incl: JOE KELLEY
DON MAU
ROGER L. VAIL

45s:		
	What In The World/It's Been A Day Or Two	(Analysis 4323) 1964
	What In The World/ It's Been A Day Or Two	(St. Lawrence 1003) 1964

A Chicago band, *What In The World* is a harp wailin' punk song.

Roger Vail later played with **The Orphuns** and **Osgood**. Joe Kelley, of course, was later in **The Shadows Of Knight** and Don Mau was in **The Heard**.

Compilation appearances have included: *It's Been A Day Or Two* on *Pebbles, Vol. 7* (CD); and *What In The World* on *Back From The Grave, Vol. 4* (LP), *Back From The Grave, Vol. 2* (CD) and *Gravel Volume 2* (CD). (VJ/MW)

Vectors (NY)

Another **Vectors** performed *Angel Baby* on the 1967 *Battle Of The Bands Vol. 1* (LP) (Ren-Vell 317), featuring bands predominantly from the Westchester, New York area. **Vectors** were from the Bronz. (MW)

PAT & LOLLY VEGAS AT THE HAUNTED HOUSE
MERCURY
HI-FIDELITY MG 21059

PAT & LOLLY VEGAS - At The Haunted House LP.

Pat & Lolly Vegas (CA)

Personnel:			
	PAT VEGAS	vcls, bs	A
	LOLLY VEGAS	vcls, gtr	A

ALBUM: 1(A) AT THE HAUNTED HOUSE (Mercury MG 21059) 1965 SC

Guitar playing, Native American brothers from Fresno, California **Pat and Lolly Vegas** had previously recorded for Chancellor, Regency, Apogee and Sapien labels. They were in the touring version of the Marketts. They recorded an album entitled *Hotrodders' Choice* under the name The Deuce Coupes for the Del-Fi label. They appeared in the 1965 surf movie *It's A Bikini World* and both were members of the "Shindogs" (with Leon Russell and Delaney Bramlett) which was the stage band on the Shindig TV show. Their songs were recorded by PJ Proby, Aretha Franklin, The Righteous Brothers, Bobby Gentry and Debbie Gray. At the time this album was recorded they were the house band at the famous Haunted House club in Los Angeles. They had also released surf guitar singles as The Avantis and at least one early Lolly Vegas solo single exists.

Produced by Leon Russell, *At The Haunted House* is a mix of garage and pop and contains renditions of *Satisfaction*, *In The Midnight Hour*, *Papa's Got a Brand New Bag*, *Good Lovin'*... plus six original songs.

The liner notes are a must-read: "The ingenious bandstand, designed especially for their act, features a monster's head fashioned into a shell which pushes the sound up and out-making a microphone unnecessary. The actual sound comes through the monster's nostrils, which blow hot steam which makes the sound even louder."

The **Vegas** brothers would later would later form Redbone. (SR/HS/CF)

Veil (CA)

45: How's Your Mother, Sweetie?/
Something's Wrong? (Track VIII X-1002) 1969

Fuzz, Flaykes And Shakes, Vol. 4 (LP & CD) features *Something's Wrong?* by this obscure Bay Area band whom the compilers tracked down to Alameda. The single was co-produced by Norm Lombardo of San Diego's **Brain Police** who had relocated to that region in 1969. The composer and co-producer was Amadeo Barrios. It's a light, bouncey keyboard-led ditty, more pop than garage. More recently *Something's Wrong* has been featured on *Wyld Sydes Volume 2* (CD). (MW/GN)

The Vejtables (CA)

Personnel:			
	BOB BAILEY	vcls, tamb	ABCDEFG
	BOB COLE	ld gtr	AB
	RICK DEY	bs	A
	JAN ERRICO (ASHTON)	drms	ABCD
	NED HOLLIS	gtr, organ	ABCD
	RON DRUCKER	bs	B
	REESE SHEETS	ld gtr	C
	FRANK SMITH	bs	CDEF
	JIM SAWYERS	ld gtr	DEF
	KRISTY	drms	EF
	BOB MOSLEY	gtr	E
	RICHARD FORTUNATO	vcls, gtr	FG
	+ 2 Ex-Preachers		G
	SAUL LEWIS	keyb'ds, vcls	G?
	ROLAND OELLER	bs	G?
	ARTHUR PENTHOLLOW	drms	G?

CD: 1(-) FEEL THE VEJTABLES (Sundazed SC 11031) 1996

NB: (1) is a CD which contains all their Autumn and Uptown singles as well as previously unreleased tracks. Recommended!

				HCP
45s:		I Still Love You/Anything	(Autumn 15) 1965	84
		The Last Thing On My Mind/ Mansions Of Tears	(Autumn 23) 1965	117
	α	Cold Dreary Morning/Smile Smile Smile	(Autumn ?)	
		Feel The Music/Shadows	(Uptown 741) 1966	-

NB: α withdrawn **Jan Ashton** 45.

This San Francisco five-piece had in Jan Errico the novelty of one of the very few girl drummers at the time, aside from Honey Lantree of England's Honeycombs. Formed in 1964, they soon secured a residency at the Morocco Room in San Mateo, following in the footsteps of **The Beau Brummels**, who'd gone on to better things. Very early in the residency they were discovered by the co-owners of Autumn Records, Tom Donahue and Bobby Mitchell, who signed them to their label. Rick Dey soon departed to join **The Wilde Knights** and was replaced by an older bassist who was known to everyone simply as Ron. The band soon became a popular live attraction during the spring of 1965 at all the teen nightclubs, teen fairs and 'Battles Of The Bands' in northern California's burgeoning music scene. Their first single, *I Still Love You*, was a jangly Beatles/**Byrds**'-type folk-rocker. It became a very minor hit peaking at No 84 and helped secure the band appearances on 'American Bandstand', 'the Lloyd Thaxton Show' and 'Where The Action Is'. They returned to the studio in October 1965 to record **Tom Paxton**'s folk-rocker *The Last Thing On My Mind*. To help promote it they joined a West Coast tour with The Yardbirds and **The Beach Boys**. Later in the spring of 1966 they played at another 'Battle Of The Bands' in L.A. where they and the **Buffalo Springfield** were the only paid bands. The competition was actually won by **The Doors**. By now Reese Sheets had left the band to be replaced by Jim Sawyers, who'd previously been with San Jose band **The Other Side**.

Soon after Sawyers joined in 1965, Hollis and Ashton left (the latter for label-mates **The Mojo Men**) around the time of the second single's release.

Feel...
THE VEJTABLES
SUNDAZED

THE VEJTABLES - Feel... CD.

A proposed Jan Ashton single *Cold Dreary Morning* was shelved when Autumn went under and their artist roster was taken over by Warner Bros. *About My Tears* was recorded after Jan had left **The Vejtables**, it's a demo that the songs author Sal Valentino asked her to sing upon. The flip of the proposed Autumn single would have been *Smile Smile Smile.*

Bailey recruited another female drummer called Kristy and they were augmented by **Bob Mosley** on guitar (from **The Misfits**), but he moved quickly on (to **Moby Grape**) and was replaced by guitarist Richard Fortunato, formerly of **The Preachers**.

By early 1966 Autumn Records were in financial difficulties. Its entire roster was transferred to Warner Bros. By then **The Vejtables** had nearly folded - in April 1966 Jim Sawyers left for **The Syndicate Of Sound** and Frank Smith had left to replace **Mosley** in **The Misfits**. Bailey and Fortunato were hanging tough and drafted in two more ex-**Preachers** when Leo De Gar Kulka of Golden State Recorders offered them a contract with Mercury.

This incandescent but short-lived line-up produced the superb Uptown single, featuring the raga-punker *Feel The Music* backed by *Shadows*, an excellent piece of experimental psychedelia.

Speculation over the years about the quality of the other tracks from these sessions had given them a legendary tag amongst collectors. Finally, in 1994, Big Beat's *Nuggets From The Golden State: Good Things Are Happening* (CD) unearthed this handful of previously unreleased nuggets - *Good Things Are Happening, Time And Place, Better Rearrange, Hide Yourself* and *Good Times* - and expectations were met in FULL (kudos to Alec Palao). These were five awesome proto-psych freak-out with strong sneering vocals from Fortunato and slabs of distorted guitar and feedback. Clearly influenced by The Yardbirds, **The Vejtables** had leapt forward to join that band in the musical vanguard at the dawn of the psychedelic era.

Bailey clung onto the band's name for another year but the personnel were erratic, as apparently was his behaviour. Another single did eventually surface in late 1967, with Frank Smith on board again, but was released as by the **Book Of Changes**. Fortunato had long gone onto a string of fascinating outfits - to George Caldwell's **Bees**, later the **W.C. Fields Memorial Electric String Band**, then **ESB** and finally **Fields**.

Compilation appearances have included: *Feel The Music* on *Mayhem & Psychosis, Vol. 2* (LP), *Pebbles, Vol. 12* (LP) and *Pebbles, Vol. 4 (ESD)* (CD); *I Still Love You* and *The Last Thing On My Mind* on *Nuggets, Vol. 7: Early SFO* (LP); *I Still Love You* on *Sound Of The Sixties* (2-LP) and *Sixties Archive, Vol. 1* (CD); *Feel The Music* and *Shadows* on *Sound Of The Sixties: San Francisco Part 2* (LP) and *Crystalize Your Mind* (CD); *The Last Thing On My Mind* on *Sounds Of The Sixties San Francisco, Vol. 1* (LP); *Anything* on *San Francisco Roots* (LP), *The Autumn Records Story* (LP) and *Love Is The Song We Sing* (4-CD plus book); *Hide Yourself* on *Sundazed Sampler, Vol. 2* (CD); *Shadows* on *Acid Dreams* (LP); *Shadows* and *Feel The Music* on *Garage Beat '66 6* (CD); *Anything, I Still Love You* and *I Still Love You (alternate take)* on *Dance With Me - The Autumn Teen Sound* (CD); *The Last Thing On My Mind* and *Mansion Of Tears* on *Nuggets From The Golden State: Someone To Love* (CD), and two unreleased Jan Ashton tracks - *About My Tears* and *Cold Dreary Morning* (the latter also on *Nuggets, Vol. 7: Early SFO* (LP)). Both sides of their first two Autumn singles also appeared on the *Autumn Single Box* compilation. (VJ/MW/AP/GN)

The Velaires (PA)

Personnel:		
	BOB	A
	PERRY	A
	DENNIS SWEIGART	A
	TOM	A

45:		
	I Could Have Cried/Yes, It Was Me	(Hi-Mar 7 9173) 1965

These are charming harmony beat ballads on a Lititz, Pennsylvania label. *I Could Have Cried* borrows some bars from the Beatles' *No Reply*. Both tracks are vocally closer to the smooth teen-pop style of the Cascades. (MW)

Velvet Illusions (WA>CA)

Personnel incl:		
	RANDY BOWLES	ld gtr, vcls
	DALE LARRISON	bs, vcls
	GEORGE RADFORD,	sax, vcls
	DEWAYNE RUSSEL	gtr
	DANNY WAGNER	drms
	STEVE WEED	vcls, keyb'ds
	DANNY WOHL	gtr

45s:			
		Acid Head/She Was The Only Girl	(Metro Media MM-307) 1967
		Acid Head/She Was The Only Girl	(Tell Int'l 700) 1967
		I'm Coming Home To Los Angeles/ Town Of Fools	(Metro Media MM-308) 1967
		Velvet Illusions/ Born To Be A Rolling Stone	(Metro Media MM-309) 1967
	α	Lazy/The Stereo Song	(Metro-Video M-V-310) 1967
	α	Hippy Town/Mini Shimmy	(Metro-Video M-V-311) 1967

NB: α shown as by Georgy & The Velvet Illusions.

This seven-piece band was from Yakima, Washington but relocated to Los Angeles in 1967 to record an AWESOME series of psychedelic punk/pop singles in rapid succession. Their first and fourth single 'A' sides, *Acid Head* and *Velvet Illusions* are both superb garage-punk classics and have been heavily compiled. *Acid Head* shares similar ground with The Rolling Stones *Mother's Little Helper*, telling the tale of a young-girl's struggle with drug-addiction, with a memorable driving melody, military style drumming and raga-esque guitars. *Velvet Illusions*, the band's theme-tune, is more frantic, with a **Red Krayola** mechanical beat, upfront bass, shrill penetrating organ and great guitar work.

If you think the cuts that have appeared on compilations so far are great, wait till you hear some that have not. For example - *Lazy* is a pumping fuzz-punker with manic fretwork. Flip it over for *The Stereo Song*, an Arthur Lee-inspired punker with more pizzicato picking AND, wait a minute, it's all about record nerds (that's us, bub) - they were WAY ahead of their time and this should be a must-play at all record fairs!

The question today is - when is someone going to put out a proper retrospective to do this band justice?

Second drummer, Jon Juette recalls: - "I remember our studio was very close to the Hollywood Bowl and some of us would sneak over there dreaming of playing there someday. Randy Bowles was our lead singer and went by the stage name of Jimmy James. Our sax player was George Radford, the son of our group's manager and agent. The rhythm guitar was played by Bruce Kitt. I don't recall the original drummer's name, as he quit the group shortly after they located in Hollywood on El Centro Avenue."

"The real musical genius of our group was Steve Weed. He played several instruments and I remember many hours at his or my house as we were growing up watching him write one song after another. He truly was (and is) a great undiscovered talent! We played at some pretty great gigs, had press conferences with people like L.A. Mayor Sam Yority, Carol Burnett, Two-ton Tessie O'Shea and several other entertainers. Our producer was George Oliphant. Although *Acid Head* and *Velvet Illusions (We Are The...)* were the most played, my favourite was *Town Of Fools*, written by Jerry."

Compilation appearances have included: *Velvet Illusions* on *Pebbles, Vol. 9: Southern California 2* (CD), *Acid Trip From The Psychedelic Sixties* (LP), *Garagelands, Vol. 2* (CD) and *Sixties Archive, Vol. 8* (CD); *Acid Head* on *Where The Action Is! L.A. 1965-68* (4-CD book); and *Acid Head* and *Velvet Illusions* on *Acid Dreams* (LP), *Psychedelic Unknowns, Vol. 5* (LP & CD), *60's Punk E.P., Vol. 2* (7" EP), *Acid Dreams - The Complete Set* (3-LP) and *Acid Dreams Testament* (CD). In addition, *Mini Shimmy* has been compiled on *Total Raunch* (CD) and *Hippy Town* on *Grains Of Time* (CD). These last two are both credited to Georgy & The Velvet Illusions.

The liner-notes for *Pebbles, Vol. 9* state incorrectly that Steve Weed would gain greater (and probably unwelcome) fame as the boyfriend of world-famous abductee Patty Hearst. This was a different Steve Weed. (VJ/MW/JJu)

Velvet Night (?)

Personnel:			
	LYNN BOCCUMINI	vcls	A
	DOUG CATUOGNO	perc	A
	FRANK CHIARO	bs	A

TONY FARANDA	gtr	A
PETER FUINO	sax, flute, vcls	A
VINNIE NISI	keyb'ds, vcls	A

ALBUM: 1(A) VELVET NIGHT (Metromedia MD 1026) 1969 R2

NB: (1) repackaged and released as *Would* by **Would** (Perception PLP 24) 1971, (R2), with one track re-titled and another deleted entirely. (1) was reissued on vinyl (No label) in 1993 and also pirated on a "2 on 1" CD (Hipschaft) 200? together with **Art Of Lovin**. (1) reissued again on CD (Fallout FOCD2083) 2008.

45: Velvet Night/
I'm Sure He'll Come Most Anytime (Metromedia MM-110) 1969

The album contains passable cover versions of *Season Of The Witch*, *If I Were A Carpenter*, *The Weight* (with the Band's song miscredited to **Tim Hardin**!) and a Cream medley (*I'm Free*, *The Sunshine Of Your Love*, *White Room* and *I'm So Glad*). Only one song (*Don't Let Me Stand In Your Way*) is written by a band member (Vinnie Nisi). The best three tracks - *Velvet Night*, *Freak Show* and *Edge Of The Woods* were written by non-band members **Jimmy Curtiss** and S. Kanyon.

For the most part, heavy choppy psych, that'll appeal to fans of the **Vanilla Fudge**/**Hassles** school possibly but for some an acquired taste.

In 1971 the album was repackaged and reissued as by **Would** on **Jimmy Curtiss**' label. (MW)

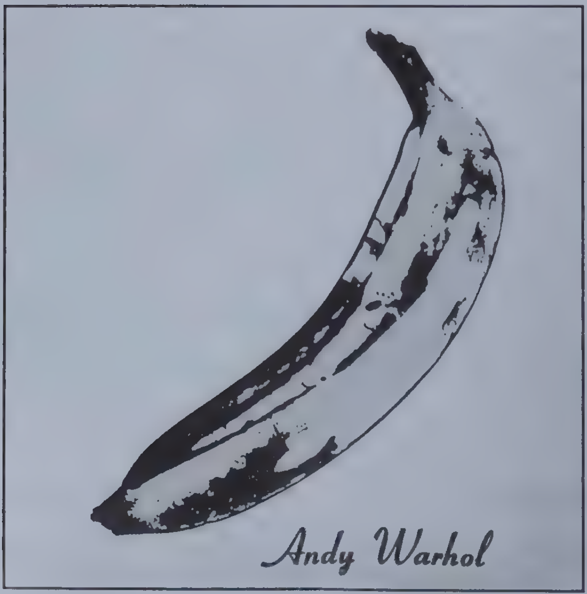
Velvet Seed (ME)

45: Sharon Patterson/Flim Flam Man (M.A.I. MAI-201) 1968

Velvet Seed operated out of Bangor, Maine. *Sharon Patterson* is a slow ballad with ringing jingle-jangle guitar whilst the flip is up-tempo bright 'n' breezy pop-psych with a 'West Coast' male and female vocal style. They also recorded four songs, including *Feel A Whole Lot Better*, which remain unreleased. (MW)

The Velvet Underground (NY)

Personnel:			
	JOHN CALE	bs, keyb'ds, viola, vcls	AB
	STERLING MORRISON	gtr	ABCDEF
	NICO (CHRISTA PAFFGEN)	vcls	A
	LOU REED	gtr, keyb'ds, vcls	ABCDE
	MAUREEN 'MO' TUCKER	bs	ABC(D) FG
	DOUG YULE	gtr, bs, keyb'ds, drms, vcls	CDEFG
	BILLY YULE	drms	DE
	WALTER POWERS	bs	FG
	WILLIE ALEXANDER	keyb'ds, vcls	G
	(ADRIAN BARBER	perc	D)
	(TOMMY ??)	perc	D)



THE VELVET UNDERGROUND - The Velvet Underground And Nico LP.

Velvet Night

VELVET NIGHT - Self Titled LP.

				HCP
ALBUMS: (up to 1977)	1(A)	THE VELVET UNDERGROUND AND NICO	(Verve 5008) 1967	171
	2(B)	WHITE LIGHT/WHITE HEAT	(Verve V6 5046) 1967	199 SC-R1
	3(C)	THE VELVET UNDERGROUND	(MGM 4617) 1969	SC-R1
	4(D)	LOADED	(Atlantic SD 9034) 1970	-
	5(E)	LIVE AT MAX'S KANSAS CITY	(Atlantic SD 9500) 1972	-
	6( )	SQUEEZE	(Polydor 2383.180) 1972	-
	7(C)	1969 (2-LP)	(Mercury SRM 2-7504) 1974	-
	8( )	LIVE WITH LOU REED	(Mercury 826 284) 1970	-
	9( )	LIVE	(Mercury 6643017) 1976	-

NB: (1) issued in both stereo and mono. First pressings had peelable banana on front cover, and in the photo on the rear of the jacket, a man's head and arms are visible dropping down on the band from above (upside-down). For legal reasons, it was necessary to remove this image from all subsequent pressings of the album, but the copies that had already been printed but not yet shipped by the pressing plant were censored with a large black and white sticker. Currently, these earliest editions are in the R4 (mono) and R3 (stereo) categories. Early second state versions with the image removed from the photo on the back cover still have the peelable banana; these are in the R3 (mono) and R2 (stereo) categories. Promotional editions exist of (1)-(3) in both mono and stereo with yellow labels, and a white label mono edition of (1) is ultra-rare, said to have been distributed by Warhol himself. This particular item has changed hands in the R5 category. (1) was issued in the UK both in a single sleeve with a non-banana cover (mono/stereo) (Verve (S)VLP 9184) 1967 and later in stereo in a stickered US peelable banana gatefold censored sleeve (Verve 2315 056) 1968. (1) was issued in Japan with a peelable banana on a non-gatefold sleeve, and in Canada with the back cover photo moved to the front of a non-gatefold sleeve. (2) stock mono copies exist, but are very rare (R2). (2) also issued in the UK (mono/stereo) (Verve (S)VLP 9201) 1968. (3) original UK pressing (MGM MGM-CS 8108) 1969 initially released with a different mix, this was quickly withdrawn. (4) also issued in the UK (Atlantic 2400 111) 1971. (5) also issued in the UK (Atlantic K 30022) 1973. (6) was a UK release, this LP was not issued in the USA.

(1) reissued on vinyl (Verve MV 2060) 1973. (1) reissued on vinyl (Verve 2428 506) 1976. (1) reissued on vinyl (Polydor 2489142) 1978. (1) reissued as *Rock Legend* on vinyl (Polydor 2475 661) 1980. (1) reissued on vinyl (Polydor 2459 358) 1983. (1) reissued on vinyl (Polydor LP 849 144-1) 1983. (1) reissued on vinyl (MOD 1001) 1984. (1) reissued on vinyl (Polydor 2303 029) 1985. (1) reissued on vinyl (Verve 823 290-1 Y-1) 1985. (1) reissued on CD (Verve 531250) 1996. (1) reissued on vinyl (Simply Vinyl 0000090) 1999. (1) reissued on CD (Polygram 9134) 2002. (1) reissued on vinyl (Verve 5008) 2005. (1) reissued on CD (Polydor 95020) 2005. (1) reissued on CD (Universal 9004) 2006. (1) reissued on vinyl (Universal Japan 9005) 2007 in the peelable banana sleeve. (1) reissued on CD (UM3 531 2502) 200?. (1) reissued as a deluxe 2-CD set (Polydor 5896242) 200?. (1) reissued on vinyl (4 Men with Beards 154) 2008. (1) reissued on vinyl (Polydor 823290) 2008. (1) reissued on vinyl (Vinyl Lovers 990052) 2008. (1) reissued on CD (Universal 91419) 2009. (2)

reissued on vinyl (Verve MIP-I-9393) 1971. (2) reissued on vinyl as *Archetypes* (MGM M3F-4950) 1974 with a different cover. (2) reissued on vinyl (Polydor 2304 328) 1977. (2) reissued on vinyl (MGM 2353 024) 1980. (2) reissued on vinyl (Verve 825 119-40 Y-1) 1984. (2) reissued on vinyl (Verve 825 119-1 Y-1) 1985. (2) reissued on vinyl (Verve 5046C) 1996. (2) reissued on vinyl (Verve 5046H) 1996. (2) reissued on CD (Verve 531251) 1996. (2) reissued on CD (Mobile Fidelity Sound Lab 724) 1998. (2) reissued on vinyl (Simply Vinyl Records 0000200) 2000. (2) reissued on CD (Polydor UICY9135) 2001. (2) reissued on CD (Universal 2335/9135) 2002. (2) reissued on vinyl (Verve 5046) 2005. (2) reissued on vinyl (4 Men With Beards 155) 2008. (2) reissued on vinyl (Vinyl Lovers 990045) 2008. (3) reissued on vinyl (MGM 2353 022 SELECT) 1971. (3) reissued on vinyl (Polydor 2458 864) 1984. (3) reissued on CD (Verve 81545-2) 1986. (3) reissued on CD (Polydor 843 885) 1990. (3) reissued on vinyl (MGM 4617H) 1996. (3) reissued on CD (Verve 531252) 1996. (3) reissued on vinyl (Simply Vinyl Records 0000110) 1999. (3) reissued on CD (Polydor 9136) 2001. (3) reissued on vinyl (MGM 4617) 2005. (3) reissued on CD (Polygram 9136) 2006. (3) reissued on vinyl (4 Men With Beards 156) 2008. (1) and (3) reissued on one CD (Polydor 547756) 1999. (4) reissued on vinyl (Atlantic K 40113) 1972. (4) reissued on vinyl (Midi MID 20 049) 1973. (4) reissued on CD (Warner Special Products 2-27613) 1987. (4) reissued on CD (Atlantic 7567-90367-2) 1987. (4) reissued as *Loaded: Fully Loaded Edition* (Rhino R2 72563) 1996 with many previously unavailable extra tracks. (4) reissued on CD (Atlantic 7567903672) 2005. (4) reissued on vinyl (Cotillion 9034) 2008. (5) reissued on vinyl (Cotillion 9500H) 2004. (5) reissued on vinyl (Cotillion 9500) 2005. (5) reissued on CD (Cotillion 90370) 2008. (5) reissued on vinyl (Hi Horse Records 95000) 2009. (7) was a 2-LP recorded live in 1969 but not released until 1974. (7) reissued on CD (Mercury UICY-9139/40) 2001. (7) reissued on CD (Universal Music UICY-93898/9) 2009.

Vinyl compilations include: *The Velvet Underground: Golden Archive Series* (MGM GAS-131) 1970. This LP was counterfeited in the seventies, and more recently reissued as an extended 2-CD set (Atlantic 178093); *Andy Warhol's Velvet Underground* (MGM 2683006) 1971, a UK release; *Pop History No. 19* (Kama Sutra 2625019) 1973; *Velvet Underground, Lou Reed* (Pride PRD-0022) 1973; *Pop History No. 12* (Kama Sutra 2625019) 1973; and *Evil Mother, Rare Velvets* (Skydog 003) 197?.

CD compilations include: (B/C) *V.U.* (Verve 823721-2) 1985 and 1990 (also issued on Polygram 9004, 2000; Universal 9004, 2000; Polydor UICY-9137, 2001; Universal 2337, 2002 and 2007; and on vinyl 4 Men With Beards 136, 2007); (B/C) *Another View* (Verve/Polygram 829 405-1 Y-1) 1986 (also issued on Verve 829405-2, 1990; Polydor UICY-9138, 2001; Universal 9138, 2002; Universal 9005, 2005; and on vinyl 4 Men With Beards 137, 2007); *The Best Of The Velvet Underground* (Verve 841 164-1) 1989; *Collection* (Polydor 843 885) 1990; *What Goes On* (3-CD) (Raven RVCD 28) 1997 is an Australian import; *Peel Slowly And See (Selections)* (Polydor/Chronicles 40) 1995, is a 5-CD box set that includes many previously unreleased alternate takes, demos, etc; *The Best Of The Velvet Underground: The Millennium Collection* (Polydor Universal 314 549 133-2) 2000; *Best Of The Velvet Underground* (Globa 21) 2000; *Rock & Roll - An Introduction To The Velvet Underground* (Polygram 549 690 2) 2001; *Final VU, 1971-1973* (4-CD) (Captain Trip CTCD 350/3) 2001 is a four-CD box set of extremely lo-fi concert recordings by post-Lou Reed line-ups of the band taken from tapes of concerts at London and Amsterdam (both November 1971), University College of Wales at St. David's (1972) and, finally, at a small Boston, Massachusetts, club (May 1973). Given the poor sound quality, this box set is for completists only; *The Velvet Underground Bootleg Series: Volume One - The Quine Tapes* (Polydor/Universal 70446) 2001 is a lo-fi set of recordings compiled from cassettes recorded of their 1969 concerts by fanatical fan Robert Quine; *Velvet Underground/Velvet Undergound & Nico/White Light/White Heat* (IMS 557665) 2001; *1965-1970: The Story, the Lyrics* (Sonic Books SB-29) 2002; *The Velvet Underground Gold* (2-CD) (Universal Polydor Chronicles B0004373-02) 2005 is an overview of their first three albums accompanied with a 20-page booklet with liner notes by Scott Schinder and photos by Billy Name, Suzan Cooper, Nat Finkelstein and others. It was reissued on CD (Universal UICY 90834) 2008; *Best 1200* (Universal 9951) 2005; *Chronicles* (3-CD box) (Polydor 4723-02) 2005 is a hardback long box including the 1996 US discs of *The Velvet Underground & Nico*, *White Light/White Heat The Velvet Underground*. The CD booklets from the original releases are included in the package; *Very Best Of The Velvet Underground* (Universal 0656262) 1991, which was reissued again on CD (Polydor 9848984) 2007; *Rock Legends* (Polydor 9846880) 2007 compiles tracks from their first four albums; *Playlist + Plus* (3-CD) (Polydor B0010145-02) 2008 features tracks from their first four albums plus cuts from Nico and Lou Reed solo albums; *Star Club* (Universal International 5312802) 2008; *Feedback: Legend & Truth* (Munster 00036713) 2008 and *Velvet Underground and Nico: Rarities Edition* (Polydor 80013874) 2010 contains the second disc from the 2002 double-disc Deluxe Edition of the classic 1967 album.

45s:		All Tomorrow's Parties/	
(up to		I'll Be Your Mirror (some with PS)	(Verve 10427) 1967
1977)		Femme Fatale/Sunday Morning	(Verve 10466) 1967
		White Light-White Heat/	
		Here She Comes Now	(Verve 10543) 1968
		I Heard Her Call My Name/	
		Here She Comes Now	(Verve 10560) 1968
		What Goes On/Jesus	(MGM 14057) 1969
	α	VU-1 SIDE-1/VU-1-SIDE-2	(MGM VU-1) 1969
		Who Loves The Sun/Oh! Sweet Nuthin'	(Cotillion 44107) 1971
		Who Loves The Sun/	
		Who Loves The Sun (white promo label)	(Cotillion 44107) 1971

NB: Their first four singles were produced in very small quantities, hardly promoted and were never local or regional hits. The last was the first to be issued in the U.K. and part of a batch of 45s to tie in with the acquisition of the MGM/Verve and Atlantic catalogue by Polydor International. The *Who Loves The Sun* release in the U.K. had *Sweet Jane* on the flip side. Other early seventies UK and European releases were:- *I'm Waiting For The Man/Run Run Run/Candy Says* (MGM 2006 282) 1973 UK; *I'm Waiting For The Man/Run Run Run* (MGM) Germany; and *I'm Waiting For The Man/Candy Says/White Light - White Heat* (MGM) Holland. Also *Sweet Jane/Rock And Roll* was issued by Atlantic (K 10339) 1972 in the U.K. and in Germany with a picture sleeve.

α issued on a Yellow M-G-M label, "SPECIAL DISC JOCKEY RECORD", "NOT FOR SALE". *Singles 1966-1969* (Sundazed S 7002) 2009 is a box set of their sixties singles, faithfully reproduced in mono mixes with original artwork, with exact repros of the two rare VU picture sleeves, liner notes by David Fricke, rare photos, and an exclusive Sundazed postcard.

Velvet Underground was New York's answer to the California rock renaissance. Their main inspiration came from Lou Reed and John Cale. Reed, born on 12th March 1943 in Freeport, Long Island, New York was an accountant's son, the eldest of two children from a middle class Jewish

STEREO
WHITE LIGHT/WHITE HEAT
THE VELVET UNDERGROUND

THE VELVET UNDERGROUND - White Light/White Heat LP.

STEREO
THE VELVET UNDERGROUND

THE VELVET UNDERGROUND - Self Titled LP.

The Velvet Underground Loaded

THE VELVET UNDERGROUND - Loaded CD.

family. He had dropped out of Syracuse University to write songs. Cale had been born on 5th December 1940 in Crynant, South Wales. He'd studied contemporary music in London prior to winning a scholarship to New York's Eastman Conservatory. The remaining members were Maureen Tucker who'd been born in New Jersey in 1945; Nico, who entered the world in Cologne, Germany in 1938 (her parents were Polish and later died in a Nazi death camp); and Sterling Morrison, who was born in the same year as Reed in New York and later attended high school with him. Reed and Cale first met each other in New York in 1964, but Cale did not play with Reed until the latter had gone on to assemble his own bands, The Warlocks and later The Primitives, which included Morrison and Tucker. Reed and Cale, also wrote a single for **The All Night Workers**.

When Cale joined in 1966, they changed their name to **The Velvet Underground** and played in various clubs around Greenwich Village. They soon came to the attention of Andy Warhol, who added the beautiful German model and actress Nico to their line-up and featured them in his Exploding Plastic Inevitable Media Show, which was a multi-media psychedelic event staged in New York in 1966.

The debut album, produced by Andy Warhol, was one of the most innovative and influential in the history of rock. The songs largely concentrated on the decadence of American city life, thereby countering the peace and love trip emanating from America's West Coast. *I'm Waiting For The Man* and *Heroin* dealt with the rising phenomena of heroin addiction, while *Venus In Furs* explored the dark world of sado-masochism. Nico's sexy but death-like voice was a big plus on tracks like *Sunday Morning*, *Femme Fatale* and *I'll Be Your Mirror.* The music on this album was effectively an assault on the listener's senses - comprised of throbbing, often discordant rhythms, riddled with electronic feed-back. Most of it was written by Reed, although Nico's vocals were also important to its appeal. Commercially, however, it was a non-starter as the subject-matter of many of its tracks prevented any radio airplay and it also spawned no hit singles. It peaked at just No. 171 in the National Album Charts and Reed and Cale were both upset by the indifferent reception it received, feeling it to be rather special.

Nico left the band at this stage to pursue a solo career and Warhol began to lose interest, withdrawing his financial support. Nico's departure inevitably affected their musical policy and their second album, *White Light/White Heat* which, lacking the gentle songs written for her on the first album, was aggressively harsh. It contained two stand-out tracks, *Sister Ray*, a 17-minute story about a group of sailors who are interrupted by the police while visiting a drag queen and *The Gift* based on a short story Reed had composed. In both songs, the lyrics were augmented by a storm of unorthodox electronic music. Commercially, the album represented another failure peaking at only No. 199 in the Album Charts and Cale quit the band to pursue a solo career. He was replaced by Doug Yule (bs, gtr, keyb'ds). From hereon, Reed became the dominant figure in the band.

The third album, *The Velvet Underground* again represented a change in musical direction being composed of softer, more harmonious songs. The album was based around a girl's search for significance through nihilism (*Candy Says*), religion (*Jesus*), adultery (*Pale Blue Eyes*) and ended with a jovial song about loneliness (*After Hours*). However, the band's repeated changes in style had left their audience way behind and this album failed to make a popular impact. Mid-1969 saw them without a record contract, but in 1970 they recorded *Loaded*, generally regarded as a dynamic rock'n'roll album. Unfortunately, Reed quit a month before its release, when the band, benefiting from a renewed wave of public interest, appeared on the brink of achieving commercial success. The album contained at least three further classics: *Sweet Jane*, the story of a resilient city girl, *Sweet Nothing*, an account of city kids able to live on next to nothing and *Rock and Roll.* The remaining members attempted to keep the band going with new recruits, but quit after the inevitably disappointing *Squeeze* was released in 1970. Posthumously two live albums were released, the poorly recorded *Live At Max's Kansas City* and *1969*, a recording of gigs in Texas and San Francisco that year.

A comprehensive list of retrospective compilations appears in the discography. Some of the most notable include *VU*, which appeared in February 1985 but has been reissued several times since. It is a collection of unreleased studio recordings from 1968-9. It became their most successful album commercially, climbing to No. 87 in the U.S. Album Charts. This was augmented the following year by *Another View*, which has also been reissued a number of times and compiled another batch of previously unissued recordings by the 'B' and 'C' line-ups. *Peel Slowly And See* (5-CD box) that contains all four of the studio albums released by the Lou Reed line-up, and a wealth of previously unreleased goodies. The first disc features a drummer-less 1965 rehearsal tape that was found in John Cale's loft with very different almost folky versions of most of the important songs from their classic debut, as well as a song that only made it onto Nico's debut album (*Wrap Your Troubles In Dreams*), and the previously unreleased Dylanesque *Prominent Men.* There are also seven outtakes from *Loaded* as well as songs from Reed's early solo albums; various other unreleased live and studio items, highlighted by a scorching live 1967 *Guess I'm Falling In Love* and the 1969 demo *Countess From Hong Kong* as well as highlights from *VU* and *Another View*, longer versions of *Sweet Jane* and *New Age* from *Loaded*, and the set is accompanied by an 80-page booklet. *Chronicles* (3-CD) compiles their first three albums and arguably contains most of what you need by the band, though by contrast *Peel Slowly And See* contains everything you need. On the *Velvet Underground Story* (2-CD) disc one features recordings by the original line-up and material from *White Light/White Heat*, while disc two features cuts from the self-titled album and *Loaded. Rock Legends* compiles tracks from their first four albums; *Playlist + Plus* (3-CD) features tracks from their first four albums plus cuts from Nico and Lou Reed solo albums; and *Velvet Underground and Nico: Rarities Edition* contains the second disc from the 2002 double-disc Deluxe Edition of the classic 1967 album. This means that it's essentially the mono mix of the album - along with single versions of *All Tomorrow's Parties*, *Sunday Morning* and *Femme Fatale*, plus an alternate take of *I'll Be Your Mirror.*

Cale and Reed later achieved the popular success that eluded them with The Velvets through a series of solo albums. Nico, who had appeared in Warhol's movie 'Chelsea Girls' prior to joining **Velvet Underground**, also

VELVET UNDERGROUND LIVE
WITH LOU REED
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THE VELVET UNDERGROUND - 1969 2-LP.

released three solo albums (*Chelsea Girl*, *The Marble Index* and *Desertshore*) with assistance from Cale before emigrating to Paris in 1971. Her career fell into disarray during the rest of the '70s and the '80s as she struggled with a massive drug habit and tangled personal life. She released several live albums on various labels, but only managed two more studio albums; *Drama Of Exile* (1981) and *Camera Obscura* (1985) and then tragically died of a cerebral hemorrhage in Ibiza in 1988.

In 2006 an acetate copy of the original, unreleased ("4-25-66") version of the *The Velvet Underground* album, with different running order and mixes, turned up on Ebay; this "N. Dolph" copy eventually went for over $25,000! It was made available on vinyl as *Unripened* (No label) 2009 with a tongue-in-cheek green banana cover design.

In retrospect, **The Velvets**' first album, with its harsh loud music and its lyrical obsession with decadence, was probably the most significant album of this era in that it previewed the aggressive punk sounds to emerge in the late seventies. See the discography above for details of some the compilations of their material.

Guitarist Sterling Morrison died at the age of 53 on August 30th, 1995. (VJ/CF)

The Venetian Blinds (TX)

45:	Just Knowing You Love Me/ Quit Your Belly Achin' Baby	(Grudge GR 1651) 1967

The Venetian Blinds operated out of San Antonio, Texas. Ric Jansen wrote, arranged and produced the flip, a raw garage number, which has resurfaced on *Texas Punk From The Sixties* (LP) and *Sixties Archives 2* (CD). (VJ)

The Venturie '5' (NM)

45:	The Way You Feel/Good'N'Bad	(Venturie 1001) 1966

The flip of this Roswell, New Mexico garage band's solo bid for stardom, a raw and rather routine effort, can also be found on *Highs In The Mid-Sixties, Vol. 13* (LP), *Quagmire Volume 8* (CD) and *Now Hear This!* (CD). They disintegrated when the lead singer was drafted after graduating from high school. (VJ)

The Venus Flytrap (CA)

Personnel:	DEBBIE BINETTI	drms	ABC
	KEN CZAPKAY	bs	ABC
	NANCY MORGAN	vcls	AB
	DAN SANCHEZ	ld gtr, vcls	ABC
	PETER SESSIONS	gtr	ABC
	BARD DUPONT	bs	BC
	MICHELE SEVRYN	vcls	C

45s:	Have You Ever/The Note	(Jaguar 103) 1967
	Have You Ever/The Note	(Mijji 3005) 1967

A California band based in Redwood City, **The Venus Flytrap** was formed in late 1966 by Sanchez. When Czapkay was drafted shortly after the release of their single, he was replaced by Bard Dupont, formerly of the **Great Society** and fresh from the Demon Lover, who had earlier included Pete Sessions. When Morgan departed Dupont's partner Michele Sevryn was brought in on vocals but Dupont himself quit soon after in early 1968. For the full story, check out Alec Palao's article in 'Cream Puff War #2'.

Have You Ever is a plaintive folk-punk ballad full of chiming guitars, which can also be heard on *Psychedelic Unknowns, Vol. 6* (LP & CD). *The Note*, full of angst and more tinkling tearful guitars, is also worthy of note (!) and has resurfaced on the *Acid and Flowers* (CD), *Girls In The Garage, Vol. 2* (CD) and *Girls In The Garage, Vol. 6* (LP). (VJ/MW/AP)

Jack Veronesi & Friends (MA)

ALBUM:	1	FAREWELL ALBUM	(Japanezi) 1971

This was a druggy hippie-rock and folk album from a Worcester, Massachusetts band. (VJ)

The Versatiles (AL)

Personnel:	DARRYL HUFFMAN	ld gtr, keyb'ds	A
	P.J. JOHNSTON	drms	A
	DAVID SMITH	bs	A
	JERRY SMITH	gtr	A

45s:		Cyclothymia/Farmers Daughter	(Rickarby 106) 1967
	α	Somethin' Like A Man/Warm In The Rain	(Rickarby 107) 1968

NB: α also released with two versions of *Somethin'*... presumably a promo-only 45.

This cool-lookin' teen quartet from Mobile, Alabama was popular on the Port City scene in the late sixties, appearing at venues like The Stork Club and The Happening. *Somethin' Like A Man* is a sultry fuzz-popper with Eastern-flavoured guitar.

Cyclothymia, a sultry fuzz-punker clearly inspired by the Kinks' *You Really Got Me*, deserves the honour of being the opening cut on *Psychedelic States: Alabama Vol. 1* (CD). The uncompiled flip is a winsome version of Brian Wilson's *Farmers (sic) Daughter. Somethin' Like A Man* is now compiled on *Psychedelic States: Alabama Vol. 2* (CD). (MW)

Very-Ations (AL)

45:	She Can't Be Won/I'm So Lonely	(Rink NR 541/2) 1966

This bunch of students from Birmingham, Alabama sole single was released on an Atlanta, Georgia label. *She Can't Be Won* also appears on *Psychedelic States: Alabama Vol. 1* (CD). (MW)

Vestells (PA)

45:	Won't You Tell Me/Please Walk Away	(Bo Jo 001) 1966

Out of Stroudsburg, Pennsylvania the band recorded the above single at the Cameo Parkway studios in Philadelphia. *Won't You Tell Me*, is a very routine garage-punk offering. The group split in 1967 when all three members were drafted for the Vietnam War.

Won't You Tell Me can also be found on *Back From The Grave, Vol. 5* (LP) and *Back From The Grave, Vol. 2* (CD). (VJ)

The Vestich Brothers (IN)

ALBUM:	1	LIVE AT WOLFENDALE'S	(Eclipse 11779) 1978 SC

From Indiana, a local hippie group like New Riders/**Grateful Dead**, with covers of *Heard It Through The Grapevine, Friend Of The Devil, Born On The Bayou* and *Ghost Riders In The Sky.* (SR)

Mike Vetro and The Cellar Dwellers (FL)

Personnel incl:	DAVE BONOVITCH		A
	BRENT LECKIE	drms	A
	JIM McCLUNG		A
	MIKE VETRO	vcls	AB
	JOHNNY SAMBATARO	gtr	B

EP:	1(B)	MIKE VETRO AND THE CELLAR DWELLERS (PS)	(Art 2006) 1966

A Florida outfit based in the Miami area whose rare EP contains *That's Not True, You Got Me Running, I Want To Go Home, Summertime, Slow Motion* and *I Saw Her In A Mustang*. The latter is a cover of Sambataro's previous band **The Vandals** (from Hollywood, Florida).

That's Not True, is a rollicking party swinger with a frenetically-fingered lead solo and impressive drumming. Sambataro would re-emerge a decade later in Firefall. **Mike Vetro** was previously in Fort Lauderdale's Continentals with Leckie; later he fronted Mike Vetro's Soul Brothers, became a lounge lizard, released a cabaret-style album in *Live'n Kickin' At The Losers* (Vetrix 8070) in 1970 and then became a booking agent.

Compilation appearances include: *Mustang* on *Let's Dig 'Em Up, Vol. 1* (CD); and *That's Not True* on *Psychedelic States - Florida Vol. 2* (CD). (MW/JLh/RM)

Kevin Vicalvi (MA)

Personnel:	DENIS DE LA GORGENDIERE	bs, vcls	A
	DORRIE POWERS	vcls	A
	DAVE RICE	drms, perc	A
	KEVIN VICALVI	vcls, gtr, piano, hrmnca, synth	A

ALBUM:	1(A)	SONGS FROM DOWN THE HALL	(Starizon Studios 2065) 1974 SC

NB: (1) came in a plain white cover with a wrap around photo cover that has the lyrics on the inside. 1,000 copies were pressed. (1) reissued on CD (Left) 2002 with seven bonus tracks.

From Worcester, Massachusetts a "real people" acid-folk outfit with some electric tracks, fragile vocals and Eastern influences. Their sole album is beginning to interest some collectors.

Nowadays, **Kevin Vicalvi**'s based out of Nashville and still very much a working musician. (SR/JAt/RB)

Vice-roys (Viceroys) (IL)

Personnel:	RICK EMERSON	ld gtr	A
	RON EMERSON	bs	A
	FRANK GIANNINI	drms	A
	RICHARD P. GIANNINI	organ	A
	JON EHLERS	bs	
	LARRY HOLMES	bs	
	HARRY KAWOLSKI	sax	
	WILLIAM MORALES	ld gtr	

				HCP
45s:	α	Lame Duck/Heartbreak (instrs)	(Acquarius ACQ-1004) 1963	-
	β	Seagrams/Moasin' (instrs)	(Bethlehem 3045) 1963	127
		Buzz Bomb/Joshin' (instrs)	(Bethlehem 3070) 1963	-
	χ	Not Too Much Twist/ Tears On My Pillow	(Bethlehem 3088) 1964	-
	α	Liverpool/Tonk (instrs)	(USA 761) 1965	-
	δ	Five Steps To Hell/Wait And See	(D & C No #) 1967	-

NB: α shown as by The Vice-Roys. β Seagrams was changed to Sea Green on later pressings. χ 'B' side also seen listed as The Fox but this is unconfirmed. δ shown as by The Viceroys.

The Vice-Roys formed in Chicago and spent a decade (1960-1970) touring all across the US occasionally stopping off to lay down some tracks on wax. This has caused confusion amongst collectors ever since. Leader Richard Giannini was in contact with Gary Myers (author of the Wisconsin book 'Do You Hear That Beat') to straighten the facts, given that some of their singles have been attributed to Californian and Seattle outfits.

Their early forays were instrumentals. *Seagrams* was their most successful, bubbling up to No. 127 on the Billboard charts. For some reason the famous whiskey maker of that name did not appreciate the free publicity so the single had to be repressed, with an amended title of *Sea Green.*

Around this time there may have been an album released on Bethlehem, but this has yet to be confirmed.

In late 1967 whilst in San Mateo, **The Viceroys** put down their final waxing on a small Sunnyvale, California label D&C. *Five Steps To Hell* marked an update in style. It's a glorious slab of fuzzy distorted garage-psych and can be experienced on *Psychedelic Crown Jewels, Vol. 2* (2-LP & CD). The track was taken from a 12" acetate that gave no band identity, but this failed to defeat super-sleuth Mike Markesich. (MW/GM/MM/RM)

GOIN' HOME BLUE
VICTIMS OF CHANCE

VICTIMS OF CHANCE - Goin' Home Blue LP.

The Viceroys (WA)

Personnel:	AL BERRY	keyb'ds	ABC
	KIM EGGERS	sax	ABC
	BUD POTTER	bs	ABC
	GREG THOMPSON	drms	A
	JIM 'HARPO' VALLEY	gtr	AB
	FRED ZEUFELDT	drms	BC
	GREG BECK	gtr	C

ALBUM:	1(B)	AT GRANNY'S PAD	(Bolo BLP 800) 1963 SC

45s:	Don't Let Go/Down Beat Blues	(Eden 9001) 1962
	Granny's Pad/Blues Bouquet	(Bolo 736) 1962
	Granny's Pad/Blues Bouquet	(Dot 16456) 1963
	Goin' Back To Granny's/Get Set	(Bolo 739) 1963
	Dartell Stomp/Granny's Medley	(Bolo 743) 1964
	Death Of An Angel/Earth Angel	(Imperial 66058) 1964
	Please Please Please/Tiger Shark	(Bolo 749) 1964
	Bacon Fat/Until	(Bolo 750) 1965
	That Sound/Tired Of Waiting For You	(Bolo 754) 1965

This was a significant Pacific Northwest outfit. Like early **Paul Revere** this was basically a rockin' instrumental group though they did use 'featured vocalists' including Jimmy Pigskins, Erin Stuart and Nancy Clair at various times. After founder **Jim Valley** left to join **Don and The Goodtimes**, a change in style took place resulting in the bouncy beater *That Sound*, backed by a solid cover of The Kinks song. The transformation was completed with the renaming to **The Surprise Package**, who redid *That Sound* as *Out Of My Mind* for good measure.

Keyboardist Mike Rogers also played in **The Viceroys** prior to them becoming **The Surprise Package**.

Compilation appearances include: *That Sound* on *Boulders, Vol. 11* (LP); and *Goin' Back To Granny's*; and *Granny's Pad* on *Bolo Bash* (LP). (MW/DR/JA/TWg)

Victims of Chance (CA)

ALBUMS:	1	VICTIMS OF CHANCE	(Crestview CRS 3052) 1969 R1
	2	GOIN' HOME BLUE	(No label 1014) 197?

This bunch came from L.A. *Victims Of Chance* is of minor interest to some collectors. The title track is very pleasant and accessible, but the rest of the album is extremely freeform and experimental (with lots of brass) and very much an acquired taste. They certainly had lots of recording freedom! Most of the material was composed by the ubiquitous Johnny Kitchen who may have been in the band. There is a very strong **Zappa** influence here. *Goin' Home Blue* was housed in the "Century" mill cover, also used by **Fifth Flight** on their *Into Smoke Tree Village* release and is mostly light country-rock.

Johnny Kitchen is also associated with a number of obscure tax-loss releases on the Album World imprint, and Canadian releases on the Condor label including Crazy People. (VJ)

Victoria (NJ)

Personnel incl:	SHARON BARTON	A
	MAUREEN DEIDELBAUM	A
	GREG RUBAN	A
	CHERYL SIMPSON	A

ALBUMS: 1(A) VICTORIA (Dirty Martha 61471) 1971 R5
2(A) KINGS, QUEENS & JOKERS (No label) 197? R5

NB: (1) was a demo album issued in a plain white jacket. (2) is an alternate pressing of (1), with the title shown rubber-stamped on the front of the sleeve. (2) contains fewer tracks than (1). (1) reissued on vinyl (Little Indians #7) 1997, in a red velveteen jacket with gold foil embossed print and on CD (Little Indians LI 7) 1998 (1) reissued again on CD with several previously unreleased bonus tracks (Shadoks Music CD 065) 2005.

Here's a rare local New Jersey private press, with an "odd" sound created by this largely female group and featuring horns prominently on several tracks. 200 copies of the album were pressed in 1971, and Ruban distributed a quantity of them through Europe while on a motorcycle trip in the early seventies.

Victoria may be connected in some manner to **Dirty Martha**.

One track, *Ride A Rainbow* has also resurfaced on *Love, Peace & Poetry: American Psychedelic Music* (LP & CD). (CF/MW)

The Victors (MN)

Personnel:	JIM CRILL	gtr, ld vcls	A
	RON DAILY	gtr, ld vcls	ABC
	JIM KANE	bs, ld vcls	ABC
	TERRY KNUTSON	keyb'ds, ld vcls	ABC
	GARY LEACH	drms	ABC
	PETE LOKKEN	ld vcls	B
	WARREN KENDRICK	ld gtr, vcls	B
	DENNY WAITE	ld vcls	C

CD: 1(A/B/C) VICTORIOUS (Arf! Arf! AA-099) 2006

VICTORIA - Self Titled (Little Indians) CD.

VICTORIA (NJ).

The *Victorious* CD presents a comprehensive 31-track retrospective of the band, from 1964 to 1966, with a 20-page booklet featuring lots of archival photos and graphics, a band history by Doug Sheppard of 'Ugly Things' magazine, and recollections from their producer, Warren Kendrick. All except two cuts are from original analogue master tapes. This is all the more amazing when one considers that the band had no releases during their existence, except when line-up 'B' (with schoolfriend Lokken replacing Crill) was assembled as a one-off by Warren Kendrick to record a single as the **Scotsmen**.

Crill was replaced by Denny Waite in the summer of 1965 and 11 tracks on the CD feature this final line-up. It was after Leach moved to California in the summer of 1966 that Kane & Waite decided they needed to form a new band, to progress beyond just being a locally popular covers band and thus began **The Litter**.

They can also be heard on the album, *Electras vs. Scotsmen/Victors* (Get Hip GHAS 5066) 1993, which contains tracks from 1965 to 1968. However, if you want to know more - go for the Arf! Arf! collection.

Compilation appearances include: *Midnight Hour, I Ain't Gonna Eat Out My Heart Anymore, One More Time, Mister You're A Better Man Than I* and *Little Girl* on *The Best Of The Electras* (LP) and *The Scotty Story - Minnesota's Legendary '60s Rock Label!* (CD). (MW/VJ/GG)

Vigilantes (NC)

45: Ain't It Sad/Notice Me (JCP 110) 1967

Vigilantes operated out of Apex in North Carolina. Their sole vinyl epitaph is this single. *Ain't It Sad* exhibits a strong black music influence along with its psychedelic leanings.

Compilation appearances include: *Ain't It Sad* on *Tobacco A-Go-Go, Vol. 1* (LP); and *Notice Me* on *Tobacco A-Go-Go, Vol. 2* (LP). (GG/VJ)

The Vikings (MA)

Personnel:	FRED GARCIA	ld vcls, gtr	A
	BUTCH LEVOUE	sax, vcls	A
	TOM MULCAHEY	ld gtr	A
	JIM POWERS	bs	A
	JIMMY SYLVIA	drms	A

45s: You Can't Do That/Summertime (Salem SR-007) 1965
Blue Feeling/I Ain't Got You (Star Rhythm SR-1 001) 1980

Operating out of the Taunton, Massachusetts area, this band was strongly influenced by the British invasion sound. Indeed, the 'A' side of their sole offering at the time - *You Can't Do That* - was a Lennon/McCartney composition and they advertised themselves as 'The Vikings: Featuring The Exciting English Sound'. The Star Rhythm single was released in the early eighties, but recorded back in 1965. In fact the **Vikings** recorded 10 songs that year and Decca showed some interest in the tapes of the sessions, but almost simultaneously with this the band split when two members were drafted. *Bay State Rock* (LP) includes *You Can't Do That, Blue Feeling* and *I Ain't Got You* along with two otherwise unreleased tracks from their 1965 session: - *Have Mercy* and *Hitch Hike.* (VJ)

The Vikings (AL)

Personnel incl:	RANDY CARMICHAEL	A
	LEE LOWERY	A
	CHARLES NETTLES	AB
	GARY SMITH	A
	STEVE VAINRIB	A
	PHIL WHITLEY	A
	WAYNE PERKINS	B

45s:	Come On And Love Me/I Will Never Go	(Viking 1000) 1966
	Cherish The Love You Feel/Golden Girl	(Lowery 360) 1968

Here's a different **Vikings**, this time from deepest Alabama. The first single was recorded by Ed Boutwell in Birmingham, Alabama and although *Come On And Love Me* is a fairly standard garage dirge, *I Will Never Go* has a **New Colony Six** vocal sound. Both sides were co-written by Charles Nettles. This influence continues on their second single, where *Cherish...* again written by Nettles sounds just like Mercury-era **New Colony Six**! Some might hate this for its orchestration, but others will like it. The flip side is a **Tommy Roe** cover, which is very common for Lowery-related acts!

Charles Nettles must have been a big fan of the **New Colony Six**, who did get airplay in the South at the time with *I Confess* and *Love You So Much.*

The later line-up included Wayne Perkins who left in 1968 for Muscle Shoals, where he became an in-demand sessioneer; he also toured with numerous acts including visiting Brit bands Argent, Free, Fairport Convention and Uriah Heep.

Come On And Love Me can also be found on *Highs In The Mid-Sixties, Vol. 8* (LP) and *Psychedelic States: Alabama Vol. 2* (CD). (JLh/VJ)

The Vikings (FL)

Personnel incl:	LARRY DREGORS	ld gtr	A
	BILLY HARDEN	gtr	A
	TOMMY HOUSE	bs	A
	BILL SNOW	sax	A
	RONNIE SNOW	sax	A
	CLAUDE "BUTCH" TRUCKS	drms	A

45s:		Rosemary/You're The One (PS)	(The Vikings 2101) 1964
	α	Quick Draw Mcgraw/ I Need You	(Continental Ltd. 692C-089) 1965

NB: α shown as by Dennis Ott, backed by **The Vikings**.

A Jacksonville, Florida sextet, whose members went on to numerous other bands and varying degrees of success. **The Vikings** released just one single in 1964 and backed Dennis Ott on his offering the following year.

Dregors and Harden joined **The Boys** who evolved into the **Deep Six**, later known as **Florida Deep Six**. They in turn became **Mouse & The Boys (& Brass)** who enjoyed local success until the end of the decade. Meanwhile drummer Butch Trucks had moved on to the Bitter Ind, who evolved into **Tiffany System** and thence **31st Of February**; in 1969 he teamed up with Duane and Gregg to form the **Allman Brothers Band**, for whom he has kept tempo these past 40 years. (MW)

The Vikings (OH)

Personnel:	DAVE PROPRI	bs	A
	JOE PROPRI	ld gtr	A
	RON PROPRI	drms	A
	JERRY PARKER	gtr	A

45:	I Need Your Lovin'/Such A Love	(Wam No #) 1965

NB: Extinct pressing of 100 copies. Reissued on yellow wax with a picture sleeve and bio (Norton 45-136) 2007.

An incredibly rare single, few if any of the original 100 copies survive, so just be grateful that Norton have reissued it and saved everyone a fortune. This band and single encapsulate both the garage band ethic and the throwaway society.

Miriam Linna's notes reveal that the band came together in Champion, Ohio in 1963 when Joe Propri appropriated the services of two of his brothers, engaging Jerry Parker later to complete the beat-band format when the Invasion wave broke. **The Vikings** played few gigs and had just the one recording session, pressing up just 100 copies to give to friends & family, before they split in 1965. More than 40 years later they and their families must have been amazed to discover that their vanity platter had become a priceless heirloom, given the prices that serious collectors would pay should one ever come up for sale. (MW)

The Village Outcast (aka The Village Outcasts) (DE)

45:	Under The Thumb/The Girl I Used To Love	(Echo 711-2) 1967

Hailing from Dover in Delaware, their version of The Rolling Stones' *Under My Thumb* was retitled *Under The Thumb* and is not a bad effort, coming with a solid organ backing, typical garage beat and effective vocals. The flip is also a great teen organ-punker.

This band also contributed a version of *Hello, I Love You* to the 1968 album *Hazelton '68* (LP) as **The Village Outcasts**.

Compilation appearances include: *Under The Thumb* on *Pebbles, Vol. 21* (LP) and *Garage Punk Unknowns, Vol. 8* (LP); and *The Girl I Used To Love* on *Back From The Grave, Vol. 8* (2-LP) and *Back From The Grave, Vol. 8* (CD). (VJ)

Villagers (FL, Chipley)

Personnel:	BILL BRYAN	bs	ABC
	CLIFF ELLIS	ld vcls	ABC
	NORMAN JACKSON	ld gtr	A
	ALAN MYERS	drms	ABC
	ANDY MURRAY	keyb'ds	BC
	PAUL UHRIG	ld gtr	BC
	GEORGE BOYER	sax, gtr	C

45s:	You're Gonna Lose That Girl/Laugh It Off	(Volume 100) 1966
	Laugh It Off/You're Gonna Lose That Girl	(Fame 1005) 1966
	You Can't Stay/Cool It	(Volume 101) 1967
	Where Have You Been (All My Life)/ Every Saturday	(Volume 45-MS-1205) 1967
	Where Have You Been (All My Life)/ Every Saturday	(Atco 6517) 1967
	Thank You Baby/A Shot Of Rhythm & Blues	(Atco 6568) 1968

The best-known of many sixties **Villagers** hailed from the Florida communities of Chipley, Wewahitchka and Marianna. They recorded just across the border at the F.A.M.E. studios (Florence Alabama Music Enterprises) and with local hits there, came to be regarded frequently as an Alabama band.

Their forte was catchy and commercial beat-pop with an Invasion flavour and their debut kicks off in that fashion with a good version of the Tam's *Laugh It Off* backed by a Beatles ditty - the lead vocalist has a timbre not unlike that of Manfred Mann's Paul Jones.

The follow-up is most sought-after by garage fans - *Cool It*, featuring some low-down fuzz, is compiled on *It's A Hard Life*. It was their only walk on the wild side and they returned to accessible pop with *Where Have You Been.*

Compilation appearances include: *Cool It* on *It's A Hard Life* (LP) and *Trip In Tyme Vol. 1* (CD); and *You Can't Stay* on *Wyld Sydes Volume Five* (CD). (MW/MM/JLh)

Villagers (FL, West Palm Beach)

Personnel incl:	RICK STEELE	vcls	A
	JEFF TEAGUE	drms	A

These were more **Villagers** from Florida. This West Palm Beach outfit released no singles but some members went onto bigger things. Vocalist Rick Steele formed **Peace and Quiet** with Jim Tolliver (ex-**Birdwatchers** and **Razor's Edge**) and members of Miami's Convairs.

Drummer Jeff Teague went to Nashville and was in the Poussette-Dart Band. (JLh)

Villagers (MA)

Personnel incl:			
	BRUCE ARNOLD	gtr, vcls	A
	JACK McKENES	gtr, vcls	A

This Worcester, Massachusetts band that was active in 1966 released no singles. Arnold and McKenes would find considerable success after forming **Orpheus** with Erik Gulliksen of the **Blue Echoes** and Harry Sandler of the Mods. (MW)

Villagers (NC)

45: Bring Me A Rose/C.C. Rider (JCP 1005) 1964

Despite being on the collectible JCP label, these **Villagers** turn out to be an old-school folk band in the mould of The Seekers or The Springfields, so we are not talking folk-rock here. *Bring Me A Rose* is a weak folk-pop ballad that's been compared to The Seekers, despite the lack of female vocalist. Their version of *C.C. Rider* is done in a traditional upbeat folk style, ala 1964-era MFQ. Apparently this Raleigh band even had their own TV show. Be aware that they had several releases on JCP, Petal, and possibly one on Village Square (see **Villagers (SC)** below), in the early-to-mid sixties. (MW/MM/JLh)

Villagers (OH, Dayton)

45: He's Not The Same/Sunshine My Way (Hamlet V-1000) 1968

This garagy girl group from Dayton, Ohio recorded *He's Not The Same*, a mid-tempo beater with primitive chops that sounds more like 1964, backed by a gloomy folk-rock ballad (despite the title). (MW/MM)

Villagers (SC)

45: You're My Baby (Don't You Forget It)/You Don't Know What You've Got (Until You Lose It) (Village Square 1001) 1966

Supposedly from Charleston, South Carolina and unconnected to the folk band above from Raleigh; however we're not convinced, it could still be the North Carolina band. Again this is a large group with several mature singers, not a teen outfit. *You're My Baby* is encouragingly energetic yet, despite some raw guitar, it is still big-production pop as opposed to garage. The flip is a dramatic big-production teener-ballad. (MW)

Villagers (AR)

Personnel incl: BILL McCUMBER bs

Acetate: Empty Heart/Shake A Tail Feather (Jaggars) 196?

45: α L S D/ ? (Zay-Dee ZD-208) 1967

NB: α shown as by Suspension Of Belief.

Until recently the acetate was thought to be the only legacy of this Little Rock, Arkansas band; the titles are encouraging but have yet to appear on any compilation. Thanks to Harold Ott's *Lost Souls Volume 1* (CD), which features the track *LSD,* we know now that they did achieve a commercial release, although it was the following year and under the name Suspension Of Belief. (MW/MM)

The Villagers (?OH)

Personnel:			
	JOHN MORAN		A
	PAT MORAN	vcls	A
	MIKE ROBARGE		A
	STEVE SCHARREN		A

ALBUM: 1(A) THE VILLAGERS HOMEMADE (No label 584 N10) 197? R1

Probably from Ohio, this folk-rock quartet that utilised both male and female vocals exhibited some psychedelic influences on their rare album. It was recorded partly live at Friar Tucks in Maumee, Ohio and includes covers of *Frisco Bay Blues* and *High Flyin' Bird.* (SR)

The Village Sound (TN)

45s: Sally's Got A Good Thing/The La La Song (HIP 8003) 1968
Eloise (Hang On)/
Hey Jack (Don't Hijack My Phone) (HIP 8013) 1969
Truth Or Consequences/Big Bird (HIP 8021) 1970

A forgotten group, **The Village Sound** recorded on the same label as **Paris Pilot** and **Southwest F.O.B.** They were probably from the Memphis area. (SR)

The Villains (IN)

45s: α Don't Ever Leave Me/Shortening Bread (Bullet 11001) 1966
Midnight Hour/Love Is The Treasure (Bullet 11008) c1966

NB: α issued both as **The Villains** and as The Villians.

This was an obscure Evansville, Indiana outfit.

Compilation appearances include: *Shortenin' Bread* on *Punk Classics* (CD) and *Punk Classics, Vol. 5* (7"); and *Don't Ever Leave Me* on *Psychedelic Unknowns Vol. 8* (LP & CD). (VJ/MW/JLh)

Sonny Villegas (CA)

45: Help Me, Help You/I Cry (Arco 6706) 1967

Help Me... is crisp upbeat pop similar to **Paul Revere and The Raiders**. It has resurfaced on *Fuzz, Flaykes And Shakes, Vol. 4* (LP & CD). *I Cry* is more moody and noteworthy for the nimble pirouetting guitar throughout. (MW)

The Viola Crayola
"MUSIC: BREATHING OF STATUES"

THE VIOLA CRAYOLA - Music: Breathing Of Statues LP.

John Villemonte (WI)

ALBUMS: (up to 1979)	1	PEOPLE LIKE YOU	(No label #7051 N22) 1977 R2
	2	THIS	(Some 905053-3520) 1979 R1

John Villemonte hailed from Madison, Wisconsin and his singer/songwriter albums are highly-rated by some collectors. *People Like You* is melodic with lovely vocal harmonies, interesting phasing and a decent mix of acoustic and electric jams. Just 200 copies were reportedly pressed. The follow-up *This* is similar in style and has also attracted attention from collectors in recent years. He made several further albums but they really are beyond the time-span of this book. (VJ)

Vincent (MA)

Personnel incl: VINCENT CONTREAS Jr. vcls

ALBUM: 1 WILD STRAWBERRIES (Audem AU 1004) 1976 SC

This is a mostly acoustic **Grateful Dead**-influenced singer/songwriter rural folk-rock album by a Massachusetts artist. Some songs feature electric guitar and synthesisers. (VJ)

Vindication (IN)

ALBUM: 1 VINDICATION (Custom Fidelity CFS-3570) 1973 R4

Here's an extremely rare (just 200 copies) privately-pressed Jesus-rock album which is very influenced by UK prog-rock outfits like Emerson, Lake and Palmer. So on offer are lengthy guitar, synthesiser and piano compositions with Christian messages. It will interest serious prog-rock and Jesus-rock fans. (VJ)

The Viola Crayola (TX)

Personnel:	BILL JOLLY	bs	A
	ANTHONY VIOLA	gtr	A
	RON VIOLA	perc	A

ALBUM: 1(A) MUSIC: BREATHING OF STATUES
(Fautna no #) 1974 R2

NB: (1) reissued on CD (Radioactive 0093) 2004.

Wild progressive instrumental power trio sounds, recorded in New York, although the group originally came from San Antonio, Texas. A real killer in the style, this album is going to be outside the realm of this book for some, and yet some dealers describe it as psychedelic, so go figure. A good record is a good record and this one is recommended!

The band ceased recording after Tony (Anthony) Viola was tragically killed in an auto-train wreck in August 1974. (CF/SGg)

Virgil Caine (VA)

ALBUM: 1 VIRGIL CAINE (Fulcrum) 197? R4

This is an extremely rare lo-fi minimalist country-folk-blues album with heavily strummed chords and quite a lot of improvisation recorded by a trio who are pictured on the front cover. Virgil Cane was the fictional character of **Robbie Robertson's** *The Night They Drove Old Dixie Down* from The Band's second album released in 1969, telling us about the defeat of the South in the Civil War. The band sounds quite inexperienced and the production quite amateurish, but whilst some see elements of Bob Dylan in the music and others quote **The Holy Modal Rounders** as the closest influence in truth the music doesn't sound much like anything else. Songs like *Hope* and *Pilgrims Progress* are fragile, but the vocals are weak. *There's An X In The Middle Of Nixon* is more upbeat with catchy guitar, *Swamp Witch* starts with almost spoken lyrics but has quite a catchy chorus and *Honey Don't Believe* features some quite mellow, melodic guitar. (VJ)

Virgin Insanity (TX)

Personnel:	WAYNE LAMAR BOGGS III	A
	JUD CHAPIN	A
	BOB LONG	A
	EVE LONG	A

ALBUM: 1(A) ILLUSIONS OF THE MAINTENANCE MAN
(Funky 72411) 1971 R4

NB: (1) issued in a pressing of just 200 in a plain stamped cover. (1) reissued on vinyl (De Stijl) 2005 in a pressing of 500. (1) reissued on CD (P-Vine PCD 23739) 2005 with seven bonus tracks from an unreleased album by their leader Bob Long. There's also a CD release of the previously unreleased *Toad Frog and Fish Friends/Odometer Suite* (P-Vine PCD 23740) 2006, which includes two 2005 cuts from the line-up currently gigging at the time.

From Dallas, Texas came this extremely rare basement folk/folk-rock album with mixed vocals. It's usually rated as one of the best privately-pressed seventies folk albums and benefits from quite strong songwriting and arrangements. They recorded a second unreleased album *Toad Frog and Fish Friends* in 1971 and their leader Bob Long recorded an unreleased album too, *The Odometer Suite* in 1973.

The band reformed in 2005 and the P-Vine CD *Toad Frog and Fish Friends/Odometer Suite* finally gave an airing to these two previously unreleased albums and two bonus tracks from the 2005 act. (VJ)

The Viscount V (NM)

Personnel:	MIKE ABRAHAM	bs	A
	FRANK COONS	organ	A
	JOE CORAZZI	gtr	A
	JIMMY FRANCHINI	vcls	A
	SONNY JOHNSON	drms	A

45s:	Cherry Red 'Vette/Anna	(Lavette LA 5003/4) 1965
	My Angel/She Doesn't Know	(Lavette LA 5009/10) 1966

The Viscount V operated out of Albuquerque in New Mexico. Both of these singles were produced by **Lindy Blaskey** who fronted The Lavells. This band later became **The Berrys**.

She Doesn't Know has resurfaced on *Teenage Shutdown, Vol. 5* (LP & CD). (VJ/MW/MDo)

Viscounts (TN)

Personnel:	RAY DEMENT	drms	A
	TERRY HAILEY	keyb'ds	A
	JIMMY HUTCHCRAFT	gtr	A
	SHERRILL PARKS Jr.	sax	A
	SHERRILL PARKS Sr.	vcls	A
	HENRY SHERFFIUS	bs	A

45: Blueberry Hill/
Brown-Eyed Handsome Man (Four Sons 4110) 1966

This Union City, Tennessee band included a father and son in their line-up for their debut single, on which they chose to cover Fats Domino and Chuck Berry. Shortly after its release they became **The Jades**. (MW/RHI)

Vision of Sunshine (CA)

Personnel:	JANE BALTINHOUSE	vcls	A
	GERALD HAUSER	vcls, gtr, piano, celeste, calliope	A
	SEAN ALLAN NELSON	piano, harpsichord, organ	A

TERRI OSIECKI	flute	A
MARY TILL	flute	A
(MIKE DeTEMPLE	gtr, banjo, bs	A)
(ANDY DOUGLAS	drms	A)
(FLINT	gtr	A)
(BILL LAZARUS	perc	A)

ALBUM: 1(A) VISION OF SUNSHINE
(Avco Embassy AVE 33007) 1970 SC

From Los Angeles and produced by Howie Kane, this group is typical of the Californian hippie groups: good male and female vocals and sophisticated arrangements using various keyboards and flutes. Unfortunately, the songwriting skills of Gerald Hauser were rather limited and the album, which is quite rare now, is only an average offering, with some songs being too mellow and several lyrics having a Christian content (*You Get What You Pray For*).

The best tracks are *Bizarrek Kind* written by **Rex Holman**, the nice *She Said* (the only track with a long electric guitar solo) and *Stranger Here*. The cover of Jerry Jeff Walker's *Mr Bojangles* is easily dispensable. (SR)

The Visions (TX)

Personnel:	BILLY DALTON	gtr, vcls	A
	BRUCE DOSHIER	bs, vcls	A
	GARY JAMES	ld gtr, ld vcls	A
	CHARLES (CHUCK) MORGAN	drms, vcls	A
	RAY SUTTON	drms, ld vcls	B

			HCP
45s:	Take Her/She's The Girl For Me	(Vimco 20) 1965	-
	Humpty Dumpty/You Won't See Me	(Vimco 21) 196?	-
	Threshold Of Love/How Can I Be Down	(Uni 55031) 1967	-
	Keepin' Your Eyes On The Sun/ Small Town Commotion	(Uni 55042) 1967	-
	Black And White Rainbow/ Bulldog Cadillac	(Warner Bros. 5898) 1967	-
α	Bubble Gum Music/1941	(Buddah 78) 1969	74

NB: α shown as by Rock 'n' Roll Double Bubble Trading Card Co. Of Philadelphia.

From Mineral Wells in Texas, this raw punk combo is best remembered for its version of *Route 66*, although after a name change to **Rock 'n' Roll Double Bubble Trading Card Co. of Philadelphia**, the band had an American Top 100 hit, with *Bubble Gum Music*. The band also made a cameo appearance in an episode of the American television series, "Run For Your Life", starring Ben Gazzara. In the cameo, **The Visions** are seen performing *Small Town Commotion*.

The band later became Dalton, James and Sutton, whilst Gary James later was a founding member of both Blackhorse and The Cauze. Doshier was next in **Earth Island**.

Vision of Sunshine

VISION OF SUNSHINE - Self Titled LP.

Today, Gary lives in Fort Worth, Chuck Morgan is a security officer in Houston and Billy Dalton is thought to have moved to San Bernardino, California.

Compilation appearances include: *Humpty Dumpty* on *Texas Flashbacks, Vol. 3* (LP & CD), *Flashback, Vol. 3* (LP), *Highs In The Mid-Sixties, Vol. 17* (LP) and *Fort Worth Teen Scene! Volume One* (CD); *Route 66* on *Flashback, Vol. 6* (LP), *Highs In The Mid-Sixties, Vol. 11* (LP) and *Fort Worth Teen Scene! Volume One* (CD); *Small Town Commotion* on *Incredible Sound Show Stories, Vol. 6* (LP) and *Realistic Patterns* (CD); and *She's The Girl For Me* on *Fort Worth Teen Scene! Volume Three* (CD). (VJ/MW/RKk)

Vito and The Hands (MA)

Personnel incl: VITO PAULEKAS A

45: Where It's At/Vito And The Hands (Living Legend 69) 1966

On this **Kim Fowley**-produced single, a long hippie rap turns into an acid garage freak-out. It featured **Vito** backed by the **Mothers Of Invention**... **Vito** was a bohemian sculptor and dance master, who led a group of Los Angeles free spirits, holding love fests and parties, back in the sixties.

Originally from Lowell, Massachusetts he came from a very artistic background and learnt wood carving at an early age. In 1938, he was convicted of attempted robbery, but released into service in 1942. After the war he relocated to L.A. where he latter became involved with the circle of freaks surrounding the **Mothers**, **Fraternity Of Man** and **Kim Fowley**.

Vito eventually became mayor of the small Sonoma County town of Cotati, a hippie enclave near Santa Rosa. He later died from a blood disease.

Vito And The Hands can also be found on *Kim Fowley - Underground Animal* (LP). (SBn/MW)

Viva (?)

ALBUM: 1 AUTOMOBILE DOWNSTAIRS
(Mark Holly Records AW-14011) 1977 R1

This album was released on a subsidiary of the Hendersonville, Tennessee Album World tax-loss label that had links to Johnny Kitchen. It may also have been related to the Tiger Lily label. Each release was given a different company name - hence the Mark Holly label. The album also had connections to the movie 'Gone In 60 Seconds'. It's only 24 minutes long and has some tracks mis-labelled on side two. Musically, on offer is seventies rock of no specific genre with some decent slide guitar - it's really only going to interest hard-core collectors. (VJ)

Vondells (OH)

Personnel:	STEVE DILL	ld gtr	ABCD
	DENNY LINVILLE	gtr	ABCD
	GARY HAMILTON	bs	ABCD
	JIM WAGNER	drms	ABC
	DAVE CARLTON	keyb'ds	B
	BILL WAGNER	keyb'ds	CD
	JIM BROWN	drms	D

A darkly-clad quartet of teens **Vondells** came from Dayton, Ohio. Their only known recording is *A Loser*, a gloomy ballad of self-condemnation that'll have you reaching for the Prozac. In this instance however these guys were WINNERS - one of the 12 groups selected from the three-day WONE-sponsored Dayton 'Battle of the Bands' in 1966 and presented for posterity on the souvenir album *WONE, The Dayton Scene* (Prism PR-1966). (MW)

Von Ruden (WI)

Personnel incl:	RUDY VON RUDEN	A

45s:		The Spider And The Fly/Judy	(Ivanhoe 503) 1970
	α	Judy/Good Day	(Ivanhoe 504) 1970
	α	Good Day/Judy	(Metro Media MM-203) c1970

NB: α shown as by **Bobby Trend**.

This was Rudy Von Ruden, of Johnny and The Shy Guys, out of La Crosse, Wisconsin. His fairly demented 'n' doomy interpretation of Jagger-Richards' *The Spider And The Fly* is worth a spin if only for the novelty value.

Judy is a haunting lament with husky vocals and plaintive guitar. It reappeared on the next Ivanhoe release under the pseudonym **Bobby Trend**, backed by a cover of **Ormandy**'s *Good Day*.

Compilation appearances include: *The Spider And The Fly* on *Pebbles, Vol. 11* (LP), *Turds On A Bum Ride, Vol. 1* (2-LP) and *Pebbles Vol. 7: Chicago 2* (CD); *Judy* on *Turds On A Bum Ride, Vol. 2* (2-LP); and *The Spider & The Fly* and *Judy* on *Turds On A Bum Ride, Vol. 1 & 2* (2-CD). (VJ/MW)

Eric Von Schmidt (MA)

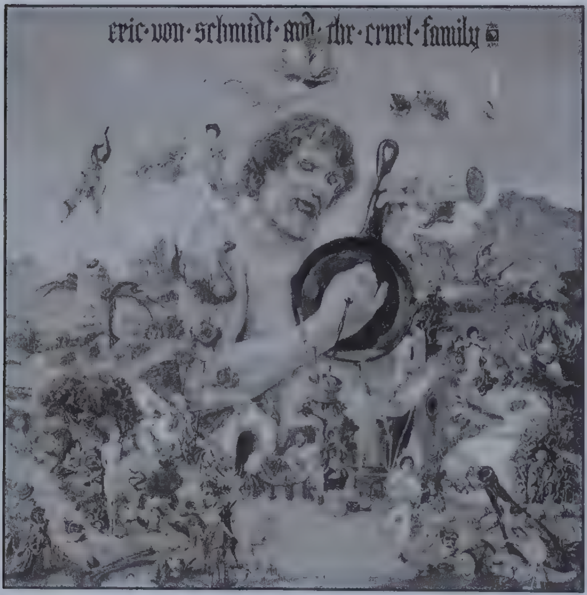
ALBUMS: (up to 1977)	1	VON SCHMIDT AND CAHN	(Folkways FA-2417) 1961
	2	DICK FARIÑA & ERIC VON SCHMIDT	(Folklore Records F-LEUT/7) 1962
	3	THE FOLK BLUES OF	(Prestige 14005) 1963
	4	ERIC SINGS VON SCHMIDT	(Prestige PR-7384) 1964
	5	WHO KNOCKED THE BRAINS OUT OF THE SKY (some w/lyric insert)	(Mercury/Smash SRS-67124) 1969
	6	2ND RIGHT 3RD ROW	(Poppy PYS-5705) 1972
	7	ERIC VON SCHMIDT AND THE CRUEL FAMILY	(Philo PH 1052) 1977

NB: (1) reissued on vinyl (Prestige PR-7717) 1969.

From Boston, **Eric Von Schmidt** began his career in the late fifties and is recognised as a gifted composer, a fine guitarist and a good folk-blues singer. A very influential musician, it should be noted that Bob Dylan wrote the liner notes on his fourth and fifth albums while Richard Farina penned the notes for his second. He was also influential on many East Coast blues/folk singers: Geoff Muldaur, **Tom Rush**, **Jim Kweskin** etc.

His 1964 album was produced by Sam Charters and featured Geoff Muldaur and Mel Lyman. The song *Joshua Gone Barbados* was covered by **Tom Rush** and several other folk and blues acts.

The Smash album is considered a collector's item among Bob Dylan fans since Bob wrote the liner notes on the back. The song *Catch It*, was written about Richard Fariña. Some copies of the album came with a lyric sheet inside. The lyric sheet is four pages and is illustrated by von Schmidt. *Catch It* also appeared on the flip side of Eric's single, *Living On The Corner* (Mercury/Smash S-2238), and the song was also recorded by Geoff and Maria Muldaur on their 1971 album, *Pottery Pie*. The album came in two different covers, each with a different expression on Eric's face. Musically, the album veered away from **Von Schmidt's** usual blues style; it's an eclectic, *Sgt. Peppery* set with unusual instruments like cembalet, calliope and Japanese bells. **Von Schmidt** penned all the material.



ERIC VON SCHMIDT - Eric Von Schmidt And The Cruel Family LP.

The 1972 album on Poppy was produced by Jim Rooney and Michael Cuscuna, arranged by and engineered by Nick Jameson, the leader of **American Dream**. *Turtle Beach* is a promising tune that starts off **Eric Von Schmidt**'s *2nd Right, 3rd Row*. It's a good and relaxed effort, with support of **Paul Butterfield**, Geoff and Maria Muldaur, Billy Mundi, Garth Hudson, Stu Brotman (**Kaleidoscope**), Jim Colegrove (**Bo Grumpus**), Ben Keith (**Mother Earth**, Neil Young) and Amos Garrett.

His records are now quite rare. He also had two tracks on Elektra's 1964 *The Blues Project* (LP) sampler. **Von Schmidt** was also a noted painter and illustrator; his name can be found on sleeves of records by The Blue Velvet Band or Geoff and Maria Muldaur. (SR/VJ)

Voxmen (GA)

45s:	They Say (You're Gonna Lose That Girl)/ You Tell Me	(VM 1001) c1967
	Good Things/Time Won't Change My Mind	(VM 7-8438) 1967

This Toccoa, Georgia band's releases are highly sought and regarded, with prices to match, despite frequent raids by compilers.

They Say has been compiled on *Teen Blast Volume #1* (CD) and *Quagmire Volume 8* (CD); *You Tell Me* is on *Teen Blast Volume #1* (CD), *Suburban Life* (LP) and *Trip In Tyme Volume 5* (CD); and *Time Won't Change My Mind* is on *Time Won't Change My Mind* (LP) and *Trip In Tyme Vol.1* (CD). (MW)

The Voyagers (WI)

Personnel:	LANCE DAVENPORT	bs	A
	JOEY GONZALES	vcls	A
	DAVE KING	drms	A
	STEVE PORTER	gtr	A
	JAY SEGER	ld gtr	A

45s:	I Want You Back/Can't Save This Heart	(Feature F 101) 1965
	Away/I'm So Lonely	(Feature F 111) 1966

The first single features a melodic garage-ballad plus a tougher chunk of garage-beat from a Racine, Wisconsin group, circa 1966.

Both sides of the second single have been compiled on *Psychedelic States: Wisconsin* (CD). (MW/GM)

The Vydels (IL)

45:	What I'm Gonna Do/Unknown	(Garnet 101) 1965

This recording was the work of a Chicago punk band. *Garage Punk Unknowns, Vol. 5* (LP) gives an airing to *What I'm Gonna Do*. *Unknown* is an instrumental which has already featured on some surf compilations. (V/MWJ)

Vyto B (IL)

ALBUM:	1	TRICENTENNIAL	(Clay Pigeon CPS-3012) 1976 R2

From Chicago, Illinois this effort is by Vyto Beleska, the leading figure behind **First Chips**. This is a one-man offbeat spacey rock album with a striking cover. (VJ)

MICHIGAN HARRY SLAUGHTER
QUEENIE DEW
WADSWORTH MANSION

WADSWORTH MANSION - Self Titled LP.

Wabash Resurrection (?)

ALBUM:	1	GET IT OFF!	(Pepperhead 76294) 197? R1/R2

NB: (1) reissued on CD (Radioactive RRCD068) 2005.

A southern rock trio influenced by Lynyrd Skynyrd with cuts like *The Angel Came And Went* and *Pigsty Blues*. The second track *A Soldier's Lament* is possibly the best. Their album was issued in limited quantities (1,000 copies) and is of marginal interest here. (SR)

Tom Wachunas (OH)

ALBUM:	1	SPARE CHANGES	(Owl 63701) 1975 SC

Housed in a neat black and white cover, comes this album by a local Ohio singer, with material ranging from rock to singer/songwriter folk. It was issued on the same label as **Raven**. Around 1,000 copies are thought to have been pressed. (SR)

The Wackers (CA)

Personnel:	RANDY BISHOP	vcls, bs, gtr, keyb'ds	ABC
	SPENCER "ERNIE" EARNSHAW	drms	ABC
	BOB SEGARINI	ld vcls, gtr, bs, perc	ABC
	MICHAEL STULL	vcls, gtr, keyb'ds	AB
	WILLIAM "KOOTCH" TROCHIM	bs, gtr, vcls	ABC
	(BILL HENDERSON	drms	A)
	(JACK SCHAEFFER	sax, clarinet	A C)
	(KATHIE KODAMA	koto	B)

ALBUMS:	1(A)	WACKERING HEIGHTS	(Elektra EKS-74098) 1971
	2(B)	HOT WACKS	(Elektra EKS-75025) 1972
	3(C)	SHREDDER	(Elektra EKS-75046) 1972

NB: (1) reissued on CD (Collectors' Choice CCM0619) 2005. (2) reissued on CD (Collectors' Choice CCM6202) 2005. (3) reissued on CD (Collectors' Choice CCM 6212) 2005.

			HCP
45s:	Oh My Love/Do You Know The Reason	(Elektra 45772) 1971	-
	I Hardly Knew Her Name/ Do You Know The Reason	(Elektra 45783) 1972	-
	Day And Night/Last Dance	(Elektra 45816) 1972	65
	Hey Lawdy Mama/I'm In Love	(Elektra 45841) 1973	124

After the failure of **Roxy**, Segarini and Bishop went on to form **The Wackers** with William "Kootch" Trochim, who was with Segarini in **Family Tree**. Produced by Gary Usher (**Sagittarius**, **Byrds**), their three albums are typical of the early seventies California rock-pop scene and some rate their albums quite highly (some others may find them boring!). *Wackering Heights* was produced by Gary Usher. Their sunny debut disc drew from influences like **The Byrds** and **The Monkees** to produce a catchy pop sound. Their best moment may be the cover of *Oh My Love*, the Lennon/Ono song with a surprising koto, on their second album. They have one cut *Captain Nemo* compiled on *Who Put The Bomp* (LP).

Segarini then moved to Canada and had a solo career there. (SR/CF)

Wadsworth Mansion (?)

Personnel incl:	WAYNE GAGNON	ld gtr, vcls, hand bell, cow clap	A
	STEVE JABLECKI	keyb'ds, ld vcls, gtr, perc	A
	JOHN POOLE	bs, vcls, perc	A
	MIKE JABLECKI	drms, perc, vcls	A

ALBUM:	1(A)	WADSWORTH MANSION	(Sussex 7008) 1971

			HCP
45s:	Sweet Mary/What's On Tonight	(Sussex 209) 1971	7
	Michigan Harry Slaughter/ Havin' Such A Good Time	(Sussex 215) 197?	-

Produced by Jim Calvert and Norman Marzano, **Wadsworth Mansion**'s only album contains some good guitar-driven tracks with harmony vocals (notably the catchy *Sweet Mary* written by Steve Joblecki) but has failed to attract collectors' attention.

The single version of *Sweet Mary*, which is noticeably different from the album version, hit No. 7 on the Billboard Hot 100. The follow-up single, *Michigan Harry Slaughter*, failed to reach the Billboard charts, but hit No. 99 on the Cashbox Top 100.

Wayne Gagnon was previously in **Tangerine Zoo**.

Sussex was a subsidiary label of Buddah which also released **Mutzie**'s album, which is far superior. (SR/TTi)

Dick Wagner and The Frosts (MI)

Personnel incl:	DON HARTMAN	gtr	A
	BOB RIGG	drms	A
	JACK SMOLINSKI	bs	A
	DICK WAGNER	gtr, vcls	A
	MARK FARNER		B

45s:	Bad Girl/A Rainy Day	(Date 1577) 1967
	Sunshine/Little Girl	(Date 1596) 1967

Wagner had previously fronted **The Bossmen** from the Flint/Saginaw area of Michigan and formed this outfit in 1967. They would soon adopt the snappy moniker **Frost** and would garner success into the seventies with three fine albums and several singles in the hard-rock style prevalent on the Michigan underground/rock scene at that time.

The singles should be seen as a transition between the Invasion-inspired **Bossmen** and **Frost**. They're in a lighter vein but are still recommended and not hard to find. *Sunshine* is a fine example of an American band playing British style flower-power rock. *Bad Girl* is a re-release of a neat beat-ballad done by **The Bossmen**, whereas *A Rainy Day* is an orchestrated ballad. All appear with **The Bossmen** singles on *The Complete Bossmen* CD (Wagner Music Group, 1995).

Wagner's name is to be found on releases by numerous area acts, as writer and/or producer: - **Bells Of Rhymney**, **Cherry Slush**, Sand, **Terry Knight and The Pack** and The Wanderers, to mention just a few.

In the seventies, he played with Lou Reed then joined the revamped **Alice Cooper** band in 1974, writing some of his most famous songs including *Only Women Bleed*, *Welcome To My Nightmare* and *How Ya Gonna See Me Now*. He was still active on the music scene into the new millennium.

Guitarist Mark Farner moved onto hard-rock behemoths Grand Funk Railroad.

Compilation appearances include: *Sunshine* on *Mindrocker, Vol. 7* (LP); and the previously unreleased *Mystery Man* on *A-Square (Of Course)* (CD). (VJ/MW/JJn/CRn)

Ty Wagner (with The Scotchmen) (CA)

45s:	α	I'm A No-Count/ Walking Down Lonely Street	(Chattahoochee 699) 1966
		Slander/I Think I Found Love	(Era 3168) 1966

NB: α 'A' side "with The Scotchmen", 'B' side "with The Ones".

This garage-punk act operated out of Santa Ana, California. **Ty Wagner** was an early sixties rocker who survived the onslaught of beat and released many singles outside the scope of this book. *I'm A No-Count* is a classic punk anthem, whilst a later effort *Slander* features some great punk lyrics: - 'I thought you were hip/You're just a bum trip/Close your lyin' lip/Don't you know it's a sin/Slander, Slander'. Some great organ backing, too!

Compilation appearances have included: *I'm A No Count* on *Teenage Shutdown, Vol. 4: I'm A No Count* (LP & CD), *Best of Pebbles, Vol. 3* (LP & CD), *Chosen Few Vol's 1 & 2* (CD), *The Chosen Few, Vol. 2* (LP) and *Pebbles, Vol. 9: Southern California* (CD); *Slander* on *Back From The Grave, Vol. 7* (2-LP); and *Walking Down Lonely Street* on *It's Finking Time* (LP). (VJ/MW)

The Wailers (WA)

Personnel:			
	MIKE BURK	drms	A
	RICH DANGEL	ld gtr	A
	JOHN GREEK	gtr	A
	MARK MARUSH	sax	A
	KENT MORRILL	keyb'ds, vcls	ABC
	BUCK ORMSBY	bs	A
	NEIL ANDERSON	gtr	B
	RON GARDNER	sax, keyb'ds, vcls	BC
	DAVE ROLAND	drms	BC
	DENNY WEAVER	gtr	C

NB: line-up 'A' 1958-60, 'B' 1963-67, 'C' 1967-69.

				HCP	
ALBUMS: 1(A)	TALL COOL ONE	(Golden Crest 3075)	1959	-	R1
2(B)	WAILERS AT THE CASTLE	(Etiquette ETLP 001)	1962	-	SC
3(B)	WAILERS AND COMPANY	(Etiquette ETLP 022)	1963	-	SC
4(B)	TALL COOL ONE (compilation)	(Imperial LP 6292)	1964	127	SC
5(B)	WAILERS WAILERS EVERYWHERE	(Etiquette ETLP 023)	1965	-	SC
6(B)	OUT OF OUR TREE	(Etiquette ETLP 026)	1966	-	R1
7(B)	OUTBURST	(United Artists UAL 3557/UAS 6557)	1966	-	SC
8(C)	WALKIN' THROUGH PEOPLE	(Bell 6016)	1968	-	
9(-)	COLLECTORS ALBUM	(Etiquette ET-LP 22296/7)	1984	-	SC

NB: (1) and (7) have been reissued on CD by Collectables (COL-CD-0573/0587 respectively). (2) recorded with Rockin Robin and Gail Harris. (2) also reissued again (Norton CD CNW 902) 1999, also on vinyl (Norton NW 902) 1998 with two additional tracks. (6) reissued on vinyl (New Rose NA 335) 1988.

There's also *The Fabulous Wailers* (CD) (Etiquette 12693) 1993, which has 27 tracks that cover 1961-69, as indicated by the sub-title *Anthology 1961-69, from Wailers House Party to Walk Thru' People*. Sadly it doesn't contain any of the tracks from their first album on Golden Crest. Also of interest is *Do Not Release!* (Taki) 1997, a limited edition 10" which features early demos for their *Out Of Our Tree* album. Recently the original Golden Crest version of *The Fabulous Wailers* has been reissued from a newly found stereo master tape that sounds incredible, *Original Golden Crest Masters* (Ace CDHCD 675) 1998. This disc also includes singles and four unreleased tracks which are a real treat. Another release by Ace is *Golden Crest Instrumentals Featuring The Wailers* (Ace CDCHD 724) 1999. This is an excellent disc of late fifties/early sixties instrumentals featuring six tracks from **The Wailers**, including two alternate (earlier) versions of *Tall Cool One* (previously called *Scotch On The Rocks*) not available on any other disc. *Live Wire: The Best Of The Wailers 1965-67* (Norton CD CNW 904) 1998, also on vinyl, compiles the best of their garage-punk era and includes two previously unissued tracks.

THE
FABULOUS
WAILERS
ORIGINAL Golden Crest MASTERS
TALL
COOL
ONE
WITH
MAU-MAU
WAILIN'
DIRTY ROBBER
ROAD RUNNER
AND 15 MORE
Wailers
ace

THE WAILERS - Original Golden Crest Masters CD.

				HCP
45s:	We're Goin' Surfin/Shakedown	(Etiquette ET 006)	1963	-
(1963	Seattle/Partime U.S.A.	(Etiquette ET 007)	1963	-
onwards)	Frenzy/Tall Cool One	(Etiquette 009)	1964	38
	Mashi/On The Rocks	(Imperial 66045)	1964	-
	Don't Take It So Hard/ You Better Believe It	(Etiquette 012)	1964	-
	Back To You/ You Weren't Using Your Head	(Etiquette 015)	1965	-
	Dirty Robber/Hang Up	(Etiquette 019)	1965	-
	Out Of Our Tree/I Got Me	(Etiquette 021)	1965	-
	Christmas Spirit/ (Don't Believe In Christmas By The Sonics)	(Etiquette 22)	1965	-
	It's You Alone/Tears	(Etiquette 024)	1966	-
	It's You Alone/Tears	(United Artists 50,026)	1966	118
	Think Kindly Baby/ End Of The Summer	(United Artists 50,065)	1966	-
	You Won't Lead Me On/ Tears (Don't Have To Fall)	(United Artists 50,110)	1966	-
	I'm Determined/I Don't Want To Follow You	(Viva 614)	1967	-
	You Can't Fly/Thinking Out Loud	(Bell 694)	1968	-

The Wailers formed in the mid-late fifties in Tacoma, Washington State. Most of their original albums are now sought-after by collectors. Ormsby and Morrill were real pioneers, forming Etiquette Productions and the label in the early sixties - the first band to do so by a long way. They also recorded a single, *All My Nights, All My Days/Better For Both Of Us* (Jerden 789), under the pseudonym of the **Breakers** in 1966. By 1966 only Ormsby and Morrill remained from the original line-up, Dangel having left to form **The Rooks**, **The Time Machine** and **Floating Bridge**. For *Outburst* they were joined by Neil Anderson (ld gtr), Ron Gardner (sax, vcls) and Dave Roland (drms) (ex-Regents). Earlier in 1965 they featured on the album *Merry Christmas* (featuring **The Sonics**, **Wailers** and **Galaxies**) (Etiquette ETALB 025) 1965 playing four tracks: - *She's Comin' Home*, *Maybe This Year*, *Christmas Spirit* and *The Christmas Song*. This was reissued a few years back, but originals are very rare and collectable.

Later still Anderson was replaced by Danny Weaver (ld gtr), with Anderson going on to an act called Ice in early '68 (Neil Anderson gtr, Bob Bennet (ex-**Sonics**) drms, Clyde Heaton (ex-**Calliope**) keyb'ds plus one unknown), and then Adam Wind. Upon their demise in 1969, Gardner formed Sweet Rolle with Weaver, Roland and Dave Immer. Then, in 1972, Gardner formed the Ron Gardner Group (Ron Gardner - vcls, sax, keyb'ds; Denny Weaver - gtr; Dave Shogren - bs (ex-Doobies); Dave Immer - keyb'ds; and Doug Booth - drms), who issued a great album on MCA. This was not quite the end of the episode, for Morrill, Dangel, Ormsby, Burk and Gardner reformed in 1979 to cut a further album. Roland also had a spell with **The City Zu** amongst others.

The Wailers were one of Washington's most famous sixties bands and also gigged regularly in San Francisco in 1967. Of their several albums, *Tall Cool One* was the most successful commercially. It made No. 127 in the U.S. Album Charts back in 1964. Both the *Out Of Our Tree* and *Outburst* albums from 1966 feature some fine garage sounds, though the band's repertoire was always varied and therefore difficult to label.

Live Wire compiles some of the finest moments from their garage-punk era, including *Out Of Our Tree* and *Hang Up* along with a selection of album tracks, singles and two previously unreleased demos.

Compilation coverage has so far included *Hang Up* and *You Weren't Using Your Head* on *Nuggets, Vol. 8: The Northwest* (LP); *Dirty Robber* on *Born Bad, Vol. 6* (LP); *You Weren't Using Your Head* on *Turds On A Bum Ride, Vol. 4* (CD); *Beat Guitar*, from 1960, on *Welcome To The Beat Generation* (LP); *Out Of Our Tree* on *Nuggets Box* (4-CD) and *Required Etiquette* (CD); *You Weren't Using Your Head, The Wailer, Tomorrow's Another Day* and *You Better Believe It* on *The Northwest Rock Collection, Vol. 1* (LP); *Bad Trip* and *You Can't Fly* on *Come Fly With Us..* (LP); the album version of *Hang Up* on *Uptight Tonight* (CD); *I Don't Want To Follow You* on *Ain't It Hard* (CD); *She's Comin' Home, Christmas Spirit, Maybe This Year* and *The Christmas Song* on *Merry Christmas From The Sonics Etc* (LP); and *All My Nights, All My Days*, under the pseudonym of the **Breakers** on *Battle Of The Bands, Vol. 2* (LP) and *The History Of Northwest Rock, Vol. 3* (LP). (VJ/MW/BCh/DR/SC/BSe)

Wailing Wall (TX)

Personnel:	DARRELL ADAMS	bs	A
	DOUG ADAMS	vcls	A
	MIKE CANCELLARE	gtr	A
	DAVID RUTLEDGE	drms	A

ALBUM: 1(A) WAILING WALL (Rockadelic Records RRLP47) 2002

NB: 600 copies of (1) were pressed. (1) also issued on CD (Shadoks Music CD053) 200?

These very obscure recordings from 1970 by this forgotten El Paso, Texas band have been brought to a wider audience as a result of this retrospective. Their music ranges from heavier rock to soft, melodic moments with long trippy passages. Two tracks, *Scissor Tailed Swallow* and *Country Of The Goose* are particularly notable for their unusual rhythms and the album is worth investigation. Band member Douglas Adams later led the San Francisco Bay Area eastern music ensemble Light Rain who issued several albums in the late seventies-early eighties. (VJ)

Wakefield (CO)

Personnel:	BOBBY BARTH	ld gtr, vcls	ABCDE
	MIKE CARROLL	trumpet, flute, piano, gtr, vcls	ABCD
	CHARLIE FERRILL	drms	ABCDE
	CARL MARCON	keyb'ds, bs	ABCDE
	STEVE MOORE	keyb'ds, horn, vcls	A
	RON STRUTHERS	sax, flute, vcls	ABC
	PAUL ZAMUCEN	congas, timbales, tympani	CD

CD: 1(C) THE LOST WARTHOG TAPES (Gear Fab GF-193) 2002

Well done to Gear Fab for bringing this to a wider audience. **Wakefield** was from Pueblo, Colorado where they formed in 1969. They gigged extensively around the Pacific Northwest until their break up in 1974.

When Steve Moore left the band they auditioned many people for his slot, but eventually decided they would be best off having one of the other band members fill in on keyboards when required. They met Brent Lewis from San Francisco who presented an act called 'Pulse'. They toured with him for several months and through him met Paul Zamucen who initially sat in for them on congas, timbales and tympanis (because they played a lot of **Santana** songs in their act) and eventually became a member. He was in the line-up that recorded a concept album for Warthog Studios in Denver between 1971 and 72 that remained in the can until this release. Ron Struthers left the band in late 1972. They changed managers and moved to Seattle from where they played in Vancover, British Columbia, Spokane, Ellensburg and several other towns in Washington State. In 1973, they embarked on a three-month residency in Anchorage, Alaska and this was one of the highs of their career. Their final gig was supporting Red Bone in Pueblo during June 1974. By then they were a three-piece (Bobby Barth, Charlie Ferrill and Carl Malcon).

Comprising three tracks recorded in Seattle in the early sixties and 11 tracks cut at Warthog Studio in Denver a year or two earlier, the CD exists thanks to the discovery of the Warthog reel-to-reel tape by Colorado collector Michael Stelk. It has some fine wah-wah fuzz guitar, dreamy harmonies and woodwind and is recommended. (VJ)

Walkenhorst Brothers (MO)

ALBUM: 1 THE LAST ADVENTURE (No label #7113) 1977 R2

This is a post-**Phantasia** album by a Missouri act. (VJ)

J. Walker and The Pedestrians (FL)

45: Thinking Of You/Life's Too Short (PH 112) 1967

Yes, somewhat pedestrian beat ballads from Orlando, Florida. *Thinking Of You* is slightly memorable for its whistled refrain.

Life's Too Short has re-emerged on *One Hand In Darkness* (LP) and *Trip In Tyme Volume 4* (CD). (MW)

Jay Walker Effort (MI)

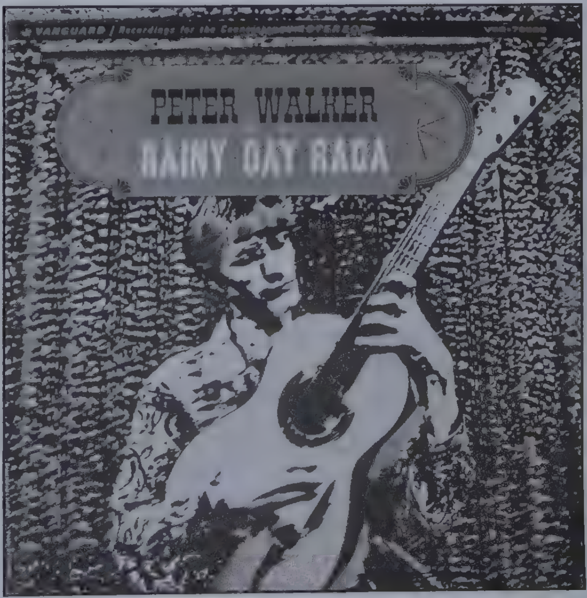
Personnel incl: JAY WALKER A

45: Paper Dolls/Nothing Really (Scott 8888) 1968

Paper Dolls is a cool, Cream-inspired barnstormer. *Nothing Really* is just that, a lightweight warm-up instrumental. The band was from Grand Rapids, Michigan where Jay Walker was a DJ at WGRD. (MW)

Peter Walker (MA>?)

Personnel:	MONTE DUNN	gtr	A
	BRUCE LANGHORNE	tamb, bells	A
	ALEX LUKEMAN	12-string drone, tamb	A
	JEAN-PIERRE MERLE	tamboura	A
	JEREMY STEIG	flte	A
	PETER WALKER	gtr	AB
	PETER WINTERS	om	A
	JOHN BLAIR	violin	B



PETER WALKER - Rainy Day Raga LP.

JIM HOTEP	tabla	B
MIDNITE	tamboura	B
JIM PEPPER	flute	B

ALBUMS: 1(A) RAINY DAY RAGA (Vanguard VSD-79238) 1966 SC
2(B) SECOND POEM TO KARMELA OR
GYPSIES ARE IMPORTANT
(Vanguard VSD-79282) 1967 SC

NB: (1) reissued on CD (Vanguard VMD 79238). (1) reissued on vinyl (Harte Recordings 102) 2009.

Peter Walker was a guitarist and the musical director of the "Celebrations" of **Dr. Timothy Leary**, who wrote the liner notes to the first album ("Peter Walker plays on the ancient protein strings of the genetic code"!!). Produced by Sam Charters (one of the Vanguard house producers, who later produced **Country Joe**), *Rainy Day Raga* is an instrumental album with nine of his compositions and a cover of *Norwegian Wood*. Very quiet and relaxing, it's supposed to be an association of Indian music (notably by using drones and tamboura) with folk music: the American folk raga was born!

Produced by Michael Chechik, the second album *Second Poem To Karmela Or Gypsies Are Important* was recorded with **Jim Pepper**. Although a bit less inspired than his debut, it is still recommended.

Jeremy Steig would later form **Jeremy and The Satyrs** and become a renowned jazz musician. (SR)

Robert Walker (?)

ALBUM: 1 EXCUSE ME, IT'S MY FIRST LSD TRIP
(GNP Crescendo 2027) 1966 SC

This obscure album is of minor interest to some collectors. I've been unable to get to hear it. (VJ)

Steve Walker and The Bold (MA)

Personnel incl:	STEVE WALKER	A

45s: Gotta Get Some/Robin Hood (Cameo 430) 1966
Train Kept A-Rollin'/
I Found What I Was Looking For (Dynovoice 232) 1967

This was a Stones/Them-influenced outfit from Springfield, Massachusetts and they made some classic '66 style punk recordings. In particular *Gotta Get Some* and *Train Kept A-Rollin* feature some excellent frantic guitar and vitriolic vocals.

Walker was earlier with an outfit called The Esquires, who had one single *Shake A Tail Feather/Down The Track*, on Salem (SR-003). See also **The Bold**.

Compilation appearances include: *Gotta Get Some* on *Mindrocker, Vol. 11* (LP), *Pebbles, Vol. 9* (LP), *Pebbles, Vol. 1 (ESD)* (CD) and *Songs We Taught The Fuzztones* (2-LP & 2-CD); and *Train Kept A Rollin* on *Pebbles, Vol. 10* (CD) and *Pebbles, Vol. 10* (LP). (VJ)

George Wallace, Jr. (AL)

45s: Little George/Lonesome Can It Be (B-Bob 7201) 1966
(selected) Think!!/Cotton Fields (B-Bob 7202) 1966
Papa Was Guv'nor (Til Mama Moved In)/
Little Blue Pill (Lowery 339) 196?
Plastic Smile/My Guitar And .. (Sundi 711) 19??

Wonder what Montgomery, Alabama's famously reactionary Governor, George Wallace, uttered when his son told him that he wanted to make a pop record? Probably he launched a tirade about juvenile delinquents and degenerate long-hairs.

GW Junior had several releases, most of which fall outside the scope of this project but *Think!!, from* the fall of '66, has been revisited on *Psychedelic States: Alabama Vol. 2* (CD). It comes across like a rallying call over a stomping beat soundtrack and, with lines like "look around you and be proud of what you've got" and "..and then you'll know what freedom means", may even have gained paternal approval. Then again ?

Eventually he bowed to the inevitable and followed his father into the world of politics. (MW)

Pat Wallace (PA)

45: (I'm Gonna) Fill The Hole In Your Soul/
C'mon And Work (St. Clair STC-007) 1966

(I'm Gonna) Fill The Hole In Your Soul is a sort of *Midnight Hour* punker with typically reedy sound from an obscure Pittsburgh, Pennsylvania performer. You'll also find it on *Winning Sides #2* (LP). The flip is another garagy R'n'B style workout - more dance club than garage fodder. (MW)

The Wallflowers (?)

45: No Love Today/The Kind Of Love (Ridon 855) 1967

A Northwest group produced by Rick Keefer, best known to readers of this book for his collaboration with **The New Tweedy Bros!, Wallflowers** play a charming garage-pop style, not unlike an embryonic **The New Tweedy Bros!**, although any further connection between the two bands is unlikely. (CF)

Wally and The Rights (TX)

45: Hey Now Little Girl/Zipper (The GM Record Co 113) 1965

Probably from Gladewater in Texas, *Hey Now Little Girl* their sole vinyl offering was a poorly recorded but catchy punk number. The flip was an instrumental.

Hey Now Little Girl can also be found on *Texas Flashback (The Best Of)* (CD), *Texas Flashbacks, Vol. 2* (LP & CD) and *Flashback, Vol. 2* (LP). (VJ)

The Walnut Band (MA)

ALBUM: 1 GO NUTS (Appaloosa CSL-452) 1976 R2

45: Diesel Motors/Seat Belt (Appaloosa) 1976

A Massachusetts group **The Walnut Band** is working in **Grateful Dead** territory on this album. The long jam *Seat Belt* is possibly the best cut. This private pressing is now rare. (SR/VJ)

The Wanderers (TX)

Personnel incl:	RONNIE COLE	ld vcls

45: Higher Education/
I Feel So Blue (Texas Record Co. TRC-2067) 1966

This Waco, Texas outfit featured Ronnie Cole.

You'll also find *Higher Education* - a Kinks-influenced garage punker - on *Flashback, Vol. 5* (LP), *Texas Flashbacks, Vol. 5* (LP) and *Destination Frantic Volume 3* (CD). It's well worth a spin. (VJ/MW)

The Wanderers (CT)

Personnel:	BOB GATZEN	drms	A
	STEVE HEDGES	organ	A
	BILL KRANTZ	vcls	A

	MARTY ROY	bs	A
	ROY SLUSARZ	gtr	A

ALBUM: 1(A) SING TO THE LORD.... A NEW SONG!
(Allen Records GCS 107/8) 1968 R2

45:	What's Right/Consolidated Character	(Cagg no #) 1967

This Christian garage band was based in the West Hartford area of Connecticut. Side one contains Christian songs, including two **John Ylvisaker** tracks, whilst side two has competent garage covers of *Fire*, *Testify* and *Knock On Wood*, plus an amazing nine-minute original track *BSRS*, which recalls early **Country Joe and The Fish**.

Compilation appearances include: *B.S.R.S* on *Buzz Buzz Buzzzzzz, Vol. 1* (CD); *Consolidated Character* on *Wyld Sydes Volume Six* (CD); and *What's Right* on *Wyld Sydes Volume Seven* (CD). (SR/CF/MW)

The Wanderer's Rest (WI)

Personnel:	MICHAEL MILONCZYK	bs	A
	MICHAEL PODRAZA	gtr	A
	RICHARD PODRAZA	ld gtr	A
	STANLEY STARICH	drms	A

45s:	The Boat That I Row/The Girl That I Love	(Night Owl 6771) 1967
	You'll Forget/Agripine III	(Wright 67101) 1967
	Temptation/Love Is A Beautiful Thing	(Wright 6813) 1968

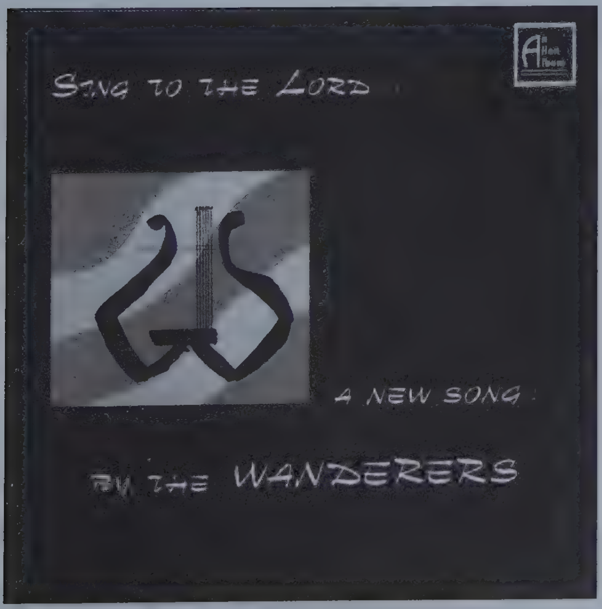
This Milwaukee outfit's sole output was these three singles.

The Boat That I Row, a Neil Diamond composition, can also be heard on *Highs In The Mid-Sixties, Vol. 10* (LP); *You'll Forget* crops up on *Highs In The Mid-Sixties, Vol. 15* (LP); *Anytime Anywhere* is on *Teenage Shutdown 13* (CD); *The Girl That I Love* is on *Badger Beat Chronicles* (LP); and *The Boat That I Row, You'll Forget, Love Is A Beautiful Thing* and the previously unreleased *Don't Know What I'd Do* and *In Good Time* are all featured on *The Cuca Records Story 2: Garagemental* (CD). (VJ/GM)

Wanderin' Kind (IL)

45:	Wynken Blynken And Nod/ Something I Can't Buy	(Dunwich 135) 1966

Obscure band, **Wanderin' Kind** was probably from the Chicago area. *Something I Can't Buy* was included on *If You're Ready - The Best Of Dunwich... Vol. 2* (CD). (VJ)



THE WANDERERS - Sing To The Lord... A New Song! LP.

Wanted (MI)

Personnel:	ARNIE DeCLARK	gtr	A
	DAVE FERNSTROM	keyb'ds	A
	BILL MONTGOMERY	bs	A
	TIM SHEA	ld gtr	A
	CHIP STEINER	drms	A

		HCP
45s:	Here To Stay/Teen World	(Detroit Sound 222) 1967 -
	Here To Stay/In The Midnight Hour	(Detroit Sound 223) 1967 -
	In The Midnight Hour/Here To Stay	(A & M 844) 1967 118
	Knock On Wood/ Lots More Where You Came From	(Detroit Sound 230) 1967 -
	East Side Story/Sad Situation	(Detroit Sound 232) 1967 -
	Big Town Girl/Don't Worry Baby	(A & M 856) 1967 -

Wanted operated out of Detroit in Michigan. Their first single, *Here To Stay*, is a rather appealing punk ballad with some nice organ and guitar backing. Their cover of Wilson Pickett's *In The Midnight Hour* attracted enough attention to be picked up by A & M for nationwide distribution but failed to make any impact and by the second A & M single the sound had been whittled down to plodding R'n'B pop.

Compilation appearances have included: *Sad Situation* on *Lost Generation, Vol. 1* (LP) and *Mayhem & Psychosis, Vol. 2* (CD); *In The Midnight Hour* on *Mayhem & Psychosis, Vol. 3* (LP), *Michigan Brand Nuggets* (2-LP), *Garagelands, Vol. 2* (LP), *Garagelands Vol. 1* (CD) and *Michigan Nuggets* (CD); *Here To Stay* on *No No No* (CD), *Sixties Punk Ballads Sampler* (LP), *Sixties Archive, Vol. 5* (CD), *The Garage Zone, Vol. 4* (LP), *The Garage Zone Box Set* (4-LP), *Garagelands, Vol. 1* (LP & CD) and *Shadows Falling* (CD); *Lots More Where You Came From* on *Bad Vibrations, Vol. 1* (LP); and *Big Town Girl* on *Destination Frantic Volume 2* (CD). (VJ/MW)

The Wanted & Co. (?KY/?OH)

45:	Why/My Baby Don't Care	(The Wanted & Co. 80232) 1968

Believed to be from Kentucky or Ohio, this outfit's single has been described as "raw blues fuzz" and has a high price on its head these days.

Why has reappeared on *Aliens, Psychos & Wild Things Vol. 3* (CD) and the flip is a **Gants** cover. (MW)

Waphphle (CA)

Personnel:	BRIAN BARMBY	bs	A
	JACK GIERE	vcls, keyb'ds	A
	RICK JAGLA	drms	A
	GLENN STRAWN	ld gtr	A
	MIKE LILLMAN	gtr	

45:	Goin' Down/I Want You	(Elektra 45616) 1967

From Sacramento, California **Waphphle** was formerly known as **The Marauders**, who'd released one earlier single - *Since I Met You/I Don't Know How* - on Skyview. Their Elektra sessions were produced by Bernie Krause.

Goin' Down, which is compiled on *Lost Gems From The 60's Vol. 1* (EP), is a less savage reworking of an unreleased 1966 **Marauders** track *Our Big Chance* - a fabulous fuzz-punker - unearthed by Alec Palao and Joey D to be a gem in the *Psychedelic Crown Jewels, Vol. 2* (2-LP & CD). (MW/RM/AP)

The War-Babies (CA)

Personnel incl:	BILL LINCOLN	A
	WESLEY WATT	A

45:	Jeannie's Pub/Love Is Love	(Highland 5000) 1965

The R&B thrasher *Jeannie's Pub* appears on *Sixties Rebellion, Vol. 9: The Nightclub* (LP & CD) and more recently on *Teenage Shutdown, Vol. 7: Get A Move On!!!* (LP & CD), which reveals that this L.A. band included Wesley Watt and Bill Lincoln, later of **The Word** and **Euphoria**. (VJ/MW/MM)

The War-Babies (ND)

45: Together Forever/War Baby (Uni 55164) 1969

This is a much later and presumably different band. Tom Tourville's Dakotas's book placed them in Bismarck, North Dakota but also credited them with the Highland single above. (MW)

Warden and His Fugitives (CA)

45: The World Ain't Changed/I Love You (Bing 302) 1965

Label mates to **The Hysterics**, this California band was from the San Bernardino-Rialto area of California rather than L.A. as implied by *The World Ain't Changed* being on *Highs In The Mid-Sixties, Vol. 1* (LP). It's not a bad folk-punker, well worth a spin.

The World... has also re-appeared on *Teenage Shutdown, Vol. 9: Teen Jangler Blowout!* (LP & CD). (VJ/MM)

Warlock (?)

ALBUM: 1 WARLOCK (Music Merchant MM-102) 1972

Here's a hard to find underground progressive/blues-rock album with swirling organ, guitar, flute. (SR)

Warlocks (OH)

Personnel:		
	EDDIE BROYLES	A
	DICK (CASEY or BODINE)	A
	RICK (BODINE or CASEY)	A
	JERRY	A
	STAN	A

A Dayton, Ohio band whose only released song is *You Should've Listened*, a pastiche of 1964/65-period Beatles recorded in 1966. It appears on the *WONE, The Dayton Scene* album on which the top 12 bands from the WONE-sponsored three-day 'Battle of the Bands' were represented with one track apiece. (MW)

The Warlocks (TX)

Personnel:			
	FRANK BEARD	drms	A
	DUSTY HILL	bs	A
	ROCKY HILL	gtr	A

45s: α Splash Day/Life's A Mystery (Paradise 1021) 1965/6
If You Really Want Me to Stay/
Good Time Trippin' (Ara 1017) 1966
Another Year/Poor Kid (Ara 1915) 1966

NB: α as Lady Wilde and The Warlocks.

Rocky and Dusty Hill's first musical venture was at Woodrow Wilson High School in Dallas, together with drummer "Little" Richard Harris. Frank Beard came across Dusty and Rocky while playing for **The Cellar Dwellers** at the Fort Worth Cellar. The three of them, basing themselves in Dallas, Texas formed **The Warlocks** dying their hair blue and dropping lots of acid. Later in their brief career they teamed up with English singer Lady Wilde and backed her regularly at Dallas cinemas for British invasion movies like 'Catch Us If You Can' and 'Hard Day's Night'. They also backed her on their first single and later when she departed for a career on the stage they formed the **American Blues**. Originals of their singles, which had pressings of just 500, change hands for a lot of money but some of the tracks can also be found on compilations. Later still the threesome moved on to Houston, met Billy Gibbons and ZZ Top was born.

Compilation coverage has included: *Life's A Mystery* on *Acid Visions, Vol. 2* (LP) and *Acid Visions - The Complete Collection Vol. 1* (3-CD); and *If You Really Want Me To Stay* on *Texas Flashback (The Best Of)* (CD), *Texas Flashbacks, Vol. 1* (LP & CD) and *Flashback, Vol. 1* (LP). (VJ/JLs/MW)

The Warlocs (FL)

Personnel:			
	BRAD GREEN	drms	A
	MIKE McCANN		A
	JOHN PERMAR		A
	SKIP SKINNER		A
	LARRY SMITH		A

This Orlando band can be found on the rare *Bee Jay Video Soundtrack* (LP) performing *Ooo Baby Baby* and on *Bee Jay Demo, Vol. 2* (LP) with *It's All Right*. (SMR)

The Warlords (IL)

45: Real Fine Lady/I've Got It Bad (Thor 0759) 1966

Back From The Grave reveals that they were high school students from the Chicago area who got together in 1965. *Real Fine Lady* is the selected cut - a pounding rocker with a fine guitar intro.

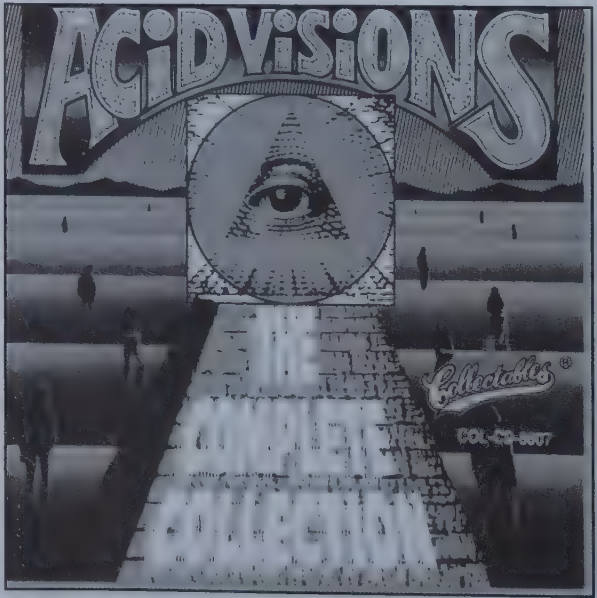
Real Fine Lady has resurfaced on *Back From The Grave, Vol. 5* (LP) and *Back From The Grave, Vol. 2* (CD). (VJ/MW)

The Warlords (WI)

Personnel:			
	GEORGE BARRAHAS	bs	A
	STEVE BEAU	gtr	A
	KURT KUZULKA	ld gtr	A
	RANDY LINDERT	drms	A
	JAMES WHITE	vcls	A
	BILL SHUPE	gtr	
	LARRY WILLIAMS	ld gtr	

45: My Girl/Sad Songs (Night Owl 6861) 1968

A different outfit formed in 1966 and based around Waupun, Wisconsin. *Sad Songs* was later featured on the 1969 Night Owl compilation - *Badger A Go Go* (LP) by which time the band had split. All except Barrahas from the original line-up reunited as Bare Fat later that year and released one single - *Soft/You Can All Join In* (Bang B 573). (MW/GM)



ACID VISIONS - The Complete Collection Vol. 1 (Comp 3-CD) including The Warlocks.

Warm (NC)

45:	My Mary/My House Is On Fire	(Line 5 L 5001) 196?

From the label that depicts a hairy hippie head and gave us the **Huckleberry Mudflap**! A delicate folkie paean to *My Mary* and a strummed folk-rocker *My House Is On Fire* that will appeal to the gentleman on the label. **Warm** was from North Carolina. (MW)

Warmest Spring (NY)

45s:	Younger Girl/ It Doesn't Matter Now	(Cameo Parkway P-985) 1966
	Suddenly (You Find Love)/ Hard, Hard Girl	(Cameo Parkway P-990) 1966

Anonymous popsters from New York City, **Warmest Spring's** second single *Hard, Hard Girl* is a decent **Raiders**/**Monkees** style pop-punker. It's compiled on *The Lost Generation 3* (LP). Unfortunately *Suddenly (You Find Love)* the theme to the 'Unholy Matrimony' film, is tripe. (MW)

Danny Warner (?)

45:	Go 'Way Little Girl/Bright Colors	(Smash S 2110) 1967

Here's a throbbing macho fuzz-punk version of a Janis Ian tune with some brass backing that cooks. The pop-brass flip is very forgettable. (MW)

Warner Brothers (IL)

Personnel:	AL WARNER	A
	LARRY WARNER	A

45s:	Beauty And The Beast/Cry Baby	(Rampage 1702) 196?
	Three Little Fishes/Mairzy Doats	(Everest 2043) 1964
	Do The Hog/Comin' Home	(Everest 2050) 1964
	Varoom/Guitar Blue	(Everest 2057) 1965
	Please Mr. Sullivan/ I'm Going Your Way	(Destination 612) 1965
	I'm Going Your Way/Little Darlin'	(Destination 617) 1966
	I'm Going Your Way/ I Won't Be The Same Without Her	(Dunwich 131) 1966
	Lonely I/I Won't Be The Same Without Her	(Dunwich 131) 1966
	Three Cheers/Lost	(Ballance 2002) 1966
	Study Hall/Centipede	(Kandy Kane 408) 1967

This band operated out of Peoria, Illinois and released a string of singles of variable content. Particularly noteworthy are, *Please Mr. Sullivan*, a cheesy novelty item about a band pleading to appear on the 'Ed Sullivan Show' and *Lonely I*, which contains some pleasing chanting and feedback.

Compilation appearances include: *Lonely I* on *Mindrocker, Vol. 5* (LP) and *The Dunwich Records Story* (LP); *Lonely I* and *I Won't Be The Same Without Her* on *Oh Yeah! The Best Of Dunwich Records* (CD); *Please Mr. Sullivan* on *Highs In The Mid-Sixties, Vol. 4* (LP) and *Pebbles, Vol. 6: Chicago 1* (CD); *Study Hall* on *Ho-Dad Hootenanny* (LP); *Dirty Ernie* and *Oleo Margarine* (both previously unreleased) on *If You're Ready - The Best Of Dunwich... Vol. 2* (CD); and *Do The Hog* on *Bug Out, Vol. 2.* (VJ)

Ellen Warshaw (NY)

ALBUM:	1	ELLEN WARSHAW	(Vanguard VSD 79325) 1973

Ellen Warshaw's album is housed in a nice solarised cover, and includes the folk singer's covers of the Stones' *Sister Morphine*, Donovan's *Widow With Shawl* and Blind Faith's *Can't Find My Way Home*. The album has some good eerie tracks. (SR)

George Washington and The Cherry Bombs (WA)

Personnel:	MIKE ADAMS	tenor sax, ld vcls	AB
	MARK CHELLSON	ld vcls, trumpet	AB
	GARY DUVALL	gtr	A
	WARD JOHNSON	keyb'ds	AB
	AL WILCOX	drms	A
	MIKE WILCOX	bs	A
	JIM DeLONG	drms	B
	JEFF HUTNER	bs	B
	CHARLIE MACK	gtr	B

NB: Line-up 'A' 1965-66, 'B' 1967.

45:	Don't You Just Know It/Brother Ward	(MGM 13450) 1966

From Mercer Island, Washington this group was led by Mark Chellson who went on to **The Bards**. Live, they used to wear red & white revolutionary costumes (akin to **Paul Revere & The Raiders**), and had a frantic stage presence, sometimes playing their magnum opus *Crisco Party* for 20 minutes! Their single also received heavy airplay locally, with KVR Radio in Seattle playing *Brother Ward* every night in late Feb '66. However, like so many bands of this era, college and the draft caused them to break up in the summer of '67.

An extended studio recording of the jokey *Crisco Party* also features on *Northwest Battle Of The Bands, Vol. 1 - Flash And Crash* (LP & CD), *Northwest Battle Of The Bands, Vol. 1* (CD), *Battle Of The Bands, Vol. 1* (LP), *History Of Northwest Rock, Vol. 2* (CD) and *The History Of Northwest Rock, Vol. 4* (LP); and the previously unreleased *It Takes Love* can also be heard on *Northwest Battle Of The Bands, Vol. 3* (CD). (DR/MW/VJ)

The Washington Apple (WA)

Personnel:	TOM CHAPMAN	gtr	A
	JOE HADLOCK	keyb'ds	A
	DAVID KING	bs	A
	JANETTE MARBLE	vcls	A
	SCOT SCHRECKENGOST	drms	A

ALBUM:	1(A)	FRESH COUNTRY APPLES	(Delicious S-2429-30) 1970 R1

This rare album from Washington State features some decent female vocals and fuzz guitar. Side one consists of extended versions of commercial jingles they had recorded prior to this album. Some of the material on the flip (such as the cover of *Summertime*) and *Blues For J* is quite bluesy whilst *Another Day* has a jazzy feel. Note there is nothing to justify the psych tag that some dealers attach to this album though. The album cover has a photo of apples on a branch. (VJ)

Washington Merry Go Round (WA)

Personnel incl:	GREG SAGE	gtr
	LARRY SAGE	bs
	RON SHIPMAN	drms?
	TOM WALLIS	trumpet, vcls

45:	Land Of Odin/Got-ta Got-ta	(Piccadilly 254) 1968

From the Northwest, this trio was a product of the flower-power era. This single has been described as "psychedelic funk". The band was also known as The Sage Brothers and is believed to be active, 40 years on, around Cannon Beach, Oregon. No connection known to THE Greg Sage, of **Beauregarde** and Wipers fame. (VJ/MW)

The Watchband (MN)

45:	No Dice!/Mechanical Man	(Stanal 6-7137) 1966

This Kearney, Nebraska label had several releases - by The Crusaders, The Lot, The Palasades, 7 Sons and **The Sunny Funny Co.** Some were local Cornhuskers but the label also attracted bands from far-flung parts of the Midwest. **The Watchband**, for example, was from distant Duluth - in northern Minnesota on the banks of Lake Superior.

No Dice! is a cool punker about a turn-down day - it has turned up on the *Sick And Tired* (LP) and *Trip In Tyme Vol. 1* (CD) compilations. (MW/VJ)

Waterfall (CA)

ALBUM:	1	COMIN' DOWN	(USR 9533) 1974 R2

A hippie-folk/country-rock album that features two male vocalists with guitars and female backing vocals. (VJ)

Watermelon (IL)

Personnel:	GARY LEWANDOWSKI	bs	A
	RAPHAEL	keyb'ds	A
	EDDIE WEISS	ld gtr	A
	GARY WEISS	drms	A

CD:	1(A)	FROM THE LEMON DROPS TO VIBRATION OF SEQUENCE IN ORDER	(Collectables COL-CD-0679) 1996

The Collectables retrospective is a collection of unreleased practice sessions from 1969 and through 1970, which document the evolution of the band that started life in McHenry, Illinois as **The Lemon Drops**. From there they trekked to San Francisco in search of fame, only to split, regroup and split again finally returning in the above incarnation, known variously as Space, Silver Watermelons and finally **Watermelon**. From laid-back atmospheric instrumentals to heavy acid-rock workouts with progressive tendencies, this should appeal not just to those who've followed the band through the series of Cicadelic retrospectives, but to fans of acid-rock, West Coast jams and nineties 'head music'. Recommended.

The compilation *Chicago Garage Band Greats* (LP)/*Chicago Garage Band Greats* (CD) also includes two previously unreleased cuts by the band dating from 1968:- *The Ocean Song*, an experimental, rather mellow song and *Trilogy*, an instrumental. You can also find *Popsicle Girl* and *You Got It* on *Green Crystal Ties, Vol. 6* (CD).

In 1970 Eddie and Gary Weiss formed an acid-rock trio under the name **Buzzsaw**. (MW/LP/VJ)

Watermusic (TX)

Personnel:	RENE BEST	ld gtr	A
	STEVE BRAUNSTEIN	gtr	A
	BRIAN CUMMINGS	bs	A
	WINSTON LOGAN	drms	A
	GENE SMITH	vcls	A

CD:	1( )	HEADSTONES: 24 HOURS (EVERYDAY)	(Collectables COL-CD-0700) 1997

Formed in 1966 as the **Oxford Circus** in Waco, Texas by Winston Logan, the former drummer of **The Headstones** who'd relocated to attend Baylor University. Initially a covers band, they were augmented by Rene Best in 1969, changed their name to **Watermusic** and switched to concentrating on original material. *Can't You Feel It*, *My Orange* and *Silver Chimes* appear for the first time on the above compilation which comprises related bands: - **The Headstones**, **Oxford Circus**, **Seompi** - formed by ex-**Headstone** Dave Williams - and the Remaining Few, a late seventies band which reunited Williams and Logan. (MW)

Waterproof Candle (CA)

45s:	α	Electrically Heated Child/ Saturday Morning Repentance	(Dunhill D-4118) 1968
		Veronica's Pigskin/Session Report	(Dunhill D-4143) 1968

NB: α some copies came in a lyric sleeve.

If the name of the band is anything to go by, this should be one of the most psychedelic singles ever, but it fulfils your expectations only partly. *Electrically Heated Child* is sweet toy-town pop-psych, quite agreeable, while the flip is much better with harmony vocals over a repetitive backing and it includes a surprising time/measure change. Overall, this is a nice but inconsequential single. (MK/MW)

Waterproof Tinkertoy (MA)

45s:	Satisfaction/It All Fits Together	(Caitlin CA-101) 1967
	Baby Let Go (one-sided)	(Caitlin) 1968
	Continuation/Baby Let Go	(Caitlin TNK 1/3) 1968
	Groovy Girl/This And That	(Laurie 3457) 1968
	Workin' For My Baby/I've Been Unfaithful	(Laurie 3469) 1968

Waterproof Tinkertoy was a New York City-recorded outfit, although the band operated out of Springfield, Massachusetts. *Continuation* is featured on the *Beyond The Calico Wall* (CD) so you know it's gotta be "way out there somewhere"! Yes, it's a free-form freak-out. *Baby Let Go* is pleasantly upbeat with tasty keyboard and guitar moves. Their cover of *Satisfaction* is suitably fuzzed but in a heavy pop as opposed to garage style. The other side is lightweight pop - also prevalent on both the later Laurie singles.

Two of the band members are believed to be Tom Ide (drums) and his brother, Carl (gtr). They were originally from Pittsburgh, Pennsylvania although their mother was from Springfield, Massachusetts where she was a schoolteacher. (MW/GT)

The Waters (KY)

Personnel:	JOHN BURGARD	gtr, vcls	A
	RAY BARRICKMAN	bs, vcls	A
	JOHN MACKEY	drms	A

45s:	Lady In The Field/American Cheese	(Soul Blvd. 1003) 1968
	Day In And Out/Mother Samwell	(Delcrest 1001) 1969
	Day In And Out/Mother Samwell	(Hip HIA 8012) 1969

From Louisville, Kentucky this trio formed in 1967. Their second single was produced by Stuart Paine and Fred Baker of The Company Front. It did very well in the local charts and was picked up by the Memphis-based Hip label. *Day In And Out* is good-vibe pop-rock with flowing fuzzy leads.

'Louisville's Own', a book published in 1983 by Brenda and Bill Woods, notes that the band split in 1970 and that both Burgard and Barrickman stayed in the music business, having relocated to Memphis.

Mother Samwell, with its heavy phasing, raga guitars and good vocal harmonies, can also be found on *Psychedelic Experience, Vol. 2* (LP), *Psychedelic Experience, Vol. 2* (CD) and *A Deadly Dose Of Wylde Psych* (CD). (BM/MW)

Dick Watson Five (NY/NJ) see under 'D'.

The Wave-Riders (FL)

Personnel incl:	ROBERT JOHNSON	A

45:	Thing In G/Ain't It A Shame	(Tener 154) 1966

This rare single on the collectable Tener label is by an obscure Florida band. *Psychedelic States: Florida Vol. 1* (CD) and *Wyld Sydes Volume 9* (CD) features the strident Robert Johnson-penned pop-punker, *Ain't It A Shame*. (MW/JLh/RM)

Artie Wayne (NY)

45s: (selected)	Automated Man/ Listen To The Flowers Grow	(Smash S-2077) 1967
	I'll Give You A Stone If You'll Throw It/ The Rainbow Song	(Smash S-2125) 1967

Art Wayne is a pop singer/songwriter/producer based in The Bronx, New York. From 1962 he had numerous releases under his own name and as Jordan & Wayne, Neil Sheppard, Terry Boyd, Ace Of Spades, and **Shadow Mann**. Details are at his website - http://artiewayne.com/ (MW/SR)

Paul Wayne (MA)

ALBUM:	1	LIVE AT THE GARAGE	(Cori) 19??

From Massachusetts came this rare live album recorded in a club near Boston with audience noises (screams, clapping, glass breaking etc). The album contains versions of *Maria*, *Grizzly Bear*, several medleys of old hits (Dion, Buddy Holly) played with fast guitar, *The Whole World* (with new lyrics: "He's got the whole world by his balls") and ends with a *Peace Medley* about Vietnam ("support our boys in Vietnam, bring em' home..."). As often with these records, rarity doesn't equate with quality. (SR)

Kenny Wayne and The Kamotions (TX/LA)

Personnel:	CHUCK BECK (ROSCOE)	ld gtr	A
	JOHN BRUTON	drms	A
	KENNY WAYNE HAGLER	vcls, gtr	A
	DAVID MOYE	organ, gtr	A
	STEVE MURRELL	bs	A

ALBUM:	1(A)	IN MOTION	(Candy 1023) 1970 R1

NB: (1) has had a limited unofficial vinyl repress (Candy) 200?

45s:	How Should I Feel/ Day When The Sun Goes Down	(Candy 1011) 1969
	A Better Day's A Comin'/They	(Candy 1021) 1970
	A Better Day's A Comin'/They	(Scorpio 2003) 1970
	Child Bride/Time Seems To Fly	(Candy 1022) 1970
	It Took 27 Years/ I Wanna Go Home Play With Them Babies	(Hare 5050) 1974
	Stay Away (From Me Girl)/ I Can Feel The Changes	(Bollman Int'l 5036) 1977

Not to be confused with Dallas' Kenny Wayne; Shreveport, Louisiana's Kenny Wayne "Shepherd" or indeed **Wayne Lacadisi**, **Kenny Wayne** had earlier recorded with **The Starchiefs** and **The Grapes Of Wrath**.

A crossover between late sixties punk and early seventies rock, **The Kamotions** second single, *A Better Day's A Comin'*, was a rough and wild protest number and can also be found on *Highs In The Mid-Sixties, Vol. 23* (LP) and *Destination Frantic Volume 3* (CD).

Child Bride their next single featured Chuck Roscoe, who is now a producer with Jennifer Warren (Germany's top female songstress) to his credit, as well as bass player with Eric Johnson and Robben Ford. Fender recently designed and named a six-string bass "The Roscoe Beck Signature Model" in his name!

It Took 27 Years came out in the summer of '74, and although un-credited was co-produced and co-written by Buddy Holly's manager/producer Norman Petty, with **Wayne** on piano and string machine.

KENNY WAYNE
KAMOTIONS - IN MOTION

KENNY WAYNE AND THE KAMOTIONS - In Motion LP.

Stay Away (From Me Girl), **The Kamotions** final single wasn't released until 1977, but it was recorded in Shreveport, Louisiana on New Year's Day 1972.

Their album, *In Motion* is a passable effort overall, including covers of Free's *All Right Now*, T. Bone Walker's *Stormy Monday Blues*, a soul medley of Joe Brown's *I Got You* and Ted Wright's *Out Of Sight*, C. Allen and J. Hill's *Are You Ready* and Jim Peterik's (of **Ides Of March**) *Vehicle*. Interspersed among these are a number of originals, a mixture of up-tempo rock (*How Should I Feel, Child Bride* and *They*) and pop ballads (*The Day When The Sun Goes Down* and *Time Seems To Fly*, of which the former is by far the best) penned by Kenneth W. Hagler (aka **Kenny Wayne**), who also designed the cover and managed a local booking agency in Texarkana, Texas.

Subsequently, **Wayne** has released an album as Kenny Wayne & His Very Special Guests *Born With The Blues And Raised On Rock 'N' Roll*; and he later recorded a new 18-track album *Rockin' Little Redwater, Texas Boy* which he describes as "The best damn record that I've ever made!!"

It should be noted that the two hard-rock albums, released as by Kenny Wayne are in fact the work of the other Kenny Wayne from Dallas. (VJ)

Wazoo (OH)

Personnel:	ROBERT "BOCKY" DiPASQUALE	vcls, perc	A
	JOHN FINNAN	keyb'ds, trumpet, cello, backing vcls	A
	(KONSTANTINE) GEORGE KATSAKIS	sax, backing vcls	A
	FELIX McDANIELS	gtr, vcls	A
	VINCE SCALABRINO	drms, backing vcls	A

ALBUM:	1(A)	WAZOO	(Zig Zag ZZ-217) 1970 SC

NB: (1) reissued on CD (World In Sound Records WIS1033) 2006.

45:	Hey Girl I'm In Love With You/ Don't Give Your Love To Anyone	(R&R R 103) 1969

Wazoo was from Cleveland, Ohio. Their single was issued on a New York City label and comprises late sixties soft pop-rock - not 'garage' as sometimes claimed. It sounds not dissimilar to later **(Young) Rascals** material - pleasant but very average.

The obscure Wazoo album on an equally obscure Michigan label is strange indeed - the personnel as listed above is sketchy due to the lack of info on the gatefold sleeve, with its welter of named and unnamed photos, but Robert DiPasquale had previously been in **Bocky and The Visions**. Musically the album contains an odd mix of brassy jazz-rock with **The Fugs** and lots of weird s**t thrown in: anti-war and anti-establishment jibes, some nice baroque touches, a soupcon of avant-garde, some heady lyrics, and barrages of war and off-the-wall sound effects... all of which make for a challenging listen. Noteworthy moments include: the 11-minute jazz-psych trip of *The Way I See It*; the bluesy fuzz of *Sleep On*; the amazing bad-trip noise of *Arnie Funny Far Fackor* which should only be listened to in a padded room; and the excellent heavy fuzz-and-feedback blast of *BH Man* that closes the album in a more accessible acid-rock vein.

George Katsakis recalls: - "I was also the leader of a group formed in 1958 called the Royaltones. I used the name Konstantine because it was my father's name. The *Wazoo* album was recorded in Novi, Michigan at a studio that was owned by Bob Adell. The studio was located in a building that is now known as the Novi Expo Center and Arnie of *Arniefunnyfarfacker* was the recording engineer".

The CD reissue reproduces the sleeve photos/liners and George Katsakis adds his recollections to the booklet. (MW/GGI/GK)

W.C. Doan (W.C. Dorns)

Personnel incl: R. JENNINGS

45s:	α	I Need You/If I Ask You	(WCD 1001) 1967
	β	Poppy/Magic Tomorrow	(Galico G-45-106) 1969

NB: α shown as by **W.C. Dorns**, β shown as by **W.C. Doan Co.**

From the Valley community in Alabama, this unusually-named band suffered a label misprint on their debut. Their name should have read W.C. DOAN .... as in We Can't Decide On A Name!

Their upbeat garage-popper *I Need You,* with its call-and-response harmonies and screams, has been popular with compilers since the eighties; you can hear it on *Vile Vinyl Vol.1* (LP), *Vile Vinyl* (CD), *Psychedelic States: Alabama Vol. 2* (CD), and *Teen Blast #2* (CD).

The 1969 follow-up *Poppy* belies its name, being glorious heavy acid-rock ?about a girl named Poppy. More unusual is that it's the top side - *Magic Tomorrow* is a more commercial, and poppy, song. (MW/VJ)

The Weads (NY)

Personnel incl: MYRON McCLOUD
DICK TURANO
ALAN VARELLA

45: Don't Call My Name/Today (Duane 1042) 1965

This teen combo from Stonybrook, Long Island was popular on the local dance circuit. Their single appeared on Bermuda's Duane label after they came to the attention of label owner Eddy De Mello in 1965. *Don't Call My Name* is the epitomy of the sultry, minor-mood "garage-ballad" and has reappeared on *Open Up Yer Door Vol. 2* (LP), *Tymes Gone By* (LP) and *Psychedelic States: New York Vol. 2* (CD). *Today* is up-tempo beat and is also on *Killer Cuts* (LP). (MW/MM/VJ)

W.C. Fields Memorial Electric String Band (CA)

Personnel:	PATRICK BURKE	A
	GEORGE CALDWELL	A
	RICHARD FORTUNATO	A
	STEVE LAGANA	A
	ROBERT ZINNER	A

45s: Hippy Elevator Operator/Don't Lose The Girl (HBR 507) 1966
I'm Not Your Steppin' Stone/Round World (Mercury 72578) 1966

This Los Angeles band is thought to have recorded the first version of *I'm Not Your Stepping Stone.* However, perhaps their most successful number was *Hippy Elevator Operator,* which demonstrated the band's commercial aspirations and underground pretensions. Also worthy of note - *Don't Lose The Girl* is a simmering mid-slow punker with strong moody vocals probably from Richard Fortunato [based on the fabulous April '66 **Vejtables** sessions that finally saw light of day on the *Good Things Are Happening* (CD)]. With snarling guitar and a mean break, this oozes class throughout. *Round World* has a lighter feel with orchestrated backing and softer harmonies but retains a cool folk-rock/pop aura with some sharp guitar mixed low.

A later recruit to the band was George Caldwell from **The Bees**.

Shorten the name to Electric String Band, and then **ESB** and you have an outfit featuring a Caldwell, George ex-**Bees** Caldwell (+Zinner, Patrick Burke, Steve Lagana and Richard Fortunato). And when **ESB** became a three-piece they became **Fields**.

Compilation appearances have included: *I'm Not Your Stepping Stone* on *Highs In The Mid-Sixties Vol. 2* (LP) and *Pebbles Vol. 9: Southern California 2* (CD); and *Hippy Elevator Operator* on *Boulders, Vol. 3* (LP). (VJ/MW)

Weathervane (CA)

Personnel incl:	KEVIN BEAMISH	ld gtr
	ED BOWMAN	bs
	MIKE O'BRYAN	drms, vcls
	STEFFEN PRESLEY	keyb'ds, vcls
	BOB WILSON	bs, gtr, vcls

45: 4-4, 5-4/My Original Blue Jeans (Plamie P 1026) 1968

These are keyboard-dominated garagy sounds from the pen of one Steffen Presley, on a Salinas, California label. The band was from Modesto and this appears to be their sole release. Presley went on to form Strange Laughter.

Check out *4-4, 5-4* on *Seeds Turn To Flowers Turn To Dust* (LP & CD). (MW/GN)

The Weavils (TX)

45: Here I Am In Love Again/We're The Weavils (Lori 9550) 1965

From Houston, Texas and judging by *We're The Weavils* with the fake British accents they seem to have been a Beatles' put-down group. The song rocks along pretty well and has humour too, the punch line: - 'The Beatles are good but we don't care, cause it only takes a minute to comb our hair!

You can also find *We're The Weavils* on *Pebbles, Vol. 21* (LP), *Acid Visions - The Complete Collection Vol. 1* (3-CD) and *Quagmire Volume 8* (CD). (VJ)

Webster's New Word (IN)

Personnel incl?: GUS DUFFY
JIM MASON

45s: Tell Her How/
I Don't Want To Be The One (Columbia 4-43707) 1966
Hard Loving Loser/
I Don't Want To Be The One (Columbia 4-43745) 1966
Take A Look/Pity The Woman (Columbia 4-43949) 1966
α Henry Thatchet/Sad To Say (RCA Victor 47-9337) 1967
β You Still Thrill Me, Babe/
When You Grow Up (RCA Victor 47-9410) 1967

NB: α shown as by Websters New Word (no apostrophe), β shown as by Websters New World - both presumably label errors.

An obscure pop-beat band from Indiana (Fort Wayne and Notre Dame University, South Bend have been claimed), with occasional good harmonies and folk or baroque influences. (MW/SR)

The Weeds (NV>OR)

Personnel:	BOB ATKINS	bs	A
	EDDIE BOWEN	ld gtr	A
	RON BUZZEL	gtr	A
	FRED COLE	vcls	A
	TIM ROCKSON	drms	A

ALBUM: 1(A) THE WEEDS AKA THE LOLLIPOP SHOPPE
(Way Back-Music Maniac MMLP 66026) 2007

NB: (1) also available on CD (Way Back-Music Maniac MMCD 66026) 2007.

45s: α It's Your Time/Little Girl (Teenbeat 1006) 1966
No Good News/Stop (NWI 2745) 1971

NB: α reissued on Behemoth (T-2) in 1988 with a picture sleeve and insert/info/interview with Fred Cole.

Originally from Las Vegas in Nevada, this band later relocated to Oregon. Their first single became an anthem for the flower children at Portland's Spring Trips Festival in 1967. The flip, *Little Girl* is also a great raw punker that displays Fred's raucous vocals and some savage guitar work. Sadly, though, it was all a little too raw for the American record buying public at the time and didn't sell.

The band also spent a lot of time in Los Angeles where they came under the influence of Lord Tim Hudson, manager of **The Seeds**. He didn't like the combination of pushing **The Weeds** on the road with **The Seeds** to promote the album they'd just recorded so their name was changed to **The Lollipop Shoppe** with the above line-up still intact. The group didn't like the name and after the album and singles failed to generate riots, they returned to the Northwest and put out the N.W.I. single as **The Weeds** once more. Both *No Good News* and *Stop* are lead-weighted downer-rock. The others broke away but Fred Cole kept going... In 1975, he released a highly-rated hard-rock album by his group **Zipper**. Later, in 1979, he was in a hard-core outfit, The Rats. He's become something of a cult figure since with Dead Moon, and had earlier recorded as Deep Soul Cole.

The Way Back collection contains the first official reissue of **The Weeds**' 1966 single and *The Lollipop Shoppe* album authorised by **Fred Cole**. It seems the band never changed their name to **The Lollipop Shoppe** - it was changed for them by their manager. Both reissue formats (CD and LP) have been remastered and add six extra tracks to the original album and the reissue album is pressed on 180 gram audiophile vinyl.

Compilation appearances have included: *It's Your Time* on *Nuggets, Vol. 8: The Northwest* (LP), *Pebbles, Vol. 1* (CD), *Pebbles, Vol. 1 (ESD)* (CD) and *Gravel Volume 4* (CD); and *It's Your Time*, *Stop* and *Little Girl* on *Filling The Gap* (4-LP box). (VJ/MW)

The Wee Four (NY)

Personnel:			
	JACK ALLOCO	gtr, ld vcls	AB
	DENNIS DREW	ld gtr, bck vcls	A
	TERRY PILITTERE	drms	AB
	KEN POLIZZI	bs	A
	BOB ??		B
	GARY ??		B

NB: Line-up 'A' summer 1966.

45: Weird/Give Me A Try (Nu Sound Ltd. 6111) 1966

The Wee Four hailed from Rochester, New York with a song called *Weird* which cropped up on an extremely obscure single. The lyrics seem to deride the singer's girlfriend, there's some pretty wild drumming, some driving guitar and pretty good vocals. Not bad at all. *Give Me A Try* is a slow Beatlesque beat ballad. Another unreleased cut made it onto acetate - *I Could Never Be Blue*, a subdued **Byrdsy** garage-ballad.

The band, which was all teenagers and led by Terry Pilittere, was formed in 1964 as The Dimensions. In September '65, they changed names to **The Wee Four**.

Terry Pilittere released a pair of minor-mood beat ballads the following March - *It's Not That Way/You Wouldn't Believe Me* (Nu Sound Ltd. 6112) 1967.

You can also check out *Weird* on *Pebbles, Vol. 21* (LP), *Pebbles Box* (5-LP), *Trash Box* (5-CD) and *Teenage Shutdown, Vol. 8* (LP & CD). (VJ/BGn/MW)

BOB
JACK
TERRY
GAR
Great Things Come In Small Packages
The
Wee Four
NU-SOUND LTD. RECORDS
P.O. Box 9429
Rochester, N.Y. 14604

THE WEE FOUR.

SPRING WEEKEND '65

THE WEEKENDERS - Spring Weekend '65 LP.

Wee Juns (AL)

Personnel:			
	JIMMY 'Be-Bop' EVANS	drms	AB
	JERRY HODGES	vcls	AB
	BOB KILLEN	keyb'ds	AB
	JERRY ROGERS	gtr	A
	JIMMY ROGERS	bs, backing vcls	AB
	BLAIR STEWART	gtr, backing vcls	B

45: I Spy/Out Of The Clear Blue Sky (Quinvy 167) 1966

Formed in 1962, this Alabama quintet lasted through to 1969, performing on the south-eastern circuit throughout Alabama and Tennessee. Just one single was released, recorded at Quin Ivy's studio in Sheffield, Alabama.

Four of the original line-up got together again in 1992 (line-up 'B') for the *Muscle Shoals Bands Of The '60s Reunion* concert, captured on CD, where they perform three sixties covers - *Gimme Some Lovin*', *Gloria*, and Bruce Chanel's *Hey Baby*. The catchy, keyboard-led, reverb pop of *I Spy* has reappeared on *Psychedelic States: Alabama Vol. 2* (CD).

These are captured on the CD of the event alongside contributions from **Mickey Buckins and The New Breed**, Terry Woodford and The Mystics, **The Del-Rays**, Mark V with Dan Penn, Hollis Dixon and The Keynotes, Bobby Denton and Travis Wammack. (MW)

Wee Juns (IN/KY)

45s:		
	Way Down/With Your Love	(Skoop 968S-1068) 1966
	Where Have You Been/ Weejun's Theme (PS)	(Jaguar DM-866) 1966

Teenage Shutdown, Vol. 8 (LP & CD) features *Way Down* by this bunch of **Wee Juns** and reports that they were from southern Indiana or west Kentucky. (MW/MM)

Weekend (NY)

ALBUM: 1 AT LAST (Goodtime Records GTS-2501) 1975

From New York, a garage/bar band with tracks like *Sail Without Wind*, *County Fair* and *Going Home To Mrs. Jones Garden.* (SR)

The Weekenders (MA)

Personnel:			
	AMOS CHAN	ld gtr	A
	LAURIE FASO	gtr, vcls	A
	GEORGE HIGGENSON	drms	A
	BARRY ISELIN	ld vcls, sax	A
	THAD SCHMIDT	bs	A

ALBUM: 1(A) SPRING WEEKEND '65 (VOGT 2015) 1965 R2/R3

This quintet from the Lawrence Academy in Needham, Massachusetts actually got to make an album, which is very rare. They appear on the front cover posing on the hood of a Rolls Royce. It's a short 10-track album, five covers and five originals, split between energetic frat-party numbers (*Little Latin Lupe Lu, High-Heeled Sneakers*) and ballads or moody slow-dance instrumentals, often with sax (*Sweet Dreams, Door Knob, White Satin*). The sleevenotes recall that their debut gig at the Academy took place three years earlier when they'd cranked out *Wild Weekend* on two old guitars and a small amplifier.

One of the album's tracks, *Spring Weekend '65*, has since been included on the *Riot City!* (LP) compilation and on *Oil Stains, Vol. 2* (LP). It's a rather restrained frat rocker. (VJ/MW)

We Five (CA)

Personnel:			
	BEVERLY BIVENS	ld vcls	A
	JERRY BURGAN	drms, gtr	ABC
	PETE FULLERTON	bs	ABC
	BOB JONES	drms, gtr	A
	MIKE STEWART	gtr, vcls	A C
	DEBBIE BURGAN	vcls	BC

				HCP
ALBUMS:	1(A)	YOU WERE ON MY MIND (mono/stereo)	(A & M LP/SP-4111) 1965	32
	2(A)	MAKE SOMEONE HAPPY (mono/stereo)	(A & M LP/SP-4135) 1967	172
	3(B)	THE RETURN OF WE FIVE	(A & M SP-4168) 1969	-
	3(C)	CATCH THE WIND	(Vault 136) 1970	-
	4(-)	TAKE EACH DAY AS IT COMES	(AVI 6016) 1977	-

NB: (1) and (2) reissued on one CD (Collectors Choice CCHM 23) 1996. (3) reissued on CD (Collectors' Choice CCM-631) 2006.

There's also a CD collection *There Stands The Door: The Best Of The We Five* (Big Beat CDWIKD 286) 2009.

			HCP
45s:	You Were On My Mind/Small World	(A & M 770) 1965	3
	Let's Get Together/ Cast Your Fate To The Wind	(A & M 784) 1965	31
	You Let A Love Burn Out/ Somewhere Beyond The Sea	(A & M 793) 1966	-
	There Stands The Door/Somewhere	(A & M 800) 1966	116
	What's Goin' On/The First Time	(A & M 820) 1966	-
	Never Goin' Back/Here Comes The Sun	(Vault 964) 1970	-
	Catch The Wind/Oh Lonesome Me	(Vault 969) 1970	-
	Rejoice/Bandstand Dancer	(Verve 10716) 1973	-

we five » you were on my mind
AM

WE FIVE - You Were On My Mind LP.

This pop-rock group emerged from the San Francisco folk circuit. They made an immediate impact with *You Were On My Mind*, which made No. 3 in the Billboard Charts. In the U.K. it was covered by Crispian St. Peter. They enjoyed a further minor hit with their cover of **Dino Valenti**'s hippie anthem *Let's Get Together* and although it enjoyed no chart success their next release *You Let A Love Burn Out* had some nicely layered harmonies and may have influenced Marty Balin in assembling **Jefferson Airplane** with their initial two girl, one guy vocal harmonies. Their first two albums climbed to No's 32 and 172 respectively in the U.S. Album Charts.

The band seems to have had four phases in its career. The first (and most successful) was from 1965-67 when they were contracted to A & M; the second from 1969-71 when they signed to Vault; they returned briefly in 1973 to record the single for Verve and then reformed again in 1976.

Michael Stewart was the brother of John Stewart (of The Kingston Trio fame) and later became a Capitol record executive. Bob Jones was later in **Southern Comfort**.

There Stands The Door compiles their finer moments and illustrates that they were more than just a pop act.

You Were On My Mind and *You Let A Love Burn Out* have resurfaced on *Nuggets, Vol. 7 :Early SFO* (LP); *You Were On My Mind* is also on *Love Is The Song We Sing* (4-CD plus book); and *You Were On My Mind, You Let A Love Burn Out, There Stands The Door, What's Going On* and *Five Will Get You Ten* (mono version) have all been compiled on *Sing Me A Rainbow* (2-CD). (VJ/SR)

Weigaltown Elemental Band (PA)

ALBUM: 1 DON'T HURT YOURSELF (Old Ridge W 761) 1976 R1

From Erie, Pennsylvania this group was formed by some members of **Arkay IV**. They played a mix of garage, heavy rock, surf and country-rock. (SR)

Weight (CA)

Personnel:			
	LAWRENCE EDWARD ("ED") KIRBY	drms	A
	PAUL ("BARNEY") NORTHCUTT	ld gtr, vcls	A
	JAMES THOMAS ("JIM") THIBODEAUX	ld vcls, bs	A

ALBUM: 1(A) MUSIC IS THE MESSAGE (Bertram International IS-104) 1970 SC

45: Flip, Flop And Fly/ Another Side Of This Life (Bertram Int'l INT-230) 1969

Late sixties heavy club-rockers from California's East Bay area, **Weight** was clearly influenced by **Creedence Clearwater Revival**. *Flip, Flop And Fly* is an uninspiring R'n'B flavoured boogie. **Fred Neil**'s *Another Side...* is more **Creedence Clearwater Revival**-like with some fine guitar. Both tracks are from their all-covers album, recorded live at Rick's Lounge in Walnut Creek.

Their seven minute version of *Susie Q* doesn't stick to the **Creedence** formula, instead it's an extended workout with acidic guitar soloing and a jazzy vibe - a fine finale. They tackle The Equals' *Baby Come Back* and a quartet of Beatles tracks with varying results: a brave attempt at *A Day In The Life* comes off well, considering; *Oh! Darling* is OK; *Sgt.Pepper/With A Little Help...* and George Harrison's *Something* come across as dull and plodding.

Jim Thibodeaux (originally from Nampa, Idaho) had relocated to California at the age of eight. After a three-year stint in the army he'd formed The Blazers, a "show lounge group". Several outfits later he joined established local act The Antics in November 1967. Barney Northcutt (from Richmond, California) had joined earlier that year; Ed Kirby (from Martinez, California) had been in the group since 1962.

The Antics split in 1968 whereupon this threesome formed The Group. In early 1969 they landed a residency at Rick's Lounge and by the end of the year had become known as **The Weight**. (MW/CF)

The Weight (NY)

ALBUM: 1 ONE MAN'S QUEEN IS ANOTHER MAN'S SWEATHOG (Avco Embassy AVE 33010) 1970

NB: (1) also released in France, Canada and Brazil.

This was a different New York area group. Their album is full of complex psychedelic tracks and contains a 'dope bust' song, but is definitely of minor interest. (SR)

Elyse Weinberg (CA)

Personnel:			
	JOHN BORDONARO	drms	A
	DON GALLUCCI		A
	BRUCE HAUSER	bs	A
	JOEY NEWMAN	gtr	A
	COLIN WALCOTT	sitar, tabla	A
	ELYSE WEINBERG	vcls, gtr, 12-string gtr	A
	"THE BAND OF THIEVES"	basic tracks	A
	BRENT ??	hrmnca	A
	MAUREEN ??	spoons	A

ALBUM: 1(A) ELYSE (Tetragrammaton T-117) 1968

NB: (1) also issued in Germany (Polydor 184 238) 1969. (1) reissued on CD (Orange Twin Records OT-001) 2001.

45s: Oh, Deed I Do/
Simpleminded Harlequin (Tetragrammaton T-1521) 1968
If Death Don't Overtake Me/
Meet Me At The Station (Tetragrammaton T-1522) 1968

Elyse Weinberg was from Toronto, Ontario in Canada but was based in the Los Angeles area during the late sixties. Her album is an interesting example of psychedelic folk with some oriental touches (sitar, tabla) and inspiration taken from middle age (*Mortuary Bound*, *If Death Don't Overtake Me*). Produced by Gene Shiveley, it featured the rhythm section from **Touch** and was arranged by Don Gallucci (ex-**Kingsmen**, **Don and The Good Times** and **Touch**), Joey Newman (pre-**Touch**) and Jeremy Stewart. The songs are all written by **Elyse Weinberg** and published by Peyotl music (sic!), except a cover of Bert Jansch's *Deed I Do*.

Oh, Deed I Do also appears on *Electric Psychedelic Sitar Headswirlers Vol. 5* (CD); and *Last Ditch Protocol* resurfaced on *Orange Twin Records Sampler* (CD).

Colin Walcott was later in the jazz group Oregon. (SR/JohnBordonaro/MW)

Bob Weir (CA)

HCP
ALBUM: 1 ACE (Warner Bros. BS 2627) 1972 68

This is the first solo album by the **Grateful Dead** guitarist, recorded with his usual group plus Ed Bogas (Clover) and Dave Torbert (Horses, New Riders Of The Purple Sage). Its sound is very close to *American Beauty* or *Workingman's Dead*, but with more rock numbers. It spent 15 weeks in the Top 200, climbing to No. 68. As with all the other '**Dead** members, **Weir** was constantly playing with other groups and can be found on several albums recorded by Bay Area groups. (SR/VJ)

Weird Herald (CA)

Personnel incl?			
	BILLY DEAN ANDRUS ?		A
	PAUL ZIEGLER	gtr	A

45: Saratoga James/Just Yesterday (Onyx 2202) 1968

On the same small California label which brought us (**Butch Engle &) The Styx**, Gypsum Heaps, Playmates and **The Tears**, this folkie Bay Area act is thought to have been based in San Jose.

BOB WEIR - Ace CD.

Paul Ziegler was a friend of Jorma Kaukonen and would resurface in an early line-up of Hot Tuna (**Weird Herald** was booked to play at the Matrix on 19th February 1969 with Jorma Kaukonen and Jack Casady).

You can check out *Just Yesterday* on *Yee-Haw! The Other Side Of Country* (LP & CD). (MW)

Weird Street Carnival (NY)

45: The Inner Truth/
The Subterranean Edible Fungus (Copra 2305) 1968

From Port Chester, New York the band achieves an effective blend of spacey organ, psychedelics and strong vocals on *The Inner Truth*.

Compilation appearances include: *The Inner Truth* on *Pebbles, Vol. 22* (LP), *Pebbles Box* (5-LP), and *Trash Box* (5-CD); and *The Subterranean Edible Fungus* on *Psychedelic States: New York Vol. 2* (CD). (VJ)

Wellington Arrangement (PA)

Personnel:			
	RANDY CHILDRESS	bs, vcls	A
	VIC DeLUCAS	ld gtr, vcls	A
	FRANK McDONNELL	drms, vcls	A
	TERRY ROCAP	gtr, synth	A
	JOE SHERWOOD	gtr, vcls	A
	RICHARD SHERWOOD	keyb'ds, vcls	A

45s: Lorraine/Melissa Jones (Decca 32505) 1969
α Jezamine/Melissa Jones (Decca 32582) 1969
Let The Good Times In/Look On Your Face (Decca 32686) 1970
Love/The World Needs Our Love (Decca 32751) 1970

NB: α also issued as mono/stereo promo (Decca 34678/734678) 196?

From Philadelphia, Pennsylvania all six members of this group sang to produce six-part voicing harmonies. Their final single, *Love*, in particular is superb. *Jezamine*, their second single, was a cover of the hit by the (British) Casuals - aka *When Jesamine Goes*, which was also recorded by The Bystanders.

The band was introduced to Paul Leka (responsible for producing **The Lemon Pipers** - *Green Tambourine* amongst others) in New York City and was then signed to Decca Records. After **Wellington Arrangement**, several members (Terry, Joe and Randy) were signed to Playboy Records and then Atlantic Records under the name 'Fresh Air' and worked with Arif Mardin to produce several records. The same three members also wrote and recorded professional sports team theme songs for the Philadelphia 76ers, Atlanta Hawks, Atlanta Flames (at the time), Washington Capitols, Philadelphia Phillies, etc. Joe, Richard and Randy are still currently writing and recording original material unable to fight off the infatuation of music and its calling.

You can also hear *Love* on *Glimpses, Vol. 1* (LP), *Glimpses, Vol's 1 & 2* (CD) and *Turds On A Bum Ride, Vol. 3* (CD), (VJ/MW)

Cory Wells & The Enemys (CA) - see The Enemy's (CA).

Bill Wendry and The Boss Tweeds (MA)

Personnel incl:	BILL WENDRY	A

45s:	Fire/A Wristwatch Band	(Columbia 4-44605) 1968
	Tryin' To Get To You/When He's Home	(Columbia 4-44825) 1969
	Love Is A Happening/Heartache Lines	(Columbia 4-44961) 1969

This Springfield, Massachusetts band's debut single kicks butt with a hard version of Jimi Hendrix' *Fire*, despite the brassy backing. *A Wristwatch Band* is a simmering psychedelic affair that can also be heard on *Psychedelic Unknowns, Vol. 7* (LP & CD), *Incredible Sound Show Stories, Vol. 6* (LP) and *Of Hopes And Dreams & Tombstones* (LP).

The subsequent pair of singles moved off into brass-pop territory and were recorded at Trod Nossel. Their singles were produced by Jimmy "Wiz" Wisner, who also worked with **The Buckinghams**, Jim and Jean and **Jacobs Creek**. (MW/AH/VJ/SR)

Wendy & Bonnie (CA)

Personnel:	LARRY CARLTON	gtr	A
	RANDY CIERLY	bs	A
	BONNIE FLOWER	vcls	A
	WENDY FLOWER	vcls	A
	JIM KELTNER	drms	A
	MIKE MELVOIN	keyb'ds	A

ALBUM:	1(A)	GENESIS	(Skye 1006D) 1969 R1

NB: (1) reissued on CD (Sundazed SC 11089) 2001 with five bonus tracks. (1) reissued on vinyl (Sundazed LP 5249) 2008. (1) reissued on CD (Sundazed SC 11180) 2008.

45:	The Paisley Window Pane/ It's What's Really Happening	(Skye 4514) 1969

A soft-folk psychedelic tainted duo, on the label founded by the jazzmen Gary McFarland and **Gabor Szabo**. They were previously known as Crystal Fountain, who got as far as recording a demo in 1967, *Sensations*. The two sisters, Wendy and Bonnie Flower, tenderly aged 18 and 15, write and sing on all the tracks on what is a very typical period piece that was recorded in San Francisco. Luckily the producer avoids the trap of over-orchestration and so comes up with a flowery and soothing bunch of songs, sometimes bordering on the sugary, but mostly rendering a peaceful and harmonic atmosphere. The voices of the sisters blend beautifully; the backing is unobtrusive but qualified. Naturally this drips innocence all over, but infrequently rises to the occasion and reaches real expressiveness, though often subdued, as on *Five O'Clock In The Morning* and *Endless Pathway*. The last four tracks on side two are the best, showing more commitment than those on side one and also boasting sharp cutting acid-guitar on *The Winter Is Cold*. These four cuts are above average and should be heard by anyone with interest in female vocals in lightly psychedelic settings. The cover shot of the pair shows the very personification of naiveté.

Genesis
WENDY & BONNIE
SUNDAZED

WENDY & BONNY - Genesis CD.

The album is now rare and sought-after. It has been suggested that Wendy would later be the half of Wendy and Liza, the duo produced by Prince in the eighties. (SR/MK/MW/GN)

The Werps (NJ)

45:	Love's A Fire/Shades Of Blue	(W.G.W. 18703) 1967

From the Somerville area of New Jersey, this band also recorded a superb, unreleased 'hornless' version of *Love's A Fire*. It's a fine garage-punker with strong vocals, a full organ sound and some good guitar moments.

Compilation appearances have included: *Shades Of Blue* on *Scum Of The Earth, Vol. 1* (LP) and *Scum Of The Earth* (2-CD); and *Love's A Fire* (previously unreleased version with horns) on *Back From The Grave, Vol. 6* (LP) and *Garage Monsters* (LP). (VJ)

West (CA)

Personnel:	RON CORNELIUS	A
	JOE DAVIS	A
	LLOYD PERATA	A
	MICHAEL STEWART	A
	(BOB CLAIRE)	A
	(JOE SAGEN)	A

ALBUMS:	1(A)	WEST	(Epic BN 26380) 1968
	2(A)	BRIDGES	(Epic BN 26433) 1968

45s:	Just Like Tom Thumb's Blues/ Baby You Been On My Mind	(Epic 10335) 1968
	Step By Step/Summer Flower	(Epic 10378) 1968
	Peaceful Times/ You Only Think You've Come Home	(Epic 10449) 1969

NB: All 45 tracks are taken from the LPs.

Originally from Crockett, California **West** frequently played in San Francisco in the late sixties. They were formed in 1967 by Cornelius, Sagen (who'd previously been an executive for Capitol Records) and John Stewart's brother Michael who'd enjoyed some success with **The We Five**. Very much in the mould of groups like **Notes From The Underground** they were more concerned with playing good-time music and enjoying themselves than exploring new musical forms.

Produced by Bob Johnston and Neil Wilburn, their first album contains two Dylan covers, two **Fred Neil** songs (*Everybody's Talkin* and *Dolphins*), the classic Ian Tyson song *Four Strong Winds*, as well as *Six Days On The Road* (also covered by Taj Mahal and **Street Noise**) and Bobby Kimmel's *New England Winter*, the **Stone Poneys** song. The few originals were penned by Michael Stewart (helped by **We Five**'s Bob Jones on *Step By Step*) and Ron Cornelius.

The second album reputedly has good guitar work and excellent harmonies and both are very minor collectors' items.

Ron Cornelius would keep on working with Bob Johnston on records by Leonard Cohen and Bob Dylan. He also released a solo country-rock album in the early seventies. Cornelius and Davis had previously been in **Captain Zoom (& The Androids)**.

Down Along The Cove has been compiled on *Rockbusters* (LP). (VJ/SR/MW)

Leslie West (NY)

Personnel:			
	FELIX PAPPALARDI	bs	A
	N.D.SMART II	drms	A
	LESLIE WEST	gtr, bs, vcls	AB C
	NICK FERRANTELLA	drms	B
	BILL GELBER	bs	B
	KEN HINKLE	bs	B
	DON KRETMAR	bs	B
	CORKY LAING	drms	B C
	DANA VALERY	vcls	B
	HOWIE WYETH	keyb'ds	B
	MICK JONES	gtr	C

ALBUMS:			
1(A)	MOUNTAIN	(Windfall 4500)	1969
2(B)	THE GREAT FATSBY	(Phantom BPL1- 0954)	1975
3(C)	THE LESLIE WEST BAND	(Phantom 1258)	1976

NB: (1) a counterfeit on vinyl exists. (1) reissued on CD (BOD/TRC) 1995 by and again (Sony Legacy/Columbia CK 66439) 1996. (1) reissued on CD (BGO BGOCD 479) 2000. (1) reissued on CD (Sony SICP 1778) 2008. (2) reissued on CD (Voiceprint VP 455 CD) 2009. (3) reissued on CD (Voiceprint VP 456 CD) 2009.

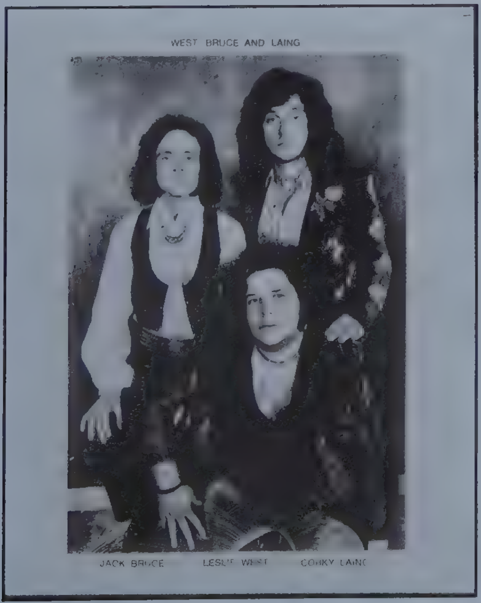
Relevant compilations include: *Sixty Minutes With Leslie West* (Voiceprint VP 6004 CD) 2007; and *The Leslie West Collection* (Blues Bureau International BB 2058) 2007.

45s:			
α	Dreams Of Milk And Honey/ This Wheel's On Fire	(Windfall 530)	1969
	Blood Of The Sun/Long Red	(Windfall 531)	1969
	Don't Burn Up/E.S.P.	(Phantom Records 10301)	1975
	We Gotta Get Out Of This Place/ By The River	(Phantom Records 10522)	1976

NB: α also released in France with a PS (Bell 2C006-90580M).

One of American rock's legendary lead guitarists, **Leslie West** was born Leslie Weinstein on 22 October 1945 in New York. He grew up in various parts of Long Island (East Meadow, Forest Hills and Lawrence). He changed name to **West** when his parents divorced. Produced by Felix Pappalardi (who was already with **West** in **Jolliver Arkansaw**), the first solo output of the former leader of **The Vagrants** contained essentially hard-rock tracks similar to Cream and a cover of Dylan's *This Wheel's On Fire*. N.D. Smart II was the former drummer with **The Remains** and **Kangaroo**. The solo album's success led to the formation of the group **Mountain**, with Corky Laing and Steve Knight. Pappalardi had worked with organist Knight on the **Devil's Anvil** album project.

When **Mountain** split, **West** and Laing formed **West, Bruce & Laing** with Jack Bruce of Cream. This hard-rock trio issued three albums (see entry below). Following their split, **Leslie West** signed a two-album deal with Phantom Records which would prove to be his last recordings of the seventies. *The Great Fatsby* was a studio project with many guests, including Mick Jagger and former Spooky Tooth keyboard player Gary Wright. The sound on this album is somewhat more elaborate than his previous work, with horns and woodwinds and female backing vocals. It's a diverse collection of material that includes covers of *House Of The Rising Sun, If I Were A Carpenter, Honky Tonk Women* and Free's *Little Bit of Love*. The following year the band recorded an eponymous live album comprised mostly of new material penned by **West**, Laing and future Foreigner guitarist Mick Jones. The highlights include an interesting cover of *Dear Prudence* and the delicate and appealing instrumental number *Singapore Sling* penned by Mick Jones. **West** took a break after this album, but since 1985 he returned to the music scene and has been playing and recording pretty much ever since. (SR/VJ)



WEST, BRUCE & LAING.

West, Bruce & Laing (IL)

Personnel:			
	JACK BRUCE	bs	A
	CORKY LAING	drms	A
	LESLIE WEST	gtr, vcls	A

ALBUMS:				*HCP*
1	WHY DONTCHA	(Windfall 31929)	1972	26
2	WHATEVER TURNS YOU ON	(Windfall 32216)	1973	87
3	LIVE 'N' KICKIN'	(Windfall 32899)	1974	165

NB: (1) reissued on CD (Esoteric ECLEC 207?) 2008. (2) reissued on CD (Esoteric ECLEC 2075) 2008. (3) reissued on CD (Esoteric ECLEC 2072) 2008.

This blues-rock power trio formed in Chicago in spring 1972 after **Mountain** (which had been **West** and Laing's previous band) split. Bruce had been in UK band Cream. They toured extensively.

Despite the depth of talent, their studio albums are both uneven, with rather uninspired songwriting. Bruce was left to complete *Whatever Turns You On* himself after the other two returned to the States. There are a couple of decent tracks, *Token* and *Rock & Roll Machine*, but the lack of cohesion in the group is evident.

Live 'n' Kickin' was compiled from recordings made on their final US tour. It opens with a superb version of the Rolling Stones', *Play With Fire*, a good selection when you consider the band's use of heroin is openly cited as a reason for their short-lived existence on the re-released album notes. *The Doctor*, taken from *Why Dontcha*, has scorching guitar-work from **West**. There's a superb version of *Politician* from Cream's 1968 *Wheels Of Fire* album and finally *Powerhouse Sod*, a popular live number from Jack Bruce Band gigs since 1970. Despite only featuring four tracks the album captures the power of the trio's live music effectively. (VJ)

West Coast Branch (CA)

Personnel:			
	MIKE COSTANZA (or CASTANZA)	bs, bcking vcl	A
	JON HILL	gtr, hrns, bcking vcl	A

WEST COAST NATURAL GAS.

	JOE LUSTER	ld vcls	A
	CRAIG LONG	ld gtr, bcking vcl	A
	CHUCK MARCHESE	drms, bcking vcl	A

45s: Linda's Gone/Spoonful (Valiant V 753) 1966
Where Is The Door/Colors Of My Life (A & M 869) 1967

This was a California mid-sixties outfit. The version of *Spoonful* is decent with lots of fuzz'n'harp and a catchy frenetic fuzz-popper with effective acoustic guitar work and a foot-tapping beat - instantly likable. *Colors Of My Life* is not too dissimilar, pleasant fuzz-pop. Unfortunately *Linda's Gone* is lame brassy pop (arranged by Leon Russell) - still, three gooduns out of four ain't bad at all.

Compilation appearances include: *Colors Of My Life* on *Acid and Flowers* (CD); and *Spoonful* on *Echoes In Time, Vol. 1* (LP) and *Echoes In Time Vol's 1 & 2* (CD); and *Where Is The Door* on *Soft Sounds For Gentle People 3* (CD). (VJ/MW/CL)

West Coast Natural Gas (WA>CA)

Personnel:	CHUCK BATES	ld gtr	A
	DAVE BURKE		ABC
	KEP	gtr, vcls	AB
	JEFF LaBRACHE	drms	ABC
	KRIS LARSON	gtr	ABC
	STEVE MACK	ld gtr	BC
	PAT CRAIG	vcls	C

45: Go Run And Play/
A Favor (San Francisco Sound EU-2048) 1967

From Seattle originally, this act later went to San Francisco, met Matthew Katz, and became the "definitive" version of **Indian Puddin' and Pipe**! This single, produced by Katz under the band's original moniker, has a fantastic flip side *A Favor* written by Steve Mack, with an irresistible rhythm and a great guitar break.

Curiously **West Coast Natural Gas** (before they moved to 'Frisco) had played a gig in Seattle with the "original" **Indian Puddin' and Pipe** (who became **Easy Chair**)... The band also made at least one other recording, *The Jumping Frog*, an original by Pat Craig, which has yet to see the light of day.

Jeff LaBrache had earlier played with The Imperials (one single on Jerden), **The City Limits** and **Rocky and His Friends**. (VJ/MW)

The West Coast Pop Art Experimental Band (WCPAEB) (CA)

Personnel:	DANNY BELSKY	drms	A
	DAN HARRIS	gtr, vcls	AB
	SHAUN HARRIS	gtr, bs, vcls	AB
	MICHAEL LLOYD	keyb'ds, gtr, vcls	AB
	BOB MARKLEY	producer	B
	JOHN WARE	drms	B

WEST COAST NATURAL GAS.

west coast
pop art
experimental band
THE WEST COAST POP ART EXPERIMENTAL BAND - Self Titled LP.

ALBUMS: 1(A) WEST COAST POP ART EXPERIMENTAL BAND (Fifo 101) 1966 R5
2(B) PART ONE (mono/stereo) (Reprise 6247) 1967 R1
3(B) VOLUME 2 (mono/stereo) (Reprise 6270) 1967 R1
4(B) VOLUME 3: A CHILD'S GUIDE TO GOOD AND EVIL (mono/stereo) (Reprise 6298) 1968 R1
5(B) WHERE'S MY DADDY? (Amos AAS 7004) 1969 SC

NB: (1) originally issued in a plain white cover, although a very small number of these had a paste-on 'slick' on the front (R6). This album was pirated (in part) on a 1980 **WCPAEB** compilation album *The Legendary Unreleased Album* (Raspberry Sawfly SAW8001) 1980, along with some **WCPAEB**-related 45 sides. (1) counterfeited 'complete' on vinyl (No label) 199? and CD in the early nineties and finally reissued legitimately as *Volume One*, a 2-LP set with a different cover (Sundazed LP 5036) 200? and on CD (Sundazed SC 11047) 1997. The Sundazed version includes many unreleased tracks and is superior to the earlier bootlegs. (2) reissued on CD (Reprise RS 6247) 2008. (2), (3) and (4) were issued in both mono and stereo and promotional white labels exist. (2) reissued on vinyl (Midi 24024) 19??. (2) and (3) also pirated on one CD (Head 3096) 1996. (2) reissued on CD with the second 45 as bonus tracks (Sundazed SC 6173) 2001. (3) reissued on CD with the third 45 as bonus tracks (Sundazed SC 6174) 2001. (3) reissued on CD (Reprise RS 6270) 2008. (4) issued in France on Vogue/Reprise CRV 6094, 1968. (4) and (5) pirated on one CD (Head ?) 199?. (4) reissued on CD with their fourth 45 as bonus tracks (Sundazed SC 6175) 2001. (4) reissued on CD (Reprise RS 6298) 2008. Also relevant is *Transparent Day* (Edsel ED 180) 1986, a compilation of material from (2) and (3).

45s: I Won't Hurt You/Sassafras (Fifo 660) 1966
1906/Shifting Sands (Reprise 0552) 1967
Help, I'm A Rock/Transparent Day (Reprise 0582) 1967
α Smell Of Incense/Unfree Child (Reprise 0776) 1967
Free As A Bird/Where's My Daddy (Amos 119) 1969

NB: α also released in France with a PS (Reprise RV 20183). There's also a French EP with a PS similar to their *Part 1* album: *1906/Help, I'm A Rock/Leyla* (Reprise 60104) 1967.

As their name suggests, this band attempted to push back the frontiers of musical experience. They wrote and arranged all their compositions enjoying considerable recording freedom. The **West Coast Pop Art Experimental Band** (**WCPAEB**) were the first L.A. outfit to have a light show and were one of the biggest bands in town in the early days (in fact, the **Mothers Of Invention** once opened for them). Ironically, despite their reputation as psychedelic *enfant terribles*, none of the members used drugs (just like another purveyor of freaky music, **Frank Zappa**).

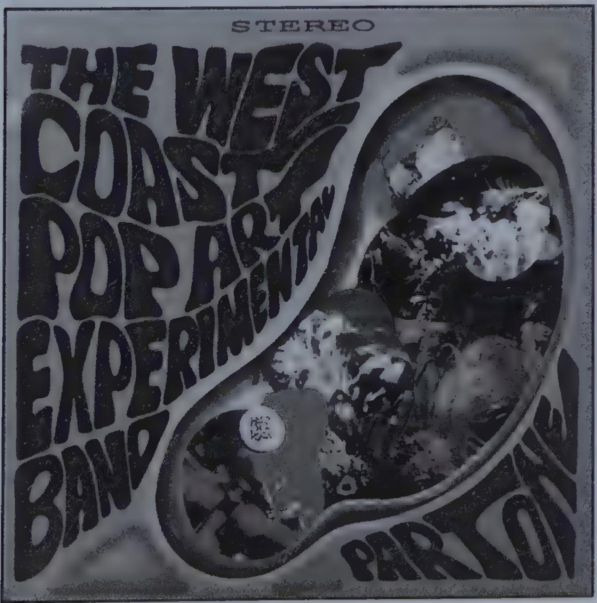
The Harris brothers and Michael Lloyd first met in 1964 when they were all students at the Hollywood Professional School - the school attended by most of the kids working in show-business. The three certainly had pedigree. Shaun and Danny were the sons of one of the U.S.'s best-known classical composers, Roy Harris, and Michael was a musical prodigy who had been working professionally for some time as a member of the New Dimensions. They first worked together as **The Laughing Wind** and as such recorded for Tower Records. In order for them to start performing they needed a drummer, and for a short while Danny Belsky, an old friend and former band member with Michael filled in, and he appears on the first **WCPAEB** recordings. It was this line-up that recorded their Fifo label album, which is now one of the rarest sixties artifacts. The album contains a few originals but is mostly covers including *Louie Louie, You Really Got Me, She Belongs To Me, (It's All Over Now) Baby Blue,* etc. It's rather crude, which has made it a hallowed item amongst garage collectors over the years. A single was also issued, with a non-album 'A' side. Some of these tracks, alongside recordings by the Harris brothers band The California Spectrum, were issued on an album titled *The Legendary Unreleased Album* in 1980. In the nineties, a repressing of the complete Fifo label album appeared, and in 1997 Sundazed issued all the tracks recorded by the early band on vinyl and CD.

At this point, Danny Belsky left the group and John Ware took over on live appearances. Their final member **Bob Markley** was introduced to them by **Kim Fowley** at a party he was throwing for The Yardbirds during their first U.S. tour at **Markley**'s house. **Markley** was a wealthy attorney originally from Oklahoma who badly wanted to be in a band so he could get lots of girls (true!). Although a lot older than the other three (he was about 30, they were 16 or 17), he made a deal with them that he'd provide them with equipment if he could be in the band. As he didn't sing or play an instrument, he held a tambourine and stood in front of a dead mic. Because of his background in law, the other three left him with more and more business control, preferring to concentrate on the music. It's probable that most of the production and composing credits attributed to him are spurious.

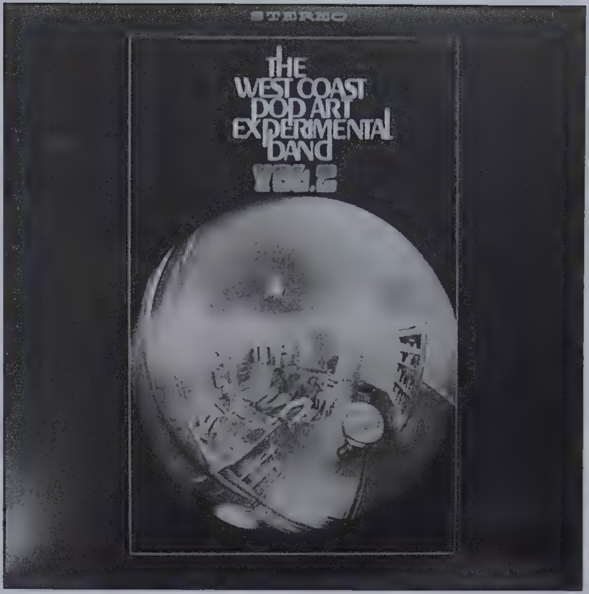
Markley's social connections helped them to get a deal with Reprise Records where they recorded three albums despite having no commercial success whatsoever. The first of these, reissued by Reprise a few years ago, blended 'experimental' tracks such as *1906, Help I'm A Rock* and *Transparent Day* with the melodic harmonies of *Shifting Sands, I Won't Hurt You, Leiyla, Here's Where You Belong* and *If You Want This Love*. It's a great deal more professional sounding than their Fifo album, due in no small part to the contributions of session drummers Jim Gordon and **Hal Blaine**.

Volume 2 was more adventurous and consequently inconsistent. Tracks like *In The Arena* sound badly disjointed, yet others like *Suppose They Give A War And No One Comes* with its strong dynamic contrasts are very effective and *Delicate Fawn* is a joyful little ditty. However, the prominent track on this album is probably the highly original *Tracy Had A Hard Day Sunday.* Unlike much of the other material on the album, this tune had considerable commercial appeal. A later single, *Smell Of Incense* was taken from this album. It must have made quite an impression 'cause it was also recorded by **The Abstracts** on their album, **The Pawnbrokers** and by **Southwest F.O.B.** In fact, the single was only belatedly released a year after the album in response to the latter's hit version of the song.

A Child's Guide To Good And Evil contained a number of competent conventional songs such as *As Kind As Summer* and the enchanting *As The World Rises And Falls.* Some of the material shows a strong satirical bent, like *A Child Of A Few Hours Is Burning To Death* with its deadly blues riff, sarcastic megaphone-on-a-parade-ground vocals and martial atmosphere. *Eighteen Is Over The Hill* is as perfectly-realised a piece of music as can be imagined. Also of note is the title track which has a haunting melody and some impressive lyrics:


STEREO
THE WEST COAST POP ART EXPERIMENTAL BAND
PART ONE

THE WEST COAST POP ART EXPERIMENTAL BAND - Part One LP.


STEREO
THE WEST COAST POP ART EXPERIMENTAL BAND
VOL.2

THE WEST COAST POP ART EXPERIMENTAL BAND - Vol. 2 LP.

"Take my hand and run away with me
Through the forest until the leaves and trees slow us down
A vampire bat will suck blood from our hands
A dog with rabies will bite us
Rats will run up your legs
But nothing will matter..."
(from *A Child's Guide To Good And Evil*)

Altogether it represented a considerable improvement on their previous efforts. Incidentally, the running order on the disc bears little relationship to the order given on the record sleeve.

The group recorded one final effort on the Amos label before splitting, **Markley**'s attempts to dominate the band finally alienating the other three. **Markley** later made a solo album with a supporting band, *A Group* (Forward SFT 1007) in 1969 and produced some material for **J.J. Light**.

Contrary to what most articles allege Michael Lloyd never left the band and continued making the albums with the Harris brothers right up to the demise of the band.

Shaun and Dan Harris also fronted a pop-psych band in the late sixties called **The California Spectrum**. They did some recording and in the studio they were assisted by Michael Lloyd. This outfit also played live; they had a great light show and for about 14-16 months toured very successfully.

After **WCPAEB** split, Shaun Harris relocated to Denver for a year or so, performing as The Spectrum and also booking and promoting other bands. He later released a solo album, *Shaun Harris* (Capitol ST 11168) 1973, consisting of soft country-rock (with orchestrations by his father, Roy Harris) and subsequently has collaborated with Michael on an almost endless stream of recordings from 1970 to the present. Michael became vice-president of MGM Records and one of the best-known producers in Los Angeles.

Dan Harris continued writing and working with Michael and Shaun. In 1984, he moved to Sweden where he performed and recorded very successfully. A few years later he travelled back to L.A., where he currently resides. He teaches guitar, performs, acts and writes with his wife, Vicky.

Compilation appearances have so far included: *I Won't Hurt You* on *Nuggets, Vol. 9: Acid Rock* (LP); *A Child's Guide To Good And Evil* on *Electric Psychedelic Sitar Headswirlers, Vol. 1* (CD); *Smell Of Incense* on *Nuggets: Hallucinations* (CD); and *If You Want This Love* on *Where The Action Is! L.A. 1965-68* (4-CD book).

For a fascinating **WCPAEB**-related offshoot outfit which featured Ron Morgan (co-composer of *Smell Of Incense*) and Jimmy Greenspoon, check out the **Super Band** entry.

More recently the enchanting *Smell Of Incense* was revived again in 1994 by a Norwegian band who also took the title as their band name - very apt for their trippy psychedelic-folk style. In 2002 a 10" tribute EP appeared, *Outta' Town Outer Space* (Earworm WORM 71) containing six covers of **WCPAEB** classics by contemporary psych acts, including The Orange Alabaster Mushroom, The Smoke Rings (with a great version of *Smell Of Incense*), and The Clientele. (VJ/LP/MW/SR/CF)

West Coast Workshop (?CA)

ALBUM: 1 THE WIZARD OF OZ AND OTHER TRANS LOVE TRIPS (Capitol ST 2776) 1967 SC

Produced by Nick Venet, this was probably a studio project. James E. Bond junior also features on the credits. The album's a rather patchy instrumental concept recording full of ragas, sitars and flutes. It may appeal to those who like the freaky side of **The Chocolate Watch Band**'s *Inner Mystique* or *The Zodiac* by **Cosmic Sounds**. (VJ)

Westfauster (OH)

Personnel:	C.W. FAUSTER	vcls, organ, piano, harp, bs, moog	A
	STEPHEN HELWIG	vcls, perc	A
	MICHAEL NEWLAND	flute, alto sax, vibes	A

ALBUM: 1(A) IN A KING'S DREAM (Nasco 9008) 1971 R2

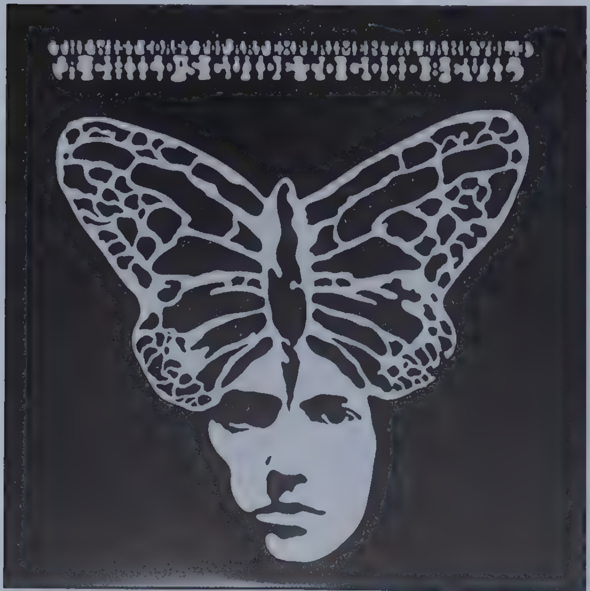
NB: (1) reissued on vinyl (No label) 199? (1) reissued on CD (Golden Classics Rebirth GCR 011) 1997.

Westfauster came from Cincinnati, Ohio. Their early seventies progressive rock album was recorded at Woodland Sound Studio, Nashville, Tennessee. Its finest moments are the title track, *Where Are You* and *Everyday*. If rather jazzy progressive rock with lots of keyboards, woodwind and plenty of melody is your niche seek out a copy of this album which has become quite collectable.

The band used to gig frequently with **Whalefeathers**. (VJ)

Westhampton Barge (TX)

Personnel incl?:	D.ADAMS	
	? KARAM	
	RICK KERN	drms
	RICHARD TALAVERA	



THE WEST COAST POP ART EXPERIMENTAL BAND - Vol. 3: A Child's Guide To Good And Evil LP.

45s:	Turn My Face/Set Me Free	(Tolbark TBK 001/2) 1967
	Can't Come Home/Lovin' Is	(No label NE 217) 1968

The first single by this El Paso, Texas band sounds more like 1964-5 than 1967 and pairs teen pop-beat with soulful male harmony-pop. The follow-up moved into rockier territory, albeit still on the light side; *Can't Come Home* features a catchy guitar refrain over a locomotive rhythm whereas *Lovin' Is* is a mid-tempo beat-ballad with pumping organ. (MW)

West Minist'r (NE>IA)

Personnel incl:	KEITH BROWN	gtr	A
	ARNIE BODE	drms	A
	DAVE COTTRELL	bs	A
	DAVE HEARN	keyb'ds	A
	KIRK KAUFMAN	gtr, vcls	A
	FRANK WIEWEL	vcls	A

45s:	Bright Lights Windy City/Carnival	(Razzberry SR 2975) 1969
	Sister Jane/I Want You	(Magic MXS 45001) 1970
	My Life/Mr. Fingers	(Magic KK 7432) 1971

Originally from Omaha, Nebraska **West Minist'r** later moved to Fort Dodge in Iowa where they played a heavy brand of psychedelia in the late sixties. They continued recording throughout the seventies and released an album as The Hawks in 1980. Prior to the album with The Hawks, Kaufman released a solo album under the pseudonym Captain Kirk. **West Minist'r** is a band worth investigating.

Keith Brown later formed Locust.

Compilation appearances have included: *My Life* and *Bright Lights, Windy City* on *Glimpses, Vol's 1 & 2* (CD); *My Life* on *Glimpses, Vol. 1* (LP); *Bright Lights, Windy City* on *Glimpses, Vol. 2* (LP) and *Fuzz, Flakes & Shakes Vol. 6* (LP & CD); and *Sister Jane* on *Monsters Of The Midwest, Vol. I* (cassette). (VJ/MW)

Dana Westover (CA)

ALBUM: 1 MEMORIAL TO FEAR (Wolf Music MS-9711-12) 1972 R3

NB: Canadian release.

Here's an obscure fragile downer seventies singer/songwriter folk album by an American artist that is quite highly-rated by some collectors. Born in Kentucky, **Dana Westover** now lives in Boston and has a radio show on WUMB. He also runs a small recording studio called Wolf Music in New Hampshire. (VJ)

west coast pop art experimental band
WHERE'S MY DADDY?

THE WEST COAST POP ART EXPERIMENTAL BAND - Where's My Daddy? LP.

We Talkies (?)

45: I've Got To Hold On/
What Are You Waiting For (Epic 10121) 1967

We Talkies was a weird studio group with baby vocals and unusual arrangements. (SR)

We The People (CA) - see American Zoo (CA).

We The People (FL)

Personnel:	RANDY BOYTE	organ, piano	ABCDE
	DAVID DUFF	bs	ABCDE
	WAYNE PROCTOR	ld gtr	AB
	TOMMY TALTON	gtr	ABC
	TOM WYNN	drms	A
	LEE FERGUSON	drms	AB
	TERRY COX	drms	CDE
	CARL CHAMBERS	gtr	D
	SKIP SKINNER	gtr	E

ALBUMS: 1(-) DECLARATION OF INDEPENDENCE (Eva EVA 12009) 1983
2(-) DECLARATION OF INDEPENDENCE (Collectables COL-0532) 1993
3(-) MIRROR OF OUR MINDS (Sundazed SC 11056) 1998

NB: Despite having similar titles and 14 tracks apiece, (1) and (2) have some track differences. (3) is a 2-CD retrospective, from the master tapes, with no less than 40 tracks!!! There's also, *In The Past* (Wohn Records WHNLP-009) 2007 which collects some of their best recordings in a limited edition of 500; and *Too Much Noise* (Sundazed SC 6258) 2008.

FRENCH
EPs: 1 He Doesn't Go About It Right/You Burn Me Up And Down /Mirror Of Your Mind/The Color Of Your Love (PS) (London 10191) 1966
2 St. John's Shop/In The Past/Declaration Of Independence/ Lovin' Son Of A Gun (PS) (London 10184) 1967

NB: These two French picture sleeve EPs are very rare.

45s: My Brother The Man/Proceed With Caution (Hot Line 3680) 1966
Mirror Of Your Mind/
The Color Of Your Love (Challenge 59333) 1966
He Doesn't Go About It Right/
You Burn Me Up And Down (Challenge 59340) 1966
St. John's Shop/In The Past (Challenge 59351) 1966
Follow Me Back To Louisville/
Fluorescent Hearts (RCA Victor 47-9292) 1967
Love Is A Beautiful Thing/
The Day She Dies (RCA Victor 47-9393) 1967
Ain't Gonna Find Nobody (Better Than You)/
When I Arrive (RCA Victor 47-9498) 1968

This seminal band hailed from Orlando in Florida, and despite their lack of national success at the time is nowadays regarded in the same league as **The Chocolate Watch Band**, **Standells**, **Music Machine** etc. This view is entirely justified, as their singles reveal a depth and diversity of talent, from the raucous punk of *When I Arrive* or *You Burn Me Up And Down* through to melodic drifting ballads such as *St. John's Shop* and *The Day She Dies.* **We The People** also have a unique quality in their songwriting, with *My Brother The Man, Mirror Of You Mind, In The Past* and numerous others all standing out as top quality stuff.

The band was formed out of two acts - the **Trademarks** and **Offbeets**, at the suggestion of Ron Dillman, who managed both bands. Within a week of their first meeting/rehearsal in early 1966, they were recording their first single, *My Brother, The Man*, but shortly afterwards Tom Wynn was replaced by Lee Ferguson and the band signed a production and publishing deal with Nashville-based Tony Moon.

Whilst their first two singles contained punchy psychedelic rockers, *He Doesn't Go About It Right* contains a dollop of Kinks style humour and *St. John's Shop* is a beautiful slow ballad. All were big regional hits in Florida and Tennessee, but under threat of the draft and frustrated by the lack of national success, Wayne Proctor quit early in 1967. Shortly before his departure they recorded *Love Wears Black (None)*, at Bradley's Barn in Nashville in early 1967, which were intended for release under the pseudonym Fresh Air. He also co-wrote **The Skunks** 1967 track, *Don't Ask Why* with Clark Taylor, which has recently been given another airing on *The Quill Records Story* (CD).

With Wayne pursuing a career in song-writing, the group continued, although Lee Ferguson was then drafted and replaced by Terry Cox from Those Four Guys. Now signed to RCA, national success still proved elusive, although the later singles are still pretty good (and *When I Arrive* remains a complete stormer).

Tom Talton too left the group in 1968/69 and later resurfaced with Tom Wynn in Cowboy. **We The People** soldiered on for a while, but they eventually called it a day in 1970.

In addition to their singles, the band also had two French EPs with picture sleeves: the first (London 10181) 1966 contains the four tracks that comprise the first two Challenge singles: the second (London 10184) 1967 contains *St John's Shop*, *In The Past*, *Declaration Of Independence* and *Lovin' Son Of A Gun* - the last two being non-US tracks.

WEST COAST POP ART EXPERIMENTAL BAND
SUNDAZED

THE WEST COAST POP ART EXPERIMENTAL BAND - Vol. 1 (Sundazed) 2-LP.

WIZARD OF OZ

WEST COAST WORKSHOP - The Wizard Of Oz And Other Trans Love Trips LP.

WESTFAUSTER - In A King's Dream CD.

The band has also been the subject of three retrospective compilations, with Sundazed's *Mirror Of Our Minds* being the latest and best. A 2-CD package, with extensive liner notes/interviews by Jeff Jarema, it includes no less than 40 tracks. All their single cuts are featured, plus all the "previously unreleased" cuts that have cropped up elsewhere on other comps etc. and a whole bundle of other tracks also make their first appearance anywhere... All in all a thoroughly recommended package!

There's also another vinyl compilation, *In The Past* which collects some of their best recordings, and the previously unreleased (on vinyl) fuzz garage soul rocker, *There's Gonna Be A Storm* in a limited edition of 500.

Compilation appearances have included: *Mirror Of Your Mind* on *Mayhem & Psychosis, Vol. 2* (LP), *Nuggets, Vol. 6: Punk Part 11* (LP), *Psychedelic Archives Vol. 7* (double cassette box), *Even More Nuggets* (CD) and *Excerpts From Nuggets* (CD); *In The Past* on *Mindrocker, Vol. 5* (LP), *Psychedelic Unknowns, Vol's 1 & 2* (LP) and *Psychedelic Unknowns, Vol. 2* (2 x 7"); *You Burn Me Up And Down* and *He Doesn't Go About It Right* on *Mindrocker, Vol. 6* (LP); *Mirror Of Your Mind* and *You Burn Me Up And Down* on *Nuggets Box* (4-CD); *You Burn Me Up And Down* on *Psychedelic Unknowns, Vol. 4* (LP& CD), *Pebbles, Vol. 4 (ESD)* (CD), *Sound Of The Sixties* (2-LP), *Sixties Archive, Vol. 1* (CD), *Songs We Taught The Fuzztones* (2-LP & CD) and *The Seventh Son* (LP); *When I Arrive* on *Pebbles, Vol. 7* (LP); *Girl Of My Dreams* on *Shutdown '66* (LP); *My Brother The Man* on *Filling The Gap* (4-LP box), *Garage Punk Unknowns, Vol. 4* (LP) and *Psychedelic States: Florida Vol. 3* (CD); *In The Past* on *Garage Beat '66 6* (CD); and *When I Arrive* on *Garage Beat '66 2* (CD).

The CD compilation *Psychedelic Microdots Of The Sixties, Vol. 1* (LP) too is also of interest as not only does it include original masters of *My Brother The Man, Mirror Of Your Mind, You Burn Me Up And Down* and *In The Past* to whet your appetite, but also four unreleased tracks, *By The Rule, Half Of Wednesday, Free Information* and *Too Much Noise*. The same tracks, plus *The Color Of Love, St. John's Shop, Alfred, What Kind Of Man Are You?* and *Beginning Of The End* also appear on *I Turned Into A Helium Balloon* (CD). (VJ/MW/SR)

We The People (IA)

This was a different outfit from Iowa City whose *Girl Of My Dreams* is compiled on *Shutdown '66* (LP). (VJ)

We Three (PA)

ALBUM: 1 WE THREE (No label) c1969 ?

From Greensburg, Pennsylvania this rural folk trio (two girls, one guy) plays mostly covers of Dylan (*Blowin' In The Wind, Don't Think Twice*) and other well known songs (*As Tears Go By, Cloudy, For Emily*) on this album plus some Christian tunes. Not recommended. (SR)

Wet Paint (IL)

Personnel:	DALE BERMAN	bs	ABCD
	DENNIS FONTECHIA	drms	AB
	BILL GIARDINI	keyb'ds, vcls	ABCD
	JOHN CWIAK	ld gtr	B
	STEVE GORALSKI	gtr	BCD
	BILLY THOMAS	ld gtr	CD
	RICH WHITE	drms	C
	TOM HABAN	drms	D

NB: Line-up 'A' = The Intruders.

CD: 1( ) THE WET PAINT (North Shore Soundworks NSS-015) 2003

45s: Shame/At The River's Edge (Royal Hollywood RH-101/2) 1967
We Call Him A Man/No One To Love (Formal FR-200) 1967

Park Ridge, Illinois' **Wet Paint** came into being when guitarists Cwiak and Goralski joined forces with the Intruders (Berman, Fontechia, and Giardini). Their debut supposedly came out in April 1966 but the label clearly shows an RCA matrix code from 1967. Faulty memories aside, it's a collectable release featuring a superb, moody punker backed by a fine **New Colony Six** cover. The follow-up coupled the cantering *We Call Him A Man* with a haunting last-dance teen-ballad.

Both sides of their debut resurfaced on *Pebbles Vol. 7* (CD), *We Call Him A Man* appeared on *Psychedelic States: Illinois Vol.1* (CD), and their complete output was gathered together on *Just For Kicks Vol. 1* (CD) - all four sides plus an unreleased **Byrdsy** minor-mooder *Precious Ways*. Mike Dugo revealed that Berman, Giardin and Haban teamed up with Stanley Moss and Pete Ruth to form the Stanley Moss Blues Band and that Goralski and Thomas joined a bogus Zombies to cash in on the 1969 chart success of Time *Of The Season*.

More recently, a co-operative effort between band members and Mike Dugo's 60sgaragebands.com produced the eight-track retrospective where both singles are joined by a quartet of 1967 basement recordings - *Precious Ways, Let The Rain Fall, Better Man Than I* and *We Call Him A Man*. (MW)

Wet Paint (MA)

45: Glass Road/Give You Everything I Got (Onyx ES-7002) 1970

Issued on Eastern Sounds Recording Studios' label, this August 1970 single from Methuen, Massachusetts was overseen by Pat Costa. Liberal doses of wah-wah with stereo separation and panning make *Glass Road* a head-turning experience. The group remains shrouded in mystery but have left this glorious piece of "get real" counterculture diatribe against "plastic people" and their values; hear them out on *A Deadly Dose Of Wylde Psych* (CD). (MW)

WE THE
PEOPLE

WE THE PEOPLE - Declaration Of Independence (Eva) LP.

We Ugly Dogs (NY)

Personnel:	ROGER GEMELLE	gtr, vcls
	ARNOLD INFANZON	gtr, vcls
	ALFRED INFANZON	bs, vcls
	EDDIE MEYERS	drms, vcls

45: First Spring Rain/Poor Man (B.T. Puppy 537) 1968

NB: also issued in the U.K. (B.T. Puppy BTS 45537) 1967 and reissued as by **The Canterbury Music Festival** (B.T. Puppy 541) 1968.

This single is highly rated by some and touted as 'psych' by others. Well, it's very pleasant harmony-rock, somewhat orchestrated, and comparable to, say, **The Cryan' Shames** *Synthesis* material. Rechristened **Canterbury Music Festival**, they released three more singles and a very rare album on B.T. Puppy before a final incarnation as Train with one single - *Pamela/Sing, Sweet Barbara* (Avco Embassy AVE-4507) c1969. (MW)

We Who Are (IA)

Personnel:	GREG COFFIN	bs	A
	ALLEN HARRON	keyb'ds	A
	GREG RIGGERT	drms	A
	GREG SELL	ld gtr	A

45: Last Trip/Remember When (Love 6739) 1968

A sadly short-lived punk outfit from Waterloo and Cedar Falls, Iowa who disbanded when their equipment was destroyed by a flood! *Last Trip*, released in February 1968, was a keyboard-dominated slice of psychedelia with an intro that makes you sit up and take notice.

Last Trip has resurfaced on *The Midwest Vs. Canada Vol. 2* (LP) and *Pebbles, Vol. 10* (CD). (VJ/MW)

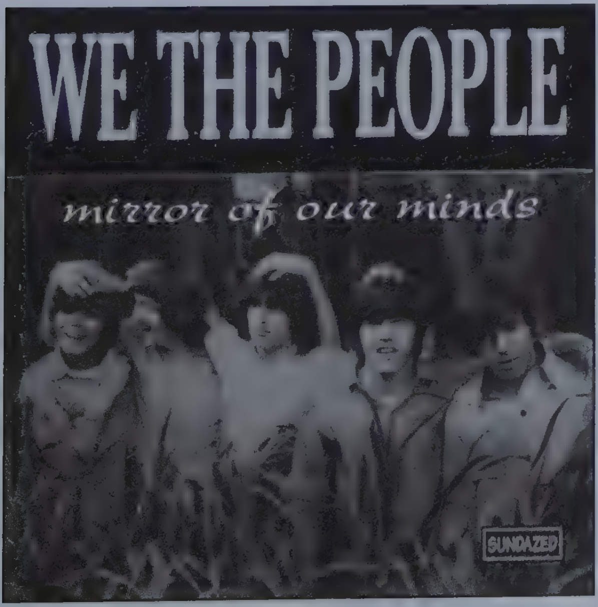
Whail (OH)

Personnel:	DON HANSON	A
	RON HANSON	A
	RICK PREBA	A
	KEN REEVES	A
	MIKE REINHART	A

ALBUM: 1(A) FRESH AIR (Luv 701) 1974

45: You Are What I Am/? (Luv 714) 197?

This lounge rock album was recorded by a Fostoria, Ohio band. They issued singles as **Fresh Air** but changed their name to avoid confusion with another band and their original name became the title of their album instead. The material is diverse ranging from singer/songwriter to psych. Unreleased recordings by the band are rumoured to exist. (VJ)



WE THE PEOPLE - Mirror Of Our Minds 2-CD.

Whalefeathers (OH)

Personnel incl:	STEPHE BACON	perc, tympani, vcls	ABC
	ED BLACKMON	keyb'ds, vcls	AB
	MICHAEL JONES	gtr, vcls	AB
	ROGER SAUER	bs, vcls	A
	LEONARD LE BLANC	bs, vcls	BC
	MIKE WHEELER	gtr, bs	C

NB: Details for line-up "C" incomplete.

ALBUMS: 1(A) DECLARE (Nasco 9003) c1970 R2
2(B) WHALEFEATHERS (Nasco 9005) 1971 R1/R2

NB: (1) has had a limited pirate repressing. (2) also issued in the U.K. on Blue Horizon (2431 009) 1971 and in Germany (Vogue 17257) 1971. (2) reissued on CD (World Wide Records SPM-WWR-CD-0045) 1993 with two bonus tracks, *Omaha* and *Know Thyself*. (2) reissued on vinyl and CD (Akarma AK 188) 2002. (1) and (2) reissued on CD (Akarma AK 187) 2002.

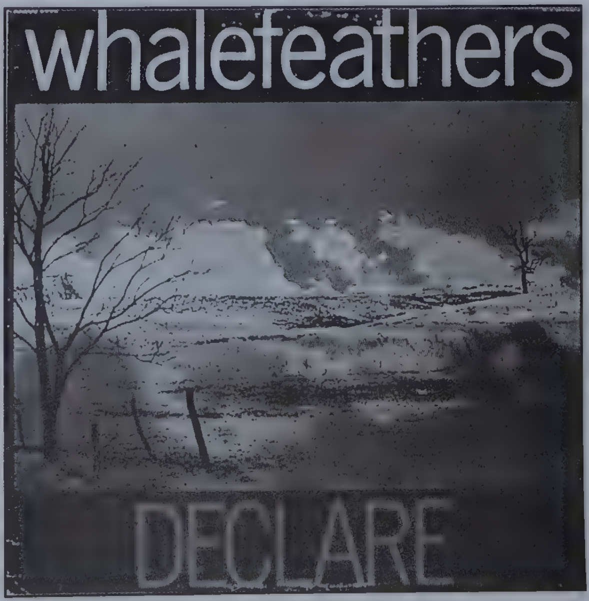
45s: Shaking All Over/Nearing The End (Nasco 006) 1970
It's A Hard Road/Two Feet From My Grave (Nasco 026) 1972

From Cincinnati, Ohio this outfit used to gig frequently with **Westfauster** and played a heavy, very keyboard-dominated blend of music. The band was founded by Michael P. Jones, who started off on bass but later switched to lead guitar. Leonard LeBlanc was born in Massachusetts and raised in Daytona Beach, Florida. He later relocated to Ohio and it was there that he met and decided to join the band.

Their albums have distinct psychedelic influences, and although both have their moments, they are sometimes a bit messy. The second is in a hard blues-rock direction and includes covers of Cream (*World Of Pain*), Ray Charles (*I Don't Need No Doctor*) and **Saint Steven** (*The Batisch*). *Oh, Pretty Woman*, an original, is one of the liveliest and shortest tracks on the album with some decent soloing, whilst *Shadows* is introduced by a spacey/psych organ and on the track keyboards and solos interlink imaginatively. Both albums are sought-after by collectors.

Lenny LeBlanc went on to become a successful Christian music artist, whilst Mike Wheeler who played with the band in their last two years, went on to work with Grammy winning Nashville songwriter Mike Reid. Wheeler also led an act called Wheels, who recorded on Boardwalk, with an album produced by Craig Fuller, and who toured with Little Feat in 1978. He's also worked more recently with Paul Barrere.

Know Thyself has also appeared on *Sixties Archive, Vol. 8* (CD). (VJ/MW/CF)



WHALEFEATHERS - Declare LP.

Michael P. Whalen (CA)

Personnel:	ALLAN BRENEMAN	drms	A
	JIMMY BRYANT	gtr	A
	DAVID COHEN	gtr	A
	DAVID JACKSON	bs	A
	LYLE RITZ	bs	A
	MICHAEL P. WHALEN	vcls, gtr	A

ALBUM: 1(A) MICHAEL P. WHALEN (Pete Records S1102) 1970

45: Where's The Playground, Susie?/
Universal Love (Reprise 602) 1968

Michael P. Whalen was a California singer/songwriter whose *The Quieting Of Oliver Tweak* (featured on his album) was also covered by **The Leaves** on their second album. His single, which was produced by Art Podell and arranged by Jim Webb, contains two average orchestrated pop songs.

Released two years later, his sole album is a decent folk-rock effort, produced by Chris Petersen on a short-lived California label and recorded at the Gold Star Studios in Hollywood. It features several good musicians like David Jackson (**Moon**), David Cohen (**Country Joe and The Fish**) and Lyle Ritz. (SR)

What Four (NY)

45: No Good For Me/Tossin' Ship (Rollem R-103) 1966

From the Whitestone/Little Neck area of Queens, New York this band was previously known as the **Sunrisers**, who'd released a single in 1966... and not the New York City girl-group with two singles on Columbia. (MM/MW)

The What Fours (MA)

45: Basement Walls/Eight Shades Of Brown (Fleetwood 4571) 1966

From Revere in Massachusetts, their guitarist was previously with **The Weekenders**. Two other tracks *Don't Laugh* and *Marshmellow Dream* remain unreleased.

Compilation appearances include: *Basement Walls* and *Eight Shades Of Brown* on *New England Teen Scene, Vol. 1* (LP) and *New England Teen Scene* (CD); and *Basement Walls* on *Gone, Vol. 2* (LP). (VJ/MW)

The What-Knots (?TN)

45: I Ain't Dead Yet/Talkin' 'Bout Our Breakup (Dial 45-4067) 1967

WHALEFEATHERS
EXCELLO

WHALEFEATHERS - Self Titled LP.

This single seems to have been their sole stab for stardom. *I Ain't Dead Yet* got a second life after it was included on *A Journey To Tyme, Vol. 4* (LP).

The band was possibly from Nashville. *I Ain't Dead Yet* was written by Donna Weiss - see **Tony and Terri** entry. (VJ/MW)

The What-Nots (NJ)

Personnel incl: DAVE KENYON
FRANK PATRICOLO

45s:	Morning/I Need You Baby	(Amber AMB 102) 1966
	Nobody Else But You/Look Down	(Amber AMB 101) 1966

A high school aged band from the Hillsdale/Oradell/Hackensack area of northern New Jersey. Their first single, *Morning*, actually made the Top 10 in Seattle and Salt Lake City and was undoubtedly their finest moment. Their second single simply sank without trace and after the relative success of *Morning* everything was downhill until they eventually called it quits. They were one of the few rock bands to record on Amber Records, which really specialised in doo-wop and accapella music.

Compilation appearances have included: *Morning*, *I Need You Baby* and *I Was A Fool* (previously unreleased) on *Attack Of The Jersey Teens* (LP); *Morning* on *Hipsville 29 B.C.* (LP); *I Need You Baby* on *Gravel Volume 1* (CD); *Look Down* on *Wyld Sydes Volume 2* (CD); and *Nobody Else But You* on *Sigh Cry Die* (CD). (VJ)

What's Happening (CA)

45: Baby, You're Hurtin/Hot Buttered Buns (Coreco C-101) 1966

This end-of-'66 pairing was overseen by classical-violinist-turned-engineer Armin Steiner, who started around 1960 with a self-built home studio and went on to great things (at Hollywood Sound Recorders, 1965-1971, and then Sound Labs) in popular/classical music and soundtracks, with over 100 gold/platinum albums to his credit (according to Mix magazine). He worked frequently with L.A.'s finest session musicians, including 'the Wrecking Crew', and was at the controls on milestone recordings like *Macarthur Park* by Richard Harris. He operated in Los Angeles, as did arranger Rene Hall, who was an L.A. Motown session guitarist. No trace of the band found and it's just as likely to be a studio-only aggregation.

Baby, You're Hurtin' has reappeared on *A Journey To Tyme Vol. 4* (LP); it's beat-pop with mature male harmonies and keening guitar motifs, written by Otis Hale (perhaps the same guy later on the **A.B. Skhy** album and in the Sanford-Townsend band?). *Hot Buttered Buns* is a keyboard workout similar to Ray Charles' *What'd I Say* interrupted by lewd raps about all sorts of 'buns'. (MW/VJ)

What's It To Ya (IN)

Personnel:	ROBERT BAIN	drms, vcls	A
	KENNY HOLLYWOOD	gtr	A
	WILLIS KTU	bs, keyb'ds, vcls	A
	PELLY MORGAN	gtr, keyb'ds	A

ALBUM: 1(A) WHAT'S IT TO YA (Huh Records) 1975

This folk/rural-rock album from Indiana featured vocal harmonies and some interesting guitar work. (SR/CF)

What's Left (TX)

45s:	Somebody Took A Shot At Me/Girl Said No	(Capri 520) 1966
	He Was A Friend Of Mine/ You're A Better Man Than I	(What's Left? 101) 196?

From Houston, Texas this band evolved from The Fall-outs (presumably what was left after the fallout?) and released at least one single on Capri. The second is not confirmed to be by this band; there was a same-name bunch from Winter Garden, Florida.

Girl Said No is a pumping punker which has reappeared on *Sixties Rebellion Vol. 5* (LP/CD). (MW)

The What's New (FL>France)

Personnel:		
	CARL ??	A
	JAY ??	A
	KEVIN ??	A
	SCOT SCOT	A

French EPs:			
	1(A)	Early Morning Rain/Driving Wheels/ Huckleberry Finn/ The Last Thing On My Mind (PS)	(Number One LOU 2013) 1966
	2(A)	Get Away/It's Over Now/Up So High/ Daisy (PS)	(Number One LOU 2014) 1967

French 45s:		
	Early Morning Rain/ ?	(Number One LOU 10?) 1966
	Get Away/ Up So High (Disque No 2) (PS)	(Number One LOU 106) 1967
	It's Over Now/Daisy (PS)	(Number One LOU 10?) 1967

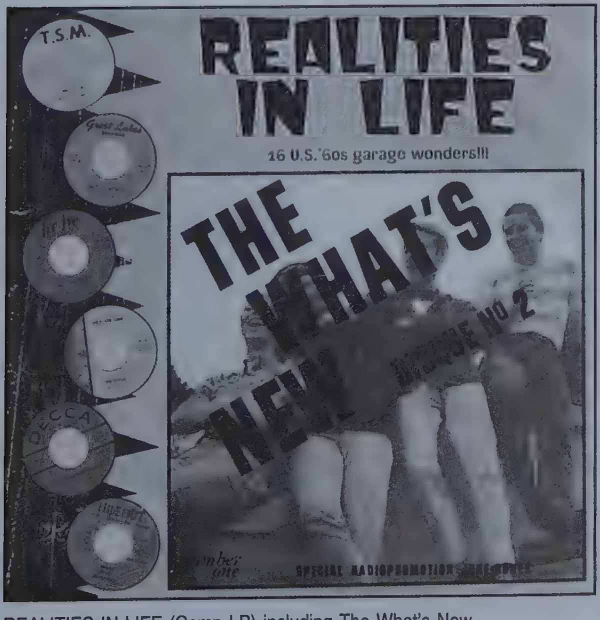
This Orlando, Florida quartet had several France-only releases, having relocated there after being spotted by a talent scout and offered a recording deal. They produced at least two EPs and several singles in 1966-7. The fuzz-popper *Up So High* is the cut from their second EP favoured by the compilers of *Realities In Life* (LP), *Let's Dig 'Em Up, Vol. 3* (LP) and *Fuzz, Flaykes And Shakes, Vol. 4* (LP & CD); whilst *Get Away* also figures on *Destination Frantic Volume 2* (CD) and on *Volume 3* (CD).

Band leader and songwriter Colin Scot settled in the UK where he recorded several folk/pop albums during the seventies: *Colin Scot* (United Artists UAG 29154) 1971 includes performances by Robert Fripp, Peter Hammill, Jon Anderson, Peter Gabriel, Rick Wakeman, Linda Hoyle, and many others. The album was also issued in the USA, but not until 1976 (Import Records IMP-1009). This was followed by *Just Another Clown* (Warner Bros K46236) 1973 and *Out Of The Blue* (Warner Bros K-46281) 1974. (MW/CF)

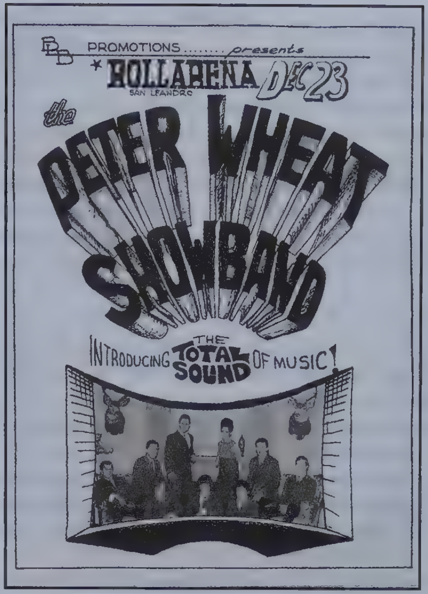
Whatt Four (CA)

Personnel:		
	TOM BITTERS	gtr
	TOM FERENCE	drms
	JOHN LANGDON	ld gtr
	GREG SANDERS	bs, vcls

45s:		
	Our Love Should Last Forever/ You Better Stop Your Messing Around	(E-S-P ESP-109) 1966
	You're Wishin' I Was Someone Else/ Dandelion Wine	(Mercury 72716) 1967



REALITIES IN LIFE (Comp LP) including The What's New.


PROMOTIONS .... presents
HOLLARENA DEC 23
SAN LEANDRO
the PETER WHEAT SHOWBAND
INTRODUCING THE TOTAL SOUND OF MUSIC!

PETER WHEAT gig flyer.

This pair of collectable singles by a Riverside, California quartet has finally caught the attention of compilers.

Our Love Should Last Forever is great psych-punk and has reappeared on *Straight From The Garage Vol.1* (EP).

You're Wishin' I Was Someone Else is excellent, bombastic fuzz-pop, revived on *Basementsville! USA* (LP) and *Where The Action Is!* (4-CD book). It was co-written by Ken Johnson, of **Ken and The Fourth Dimension** fame.

Dandelion Wine is blissed-out sitar-like pop and has reappeared on *Collecting Peppermint Clouds* (LP). It was written by Jerry Scheff of **Friar Tuck, Gladstone, Goldenrod, Millennium** etc. (MW)

Whazoos (PA)

Personnel incl:		
	BOB GRYZIEC	A

45:		
	Inside Of Me/The Rain Came (PS)	(National N 611/2) 1967

Whazoos was a quintet from Wilkes-Barre, Pennsylvania. They included bassist Bob Gryziec from Thee Avantis, who released one single in 1966 - *I Want To Understand/Nancy* (SAMRON 103). He also spent time with pop outfit The Buoys. **The Whazoos** evolved into **Great Bear**. For more details on these and other Pennsylvania sixties bands, look no further than Mike Kuzmin's book 'Sounds From The Woods'.

Inside Of Me is featured on *Psychedelic Crown Jewels, Vol. 3* (CD) - a stately and subdued opus, with piano and mannered vocals, it warrants repeated plays for full appreciation of some fine fuzz-work. (MW/MKn)

Peter Wheat and The Breadmen (CA)

Personnel:			
	BOB BIRDWELL	(gtr) bs	ABC
	ROGER KENNEDY	vcls, gtr	ABC
	TERRY REISMAN	drms	ABC
	DAVE WHEELER	gtr	A
	BARRY HOUK	ld gtr	BC
	CHUCK TEDFORD	keyb'ds	B
	DALE RADCLIFF	keyb'ds	C

45:		
	All The Time/Baby What's New	(Amber 6657) 1966

From Fremont in California, this band began when Washington High School friends Dave Wheeler and Bob Birdwell started playing guitars together in

1964. Needing someone to play lead, they asked another school friend, Roger Kennedy to join them and were introduced to drummer Terry Riesman from Mission High School. Terry didn't even OWN a set of drums... but he borrowed the school's marching band's drums and he set them up in such a way that he could play them as a set!

Dave Wheeler named the band 'the Tarentels' from a dictionary - Tarentella being the Italian dance of the tarantula. Over time, Dave moved away, and Bob moved over to bass. Roger moved from lead to rhythm, and Barry Houk came in as lead. Chuck Tedford was also brought in on keyboards.

Bob: - "We landed a job playing with **The Turtles** at the San Leandro Rollerina, (Bill Quary's Teens & Twenties) and were spotted by Barry Carlos of Go Teen Productions. He signed us up as **Peter Wheat and The Breadmen** and we played all over with the big names of the day. **Paul Revere**, **Byrds**, Animals, Them, Chuck Berry, **Big Brother**, Yardbirds, and so many more I can't recall just sitting here. Since we were KYA Radio's "house band" we were even originally scheduled to play with the Beatles at Candlestick. However, because of a conflict between our Musician's Union, (Local 510), and SF's union, (Local 6), we got bumped.... but at least we DID get tickets to see the show".

"Dave Wheeler still writes and plays music full-time; I'm a business executive for a very large private corporation; Terry was working as a janitor last I heard; Roger passed away in the mid-nineties; Chuck Tedford was a truck driver and is now happily retired; and I haven't seen Barry in around 10 years..."

Baby What's New has also been compiled on *Pebbles, Vol. 10* (LP) and *Nuggets: You Got Yours!* (CD); and *All The Time* is on *Pebbles Vol. 11: Northern California* (CD). (VJ/BBI)

Wheatstone Bridge (IL)

ALBUM: 1 BAD CONNECTION (San Ron 200) 1976 R1

This is a hard-rock album from a Kankakee, Illinois band. The eight tracks comprise two ballads and six rockier numbers and the musicianship is tight and professional. The cover art, however, is shockingly un-professional. (VJ)

Wheatstone Bridge Band (MA) - see Quarry (MA).

The Wheel of Fortune (OR)

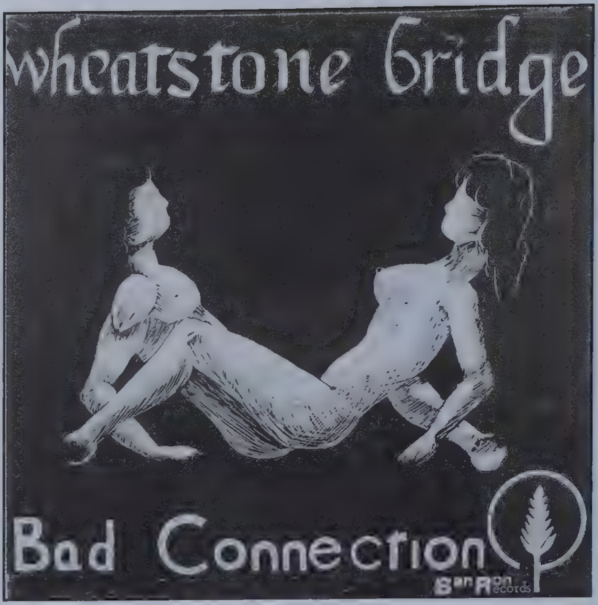
Personnel:			
	RON ALLEN	vcls	A
	DEL HANDLEY	ld gtr	A
	DAN NICHOLSON	sax	A
	BOB STOUTENBERG	drms	AB
	GARY THOMPSON (BILL SCREAM)	vcls, keyb'ds	AB
	DON CLARK	ld gtr	B
	KEITH COLLINS	bs	B
	LARRY CONGRAM	keyb'ds	B

NB: line-up 'A' 1967-68; 'B' 1968-69.

45s: Before You Leave/Long Long Day (Ridon 856) 1967
All The World/Funny Looks (Jamie 1360) 1968

The Wheel of Fortune formed in Salem, Oregon with members from local teen bands The Untouchables, The Breakaways and The Henchmen. Their punkish sounding debut single was a local hit. Its success led to a contract with the Philadelphia-based Jamie Records but after just one further single arguments about musical direction brought their recording career to an end. However, they moved to Beaverton, Oregon with a modified line-up 'B', which did not record, before the draft and further differences of opinion led to their demise. Bill Scream was last reported composing commercials and movie soundtracks. He still owns a small recording studio. Bob Stoutenberg owns The Moon June Music Publishing Company.

You can also check out *Before You Leave* on *Highs In The Mid-Sixties, Vol. 16* (LP) and on *Wyld Sydes Volume 9* (CD). (VJ)



WHEATSTONE BRIDGE - Bad Connection LP.

Jim Whelan and The Beau Havens (VA/MD)

Personnel incl: JIM WHELAN A

45: Elizabeth/Feel So Good (Gama 705) 1965

NB: Flip side is by Johnny Colgan & The Beau Havens.

A teen-punk outfit either from the near-D.C. town Belle Haven in Virginia, or from Belle Haven Road in a Kentwood, Maryland development - hence their name. They were 15 when they formed and soon became a popular live attraction locally at frat parties and school dances. Their single was a double-sided teen punker, with *Elizabeth* being an ode to one of the band member's girlfriends and *Feel So Good* being written by leader of **The Nautiloids**, Richard Fulton. The single was recorded at the Edgewood Recording Studio, Washington D.C. in 1965.

Compilation appearances include: *Elizabeth* on *Back From The Grave, Vol. 7* (2-LP); and *Feel So Good* on *Garage Punk Unknowns, Vol. 8* (LP). (VJ/MW/RF)

The Whether Bureau (NY)

45: Why Can't You And I?/White And Frosty (Laurie 3431) 1968

This seems to have been a one-off New York City venture on Laurie.

White And Frosty has since resurfaced on *Mindrocker, Vol. 10* (2-LP) and you'll also find *Why Can't You And I* on *Fading Yellow Vol. 6* (CD). (VJ)

The Whey (NY)

45: R U Sure/Foxy Lady (Century 28776) 196?

A Rochester, New York band who were fans of **Blue Cheer**/Hendrix noise-fests. *R U Sure* is a rocked-up rework of *Hand Jive* and is backed by a faithful rendition of the Hendrix classic. The single is thought to date form 1967 or '68. (MW)

The Whims (MA)

ALBUMS: 1 ON THE ROCKS (Fleetwood 5096) 1970
2 TRUCKIN' (No label XPL-1021 197?

These albums were produced by the all-girl Wheaton College acappella group The Whims. The second album features folky covers of **The Grateful Dead**, Traffic and The Beatles. (SR)

Whistler, Chaucer, Detroit and Greenhill (TX)

Personnel:	DAVID BULLOCK	gtr, bs, vcls	A
	JOHN CARRICK		A
	SCOTT FRASER	gtr, keyb'ds, bs, vcls	A
	EDDIE LIVELY	gtr, vcls	A
	PHIL WHITE	bs, keyb'ds, vcls	A

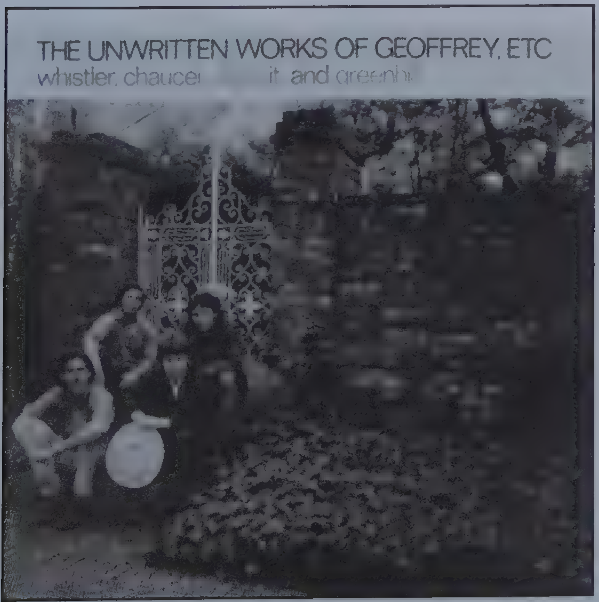
ALBUM: 1(A) THE UNWRITTEN WORKS OF GEOFFREY, ETC... (UNI 73034) 1968

NB: (1) reissued on vinyl (Fallout FOLP2007) 2006. (1) reissued on CD (Fallout FOCD2007) 2006.

This Texas group from Fort Worth comprised of Scott Fraser, Eddie Lively (both ex-**Mods**), David Bullock and Phil White, under the pseudonyms of Benjamin Whistler, Geoffrey Chaucer, Nathan Detroit and Philip Greenhill. If Fraser, Bullock and White all began playing circa 1963, they apparently didn't team up before 1967, when David Bullock returned from the coffee house circuit of Houston.

John Carrick: "David knew me from a club/coffee house my mom and I owned in Houston. It was called 'Sand Mountain' and was quite the hot bed of singer songwriters including Jerry Jeff, Towns, Guy Clark and lots more. Anyway, I ended up going to Fort Worth and worked on the album for about a year. By the time the album photos were taken, I had moved back to Houston. They got Guy Clark to take the cover photo and he failed to call me for the shoot, so Guy set the timer and sat in the picture. Another interesting sideline concerns a song on the album called *Me And My Babe*. The song needed a banjo adding, so we contacted the northeast Texas banjo stud, another young guy from Fort Worth called Steve Bruton."

Their album contains some superb psychedelic compositions (*Day Of Childhood*, *House Of Collection*) and good folk-rock songs with nice guitar solos and Beatles inspired vocals. Some tracks especially *The Viper (What John Rance Had To Tell)* (written by a young T-Bone Burnett, who produced the recording sessions too) and *House of Collection* recall the folkier material Neil Young was writing and singing in the twilight of **Buffalo Springfield's** career and during his early solo career. *The Viper (What John Rance Had To Tell)* blends country and folk-rock and the lyrics seem to be about life and gossip in a small town. *Day Of Childhood* has a discordant intro (but is marred by poor sound quality on the vocals). The highpoints include the **Byrds**-influenced Rickenbacker guitar, some backwards guitar solos and vocals which some liken to Neil Young. *Upon Waking From The Nap* is in a more baroque orchestrated folk style and has an unusual ending. *Live 'Till I Do* concludes with some good guitar work and *Street In Paris* seems derived partly from thirties European cabaret and features nice violin. One can listen to the lyrics and visualise a beautiful girl dancing in one's mind's eye. The concluding song on side one, *As Pure As Freshly Driven Snow* and the opener to side two, *Tribute To Sundance* are the most harmonious tracks and the closest the album comes to pop. *House Of Collection* is one of the best and most psychedelic tracks, although like *Day Of Childhood* the sound quality is a little muffled in places. The song veers towards prog-rock with interesting pace changes, backwards guitar and a sort of creepy dazed organ sound. *Just Me And Her* is a pleasant country-rock ditty with some accomplished banjo. *On Lusty Gentlemen* has an appealing keyboard intro and the lyrics relate to conversations on park benches on Saturday mornings. The song has some lovely violin and off-key piano towards the end and the mood is slightly understated. *Ready To Move* is a harder edged number and a fitting finale that features some heavier psych guitar mid-way and a sort of droning psych sound throughout. Overall, the album is very consistent and strongly recommended.


THE UNWRITTEN WORKS OF GEOFFREY, ETC
whistler, chaucer, detroit and greenhill

WHISTLER, CHAUCER, DETROIT AND GREENHILL - The Unwritten Works Of Geoffrey, Etc... LP.

Some have commented on the album's understated mood that puts it a cut above many similarly derivative albums of the time. All their material was original and Joseph "T-Bone" Burnett produced the sessions recorded in Fort Worth and in Santa Ana, California. The album experiments with different musical styles and the songwriting is incredibly mature given they were only in their late teens. The album's inclusion in the book 'The Mojo Collection - The Greatest Albums of All Time' in 2000 inspired fresh interest in the band leading to the album's eventual reissue in 2006 on Fallout.

The lack of a permanent satisfactory drummer inhibited their efforts as a performing group. At the end of 1968, Frazer, Bullock and White would finally meet a percussionist, Brett Wilson, in Austin and together they formed **Space Opera**. They intensively toured through the South before finally signing with Epic in 1972, thanks to Michael Mann, their manager and sponsor. In 1969, Eddie Lively would play with **John Abdnor**.

Tragically two of them have died in recent years in their fifties. Scott Fraser died aged 57 on 19 September 2006 after a long illness and Philip White died on 6 September 2008, aged 58. (VJ/SR/JCk)

Bergen White (TN)

ALBUM: 1 FOR WOMEN ONLY (SSS International) 1969 R1

NB: (1) reissued on CD (Rev-Ola CRREV56) 2004.

Bergen White is best-known as a member of **Ronny & the Daytonas**. His soft-pop solo album features gorgeous vocals and lush string arrangements evocative of **The Beach Boys**, Harry Nilsson & Bread.

In 1969, when the group split up, **White** remained in the Nashville area, where he recorded his first album, *For Women Only*. He wrote or co-wrote several of the tracks himself, another *Now* was co-written with Bob Tubert, but some of the best are his soft pop covers of other people's material. There are two David Gates tunes, *Gone Again* and Look At Me, which appeared on Bread's debut album that same year. *She Is Today* is a more upbeat version of the Barry Mann & Cynthia Weil song that had previously been recorded by **The Vogues**, who also recorded on SSS at the time. Other covers include a fresh interpretation of The Lettermen's harmony pop arrangement of Little Anthony & the Imperials' *Hurt So Bad* and Townes Van Zandt's gorgeous *Second Lover's Song*. In the same era **White** provided vocals (along with Daytonas' group leader Buzz Cason and Bobby Russell) and string arrangements for several so-called "supermarket" knockoff records that were released by the budget sound-alike Hit Records label. **White** continues to work as an arranger/producer in Nashville.

The album has been elusive for many years and the CD reissue features six extra tracks comprised of rare mono single mixes and outtakes. This is the first time this album has been issued on CD and it comes with a fully detailed history of the recording and period photographs. (VJ)

White Cloud (NY)

Personnel:	CHARLES BROWN III	gtr	A
	RICHARD CROOKS	drms	A
	THOMAS JEFFERSON KAYE	vcls, gtr	A
	KENNETH KOSEK	fiddle	A
	DON PAYNE	bs	A
	TEDDY WENDER	piano	A

ALBUM: 1(A) WHITE CLOUD (Good Medicine GM-LP-3500) 1972

Released on the obscure Good Medicine label in a beautiful snakeskin textured gatefold cover, this album is beginning to be sought-after. Led by the legendary performer/producer Thomas Jefferson Kaye, the songs include *All Cried Out*, *Qualified*, *Collection Box* and *Hoe-Bus*. A few cuts have killer fuzz guitar leads and others have a nice communal folk feel.

White Cloud also backed Loudon Wainwright III on his third album (the one with *Red Guitar* and *Dead Skunk*).

A native Indian, Thomas Jefferson Kaye also produced several of Gene Clark's albums and released two interesting solo albums in 1973 and 1974 (the latter with Fagen and Becker from Steely Dan). (SR)

White Fluff (ME)

Personnel incl:	ROLAND BECHARD	bs
	DANNY CARON	drms
	NICK KNOWLTON	ld vcls
	TERRY McCARTHY	ld gtr
	PIERRE NADEAU	keyb'ds

45: Vegetable Binge/Stoned Lonely (PS) (EAB 45-1112) 1969

Terry & The Telstars formed in Lewiston, Maine in 1964. They recorded a single in 1967 but it was not released, until both sides (*Reasons* and *Stop & Think*) were unearthed on the *New England Teen Scene Unreleased* (CD). After a change of name to **White Fluff**, they finally released a single in October 1969 on Ed Boucher's EAB label. The band folded the following year but most of them would come together again in 1971 to record a single by Jonathan Cloud - see the **Euphoria's Id** entry.

Vegetable Binge is also on *The New England Teen Scene Vol. 2* (LP). (MW/ELn/VJ)

White Harvest (OH)

ALBUM: 1 WHITE HARVEST (w/insert) (Rite 36527-8) 1976 R3

Here's a very obscure private seventies Christian rock album from a Cuyahoga Falls, Ohio outfit. The music is centred around mixed male/female vocals and a tinny organ. There are some more West Coast vibes on some tracks which does give the album a laid-back feel. (VJ)

White Haven Pillow (CA) - see **Just VI (CA)**.

White Light (CA)

Personnel:	MISSISSIPPI (GARY ABRAMS)	vcls, gtr	A
	JOEL PERRON	ld gtr, bs, drms	A
	KURT PERRON	electric piano, drms, bs, ld gtr	A

ALBUMS: 1(A) WHITE LIGHT (Century 39955) 1970 R3
2(A) WHITE LIGHT (Century 40136) 1971 R3

NB: (1) first version contains *Heartbreak Hotel*. (2) repackaged second edition contains *VDFM*, and is by far the rarer version. (1) reissued on vinyl (Vanita) 198? and reissued on CD (Two Of Us 001) 1998 together with **Mississippi**'s solo album *Velvet Sandpaper*. (1) reissued again on CD (Progressive Line PL 578) 200? together with **Mississippi**'s solo album *Velvet Sandpaper*.

This group was from Long Beach, California. Musically, the album is very diverse. There's quite a good cover of Bob Womack's *What Is This*; the Beatle-ish *You'll Lose A Good Thing*; and lots of funky strutting on *Cold Shot*. The highlights are covers of **The Fugs**' *I Couldn't Get High* and **The Velvet Underground**'s *I'm Waiting For The Man*. You'd be well-advised to grab a reissue before forking out for either of the very rare original editions; this one is an acquired taste.

Both versions of the album have the same front cover design, which is the same design used by **The Philosophers** on their *After Sundown* album. Both titles were manufactured by Century Records, who offered bands without artwork the option of picking a cover from a number of 'catalogue' art designs.

Mississippi also recorded an album entitled *Velvet Sandpaper*. This has been reissued on vinyl and CD.

Compilation appearances have so far included: *VDFM*, *Crashin'*, *White Light Pt. 1* and *White Light Pt. 2* on *Filling The Gap* (4-LP box) (these are the tracks that only appear on the repackaged version of the album); and *I Couldn't Get High* and *Cold Shot* on *Kicks & Chicks Vol. 1* (LP). (VJ/CF/MW)

White Lightnin' (TN)

Personnel:	BUSTA CHERRY JONES	bs, vcls	A
	DONALD KINSEY	gtr, vcls	A
	WOODY KINSEY	drms, vcls	A

ALBUM: 1(A) WHITE LIGHTNIN' (Island ILPS 9325) 1975

Recorded at Sam Phillips Studios in Memphis, the only album of this black power trio may interest fans of **Velvert Turner**, **Black Merda** and other bands influenced by Hendrix.

Housed in a superb die-cut sleeve painted by Mati Klarwein (also responsible of the famous covers of **Santana**'s *Abraxas* and Miles Davis' *Bitches Brew*), this album was produced by no other than Felix Pappalardi, who really knew how to record such a group, as he also produced Cream, **Mountain** and Hot Tuna. All the material was original, except for a cover of Garland Jeffrey's *Wild In The Street*.

A veteran of the Memphis scene, Busta Jones had previously played with **Moloch**. In 1973/74, he travelled to England where he recorded with Brian Eno, Chris Spedding and the Sharks. In the early eighties, he worked with Robert Fripp and Talking Heads.

The Kinsey brothers would later front the Kinsey Report, an electric blues group and work with their father, "Big Daddy" Kinsey, a Chicago blues singer. Donald would also record with Peter Tosh. (SR)

White Lightning (MN)

Personnel incl:	TOM 'ZIPPY' CAPLAN	ld gtr	A
	MICK STANHOPE	drms, vcls	A
	WOODY WOODRICH	bs	A

ALBUMS: 1(A) (UNDER THE SCREAMING DOUBLE) EAGLE
(American Sound AS 1002) 1995
2( ) STRIKES TWICE 1968 - 1969 (CD)
(Arf! Arf! AA-066) 1997

STEREO
WHITE
LIGHT

WHITE LIGHT - Self Titled LP.

45s:	William/Of Paupers And Poets	(Hexagon 6801) 1968
	William/Of Paupers And Poets	(Atco 6660) 1968
	William/Of Paupers And Poets	(Hexagon 944) 1968

This outfit was formed by ex-**Litter** guitarist Caplan in Minneapolis, Minnesota in September of 1968. The compulsive psychedelic-punk song *William*, which was issued on a number of occasions, was their finest moment. They later became **Lightning** and issued one single and an eponymous album on PIP.

(Under The Screaming Double) Eagle and *Strikes Twice* are retrospective albums of previously unreleased material, which was recorded around the time of the superb *William* single during 1968-69 at Warren Kendrick studios in Minneapolis. Some tracks are purely instrumental and the extended *No Time For Love* bears more than a little resemblance to **Quicksilver**'s excellent *Gold And Silver*, but there's some superb guitar jamming here and either album is essential for **Litter** fans and recommended to all connoisseurs of guitar-driven psychedelia.

In 2001, Zip Caplan released a new CD *Monsters And Heroes* as Zip Caplan and Cast of Thousands. Mostly instrumental it comprises 21 tracks of classic horror movie, old serials and fifties T.V. series soundtracks but was recorded with 'rock' instruments. 48 different musicians are featured, with a different set of players backing Zip on each track. Some of the guests include Jim McCarty (The Yardbirds), Joey Molland (Badfinger), Nokie Edwards (The Ventures), Bobby Torres (Joe Cocker and Tom Jones), Doug Nelson (Jonny Lang Band), Bruce "Creeper" Kurnow (**Mason Proffit**), Denny Libby (**The Castaways**) plus guys from Edgar Winter, **Gypsy**, **The Litter**, **Stillroven**, **Underbeats**, **White Lightning** and **Crow**.

William was later covered by two bands in the eighties: Broken Jug and Billy Synth and The Turnups.

Compilation appearances include: *William* and *Of Paupers And Poets* on *Litter - Rare Tracks* (LP); *William, Of Paupers And Poets* and *(Under The Screaming Double) Eagle* on *The Scotty Story - Minnesota's Legendary '60s Rock Label!* (CD); *William* on *Acid Dreams, Vol. 1* (LP), *Everywhere Interferences* (LP), *Acid Dreams - The Complete Set* (3-LP), *Acid Dreams Testament* (CD) and *Garagelands, Vol. 2* (CD); and *Freedom* (the 45 version) on *The Arf! Arf! Blitzkrieg 32 Track Sampler* (2-CD). (VJ/MW)

White Room (?NY)

45:	Thoughts Of Yesterday/ Where Has Summer Gone	(Symbol 3) 1968

Rambling pop-psych on a New York City label with nonsensical couplets (shades of Race Marbles' *Like A Dribbling Fram*) - the trippy period-piece *Thoughts Of Yesterday* now graces *A Heavy Dose Of Lyte Psych* (CD). *Where Has Summer Gone* is a slow dirge with more picturesque lyrics. (MW)

WHITE LIGHTNING - (Under The Screaming Double) Eagle LP.

Ruth White (CA)

ALBUMS:	1	SEVEN TRUMPS FROM THE TAROT CARD AND PINIONS	(Limelight LS- 86058) 1968 R1
	2	FLOWERS OF EVIL	(Limelight LS-86066) 1969 R1
	3	SHORT CIRCUITS	(Angel S-36042) 1972

Ruth White recorded at least three albums which are sought-after by some collectors. Her two Limelight records may appeal to readers interested by **Don Robertson** and other psychedelic electronic sound pioneers.

Seven Trumps is an electronic impression of the Tarot deck. *Flowers Of Evil* comprises poetry readings of Charles Baudelaire accompanied by avant-garde electronics. Tracks include *The Cat*, *Spleen* and *The Litanies of Satan*. On *Short Circuits* **White** turns her attention to various classical musical themes. (SR/SN/VJ)

Bobby Whiteside (IL)

45s: (partial list)	I'm Going Your Way/Wendy Wakefield	(USA 775) 1964
	Lonesome King/Sun Is Cold	(Philips 40322) 1965
	Say It Softly/I'll Never Get Away	(Destination 603) 1965
	You Give Me Strength/Summit	(Destination 606) 1965
	I Saw You With Him/And Then I Saw Her Cry	(USA 879 1967
	Got A Funny Feeling/Father D'Orio	(Gregar 710105) 1971
	Easy With Me/	(Curtom 1988) 1973
	Why Don't You Grow Up/Piano Man	(Curtom 2001) 1974

A prolific Chicago-based artist who also released some albums but whose material may well be outside the scope of this book. On the Philips single, *The Sun Is Cold* combines Donovan with **Barry McGuire** and a touch of Phil Spector's production values (bells and kettledrums persist) but sounds quite mature for its vintage. *Lonesome King* is a missed opportunity as it sounds much like the other. Only at the end of the track does the atmosphere gains some intensity. (MK/MW/GM)

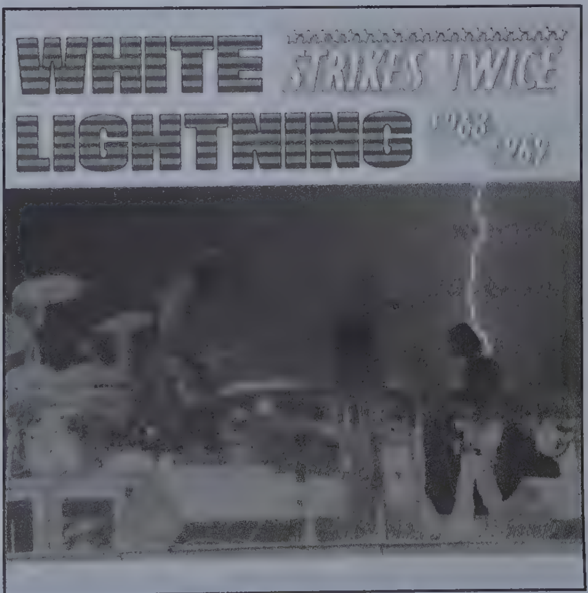
White Summer (MI)

Personnel:	JIMMY WATKINS	ld vcls, drms, perc	A
	RICK LOWE	gtr, vcls	A
	DAVID WHEELER	bs, vcls	A

ALBUM: 1(A) WHITE SUMMER (No label 60343) 1976 R3

NB: (1) reissued on vinyl with a different cover (No label) 199? and reissued again on marble vinyl (No label) 199? (1) reissued again on vinyl (Void 026) 200? in a limited edition of 500. (1) reissued on CD (Mind's Eye Records MER 32-166) 2002.

Here's the sole album of a seventies trio from Michigan. It was recorded at Uncle Dirty's Sound Machine Studio. It's a melodic heavy rock album with progressive and psychedelic touches, embracing both acoustic and



WHITE LIGHTNING - Strikes Twice 1968 - 1969 CD.

hard-rock. There are some flowing instrumental passages with virtuoso guitar in acid- and jazz-rock modes that may appeal to those with psychedelic leanings. The highlight is the eight-minute cut *Omega.* (VJ)

White Wash (RI)

45: You Haven't Seen My Love/
You Better Think It Over (Zowie Z 1000) 1968

These are two very fine moody and dynamic keyboard-led rock ballads from a Providence, Rhode Island act, like a lighter **Vanilla Fudge**. (MW)

White Wing (SD)

ALBUM: 1 WHITE WING (w/insert) (ASI 212) 1976 R1

Progressive outfit **White Wing** came from South Dakota with lots of keyboards, layered guitar and mellotron. The band was much influenced by UK rock groups. They later recorded two fine hard-rock albums as Asia. (SR)

White Witch (FL)

Personnel:			
	BEAU FISHER	drms, vcls	A
	RON GOEDERT	vcls	AB
	BUDDY PENDERGRASS	keyb'ds	AB
	BUDDY RICHARDSON	gtr	AB
	BOBBY SHEA	perc	AB
	BILL PETERSON	perc	B
	CHARLIE SOUZA	bs	B

ALBUMS: 1 WHITE WITCH (Capricorn 0107) 1972
2 A SPIRITUAL GREETING (Capricorn 0129) 1974

NB: (1) also released in the UK (Capicorn K 47505) 197?.

Formed in Florida by Buddy Richardson, a veteran of the Tampa scene (**Outsiders**, **Soul Trippers** and **Noah's Ark**), **White Witch** played a mix of Southern heavy rock and hard/glam-rock, with painted faces, powerful vocals and some strange lyrics. Their two albums are highly-rated by some, ignored by others.

Buddy Pendergrass died on 17 March 2003. He had been suffering from cancer. (SR/VJ)

Whitewood (NY)

Personnel:		
	anonymous	A

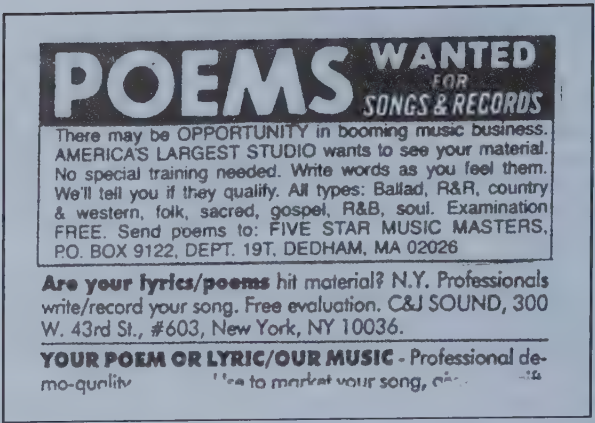
ALBUM: 1 WHITEWOOD (Exotic EXS-1-91172) 1972 R5

NB: (1) publishers demo album issued in plain white jacket. (1) reissued on vinyl (Rockadelic RRLP 36) 1998 with bonus cut (*Intro*) - just 600 copies were pressed.

A very odd story lies behind this rare item. The songs on this album were written by a father for his children's band and after unsuccessfully trying to record the songs with his kids, he decided to have them recorded by "professionals".

From the early sixties to the early eighties, magazines commonly ran ads in the back reading "Songwriters! Put Your Lyrics To Music!" For a price, these shifty "companies" would employ a crew of hack players to throw something on tape quickly, invariably to the utter disappointment of the customer. This album resulted from one such venture. It is, however, unique in two very important ways: i) Most often, the finished "songs" were furnished to the customer on tape - this one arrived as a small quantity of vinyl albums, and ii) most of these outfits were based in Nashville and therefore were country music - but this company was based in New York City and the faceless studio band they employed sound like high school dropouts that were paid in weed!

Obviously, the results are only variably successful but the best stuff is not to be missed. *Victim Of My Mind* is wicked psychedelic-punk with **Blue Cheer**-style roaring fuzz guitar coursing through it and *Whitewood* is a crude melodic hard-rocker with creepy lyrics seemingly about inherited madness that culminates in a haze of feedback. It's a very disturbing record - highly recommended!



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Naturally, the songwriter was disgusted with the finished album but brave enough to make a second stab at it and a follow-up was recorded with different musicians. This later record (which is reputedly awful) was the source of the opening "bonus" track on the Rockadelic reissue. (CF/MW)

Dan Whitley (CA)

ALBUM: 1 IN SEARCH OF JUSTUS (No label) 1969 R1

This is a seldom seen orchestrated psych-pop album from a California artist. Most of the songs are self-penned with Bobby Morphis. Some are Beatles-influenced pop-psych with harpsichord, effects, some orchestration and occasional fuzz guitar. There's plenty of diversity from whimsical bubblegum to psych on tracks like *Merging Traffic*, *Summer Sidewalks*, *A Lesson In Expenditure*, *Mr. Finn* and *Go Away Now*. There's also a cover of *Nature Boy* that features sitar. The lyrics are quite surreal and the private pressing (possibly even a demo) is presented in primitive black and white cover art. Just a few 100 copies were pressed. (VJ)

Whitney Sunday (PA)

Personnel incl:			
	LESTER FIGARSKY	bs	A
	BILL GALLAGHER	gtr	A
	JOE "SNAKE" HINCHLIFFE	ld vcls, gtr, hrmnca, trumpet	A
	DOUG JACOBS	org, piano, trumpet	A
	LARRY SCARANO	drms	A
	BILL WHITE	vcls, gtr, horn	A

ALBUM: 1(A) WHITNEY SUNDAY (Decca DL 75239) 1970

45: Green Back Dollar/Lost My Drivin' Wheel (Decca 32837) 1971

A seven-piece club-rock band from New Hope, Pennsylvania - although only six are named on the sleeve. Stylistically this is a borderline inclusion, their album is a mixed-bag of turn-of-decade rock styles; **Young Rascals/Vanilla Fudge** keyboard-driven funked-up rock with overwrought vocals, neo-prog moves, and dreamy pop-rock, with occasional decent guitar solos. Overall it doesn't have enough highlights to make it stand out from the crowd. (MW)

Dick Whittington (?)

45: Cause You're Mine/When You're In Love (Philips 40487) 1967

Jingle-jangle pop adorns *Cause You're Mine*, which sounds somewhere between **The Byrds** and The Hollies. Strangely *When You're In Love* sounds like a cross between Simon and Garfunkel and **The Young Rascals**. It's a highly pleasant, but wholly inconsequential single. (MK)

The Whiz Kids (MI)

ALBUM: 1 THE WHIZ KIDS (Kasaba 200) 1973

45: Take/Big Cigar Blues (Kasaba 101) 197?

A duo of keyboards and drums, **The Whiz Kids** played light progressive rock on this album. Cub Koda of Brownsville Station is rumoured to have played guitar on their single. (SR)

Billy Whyte (MA)

ALBUM: 1 COLD SUNSHINE (w/insert) (Hub NDS 123) 1973 SC

Housed in a nice psychedelic cover, this album was the work of a hippie folk singer from Massachusetts. (SR)

The Whyte Boots (?)

45: Nightmare/Let No One Come Between Us (Philips 40422) 1966

Here's an all-girl outfit whose *Nightmare* later re-emerged on *Girls In The Garage, Vol. 1* (CD) and *Girls In The Garage, Vol. 2* (LP). (VJ)

Wichita Fall (CA)

Personnel:			
	PHILIP BLACK	gtr, vcls	A
	LEN FEIGIN	drms	A
	DANNY ROUSH	gtr, vcls	A
	LARRY WATSON	bs	A

ALBUM: 1(A) LIFE IS BUT A DREAM (Imperial LP 12417) 1969

NB: (1) also released in the UK (Liberty 83208) 1969.

45s: Going To Ohio/Ornamental Sideshow (Imperial 66356) 1969
Ginger Blue/Lovely Love (Imperial 66372) 1969

This was a soft-rock act from southern California. Philip Black would later resurface with the Coon Elder Band, a country blues act, in the mid-seventies.

Ornamental Sideshow is compiled on *Soft Sounds For Gentle People 2* (CD). (SR/VJ/MW)

BILLY WHYTE
COLD SUNSHINE

BILLY WHYTE - Cold Sunshine LP.

Widsith
Maker of Song
ALITHIA

WIDSITH - Maker Of Song LP.

Wicked Truth (PA)

45: Take A Chance/Rock No More (Teru 305119) 1968/9

Late sixties heavy progressive rock often touted as 'garage' from Alexandria, Pennsylvania. If that's your bag *Take A Chance* is a decent riffer with a fluidly trilling keyboard solo. Unfortunately the flip is lame and pedestrian.

Take A Chance has also turned up on *Seeds Turn To Flowers Turn To Dust* (LP & CD). (MW)

Hank and Lewie Wickham (NM)

Personnel:		
	JOHNNY DAGUCON	A
	HANK WICKHAM	A
	LEWIE WICKHAM	A

ALBUM: 1(A) HANK AND LEWIE WICKHAM AND JOHNNY DAGUCON (King KS-1136) 1971

From New Mexico, a folk psych trio. This album includes interesting versions of **Love**'s *Message To Pretty* and Joni Mitchell's *Both Sides Now* plus some decent original material mostly about longing and love. They may have released some other albums, also on small labels. (SR)

Widsith (NJ)

ALBUM: 1 MAKER OF SONG (w/lyric insert) (Alithia 9101) 1972 SC

45: Rust In The Rain/A Child's Fathers Song (Alithia AR-6045) 1972

A dreamy hippie-folk duo from New Jersey with fluid guitar solos on the small Alithia label. (SR)

The Wig (TX)

Personnel:			
	JESSY ARYAN	bs	AB
	JOHNNY RICHARDSON	gtr	AB
	BENNY ROWE	ld gtr	AB
	RUSTY WIER	drms, vcls	AB
	BILLY WILMOT	keyb'ds	A

ALBUM: 1(A) LIVE AT THE JADE ROOM (Texas Archive Recordings TAR 3) 1983

45s: Crackin' Up/Bluescene (Empire 3) 1966
Crackin' Up/Bluescene (BlacKnight 903) 1966
Drive It Home/To Have Never Loved At All (Goyle 101) 1966

The Wig was one of Austin's longest lasting sixties rock groups. Benny Rowe had earlier played in The Wigs but when they broke up after a European tour he retained the name omitting the 's' and put together line-up (A) above. They quickly became a popular live attraction in central Texas performing regularly at the Jade Room in Austin. Promotional copies of the Empire release came on yellow vinyl. *Crackin' Up*, which included some competent guitar playing but lacked any commercial potential, was a Rusty Wier composition. *Bluescene* was an instrumental. When the follow-up made little impact the writing was on the wall for the band. They finally broke up in 1968 and Weir and Yaryan went on to **Lavender Hill Express**, whilst Johnny Richardson teamed up with Gary P. Nunn, Rick Cobb and Chuck Greenwood in **The Georgetown Medical Band**. Wier later enjoyed a successful solo career. The retrospective album features **The Wig** covering five classic songs of the era - *Everybody Needs Somebody*, *Gimme Some Lovin'*, *Louie Louie*, *Gloria* and *You Really Got Me* - and playing their second single live at the Jade Room. It also includes both sides of their first intended but unreleased single - *Little By Little* and *Forever And A Day*, which later evolved into *Crackin' Up*. There's also a practice recording of *Crackin' Up* prior to the recording of the first single. The remaining two tracks are by **The Georgetown Medical Band**. Still it's probably true to say that this album is likely to remain largely the interest of rock archivists.

Compilation appearances have included: *Drive It Home* on *Flashback, Vol. 6* (LP) and *Punk Classics* (CD); *Crackin' Up* on *Pebbles, Vol. 1* (LP), *Pebbles Box* (5-LP) and *Trash Box* (5-CD); and a live version of *Drive It* appears on *Quagmire Volume 4* (CD). It's also listed on the sleeve to *Pebbles, Vol. 1* (CD), but isn't included there. (VJ)

Wig-Wags (AR)

45: I'm On My Way Down The Road/
The Goofy Goggle (SAMA 1002) 1966

Quoted as having been based both in Texas and Ohio, it turns out that this mob's home turf was Hope, Arkansas. *I'm On My Way Down The Road* is a decent enough pop-punk effort which builds up to quite a powerful climax.

It's also said that they recorded a single as The Loving Years (*Down The Road/Apples And Oranges* on Viva 623) in February 1968.

You can also check out *I'm On My Way Down The Road* on *Pebbles, Vol. 10* (LP), *The Essential Pebbles Collection, Vol. 2* (LP) and *Psychedelic States: Arkansas Vol. 1* (CD). (VJ/MW)

Jack Wilcox (?)

Personnel: JACK WILCOX SOWARDS gtr, vcls A

ALBUM: 1(A) A MARRIAGE OF CLOCKS AND HIGHWAYS
(No label) 1977 R1

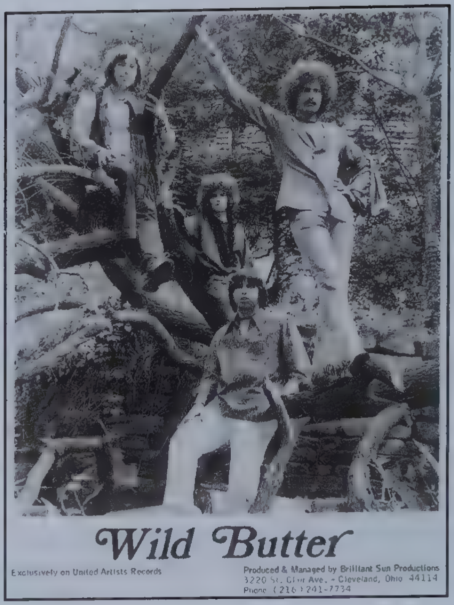
This is a little known folk-rock album with dark lyrics. (VJ)

Wilcox - Sullivan - Wilcox (NM)

Personnel incl: DENNIS SULLIVAN
MICHAEL SULLIVAN
JUDY WILCOX

ALBUMS: 1 AN ALBUM OF ORIGINAL MUSIC
(Golddust LPS-163) 1973 R2
2 TOMALES BAY (Golddust 171) 1976

This hippie-folk group from New Mexico has captured little attention so far. The songwriting and vocals are reputedly quite strong on the first album. Side one veers towards country and singer/songwriter territory whereas side two is in a psychedelic vein. Their second album does not have the same reputation. (VJ)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WILD BUTTER.

Wild Butter (OH)

Personnel:	JERRY BUCKNER	keyb'ds, vcls	A
	RICK GAREN	vcls, drms	A
	STEVE PRICE	bs, vcls	A
	JON SENNE	gtr, vcls	A

ALBUM: 1(A) WILD BUTTER (United Artists UAS-6766) 1970 R1

45: Roxanna/Terribly Blind (United Artists 50688) 1970

From Akron, Ohio **Wild Butter** released one album mixing psychedelia with English pop including covers of The Moody Blues (*Never Comes The Day*), The Bee Gees (*New York Mining Disaster 1941*) and Neil Young (*I've Been Waiting For You*), with organ, wah-wah and vocal harmonies. It's not exceptional but pleasant.

The band was put together by Jerry Buckner, who had obtained a contract with United Artists. Jon Senne and Rick Garen were recruited from another Akron group, The Collection, who had recently lost their bassist and Steve Price was recruited to complete the new band. Amazingly they had only been together three weeks before they recorded the album!

Jim Quinn and Bob Kalamasz from **Damnation of Adam Blessing** provided some guitar-work to the album, although the complex lead solo on *Terribly Blind* was performed by Steve Price's brother Mark.

Their single was taken from the album. *Roxanna* was a regional breakout in Billboard magazine and the band got to play all the Hullabaloo clubs in Ohio as well as opening for Bobby Sherman in Cleveland. The band also had residencies at a couple of clubs in 'The Flats' area of Cleveland.

Mark Price went on to play bass in the Warner Bros recording group Tin Huey, circa 1979. Jerry Buckner later wrote *Pac Man Fever* (a national No. 1 hit) and *On And On*. He has a radio show in Atlanta now, whilst Jon Senne lives in Montana and Rick Garen is in Florida. Steve Price went back to being an artist and owns a gallery in Cambria, California. He is currently preparing a CD of original acoustic material. (SR/SP)

Wild Cherries (VA)

Personnel:	WAYNE DALE	drms	A
	DAVID JENKINS	bs	A
	CARL MOORE	gtr, vcls	A
	HAL SOUDERS	ld gtr, piano, vcls	A

45: I Cried Once/Baby, Baby (Shoestring 112) 1966

Formed in 1964 this Hampton, Virginia quartet gained a reputation in the area for their ability to cover The Beatles. Leader Hal Souders and his cousin Carl Moore started to write their own material and created two haunting teen garage ballads which were released on their sole single in early 1966. Both sides can also be heard on the excellent and well-annotated Tidewater compilation *Aliens, Psychos And Wild Things* (LP & CD).

Graduation broke up the band in summer 1966.

Other compilation appearances include *I Cried Once* on *The Night Is So Dark* (LP). (BHr/ST/MW)

The Wilde Knights (WA>CA)

Personnel:	DEAN ADAIR	A
	RICH BROWN	A
	RICK DEY	A
	ROGER HUYCKE	A

ALBUM: 1 ROUGH DIAMONDS VOL 7: THE WILDE KNIGHTS (Voxx 200.026) 1984

45s:	Beaver Patrol/Tossin' And Turnin'	(Star-Bright 3051) 1965
	Beaver Patrol/Tossin' And Turnin'	(Modern 1014) 1965
	Just Like Me/I Don't Care	(Star-Bright 3052) 1965

Huycke, Brown and Adair all originated from Seattle where they had played in The Caravans, The Fury's and The Pipers IV. **The Wilde Knights** formed in Longview but soon headed for L.A. when founder member Ray Kennedy was drafted. Adding Rick Dey who joined from **The Vejtables**, line-up 'A' recorded the above two singles. **Paul Revere** apparently paid Rick Dey around $5,000 for *Just Like Me* in 1965 and it became **The Raiders**' first big hit. **The Wilde Knights** later reformed in the Northwest in 1967 as Genesis and were later known as **King Biscuit Entertainers** (1968) and American Cheese (1969).

The *Rough Diamonds* album is strongly recommended as an excellent source of the careers of The Furys, Pipers IV, **Wilde Knights**, **King Biscuit Entertainers** and American Cheese.

Compilation appearances include: *Beaver Patrol*, now regarded as a punk classic, on *Pebbles, Vol. 1* (LP), *Pebbles, Vol. 1* (CD), *The Essential Pebbles Collection, Vol. 1* (2-CD), *Pebbles Box* (5-LP), *Pebbles, Vol. 1 (ESD)* (CD), *Acid Dreams - The Complete Set* (3-LP), *Acid Dreams Epitaph* (CD), *Trash Box* (5-CD) and *Uptight Tonight* (CD); *Just Like Me* on *Highs In The Mid-Sixties, Vol. 7* (LP); and *Just Like Me, I Don't Care* and *Beaver Patrol* on *Nuggets From The Golden State: Scarey Business* (CD).

Rick Dey went on to do stints with February Sunshine and the **Merry-Go-Round**. He died in late '69/early '70 from an overdose of nitrous oxide (laughing gas) at a Hollywood party. (VJ/MW)

ROUGH DIAMONDS: The History of Garage Band Music
VOLUME SEVEN
The
WILDE KNIGHTS
A.K.A. FURYS, PIPERS IV, ETC.
"Beaver Patrol"

THE WILDE KNIGHTS - Rough Diamonds Vol 7: The Wilde Knights LP.

WILDFIRE
SMOKIN'

WILDFIRE - Smokin' LP.

Wildfire (CA)

Personnel:	DANNY JAMISON	bs, vcls	A
	RANDY LOVE	gtr, vcls	A
	DONNY MARTIN	drms	A

ALBUM: 1(A) SMOKIN' (Primo Records) 1970 R4/R5

NB: (1) demo album issued in plain white sleeve with "Wildfire" sticker on front. (1) reissued on vinyl (OR 011) 1996, with a newly designed sleeve - limited to 500 copies. (1) reissued on vinyl (Shadoks Music 085) 2006 in a newly-designed gatefold sleeve with extensive liner notes.

Love and Jamison came from Laguna Beach, California. They had previously been members of Phil Pearlman's band that recorded the rare surf single as Phil and The Flakes (see **Beat Of The Earth** entry).

Following a chance meeting with an enthusiastic concert promoter, the band relocated to Texas where they played numerous shows and recorded their album at Sonobeat Studios (home of **Johnny Winter** and **Mariani**). The **Wildfire** demo album was a very small pressing used to shop the band to record labels, although after initial efforts to impress the majors were met with indifference, the remaining copies were sold through head shops back home in the southern California beach community.

A wild and inventive power trio offering, this record sits at the top of the pile of U.S. hard-rock efforts. From the opening echoed growl of the guitar intro to *Stars In The Sky* through the 10-minutes-plus *Quicksand* at the end of side two, the ideas never stop coming. Highly recommended. (CF/VJ)

The Wildflower (CA)

Personnel:	LEE CHANDLER	gtr, vcls	A
	STEPHEN EHRET	gtr, vcls	ABC
	TOM ELLIS	drms, vcls	AB
	JOHN JENNINGS	bs, vcls	ABC
	(MICHAEL McCAUSLAND	lyricist	ABC)
	(MICHAEL McCLURE	lyricist	ABC)
	TEDDY SCHNEIDER	perc	AB
	MICHAEL BROWN	gtr, vcls	B
	LARRY DUNCAN	drms	C

CD: 1 FORTY YEARS IN THE BLINK OF AN EYE (Wildflower-Music WF-M 1001) 2008

45: Baby Dear/Wind Dream (Mainstream 659) 1966

The Wildflower was a popular mid-sixties San Francisco-based folk-rock outfit. Their 1966 single *Baby Dear* was quite up-tempo. The flip *Wind Dream* was smooth and mellow and culminated with an exciting finish. These and two other up-tempo numbers, *Coffee Cup* and *Jump In* were featured on Mainstream's *A Pot Of Flowers* (LP) compilation in 1968.

The band has recently reunited and recorded a new CD. Check out their website for more details: http://www.thewildflower-sf.com/index.html

Retrospective compilation appearances have included: *Baby Dear*, *Wind Dream*, *Coffee Cup* and *Jump In* on *Mindrocker, Vol. 10* (2-LP); *Baby Dear* on *Sounds Of The Sixties San Francisco, Vol. 1* (LP); *Baby Dear* on *Psychedelic Archives Vol. 6* (double cassette box); *Jump In* on *Psychedelic Archives Vol. 7* (double cassette box); and *Coffee Cup* on *Love Is The Song We Sing* (4-CD book). (VJMW/CF)

Wildflower (?)

45:	Butterfly/Holly	(United Artists 50504) 1969

This single is by another **Wildflower**, about whom nothing has been uncovered. Both sides of this single were written by J. Helmer. (VJ/MW)

Wild Flowers (AZ)

Personnel:	MICHAEL BRUCE	ld gtr, vcls
	GARY DOCKERY	bs
	GARY GILBERT	keyb'ds
	MICK MASHBIR	gtr
	MIKE MILLER	drms

45s:	A Man Like Myself/On A Day Like Today	(Aster 01) 1966
	More Than Me/Moving Along With The Sun	(Aster 02) 1967

This **Wild Flowers** was a Phoenix, Arizona band. They included Michael Bruce, later with **The Spiders** who became **The Nazz** and would find fame and success after a move to Los Angeles and a final name-change to **Alice Cooper**.

Compilation appearances include: *A Man Like Myself*, *More Than Me*, *One More Chance* and *On A Day Like Today* on *Legend City, Vol 1* (LP & CD); and *More Than Me* on *A Heavy Dose Of Lyte Psych* (CD). (MW)

Wild Honey (IL)

45:	Look To Your Soul/Love Can't Hurt So Bad	(Gass 681101) 1968

This Chicago group seems to have released only this one garage-psych single. (SR)

Wildlife (OH)

Personnel incl:	TOM ZINSER	vcls, gtr

45:	This Is What I Was Made For/Sometimes I'm Up (Sometimes I'm Down)	(Columbia 4-44213) 1967
	New Games To Play/ Where Do You Go	(Columbia 4-44285) 1967
	Hard, Hard Year/Time Will Tell	(Columbia 4-44369) 1967

This Mansfield, Ohio band released three decent pop singles produced by John Walsh. The first coupled a cover of the **Grass Roots** hit with a number written by pop/bubblegum writer-producer Ritchie Cordell. *New Games To Play* was another Cordell composition in co-operation with Vinnie Poncia & Peter Andreoli (**The Innocence**); it was paired with a **Sonny Bono** number. Their final release was a fine cover of the Hollies backed by a new version of a Zinser song that he'd recorded in 1966 with his previous outfit, **The Sleepers**. Zinser would next appear in **Owen-B**. (MW)

Wild Olive Branch Band (KY)

ALBUM:	1	THROUGH A GLASS DARKLY	(Lifesongs LSR-001) 1977 SC

This album was the work of a Jesus folk-rock trio from Kentucky, it was written between 1971-1976, and recorded between 1976-77. (VJ)

The Wild Ones (TX)

45:	Somethings Wrong/I Want To Be Friendly	(Suemi 4555) 1966

The Wild Ones came from El Paso, Texas.

You can also check out *I Want To Be Friendly* on *Punk Classics* (CD) and *Punk Classics, Vol. 4* (7"). (VJ)

The Wild Ones (NY)

Personnel:	CHUCK ALDEN	gtr	A
	JORDAN CHRISTOPHER		A
	TOM GRAVES		A
	TOMMY TRICK		A
	EDDIE WRIGHT		A

ALBUM:	1(A)	THE "ARTHUR" SOUND: RECORDED LIVE AT ARTHUR	(United Artists UAL 3450) 1966

45s:	Caught In The Cookie Jar/Super Fox	(Mainline 500) 1965
	Wild Thing/Just Can't Cry Anymore	(United Artists 947) 1965
	Lord Love A Duck/My Love	(United Artists 971) 1965
	Never Givin' Up (On Your Love)/ For Your Love (I Would Do Almost Anything)	(United Artists 50043) 1966
	Come On Back/Come On Back (Instr.) (PS)	(Sears 2180) 1966
α	Valerie/Heigh-Ho	(Mala 564) 1967

NB: α with Pete Antell.

Sometimes described as 'garage', this slick-haired dark-suited outfit present an album of "big-beat" sounds; an assortment of polished ballads, pop/Motown and dance numbers - *It's Not Unusual*, *My Little Red Book*, *You've Lost That Lovin' Feelin'*, *Dancing In The Streets*, *What's New Pussycat*. It's not for garage fans, though they do a solid version of the 'Stones *Satisfaction* and a brooding cover of the Highwaymen's folk-rock popper *My Foolish Pride* (written and demo'd by the **D-Men/Fifth Estate** team). The singles are generally strident pop thumpers or sultry ballads.

Guitarist Chuck Alden later formed **The Fuzzy Bunnies**, a quartet who were also house band at New York's Arthur club between 1967-1968 and who issued at least three singles. (MW)

The Wild Thing (VA)

Personnel:	JESSE P. BROCK	organ	A
	DENNIS IANNITELLI	drms	A
	PAT "STUD" MITCHELL	ld vcls, bs	A
	PONCHO VIDAL	gtr	A

ALBUM:	1	PARTYIN'	(Elektra EKS-74059) 1969

45s:	Weird Hot Nights (Suffer Baby)/ Don't Fool With My Girl	(S.P.Q.R. 1003) 1966
	Old Lady/Next To Me (PS)	(Elektra 45672) 1969

Kickin' off in the early sixties as the Dynamic Deltones, this Tidewater-area, Virginia band performed rock'n'roll up and down the East Coast. By 1966 they'd become **The Wild Thing** and adopted a totally unique look - once seen never forgotten.... imagine Little Richard or Esquerita with silver hair, a male equivalent of a "beehive" on top and long tresses at the back!

Weird Hot Nights (Suffer Baby) is a raw thumper with raucous vocals, manic laughter, spiteful guitar and an exotic break - compiled on *Aliens, Psychos And Wild Things* (CD) and *Midnight To Sixty-Six* (LP). The flip strikes a tough stance too with strong vocals and biting lead. Both sides were composed by scene maker Frank Guida and local soul singer Lenis Guess.

They rocked on to the end of the decade with an album and single on Elektra but those candyfloss coiffures have not been seen since.

You can also find their version of *In A Gadda-Da-Vida* on *Elektrock The Sixties* (4-LP). (BHr/ST/MW)

The Wild Things (IN)

Personnel:	DAVE BARNES	drms	ABCD
	DAVE BENNETT	gtr, vcls	ABCD
	JACK CUPP		A
	GARY HAMILTON	ld gtr, vcls	ABCD
	DAVE KIRKPATRICK		A
	DENNIS ROLAND		A
	ELDON PITTS (JAY DENNIS)	bs, vcls	B
	PHIL MANN	bs	C
	RICHARD DOUGLASS	bs	D

CD: 1 DAVE & THE DYNAMICS/THE WILD THINGS (North Shore Soundworks NSS-024) 2004

45: Love Comes, Love Goes/I'm Not For You (Showboat 670) 1966

A sextet from New Castle, Indiana that came together in 1964 as **Dave & The Dynamics** (line-up 'A'). They recorded some demos in 1965 but their debut didn't appear until 1966, by which time they'd slimmed down to a quartet. At that point they also decided on a change of identity, so their single announced the arrival of **The Wild Things**.

Presumably inspired by the Troggs hit, their name was somewhat at odds with their offerings, a pair of tame Beatlesque ballads. More line-up changes followed, precipitated by the draft, but no further releases appeared and the band folded in 1968. Barnes and Bennett joined Muncie's **Chosen Few,** who would continue throughout the seventies as The Faith Band.

The retrospective CD features both sides of the Showboat single, 14 unreleased tracks from a January 1966 session and five 1965 demos.

Love Comes, Love Goes has reappeared on *Follow That Munster Vol.1* (LP) and *I'm Not For You* on *Hoosier Hotshots* (LP). (MW)

The Wild Things (MO)

45: Tell Me/My Girl (Damon 12680) 196?

From Marshall, Missouri this outfit had a 40-year-old organist and they recorded their sole stab for stardom at Kansas City's Damon Studios. *Tell Me* was a rather catchy organ-led punk number which can also be heard on *Monsters Of The Midwest, Vol. III* (LP) and *Garage Beat '66 7* (CD), whilst both sides are featured on *The Cicadelic 60's, Vol. 8* (CD). (VJ/MW)

The Wild Things (OH)

Personnel incl: S. OWSLEY A

45s:	Summer's Gone/I'll Taste Your Lips	(Blue Onion BO-101) 1967
	A.C.I.D./Never Again	(Blue Onion BO-104) 1968

A Cleveland, Ohio band whose *A.C.I.D.* (apparently short for *Another Colored Ink Drawing*) is well worth a spin. The lyrics are full of acid imagery and the instrumentation is full of tempo changes and suitably distorted in places. 'S. Owsley' is probably a pseudonym as Stanley Owsely was one of the leading underground chemists in San Francisco, and 'Owsley' acid was regarded as the finest LSD.

Compilation appearances have included: *I'll Taste Your Lips* on *Killer Cuts* (LP) and *Wyld Sydes Volume Five* (CD); *Another Colored Ink Drawing* on *Highs In The Mid-Sixties, Vol. 21* (LP), *Psychedelic Experience, Vol. 3* (CD) and *Wyld Sydes Volume 9* (CD); *My Love* on *Garage Zone, Vol. 3* (LP) and *The Garage Zone Box Set* (LP); and *Never Again* on *Destination Frantic Volume 3* (CD). (VJ/MW)

Wildweeds (CT)

Personnel:	AL ANDERSON	ld/rhythm gtr, vcls	ABC
	BOB DUDEK	bs, vcls	ABC
	AL LEPAK Jnr.	drms	AB
	MARTIN 'SKIP' YAKAITIS	perc, vcls	ABC
	RAY ZEINER	keyb'ds, vcls	A
	ANDY LEPAK	drms	C

ALBUM: 1(B) WILDWEEDS (Vanguard VSD-6552) 1970

NB: There's also a compilation, *No Good To Cry The Best Of The Wildweeds* (Confidential CB-003) 2002.

			HCP
45s:	No Good To Cry/Never Mind	(Cadet Concept 5561) 1967	88
	Someday Morning/ Can't You See That I'm Lonely	(Cadet Concept 5572) 1967	-
	It Was Fun (While It Lasted)/ Sorrow's Anthem	(Cadet Concept 5586) 1968	-
	I'm Dreaming/ Happiness Is Just An Illusion	(Cadet Concept 7004) 1968	-
	And When She Smiles/ An Overnight Guest	(Vanguard 35107) 1968	-
	And When She Smiles/ Paint And Powder Ladies	(Vanguard 35134) 1970	113
	Baby Please Don't Leave Me Today/ Ain't No Woman Finer Lookin'	(Vanguard 35144) 1971	-
α	C'mon If You're Comin'/ Goin' Back To Indiana	(Vanguard 35155) 1971	-

NB: α released as by Al Anderson and Wildweeds.

This group started life in Windsor/Windsor Locks, Connecticut. Their sole album is composed of musically competent electric folk music with a strong country influence. Among the more interesting tracks are *Belle* and *An Overnight Guest*. They generated a good time sound, but although their songs lacked lyrical poignancy, their album remains of minor interest to some collectors.

Al Anderson went solo after the band's demise. He also joined **NRBQ** in the early seventies. Another member, Ray Zeiner (who'd left prior to the album) put out one solo single, *I Had A Girl/You Know Your Love* (Poison Ring 721) in 1969. Zeiner and "Big Al" were the driving force behind the Weeds and internal rivalry within the group led eventually to their break-up. Their bass player, Bobby Dudek, was incidentally blind. Andy Lepak replaced his older brother's place on the drum stool when Al Lepak was drafted.

Their strong debut single *No Good To Cry* was covered by **The Moving Sidewalks** on their *Flash* album.

The compilation *No Good To Cry* includes both sides of their Cadet Concept singles along with many unreleased tracks from the same era.

Compilation appearances include: *My Baby Left Me* on *Pop Music Super Hebdo* (LP); *No Good To Cry* on *Don't Press Your Luck* (2-LP & CD); and *I'm Dreamin'* on *Don't Press Your Luck* (2-LP). (VJ/SSr/MW/SR)

WILDWEEDS
WILDWEEDS
VANGUARD

WILDWEEDS - Self Titled LP.

Wildwood (CA)

Personnel incl:		
	FRANK JOHN COLLI	vcls, bs
	MORA	
	MARK ROSS	keyb'ds
	TRNER	

45s:		
	Plastic People/Swimming	(Magnum 420) 1968
	Free Ride/Wildwood Country	(Magnum 421) 1968

Wildwood evolved out of **The Mal-T's**, who included Mark Ross and released one single in early 1967.

Ross relocated to Monterey in the early seventies where he hooked up with UK outfit The Mark-Almond Band. He would play keyboards with the likes of Chuck Berry, Bo Diddley, Brian Wilson, Carole King, and Linda Ronstadt before moving into production and composition. He ended up working on TV soaps and shows, including 'The Chris Isaak Show' (a fellow Stagg High School and Pacific University graduate) and in 2008 won his second daytime Emmy award for music direction and composition.

This psych-punk outfit operated out of Stockton, California and recorded a pair of sought-after singles in 1968. Only the contemporarily-titled *Plastic People* has tempted the compilers so far, on *Straight From The Garage Vol. 3* (EP), *Acid Trip From The Psychedelic Sixties* (LP), *Sixties Archives 8* (CD) and *A Deadly Dose Of Wylde Psych* (CD). It's an acid-rocker with bubbling keyboards, sorta like early **Iron Butterfly**. The stately flip *Swimming* is almost as impressive and the vocalist does a good impression of a younger Doug Ingle.

Word is that a retrospective CD is in the pipeline, due 2010. (VJ/MW)

John "Buck" Wilkin (TN)

ALBUMS:			
	1	IN SEARCH OF FOOD CLOTHING SHELTER AND SEX	(Liberty LST-7639) 1970
	2	BUCK WILKIN	(UA UAS-5541) 1971

45s:			
	α	I Wanna Be Free/Delta Day	(RCA 47-9462) 1968
		Boy Of The Country/ Apartment Twenty-One	(Liberty 56176) 1970
	β	I'm Free/Look At Me Mama	(UA UP 35320) 1972

NB: α shown as by Bucky Wilkin. β French pressing with PS.

The son of Marjorie Wilkin, who wrote the *Long Black Veil* (covered by The Band, **The Byrds**, the Chieftains and dozens of other acts), **John "Buck" Wilkin** fronted **Ronny and The Daytonas** between 1964 and 1968.

Produced by Don Tweedy, his wonderfully titled debut solo album was recorded in 1970 between Muscle Shoals, Nashville and Hollywood, with several dozen musicians and inspiration from, among many names, **Buffalo Springfield**, Dennis Hopper, Brian Wilson, Mick Jagger, John and Paul, Herman Hesse, Jesus of Nazareth, Kubrick, T.S Eliot and Marshall McLuhan!

date
WILKINSON TRI-CYCLE

WILKINSON TRI-CYCLE - Self Titled LP.

It offers several good orchestrated ballads with clever arrangements, like *The Daydream* or *Apartment 21* and the highlight of the album, the superb rock number *Apocalypse 1969* co-written by **Wilkin** and Kris Kristofferson.

Two tracks, *The Nashville Sun* and *Me And Bobby McGee* were in fact recorded earlier by **The American Eagles** and re-used for this album.

His second album, released as Buck Wilkin, is totally different as it was recorded by a trio and combines good humoured covers of classics like *Johnny B Goode* and *Money* with some good original tracks (*I'm Free, Look At Me Mama*). Some tracks were also used (in slightly different takes) for the soundtrack of 'The American Dreamer', a movie with Dennis Hopper.

During the late sixties and seventies, **Wilkin** would also play guitar on dozens of records, either with rock groups (**Willie and The Red Rubber Band**), singer/songwriters (Joan Baez, Steve Goodman, John Stewart...) and most of the "Outlaw" country singers (Waylon Jennings, Jessi Colter...). He also wrote the liner notes for the **Feminine Complex** album. (SR)

Wilkinson Tri-cycle (?)

Personnel:			
	MICHAEL CLEMENS	drms	A
	DAVID MELLO	gtr	A
	RICHARD PORTER	bs	A

ALBUM: 1(A) WILKINSON TRI-CYCLE (w/insert) (Date TES 4016) 1969 SC/R1

NB: (1) reissued on vinyl (Date TES 4016) 2001. (1) reissued on CD (Synton) 2005. (1) reissued on CD (Fallout FOCD2028) 2006.

Produced by **Warren Schatz** and Stephen Schlaks, this album is full of loose trio rock. It's not too heavy and has some excellent psychedelic touches plus two brilliant Beatlesque tracks *Pourscha Poe* and *Yellow Wall*. It also includes a cover of Sleepy John Estes' *Leavin' Trunk*.

After several years in obscurity, this album is now sought-after by collectors.

Date was a subsidiary label of CBS. **Schatz** and Shlaks produced a number of East Coast hard-rock bands, notably **Banchee** and **Yesterday's Children**. (VJ/SR/CF)

William and The Conquerors (ND)

45: Nowhere To Run/A Girl Like You (Big Sound 1001) 196?

Based in Fargo, North Dakota their single was a good garage effort with fine bass and keyboard work. (VJ)

William The Wild One (MA)

Personnel incl:			
	BILLY BARRY	vcls	A

45s:		
	(They Call Me) Willie The Wild One/ My Love Is True	(Festival 701) 1966
	My Love Is True/?	(Jaygee ?) 1966

This lot came from Revere, Massachusetts. **William's** real name was Billy Barry and on these singles he was backed by **Richie's Renegades**. His motorcycle punker, *(They Call Me) Willie The Wild One* can also be heard on *Back From The Grave, Vol. 3* (LP) and *Back From The Grave, Vol. 2* (CD), whilst *My Love Is True* has resurfaced on *Follow That Munster, Vol. 1* (LP).

If this particular hybrid style appeals to you, check out **Milan** (aka **World Of Milan** and **The Leather Boy**). (MW/GGI/VJ)

Paul Williams (CA)

ALBUM:	1	SOMEDAY MAN	(Reprise RS 6401) 1971

NB: (1) reissued on CD (WEA/Reprise 1958) 200? (1) reissued on CD (Collector's Choice CCM544) 2005.

This album marked the first major collaboration between **Paul Williams** (**Holy Mackerel**) and **Roger Nichols**, who went on to work on a bundle of early-seventies hits for The Carpenters and Three Dog Night among others; the studio musicians on the album included **Hal Blaine** and Larry Knechtel. The title track was covered by **The Monkees**, but if you're into orchestrated pop you may enjoy tracks like *To Put Up With You*, *Do You Really Have A Heart*, *I Know You*, *So Many People*, *She's Too Good To Me*, *Mornin' I'll Be Movin On*, *Time*, *Trust* and *Roan Pony*. However, **Williams** only provided the lyrics on this album and his voice is thin. **Roger Nichols** produced the album and wrote the music. He went on to record several further albums. (VJ)

Tim Williams (CA)

Personnel incl:	PEE WEE CRAYTON	gtr	A
	GEORGE SMITH	hrmnca	A
	TIM WILLIAMS	gtr, vcls	A

ALBUM:	1(A)	BLUES FULL CIRCLE	(Epic BN 26472) 1969

Born in Los Angeles, **Tim Williams** was a white singer and guitarist who, during his teens, moved with his family to the California desert community of Lancaster. Here he began to play folk and blues music and met up with **Frank Zappa** and **Captain Beefheart**. The liner notes of his sole album state that "he met and learned a great deal from Frank Zappa and Captain Beefheart, who worked regularly with their bands in the area and Beefheart especially encouraged his interest in the blues". **Williams** began playing with a five-piece group, the Delta Blues, as well as being a soloist in the coffeehouses and folk music clubs.

Williams then moved to Santa Barbara, married, worked the local clubs and came in contact with **Hoyt Axton**. He managed to get a recording contract with Epic and his album was produced by the blues producers Chris Strachwitz and Doug McGuire. Side one is electric and the side two is made up of acoustic blues and folk, with a good cover of **Hoyt Axton**'s *Snowblind Friend* (also covered by **Steppenwolf**) plus several blues classics.

The album is really rare now but is mainly of interest to blues fans, the influence of **Beefheart** being negligible. (SR)

Willie and The Bumblebees (MN)

Personnel incl: WILLIE MURPHY

ALBUM:	1	HONEY FROM THE BEE	(SJL 4107) 1978 SC

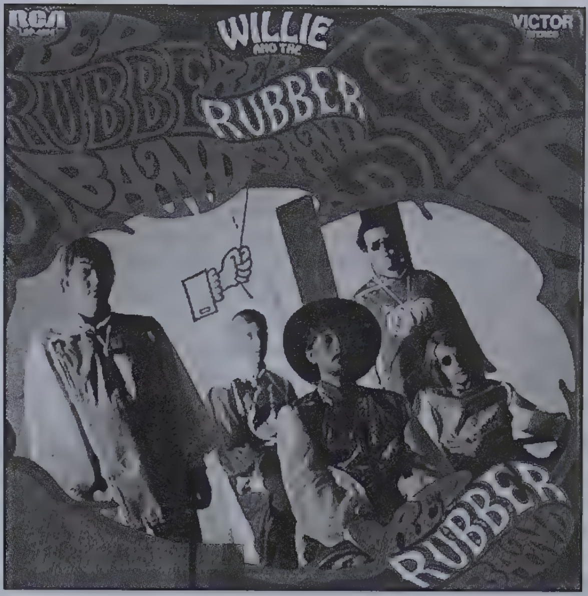
A bar band out of Minneapolis, Minnesota **Willie and The Bumblebees** dish up a bluesy, funky rock with horns on *Honey From The Bee*. Willie Murphy later had a couple of solo projects and went into production. (VJ)

Willie and The Red Rubber Band (TX)

Personnel:	CHARLES ADDINGTON	organ, pinao, cello	AB
	GLEN BALLARD	gtr, bs	AB
	CONLEY BRADFORD	drms	AB
	LANNY FIELD	gtr	AB
	WILLIE REDDEN	vcls, gtr	AB
	(JOHN BUCK WILKIN	gtr	B)
	(BEGIE CHRUSER	piano	B)

ALBUMS:	1(A)	WILLIE AND THE RED RUBBER BAND	(RCA LSP 4074) 1968
	2(B)	WE'RE COMING UP	(RCA LSP 4193) 1969

45s:	Little Old Clockmaker/I'll Stay With You	(RCA 47-9628) 1968
	Chicky Chicky Boom Boom/Mary Jane	(RCA 47-9735) 1968
	Try A New Day On/Watch Out For Yourself	(RCA 74-0234) 1969



WILLIE AND THE RED RUBBER BAND - Self Titled LP.

Willie and The Red Rubber Band who came from Shreveport, Texas issued two albums of their own mix of rock, R&B and psychedelia, like **The Hombres** or **The Gentrys**.

The first album is probably their best, with tracks like *Mary Jane*, *Nature's Way Of Saying Thank You* and *School Of Hard Knocks*.

Produced by Duke Niles and Chuck Sagle, the second one is bluesier but contains some good tracks, such as *Watch Out Fool Self*, *We're Coming Up*, *Chicky Chicky Boom Boom* and *Deep Eyes Of Darkness*. All the tracks were written by group members. **John Buck Wilkin** (the former **Ronny and The Daytonas** leader) guests on guitar.

On both albums, the tracks are generally short (under three minutes). Although some arrangements sound very dated now, the guitar and keyboards parts are generally interesting and the albums are pleasant. (SR)

Will-o-Bees (IL)

Personnel:	JANET BLOSSOM	A
	ROBERT MERCHANTHOUSE	A
	STEVEN PORTER	A

			HCP
45s:	The World I Used To Know/ Why Can't They Accept Us	(Date 1515) 1966	-
	Shades Of Gray/If You're Ready	(Date 1543) 1967	-
	It's Not Easy/Looking Glass	(Date 1583) 1968	95
	Listen To The Music/ Make Your Own Kind Of Music	(SGC 002) 1968	-
	The Ugliest Girl In Town/ I Can't Quit Loving You	(SGC 45-004) 1969	-
	It's Getting Better/November Monday	(SGC 007) 1969	-

This Chicago outfit produced breezy commercial male-female harmony-pop that may appeal to flower-power fans. Interestingly they chose to cover **Pride and Joy**'s *If You're Ready* but it's not as bad as one might expect - like a poppy **Jefferson Airplane**, with a decent guitar break and keyboard outro - and is considered worthy enough to be compiled on *Basementsville! U.S.A.* (LP) and on *Who Needs Tomorrow?* (CD). (MW/VJ)

Willow Green (NC) - see Nomads (NC).

Wilshire Express (TX)

45s:	Lose Your Money/Carla	(Austin A-322) 196?
	Hey! Baby/Carla	(Austin A-322) 196?

The **Ron-dels** had quite a big hit in Texas with *Lose Your Money*, originally performed by The Moody Blues. You'll find this Dallas band's version on

Highs In The Mid-Sixties, Vol. 23 (LP). Despite the name, the label was from Fort Worth. The second single (with, yes, the same #) is a soulful cover of the Bruce Channel hit. The flip *Carla* was composed by a B. Benton, presumably the R'n'B singer/writer Brook Benton. (VJ/MW)

Bill Wilson (IN/TX)

ALBUMS: (selected)
1 SONGS FROM THE CATALOG OF SONOSONG MUSIC COMPANY (Sonobeat WEJ-287M/WEJ-288M) 1969 R2-R3
2 EVER CHANGING MINSTREL (w/lyric insert) (Columbia/Windfall Records KC 32535) 1973

NB: (1) is a demo album in a plain white jacket. Just 100 copies were pressed.

Singer/songwriter **Bill Wilson** spent the late sixties in Austin, serving in the military at Bergstrom Air Force Base. He met Sonobeat owners Bill Josey Sr. and Rim Kelley (Bill Josey Jr.) through Cody Hubach, who Wilson played the south Austin bars and clubs with on weekends.

In 1969 **Wilson** recorded a demo album of 12 folk, country and pop songs. These were circulated to major labels hoping to secure covers by major artists, but to no avail. Still **Wilson** was invited back to record other sessions for Sonobeat but none of them was ever released. He also sang vocals on two cuts on **Mariani's** *Perpetuum Mobile* album.

When he finished his spell in the army, **Wilson** returned to his birthplace in Bloomington, Indiana and in 1972 he joined folk-rock group The Pleasant Street Band, with whom he later arranged to record an album at Sonobeat. On the strength of this and his earlier Sonobeat demo Columbia Records commissioned a solo album, *Ever Changing Minstrel.* A change in Columbia's management just as the album was released in 1973 interrupted his Columbia career. In 1974 he quit The Pleasant Street Band to form Bill Wilson and Friends. He went on to record three indie albums, *Talking To Stars*, *Made in the U.S.A.*, and the unreleased *Traction In The Rain.*

Wilson passed away in November, 1993. (SR/VJ)

Gary Wilson (NY)

ALBUMS:
1 ANOTHER GALAXY (GTW Records) 1974 R1/R2
2 YOU THINK YOU REALLY KNOW ME (w/inserts) (MCM Records 7042N11) 1977 R2

NB: (1) shown as by The Gary Wilson Trio. (2) reissued on vinyl (Cry Baby BH 03) 1990 with a different cover design. (2) remixed and reissued on vinyl and CD (Motel Records MRCD007) 2002.

There's also a compilation of his seventies material *Forgotten Loves* (CD) (Motel MRCD008) 2004.

WILSON McKINLEY - Jesus People's Army - On Stage LP.

This Endicott, New York artist's second album was an oddball mixture of pop, avant-garde, jazz, electronic music and proto new wave and this is the one that really interests collectors. The lyrics are obsessed with girls he either knew or fantasised about. He vanished for about 25 years after releasing this. His debut is a freeform jazz effort that is not as good. Singles and EPs are also known to exist. *Forgotten Lovers* (CD) is a compilation of seventies material and he recorded an album of new songs in 2004. (VJ)

Tom Wilson (NY)

ALBUM: 1 TOM'S TOUCH (ABC ABCS-?) 1969

NB: (1) USA issue unconfirmed. (1) released in Holland by EMI Stateside (LSSH 1501).

Tom Wilson was one of the main producers associated with the psychedelic movement. With his two companies: Rasputin (production) and Terrible Tunes (publishing), **Wilson** was obviously able to choose the right groups at the right moment.

Between 1965 and 1970, he produced the following groups (to name a few): **Mothers Of Invention**, **Velvet Underground**, **Ill Wind**, **Harumi**, **Fraternity Of Man**, **Bagatelle**, **Last Ritual**, **The Serfs**, **Barry Goldberg**, **Blues Project**, **Beacon Street Union**, **Country Joe and The Fish**, **Fear Itself** and **Maximillian**...

A bit like **Kim Fowley**, he obviously worked as an independent producer, his productions being released by various labels.

Tom's Touch is not a solo album but a rare compilation of some of his productions for ABC: **Fraternity Of Man**, **Ill Wind**, **Bagatelle**, **Purpose** and **Fire**. (SR)

Wilson McKinley (WA)

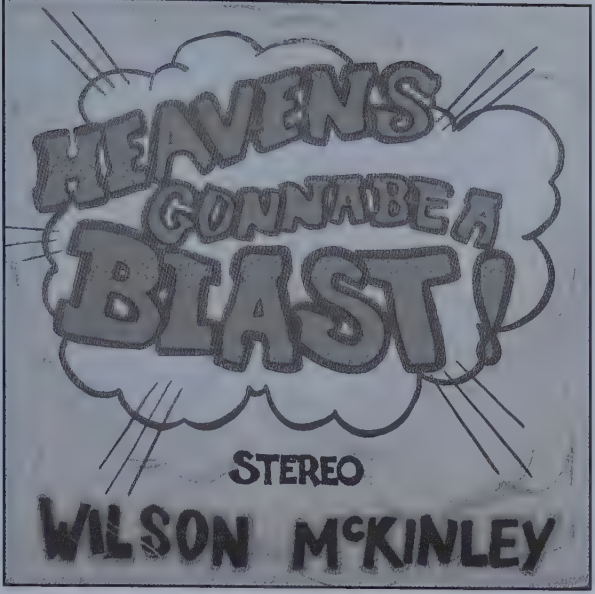
Personnel:			
	DON LARSON	vcls bs	A C
	MIKE MESSER	vcls, gtr	ABC
	TOM SLIPP	drms	ABC
	RANDY WILCOX	vcls, gtr	ABC
	JIM BARTLETT	vcls, bs	B

ALBUMS:
1(B) JESUS PEOPLE'S ARMY - ON STAGE (No label 27057/8) 1970 R2
2(B) SPIRIT OF ELIJAH (Voice Of Elijah 27977/8) 1971 R3
3(B) HEAVENS GONNA BE A BLAST! (Voice Of Elijah 29005/6) 1972 R2

NB: (1) was issued in at least three different sleeve designs. The earliest vinyl pressing lists address on label as PO Box 351, Parkwater Station, Spokane. Later pressings list address as PO Box 3455, Spokane. (2) reissued on CD (Erebus

WILSON McKINLEY

WILSON McKINLEY - Spirit Of Elijah LP.



WILSON McKINLEY - Heavens Gonna Be A Blast! LP.

008CD) 2008. (3) was issued in an over-sized day-glo cover. Both red and yellow label copies exist of (3).

EP: 1 BLUES GO HOME + 2 (Rocking Chair Records 101) 196?

NB: (1) 7" EP, no sleeve issued.

All three of these albums are significant collectors' items and had great sleeves. The band remained anonymous on their album credits, but played the Spokane/Eastern Washington circuit for years, before discovering "Jesus" and anonymity.

Their debut album, which was recorded live and issued in at least three different hand-made cover designs, is poorly recorded and rather lightweight. Their second effort, *Spirit Of Elijah* represented a vast improvement, however, featuring some nice laid-back guitar-rock in the mould of **Moby Grape**'s *Wow*, and the title track was particularly good. Their third album, *Heavens Gonna Be A Blast!* was their rockin' **Allman Brothers**-type pinnacle.

Wilson McKinley also recorded a fourth album, which was only released on cassette, and is country-gospel rock (in that order).

Prior to the Jesus-rock albums **The Wilson McKinley** recorded an album under the alias of **The California Poppy Pickers**, with their original line-up, including Don Larson on bs/vcls. Entitled *Honky Tonk Women* (Alshire S-5167) 1969, they used the proceeds from the album to fund the release of their EP on Rocking Chair Records. One track from this EP, *Last One Asleep*, can also be heard on the *Yee-Haw! The Other Side Of Country* (LP/CD) compilation.

Later Don Larson, Mike Messer and Randy Wilcox recorded a new album as **Wilson McKinley**. (CF/MPd)

The Wind (TX)

45: Don't Take Your Love Away/
Midnight In Mexico (BlacKnight 900) 1966

They came from the Dallas/Fort Worth area of Texas with a catchy riff and urgent vocals on *Don't Take Your Love Away*. The flip was an instrumental.

Don't Take Your Love Away has figured on *Texas Flashbacks, Vol. 4* (LP & CD), *Teenage Shutdown, Vol. 15* (LP & CD), *Flashback, Vol. 4* (LP) and *Highs In The Mid-Sixties, Vol. 23* (LP). (VJ)

Wind (?)

Personnel incl: TONY ORLANDO vcls A

ALBUM: 1 MAKE BELIEVE (Life LLPS 2000) 1969

HCP
45s: Make Believe/
Groovin' With Mr. Bloe (Life Records L-200) 1969 28
I'll Hold Out My Hand/Teenybopper (Life Records L-202) 1970 -

Produced by Bo Gentry, this album comes housed in a silver foiled cover. Although some dealers tend to present it as a good album, it contains mainly soft-rock and pop with orchestration and is best avoided. **Wind** also enjoyed a hit single with *Make Believe*, which spent nine weeks in the Top 100. Tony Orlando may have been in this group before gaining public success in the seventies with his group Dawn. (SR/VJ)

Windflower (AK)

ALBUM: 1 WINDFLOWER (w/insert) (No label 2827) 1975 R2

From Alaska, a folk-rock group with male and female vocals and songs like *Wind Dance* or *God Is Passing By*. Their private press album has a nice psychedelic sleeve. (SR)

Windflower (PA)

ALBUM: 1 DREAMS (McKee 36442) 1976 R2

NB: (1) reissued on vinyl (Tom Un Tom) 199? with a different sleeve design.

Another **Windflower**, this one came from western Pennsylvania. Their album contains a mix of rock and psychedelia (especially *Set Your Heart On Fire* and *Dreams*). The private press album is good but not special. (SR)

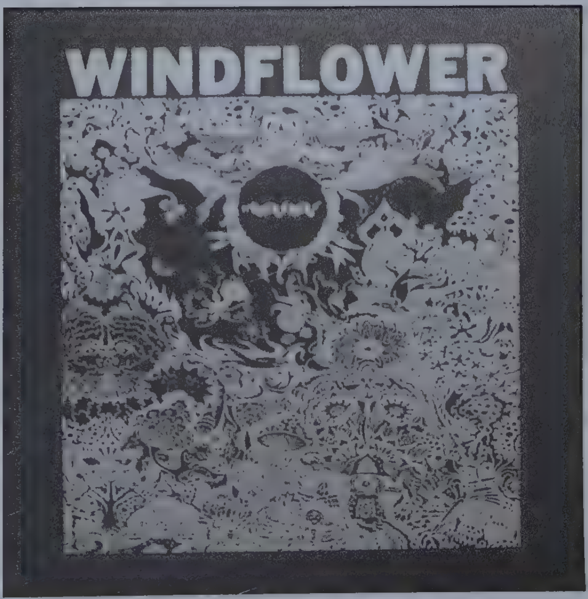
The Wind In The Willows (NY)

Personnel:	IDA ANDREWS	flute, vcls	A
	PETER BRITTAIN	gtr, vcls	A
	ANTON CARYSFORTH	drms	A
	STEVE "MARVELLO" DE PHILLIPS	bs, vcls	A
	DEBORAH HARRY	vcls	A
	WAYNE KIRBY	vcls, bs, keyb'ds	A
	PAUL KLEIN	gtr, vcls	A

HCP
ALBUM: 1(A) THE WIND IN THE WILLOWS
(Capitol SKAO-2956) 1968 195 SC

NB: (1) reissued on CD (Dropout DOCD-1985) 1993. (1) reissued on CD (Edsel EDCD 642) 2000. (1) reissued on CD (Fallout FOCD2035) 2007.

45: Moments Spent/Uptown Girl (Capitol 2274) 1968



WINDFLOWER - Dreams LP.

This New York City group is most notable for the inclusion of Debbie Harry, who was later in Blondie. A dreamy album, it has its moments. Aside from two cover versions of Don Everly and Roger Miller songs, the album's hippie flower-pop songs were written by the band members. The outstanding track being the hypnotic narration/chant *There Is But One Truth, Daddy*, which has a musical backing slightly reminiscent of Pink Floyd. The band took their name from the children's book by Kenneth Graham. The album got to spend three weeks in the Top 200, peaking at No. 195.

The album was produced was Artie Kornfeld, who contributed to the 1969 Woodstock Festival. He also produced another interesting album, *A Time To Remember!*, which was credited to **The Artie Kornfeld Tree**.

Moments Spent is compiled on *Psychedelic Archives Vol. 6* (double cassette box). (VJ/GF)

Window (?TX)

ALBUM: 1 WINDOW (w/booklet) (New Life 0001) 1974 R2

NB: (1) reissued on CD (Radioactive RRCD144) 2005.

Some collectors rate this blend of singer/songwriter and hippie-folk material with exquisite female vocals. There are a handful of fine tracks and the rest of the album is probably best described as pleasant. The group is thought to have been from Texas. (VJ)

Window Frame (MI)

Personnel: BILL DUBRUL ld vcls, keyb'ds
GEORGE SCHREIN ld gtr
MARK bs
PAT drms

45: You Have The Choice/Before & After (Frame WF 1001) 1968

This is a nice keyboard-led rock single from a Detroit band; it's psychy with a twist of acid. (MW)

Wings (NY)

Personnel incl: OZ BACH A

ALBUM: 1 WINGS (Dunhill DS 50046) 1968

45: That's Not Real/General Bringdown (Dunhill DS 4165) 1968

Featuring Oz Bach (ex-Spanky and Our Gang) this folk-rock album is similar to **The Mamas & The Papas**, but pales in comparison and is better avoided. Oz Bach would do much better with his next group, **Tarantula**. (SR/EW)

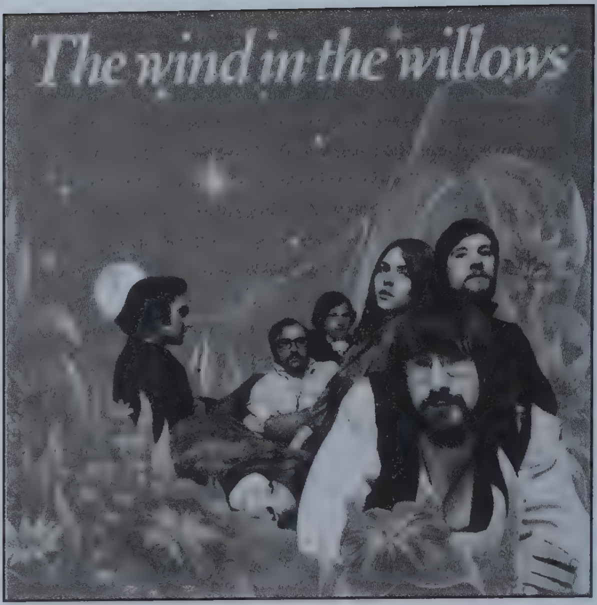
Winkle Pickers (?CA)

45: I Haven't Got You/
(My Name Is) Granny Goose (Colpix 796) 1966

An obscure outfit whose sole known single is produced by **The Monkees** maestros **Boyce & Hart**, so perhaps based in L.A. (or a studio project). Forget the flip side - a novelty of sorts with cornball vocals. *I Haven't Got You* is a swingin' mid-tempo garage-beater that is somewhere between *Gloria* and *Hang On Sloopy* - lightweight and not a buzz of fuzz to be heard, but very catchy. Both sides were composed by one E. Reed. (MW)

Mark Winokur (VT)

ALBUMS: 1 GOD FEARIN' MAN (MC 1610) 1971 R2
2 JESUS CHRIST SUPER STONED
(Revolution RR 001) 1974 R1


The wind in the willows

THE WIND IN THE WILLOWS - Self Titled CD.

These are the work of an oddball acoustic folk artist from Vermont. The lyrics are bizarre and cover the whole spectrum from politics, drugs, sex, suicide and sacrilege. The music recalls some of the ESP label bands. Tracks include *I'm Dead*, *Sheet*, *Suicide* and *26 Years*.

The second album includes titles like *The Trip, Beat That Beast, I'm Addicted, Star Dust* and *Wish You Were A Train*. Both are very hard to find and probably had very small pressings. (VJ)

Johnny Winter (TX)

HCP

ALBUMS: 1 THE PROGRESSIVE BLUES EXPERIMENT
(Sonobeat RS-1002) 1968 49 R3
2 JOHNNY WINTER (Columbia 9826) 1969 24
3 THE JOHNNY WINTER STORY (GRT 10010) 1969 111
4 SECOND WINTER (Columbia 9947) 1969 55
5 JOHNNY WINTER AND (Columbia 30221) 1970 154
6 LIVE/JOHNNY WINTER AND (Columbia 30475) 1971 40
7 STILL ALIVE AND WELL (Columbia 32188) 1973 22
8 SAINTS AND SINNERS (Columbia 32715) 1974 42
9 JOHN DAWSON WINTER 111 (Blue Sky 33292) 1974 78
10 CAPTURED LIVE! (Blue Sky 333944) 1976 93
11 TOGETHER (Blue Sky 34033) 1976 89
12 LIVIN' IN THE BLUES (Sundazed SC 6070) 1996 -
13 EASY MY PAIN (Sundazed SC 6071) 1996 -
14 WHITE GOLD BLUES (Akarma AK 052) 1999 -

NB: (1) issued for demo use only. Reissued (Imperial LP-12431) in 1969. (1) reissued on CD (Liberty LN-10294) 1986. (1) reissued on CD (One Way OW 57340) 1990. (1) reissued on CD (CEMA Special Markets CDLL-57340) 1990. (1) reissued on CD (BGO BGOCD457) 19??. (1) reissued on CD (Repertoire REP 4866) 2000. (1) reissued on CD (Capitol 72438-66568-2-7) 2005. (2) reissued on vinyl (Edsel ED 163) 1986. (2) reissued on CD (Columbia 471218 2) 1997. (2) reissued on CD (Columbia/Legacy 511230 2) 2004. (4) reissued on CD (Columbia CK 9947) 1990. (4) reissued on CD (Mobile Fidelity Sound Lab UDCD 753) 1999. (4) reissued on CD (Columbia/Legacy C2K 85735) 2004. (4) reissued on CD (Repertoire REPUK 1090) 2007. (7) reissued on CD (Columbia/Legacy CK 66421) 1994. (8) reissued on CD (Columbia/Legacy CK 66420) 1996. (9) reissued on CD (Blue Sky Records SKY 472770-2) 200? (10) reissued on CD (Sony SKY 467065 2) 1989. (11) reissued on CD (BGO BGOCD779) 2007. (12) and (13) issued on CD only, both albums contain previously unreleased tracks of **Winter**'s pre-Columbia period (1960-1968). (14) issued with bonus 45, this deluxe package also contains pre-Columbia recordings beginning in 1962. (14) also issued on CD.

45: Leavin' Blues/Birds Can't Row Boats (Pacemaker 243) 1966
(selected)

Albino **Johnny Winter** was born February 1944 in Leland, Mississippi though he grew up in Beaumont, Texas. During the mid-sixties he played, with his brother Edgar, in bands like The Black Plague, **Amos Boynton**

and The ABC's and **The Great Believers** (from Houston) before starting a solo career at the end of the sixties.

Second Winter was an 11-track album that showcases his intricate guitar playing on tracks like *Memory Pain*. The twangy *I Love Everybody* and the jazzy *I Hate Everybody* are two of the better tracks.

Some discographical information is shown above.

Compilation appearances have included: *Birds Can't Row Boats* on *Mindrocker, Vol. 4* (LP) and *Acid Visions* (LP); *Birds Can't Row Boats* and *Hook You* on *Acid Visions - The Complete Collection Vol. 1* (3-CD) and *Livin' The Blues* and *Fast Life Rider* on *Texas Music, Vol. 3* (CD). (VJ/GG)

The Winter Consort (?)

Personnel incl: PAUL WINTER

ALBUMS:	1	THE WINTER CONSORT	(A&M SP 4170) 1968
	2	SOMETHING IN THE WIND	(A&M SP 4279) 1969
	3	ROAD	(A&M SP 4279) 1970
	4	ICARUS	(Epic LMUS 0004) 1972

45: Both Sides Now/Little Train to Capira (A&M 1058) 1970

Paul Winter formed **Winter Consort** in 1968 as a forum for the music he loved. This group combined prog-rock, jazz and pop, a bit like the early Chicago or **Blood, Sweat and Tears**. The Apollo 15 Astronauts took their *Road* album to the moon with them and named two craters after the songs *Ghost Beads* and *Icarus*. Their 1972 album *Icarus* was produced by George Martin and recorded in the summer of 1971. Paul McCandless, Glen Moore, Ralph Towner and Collin Walcott later went on to form the group Oregon; David Darling continued as a member of the Consort for many years, and Paul McCandless also collaborated on several of Winter's later albums. (SR/VJ)

Winter's Knights

45: Psychedelicombo/Having Fun! (Rockordion ED-43) 1967

Here's a rare single of psychedelic accordion! *Psychedelicombo* is an instrumental; *Having Fun!* has rather weak vocals. (SR)

Wire (MN)

Personnel:	CURT ALMSTED	vcls	ABCD
	MIKE BURT	bs	AB
	BRIAN PAQUIN	gtr	A
	GARY RUE	gtr	ABCD
	KENNY THOMPSON	drms	ABC
	GARY BROEKEMEIER	gtr	BCD
	KIRBY RULE	bs	CD
	STEVE THIELGES	drms	D

THE PROGRESSIVE BLUES EXPERIMENT

JOHNNY WINTER - The Progressive Blues Experiment LP.

EP: 1(D) Getting By?/Your Love Is Such A Sweet Thing/
How Can You Lose/Must Be More
(American Gramophone AG-1072) 1970

45: Stomp/This Is It (UA 669) 1970

Wire was a Marshall, Minnesota-based hippie-rock band. The single was recorded by line-up (C). The EP, recorded a little later in 1970 after drummer Kenny Thompson had been replaced by Steve Thielges, contained four originals by the band. *Getting By?* was their best-known song although they included a lot of Beatles numbers in their live act. (VJ)

Wizard (FL)

Personnel:	PAUL FORNEY	bs, ld vcls	A
	CHRIS LUHN	drms, vcls	A
	BENJI SCHULTZ	ld gtr, vcls	A

ALBUM: 1(A) THE ORIGINAL WIZARD (Peon P 1069 ST) 1971 R2/R3

NB: (1) reissued on vinyl (Peon) 1990. (1) reissued on vinyl (Akarma AK 070) 1999. (1) reissued on CD (Gear Fab GF-124) 1999, this includes both sides of the 45 as bonus cuts.

45: Got Love/Freedom (short version) (Penguin P-100) 1971

Sometimes erroneously described as psychedelic, **Wizard**'s bluesy hard-rock album is now very rare and sought-after by some collectors. The band formed in the spring of 1970 in Tampa, Florida when Forney and Schultz were due to play a gig in a short-lived band called "Brother", supporting Canadian act "Smith" and Chicago's **Flock**. Before the concert, Paul and Ben had a disagreement with Brother's drummer, who walked out and disappeared for nearly an hour. Needing to run a sound check, they asked their roadie, Chris to sit at the drums and just "pound away" so they could get the whole rig balanced. Completely unaware that Chris had been playing the drums for about five years and having sat in on a few rehearsals knew all their songs by heart, Paul and Ben were rather taken aback when he began playing along in perfect time... The next day, they fired their drummer, asked Chris to join the band and renamed themselves **Wizard**.

They set about touring extensively, playing gigs in Florida, Georgia, Alabama, Michigan, Chicago and Colorado, including the Goose Lake Festival in Michigan in summer 1970, and the following winter, opening for the likes of **Iron Butterfly** and Van Morrison in Florida.

WIZARD - The Original Wizard LP.

Their sole album was recorded at LeFevre Sound Studios in Atlanta, Georgia and consisted of mainly original material, much of which was the product of jam sessions and live stage improvisations. It's really more early seventies style hard-rock, but far from plodding which so many of those albums were. The opening and closing track *Freedom* is standard hard-rock with good guitar moments. *Come And See The Bride* sounding a little like Jethro Tull in places is evidence of some diversity, but most of the rest of side one is pretty standard hard-rock with *What Do You Know About Mary* probably the pick for its good guitar intro and harsh vocals. The better tracks on side two are *Séance*, notable for some Hendrix-style histrionics at the end and *Evergreen*, which has a nice ringing guitar intro. The remaining tracks are pretty standard, but mostly decent hard-rockers.

They split in mid-'71, but are still in touch to this day, and Chris Luhn recalls "All-in-all, it was a good time. We met and played with some outstanding musicians, including the members of **Bob Seger**, **Frijid Pink**, Catfish, **Third Power**, **Teegarden & Van Winkle**, **Iron Butterfly**, Chicago, Ten Years After, Small Faces, etc. Now, I'm a lawyer. Go figure.. ."

This group should not be confused with the Florida-based Wizard on the Illusion label, or with either of the two California heavy rock bands named Wizard that issued albums in the early eighties.

You can also hear one album track *Séance* on Gear Fab's *Psychedelic Sampler* (CD). (VJ/SR)

The Wizards From Kansas (KS)

Personnel:	MARC EVAN CAPLAN	perc, drms	AB
	JOHN PAUL COFFIN	ld gtr	AB
	ROBERT MANSON CRAIN	gtr, vcls	AB
	HAROLD EARL PIERCE	gtr, vcls	AB
	ROBERT JOSEPH MENADIER	bs, vcls	AB
	MARK NAFTALIN	keyb'ds	B

ALBUMS: 1(B) THE WIZARDS FROM KANSAS (Mercury SR 61309) 1970 R2
2(A) STILL IN KANSAS (w/insert) (Rockadelic RRLP-48) 2003.

NB: (1) counterfeited on vinyl (Mercury) 198? (1) counterfeited on vinyl (Mercury SR 61309) 200?. (1) reissued on vinyl (Radioactive RRLP9) 2003 in a limited edition of 1,000. (1) reissued on CD (Afterglow 006) 1993. (1) reissued on CD (Radioactive RRCD9) 2003. (1) reissued on CD (Lion Music LION198) 200?. (1) reissued on CD (Phoenix ASHCD3010) 2008 (2) shown as by Pig Newton And The Wizards From Kansas. Limited to 700 copies, this contains 1968-1969 recordings.

This was an obscure country-influenced band from Topeka, Kansas whose sole album contained fine versions of classic period songs *High Flying Bird* and Buffy St. Marie's *Codine*, as well as some excellent original compositions notably *Misty Mountainside*, *Country Dawn* and *She Rides With Witches*. The band exhibited a fine range of harmonies. The album is recommended and is a significant collectable.

THE WIZARDS FROM KANSAS - Self Titled LP.

A demo tape recorded at Cavern Sound Studios on the Kansas/Missouri border in 1969 containing rawer versions of five cuts re-recorded for their Mercury album has been made available on vinyl as *Still In Kansas* (credited to Pig Newton and the Wizards From Kansas).

You can also find their Mercury album versions of *High Flying Bird* on *Reverberation IV* (CD), and *Misty Mountainside* on *Psychedelic Archives Vol. 6* (double cassette box). (VJ/CF/JRr)

Wolfman Jack and The Wolfpack (MN)

ALBUM: 1 WOLFMAN JACK AND THE WOLFPACK (Bread BD 0170) 1965 R2

NB: (1) reissued on vinyl (Bread BD-0170) 2004.

45s: Wolfman Boogie Pt.1/
Wolfman Boogie Pt.2 (Bread BR-0071) 1965
New Orleans/Don't You Just Know (Bread BR-0073) 1965

The famous "howling" D.J. also recorded some albums. His first was released in 1965, on it he is accompanied by an electric band, with good 'garagy' covers of fifties rock and New Orleans hits, plus *Wolfman Boogie Pt's 1 & 2*. The record came in a stunning cartoon cover and is now rare.

Wolfman Jack kept on recording during the seventies but his other albums fall outside the scope of this book.

You'll also find *Wolfman Boogie Pt. 2* on *Mondo Frat Dance Bash A Go Go* (CD). (SR/VJ)

Wolf Pack (CA)

45: The Baddest Wolf/
Dance Of The Hands (Incredible Records INC-101) 196?

Distributed by Chattahoochee Records, **Kim Fowley**'s name is all over this disc, with the tracks being written by "Fowley, Tamasvary, Johnson, Grossman" on the 'A' side and "Tamasvary, Johnson" on the flip. It was produced by "Fowley-Corby".

Dance Of The Hands is an instrumental, whilst The *Baddest Wolf* includes three spoken (growled ?) sentences by a guy with a very sore throat! (WHn)

Womb (CA)

Personnel:	KARYL BODDY	piano, gtr, vcls	A
	RON BRUNECKER	drms	A
	RORY BUTCHER	vcls, perc	A
	CHRISTOPHER JOHNSON	bs	A
	ROLUF STUART	sax, flute	A
	GREG YOUNG	ld gtr	A
	BOOTS HUGHSTON	sax, flute	

ALBUMS: 1(A) WOMB (Dot DLP 25433) 1969 SC
2(A) OVERDUB (Dot DLP 25959) 1969 SC

45: Hang On/
My Baby Thinks About The Good Things (Dot 17250) 1969

This San Francisco-based band was sometimes prone to over-indulgent improvisation but they had their moments. Their albums were essentially crossovers between the 'psychedelic' and 'progressive' eras with the second one by far the better of the two. On the first *Conceptions Of Reality* is notable for Karyl Boddy's soothing vocals, but the stand-out track is *Happy Egotist*, a fine imaginative slice of psychedelia. Forget the rest of the album, which is full of messy arrangements and lots of brass. The second album has three decent tracks: - *Flash*, a somewhat mystical, trippy piece of psychedelia; *Love*, experimental soft psychedelia with liberal lashings of woodwind and the 10½ minute finale, *Evil People*, an amalgam of psychedelia and progressivism with some nice interweaving guitar work. The remainder of the album is messy and too brassy. Neither album has yet acquired collectors' status but they may in time. If you're interested, start with their second album. (VJ)

WOMB - Self Titled LP.

The Wombats (AL)

45: Come Over Here/I Thought I'd Forget (Woodrich WR 1242) 1964

The Woodrich label operated out of Rogersville, Alabama and put out some intriguing and sometimes excellent releases by the likes of the **Hi-Boys**, **Poor Souls**, **Rocks**, **Shadows**, and **Shandells Inc.** Pressed up in small quantities (a few hundred at most), they were given to the bands to distribute and sell themselves. This one offers up a pair of sparse garage-beat numbers written by Jedge Daniel. (MW)

Wonderlick (CA)

Personnel incl: BOBBY ARLIN A

45: Hey Joe/Come On People (MGM 14510) 1973

Produced and "written" by **Bobby Arlin** (ex-**Leaves** and **Hook**), this rare single sported amended lyrics for this classic song:

"Hey, Joe where're you going with that joint in your hand?
I'm going to the police station, gonna' turn on the chief man.
Hey, Joe what are you gonna do?
I might smoke it all before I'm through.
Hey, Joe tell me what'cha gonna do?
Well, liquor's much quicker, marijuana too." (SR)

John Wonderling (NY)

ALBUM: 1 DAYBREAKS (Paramount 6063) 1973

This New York City-based singer/songwriter may be best known for his much compiled single *Man Of Straw*, which also appears on this album. The album mostly comprises singer/songwriter material but has a sixties psych undercurrent and both the lyrics and music have a druggy feel. Perhaps the most appealing feature is the strength of **Wonderling's** voice. Views differ as to the best cut but *Jessica Stone* and the opener *Long Way Home* are strong contenders.

Compilation appearances include: *Man Of Straw* on *Exploding Plastic Inevitable II* (LP) and *Nuggets: Hallucinations* (CD) and *Midway Down* is on *Artificial Faces* (LP). (VJ)

E Zane Wood (CA)

Personnel: E. ZANE WOOD gtr, bs, vcls

45: Got Me Stupid/Behind the Door (Proctor) 1967

Produced by **Kim Fowley** and engineered by Michael Lloyd, **E. Zane Wood's** first solo single featured him on guitar, bass, and vocals - not **Kim Fowley** as was previously assumed. A few years later he was in the Mike Curb Congregation. Full details of his zany activities can be found on his website - http://www.ezanewood.com. (SR/MW)

Woodbine (WI)

Personnel incl: BILL CAMPLIN

ALBUM: 1 ROOTS (w/booklet) (Blue Hour 1-1010) 1971

NB: (1) reissued on vinyl (Tool Room 104) 1978.

Recorded live at the Catacombs Coffeehouse in Milwaukee in 1971, this album was the work a rural-rock/folk and psychedelic outfit from Milwaukee, Wisconsin. Bill Camplin issued solo albums that fall outside the scope of this book. (SR)

Terry Woodford (AL)

Personnel:	BILLY BRADFORD	drms, gtrs	A
	LARRY HAMBY	gtr, drms, bs, vcls	A
	DAVID HOOD	bs, backing vcls	A
	TERRY WOODFORD	vcls, perc	A

45s:		Where Is My Little Girl/I Could Cry	(R and H 1004) 1965
(selected)		Hit The Ground/Gonna Make You Say Yeah	(Fame 1002) 1966
		It's His Town/ She Wants What She Can't Have	(Fame 1004) 1966
	α	Keep Your Cool/Stop Stopping Me	(United Artists 50199) 1967
	α	Take Me To Your Heart/ You Made Me	(United Artists 50271) 1968

NB: α shown as by Terry And The Chain Reaction.

Formed in 1962 at Sheffield High School, this Alabama quartet was popular on the fraternity circuit in Alabama, Georgia and Mississippi. They welded a Southern swing with R'n'B and frat flavourings onto a foundation of British Invasion pop. Known as Terry Woodford And The Mystics (despite the first three singles being credited to **Terry Woodford** alone), they evolved into **Terry And The Chain Reaction** who released two decent pop singles on United Artists.

Keep Your Cool may appeal to garage fans - a strutting number with *Green Onions* keyboard moves and spoken vocals and an arrogance reminiscent of **006**'s *Like What, Me Worry*. Plan 9 covered it on their 1985 album *Keep Your Cool And Read The Rules*.

At the *Muscle Shoals Bands Of The '60s Reunion* concert in 1992, the original quartet performed *Suzie Q*, *Satisfaction* and *Where Is My Little Girl*. These are captured on the resultant CD (AMHOF 1993-01) alongside contributions from **Mickey Buckins and The New Breed**, **The Del-Rays**, **The Wee Juns**, Mark V with Dan Penn, Hollis Dixon and The Keynotes, Bobby Denton and Travis Wammack. (MW)

Bill Woods (CA)

45: Gossip/Story of Susie (Global 740) c1968

A totally obscure pop single produced by **Kim Fowley** and Gary Paxton (the man behind the **California Poppy Pickers** and several other groups). Bill Woods was from Bakersfield, California.

You can also check out *Story Of Susie* on *Kim Fowley - Underground Animal* (LP & CD). (SR)

Woody's Truck Stop (PA)

Personnel:	RON BOGDON	bs	A
	ALAN MILLER	ld gtr, vcls, vibes, tympani	A
	MARK OBERMAN	vcls, gtr	A

BOBBY RADELOFF	vcls, drms, perc, hrmnca	A
GREG RADCLIFFE	gtr, vcls	A

ALBUM: 1(A)	WOODY'S TRUCK STOP	(Smash SRS-67111) 1969

45:	People Been Talkin'/Tryin'So Hard	(Smash 2201) 1968

Based in Philadelphia, this band's album is full of pleasant mostly original compositions. Many of the tracks, particularly on side two are gentle, laid-back ballads with *Marble Reflections*, *Tryin' So Hard*, *Everything Is Fine* and the mystical *Just To Be With You* the pick of these. It includes one genuinely psychedelic track - *Color Scheme*, a high energy rocker with lots of frantic guitar work. The album, which is recommended, was produced by Jack Shaw and recorded at the Regent Sound Studios in New York City. The single was taken from it.

The band's main claim to fame was that it was one of Todd Rundgren's first outfits (along with Carson Van Osten) before he went off to form **The Nazz**. He left prior to the recording of their album, but five 1966 demos featuring Rundgren can be found on the **The Nazz** 2-CD, *Nazz From Philadephia + 1966 Demos* (Airmail Recordings) 2001. (MWh/VJ/SB)

Wool/Ed Wool and The Nomads (NY)

Personnel:	ED BARRELLA	bs	A
	TOM HASKELL	gtr, vcls	A
	PETER LULIS	drms	A
	CLAUDIA WOOL	vcls	A
	ED WOOL	ld gtr, vcls	A

ALBUM: 1(A)	WOOL	(ABC ABCS-676) 1969

45s:	α	Please, Please (Don't Go)/ I Need Somebody	(RCA Victor 47-8940) 1966
		The Boy With The Green Eyes/ Combinations Of The Two	(ABC Paramount 11167) 1969
		Love Love Love Love Love/ If They Let Us Alone Now	(ABC Paramount 11190) 1969
		Listen To The Sound/Witch	(Columbia 4-45278) 1970
		It's Alright/Take Me To The Pilot	(Columbia 4-45452) 1971

NB: α shown as by **Ed Wool & The Nomads**.

Rochester, New York was the stomping ground for this R'n'B/ blues-influenced combo dominated by vocalist Ed Wool, whose strong raucous style could be compared to Eric Burdon, especially on numbers like the cover of Brown-Terry's *Please Please (Don't Go)*. The album is bluesy rock-pop, if that's your bag, whose highlight is undoubtedly *Love Love Love Love Love*, another vocal tour-de-force, by Tom Haskell.

Nowadays Wool resides in Albany, New York and continues to record and tour with The Ed Wool Band, playing jazz-rock and big band dance music. Tom Haskell is now a freelance photographer.

Listen to *I Need Somebody* on *Mind Blowers* (LP). (MW)

Woolies (MI)

Personnel:	BOB BALDORI	piano, harp, vcls	AB
	JEFF BALDORI	ld gtr, vcls	AB
	ZOCKO GROENDAL	bs, gtr, vcls	AB
	BEE METROS	drms, washboard, spoons	AB
	STORMY RICE	vcls	A

ALBUMS: 1(B)	BASIC ROCK	(Spirit 964S-2001) 1970
2(B)	LIVE AT LIZARD'S	(Spirit 964S-2005) 1973

NB: (1) reissued on vinyl (Eva 12054) 198? (2) reissued on vinyl (Hablabel HBL 20405) 199? with two additional studio cuts.

There's also a CD, *Ride, Ride, Ride* (Spirit) 2006, which is a 15-track retrospective supposedly available via their website.

			HCP
45s:	Black Crow Blues/Morning Dew	(TTP 156) 1965	-
	Who Do You Love/Hey Girl	(Dunhill D-4052) 1966	95
	Duncan And Brandy/Love Words	(Dunhill D-4088) 1967	
	Bringing It With You When You Come/ We Love You BB King	(Spirit 0003) c1969	
	2-Way Wishes/Chuck's Chuck	(Spirit 0006) c1970	
	Vandegraf's Blues/Vandegraf's Blahs	(Spirit 0007) 1970	
	Super Ball/Back For More	(Spirit 0008) 1971	
	Ride, Ride, Ride/We Love You J.B. Lenoir	(Spirit 0009) 1971	
	Who Do You Love/Feelin'good	(Spirit 0013) 1972	
	The Hootchie Cootchie Man Is Back/ Can't Get That Stuff	(Spirit 0014)1974	

This rock'n'roll/rhythm'n'blues outfit came from East Lansing, Michigan. **Woolies** formed in the mid-sixties and recorded well into the seventies setting up their own Spirit label. Fond of many blues-rock standards they were also Chuck Berry's backing group circa 1968/70 both on stage and for Berry's *San Francisco Dues* (Chess CH-50008) 1971. Their albums are now of minor interest to collectors.

Vocalist Stormy Rice from their early days took off for L.A. and launched a solo career but only one single resulted, *Go Now/Comin' Down* (Ode 110) released in April 1968. Bob Baldori (aka Boogie Bob Baldori) has had a more enduring solo career, working with Chuck Berry on and off for the last 35 years, producing and engineering over 200 albums, and even performing in the White House for President Clinton. Bob still records and performs; when he isn't running his law practice and his (CD) *Who Do You Love* also features fellow **Woolies** Jeff Baldori and Bee Metros.

Compilation appearances include: *Who Do You Love?* on *Nuggets, Vol. 12: Punk Part Three* (LP), *Psychotic Moose And The Soul Searchers* (LP), *Michigan Nuggets* (CD), *Michigan Brand Nuggets* (2-LP), *Michigan Rocks, Vol. 2* (LP), *Nuggets Box* (4-CD), *Even More Nuggets* (CD) and *Excerpts From Nuggets* (CD); and *Hey Girl* on *The Electric Coffee House Volume 2* (CD). (VJ/MW/SR/BBi)

Woolly Bear (PA)

Personnel:	JOHN EPLER	gtr, mandolin, vcls	AB
	DAVE HUXTA	bs, vcls	AB
	TOM LOWRY	keyb'ds, harmonica, trombone, vcls	AB
	KIRBY MARTZALL	gtr, piano, autoharp, flute, vcls	AB
	LYNN WIKE	drms	AB
	MIKE WEAVER	steel gtr, gtr, sax, vcls	B

ALBUM: 1(B)	WOULDYA	(Stereolab Sound SS 47103) 1974 R1

Originally known as St. Elmo's Fire (line-up 'A'), this Lancaster, Pennsylvania group formed in 1970. They played live extensively, mostly in southeastern Pennsylvania but also in Delaware and West Virginia, opening for the likes of **Seatrain**, Roy Buchanan, and **Bang**.

Their album has the trademark West Coat rural-rock and folk-rock elements with good guitar but also piano, mandolin, flute and autoharp. Their live repertoire included covers of songs by **The Byrds**, **Moby Grape**, **Buffalo Springfield** and **The Grateful Dead**, but all the tracks are originals. 500 copies were pressed, but due to a snafu with the printer, there was a shortage of covers. (SR/CF)

Wooly Ones (CA)

Personnel:	LARRY LUCAS	A
	CARL MORRISON	A
	WALTER MORRISON	A
	BOB NAGEL	A
	DENNIS ROSE	A

45:	Slings And Arrows/Put Her Down	(Titan 1733) 1965

This teen-punk outfit came from Costa Mesa, California and some members later went on to The Coming Times. *Put Her Down*, with its typical period lyrics and raw garage sounds very much in mould of L.A. outfit **The Avengers**.

Compilation appearances have included: - *Slings And Arrows* and *Put Her Down* on *Nuggets From The Golden State: Scarey Business* (CD); and *Put Her Down* on *Garage Punk Unknowns, Vol. 4* (LP). (VJ)

Word (CA)

Personnel incl:	BILL LINCOLN	vcls	A
	WESLEY WATT	gtr	A

45: Now It's Over/So Little Time (Brent 7048) 1965

A low-down garage folk-rocker backed by an up-tempo garage-rocker brimming with delinquency. If the names above seem familiar, this talented duo became **Euphoria** as well as writing material for other L.A. outfits (e.g. **East Side Kids**). Brent was a subsidiary label of Mainstream Records.

So Little Time has been compiled on *Music For The Dance Crowd* (LP) and *Quagmire Volume 8* (CD). (MW)

The WordD (TX)

Personnel:	GENIE GEER	vcls	A
	BOB JOHNSON	drms	A
	RICHARD KEATHLEY	ld gtr	A
	PAT WHITEFIELD	bs	A
	JON WILLIAMS	vcls, keyb'ds, hrmnca	A

CD: 1(-) THE PENTHOUSE 5 - THE WORDD IS LOVE! (Collectables COL-0683) 1997

45: You're Always Around/
You're Gonna Make Me (Caprice 609V-4983) 1966

Formed by Williams in the summer of 1966 after his spell with **The By Fives**. They cut a four-song demo at the Boyd Recording Studios in Dallas. Two of the tracks were issued on a single in 1966. *You're Always Around*, with Genie on vocals featured some fine 12-string guitar by Keathley. The flip was later re-recorded by Williams and Keathley when they joined **The Penthouse Five**. The other two demo tracks were *Today Is Just Tomorrow's Yesterday*, which Genie had originally written as a poem but added a tune to, and *Keep On Walking*. Williams had earlier recorded this as *I Saw You Walking* with **The By Fives** but with Keathley's psychedelic leads this latest version was an improvement. Sadly, however, the band broke up within a few weeks of the single's release.

All four of their tracks can also be heard on *Texas Punk, Vol. 6* (LP), *Acid Visions - Complete Collection, Vol. 3* (3-CD) and on *The Penthouse 5 - The WordD Is Love!* (CD) alongside an alternate version of *Today...* and material by the **Penthouse Five** and **By Fives**. *Keep On Walking* and *You're Gonna Make Me* also appear on *Green Crystal Ties, Vol. 4* (CD) and *Acid Visions Vol. 7* (CD) (Spalax); *Keep On Walking* is also on *Garage Beat '66 7* (CD); *You're Gonna Make Me* can also be found on *Gravel Volume 3* (CD) and the previously unreleased *I Saw You Walking* can be accessed on *Quagmire Volume 3* (CD). (VJ/MW)

WOULD - Self Titled LP.

Words Of Luv (NC)

45: Tomorrow Is A Long Time/
I'd Have To Be Outta My Mind (Hickory 1462) 1967

From Winston-Salem, North Carolina and previously known as The Beets and **The Teen-Beets;** under the latter name they released a pair of singles in the summer of 1965. The above two songs were written by **P.F. Sloan** and Bob Dylan.

I'd Have To Be Outta Mind can also be found on *Garage Beat '66 1* (CD). (MW/SR)

World Column (IN)

Personnel incl:	JOEL KAPLAN		AB
	DAVE MEYER	vcls	AB
	O.MEYER		AB
	DAN BOLLER		AB
	H. JOHNSON		AB
	DELROY BRIDGEMAN	vcls	B
	BOB REDDING	vcls	B
	JOE ODUM	vcls	B

45s: Midnite Thoughts/Lantern Gospel (Atco 6604) 1968
So Is The Sun/It's Not Right (Tower 510) 1969

I thought I'd made a serious mistake when I bought the Atco single some years back - the titles weren't promising and *Midnite Thoughts*, though littered with some garagy fuzz and Eastern moves also has those typically up-front soulish vocals and brass - yeah, '68 'psychedelic soul' (urk!). However a treasure waited on the other side - a beautiful laid-back slice of tripped-out psychedelia with all the right moves and suitably 'out there' lyrics, guaranteed to evoke a stoned smirk! "Colors start to spin, you dig the state you're in, your mind is somewhere, hanging on a string...". Fortunately the track has now been compiled on *High All The Time, Vol. 2* (LP), *Acid and Flowers* (CD) and *Nuggets: Hallucinations* (CD). From Chicago, this was a Dunwich production. Thereafter this Munster, Indiana band decided to switch to soul and R'n'B sounds and took on three additional singers. The resultant *So Is The Sun* single would find a new audience, eventually, on the UK "northern soul" scene and is sought-after by enthusiasts of that genre. (MW)

World of Milan (NY) - see Milan (aka The Leather Boy) (NY).

Worlocks (PA)

45: I Love You/Stay By Her Side (Big Rock 512) 1965

This combo came from Elgin in Pennsylvania. *Back From The Grave, Vol. 7* (2-LP) includes *I Love You*, a screaming punker with good guitar breaks and a strong surf influence.

Another **Worlocks** from the Pacific Northwest released one unheard single - *You Keep Me Hangin On/Banana Soul* (NWI 2709) 1968. (VJ/MW)

Would (?) - see Velvet Night (?).

Bill Wray and His Showband Royale (LA)

Personnel:	TOMMY DEE	A
	JAY McCREARY	A
	A.J. MICELI	A
	BILL WRAY	A
	JIM WRAY	A

ALBUM:	1(A)	FOR OUR FRIENDS	(Readie Records BW-2470) 197?
45:		Morning Dew/Ooh Baby Baby	(Bofuz 19693) 1969

From Baton Rouge in Louisiana, a local pressing which may interest some readers, even if the front cover is absolutely awful. The album contains mostly covers (*Dear Landlord, Beatles Medley (Golden Slumbers, Carry That Weight, The End), Feeling Alright, Driving Wheel*) plus the long *Everybody Boogie*, done in a rock style with organ, guitars, drums, bass and some fuzz. (SR)

Link Wray (DC/MD>AZ)

Personnel incl:	DOUG WRAY	drms, gtr	ABC
	LINK WRAY	gtr, vcls	ABCDE
	BILLY "JUKE BOX" HODGES	piano, organ	BC
	BOBBY HOWARD	mandolin, piano	B
	STEVE VERROCA	drms	BC
	MORDICAI JONES	piano, mandolin	C

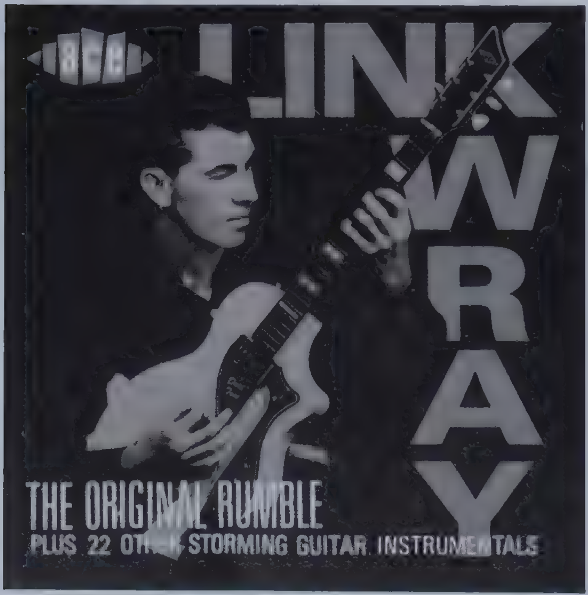
ALBUMS:	1(A)	JACK THE RIPPER	(Swan SLP 510) 1963 R2
(1963-1977)	2(A)	LINK WRAY SINGS AND PLAYS GUITAR	(Vermillion V-1925) 1964
	3( )	YESTERDAY AND TODAY	(Record Factory LP-1929) 1969
	4(B)	LINK WRAY	(Polydor 24-4064) 1971 -
	5(C)	BEANS AND FATBACK	(Virgin V2006) 1973 -
	6(D)	BE WHAT YOU WANT TO	(Polydor 24-5047) 1973 -
	7(E)	THE LINK WRAY RUMBLE	(Polydor PD 6025) 1974 -

NB: (5) UK release, also released in France (Virgin 840 035). (6) also released in Germany and UK (Polydor 2391 063).

Compilations include: *Rumble - The Best Of Link Wray* (Rhino R2-71222) 1993 is a definitive 20-track collection that comes with an excellent booklet with the story of each song. *Mr Guitar: Original Swan Recordings* (2-CD) (Norton Records CED 242) 2002 is another fine anthology focusing on his classic 1962-'66 tenure at Philadelphia's Swan Records. The set also includes an excellent and informative 28-page booklet. *The Original Rumble... Plus* (CD) (Ace CDCH 924) 1989 is a 23-track compilation.

45s:	α	Rumble Mambo/Hambone	(PS) (Okeh 4-7166) 1963
(1963-1977)	β	The Black Widow/Jack The Ripper	(Swan S-4137) 1963
	β	Week End/Turnpike U.S.A.	(Swan S-4154) 1963
	β	Run Chicken Run/The Sweeper	(Swan S-4163) 1963
	β	The Shadow Knows/My Alberta	(Swan S-4171) 1964
	β	Deuces Wild/Summer Dream	(Swan S-4187) 1964
		Good Rockin' Tonight/ I'll Do Anything For You	(Swan S-4201) 1965
	χ	I'm Branded/Hang On	(Swan S-4211) 1965
	δ	Girl From The North Country/ You Hurt Me So	(Swan S-4232) 1965
	δ	Ace Of Spades/The Fuzz	(Swan S-4239) 1965
	δ	The Batman Theme (with Bobby Howard)/ Alone	(Swan S-4244) 1966
	χ	Ace Of Spades/Hidden Charms	(Swan S-4261) 1966
	δ	Let The Good Times Roll (with Kathy Lynn)/ Soul Train	(Swan S-4273) 1967
	δ	Jack The Ripper/ I'll Do Anything For You	(Swan S-4284) 1967
	δ	Rumble Mambo/(flip by different artist)	(Okeh 7282) 1967
	ε	Rumble '68/Blow Your Mind	(Heavy H-101) 1968
	φ	Rumble-69/Mind Blower	(Mr. G 820) 1969
		Fire And Brimstone/Juke Box Mama	(Polydor 14084) 1970
		Fallin Rain/Juke Box Mama	(Polydor PD 14096) 1971
		Shine The Light/Lawdy Miss Clawdy	(Polydor PD 14188) 1973
		I Got To Ramble (mono/stereo) (promo-only)	(Polydor PD14256) 1974
		I Got To Ramble (Dedicated To The Memory Of Duane Allman)/She's That Kind Of Woman	(Polydor PD 14256) 1974

NB: α shown as by Link Wray and The Wraymen. β shown as by Link Wray and His Raymen. χ shown as by Link Wray and The Raymen. δ shown as by Link Wray & The Raymen. ε featuring Roy Buchanan on harmonica. φ shown as by Link Wray and The Ray-men.



LINK WRAY - The Original Rumble CD.

Born in North Carolina in 1929, **Link Wray** is a guitarist and singer of Shawnee origin. He began playing guitar in the thirties, and performing in the forties, but it was when the family relocated to the Washington DC area in the fifties that his career really took off. This was where he formed Link Wray and His Ray-Men with his brothers Vernon (aka Ray Vernon) and Doug, and began recording. **Wray** was one of the first guitarists to experiment with amplifier distortion and even went as far as poking holes in his speaker cones to make his guitar tone even raunchier. The group was a popular live attraction for several years. Always dressed in black, **Wray** was one of the first guitar heroes, influencing countless guitarists with his unique style and sound. **Wray** and his band released a number of successful singles, including *Rumble* and *Rawhide*. These led to a contract with Epic Records, who issued his first album *Link Wray & The Raymen* in 1960. A second album followed in 1962 *Great Guitar Hits By Link Wray* on the Vermillion label, which was owned by his brother Vernon. The band was now recording in **Vernon Wray**'s studio, the Wray's Shack Three Tracks, located in Accokeek, Maryland. In 1963 he backed **Bunker Hill** on the frantic *The Girl Can't Dance*, and issued his *Jack The Ripper* album.

In the mid-sixties **Wray** issued quite a number of singles on the Swan label. Reissue label Norton raided the Swan vaults in 2002, issuing *Mr Guitar* (2-CD) which features 63 classic instrumentals, 26 of which have never before been released in the US. Among the rarities are flip sides, alternate takes, unissued tracks and the entirety of the previously vinyl-only *Swan Demos* album released by the UK Hangman imprint. Also included are his classic singles like *Jack The Ripper*, *Run Chicken Run*, *Ace Of Spades*, and of course *Rumble* (not the original 1958 hit, but an excellent re-recording from 1964). Between 1964 and 1970 **Wray** also recorded many hours of tape at his brother's home studio which remain unreleased.

In 1971 the *Link Wray* album appeared; an interesting low-key effort which should interest fans of the band as it sounds very sincere and rural, with mainly original material penned by **Wray** and Verroca plus a good cover of Willie Dixon's *Tail Dragger*. Shortly after it was issued, Vernon and Link relocated to Tucson, Arizona and set up a new recording studio there, Wray's Shack Three Tracks (+5). The next **Wray** album is even better, with several acoustic tracks full of dobro and guitars combined with healthy boogie tunes (*I'm So Glad*) and Indian influences and is really recommended. During the same period, **Wray** also produced the only album by Eggs Over Easy at the new Tucson studio and contributed to brother **Vernon Wray**'s album. Steve Verroca moved to England where he produced Brinsley Schwartz and Kevin Coyne. Also known as Bobby "The Kid" Howard with **The British Walkers**, Mordicai Jones released a solo album.

The next album was recorded in San Francisco with **Jerry Garcia**, **Peter Kaukonen**, Commander Cody, Greg Douglass (**Country Weather**), John McFee (**Clover**) and was produced by another Indian, Thomas Jefferson Kaye (**White Cloud**). With background vocals and horn & string sections, it's not as good as the previous albums, but nonetheless contains some good tracks (*Walk Easy, Walk Slow, Morning* and the title track).

The last album released in the time-frame of this book benefited from long liner notes by Pete Townshend, who always acknowledged the huge influence of **Wray** on his guitar work. Produced by Bruce Steinberg and

Skip Drinkwater, two blues producers, it's more rock-oriented and contains one track dedicated to Duane Allman and a remake of his old hit *Rumble*. It was recorded with the support of Boz Scaggs, Bernie Krause (**Beaver and Krause**) and Pete Escovedo (**Santana**).

Wray kept on recording during the seventies and early eighties and also supported Robert Gordon on his first albums, his guitar work still being really interesting and often very violent. Fans might want to investigate the various live recordings that have been made available by several European labels in recent years, but beware of the dodgy sound quality of these.

Link Wray moved to Denmark in the eighties. He continued to tour, playing concerts in Europe and the USA as late as 2005. He passed away at his Danish home in November, 2005 of heart failure. (SR/VJ/CF)

Ron Wray Light Show (NY)

Personnel incl: RON WRAY A

45s incl: Speed/Satisfaction Guaranteed (Eceip PS-1000/1) 1970

NB: 'A' side is Ron Wray Light Show with The Headstone II. 'B' side is by Don Bombard and The Headstone II. Also issued on Piece 1000/1, and this version may have come first.

Ron Wray was an important figure on the Syracuse music scene as an artist, producer and light show artist. He wrote *Bad Woman* for **The Fallen Angels**. He also recorded a couple of singles and *Speed*, was his finest moment. It's a fuzz assault on the senses.

You can also check out *Speed* on *Pebbles, Vol. 16* (LP) and *30 Seconds Before The Calico Wall* (CD). (VJ/MW)

Vernon Wray (AZ)

Personnel incl:			
	DOUG WRAY	drms, vcls	A
	LINK WRAY	gtr, dobro, mand, vcls	A
	VERNON WRAY	bs, vcls	A

ALBUM: 1(A) WASTED (Vermillion V1972W) 197? R2

Vernon Wray relocated his Wray's Shack Three Tracks studio from Accokeek, Maryland to Tucson, Arizona in the early seventies. As he'd upgraded it to an eight-track studio, he upgraded the name as well... to Wray's Shack Three Tracks (+5) studio, natch! This is a rare private press album recorded by Vernon in a rural/country/folk style with help from his brothers. The recordings date from 1972, although the record is thought to have been pressed in the mid-seventies. Another album, *Superstar In My House* was also issued in the seventies, but only on 8-track and cassette tape formats.

Vernon passed away in 1979. (SR/CF)

PEBBLES VOL. 16 (Comp LP) including Ron Wray Light Show LP.

Wreck-A-Mended (PA)

45s:		
	Sally's The One And Long Tall Sally/ Dirty Old Man	(United Artists 50122) 1967
	Love Is In The Air/ My Happiness Is Loving You	(United Artists 50212) 1967
	Soft, Tender And Warm/Good Evening Mr. White	(Bell 713) 1968

From Philadelphia, their finest moment is *Dirty Old Man* (not the Them song). It's a mean'n'moody fuzz punker with some interesting time changes. Unfortunately the remainder of their output is tame melodic Anglophile pop. Their singles were produced by the **Spokesmen** John Madara and David White, this could well be an offshoot of that outfit.

Dirty Old Man is compiled on *Psychedelic Unknowns, Vol. 3* (LP & CD). (MW)

David Wright's Original Home Band (AR)

ALBUM: 1 DAVID WRIGHT'S ORIGINAL HOME BAND (Own Spun) 1975 R1

This is a folk-rock album from Arkansas. (VJ)

Don Wright and The Head Set

Personnel incl: DON WRIGHT A

45: Draft Dodger Blues/Why Did You Lie? (Spectre 137/8) 1966

This was a studio-only outfit featuring former members of **The Opposite Six**. *Why Did You Lie?* can also be found on *The Sound Of Young Sacramento* (CD). (VJ)

Tommy Wright (TX)

45: We've Lost It/? (Soundtrack 1012) 196?

Obscure artist **Tommy Wright** came from Texas. *We've Lost It* sounds like the work of a crooner type personality backed by faceless session musicians, trying to be hip with 'wacky' lyrics. It has also resurfaced on *Sixties Rebellion, Vol. 4: The Go-Go* (LP & CD). (GG)

Tony Wright (Kingyo) (?PA)

ALBUM: 1 COMPLEXITY (Radnor 2002) 1970 SC

The first side of this Native American singer/songwriter's scarce album is in an intimate folk style, with only his voice and guitar, while the second side was recorded with an orchestra. Radnor was a small Pennsylvania label which also released the **Lumbee** album. (SR)

Wrongh Black Bag (CT)

45: Wake Me, Shake Me/I Don't Know Why (Mainstream 689) 1968

This Connecticut combo with female lead provides us with a belting version of **The Blues Project** number. Like the flip, it features strong vocals, reedy keyboard and some searing guitar that is closer to hard-rock than garage.

Wake Me, Shake Me and the Carole King/**Myddle Class** classic *Don't Let Me Sleep Too Long*, both bear lyrical similarity to the Coasters' *Wake Me, Shake Me*, but the roots of all these seem to be an old black church hymn *Heaven's Door's Gonna Be Closed.*

At least two members of the band went on to **Fancy**. (MW/BM)

Wrong Numbers (FL)

Personnel incl:	CLARK STATON	A

45s:	The Way I Feel/I Wonder Why	(Hit Cat 201) 1965
	I'm Gonna Go Now/I'm Your Puppet	(Paris Tower 111) 1967

Wrong Numbers hailed from the small community of Mount Dora near Orlando. *The Way I Feel* appeared on the rare 1966 sampler *12 Groovy Hits, 12 Florida Bands* (Tener 154) (LP) and a non-single cover of *You Keep Me Hangin' On* cropped up on the 1968 *Bee Jay Video Soundtrack* sampler album (LP) (Tener 1014).

Retrospective compilation appearances have included: *I'm Gonna Go Now* on *Off The Wall, Vol. II* (LP) and *Teenage Shutdown, Vol. 10* (LP & CD); and *I Wonder Why* on *Gravel Volume 5* (CD). (VJ/MW/SMR)

The Wyld (SC)

Personnel incl:	RUDY WYATT	A

45s:	Fly By Nighter/Lost One	(Charay C-38) 1966
	Alley Oop/Lost One	(Charay C-38) 1966
	Know A Lot About Love/Lost One	(Charay C-38) 1967
	Fly By Nighter/If I Had It	(Charay C-38) 1967

This garage band led by Rudy Wyatt may have suffered from a paucity of material since they kept putting *Lost One*, which they'd earlier recorded as **The Roots**, on the flips to their singles. Although **The Roots** had recorded in Dallas, they came from Greenville, South Carolina. They continued until early 1967 but broke up when Rudy moved to Atlanta to join the house band of The Whiskey club there.

Wyatt was involved with several other local Greenville bands; he produced the first single by **The Bojax** (whose Bobby Holiday played on some **Wyld** singles), contributed guitar on the second single by **The Snowmen,** and played on singles by Ward Burton & The Music Men and The Uptowners. In more recent times he answers to the name of "Rudy Blue Shoes" and in 2002 released a boogie-woogie CD, *From The Roots.*

The flip side to their last single *If I Had It* starts a little like **The Elevators**' *Levitation* and has a **Beefheart/Seeds** style slide guitar riff. Hear it on *Sixties Rebellion, Vol. 5: The Cave* (LP & CD). *Back From The Grave, Vol. 8* (2-LP & CD) also includes the unreleased track *Goin' Places*, which was recorded in early 1966 at Mark 5 Studios at the same session as *Fly By Nighter.* You can also find *Lost One* on *Boulders, Vol. 3* (LP); *Fly By Nighter* on *Back From The Grave, Vol. 4* (LP), *Back From The Grave, Vol. 2* (CD) and *Fort Worth Teen Scene! Volume One* (CD); *Alley Oop* on *It's A Hard Life* (LP) and Grains Of Time (CD); and *Know A Lot About Love* features on *Bojax: Don't Look Back..It's The Bojax* (LP). (VJ/MW)

Wylde Heard (IL)

Personnel:	RON BEDNAR	drms	A
	PAUL "BIRD" BURSON	ld gtr	A
	JIM CROEGAERT	organ	A
	BILL SUTTON	ld vcls, bs	A

45s:	α	Take It On Home/Stop It Girl	(Feature 202) 1966
		Take It On Home/Stop It Girl (PS)	(Philips 40454) 1967

NB: α shown as by The Heard.

Here's a noteworthy single by a Peoria, Illinois quartet who were together from 1965 till 1968. Originally known as The Heard, they added the Wylde epithet for their release to distinguish them from contemporary US/UK Herd/Herde/Heard outfits.

Initially recorded in 1966 at their own expense in a small Peoria studio, the single was issued on a label based in Janesville, Wisconsin where the band was based whilst gigging in that region. Both sides were composed by Jim Croegaert whose style leans towards the Zombies. *Take It On Home* is a haunting minor-mood ballad that borrows some chords from **The Left Banke** as well as the orchestrated style. *Stop It Girl* is a mid-tempo punk ballad with anguished vocals and **Prunes**-like feedback/sustain.

30 odd years on - Bill is still playing in the Peoria area; Jim is a hospital chaplain in Evanston - he still writes and records; Paul manages a group of apartments, also in Evanston; and Ron operates a website design business with his wife in the San Francisco Bay Area.

Compilation appearances include: *Stop It Girl* and *Take It On Home* on *Psychedelic Crown Jewels Vol. 3* (CD); and *Stop It Girl* on *Bad Vibrations, Vol. 2* (LP). (MW/MM/RM)

Thee Wylde Main-iacs (ME)

45:	Not The One For Me/Why Ain't Love Fair?	(Main-iac 001/2) 1966

These Bangor, Maine garage-punkers put out the above single on their own label. The combo featured the brothers Wylde from Bangor, Maine; thus the ingenious band name. There's a strong rumour that this is a joke on Nugget-diggers by the ubiquitous Erik Lindgren and cohorts, but who really cares - the music's great! Other 'fake obscurities' attributed to his fertile creativity include **The Katz Kradle** and **Huntsmen** releases on the Shur Shot label.

Compilation appearances have included: *Why (Ain't Love Fair)* on *The Chosen Few, Vol. 1* (LP), *Gone, Vol. 2* (LP), *Garagelands, Vol. 2* (LP), *The Arf! Arf! Blitzkrieg 32 Track Sampler* (2-CD), *Chosen Few Vol's 1 & 2* (CD) and *Garagelands, Vol. 1 & 2* (CD); and *Not The One For Me* on *Vile Vinyl, Vol. 1* (LP) and *Vile Vinyl* (CD). (MW)

The X-cellents (OH)

Personnel:	RAY BUSHBAUM	keyb'ds, vcls	ABC
	JERRY "MOON" DITMER	bs	ABC
	JERRY THOMAS	drms, vcls	ABC
	ROGER SAYRE	ld vcls	A C

45s:	α	Hey, Little Willie/ I'll Always Be On Your Side	(Leisure Time 1206-45-0001) 1965
		Hey, Little Willie/ I'll Always Be On Your Side	(Smash S-1996) 1965
		And I'm Cryin'/The Slide	(Sure Play 1206-45-0002) 1966
		Hang It Up!/ Little Wooden House	(PS) (Sure Play 1206-45-0003) 1966
	β	Don't You Just Know It/ This Little Feelin'	(PS) (Ltd. 1205-45-0004) 1967

NB: α as The Original Playboys, β as R. Sayre & The Vacant Lot.

In 1966 the WONE-sponsored three-day 'Battle Of The Bands' highlighted Dayton, Ohio's local talent. Roger Sayre's *Walk Slowly Away* appeared on the resultant album *WONE, The Dayton Scene* (Prism PR-1966) and is one of the more accomplished cuts, a fine Merseybeat ballad with a Searchers sound. Unlike most of the 12 acts highlighted, **The X-cellents** already had a track record although this cut never made it onto a single; thankfully it is accessible via the *Oil Stains* (LP) compilation.

Initially known as **The Original Playboys** (line-up 'A'), their debut was picked up by Smash for national distribution. By the follow-up they'd become **The X-cellents**. Both sides of the penultimate release are noteworthy - *Hang It Up!* is a strong frat-rocker, *Little Wooden House* is a stompin' garage-beater. Another name change saw their final release credited to R. Sayre & The Vacant Lot.

Other compilation appearances have included: *Little Wooden House* on *60's Punk EP Vol. 4* (7"), *Boulders Punk EP* (4x7"Box), and *Sixties Rebellion 16* (LP/CD); *Hang It Up!* on *Victims Of Circumstances* (LP) and *Party Party Party* (CD); and *This Little Feelin'* on *Wake The Neighbours* (LP). (MW/GGI/VJ)

X-Ceptions (?MD)

ALBUM:	1	LIVE AT THE GABLES	(East Coast 1048) 1970

45:	A Change Is Gonna Come/ Ode To Bill And Jim	(December 878) 19??

The album consists of a covers band recorded live in a club. A group with this name was operating in Baltimore area, it's not known if this is the same bunch, or if the single is by the same act. (SR/JV/MW)

Xit (NM)

Personnel:			
	TOM BEE	drms	ABC
	R.C. GARIS Jr.	ld gtr, vcls, keyb'ds	AB
	LEE HERRERA	drms, vcls, perc	ABC
	A. MICHAEL MARTIN	vcls	A
	MAC SUAZO	bs	ABC
	TYRONE KING		B
	JOMAC SUAZO		C
	OBIE SULLIVAN		C
	CHILI YAZZIE		

ALBUMS:			
1(B)	PLIGHT OF THE RED MAN	(Rare Earth R 536 L) 1972	
2(C)	SILENT WARRIOR	(Rare Earth R 545 L) 1973	
3(A)	ENTRANCE (THE SOUND OF EARLY XIT)	(Canyon C 7114) 1974	R2
4(-)	RELOCATION	(Canyon C 721) 1978	

NB: Later albums exist on Canyon, including a live album recorded in Switzerland! (1) reissued on CD (Soar SOAR 101) 1993. (2) reissued on CD (Sound Of America Records 102) 1993. (3) reissued on vinyl (Sound Of America 145) 2005. (3) reissued on CD (Soar SPAM 145) 2005.

45s:		
α	Nihaa Shil Hozho (I Am Happy About You)/ End	(Rare Earth 5044) 1972
β	Reservation Of Education/ Color Nature Gone	(Rare Earth 5055) 1973
	I Need Your Love (Give It To Me)/?	(Motown 1304F) 1974

NB: α Some promo copies with PS, listing debut album title as *Flight Of The Red Man*. β also released in France with a PS. (4) as X-IT.

This Albuquerque, New Mexico band's original line-up was Sioux Indians and had evolved out of **Lincoln St. Exit**. Indeed the original line-up was the same as **Lincoln St. Exit**. The early albums expounded the cause of the American Indian and promo copies of the band's first single explained the band's name as meaning the "Crossing of Indian Tribes". Of most interest to readers will be *Entrance* which compiles material from the band's early days. This includes *Sunday Dream*, a superb slice of psychedelia, which they had originally recorded as **Lincoln St. Exit**; *Forever Or Not At All*, a haunting psychedelic ballad; *Orange Benevolence*, a delightful acid ballad and several examples of L.A.-style sunshine pop in the style of **Orange Colored Sky** (*Half A Man, Open Doorway*, and *She's Upon Her Way*). *St Louis Mama* shows their bluesy side, *Soulful Drifter* is a slice of more rural-rock and *Mississippi Riverboat Gamblin' Man* blends country and rock'n'roll. This album is certainly recommended.

XIT
ENTRANCE

XIT - Entrance LP.

Their 1974 single, *I Need Your Love (Give It To Me)*, was arranged written and produced by Tom Bee. Far from typical Motown fayre, this is pop-rock with piano and slide guitar.

Tom Bee had also played in **Fe Fi Four Plus Two** and may also be the same guy who produced **The Hooterville Trolley/Magic Sand** and **Trademarks**. (VJ/EW)

The XLs (IA)

Personnel:			
	BOB GUY	organ, vcls, trombone	A
	MIKE HEINRICH	gtr	A
	GARY MARTIN	sax, perc	A
	JOE McCLEAN	bs, vcls, trumpet	A
	LES THEDE	drms	A

45:		
	Silver Wings/I Need A Ride	(MMC 015) 1968

This Iowa group started out in high school as a dance band called The Swinging Shepherds, later changing their name to **The XLs**. *Dirty Water* (LP) includes their catchy Bob Guy number *I Need A Ride* and an unreleased song about teenage sex on the beach, *Summer Love In The Sand*, a rather commercial song which won them a 'Battle Of The Bands' against lots of stiff composition, but was rejected for release by quite a few record companies. Larry Barrett (previously of **The Countdowns** and **Uncle And The Anteaters**) was a later member of the band. When Guy and Heinrich were drafted, McClean and Thede changed their name to Fire And Ice. (VJ)

The XLs (IN)

Personnel incl:			
	TED BENNETT	keyb'ds	AB
	GREG CRAWFORD	ld vcls	A
	TOM FERGUSON	ld gtr	AB
	GREG FUNK	drms	AB
	RON LUSCO	bs	A
	CHARLES EGY	bs	B
	BILL EVANS	ld vcls	B

45s:		
	Second Choice/Ruined World	(Paro 100) 1966/7
	Mary Jane/Mixed With The Rain	(Paro 202) 1968

From Terre Haute, Indiana this outfit cut two excellent singles, which were recorded at the Sambo Studios in Louisville, Kentucky. The first was beat-punk and the second garage-psych. You can enjoy both 'A' sides on the excellent *Hoosier Hotshots* (LP), or inhale the aural delights of *Mary Jane* on *Psychedelic Moods - Part Two* (CD) and *Mayhem And Psychosis Vol. 2* (CD). *Second Choice* has also resurfaced on *Psychedelic States: Indiana Vol. 1* (CD). (MW/GG/VJ)

The Xtreems (MO)

45:		
	Substitute/Facts Of Life	(Star Trek 1221) 1968

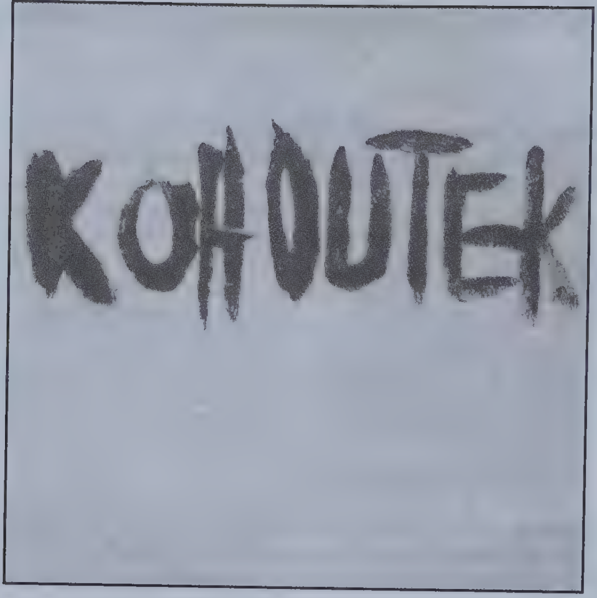
Based in St. Louis, Missouri this band's superb Yardbirds-influenced guitar work probably explains why their sole single has received extensive compilation coverage. *Substitute*, is a fine cover of The Who's classic hit which has some great fuzz guitar work. The flip, *Facts Of Life* is an awesome psych-punk original.

Compilation appearances have included: *The Facts Of Life* on *Mayhem & Psychosis, Vol. 3* (LP), *Psychedelic Unknowns, Vol. 3* (LP & CD), *Relics, Vol. 1* (LP), *Relics, Vol's 1 & 2* (CD) and *Shadows Falling* (CD); *Substitute* and *Facts Of Life* on *A Journey To Tyme, Vol. 3* (LP); and *Substitute* on *Garage Zone, Vol. 2* (LP) and *The Garage Zone Box Set* (4-LP). (VJ)

Xxenogenesis (FL)

ALBUM:			
1	#1 - I AM THAT I AM	(No label) 1973	R1

From Miami Beach, Florida and housed in a stunning psychedelic cover, this is a spoken word album that also includes sampling and sound effects. Naturally, it's pretty out there! (VJ)



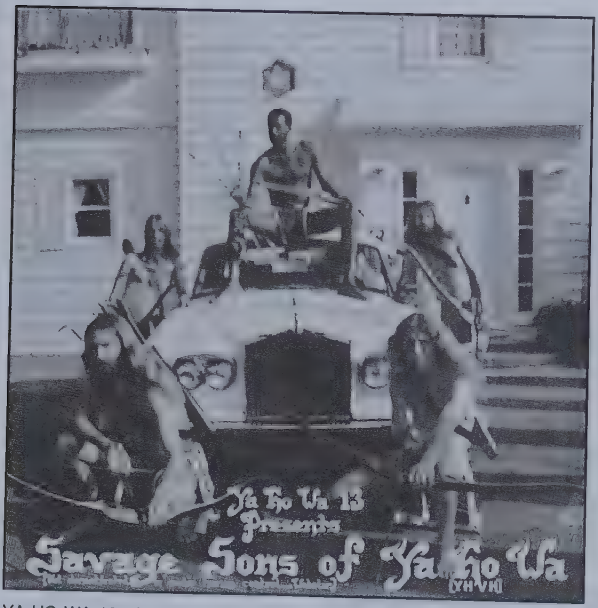
·YA HO WA 13 - Kohoutek LP.

FATHER YOD AND THE SPIRIT OF '76 - Expansion CD.

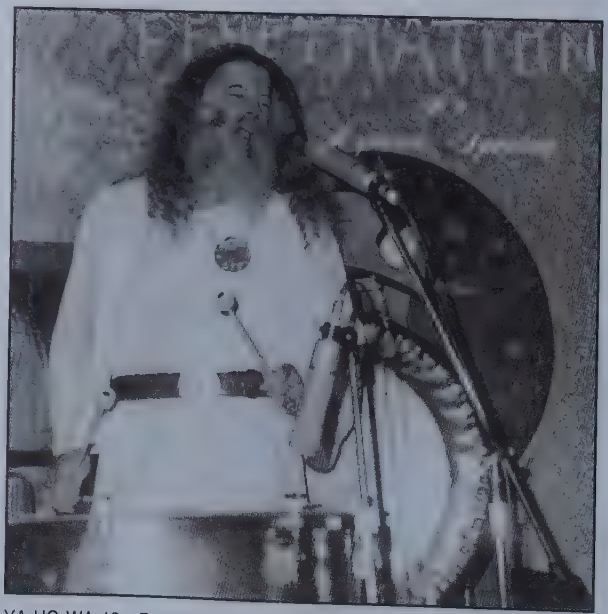
FATHER YOD AND THE SPIRIT OF '76
PRESENT
ALL OR NOTHING AT ALL

FATHER YOD AND THE SPIRIT OF '76 - All Or Nothing At All CD.

YA HO WA 13 - Ya Ho Wa 13 CD.


Ya Ho Wa 13
Presents
Savage Sons of Ya Ho Wa
(YH VH)

YA HO WA 13 - Presents Savage Sons Of... LP.


PENETRATION

YA HO WA 13 - Penetration - An Aquarian Symphony LP.

XXX (PA)

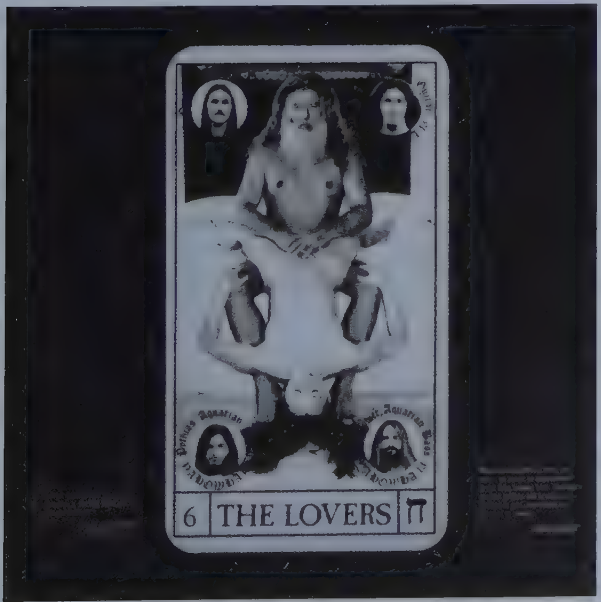
ALBUM: 1 XXX LIVE - FIRST LEGAL BOOTLEG ALBUM
(No label 73-101) 1973 SC-R1

This is a hard-rock private pressing which some dealers describe as psych. The Pennsylvania band issued a further album in 1975 using the name **Elmer City Rambling Dogs**. (VJ)

Ya Ho Wa 13 (CA)

ALBUMS:
1 KOHOUTEK (Higher Key 3301) 1973 R3
2 CONTRACTION (Higher Key HKR-3302) 197? R4
3 EXPANSION (Higher Key HKR-3303) 1974 R4
4 ALL OR NOTHING AT ALL (Higher Key HKR-3304) 1974 R3
5 YA HO WA 13 (Higher Key HKR-3305) 1974 R2
6 PRESENTS SAVAGE SONS OF YA HO WA (Higher Key HKR-3306) 1974 R3
7 PENETRATION - AN AQUARIAN SYMPHONY (Higher Key HKR-3307) 1974 R3
8 I'M GONNA TAKE YOU HOME (2-LP) (Higher Key HKR-3309) 1974 R4
9 TO THE PRINCIPLES FOR THE CHILDREN (Higher Key HKR-3309) 1974 R4
10 GOLDEN SUNRISE (Higher Key) 1975
11 YODSHIP SUITE (Father) 1976 R4
12 YOD SHIP SUITE, PART 3 (one-sided album) (Father) 1976 R3

NB: 500 copies of (1) were pressed originally. (1) counterfeited on vinyl (Higher Key) 1994. (1) reissued on CD (Captain Trip CTCD-130-142) 1999 as part of a CD box set. 500 copies of (2) were pressed originally in a colour cover. (2) reissued on vinyl (Swordfish SWFLP 7) 198? in a black and white cover and a pressing of 500. (2) reissued on CD (Captain Trips CTCD-130-142) 1999 as part of a CD box set. 500 copies of (3) were pressed originally in a colour cover. (3) reissued on vinyl (Swordfish SWFLP 8) 198? in a black and white cover and a pressing of 500. (3) reissued on CD (Captain Trips CTCD-130-142) 1999 as part of a CD box set. 500 copies of (4) were issued originally. (4) reissued on CD (Captain Trips CTCD-130-142) 1999 as part of a CD box set. (5) reissued on CD (Captain Trips CTCD-130-142) 1999 as part of a CD box set. (6) reissued on vinyl (Higher Key 3305) 1987. (6) reissued on vinyl (Swordfish) 2003. (6) reissued on CD (Captain Trips CTCD-130-142) 1999 as part of a CD box set. (7) reissued on vinyl (Higher Key) 198?. (7) reissued on vinyl (Swordfish YHVH2) 2005 in a limited edition of 666 copies. (7) reissued on CD (Captain Trips CTCD-130-142) 1999 as part of a CD box set. (7) reissued on CD (Cold Sweat CLD 008) 2008. (7) reissued on CD (Tee Pee TPE-083) 2008. (8) was originally issued in a gatefold sleeve and in a pressing of 500. (8) reissued on vinyl as a single LP in a non-gatefold cover (Higher Key) 1987. (8) reissued on CD 199? (8) reissued on vinyl (Swordfish) 2002 as a single LP in a gatefold sleeve. (8) reissued on CD (Captain Trips CTCD-130-142) 1999 as part of a CD box set. 500 copies of (9) were pressed originally. (9) counterfeited on vinyl (Higher Key).1994. (9) reissued officially on vinyl (Swordfish/Higher Key Records SFYHVH 6) 2007. (9) reissued on CD (Captain Trips CTCD-130-142) 1999 as part of a CD box set. (10) was originally issued on a 8-track cartridge. (10) reissued on marble vinyl in a limited pressing of 300 (Psycho 2) 1982 R2. (10) reissued on CD 199? (10) reissued on CD (Captain Trips CTCD-130-142) 1999 as part of a CD box set. (11) came out without a sleeve. (12) was a one-sided album.



YA HO WA 13 - I'm Gonna Take You Home LP.

The Operetta (2-LP) (Swordfish YHVH 003CD) 2007 is a gatefold album taken from recently found master tapes and further evidence of their improvisational West Coast sound. The album is credited to Ya Ho Wha & The Band 'Ya Ho Wha 13'.

45: It's A Knack/Angel Boy (Higherkey 4503) 197?

All the above albums which are variously credited to **Ya Ho Wha 13**, **Ya Ho Wa 13**, **Ya Ho Wha**, **Ya Ho Wa** and **Father Yod And The Spirit Of '76**, are extremely rare and musically very weird. Those known to the author are largely mellow, mystical and probably drug-induced.

The man behind the project Jim Baker (Father Yod) was one of the founders of the beatnik movement and ran a shop on the Sunset Strip in L. A. In 1967 he formed a commune called The Source Family that promoted free love, peace and vegetarianism etc and adopted the name Ya Ho Wha whilst his followers also adopted names like Electricity and Sunflower and the like.

Kohoutek features Father Yod singing, ranting and growling their unique brand of acid-rock to mainly keyboard accompaniment with the occasional female backing vocal. He can't sing in tune - I've no idea what the lyrics allude to but God gets some mentions so I assume they are religious. Side two starts with strange chanting and towards the end the lyrics are spoken. The album has no track titles either on the cover, labels or inner sleeve.

Contraction and *Expansion* are among the more creative and inventive efforts. *Contraction* relies mostly on guitar and is mellow with organ, flute and lyrics that rant about Jesus in places. Side two has more singing to minimalist backing. *Expansion* relies more on keyboards with some haunting female backing vocals and long instrumental passages with some intense piano and wild, hypnotic chanting in places. Side two is quite pleasant at the beginning with lots of flute but becomes increasingly more bizarre. *All Or Nothing At All* is folky, singer/songwriter material with acoustic guitar and piano. *Ya Ho Wa 13* is a 'way-out' song-oriented album with Yod on vocals.

Presents Savage Sons Of Ya Ho Wa is relatively accessible compared to the other albums with audible lyrics. From the opening cut *Edge Of A Dream* onwards it is relatively melodic. On *Fire In The Sky* the vocalist sounds like **Captain Beefheart**. *A Thousand Sighs* has a lovely melodic guitar intro and on *Red River Valley* the vocalist (sounding eerily like Neil Young) delivers one of his better vocal performances. The final cut *Oh Ya Ho Wa* is a jam with lots of harmonica.

Penetration is one of their more popular items and musically one of their best with some fierce acid-fuzz guitar. It's comprised of four, mostly instrumental long songs.

YA HO WA - To The Principles For The Children LP.

YA HO WA 13 - Golden Sunrise CD.

I'm Gonna Take You Home is also good (though not as good as *Penetration*). *To The Principles, For The Children* has a spoken word intro from Yod but overall is mellower than previous efforts.

Yo Ho Wa (Father Yod) died in 1975 following a hang-gliding accident and the band largely disintegrated after this.

Golden Sunrise was originally issued on an eight-track cartridge. The Psycho pressing was limited to 300 - most on coloured vinyl. This album contains some of their best music on tracks like *Time Travel*, a spacey instrumental, *Voyage*, which opens with strange chants that give way to a percussion-dominated instrumental and *Across The Prairie*, one of the more commercial tracks on the album. Nonetheless, its musical appeal is still likely to be quite narrow. The two-disc set *Yod Ship Suite*, issued in individual plain white sleeves, features former **Seeds** leader Sky Saxon on vocals. It's reputedly not one of the group's best efforts, though certainly one of the rarest.

This was very much a band for collectors of rare psychedelia with plentiful funds. Some of these albums have undergone limited repressings and in 2000 a deluxe CD box set appeared on the Japanese Captain Trips label collecting almost all of their recordings together with a booklet.

In 2007, the surviving members of **Ya Ho Wha 13** (Sunflower, Octavius and Djin), reformed and played several gigs in Los Angeles and San Francisco. The following year they toured the States and Europe. (VJ)

The Yak (FL)

45s: Every Little Thing/Eric Cleveland (Tooth 533) 1969
Every Little Thing/Eric Cleveland (Avco Embassy 4514) 1969

Orlando, Florida's **Yak** was Charlie Lytle's band after the Rockin' Roadrunners. Their single coupled a Beatles cover with a track written by Chuck Conlon of **The Nightcrawlers**. (MW)

The Y'Alls (TX)

Personnel incl: MARK CREAMER
JOHN STARK

45: Run For Your Life/Please Come Back (Ruff 1016) 1966

The Y'Alls came out of Amarillo in Texas with this reworking of a Beatles song, which had some effective lead guitar. The flip, is a fuzz-pop Stark-Creamer composition. In 1967 Stark and Creamer relocated to southern California and were re-named **The Kitchen Cinq**, recording for Lee Hazlewood's LHI label.

YA HO WA 13 - Yodship Suite LP.

Compilation appearances include: *Please Come Back* on *Sixties Archive, Vol. 2* (CD) and *Texas Punk From The Sixties* (LP); *Run For Your Life* on *Highs In The Mid-Sixties, Vol. 12* (LP); and both sides of the single are included on *Kitchen Cinq 'Everything Including..'* (2-CD). (VJ)

Yama and The Karma Dusters (IL)

Personnel:	HOWARD BERKMAN	vcls, gtr, mandolin	A
	MARION L. FAVORS	perc	A
	JERRY FIELD	violin	A
	ALAN GOLDBERG	drms	A
	DICK LARSON	piano	A
	KAREN MANTER	keyb'ds	A
	NEAL POLLACK	bs	A
	JACK SULLIVAN	bs	A

ALBUM: 1(A) UP FROM THE SEWERS (Manhole #1) 1971 R2

NB: (1) Three different covers exist for the album. All are R2. The first was a hand drawn sleeve by Berkman, only a handful of these were made The second had a silkscreened "fist" design on the front, while the back had a large paste-on slick with song titles; the glue failed on most of these so it is often found inside the cover and listed as an "insert", though it's got dried glue residue on the back of it! The third cover had a silkscreened "rose" design on the front and again a rear slick that usually came off. All three covers contain the same vinyl pressing. The first two were marketed in 1971, the third may have come out a little later.

A Chicago act was responsible for this underground album - sometimes referred to as *Euphoria Blimp Works Presents Yama And The Karma Dusters Up From The Sewers*, although Euphoria Blimp Works and **Yama and The Karma Dusters** were interchangeable names for the group.

It's an excellent album of varied musical styles; it includes high energy rockers (*Revolution* (not The Beatles song), *CTA* and the excellent *Evolution*, with its environmentally conscious lyrics). There are also folk-rockers (*Don't Kill The Babies* and *Like To Make It Back To Puerto Rico*) and folk-ballads (*I Want To Talk To You* and *Reflections*), whilst Chicago blues get a nod and a wink on *Kathleen*. A strong Dylan influence is evident at times, particularly on *Snow Bitch* and some great honky-tonk piano on *Wouldn't It Be Funny*. This is a recommended album.

Berkman and Pollack had earlier played with **The Knaves**, a sixties folk-punk outfit, also from Chicago. (VJ/CF)

Yancy Derringer (WI)

Personnel:	GABRIEL BERRAFATO	bs	A
	LANCE GNATZIG	drms	A
	C.F. KUCHLER	keyb'ds, vcls	A
	BOYD WILLIAMSON	gtr, vcls	A

ALBUM: 1(A) OPENERS (Hemisphere HLS 104) 1975 R1

NB: (1) reissued on CD (Gear Fab GF-129) 1999. (1) reissued on vinyl (Gear Fab Comet GFC 410) 2001.

A solid hard-rock band from Madison, Wisconsin. The album features inventive arrangements and good playing.

Weedburner was compiled on Gear Fab's *Psychedelic Sampler* (CD). (CF)

Dann Yankee and The Carpetbaggers (OK)

45:	Roll Over Beethoven/ If You Gotta Go, Go Now	(Wild Woods 2003) 1965

Hailing from Lawton in southern Oklahoma these guys covered these Chuck Berry and Bob Dylan classics garage style. Famed U.K. DJ John Peel is thought to have been a mentor for this outfit during his time Stateside - of course he later encouraged The Misunderstood to seek fame and fortune in London. (VJ)

The Yankee Dollar (CA)

Personnel:	NICK ALEXANDER	drms	A
	LIZA GONZALES	vcls	A
	GREG LIKINS	gtr	A
	BILL MASUDA	organ	A
	BILL REYNOLDS	bs	A
	DAVE RIORDAN	vcls	A

ALBUM: 1(A) THE YANKEE DOLLAR (mono/stereo) (Dot DLP-25874) 1968 R1-R2

NB: (1) reissued on vinyl (Action Records 305) 2000 and CDR (Sol SOL 99001) 2000. (1) reissued again on vinyl and CD (Akarma AK 233) 2002. The CD reissue is in a gatefold thick card mini-LP styled CD sleeve.

45s:	Sanctuary/City Sidewalks	(Dot 17123) 1968
	Sanctuary/Live And Let Live	(Dot 17155) 1968
	Mucky Truckee River/ Reflections Of A Shattered Mind	(Dot 17213) 1969

This group formed at Cal Poly, San Luis Obispo, California. Their album is a delightful potpourri of West Coast-sounding flower-power and psychedelia with lots of fuzz guitar. It is very much in the **Jefferson Airplane/The Mamas & The Papas** vein with some good female vocals on some tracks and superb Vox organ throughout. Another notable feature of the album, which is recommended, is the beautiful male/female layered harmonies. There are some superb cover versions of Donovan's *Catch The Wind*, Dylan's *The Times, They Are A-Changin'* and **Dino Valenti**'s *Let's Get Together*, which are every bit as good as the originals, interspersed with some excellent self-penned material like *Follow Your Dream's Way* and *Johann Sebastian Cheetah.*

Three tracks on the album, *City Sidewalks, Sanctuary* and *Good Old Friends* were written by Carter-Gilbert (John and Tim), the creative source behind Denver's **Rainy Daze**, and curiously, these were also recorded by **Hardwater**, in the same year.

Compilation appearances include: *Follow Your Dreams Way* on *Psychosis From The 13th Dimension* (CD); *Reflections Of A Shattered Mind* on *The Electric Coffee House* (CD); and *City Sidewalks* on *Who Needs Tomorrow?* (CD). (VJ/MW)

David Yantis (?)

ALBUM: 1 THERE'S A NEW WIND BLOWIN' (Word WST-8606) 1974

Yantis was a Christian folk singer and guitar player. Other albums are known to exist. (SR)

The Yardleys (AL)

Personnel:	DEWEY (BUTCH) ALLEN	bs, vcls	A
	RALPH (BUCKY) GRIGGS	drms	A
	LARRY BIRD	keyb'ds	A
	STEVE WALKER	gtr	A
	RICK ZIMMERMAN	gtr	

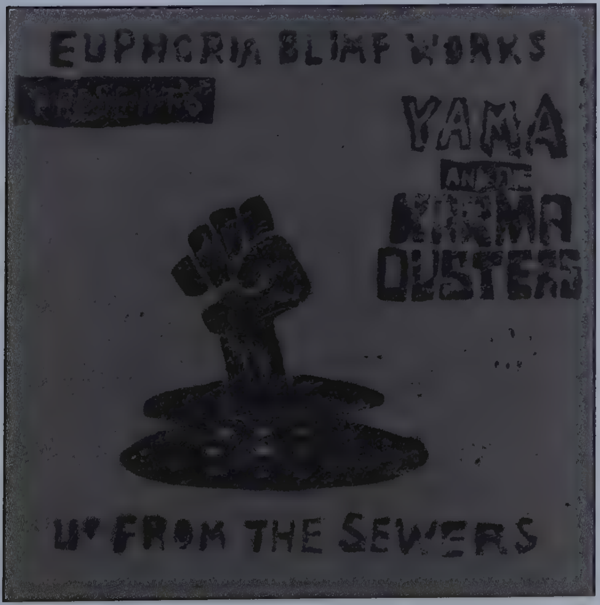
45s:	Your Love/Just Remember	(Yardley no #) Jan 1967
	Come What May/ The Light Won't Shine	(Foundation FS-100) c1967

This Florence, Alabama outfit was originally called the **Sandpipers**, until they heard about another band of the same name. Both singles were recorded at Quin Ivy's studio in Muscle Shoals, thanks to one band member who knew David Hood, the famous MS bassist.

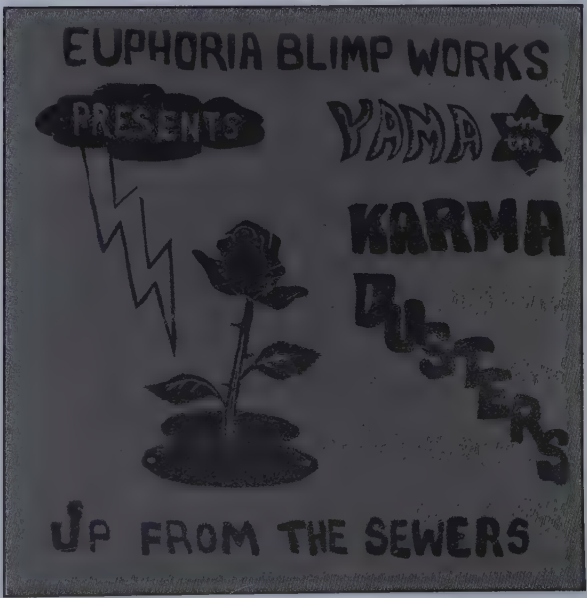
Rechristened **The Yardleys**, the band toured and performed in Arkansas (at The Grove in Hot Springs, and at the first *Toys For Tots* in Little Rock), leading to claims that they were from there. Years later this led to *The Light Won't Shine* appearing on the Arkansas compilation *Lost Souls Volume 1* (CD), as well as *Quagmire Vol. 2* (CD). *Your Love* is also on *Psychedelic States: Alabama Vol.1* (CD). (MW)

Chris Yates (NJ)

ALBUM: 1 NEW BORN (I.L.S.M. 0001) 1977 R1



YAMA AND THE KARMA DUSTERS - Up From The Sewers (1st cover) LP.



YAMA AND THE KARMA DUSTERS - Up From The Sewers (2nd cover) LP.

From New Jersey, this is a melodic folk-rock album with a dreamy organ accompaniment. It features nice guitars and echoed vocals and some collectors feel the album is a little underrated. (VJ)

Yays & Nays (?)

ALBUM: 1 YAYS & NAYS (Neo 4228-9) 1969 R3

NB: (1) reissued on CD in a limited edition pressing of 1,000.

Here's an ultra-rare 12-track folk-rock album of alternate male/female vocals, with high soaring harmony vocals, dreamy ballads and some decent guitar work in places. The cover pictures the band dressed in vintage gear in a swamp! (VJ)

Atlee Yeager (CA)

Personnel:			
	RICH CLYBURN	gtr	A
	BILL COWSILL	gtr	A
	JIM GORDON	keyb'ds, sax	A
	ROCKY HILTON	gtr	A
	KEITH JOHNSON	gtr	A
	SAM McCUE	gtr	A
	MARK PAUL	drms	A
	FRED STAEHLE	drms	A
	MICHAEL STEVENS	gtr, vcls	A
	ATLEE YEAGER	ld vcls, bs	A
	ROBERT WACHTEL	drms, gtr	A

ALBUM: 1(A) PLANT ME NOW AND DIG ME LATER
(Chelsea 0366) 1973

NB: (1) also released in France (Chelsea 2336101) 1973.

After **Atlee**, and still working with Michael Stevens (**Highway Robbery**), **Atlee Yeager** issued and produced this good hard-rock album recorded in Burbank. Although it unfortunately contains two country & western ballads, *Release Me* (yes, the Humperdinck song!) and *Looking At Each Other*, the other selections (notably *I Will If You Will* and *I Wanna Be Alone With You*) contain great guitar parts and powerful lyrics, often with a good sense of humour. (SR)

Year One (FL)

Personnel:		
	J. DeMEO Jr.	A
	G. KIMPLE	A
	LYDIA MILLER	A
	D. ROBBINS	A
	M. RUSSO	A

OPENERS
Yancy Derringer

YANCY DERRINGER - Openers LP.

ALBUMS: 1( ) YEAR ONE (2-LP)
(Year One Records YO 52347-8) 197? SC
2( ) YEAR ONE (edited version of above)
(Above & Beyond No #) 1976

45s: Rock'n'Roll Nights/Morning Lights (Above & Beyond 311) 1974
Now You're In The Puzzle/
We Look Out At You (Year One 52347/377) 1976

From Miami, Florida **Year One** was previously known as **Fantasy** but minus the female singer. It's a meandering prog/jazz/rock concept album that has its moments but lacks any sort of consistency. (MW/VJ)

Year 2000 (FL/NY)

ALBUM: 1 A MUSICAL ODYSSEY (Rama Rama RR-77) 1969

NB: (1) reissued (Roxy Records Roxy 9175) 1976, with a new cover design.

45s: Pop Goes The Weasel/Perfect Love (Amy 11,035) 1968
Love Love Love/? (Rama Rama 7781) c1969

Produced by a very young looking Rupert Holmes, this album sounds very 1969 - brassy and seriously soulful **Blood Sweat and Tears** rock-pop. From Florida and New York City the band covers *Midnight Hour* and does a fuzz-heavy rendition of *Get Ready*, but even the odd burst of heavyish guitar can't save this anonymous sextet from being given the thumbs-down. Rama Rama was a Buddah subsidiary label. (MW/VJ)

Yellow Autumn (CA)

Personnel incl: GARY CREIGHTON

ALBUM: 1 CHILDREN OF THE MIST (w/insert)
(Vala VC 4599) 1977 R2

From Hermosa Beach, California here's a hippie folk album with male/female vocals, flute, acoustic guitars and violin. This album includes eight tracks including *Captain Thompson*, *Energy*, *Mithril Melon*, *My Child* and *Wooden Table Fable*. (VJ)

The Yellow Balloon (CA)

Personnel:			
	DON BRAUGHT	bs	A
	PAUL CANELLA	gtr	A
	DARYL DRAGON	vcls	A
	DON GRADY	vcls (drms)	A
	FROSTY GREEN	keyb'ds	A
	ALEX VALDEZ	drms (ld vcls)	A

The Yankee Dollar

THE YANKEE DOLLAR - Self Titled LP.

ALBUM:	1(A)	THE YELLOW BALLOON	(Canterbury 1502) 1967 SC

NB: (1) has been reissued on CD (Sundazed SC 11069) 1999. (1) reissued on vinyl in Japan (M&M Records MMLP-1004) 1994.

			HCP
45s:	Yellow Balloon/Noollab Wolley	(Canterbury 508) 1967	25
	Good Feelin' Time/ I've Gotta Feeling For Love	(Canterbury 513) 1967	101
	Stained Glass Window/ Can't Get Enough Of Your Love	(Canterbury 516) 1967	-

NB: There was also a French 45 *The Yellow Balloon/Noollab Wolley* (PS) (Stateside FSS 101) 1968, the 'B' side being the 'A' side played backwards ("Yellow Balloon" = "Noollab Wolley").

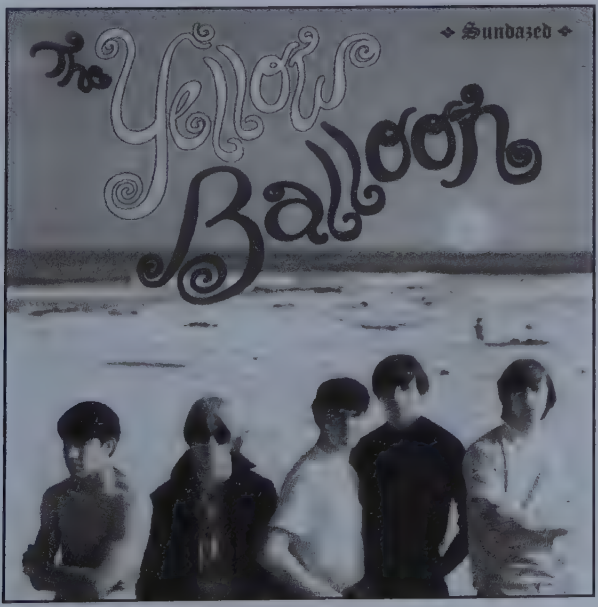
This was rather an interesting project. Don Grady (whose real name was **Don Agrati**) had previously been the popular star of U.S. TV show 'My Three Sons' as well as working with a folk-rock outfit called **The Palace Guard**. He teamed up with a young L.A. producer/songwriter called Gary Zekley, who'd previously finished working with Jan and Dean on an album, working under the name of **Yellow Balloon**. The album consisted of various outtakes from the Jan and Dean sessions, new work with session musicians and some work by the new band Grady hastily assembled for live appearances when one of the outtakes from the Jan and Dean sessions, the bright'n'breezy pop tune *Yellow Balloon*, climbed to No. 25 in the National Charts. Had it been released on a major label it would probably have been a bigger hit.

For the live band, Frosty Green and Don Braught were duly recruited from Oregon's Rising Sons and Salem's Breakaways respectively, whilst Alex Valdez and Paul Canella had previously been in Tucson's **Five Of Us**. These disparate musicians were brought together by Grady, who'd noted the names of accomplished players whilst travelling the country doing telethons and on tour, with his Windupwatchband. (He'd previously toured on the back of his solo Canterbury single *The Children Of St. Monica*, which had been a modest hit in the Pacific Northwest. Incidentally his Windupwatchband featured Gil Rogers and Darryl Dragon (later with **Bob Smith** and Captain and Tennille).

After the **Yellow Balloon** dissolved, Green, Braught, Valdez and Canella continued to play together as The Popcorn Explosion. Don Grady continued to record well into the seventies under his real name **Don Agrati**.

The album has become a minor collectors' item, however Sundazed's 20-track retrospective CD comprises the entire album plus *Noollab Wolley*, 45/demo/alternate versions, the two Don Grady singles (one with the Windupwatchband), and an interview with Gary Zekley. With a hefty booklet fully detailing the band's history put together by Domenic Priore, it's a fine tribute not just to the band but to the visionary behind them - Gary Zekley (aka Yodar Critch) who passed away in 1996.

Yellow Balloon also appears on *Nuggets, Vol. 4: Pop Part 2* (LP) and on *Where The Action Is! L.A.1965-68* (4-CD book). (VJ/SR/MW)



THE YELLOW BALLOON - Self Titled CD.

Yellow Hair (NE)

Personnel:	JEFF CHANDLER	gtr	A
	SCOTT MCCARL	bs	A
	TED PAXSON	gtr	A
	TOM SORRELLS	drms	A

45s:	Talent For Lovin'/Somewhere	(Pacific Avenue 457) 1969
	I Wanna Be Free/Dreaming	(Bell 856) 1970

An Omaha, Nebraska outfit whose *Talent For Lovin'* can also be heard on *Monsters Of The Midwest, Vol. I* (cassette), the start of an excellent compilation series put out by none other than Tom Sorrells! Another name above may be familiar to some - Scott McCarl replaced David Smalley in The Raspberries in time for their fourth and final album *Starting Over.* (VJ)

Yellow Hand (CA)

Personnel:	MICKEY ARMSTRONG	bs	A
	JOE CAMPESE	gtr	A
	PAT FLYNN	ld gtr, vcls	A
	JERRY TAWNEY	ld vcls, perc	A
	OSCAR TESSIER	drms	A
	KENNY TRUJILLO	keyb'ds	A

ALBUM:	1(A)	YELLOW HAND	(Capitol ST-549) 1970 SC

NB: (1) reissued on CD (Fallout FOCD2097) 2007.

			HCP
45:	Down To The Wire/ God Knows I Love You	(Capitol 2957) 1970	120

Recorded in Los Angeles and produced by Dallas Smith (Nitty Gritty Dirt Band, **Hour Glass**, **Canned Heat**), **Yellow Hand**'s album can be considered as an extra **Buffalo Springfield** album, as it contains four Steve Stills songs (*Neighbor Don't You Worry, We'll See, Come On* and *Hello, I've Returned*) and two Neil Young tunes (*Down To The Wire* and *Sell Out*), although now only *Hello, I've Returned* remains unreleased by Stills and Young. The remaining tracks are three Jerry Tawney songs and a cover of Delaney Bramlett and Mac Davis' *God Knows I Love You.*

Unfortunately, the musicians are not as good as **Buffalo Springfield** and the album is more a curiosity than a collector's piece, although Pat Flynn's guitar is interesting. The liner notes claim that "their sounds are not of rock and not of acid and not of country and western but are the sounds of the beat and the pulse and the throb of the how and why of being".

Jerry Tawney was involved in numerous other groups including The Portraits (on Sidewalk). Pat Flynn later became an in demand session musician.

Yellow Hand
Capitol

YELLOW HAND - Self Titled LP.

Down To The Wire can also be found on *Garagelands Voume Two* (CD). (VJ/MW/SR/GM)

Yellow Pages (OH)

45: She Said, She Said Good Day Sunshine/
Where Have All The Good Times Gone (Encore 3967 1/2) 1967

This single was also released as by the **Zoo** (Cameo Parkway 147) in 1967. From Akron, Ohio they were also known as the **Beau Denturies**. (MW)

The Yellow Payges (CA)

Personnel:			
	DAN GORMAN	drms	ABC
	DAN HORTTER	vcls, hrmnca	ABC
	BOB NORSOFF	ld gtr	A
	HERB RATZLOFF	bs	A
	LARRY TYRE	gtr	AB
	TEDDY ROONEY	bs	B
	MIKE RUMMANS	ld gtr	B
	BOB BARNES	bs	C
	DONNIE DACUS	ld gtr	C
	BILL HAM	gtr, vcls	C

ALBUM: 1(C) VOLUME 1 (Uni UNI 73045) 1969

NB: (1) reissued on CD (Walhalla WH 90362). There's also *The Complete Yellow Payges* (North Shore Sound Works NSS-028) 2004 retrospective, which compiles all their singles and their album.

				HCP
45s:	α	Never See The Good In Me/ Sleeping Minds	(Showplace WS 216) 1967	-
	α	Jezebel/ We Got A Love In The Makin'	(Showplace WS 217) 1967	-
		Our Time Is Running Out/Sweet Sunrise	(Uni 55043) 1967	-
		Childhood Friends/Judge Carter	(Uni 55072) 1968	-
		Crowd Pleaser/ You're Just What I Was Looking For Today	(Uni 55089) 1968	-
		Moonfire/ Finger Poppin' Party	(UNI no # promo only, special label) 1968	-
		Never Put Away My Love For You/ The Two Of Us	(Uni 55107) 1969	-
		Vanilla On My Mind/ Would You Mind It If Loved You?	(Uni 55153) 1969	-
		Slow Down/Frisco Annie	(Uni 55176) 1969	-
		Follow The Bouncing Ball/Little Woman	(Uni 55192) 1970	-
		I'm A Man/Kome Again	(Uni 55225) 1970	102

NB: α were written by **Bernie Schwartz**.

This band was formed in Torrance, California near Los Angeles, by Dan Hortter in early 1966. Originally known as The Driftones, they changed name to the more hip **Yellow Payges** later that year, when they signed a contract with Gary Bookasta, the owner of The Hullabaloo club.

In 1967, they signed to Uni and in the summer went on their first tour joining Dick Clark's Caravan Of Stars - a tour package that took in 45 cities in as many days. For the tour Mike Rummans replaced Bob Norsoff on lead guitar and Teddy Rooney (Mickey Rooney's son from Martha Vickers) replaced Herb Ratzloff on bass.

In the summer of 1968 Mike Rummans and Teddy Rooney left the group, and in came Bob Barnes (ex-**Elite/Those Guys**) and Bill Ham (Rocks/**The Nomads**). Dan Hortter recalls: "I hooked up with Bob Barnes through an acquaintance of mine and Bob told me about Bill Ham. We were desperate because we had a concert to do at the Hollywood Bowl on August 16th, 1968 with the Animals, **The Rascals** and **Tommy James and The Shondells**. We flew Bill Ham from Fort Worth, Texas out two weeks prior to the Bowl concert and the rest was history. We were the house band at the Hullabaloo club (which later became the Kaleidoscope and then the Aquarius Theater) on Sunset and Vine from 1967 through to 1969."

THE YELLOW PAYGES
Volume 1

THE YELLOW PAYGES - Volume 1 LP.

Although major chart success eluded **The Yellow Payges** they were quite a successful band issuing a string of singles displaying a variety of musical styles. The beauty of the slow numbers like *Moonfire* and *Never Put Away My Love For You* contrasts with hard-rock cuts like *Crowd Pleaser*, *Devil Woman* and the rock'n'roller, *Boogie Woogie Baby*.

There were rumours of a second album but it never emerged. With 16 non-album tracks mainly on Uni singles it certainly could have happened. As it was, **The Yellow Payges** disbanded in 1970 having failed to make the big time. Don: "Our demise came when we signed a multi-million dollar contract with AT&T to do an ad campaign for the Yellow Pages (BIG MISTAKE). I went on to do some solo recordings with Buddah Records. Neil Bogart-President of Buddah at the time was a close friend of the group and gave me a shot. Unfortunately things didn't work out very well."

Bob Barnes became Roscoe West and played with Kinky Friedman for three years, worked a great deal with T-Bone Burnett, The Alpha Band, Guam-Rolling Thunder Revue. There were two Bill Hams in Texas, **Yellow Payges**' Bill Ham and the Austin producer. Bill Ham wasn't with Kinky Friedman, although he may have sat in a couple of times.

As for the other members of the band, Dacus went on to The Steve Stills Band and later to a long-term slot in the top band Chicago, where he replaced Terry Kath who had shot himself while playing Russian roulette! Gorman later played with Bandit, a mid-seventies heavy rock outfit.

You can also hear *Jezebel* and *Never See The Good In Me*, the top sides of their two Showplace singles, on *Mindrocker, Vol. 11* (LP); *Our Time Is Running Out* on *Where The Action Is! L.A. 1965-68* (4-CD book); and *I'm A Man* on *White Lace & Strange* (CD). (VJ/RBc/DHr/RWt)

Yellowstone (?)

ACETATE: 1 YELLOWSTONE (LRS) 1968/9 R5

This blues-rock acetate includes versions of *All Night Long, Can't Get Enough Of It, Something Else, Lovin' Cup* and *Rough Ryder*. (VJ)

Yellow Sunshine (?)

ALBUM: 1 YELLOW SUNSHINE (Gamble 32405) 1973

This psychedelic soul black group utilised lots of fuzz and congas. (SR)

Jerry Yester and Judy Henske

ALBUM: 1 FAREWELL ALDEBARAN (Straight STS-1052) 1969

NB: (1) also released in Germany (Straight C 054-90928) 1969. (1) reissued on vinyl (Radioactive RRLP133) 2005. (1) reissued on CD (Radioactive RRCD133) 2005. (1) reissued on CD (MSIG-0508) 2008.

45s: α The Sound Of Summer Showers/
Ashes Have Turned (Dunhill 4042) 1966
α I Can Live Without You/Garden Of Imagining (Dunhill 4061) 1967

NB: α shown as by Jerry Yester.

First known as a member of the **Modern Folk Quartet**, Jerry Yester cut two folk-pop singles in 1966 and 1967. When the **MFQ** broke up, he replaced Zalman Yanovsky in **The Lovin' Spoonful**.

After the **Spoonful**'s demise in 1969, Yester made the above album with his wife, Judy Henske, a traditional folk singer with a long recording career in her own right. The album, which was released on **Frank Zappa**'s label, is excellent and worthy of acclaim. Ry Cooder and David Lindley also probably play on it. Subsequently Yester and Henske formed a band called Rosebud with Craig Doerge, David Vaught and John Seiter, cutting an album of the same name in 1971.

A multi-talented figure, Yester is also known as the producer and engineer of several California groups and singers: including **The Association** (who included his brother Jim), **The Turtles**, **Tim Buckley**, Tom Waits, Rainbow Red Oxidiser, etc.

Ashes Have Turned and *I Can Live Without You* have been compiled on *Penny Arcade, Dunhill Folk Rock Vol. 2.* (LP). (VJ/SR/MW)

Yesterday's Children (CT)

Personnel:	DENNIS CROCE	vcls	A
	RICHARD CROCE	gtr	A
	CHUCK MAHER	bs	A
	RALPH MUSCATELLI	perc	A
	REGGIE WRIGHT	ld gtr	A

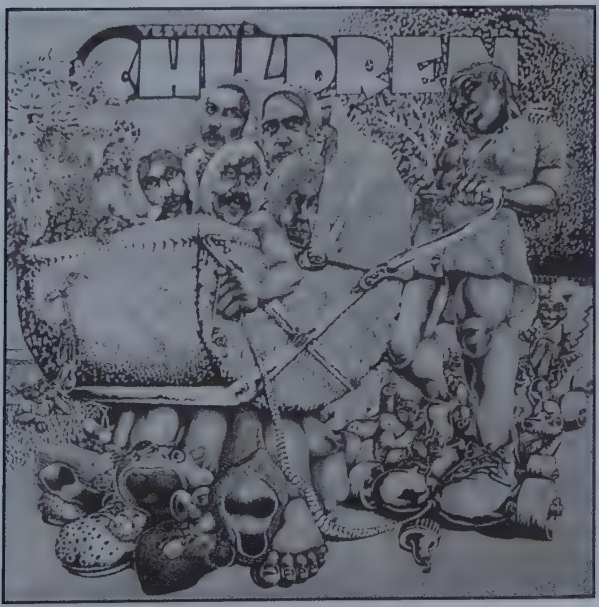
ALBUM: 1(A) YESTERDAY'S CHILDREN (Map City 3012) 1969 R2

NB: (1) was released in Italy. (1) has been counterfeited on CD. (1) reissued officially on vinyl and CD (Akarma AK 179) 2001. (1) also reissued on vinyl (Map City MAP 3012).

There's also a 2-CD set: *The History Of Connecticut Garage Bands In The 60's* (Collectables COL-CD-8825) 1995, which contains one CD by **North Atlantic Invasion Force** and one by **Yesterday's Children**.

45s: To Be Or Not To Be/Baby I Want You (Parrot 314) 1966
What Of I/Evil Woman (Map City 304) 1970

From the Cheshire and Prospect areas of Connecticut, these guys started out playing classic garage fuzz-punk as demonstrated by *To Be Or Not To Be*. They'd progress to a hard-rock style, of which the album is a good example and worth searching out. There are some strong originals on the album and fine covers of Spooky Tooth's *Evil Woman* and **Wilkinson Tricycle's** *What Of I*.



YESTERDAY'S CHILDREN - Self Titled LP.

There's also a French EP on Disc AZ 1101 that features the Parrot single tracks plus *Love And Things* and *Dance All Night*, so perhaps there's another U.S. single.

The 2-CD retrospective on Collectables comprises one CD by the **North Atlantic Invasion Force** and one by **Yesterday's Children**. This contains the complete album, early/demo versions of the Parrot singles and several unreleased cuts from 1966 including the couple on that French EP.

Compilation appearances have included: *To Be Or Not To Be* on *Psychedelic Unknowns, Vol. 2* (2 x 7"); *Love And Things* and *Gloria* on *Green Crystal Ties, Vol. 3* (CD); *Love And Things* on *It's A Hard Life* (LP) and *Trip In Tyme Volume 3* (CD); *A Well Respected Man* and *Anyway You Want It* on *I Wanna Come Back From The World Of LSD* (CD); *Providence Bummer* on *Up All Night* (CD); and *Love And Things, To Be Or Not To Be* (two versions), *Gloria, Dance All Night* (two versions), *Baby, I Want You, Laugh At Me, Paranoia, Sad Born Loser, What If I, She's Easy, Sailing, Providence Bummer, Evil Woman* and *Hunter's Moon* on *The History Of Connecticut Garage Bands In The 60's 1* (CD). (VJ/MW)

Yesterday's Children (NY)

45: Wanna Be With You/Feelings (Showcase 9812) 1966

From New York State, it has been suggested that this outfit evolved into **Valhalla**, but this remains unsubstantiated. *Wanna Be With You* is an excellent punker.

Compilation appearances include: *Wanna Be With You* on *Pebbles, Vol. 5* (LP), *Pebbles, Vol. 5* (CD), *Pebbles Box* (5-LP), *Trash Box* (5-CD), *Acid Dreams - The Complete Set* (3-LP) and *Acid Dreams Epitaph* (CD); and *Feelings* on *Teenage Shutdown, Vol. 7: Get A Move On!!!* (LP & CD), *The Cicadelic 60's, Vol. 4* (CD) and *Gravel Volume 1* (CD). (MW)

Yesterday's Children (LA)

45s: Take Your Time/Last Clean Shirt (Montel-Michelle 988) 1967
Go Elsewhere/Tobacco Road (Mon-Art MM-991) 1967

A New Orleans outfit whose *Go Elsewhere* is a moody pop-punker with a simple riff, bongo-style drumming and appealing guitar break. They make a worthy attempt at the **Blues Magoos**' psychotic rendition of *Tobacco Road* complete with extended freak-out break. (MW/AB)

Yesterday's Obsession (TX)

45: The Phycle/Complicated Mind (Pacemaker 262) 1968

This high school band hailed from Port Arthur, Texas. *The Phycle* is a subdued, haunting song and this single seems to have been their sole vinyl epitaph.

Compilation appearances include: *The Phycle* on *Texas Psychedelia From The Sixties* (LP), *Flashback, Vol. 6* (LP) and *Sixties Archive, Vol. 6* (CD); and *Complicated Mind* on *Class Of '66!* (LP). (VJ/MW)

Yetti-Men (MN)

ALBUM: 1 YETTI-MEN/UPPA TRIO (KAL KB-4348) 1964 R3

NB: (1) was a split album.

EP: 1 THE READYMEN MEET THE YETTI-MEN
(Norton 037) 1995

NB: (1) contains two tracks by **Yetti-Men**: *My Baby Left Me* and *Break Time.*

Little is known about this Minneapolis, Minnesota outfit that made up only one side of this very rare album. The other side features a folk group and just 150 copies were pressed. Three tracks from **Yetti-Men**'s side of the album - *Break Time, High Himalayas* and *My Baby Left Me* - later got a second airing on *Hipsville, Vol. 3* (LP). **Yetti-Men** play a mix of garage and surf.

It had been suggested that this mystery group featured **Tom Rapp** of **Pearls Before Swine** in his early days, however Tom has told us that this was not the case - so there! (VJ/SR)

Yezda Urfa (IN)

Personnel:	BRAD CHRISTOFF	drms	A
	PHIL KIMBROUGH	keyb'ds, vcls	A
	MARC MILLER	vcls, bs	A
	RICK RODENBAUGH	vcls	A
	MARK TIPPINS	gtr, vcls	A

ALBUMS:	1(A)	YEZDA URFA (aka BORIS)	(No label) 1975 R4
	2(A)	SACRED BABOON	(Syn-Phonic 3) 1989

NB: (1) reissued on CD (Syn-Phonic Music SYNCD 20) 2004. (1) reissued on vinyl (Anastizi ARLP/570-33F) 2009 with bonus 7" and a booklet. (1) reissued on CD (BELLE 101688) 2010. (2) reissued on CD (Syn-Phonic Music SYNCD 8) 1991.

Portage, Indiana was home to this band that formed in 1973 and recorded their raw, wild debut album at a professional studio in Chicago in 1975. While the band obviously had great talent and progressive rock was their medium, the record has a garage quality to it, an infectious energy that is missing from so much music of the genre. The tracks are long with elaborate arrangements, but the virtuosity is implied rather than displayed and the album therefore avoids the usual progressive rock pitfalls. The record has an amazing sleeve and label design as well, and is recommended. A follow-up recording in 1976 (finally issued in 1989) was more refined and much of the excitement of the debut had been lost. The group recorded into the eighties using the name Crafty Hands. (CF)

John Ylvisaker (?)

Personnel incl:	AMANDA YLVISAKER	vcls, organ	A
	JOHN YLVISAKER	vcls, gtr	A

ALBUMS:	1	DON'T CUT THE BABY IN HALF	(No label S6-6687) 1964 R2
	2	PRAISE THE LORD IN MANY VOICES	(Avant Garde AV-102) 1967 R1
	3	COOL LIVIN'	(Avant Garde AV-107) 1967 R1
	4	FOLLOW ME	(Avant Garde AV-111) 1968 R1
	5	A LOVE SONG	(Avant Garde AV-112) 1968 R2
	6	RECORDED AT A HOUSEWARMING FOR FRITZIE	(Soular Module SM-215) 1972 R2
	7	CONTEMPORARY SOUNDS WITH THE CARILLION SINGERS	(Big Hole 75-001) 197? R?

NB: One side of (2) is by **The Paulist Folk Singers**. There's also a numbered-limited-edition-of-300 'reissue' on (Mystic 2) from 1994 which combines the best tracks from (4) and (6). The reissue is titled *Cool Livin'* but reuses the artwork from *A Love Song*, and shouldn't be confused with either of the original LPs. (5) is by John & Amanda Ylvisaker.

A LOVE SONG
AV 112
Mono·Stereo Compatible
john ylvisaker

JOHN YLVISAKER - A Love Song LP.

One of the really interesting and worthwhile Christian psychedelic artists, **John Ylvisaker** and his wife Amanda were apparently some kind of travelling Christian preachers and their albums were sold during their celebrations. He was born in Moorhead, Minnesota and is a graduate of Concordia College located there. Although sometimes patchy, their music contains some excellent jangly folk psychedelic tracks with electric guitar and organ and enthusiastic vocals.

Don't Cut The Baby In Half was recorded live at a seminary gathering and includes version of songs that later appeared on the Avant Garde albums. *Cool Livin'* is a thoughtful and intelligent early Christian rock album. *Noise Of Solemn Assemblies* and *Palm Sunday* are stand-out folk-psych tracks on *A Love Song*. *Recorded At A Housewarming For Fritzie* is a more relaxed folk and folk-blues offering on which he is accompanied by guitarist David Blakeley.

An exact discography is difficult to establish with certainty, as some albums were shared with other Christian singers, not necessarily rock or folk-rock. He also contributed several acoustic tracks to the (3-LP) set, *Happening At The Gathering* in 1968.

A Gay Cliché and *Wade In The Water* (with Dick Hyman) made it onto *Resurrection - The Amplified Bible* (CD). (SR/PL/VJ/MW)

Gary Lee Yoder (CA)

45:	Good Time Music/Flight From The East	(Epic 10560) 1970

From Davis, California and best known as a member of **Kak**, **Gary Lee Yoder** also has one track *Flight From The East* on *Filling The Gap* (4-LP box set). (VJ)

Michael Yonkers (MN)

Personnel:	JIM BUELOW	drms	A
	MARK EINAN	gtr	A
	RICHARD PASKE	bs, vcls	AB
	MICHAEL YONKERS	gtr, vcls	ABC
	JIM WOEHRLE	organ, vcls	B
	JIM YONKERS	drms	BC
	TOM WALLFRED	bs	C

NB: Line-up 'A' as The Pharoahs. Line-up 'B' as Michael and The Mumbles. Line-up 'C' Michael Yonkers Band.

ALBUMS:	1( )	GRIMWOOD	(No label) 1974 R1
	2( )	MICHAEL LEE YONKERS	(No label) 1974 SC
	3( )	GOODBYE SUNBALL	(No label) 1974 SC
	4( )	BORDERS OF MY MIND	(No label) 1974 SC
	5( )	THY WILL BE DONE	(No label) 1976 -
	6( )	MICROMINIATURE LOVE	(Destijl DESTIJL 029) 2002 -

NB: (1) recorded 1969. (1) self-released again in 2007. (2) recorded 1971. (3) recorded 1972. (4) recorded 1973. (5) limited to 50 copies. (6) previously unreleased album, by **The Michael Yonkers Band** recorded in 1968, limited to 500 copies. (6) also issued on CD (Sub Pop SPCD 508) 2003.

45:	Micro-Miniature Love/ Kill The Enemy (PS)	(Get Hip GHAS-13)1996

From the Minneapolis area, **Michael Yonkers** first came to our attention on the Dove retrospective *Free Flight* (2-LP & CD). The featured tracks, *Micro-Miniature Love* and *Kill The Enemy*, sound ahead of their time, with a repetitive rockabilly beat, psychotic vocal delivery and unnerving lyrics. The guitar work is similarly unhinged, particularly in its use of effects and unusual pitch.

Both were recorded at Dove studios in the fall of '68, for the Candy Floss label, but were not released at the time and the band split soon after.

GOODBY SUNBALL
MICHAEL YONKERS
my
my

MICHAEL YONKERS - Goodbye Sunball LP.

Yonkers' story goes back to the early sixties and the surf-inspired Pharoahs. Like many bands they progressed onto frat-garage and as Michael and The Mumbles recorded an album's worth of pre-fuzz material.

Life apparently changed for **Yonkers** when he heard **Paul Butterfield**'s *Over Yonder's Wall*. Inspired to cut loose with a higher energy and more chaotic sound, he sliced up his amp speaker to get a more distorted sound.

By the fall of '68, the band had slimed down to a trio and went in to record an album, originally intended for release on Candy Floss. The result, *Microminiature Love* wasn't what the label wanted, and owner Steinberg arranged for a deal with Sire. Contracts weren't signed; however, as none of the band was willing relocate to New York City. Disheartened, they broke up shortly thereafter.

Yonkers continued to record, with the occasional help of Jim Woehrle. These solo recordings were primarily of a folk nature, but drastically bent with phasing, electronic sounds and odd structures. He also played occasionally at venues like Dania Hall and the Extemp coffeehouse, sometimes alongside **The Paisleys**.

Disaster struck in 1971, however, when **Yonkers** broke his back in an industrial accident. Major surgery followed, along with a seven year court battle for compensation.

In the spring of 1974, **Yonkers** began to compile some of the recordings that he had done since the break up of **The Michael Yonkers Band**. These tapes would become four separate self-released albums that have become cult items, despite no distribution.

Michael Yonkers has never quit recording, but has only released one further album. The blatantly Christian *Thy Will Be Done*, which was released as an edition of 50 copies, with handmade covers. This was recorded while Yonks sat on the can, for that great bathroom sound and most copies were given to 'attendees' of a gig at a retirement home.

In 2002, the 1968 Dove recordings were finally released as *Microminiature Love*, complete with extensive liner notes. The primitive release is full of zonked guitar work and some extremely weird songwriting. **Yonkers** was encouraged to record again, and *It's Only Yonkers* followed in 2004. (IT/CSn)

The Yorkshire Puddin (NJ)

45s:	Good Night Day/ Ain't Gonna Love Ya No More	(Dellwood DEL 3932) 1966
	Keep Me In Mind/Black Jacket Woman	(Dellwood DEL-1) 1967

Doubtless this name was inspired by The British Invasion, though one has to wonder how many folks in Hackensack, New Jersey knew what a Yorkshire Pudding is, let alone tastes like.

This band issued two excellent singles. *Good Night Day* is a Stones-inspired number with snotty vocals and harmonica; the flip is more poppy with piping pre-adolescent vocals delivering a message probably beyond their experience. *Keep Me In Mind* is more mature; up-tempo pop-punk with several intense fuzz outbursts. The flip is a cover of the sentimental folk-rock ballad also done by The Tropics.

Compilation appearances include: *Good Night Day* on *Let's Dig 'Em Up, Vol. 1* (LP) and *Let's Die 'Em Up* (CD); *Ain't Gonna Love Ya No More* on *Bad Vibrations, Vol. 3* (LP) and *Trip In Tyme Volume 3* (CD); and *Keep Me In Mind* on *Wake The Neighbours!* (LP) and *Die Today* (CD). (MW)

The Yorkshires (MI)

Personnel incl:	GARY QUACKENBUSH	gtr
	GORDIE ENGELBRECHT	bs

45s:		And You're Mine/Tossed Aside	(Westchester 1000) 1965
	α	Hey Hey Hey/I Go Crazy	(Punch H-1007) 1966

NB: α was not released.

Originally from Birmingham, Michigan this band was part of the legendary Hideout club scene which started around 1965 and revolved around the **Fugitives, Lourds, Four Of Us, Underdogs, Pleasure Seekers** and **Henchmen**. The club was run by Dave Leone and Ed "Punch" Andrews; it would spawn the equally famous Hideout label, run by the latter.

The band's personnel is sketchy but it is believed that Gary Q. joined this band for a while from neighbourhood rivals **The Fugitives**, before leaving to form a new Fugitives.

And You're Mine, is a decent enough punk effort. The second single on the Hideout subsidiary Punch never appeared although both cuts did make it onto the rare 1966 12-track sampler *Best Of The Hideouts* (LP). This had a limited vinyl repress in 1990 and was repackaged and expanded in 2000 on CD.

Retrospective compilation appearances have included: *I Go Crazy* and *Hey, Hey, Hey* on *Best of Hideout Records* (CD); and *And You're Mine* on *Glimpses, Vol's 1 & 2* (CD), *Glimpses, Vol. 1* (LP) and *Highs In The Mid-Sixties, Vol. 6* (LP). (VJ/MW/DRt/MM)

Phil Yost (CA)

Personnel:	PHIL YOST	sax, flute, gtr, bs, banjo, perc	A

ALBUMS:	1	BENT CITY	(Takoma C 1016) 1967
	2	FOG-HAT RAMBLE	(Takoma C 1021) 1968
	3	TOUCHWOOD'S DREAM	(North Star 1001) 1970

TAKOMA
BENT CITY
PHIL YOST

PHIL YOST - Bent City LP.

These are all interesting and moody instrumental albums that really don't sound like any other. While there are elements of jazz present throughout, no knowledgeable jazz fan would call this music jazz. **Yost** wrote all the material and plays all the instruments. All the albums make use of phasing and reverb and some tracks feature non-verbal vocalisations. One quarter of the songs on each record are over seven-minutes long and none are under three minutes. Many would think this music was pointless noodling, but occasionally they can still be heard on local late night jazz radio stations. Phil later became an accomplished luthier, making guitars, banjos and stand-up bases. He passed away in the late nineties.

Takoma was **John Fahey**'s label. (DMo/SR)

The "You-Know-Who" Group (?NY)

ALBUM:	1	THE "YOU-KNOW-WHO" GROUP!!	(Int'l Allied IA 420)	1965	SC

					HCP
45s:	α	(Roses Are Red) My Love/ Playboy	(4 Corners FC 4 113)	1964	43
		Hey You And The Wind And The Rain/ This Day Love (PS)	(Int'l Allied 822/3)	1965	-
		Don't Play It (No More)/ Run (I Wanna Be Free)	(Casual 94725/6)	1965	-
		It's A Funny Thing (That Money Can Do)/ Reelin' And Rockin' (PS)	(Int'l Allied 6140/1)	1965	-

NB: α also issued on Casual (CI 62897) 1965 and in the U.K. on London (HLR 9947) 1965. There's also a split French EP with PS consisting of *My Love/Playboy* and two tracks by Angelo and the Initials (Kapp KEV 13016) 1965. The second and fourth singles use the same picture sleeve.

Take four young men, stick masks on them, make 'em sing with English accents, give 'em a 'mystery group' tag and... hey presto... enterprising Bob Gallo had manufactured a group to repel the British Invasion and from whom he could get all the credit(s). Musically it is competent Merseybeat style beat, rock, pop and ballads. They enjoyed a Top 50 hit with *(Roses Are Red) My Love.*

The down-side is that the accents tend to wear thin quickly, as do the 'yeahs' at the end of a large number of lines and throughout the album (plenty of falsetto 'oooos' too). Because the scarlet caped and masked lads couldn't reveal their identities and talk about their favourite things, the album notes are about "the man who made it all possible", yes it's good old Bob again, writ large across everything.

One fact behind the identity of this "group" has emerged, though not the full story: - Jackie Lomax confirmed that UK beat supremos The Undertakers recorded some of the **You Know Who Group** material, around the time they were doing their tracks for Bob Yorey in New York City.

Compilation appearances include: *Playboy* on *Searching For Love* (LP); and *Roses Are Red* has resurfaced on *Incredible Sound Show Stories Vol. 1* (LP & CD). (MW/VJ/SR/JLh)

Jesse Colin Young (NY>CA)

					HCP
ALBUMS: (up to 1977)	1	THE SOUL OF A CITY BOY	(Capitol T-2070)	1964	-
	2	YOUNG BLOOD	(Mercury SR 61005)	1965	-
	3	TOGETHER	(Raccoon #10/Warner Brothers BS2588)	1972	157
	4	SONG FOR JULIE	(Racoon/Warner Brothers 2734)	1973	51
	5	LIGHT SHINE	(Warner Brothers 2790)	1974	37
	6	SONGBIRD	(Warner Brothers BS 2845)	1975	26
	7	ON THE ROAD	(Warner Brothers BS 2913)	1976	34
	8	LOVE ON THE WING	(Warner Brothers BS)	1977	64

NB: (1) has been reissued several times, including on vinyl (Capitol 11267) 1974 (No.172) and again (One Way Records/CEMA Special Harkets S21-17526) 1995. (4) reissued on CD (S.S.R. 826622) 2004. (5) reissued on CD (Liquid 8) 2002. (6) reissued on CD (S.S.R. 826642) 2004. (7) reissued on CD (BMG) 2002 remastered.

There are a number of hits collections including; *Jesse Colin Young: Greatest Hits* (Award) 1998 is a 14-track collection; *Jesse Colin Young Greatest Hits* (CD) (Edsel 542) 2001 is a 13-track collection; *The Best Of Jesse Colin Young: The Solo Years* (Rhino/WEA) 1991 is a 16-track selection; and *The Very Best Of Jesse Colin Young* (2-CD) (Artemis 51725) 2005.

Born Perry Miller in 1944 in New York, **Jesse Colin Young** began his career in 1963 in the Greenwich Village folk circuit. In 1964, he recorded a folk album *The Soul Of A City Boy*, which was produced by Bobby Scott and contained 10 of his compositions plus *Four In The Morning*, a song by the future **Holy Modal Rounder**, Robin Remailly.

The next album *Young Blood* was recorded for Mercury with **John Sebastian** and Peter Childs and flopped, its best moments being compiled on one side of *Two Trips*, an album published by Mercury in 1970 to cash on the **Youngbloods**' success, the group formed by **Young** in 1966.

At the end of the **Youngbloods**, **Jesse Colin Young** released *Together*, with **Jerry Corbitt**, Scott Lawrence, Jeffrey Myer, Earthquake Anderson, Pete Childs and the excellent guitarist Eddy Ottenstein (who also played with Jeffrey Cain). John Wilmeth and Ron Stallings of **Southern Comfort** also played horns on one track. The album is recommended to **Youngbloods**' fans, with its mix of covers: **Nick Gravenites**' *Born In Chicago*, the bluesy *Six Days On The Road*, Chuck Berry's *Sweet Little Sixteen* and five excellent original and sunny tracks including *Good Times*, *Lovely Day* and *Peace Song.*

Jesse Colin Young kept on recording for Warner Bros. in the seventies and his albums before 1975 are in the same mould. *Songbird* included re-recordings of old **Youngbloods**' songs, *Sugar Babe* and *Josianne.* After several albums of mixed interest, he returned to form in 1987 with *The Highway Is For Heroes.* See the discography for details of some compilations. He is still recording today. (SR/VJ)

Young And Coleman (?)

ALBUM:	1	ALONE	(T-Bone NR 4976)	1974	R2

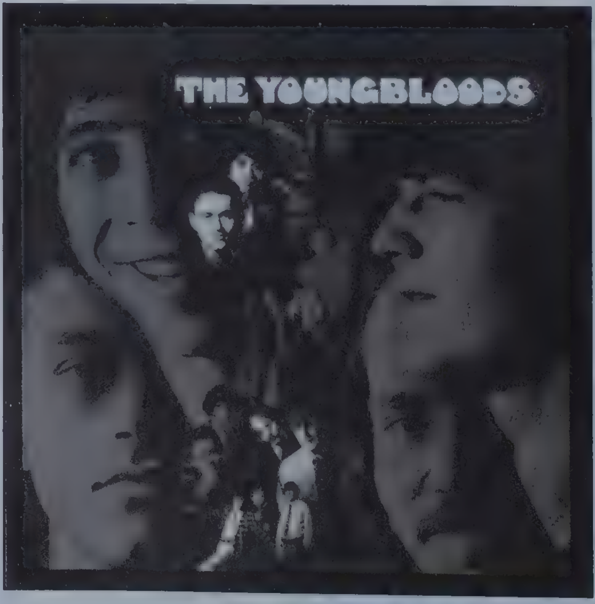
This privately pressed album spanned psych, folk, rock and blues. (VJ)

The Young Aristocracy (OK)

Personnel incl:	JIM SWEENEY	vcls	A

45:	Don't Lie/Look And See	(Acropolis 6721)	1967

The band came from Tulsa, Oklahoma and their disc appeared inside a picture sleeve. Their record producer Steve Barncard was a student at Kansas University which explains its release on a Kansas label. Despite the rather infectious *Don't Lie*, the single flopped and the band reverted back to their previous name of The Great Danes. Barncard later produced The



THE YOUNGBLOODS - Self Titled CD.

Ozark Mountain Daredevils and Jim Sweeney went on to enjoy some success in the eighties R&B group, The Jumpshotz.

Compilation appearances have included: *Look And See!* on *Monsters Of The Midwest Vol. II* (LP) and *Fuzz, Flaykes & Shakes Vol. 7* (LP & CD); and *Don't Lie* on *Teenage Shutdown, Vol. 9: Teen Jangler Blowout* (LP & CD) and *Monsters Of The Midwest Vol. I* (cassette). (VJ/MW)

The Youngbloods (NY>CA)

Personnel:			
	BANANA (Lowell Levinger)	piano, gtr, vcls	A CDE
	JOE BAUER	drms	A CDE
	JESSE COLIN YOUNG	gtr, bs, vcls	ABCDE
	JERRY CORBITT	gtr, bs	ABC
	JIMMY MARS	bs	A
	MIKE KANE	bs, vcls	E

ALBUMS:			*HCP*
1(B)	JESSE COLIN YOUNG/YOUNGBLOODS	(Mercury SR 61005) 1965	-
2(C)	YOUNGBLOODS	(RCA LSP 3724) 1966	131
3(C)	EARTH MUSIC	(RCA LSP 3865) 1967	-
4(D)	ELEPHANT MOUNTAIN	(RCA LSP 4150) 1968	118
5(D)	TWO TRIPS	(Mercury SR 61273) 1970	-
6(D)	ROCK FESTIVAL	(Raccoon/Warner Bros. Al - 1878) 1970	80
7(-)	THE BEST OF THE YOUNGBLOODS (comp) (2-LP)	(RCA LSP 4399) 1971	144
8(-)	SUNLIGHT (comp)	(RCA LSP 4561) 1971	186
9(-)	GET TOGETHER (comp)	(RCA INT 11 70) 1971	-
10(D)	RIDE THE WIND	(Raccoon/Warner Bros. WS 2563) 1971	157
11(E)	GOOD'N'DUSTY	(Raccoon/Warner Bros. BS 2566) 1971	160
12(E)	HIGH ON A RIDGE TOP	(Raccoon/Warner Bros. BS 2653) 1972	185
13 (-)	THIS IS THE YOUNGBLOODS (comp)	(RCA LSP 6051) 1972	

NB: (2), (3) and (4) reissued on 2-CD set (B.G.O. Records BGOCD741) 2007 digitally remastered, slip-cased and with new sleevenotes by John Tobler. (3) reissued on CD (Edsel EDCD 274) 1988. (4) reissued on CD (Edsel EDCD 276) 1988. (4) reissued on CD (Mobile Fidelity Sound Lab MFCD 792) 1989. (4) reissued on CD (Sundazed SC 6256) 2008. (6) reissued on CD (Sundazed SUN-CD-6181) 2003. (7) reissued on CD (RCA 6280-2-R) 1990. (7) reissued on CD (RCA 724456) 2004. (4) and (9) reissued on CD (One Way OW 34535) 1999. (10) reissued on CD (Sundazed SUN-CD-6180) 2003. (11) reissued on vinyl (Sundazed SUN-CD-6183) 2002. (12) reissued on CD (Sundazed SUN-CD-6182) 2003.

Vinyl compilations include:- *Point Reyes Station* (Edsel ED 244) 1987 a vinyl compilation of their later material; *The Best of Jesse Colin Young: The Solo Years* 1991, *Greatest Hits* 2001 and *The Very Best of Jesse Colin* Young (2-CD) (Artemis 51725) 2005. *Get Together, The Essential Youngbloods* (BMG) 2002, is a CD retrospective including the rare *Merry Go Round*. Also of interest is the compilation *Euphoria* (Raven RVCD 72) 1999. There have also been two vinyl bootlegs: *Live At The Avalon Ballroom* (Flying Horse), from a 1968 broadcast and *Turning On The Sunshine* (Crazy Jon), from a 1970 broadcast. *Best Of The Youngbloods* (BMG Special Products 1448842) 2004 is a 10-track selection of their best known songs. *Get Together: The Essential Youngbloods* (BMG Heritage 65117) 2000 is a 21-track remastered collection of their finest songs. *Beautiful! Live In San Francisco, 1971* (Sundazed SC 11148) 2005 gives an airing to a 13-track live collection culminating in versions of *Beautiful* and *Get Together*.

THE YOUNGBLOODS - Earth Music CD.

45s:				*HCP*
	α	Tomorrow/Lonely Boy	(Altera 001) 1966	-
		Grizzly Bear/The Tears Are Falling	(RCA-9015) 1967	52
		Merry-Go-Round/Foolin' Around	(RCA-9142) 1967	-
		Euphoria/The Wine Song	(RCA-9222) 1967	-
		Get Together/All My Dreams Blue	(RCA-9264) 1967	62
		I Can Tell/Fool Me	(RCA-9360) 1967	-
	β	Quicksand/Dreamer's Dream	(RCA-9422) 1968	-
		Get Together/Beautiful	(RCA-9752) 1969	5
		Darkness, Darkness/On Sir Francis Drake	(RCA-01 29) 1969	86
		Sunlight/Trillium	(RCA-0270) 1969	114
		Sunlight/Reasons To Believe	(RCA-0465) 1969	123
		Sometimes/Another Strange Town	(Mercury 73068) 1970	-
		Will The Circle Be Unbroken/ Light Shine	(Warner Bros. 7563) 1971	-
		Hippie From Olema/Misty Roses	(Warner Bros. 7445) 1972	-
		It's A Lovely Day/Ice Bay	(Warner Bros. 7499) 1972	-

NB: α as by **Jeff Cain** And The Youngbloods. β *Quicksand* features a different mix to the *Elephant Mountain* album version. There was also an Italian single, sung in Italian: *Qualcuno Mi Dir/Qui Con Noi, Tra Di Noi* (aka *Get Together*) (RCA Victor N 1587) 1968.

Sounding similar to **The Lovin' Spoonful**, **The Youngbloods** were originally from New York City. Indeed **Jesse Colin Young** (real name Perry Miller) recorded the second of two earlier albums, entitled *Youngblood*, in a group which actually featured **John Sebastian** (hrmnca) along with Pete Childs (dobro). It flopped, and he formed a duo with **Jerry Corbitt**, a folk singer from Georgia who'd got a good reputation on the Boston folk-circuit. **Bauer** and **Levinger** were then drafted in for the group's early recordings which their record company, Mercury, subsequently issued as the *Two Trips* album.

Billed as Jesse Colin Young And The Youngbloods, their first two albums for RCA were made in New York and produced by Felix Pappalardi, but failed to establish the group. They headed west for San Francisco, attracted by the lure of its musical explosion. There they issued *Elephant Mountain* which was a vast improvement on their earlier material and also had a hit with hippie anthem *Get Together* in the summer of 1967. However, during the recording of their album, which peaked at No. 118 in the U.S. Album Charts, **Jerry Corbitt** left the band. This reduced the band to a three-some, although Mike Kane was added later in 1972. *Elephant Mountain*, produced by Charlie Daniels, contained a wealth of diverse

RCA
VICTOR
ELEPHANT MOUNTAIN

THE YOUNGBLOODS - Elephant Mountain LP.

material. The opening track *Darkness, Darkness* has a beautiful string introduction and a ringing guitar solo. There is a jazzy feel to *On The Sir Francis Drake* and *Trillium* with **Banana**'s fresh guitar and piano playing well to the fore and a wealth of country-folk material such as *Sunshine, Beautiful, Smug* and *Ride The Wind*, as well as the jug band-like *Rain Song*.

After **Corbitt**'s departure they signed a new contract with Warner Bros. who granted them their own 'Raccoon' label and issued *Rock Festival* and *Ride The Wind* - two live recordings, the latter also produced by Charlie Daniels. They made No's 80 and 157 respectively in the U.S. Album Charts. The band now reached their zenith. *Ride The Wind* gives a good indication of the band at its best. Apart from the title track the album contained gorgeous versions of *Sunlight, Get Together* and *Beautiful. Rock Festival* is a much rockier album including more up-tempo efforts like *Faster All The Time* and *Peepin' n Hidin'* alongside their more typical laid-back efforts like *It's A Lovely Day, Josephine* and *Misty Roses. Fiddler A Dram* and *Interlude* find the group sounding very similar to **Kaleidoscope**. The album concludes with *Ice Bag* - an experimental jam which suited the psychedelic influences of the times.

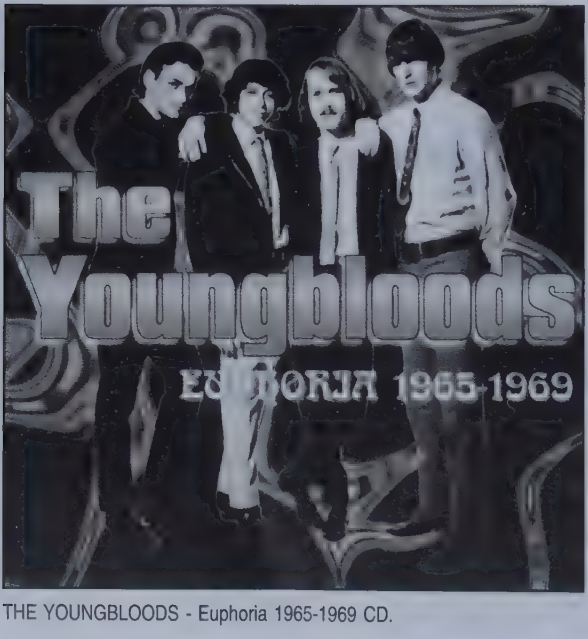
Meanwhile RCA released a double compilation containing the best of the material the band had recorded for them. This reached No. 144 in the U.S. Album Charts.

Next they added Michael Kane, who had earlier played alongside **Levinger** in Trolls, and recorded two further albums of old rock-n-roll classics (*Good'n'Dusty* and *High On A Ridgetop*). They met with less commercial success than their predecessors achieving only the 160 and 185 spots respectively in the U.S. Album Charts. Their eventual demise at the end of 1971 marked the passing of one of the West Coast's best-loved bands. However, **Jesse Colin Young** continued to record, releasing a series of excellent solo albums in the mould of *Elephant Mountain*.

Jerry Corbitt went on to record two solo albums *Corbitt* (Polydor) 1970 and *Jerry Corbitt* (Capitol) 1971 before moving into production work (including a number of Top 10 hits) for artists like Don McLean and Charlie Daniels. He also figured on most of **Jesse Colin Young**'s solo albums. **Levinger**, Bauer and Kane were part of a group called Noggins in 1972, but only one album *Crab Tunes* resulted. Bauer died of a brain tumour in 1983.

The Youngbloods reformed in 1984 for a tour with a line-up of **Young**, **Corbitt**, **Levinger**, with Scott Lawrence (keyb'ds, woodwind) and David Perper (formerly of Pablo Cruise) on drums. By early 1985 they had disbanded again. See the discography for details of their compilations.

Compilation coverage has so far included: *Sugar Babe* on the *Zabriskie Point* (LP) soundtrack; both *Act Naturally* and *Hippie From Olema* on the *Medicine Ball Caravan* (LP) soundtrack; and their classic hippie anthem *Get Together* can also be found on *Love Is The Song We Sing* (4-CD book). (VJ/SR/PV/BM)



THE YOUNGBLOODS - Euphoria 1965-1969 CD.

Young Bros. (IL)

Personnel:	KENNY MOONEY	drms	A
	ALLAN YOUNG	gtr, vcls	A
	RONNIE YOUNG	bs, vcls	A
	TERRY YOUNG	gtr, vcls	A

ALBUM: 1 HIGH ENERGY ROCK (GDS 781136) 1978 R1

Kenny Mooney along with three Young brothers make up this Christian hard-rock quartet. Their album features lots of loud guitar and will appeal to hard-rock fans. The album was pressed on yellow vinyl. (VJ)

The Young Californians (CA) - see The Tyrods (CA).

The Younger Brothers (GA)

Personnel:	STEVE F. CHESTER	ld gtr	A
	RICK FREEMAN	gtr, vcls	A
	BILL LANE	keyb'ds, vcls	A
	SKIP HARDY	bs, vcls	A
	DENNIS KANEY	drms	A

45: Go Away/This Feeling In My Heart (Wendy W-101-1/2) 1967

This band emerged from Statesboro and Sylvania, Georgia in 1966 and lasted until 1969. Kaney was in high school; the others were enrolled at Georgia Southern College. Steve Chester adds "I played lead guitar through a Vox Super Beatle. My guitars were a Gretsch Country Gentleman, 1951 Fender Telecaster and Epiphone 12 String".

Their sole release was recorded in Atlanta. *Go Away* has been recalled on *Psychedelic States: Georgia* (CD) and *Brain Shadows* (CD). The verses are redolent of the **Castaways**' *Liar Liar*, however it's the warbling backwards sections that add an unusual facet and sheen to this moody nugget.

Steve Chester recalls it well: - "I wrote the song and played lead guitar when it was recorded in Atlanta. Jim Youmans of the **Apolloes** co-produced and engineered; I also assisted with the production. None of the **Apolloes** played on *Go Away* or *This Feeling in My Heart* (as previously reported)".

The Younger Brothers recorded another track, *Lost*, which wasn't released by them but appeared on a **(Swingin') Apolloes** single, retitled *Chained And Bound*; this shimmering gem with backwards lead has resurfaced on *Psychedelic Crown Jewels Vol. 3* (CD), where it is credited to Chester-Lane-Freeman. Steve Chester unravels the story - "In about 1967 Rick Freeman gave me the words to *Lost*. The song was never titled *Chained and Bound* by our group. I wrote the music and the **Younger Brothers** recorded the original version with Rick Freeman singing, a few months after *Go Away*. My lead guitar parts were recorded and reversed when the song was mixed, which gives it a very haunting melody. Jim Youmans of the **Apolloes** was the sound engineer. Several months later Jim asked us if he could use our music and record his voice on *Lost*. We agreed. **The Apolloes** never played on it. Also, Rick Freeman and Steve Chester wrote it, Bill Lane had no input."

"After the band stopped playing together, Bill and Dennis went to Nashville and played as studio musicians. Skip went on for his master's degree and worked for Social Security. Rick continues to be a high school principal and has his doctorate in Education. I earned my Ph.D. in Clinical Psychology and currently maintain a private practice in psychology in Statesboro, Georgia. Recently I produced and wrote 15 praise and worship songs which are on my first CD. There's no backward guitar solos, but several songs are played in an alternative tuning". (MW, with many thanks to Steve Chester)

Young Generation (IL)

45: And It Hurts/Don't Be Nice To Me (Falstaff F-1066) 1966

A mystery Chicago outfit who released one crude garage single.

Don't Be Nice To Me can also be heard on *Basementsville! U.S.A.* (LP). (MW/MM)

Thee Young Generation (OH)

Personnel:	STEVE BRINK	A
	DAVE McCAIN	A
	MIKE RHOADS	A
	JOHN SIMISON	A

45:	Paperback Minds/Movin'	(Captain HR-1429/30) 1970

This band hailed from Circleville, a rural-industrial town about 20 miles south of Columbus, Ohio. *Paperback Minds* is a typical period put-down of 'the plastic people'. It features some nice Hammond organ work and it's now accessible on *Highs In The Mid-Sixties, Vol. 21* (LP).

Brink, Rhoads and Simison are still in Circleville. Rhoads and Simison play in a classic rock covers band called Majic, which also includes a member of another local sixties band, the Blues Sanctum (who didn't record). (MW/DJ)

The Young Ideas (PA)

45:	Barney Buss/Melody	(Date 1614) 1968

The Young Ideas came from Allentown, Pennsylvania. *Barney Buss* is excellent garagy pop that sounds earlier than 1968. *Melody* is light orchestrated pop.

Barney Buss has since resurfaced on *Fuzz, Flaykes, And Shakes, Vol. 3* (LP & CD). (MW)

The Young Men (MI)

Personnel incl:	LIJE	A
	SHOTWELL	A

45s:	A Young Man's Problem/Angel Baby	(Maltese MLT-105) 1966
	Go Away Girl/A Thought For You	(Maltese MLT-108) 1966

Actually from Michigan, despite the appearance of *Go Away Girl* on Eva's *Louisiana Punk From The Sixties*. It's a typical punker with strong vocals and some simple but effective guitar work.

Other compilation appearances include: *Go Away Girl* on *Let 'Em Have It! Vol. 1* (CD), *Sixties Archive, Vol. 3* (CD) and *Sixties Archive, Vol. 7* (CD); and *A Young Man's Problem* on *Leaving It All Behind* (LP). (VJ/MW)

The Young Men (AZ)

Personnel incl:	FRANK LACEY	vcls
	DAVE KILLINGSWORTH	gtr

45s:	Baby That's All/Love's Time	(United World 0001) 196?
	Go!/Too Many Times	(United World 6947) 1967

This youthful bunch hung out in Phoenix, Arizona. They broke up soon after their second single, whereupon Lacey & Killingsworth teamed up with local rivals The Kin to form **Thackeray Rocke**.

Go! has graced *Lost Generation Vol. 1* (LP), *Mayhem & Psychosis Vol. 1* (CD) and *Party Party Party* (CD). (MW/DN)

The Young Monkey Men (NJ)

Personnel:	AL DYOTT		A
	JAMES MARKLEY		A
	EUGENE PATRICELLA	gtr	A
	DEAN WILCOX		A

45s:	I Believe You/Bald Headed Woman	(Jade 101) 1967
	I Love You/I'm Waiting For The Lefter	(P&M 3649) 1967

This was Trenton, New Jersey's most popular band in the mid-sixties. When their first single was cut, their guitarist Eugene Patricella was still in high school but he certainly had talent and turned in a great solo on *Bald Headed Woman*. Apart from their originals their live act was full of lively Yardbirds, Kinks and Animals covers. After the second single they dropped the 'Young' from their title, grew their hair and their live act grew louder and overtly psychedelic. Sadly, this later stage was never captured on vinyl and when some members got drafted the band split. Eugene remained in the music business, first with a band called Dwaf and later as a solo artist. His later output has appeared on limited edition privately pressed releases. Owing something to psychedelia, jazz, rock'n'roll and the avant-garde, it defies categorisation.

Compilation appearances have included: *I Believe You, I'm Waiting For The Letter, I Love You* and *Bald Headed Woman* on *Attack Of The Jersey Teens* (LP); and *I Believe You* on *Teenage Shutdown, Vol. 6: I'm Down Today* (LP & CD). (VJ/MW)

The Young Ones (NC)

Personnel:	RONNIE BAXLEY	gtr, vcls	A
	DICKIE BRITT	keyb'ds	A
	JOHNNY HAYES	bs, vcls	A
	JIMMY SOSSAMON	drms	A
	CARLTON WARWICK	gtr, vcls	A

45s:		Too Much Lovin'/Harbor Melon	(Super-Cool 7337) 1967
	α	Big Teaser/It's You	(Mu ZTSB 125277) 1967

NB: α shown as by **Psychic Motion**.

This short-lived outfit operated around the Fayetteville area of North Carolina and came from Lumberton. *Too Much Lovin'*, a song about teen-sex frustration, was pretty catchy. They enjoyed considerable success and notoriety locally, winning a major 'Battle Of The Bands' encompassing both North and South Carolina in 1967, and starring in their own show on local TV. Their second single was released under the name **Psychic Motion**.

James Sossamon later formed **The Cykle**, who recorded a highly-rated album in 1969. All four of **The Young Ones**/**Psychic Motion** single sides were included as bonus tracks on Gear Fab's reissue of the **Cykle** album.

Compilation appearances include: *Too Much Lovin'* on *Tobacco A-Go-Go, Vol. 1* (LP); and *Harbor Melon* and *Big Teaser* on *Tobacco A-Go-Go, Vol. 2* (LP). (MW/CF/VJ)

Young Prophecies '68 (KS)

ALBUM: 1 YOUNG PROPHECIES '68
(Audio House AH-9068) 1968 SC

GROOVIN'
THE YOUNG RASCALS
HOW CAN I BE SURE

THE YOUNG RASCALS - Groovin' CD.

From Kansas, this came from the same teen music camp as the **Smack** album. Bill Cline co-wrote many of the tracks and Phil Brown (a member of **Smack)** wrote *Super Sam*, which as a reinterpretation of Donovan's *Season Of The Witch* was one of the albums finer moments. Musically the album spans folk and rock. (VJ)

The Young Rascals (later known as **The Rascals**) **(NY)**

Personnel:			
	EDDIE BRIGATI	vcls	A
	FELIX CAVALIERE	organ, vcls	AB
	GENE CORNISH	gtr	A
	DINO DANELLI	drms	AB
	BUZZY FEITEN	gtr	B
	ROBERT POPWELL	bs	B
	ANN SUTTON	vcls	B

			HCP
ALBUMS: 1(A)	THE YOUNG RASCALS (mono/stereo)	(Atlantic 8123/SD-8123) 1966	15
2(A)	COLLECTIONS (mono/stereo)	(Atlantic 8134/SD-8134) 1967	14
3(A)	GROOVIN' (mono/stereo)	(Atlantic 8148/SD-8148) 1967	5
4(A)	ONCE UPON A DREAM (mono/stereo)	(Atlantic 8169/SD-8169) 1968	9
5(A)	TIME PEACE/THE RASCALS' GREATEST HITS	(Atlantic SD-8190) 1968	1
6(A)	FREEDOM SUITE	(Atlantic SD-2-091) 1969	17
7(A)	SEE	(Atlantic SD-8246) 1970	45
8(A)	SEARCH AND NEARNESS	(Atlantic SD-8276) 1971	198
9(B)	PEACEFUL WORLD	(Columbia 30462) 1971	122
10(B)	THE ISLAND OF REAL	(Columbia 31103) 1972	180

NB: (4) - (10) credited to The Rascals. (1) also reissued on vinyl (Sundazed SUN-LP-5116) 2002. (2) also reissued on vinyl (Sundazed SUN-LP-5117) 2002. (2) reissued on CD (Collectors' Choice CCM-801) 2007. (2) and (3) have been reissued by Rhino. (3) reissued on vinyl (Sundazed SUN-LP-5118) 2002. (3) reissued on CD (Collectors' Choice CCM-802) 2007. (3) reissued on CD (WPCR-1329) 2008. (4) reissued on CD (Atlantic 7567-80797-2) 1998. (4) also reissued on vinyl (Sundazed SUN-LP-5119) 2002. (4) reissued on CD (Collector's Choice CCM-803) 2007. (7) reissued on CD (Collectors' Choice CCM-805) 2007. (9) reissued on CD by Sundazed (SC 6131) 1998. (10) reissued on CD by Sundazed (SC 6132) 1998.

Compilations include: *Star Collection* (Star-Collection Midi MIDI 20 022) 1973; *The Ultimate Rascals* (Warner Special Products 9-27605-2) 1986; *First Hits* (Duchesse Compact Discs CD 352115) 1991; *Anthology (1965-72)* (Rhino R2-71031) 1992; *The Very Best Of The Rascals* (Rhino R2-71277) 1993; and *Groovin' and Other Hits* (Flashback 812276982) 1997. Fans of the band will also be interested in *Atlantic Years*, a Japanese 7-CD box set which was issued in 1996. The set contains 108 tracks, among them 25 which have not been released before or were hard to find. A good recent compilation CD is *The Essentials* (Atlantic RZ 76063) 2002.

The Rascals Peaceful World
SUNDAZED

THE RASCALS - Peaceful World CD.

				HCP
45s:		I Ain't Gonna Eat My Heart Out Anymore/ Slow Down	(Atlantic 2312) 1965	52
		Good Lovin'/Mustang Sally	(Atlantic 2321) 1966	1
		You Better Run/ Love Is A Beautiful Thing	(Atlantic 2338) 1966	20
		Come On Up/What Is The Reason?	(Atlantic 2353) 1966	43
		I've Been Lonely Too Long/ If You Knew	(Atlantic 2377) 1967	16
		Groovin'/Sueño	(Atlantic 2401) 1967	1
		A Girl Like You/It's Love	(Atlantic 2424) 1967	10
		Groovin' (Italian) /Groovin'(Spanish)	(Atlantic 2428) 1967	-
	β	How Can I Be Sure?/I'm So Happy Now	(Atlantic 2438) 1967	4
		It's Wonderful/Of Course	(Atlantic 2463) 1967	20
	α	Corri Nel Sole (aka A Beautiful Morning)/ Sentirai La Pioggia (aka Rainy Day)	(Ri-Fi) 1968	-
	δ	A Beautiful Morning/Rainy Day	(Atlantic 2493) 1968	3
	δ	People Got To Be Free/My World	(Atlantic 2537) 1968	1
	δ	A Ray Of Hope/Any Dance'll Do	(Atlantic 2584) 1968	24
	δ	Heaven/Baby I'm Blue	(Atlantic 2599) 1969	39
	δ	See/Away Away	(Atlantic 2634) 1969	27
	χ	Carry Me Back/Real Thing	(Atlantic 2664) 1969	26
	δ	Hold On/I Believe	(Atlantic 2695) 1969	51
	δ	Glory Glory/You Don't Know	(Atlantic 2743) 1970	58
	δ	Right On/Almost Home	(Atlantic 2773) 1971	119
	δ	Love Me/Happy Song	(Columbia 45400) 1971	95
	δ	Lucky Day/Love Letter	(Columbia 45491) 1971	-
	δ	Echoes/Hummin'Song	(Columbia 45600) 1972	-

NB: δ and χ credited to The Rascals. α Italian single - both tracks sung in Italian. β and χ also released in France with picture sleeves on Atlantic. There are also three French EPs with PS and *Mini-Boom*, a 7" mini-LP with PS and six tracks edited/cut at two minutes.

This blue-eyed soul band is really remembered for playing a crowd-pulling brand of rock'n'roll and R&B. It came together in New York City in early 1965 when Cavaliere, Brigati and Cornish all left Joey Dee's Starlighters at the same time. They played their first gig at the Choo Choo Club in Garfield, New Jersey. Their music was soul-based, danceable and immediate and after their debut single, *I Ain't Gonna Eat My Heart Out Anymore* met with some initial success, the follow-up *Good Lovin'* made No. 1 and set them on the road to further success. They were the first white rock act to be signed by Atlantic and their music had a wide appeal to both black and white audiences. *Groovin'*, their second No. 1 and possibly their magnum opus, marked a definite change of style. Depicting a long, ecstatic afternoon in the sun it superbly captured the vibes of the summer of 1967 and is of far more relevance to this book than what had gone before. Other notable slices of superb pop-rock were *How Can I Be Sure? A Girl Like You* and *It's Wonderful*, which made use of sound effects. After the last mentioned the 'Young' was omitted from their title and they increasingly veered towards a sort of good vibe jazzy-rock. *People Got To Be Free* gave them their third and final U.S. No. 1 after which they underwent a changed line-up (from 'A' to 'B') and changed labels to

The Rascals - The Island Of Real
SUNDAZED

THE RASCALS - The Island Of Real CD.

Columbia. Among the newcomers was Buzzy Feiten, who'd previously played with Paul Butterfield.

The new line-up cut two albums which aroused some interest but little excitement and they disbanded in 1972. Felix Cavaliere later went solo recording two critically acclaimed if commercially unsuccessful albums for Bearsville. Robert Popwell joined The Crusaders in 1976 and Cornish and Danelli fronted **Bulldog** and Fotomaker.

The Rascals reunited for a brief reunion tour in 1998. They were inducted into the Rock and Roll Hall Of Fame on 6 May 1997. For the first time for several years, all four original members appeared together. For their "jam session" (including David Brigati who did not participate in the 1998 reunion), they performed *Good Lovin'*, *Groovin'*, *How Can I Be Sure*?, and *People Got To Be Free*.

In terms of compilation appearances, you'll find *Come On Up* on *Wild Thing* (LP); *I Ain't Gonna Eat My Heart Out Anymore* on *Highs Of The Sixties* (CD); *It's Wonderful* on *Nuggets, Vol. 9* (LP); and *Sattva* on *Journey To A Higher Key* (LP).

Clearly an extremely successful act commercially, they enjoyed three No. 1 singles and three other Top 10 hits. Their *Greatest Hits* album topped the U.S. Album Charts. *Groovin', Once Upon A Dream, Collections, The Young Rascals* and *Freedom Suite* all made the Top 20, peaking at Nos 5, 9, 14, 15 and 17 respectively. Even their later albums made some impression on the charts. *The Essentials* is essentially a greatest hits collection featuring most of their finest moments. (VJ/PV/SR)

The Young Savages (WI)

45s: The Invaders Are Coming/
A Very Special Day (Dynamic Sound 2006) 1967
I Love You Oh So Much/
Welcome To My World (Dynamic Sound 2007) 1967

Here's a little gem from Wisconsin. *The Invaders Are Coming* is a song all about a guy who believes invaders from outer space are coming to take his girlfriend. It's got a lot of commercial appeal and there's some very effective organ work to create a sort of spacey sound. Give the excellent *Highs In The Mid-Sixties, Vol. 10* (LP) or *Yeah Yeah Yeah* (CD) a spin if you want to experience this boss Badger sound... then turn to either *The Madness Invasion* or *Vile Vinyl, Vol. 2* for **The Invasion's** *The Invasion Is Coming* - the previous incarnation of the song in a very different gutsy garage style. No spacey effects here but great raucous vocals and fuzz solo (*The Invasion Is Coming/I Want To Thank You* on Dynamic Sound 2004). It's a good bet that these two outfits are one and the same. (VJ)

Young Stuff (?)

45: Poor Boy/It Happens To Be Fun (Canterbury C 514) 1967

The weak *Poor Boy* is trying to sound like a cross between The Searchers and **The Millennium**. *It Happens To Be Fun* sets out the same way, but watch! A bitonal chorus works so effectively as to be frightening, especially within this utterly innocent environment. (MK)

The Young Turks (?)

45: Neon/Looky Looky (Odyssey Records 101) 1969

The Young Turks was a bubblegum pop-rock group. (SR)

The Young Tyrants (NY)

45s: She Don't Got The Right/I Try (In 67101) 1967

An obscure outfit whose *I Try* also got an airing on *Open Up Yer Door! Vol. 1* (LP) and *Project Blue, Vol. 3* (LP). This is glorious garage grunge with some nifty pizzicato pickin' from Rochester, New York. *She Don't Got The Right* is also featured on *Class Of '66!* (LP). (VJ)

Your Friends (AZ)

Personnel:	GARY GILBERT	keyb'ds
	JOHN JEFFORDS	ld vcls
	TOM JONAS	ld gtr
	STEVE LEWIS	drms
	MIKE ROE	bs

45: Sun-Burned Idol/Rustic Patterns (Sola 14) 1967

A Phoenix, Arizona band who started out as the Black Knights, were later known as Something Special, then Sir John's Men, and finally settled on **Your Friends** in 1967. *Sun-Burned Idol* has a reedy sound and folkie vibes. *Rustic...* is more in a folk-psych mode with trippy lyrics and energetic keyboard fingering. (MW)

Your Mother (CT)

Personnel incl:	EDDIE GRISWOLD	
	JON LE VEEN	kb,vcls
	WILLIAM PARQUETTE	
	JEFF PURVIN	
	GARY THARLER	

45: Cryptic Subterfuge/Hello (Your Mother Entrerprises 09731) 1968

This atmospheric, psychy single has started to garner interest.

Jeff Purvin recalls: - "**Your Mother** was a band of five guys from Pomfret School in Connecticut . We cut about 3,000 copies of the single and sold them to our schoolmates and visiting girl schools for $1 each. This more than paid back the cost of the recording (recorded in exactly two hours) and the pressings. We recorded it at Syncron Sound Studios in Wallingford, Connecticutt, about 20 minutes north of New Haven. According to keyboard/singer Jon, its claim to fame was that it was where **The Wildweeds** recorded.

"**Your Mother**" was 100% a joke name. We thought it was hilarious that someone might ask, "So, who's playing at the dance tonight?"...and that the answer would be [with mock attitude] "**Your Mother**!" Of course now, this all seems ridiculous, but we had a ball ranking on people with the name.

"The title came from my thinking that the words "Cryptic" and "Subterfuge" were bitching cool. It makes no sense...but that's where the name came from. That was the 'A' side and the song that got the big applause during live gigs but it was the flip side "Hello" that got national airplay. A producer named Gary Usher heard it on the West Coast after my sister, Jill, laid it on a radio station in LA. At the ripe age of 16, I met with a Columbia Records A&R guy in New York City later that year. He was only slightly interested in the song and suggested the band "keep working on getting better", and that was that.

"Although I lived at the prep school (Pomfret) during the time **Your Mother** existed, my family lived in New York City. After we recorded the record, I wanted to copyright the two songs. I spent a weekend at home writing out the two songs in formal musical notation and sent them off to Washington DC. That's why the copyrights are tied to a New York City address.

"The whole thing was a blast!" (MW/GN/JP)

Yo-Yo's (NY)

Personnel incl:	ALAN AARON	bs
	LARRY ELLIOT	ld gtr
	JEFF MILLER	drms
	CHRISTOPHER SHANE	ld vcls
	TOM ZUMBA	gtr

45: Crack In My Wall/The Raven (Coral 62501) 1966

This Brooklyn, New York City bunch managed by Barry Flickstein was unconnected to **The Swingin' Yo Yo's** from Memphis. Their dynamic punker *Crack In My Wall* was their finest moment, having quite a melodramatic vocal style.

Crack In My Wall, from October 1966, has also been compiled on *Pebbles, Vol. 14* (LP), *The Essential Pebbles Collection, Vol. 2* (2-CD) and *Psychedelic States: New York Vol. 2* (CD); and *The Raven* is also on *Gravel Volume 3* (CD). (VJ/MW)

Yo Yo's (TN) - see **Swingin' Yo Yo's (TN)**.

The Yo Yoz (CA)

From California, this outfit has two cuts: *Leave Me Alone* and *Stay With Me* on *The Ikon Records Story* (2-CD). Ikon was a Sacramento label. (VJ/MW)

Zaharas (NC)

ALBUM:	1	LIVIN' AIN'T EASY	(Vegas 9739) 1977 R3

From Hickory, North Carolina this hard-rock quartet displayed a strong Led Zeppelin influence. They may have also made a later album *Blackbird* in 1978 (R3), but we've been unable to verify this so far. (SR/VJ)

Zakary Thaks (TX)

Personnel:	CHRIS GERNIOTTIS	vcls	AB
	REX GREGORY	bs	AB
	JOHN LOPEZ	ld gtr	AB
	STAN MOORE	drms	AB
	PETE STINSON	gtr	A

ALBUMS:	1	ZAKARY THAKS	(Moxie MLP 2) 1980
	2	J-BECK STORY - VOL 2: ZAKARY THAKS	(Eva 12035) 1984
	3	A TEXAS BATTLE OF THE BANDS (CD)	(Collectables COL-CD-0652) 1995
	4	FACE TO FACE (CD)	(Collectables COL-CD-0650) 1996
	5	FORM THE HABIT	(Sundazed/Beat Rocket BR 131) 2001

NB: (3) is a reissue of (2) together with the equivalent **Bad Seeds** retrospective. (4) contains all their 45 cuts plus *Footsteps Jam* and *The Mirrors Reflection*. (5) also issued on CD (Sundazed BRCD 131) 2001.

45s:	Bad Girl/I Need You	(J-Beck 1006) 1966
	Bad Girl/I Need You	(Mercury 72633) 1967
	Face To Face/Weekday Blues	(J-Beck 1009) 1967
	Please/Won't Come Back	(J-Beck 1101) 1967
	Mirror Of Yesterday/ Can't You Hear Daddy's Footsteps	(J-Beck 1103) 1967
	My Door/Green Crystal Ties	(Thak 1001) 1968
	Everybody Wants To Be Somebody/ Outprint	(Cee-Bee 1005) 1969

MOXIE
ZAKARY THAK

ZAKARY THAKS - Self Titled LP.

From Corpus Christi, Texas **Zakary Thaks** was one of the city's top acts between 1966-69. Originally known as The Marauders, they soon changed name to The Riptides, with a repertoire of mainly surf-style music. With British bands like the Kinks and Stones becoming more influential, in March 1966, they again changed names to **The Zakary Thaks** and signed to Carl Becker's J-Beck label. Chris Gerniottis was just 15 at the time whilst the other members were 17.

Bad Girl, their first single, was a strong punk song with a snappy guitar introduction. It was picked up by Mercury for national distribution but was reckoned to have sold more records in south Texas where they developed a strong following. The follow-up sold quite well locally too, getting to No. 1 in Austin and San Antonio. It was liberally endowed with guitar feedback, but the flip was a more routine bluesy number thrown together in an hour at the studio. **Zakary Thaks** at this time opened for most of the touring bands that played Corpus Christi, including **The Byrds**, **Jefferson Airplane**, Animals, **Beach Boys**, Yardbirds, and **The 13th Floor Elevators**.

Their third single, *Please* attempted to change direction with its Mersybeat pop sound while the follow-up, *Mirror Of Yesterday* was recorded with the Houston Symphony Orchestra on one of the first eight-track recorders. After its failure, Chris Gerniottis left the band to join **Liberty Bell**, but rejoined in 1969 for their final single. They broke up for a little while after the *My Door* single and then reformed briefly, without Pete Stinson, to record a final single which was leased to ABC, but never released by them. They played on and off until the summer of 1972, although no further singles were forthcoming.

Zakary Thaks was one of Texas' finest sixties bands and is essential for connoisseurs of psychedelia. Both the albums/CDs listed contain all their singles and either is recommended. In addition, *Texas Reverberations* (LP) (Texas Archive Recordings TAR-1) 1982 features live and unissued cuts by the band. Side one includes a slightly longer version of their second single *Face To Face* with more searing guitar work at the end; *Footsteps Jam* an instrumental jam and *Can't You Hear Your Daddy's Footsteps*, a re-mix of the single version with more intense fuzztone guitar. Of much less note is a live performance on side two taken off a 16 millimetre film that J-Beck made to get gigs for the band. Although it relies on cover versions (because club owners were more familiar with these) and the audio quality is dire, the film does show just how young these guys were and it's worth trying to find on video. The same tracks also appear on *A Texas Battle Of The Bands* (CD).

Other compilation coverage has so far included: *Won't Come Back* on *Texas Psychedelic Punk, Vol. 11* (Metal Acetate #4); *Bad Girl* on *Pebbles, Vol. 2* (LP), *Nuggets Box* (4-CD), *Pebbles, Vol. 2* (CD), *Great Pebbles* (CD) and *I Was A Teenage Caveman* (LP); *Can't You Hear Your Daddy's Footsteps* on *Psychedelic Crown Jewels, Vol. 1* (2-LP & CD) and *Acid*

The Zakary Thaks
Collectables
COL-0650
Face To Face

ZAKARY THAKS - Face To Face CD.

FORM THE HABIT
ZAKARY THAKS

ZAKARY THAKS - Form The Habit LP.

Dreams, Vol. 1 (LP); *I Need You* and *Can You Hear* on *Acid Dreams - The Complete Set* (3-LP) and *Acid Dreams Testament* (CD); *Won't Come Back, Face To Face, My Door* and *Green Crystal Ties* on *Green Crystal Ties, Vol. 1* (CD); *Face To Face* (two versions) and *Shake* on *The History Of Texas Garage Bands, Vol. 5* (CD); and *Face To Face* on *Garage Beat '66 5* (CD) and on the CD that came free with Timemazine #1.

Mike Taylor their road manager/songwriting contributor was formerly with **The Bad Seeds**. Pete Stinson later moved to California where he is a construction worker. The other members all remained in the music business. In the short-term their talented vocalist Chris Gerniottis went on to play briefly for **Liberty Bell** and then formed **Kubla Khan**. He later became a singing waiter in a dinner-theatre group called the Barnstormers along with future Hollywood actor Dennis Quaid before quitting music entirely.

Form The Habit features their first three singles, along with three unissued tracks as bonuses and an informative 1995 interview with Gerniottis.

For further reading check out an interview with Chris Gerniottis in 'Twist And Shake # 1'. (VJ/MW/LP)

Frank Zappa/Mothers Of Invention (CA)

Personnel:	JIM CARL BLACK	drms, vcls, horns	ABCDE G H J
	RAY COLLINS	vcls, hrmnca, perc	AB DE H
	ROY ESTRADA	bs, vcls	ABCDE G H
	ELLIOT INGBER	gtr	A
	FRANK ZAPPA	gtr, vcls, keyb'ds	ABCDEFG H I J K
	BUNK GARDNER	horns, woodwind, vcls	BCDE G H
	BILLY MUNDI	drms	BC E
	DON PRESTON	keyb'ds	BCDE G H K
	JIM SHERWOOD	hrns	BCDE G H
	IAN UNDERWOOD	piano, woodwind	CDE G H I J K
	ARTIE 'ED MARIMBA' TRIPP	drms	DE G H
	MAX BENNETT	bs	F I
	JOHN GUERIN	drms	F I
	DON 'SUGAR CANE' HARRIS	violin, organ	FG H I
	PAUL HUMPHREY	drms	F
	SHUGGIE OTIS	bs	F
	JEAN LUC PONTY		F
	RON SELICO	drms	F
	DON VAN VLIET	vcls	F
	BUZZ GARDNER	horns	G H
	LOWELL GEORGE	gtr, vcls	H
	GEORGE DUKE	horns, keyb'ds, vcls	I J
	AYNSLEY DUNBAR	drms, perc	I J K
	HOWARD KAYLAN	vcls	I J K
	JEFF SIMMONS	bs, vcls, gtr	I
	MARK VOLMAN	vcls	I J K
	MARTIN LICKERT	bs	J
	JIM PONS	vcls	J K
	RUTH UNDERWOOD	perc	J
	BOB HARRIS	keyb'ds, vcls	K

					HCP	
ALBUMS:	1(A)	FREAK OUT!	(Verve V6-5005-2)	1966	130	SC
(up to	2(B)	ABSOLUTELY FREE	(Verve V6-5013)	1967	41	
1977)	3(C)	WE'RE ONLY IN IT FOR THE MONEY	(Verve V6-5045)	1967	30	
	4(-)	LUMPY GRAVY	(Verve V6-8741)	1968	159	
	5(D)	CRUISIN' WITH RUBEN AND THE JETS	(Verve V6-5055)	1968	110	
	6(-)	MOTHERMANIA	(Verve V6-5068)	1969	151	
	7(-)	THE **** OF THE MOTHERS (comp)	(Verve V6-5074)	1969	-	
	8(D)	UNCLE MEAT (2-LP)	(Bizarre MS-2024)	1969	43	
	9(F)	HOT RATS	(Bizarre RS-6356)	1969	173	
	10(G)	BURNT WEENY SANDWICH	(Bizarre RS-6370)	1969	94	
	11(H)	WEASELS RIPPED MY FLESH	(Bizarre MS-2028)	1970	189	
	12(I)	CHUNGA'S REVENGE	(Bizarre MS-2030)	1970	119	
	13(J)	200 MOTELS (2-LP)	(United Artists UAS-9956)	1971	59	
	14(K)	FILLMORE EAST, JUNE 1971	(Bizarre MS-2042)	1971	38	
	15(K)	JUST ANOTHER BAND FROM L.A.	(Bizarre MS-2075)	1972	85	
	16(-)	THE GRAND WAZOO	(Bizarre MS-2093)	1972	-	
	17(E)	WAKA/JAWAKA - HOT RATS	(Bizarre MS-2094)	1972	152	
	18(K)	OVERNITE SENSATION	(Discreet 2149)	1973	32	
	19(-)	APOSTROPHE	(Discreet 2175)	1974	10	
	20( )	LIVE AT THE ROXY AND ELSEWHERE (2-LP)	(Discreet 2202)	1974	27	
	21( )	ONE SIZE FITS ALL	(Discreet 2216)	1974	26	
	22(-)	BONGO FURY (with Beefheart)	(Discreet 2234)	1975	66	
	23(-)	ZOOT ALLURES	(Warner 2970)	1976	61	

NB: (1) issued in both mono (R2) and stereo. First pressings have an advertisement inside the gatefold sleeve for a mail-order FREAK MAP ("in magnificent colour - mostly black"!); this ad was removed by summer 1967 and the "maps" are rare (currently in the R3 category!). (2) issued in both mono (R1) and stereo. The cover contains an offer for a mail-order LIBRETTO (valued at R1). (3) issued with a sheet of "cut-outs" like The Beatles' *Sgt. Pepper* album. Beginning with this release, no stock mono **Zappa** albums are known to exist. There are two different pressings of this LP: first editions contain an unedited version of *Let's Make The Water Turn Black* with the lyric"...and I still remember mama with her apron and her pad, feeding all the boys at Ed's Cafe". The second edition (which is actually rarer, R1) has that lyric, and several others deemed offensive, removed rather crudely from the master. (4) is shown as by "Frank Zappa and The Abnuceals Emuukha Electric Symphony

The Mothers of Invention
FREAK OUT!

FRANK ZAPPA - Freak Out! CD.

Orchestra & Chorus (with maybe even some of the Mothers Of Invention)". (5) a set of two inserts is known to exist for this LP. One is a page of dance steps; one is instructions on "How To Comb & Set A Jellyroll" (a hairdo). These are very rare (R2) and were very likely only included in promotional copies of the album. (1) - (5) all exist in mono as promos (R2/3), and all the Verve albums were issued in stereo with promo labels (R1/2). (1) - (6) were issued in the UK and Europe on Verve. (8) issued with 12-page book. This album was also issued in the UK on Transatlantic. (9) shown as by **Frank Zappa**. (11) issued in Germany with amazing "rat trap" cover. (12) shown as by **Frank Zappa**. (9) - (12) issued in the UK and Germany on Reprise. (13) shown as by "The Mothers Of Invention and The Royal Philharmonic Orchestra" and issued with 16-page book. Promotional copies include a large colour poster of the cover art as well (R1). Issued in the UK and Germany on United Artists. (14) - (16) shown as by The Mothers. (17) shown as by **Frank Zappa**. (14) - (17) issued in the UK and Germany on Reprise. (9) reissued on vinyl (Classic RS 6356) 2009.

(1) reissued on vinyl (Verve 2683004) 1971. (1) reissued on vinyl (Zappa Records ZAPPA 1) 1985. (1) reissued on vinyl (Barking Pumpkin BPR 7777-1) 1985. (1) reissued on CD (Rykodisc RCD 40062) 1987. (1) reissued on CD (Zappa Records CDZAP 1) 1987. (1) reissued on CD (Barking Pumpkin D4 74208) 1988. (1) reissued on CD (Zappa Records TZAPPA1) 1991. (1) reissued on CD (VideoArts Music VACK 5021) 1994. (1) reissued on vinyl (Rykodisc RAC 10501) 1995. (1) reissued on CD (Rykodisc RCD 10501) 1995. (1) reissued on CD (Video Arts Music VACK 5101) 1995. (1) reissued on CD (Rykodisc RCD 40582/1) 2002. (1) reissued on CD (Somewax Recordings SW350-2) 2004. (1) reissued on CD (Rykodisc VACK-1319) 2008. (2) reissued on vinyl (Verve 2317-035) 1972. (2) reissued on CD (Barking Pumpkin BPR 7777-2) 1985. (2) reissued on CD (Rykodisc RCD 10093) 1988. (2) reissued on CD (Barking Pumpkin D4 74214) 1988. (2) reissued on CD (Zappa Records CDZAP 12) 1989. (2) reissued on CD (Rough Justice 12) 1993. (2) reissued on CD (Rykodisc RCD 10502) 1995. (2) reissued on CD (VideoArts Music VACK 1204) 2001. (2) reissued on CD (Rykodisc RCD 40582/2) 2002. (2) reissued on CD (Rykodisc 10592/1204) 2005. (2) reissued on CD (VideoArts Music VACK 1328) 2008. (3) reissued on vinyl (Verve 2317-034) 1972. (3) reissued on vinyl (Barking Pumpkin BPR 7777-3) 1985. (3) reissued on vinyl (Rykodisc RALP 10503) 1995. (3) reissued on CD (Rykodisc RCD 10503) 1995. (3) reissued on CD (VideoArts Music VACK 1026) 2001. (3) reissued on CD (Rykodisc RCD 40582/3) 2002. (3) reissued on CD (Mobile Fidelity Sound Lab UDCD 764) 2005. (3) reissued on CD (VideoArts Music VACK 1320) 2008. (4) reissued on vinyl (Verve 2317 046) 1972. (4) reissued on vinyl (Barking Pumpkin BPR 7777-4) 1985. (4) reissued on CD (Rykodisc VACK 5105) 1995. (4) reissued on CD (Rykodisc RCD 10504) 1995. (4) reissued on CD (VideoArts Music VACK 5240) 1997. (4) reissued on CD (VideoArts Music VACK 1205) 2001. (4) reissued on CD (VideoArts Music VACK 1329) 2008. (3) and (4) reissued on CD (Zappa CDZAP 131) 1985. (3) and (4) reissued on CD (Rykodisc RCD 40024) 1986. (5) reissued on vinyl (Verve 2317 069) 1973. (5) reissued on CD (Rykodisc RCD 10063) 1985. (5) reissued on vinyl (Barking Pumpkin BPR 7777-5) 1985. (5) reissued on CD (Rykodisc VACK 5024) 1987. (5) reissued on CD (Rykodisc RCD 10063) 1987. (5) reissued on CD (Zappa Records CDZAP 4) 1987. (5) reissued on CD (Rykodisc VACK 5118) 1995. (5) reissued on CD (Rykodisc 10505) 1995. (5) reissued on CD (VideoArts Music VACK 1027) 2001. (6) reissued on vinyl as *Mothermania: The Best Of The Mothers* (Verve 2352 017) 1972. (6) reissued on vinyl (Verve 23 04 202) 1974. (6) reissued on vinyl (Verve 2428 505) 1976. (6) reissued on CD (Verve VX-5068) 200?. (8) reissued on CD (Rykodisc RCD 1064/65) 1987. (8) reissued on CD (Zappa Records CDZAP 3) 1987. (8) reissued on CD (Barking Pumpkin 742101) 1991. (8) reissued on CD (VideoArts Music 5025/6) 1994. (8) reissued on CD (Rykodisc RCD 5109/10) 1995. (8) reissued on CD (VideoArts Music VACK 5109/10) 1995. (8) reissued on CD (VideoArts Music VACK 1028) 2002. (8) reissued on CD (VideoArts Music 1330/1) 2008. (9) reissued on vinyl (Reprise 44078) 1971. (9) reissued on vinyl (Warner Bros. 44078) 1974. (9) reissued on vinyl (Reprise 59201) 1971. (9) reissued on vinyl (Barking Pumpkin BPR 838-2) 1987. (9) reissued on CD (Zappa Records CDZAP2) 1987. (9) reissued on CD (Rykodisc RCD 10066) 1987. (9) reissued on CD (Rykodisc RCD 10508) 1995. (9) reissued on CD (Rykodisc VACK-1209) 2001. (9) reissued on CD (Rykodisc RCD 40583/1) 2002. (9) reissued on CD VideoArts Music VACK-1321) 2008. (9) reissued on vinyl (Classic RS 6356) 2009. (9) reissued on CD (Classic RS 6356-200G) 2009. (9) reissued on CD (Barking Pumpkin BPR R6356) 2009. (10) reissued on vinyl (Bizarre RS-6370) 1973. (10) reissued on vinyl (Reprise K 64024) 1979. (10) reissued on vinyl (Barking Pumpkin 8888-3) 1986. (10) reissued on vinyl (Zappa Records ZAPPA 35) 1987 and 1991. (10) reissued on CD (Barking Pumpkin D2 74239) 1991. (10) reissued on CD (Rykodisc VACK 5081) 1991 and 1995. (10) reissued on CD (Zappa Records ZAP 35) 1991. (10) reissued on CD (VideoArts Music VACK 1339) 2008. (11) reissued on vinyl (Bizarre MS 2028) 1973. (11) reissued on vinyl (Reprise 4419) 1976. (11) reissued on vinyl (Barking Pumpkin 8888-4) 1986. (11) reissued on CD (Rykodisc RCD 10163) 1990. (11) reissued on CD (Zappa CDZAP 24) 1990. (11) reissued on CD (Rykodisc VACK 5119) 1995. (11) reissued on vinyl (Simply Vinyl SVLP-24) 1998. (11) reissued on CD (VidoeArts Music VACK-1332) 2008. (12) reissued on vinyl (Bizarre B28 2030) 1971. (12) reissued on vinyl (Reprise MS 2030) 1971 and 1975. (12) reissued on vinyl (Reprise REP 44520) 1973. (12) reissued on vinyl (Reprise RRD 11707) 1975. (12) reissued on vinyl (Warner Bros. W 44020) 1978. (12) reissued on vinyl (Barking Pumpkin 8888-5) 1986. (12) reissued on CD (Zappa CDZAP 23) 1990. (12) reissued on CD (Rykodisc RCD 10164) 1990. (12) reissued on CD (Rykodisc RCD 10511) 1991. (12) reissued on CD (Rykodisc VACK 5255) 1993. (12) reissued on CD (Rykodisc VACK 1212) 2001. (12) reissued on CD (VideoArts Music VACK-1333) 2008. (13) reissued on vinyl (MCA MCA2-4183) 1986. (13) reissued on CD (MCA2C2-4183) 1986. (13) reissued on CD (Rykodisc 10513/14) 1997. (13) reissued on CD (ST2 ST2 5003) 1997. (13) reissued on CD (Rykodisc RCD 10513/14) 1997. (14) reissued on vinyl (Reprise MS 2042) 1973. (14) reissued on vinyl (Barking Pumpkin 8888-6) 1986. (14) reissued on CD (Zappa CDZAP 29) 1990. (14) reissued on CD (Rykodisc RCD 10167) 1990. (14) reissued on CD (Rykodisc VACK 5121) 1995. (14) reissued on CD (Rykodisc RCD 10512) 1995. (14) reissued on CD (Rykodisc VACK 1213) 2002. (14) reissued on CD (VideoArts Music VACK-1334) 2008. (15) reissued on vinyl (Reprise MS 2075) 1973. (15) reissued on vinyl (Barking Pumpkin 8888-7) 1986. (15) reissued on CD (Barking Pumpkin BPR 74215) 1988. (15) reissued on CD (Rykodisc RCD 10161) 1990. (15) reissued on CD (Zappa CD ZAP 25) 1990. (15) reissued on CD (Rykodisc D 31426) 1995. (15) reissued on CD (Rykodisc VACK 5122) 1995. (15) reissued on CD (Rykodisc RCD 10515) 1995. (15) reissued on CD (Rykodisc VACK 1214) 2002. (16) reissued on vinyl (Reprise W 44209) 1975. (16) reissued on CD (Rykodisc RCD 10026) 1986. (16) reissued on vinyl (Barking Pumpkin 9999-2) 1987. (16) reissued on CD (Rykodisc VACK 5033) 1990. (16) reissued on CD (Zappa CDZAP 31) 1990. (16) reissued on CD (Rykodisc RCD 10517) 1995. (16) reissued on CD (Rykodisc 968004) 1998. (16) reissued on CD (Rykodisc RCD 40583/3) 2002. (16) reissued on CD (VideoArts Music VACK-1340) 2008. (17) reissued on vinyl (Reprise MS 2094) 1973. (17) reissued on vinyl (Barking Pumpkin 9999-1) 1987. (17) reissued on CD (Rykodisc 18094) 1989. (17) reissued on CD (Rykodisc VACK 1032) 1989. (17) reissued on CD (Zappa CDZAP 10) 1989. (17) reissued on CD (Rykodisc RCD 10516) 1995. (17) reissued on CD (Rykodisc RCD 40583/2) 2002. (17) reissued on CD (Zappa TZAPPA 10) 200?. (11)

THE
MOTHERS
OF INVENTION
ABSOLUTELY FREE

FRANK ZAPPA - Absolutely Free CD.

WE'RE ONLY IN IT FOR THE MONEY
MOTHERS

FRANK ZAPPA - We're Ony In It For The Money CD.

and (17) reissued on CD (TOOCD-049) 2001. (18) reissued on vinyl (Reprise RLLP 2044) 1974. (18) reissued on vinyl (DiscReet M 25149) 1975. (18) reissued on vinyl (DiscReet DSK 2288) 1977. (18) reissued on CD (Warner Bros. 36.146) 1980. (18) reissued on vinyl (Barking Pumpkin BPR 9999-3) 1987. (18) reissued on CD (BMG 1086354) 1995. (18) reissued on CD (Rykodisc VACK 5107) 1995. (18) reissued on CD (Rykodisc RCD 10518) 1995. (18) reissued on CD (VideoArts VACK 1322) 2008. (19) reissued on vinyl (DiscReet DS 2175) 1976. (19) reissued on vinyl (Warner Bros. 36.013) 1977. (19) reissued on vinyl (DiscReet DSK 2175) 1979. (19) reissued on vinyl (Barking Pumpkin BPR 9999-4) 1987. (19) reissued on CD (Rykodisc VACK-5108) 1995. (19) reissued on CD (Rykodisc RCD 80519) 1995. (19) reissued on CD (VideoArts Music VACK-1323) 2008. (18) and (19) reissued on CD (Rykodisc RCD 40025) 1986. (18) and (19) reissued on CD (Rykodisc VACK 5034) 1990. (18) and (19) reissued on CD (Zappa CD ZAP 18) 1990. (20) reissued on vinyl (Barking Pumpkin BPR 9999-5) 1985. (20) reissued on vinyl (Zappa Records ZAPPA 31) 1990. (20) reissued on CD (Rykodisc VACK 5082) 1992 and 1995. (20) reissued on CD (Zappa CDZAP 39) 1992. (20) reissued on CD (Rykodisc RCD 10520) 1995. (21) reissued on vinyl (Barking Pumpkin BPR 9999-6) 1987. (21) reissued on CD (Rykodisc RCD 10095) 1988. (21) reissued on CD (Zappa CDZAP 11) 1989. (21) reissued on CD (Rykodisc VACK 5035) 1989. (21) reissued on CD (Rykodisc VACK 5106) 1995. (21) reissued on CD (Rykodisc VACK 5286) 1996. (21) reissued on CD (Rykodisc RCD 80521) 1996. (21) reissued on CD (VideoArts Music VACK-1324) 2008. (22) reissued on vinyl (Barking Pumpkin BPR 9999-7) 1987. (22) reissued on CD (Zappa CDZAP 15) 1989. (22) reissued on CD (Rykodisc RCD 10097) 1989. (22) reissued on CD (Rykodisc VACK 5036) 1989. (22) reissued on CD (Zappa Records TZAPPA 15) 1989. (22) reissued on vinyl (Rykodisc D 31407) 1995. (22) reissued on CD (Rykodisc RCD 10522) 1995. (22) reissued on CD (Rykodisc VACK 5125) 1995. (22) reissued on CD (VideoArts Music VACK-1341) 2008. (23) reissued on vinyl (Barking Pumpkin BPR 9999-8) 1987. (23) reissued on CD (Rykodisc RCD 10160) 1990. (23) reissued on CD (Zappa Records CDZAP 22) 1990. (23) reissued on CD (Rykodisc VACK 5037) 1990. (23) reissued on CD (Rykodisc RCD 10523) 1995. (23) reissued on CD (VideoArts Music VACK-1342) 2008.

Many compilations of the band's material exist from around the world. Some early compilations include: *Mothers Of Invention* (MGM GAS 112) 1970; *The Worst Of The Mothers* (MGM SE 4754) 1971; *Superstarshine Vol. 13: The Mothers Of Invention* (Metro 2356 090) 1972; *Superstarshine Vol. 26: Frank Zappa* (Metro 2356 098) 1973; and *Frank Zappa & Mothers Of Invention* (Reprise D 116/0) 1974. From Germany, *Transparency* (Verve 2352 057) 1968 (reissued in 1975) is probably the earliest and includes both sides of their (non-LP) fourth U.S. single. Other Germany-only compilations include *Pregnant* and *Mother's Day*, both on Metro Records with great sleeves. In the eighties, **Zappa** reissued his early catalogue on vinyl via a series of mail-order only box sets. *The Old Masters Box One*, for example contained *Freak Out!*, *Absolutely Free*, *We're Only In It For The Money*, *Lumpy Gravy*, *Cruisin With Ruben And The Jets* and a "Mystery Disc" containing previously unreleased and/or rare tracks (Barking Pumpkin Records BPR-7777) 1985 (R3). Subsequent box sets reissued all the Bizarre/Reprise material in similar fashion. All the releases came with colour booklets. In the nineties, Ryko issued **Zappa**'s catalogue on CD, and also released *The Lost Episodes* (30 unreleased tracks from 1958 to 1992), *Strictly Commercial: The Best Of Frank Zappa* (Rykodisc RCD 40500) 1995 (which was later reissued, VideoArts Music VACK 1336/37, 2008), *Everything Is Healing Nicely* (outtakes from the *Yellow Shark* sessions), and *Läther* (Rykodisc RCD 10574/76) 1996 (3-CD set with previously unreleased recordings from 1977). *The Lumpy Money Project/Object* (3-CD) (Zappa Records ZR 20008) 2009 gives another airing to *We're Only In It For The Money* (in original mono and a doctored mid-eighties reincarnation) and *Lumpy Gravy* both supplemented with lots of extras.

ZAPPA
LUMPY GRAVY
ABNUCEALS EMUUKHA
ELECTRIC SYMPHONY ORCHESTRA

FRANK ZAPPA - Lumpy Gravy CD.

Cruising with
RUBEN & THE JETS
IS THIS THE MOTHERS OF INVENTION RECORDING UNDER A DIFFERENT NAME IN A LAST DITCH ATTEMPT TO GET THEIR CRUDDY MUSIC ON THE RADIO?

FRANK ZAPPA - Cruisin' With Ruben And The Jets CD.

Just mopping up some of the other compilations: *Shut Up 'n Play Yer Guitar* (3 disc box set) (Barking Pumpkin W3 X3 8289) 1981; this has been reissued a number of times on CD (Rykodisc RCD 10028/29) 1986, (Zappa Records CDZAP 19) 1990, (Rykodisc RCD 10533/34/35) 1995, (VideoArts VACK-1347/49) 2008); *10c Rare Meat* (Del-Fi RNEP 604) 1983; *Cucamonga Years - The Early Works Of Frank Zappa* (Nippon Crown-7501) 1991; *Strictly Genteel: A Classical Introduction to Frank Zappa* (Rykodisc RCD 10578) 1997; *Cheap Thrills* (Rykodisc RCD 10579) 1998; *Son Of Cheap Thrills* (Rykodisc RCD 10581) 1999; and *The Best Of Frank Zappa* (Rykodisc RCD 10588) 2004.

				HCP
45s: (up to 1977)		How Could I Be Such A Fool/ Help, I'm A Rock	(Verve 10418) 1966	-
		How Could I Be Such A Fool/ It Can't Happen Here	(Verve 10418) 1966	-
		Who Are The Brain Police/ Trouble Comin' Every Day	(Verve 10458) 1966	-
	α	Why Don't You Do Me Right/ Big Leg Emma	(Verve 10513) 1967	-
	β	Mother People/Lonely Little Girl	(Verve 10570) 1967	-
	χ	Jelly Roll Gum Drop/Deseri	(Verve 10632) 1968	-
		Anyway The Wind Blows/ Jelly Roll Gum Drop	(Verve 10632) 1968	-
	δ	My Guitar/Dog Breath (PS)	(Reprise 0840) 1969	-
		Peaches En Regalia/Little Umbrellas	(Bizarre 0889) 1970	-
		WPLJ/My Guitar	(Bizarre 0892) 1970	-
		Would You Go All The Way?/ Tell Me You Love Me	(Bizarre 0967) 1970	-
		What Will This Evening Bring Me This Morning/ Daddy Daddy Daddy (PS)	(United Artists 35319) 1971	-
		Magic Fingers/Daddy Daddy Daddy	(United Artists 50857) 1971	-
	ε	Tears Begin To Fall/Junier Mintz Boogie	(Bizarre 1052) 1971	-
	ϕ	Cletus Awreetus - Awrightus/ Eat That Question (PS)	(Bizarre 1127) 1972	-
		Don't Eat The Yellow Snow/ Cosmic Debris	(Discreet 1312) 1974	86
		Find Her Finer/Find Her Finer (DJ)	(Warner Bros. 8296) 1976	-
		Find Her Finer/Zoot Allures	(Warner Bros. 8296) 1976	-
		Disco Boy/Disco Boy (DJ)	(Warner Bros. 8342) 1976	-
		Disco Boy/Ms. Pinky	(Warner Bros. 8342) 1976	-

NB: Both sides of α were also included on the CD issue of *Absolutely Free. Lonely Little Girl* on β is actually *Lonely Little Girl* and *Take Your Clothes Off When You Dance* from *We're Only In It For The Money* with a different ending. χ shown as by Ruben and The Jets. δ came in a picture sleeve - a group shot. Both sides are apparently different to the versions on *Weasels Ripped My Flesh* and *Uncle Meat* respectively. ε apparently features a different version of *Tears Begin To Fall* and the 'B' side is not yet on a Zappa album. ϕ comes in a picture sleeve of the long-extinct circa 1968 Mothers. δ also released in France with a PS (Reprise RV 20221) 1969. There's also a French single with picture sleeve: *Son Of Suzy Creamcheese/Big Leg Emma* (Verve 58516).

One of America's most outrageous and controversial rock stars, **Zappa** was born in Baltimore, Maryland on 21st December 1940. His family were of Sicilian-Greek background. His father worked in various Army and Government jobs. In 1950, they moved to the West Coast (San Diego) and by 1953 Frank's parents had bought him a drum kit and he was composing written music. The following year Frank was drumming in a R&B band, The Ramblers. 1955 saw his family move to Lancaster, California and one of Frank's schoolmates was Don Van Vliet. What a combination! Frank, by now having discarded the drums, played guitar with Vliet in the 1956 outfit The Blackouts.

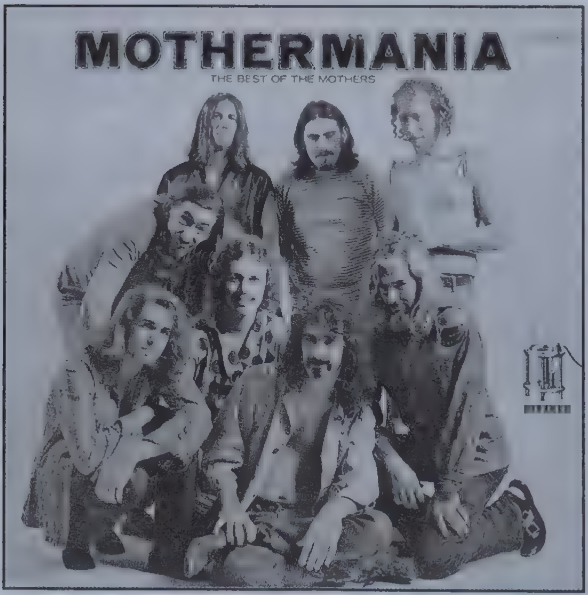
In 1959 his family moved on to Claremont, California and Frank branched out on his own, taking a flat in Los Angeles. He played in a 'cocktail' San Bernardino band, Perrino and The Mellotones and wrote the score to 'Run Home Slow', a low-priced Western, which flopped when released. He married Kay, though it was a short-lived venture, and played in other local groups, The Boogie Men (1960) and The Masters (1961). In 1961 he also wrote the soundtrack to another B-movie, 'The World's Greatest Sinner'.

An important turning point in his career came when he started working with the consummate engineer Paul Buff in his recording studio in Cucamonga. **Zappa** eventually bought Buff out with money from the royalties from 'Run Home Slow', which did better when it was re-released in 1963, and renaming the studio 'Studio Z', produced and/or wrote a string of singles which are now sought-after by **Zappa** collectors but not directly relevant to this book. Some of the singles appear on the 1983 Rhino *Rare Meat* EP. The episode ended in late 1964 when **Zappa** was framed by the vice squad into making a cheap porn movie and he quit Cucamonga to return to L.A. There he played in another white R&B band, The Soul Giants and sometimes with Captain Glasspack and His Mufflers before forming The Mothers Of Invention out of the ashes of the former. They attracted the attention of Herb Cohen, who became their manager and them signed to Verve.

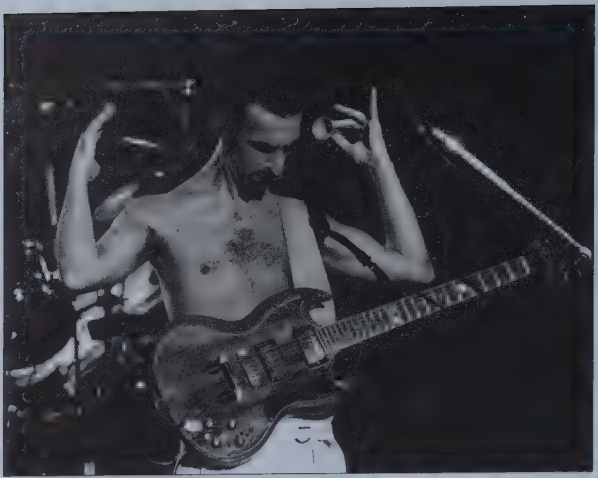
The Mothers were always controversial. As they set to work on their debut album, one of the first songs they recorded was *Who Are The Brain Police?* This album was innovative, weird and widely advertised in the underground press. It sold well. It was issued as a double album in the U.S. and an edited single album in the UK and Europe.

Their second album met with wider acclaim. The band was by now regarded by many as being in a class by themselves. Musically, they were difficult to categorise. Some of it was psychedelic (without the drugs - **Zappa** was strongly opposed to drugs), much was satirical and full of social comment on themes such as the hypocrisies of the middle class white American way of life. Other music, particularly the *Ruben And The Jets* album, was a spoof on the doo-wop music and associated lifestyle of **Zappa**'s youth.

The *Ruben* album may be of less interest to readers, but all of the other Verve albums are well worth investigation. They contained some excellent songs like *Wowie Zowie*, *America Drinks Up And Goes Home*, *Status Back Baby*, *Who Needs The Peace Corps*, *Concentration Moon* and *Flower Punk*. On *We're Only In It For The Money*, possibly The Mothers' best album for Verve, the cover parodies *Sergeant Pepper* and the lyrics (eg. *Flower Punk*) were full of swipes at the product of the psychedelic era-the flower children who **Zappa** seems to have regarded as just as phoney as the earlier targets of his satire. This was also their best-selling album peaking at No 30 in the U.S. Album Charts, but several of the others sold well:- *Absolutely Free*, *Uncle Meat* and *Live At The Fillmore East - June 1971* all made the Top 50; *Burnt Weeny Sandwich*, *200 Motels* and *Just Another Band From L.A.* made the Top 100; *Freak Out!*, *Cruising With Ruben And The Jets*, and *Chunga's Revenge* made the Top 150 and *Mothermania*, *Lumpy Gravy*, *Hot Rats*, *Waka/Jawaka* and *Weasels Ripped My Flesh* all made the Top 200.


MOTHERMANIA
THE BEST OF THE MOTHERS

FRANK ZAPPA - Mothermania LP.



FRANK ZAPPA.

Zappa's solo albums (solo is misleading, they often included members of The Mothers as well as session musicians and sometimes extravagant orchestras) are also of interest. For *Lumpy Gravy*, which was full of lush orchestral passages and taped dialogue, he was supported by the Abnuceals Emuukha Electronic Symphony Orchestra and Chorus. *Hot Rats* is generally regarded as one of his best solo albums and tracks like *Peaches En Regalia* and *Willie The Pimp* capture **Zappa**'s guitar work and writing at its best.

Weasels Ripped My Flesh is a collection of live material recorded between 1967-69. Stand out tracks include the surreal *Didja Get Any Onya?* and *The Orange County Lumber Truck* is a driving instrumental which is interrupted by manic laughter. *Burnt Weeny Sandwich* is a predominantly instrumental album centred around a 22-minute track *The House I Used To Know*.

In May 1971, **Zappa** put together the movie score for *200 Motels* and then flew to England to perform the piece at the Royal Albert Hall with the Royal Philharmonic Orchestra. At the 11th hour the Hall's Administrators cancelled the gig considering the lyrics obscene. **Zappa** eventually lost the resulting legal battle which wasn't heard until 1975. The '200 Motels' film, described as a 'surrealistic documentary', was shot in London in seven days and was one of his biggest flops. Far better was his *Fillmore East June, 1971* album recorded at one of the final Fillmore East concerts where he appeared on stage with John and Yoko. It captured The Mothers at their most vulgar on tracks like *What Kind Of Girls Do You Think We Are?* and *Do You Like My New Car?*. He also issued the *Tears Began To Fall* single under the pseudonym Billy Dexter to see if it would sell. It didn't.

In December 1971, he was pushed from the stage by the boyfriend of a fan towards the end of a concert at London's Rainbow. He suffered multiple fractures of the leg and was confined to a wheelchair for nine months. His next album, *Just Another Band From L.A.*, had been recorded at the University of California in Los Angeles on 7 August 1971, but wasn't released until May 1972. It suffered from over-indulgence in places but also included plenty of humour and a 25-minute mini-opera *Billy The Mountain*, which had some particularly amusing moments. *The Grand Wazoo* and *Waka/Jawaka* were produced from his wheelchair and are generally regarded as two of his better albums.

Having wound up Bizarre/Straight **Zappa** launched *Overnite Sensation* on his own Discreet label. It was one of his most commercial albums and it consisted of comedy dialogue and slick rock songs. The Mothers also embarked on an extensive world-wide tour.

Apostrophe consisted of tightly structured rock songs with bizarre lyrics and song titles like *Don't Eat The Yellow Snow, St Alfonzo's Pancake Breakfast* and *Stink-Foot.* It was one of his finest albums and on the 10th anniversary of the Mothers it made No. 10 in the Billboard charts. The same year he issued an extravagant 2-LP set *Live At The Roxy and Elsewhere.* It featured a whole side of audience 'Participation/Humiliation'. In October 1974, back in New York, **Zappa** was reported to be working on a new rock opera called 'Hunchenfoot'.

For July 1975's *One Size Fits All*, the previous brass section having been replaced by a small rock line-up. Some tracks were taken from a live concert in Helsinki, Finland in 1974. The same year he re-united with **Captain Beefheart**, they toured together and the result was released on *Bongo Fury.* All but two studio tracks came from a performance at Armadillo World Headquarters, Austin in Texas on 20 and 21 May. As Virgin claimed to have **Beefheart** signed to them they took out an injunction preventing Warner Brothers distributing the album in England.

Zappa's relationship with long-time manager Herb Cohen ended acrimoniously in 1976. **Zappa** sued Cohen for creaming off more than he was allocated from DiscReet Records and signing acts **Zappa** did not approve of. Cohen filed a lawsuit against **Zappa** in return, which effectively froze the money they had both gained from an out-of-court settlement with MGM over the rights of the early Mothers of Invention recordings. It also denied **Zappa** access to any of his previously recorded material during the trials. **Zappa** therefore took his personal master copies of the rock-oriented *Zoot Allures* directly to Warner Brothers who released it in 1976.

Zappa turned his talent to production work, particularly in the late sixties, when he produced albums for artists like the **GTO's**, **Beefheart**, **Wild Man Fischer** and Lord Buckley.

The Verve albums have all become quite scarce, especially in mono, and are now selling for quite high prices. **Zappa** continued throughout the seventies and eighties and into the nineties to experiment with many different musical styles - with varying degrees of success. His output was prolific. Herb Cohen said in 1971 'I can't get him to take a fucking vacation'. His music became more commercial with time, but the lyrics remained witty and socially aware. He was arguably one of the most fascinating musicians and writers to emerge from America's West Coast.

As for The Mothers, who carried on with many different line-ups and several additional personnel until 1976, Estrada later played with Little Feat; Mundi formed **Rhinoceros**, Artie Tripp played with **Beefheart**; Bunk Gardner with Geronimo Black, Don Preston played for Flo and Eddie and Sherwood for Ruben and The Jets (who were assembled by **Zappa**). There have been several compilations and retrospectives of his material. Please see the discography above for details of some of them.

Frank Zappa died, at the age of 52, on December 4th, 1993, after losing his battle with cancer. (VJ, plus additional discographical info from CF and the German fanzine/4-volume book "The Torchum Never Stops"/SR)

FRANK ZAPPA
HOT RATS

FRANK ZAPPA - Hot Rats LP.

Zazu (IL)

Personnel:	RANDY CURLEE	bs, vcls	A
	MICKEY LEHOCKY	drms	A
	JOHN MELNICK	keyb'ds, vcls	A
	PAUL RIPURERO	gtr, vcls	A

ALBUM: 1(A) ZAZU (Wooden Nickel 0791) 1975

This neglected keyboard-led group's album utilised harmonies and some heavy guitar that may interest hard-prog fans. (SR)

Zekes (CA)

Personnel incl:	K. GAYLE	A
	L. GAYLE	A

45: Leaving You/Box (Beverly Hills 9353) 1969

Here's some burning hard-rock from an unknown southern California outfit. Producer Robert Duffy also handled **Utopia**, whose album on Kent is in a similar vein. (CF)

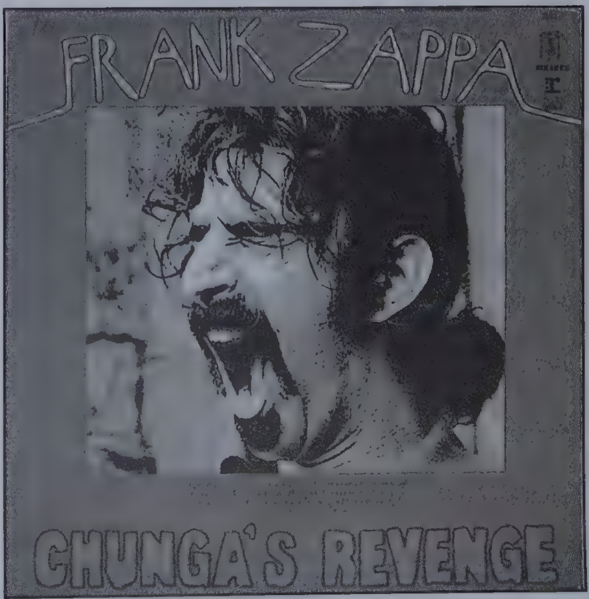
Zendik (IL)

45: Is There No Peace/Aesop (Pslhrtz 100) 1970

Here's some chaotic end-of-decade heavy psychedelic rock from Chicago. *Is There No Peace* is a great blast and features on the *Brain Shadows, Vol. 1* (LP & CD) compilation. (MW)

Zephyr (CO)

Personnel: (up to 1973)	TOMMY BOLIN	gtr, vcls	AB G
	ROBBIE CHAMBERLAIN	drms	A C F
	JOHN FARIS	sax, keyb'ds, vcls	ABC FG
	CANDY GIVENS	vcls, hrmnca, keyb'ds	ABCDEFG
	DAVID GIVENS	bs, gtr, vcls	ABCDEFG
	BOBBY BERGE	drms, perc	B G
	KIM KING	gtr	C
	JOCK BARTLEY	gtr	DEF
	DAN SMYTH	keyb'ds	DE
	OTIS TAYLOR	mandolin, hrmnca, vcls	D
	MICHAEL (P.M.) WOOTEN	drms	DE
	JOHN ALFONSE	congas	E



FRANK ZAPPA - Chunga's Revenge LP.

				HCP
ALBUMS:	1(A)	ZEPHYR	(Probe CP 4510) 1969	48
	2(B)	GOING BACK TO COLORADO	(Warner Bros. WS 1897) 1971	-
	3(E)	SUNSET RIDE	(Warner Bros. WS 2603) 1972	-

NB: (1) also issued in the U.K. (Probe (SPB 1006) 1970. (1) reissued on vinyl (Beat Goes On BGOLP 41) 1989. (1) reissued on CD (Beat Goes On BGOCD 41) 1990. (1) also reissued on CD (MCA MCAD 22032) 198?. (1) reissued on CD (One Way MCAD-22032) 1990. (2) reissued on CD (Warner Bros. 1897-2) 1994. (3) reissued on CD (One Way OW 35170) 2000. (3) reissued on CD (Collectors' Choice Music CCM-857) 2007.

There's a compilation (CD) *Zephyr* (?) 2002. Also of interest is *Zephyr Live* (Tommy Bolin Archives TBACD 6) 1997, a CD only release.

45s:	Cross The River/Sail On	(Probe 475) 1969
	Going Back To Colorado/Radio Song	(Warner Bros. 7444) 1970
	High Flying Bird/Sierra Cowgirl	(Warner Bros. 7604) 1972

Zephyr was formed in the fall of 1968 when Tommy Bolin and John Faris teamed up with David and Candy Givens. Bolin and Faris (ex-**Us Too**) had been playing together in a band called Ethereal Zephyr, while David and Candy led their own band Brown Sugar. Jazz drummer John Chamberlain was enlisted and the band moved into a house together and started writing new material. From the start **Zephyr** was a vehicle to showcase Candy's vocals. By the spring of 1969 they had recorded a three-song demo and had connected with a Denver promoter who arranged for them to do a short West Coast tour. They played the major venues of the day: the Fillmore West, the Avalon Ballroom, the Whisky-A-Go-Go etc. and received offers from several major labels.

An offer from ABC was accepted, and the band was rushed into the studio with a recording engineer for a producer. The "producer" didn't like the way the band played and forced each member to record their parts repeatedly, with some songs being recorded 20 times or more; while the resulting album does showcase Tommy at his most aggressive and unbridled, it sounds strained and tired; cassette copies of the three-song demo traded among fans show what the first album should have been.

John Chamberlain was replaced at Tommy's behest, with Bobby Berge just before the second album; *Going Back To Colorado* was recorded. The lyrics and arrangements are far more cerebral than the previous effort, yet are still accessible. Candy's voice was finally given the arrangements and presentation it warranted. Lester Bangs finished his review of the album in Rolling Stone by stating "The main thing about **Zephyr** is that they write interesting songs and know how to record them with polish and professionalism and those little extra touches that make arrangements intriguing. As a result their second album is unusually substantial. That's saying something these days."

In early 1971, David Givens made the decision that he wanted John Chamberlain back. When Bobby left, Tommy left with him and guitarist Kim King was hired to replace Tommy. Kim King had previously been in the Denver outfit **Lothar and The Hand People** and had actually contributed to the second **Zephyr** album when he worked for Eddie Kramer at Electric Ladyland studios. Kim was in the band only long enough to complete one tour of the West Coast.

FRANK ZAPPA - Just Another Band From L.A. LP.

Immediately upon leaving **Zephyr** Tommy formed his own Energy with Bobby Berge and Kenny Passarelli (previously with **The Beast**). Tommy also formed another outfit The T & O Shortline with blues musician Otis Taylor. Both of these bands eventually petered out.

In 1972, David and Candy put together a new band The Bees. This band featured guitarist Jock Bartley, keyboard player Dan Smyth, drummer Michael Wooten and Otis Taylor on mandolin, but Warner Brothers balked at the new name saying they had too much money invested in the **Zephyr** moniker. The third album *Sunset Ride* (recorded without Otis Taylor) introduced a new sound, seamlessly combining elements of blues, country, psychedelia and jazz into their own distinctive style. The album is regarded by most of the band's followers as their finest moment. The vocals of Candy Givens give this pleasant soft-rock album some class with the wordless vocals on the title track whilst the finale *Winter Always Finds Me* has a Crosby, Stills, Nash and Young circa *Déjà Vu* feel. Eventually Chamberlain and Faris returned to **Zephyr** and, by the time the band toured in support of the third album, the band line-up was the same as the first album, with the exception of Bartley replacing Bolin. After two more tours, David and Candy were burned out having been on the road almost constantly since 1969, they called it quits.

Jock Bartley went on to play with Tim Goodman, Gram Parsons, Chris Hillman and Firefall, which he leads to this day. Michael Wooten was also in the original Firefall line-up, and then formed his own band Navarro, which recorded for Capitol. He toured and recorded with Carole King and in the nineties surfaced as a founding member of Leftover Salmon.

In 1973, after Energy and the *Sunset Ride* incarnation of **Zephyr** had folded, David and Candy formed a cover band The Legendary 4-Nikators with Harold Feilden, Mick Manresa and Tommy. Harold and Mick had been the founders of Flash Cadillac and The Continental Kids. Ironically, Tommy had been the first guitarist Harold approached when he was putting Flash Cadillac together, Jock Bartley was the second. It was during this time that it was decided to again reform **Zephyr**. A half-dozen or so gigs were staged and the *Zephyr Live* CD is from one of those dates. This CD shows the band in stellar form and Bolin never sounded better or demonstrated more restraint than he does here in the jazz context of the epic Pharoah Sanders/Leon Thomas composition *The Creator Has A Master Plan.*

Tommy left the 4-Nikators after getting an offer to join The James Gang. He later played with Deep Purple, jazz drummers Billy Cobham and Alphonse Mouzon and was touring in support of his second solo album when he died of a heroin overdose in 1976.

The 4-Nikators pressed on; sometimes joined by Otis Taylor. Over the years there were occasional gigs done under different names such as David and Candy and Friends, Candy Your Dinner's Ready, Otis Taylor's All Star Blues Band, The 5-Nikator and FMOZ.

ZEPHYR - Going Back To Colorado LP.

In 1977, David and Candy reformed **Zephyr** again, this time with David on guitar, Rocky Duarte on bass, Merry Stewart on keyboards, and John Oliver on drums. This line-up was unable to secure a record deal but did issue one live track on a Denver radio station sponsored compilation. Both Duarte and Stewart had previously been with The Freddi-Henchi Band. The band would continue to go through personnel changes, including the return of Otis Taylor on bass. Eventually, the momentum faded and **Zephyr** again broke up.

By the start of the eighties The 4-Nikators were still a viable and popular live act. David Givens was back on bass and Eddie Turner was handling the guitar duties. In 1982, the inevitable happened and **Zephyr** was reformed with Eddie Turner on guitar and they recorded the fourth album *Heartbeat*. A proposed fifth album was in the "we're talking about it" stage when Candy Givens drowned in a jacuzzi after passing out from a mix of alcohol and quaaludes in 1984.

In 1995, Otis Taylor formed his own band with guitarist Eddie Turner and childhood friend Kenny Passarelli.

By the late nineties it seemed certain that **Zephyr** would exist now only as a memory, though one that local fans will never forget. But in the summer of 1997 all surviving members of the original **Zephyr** regrouped for one weekend of shows in Denver. Accompanying David Givens, John Chamberlain, and John Faris were Jock Bartley, Otis Taylor, Eddie Turner, Anna Givens on vocals and guest guitarist Ralph Patlan. They performed material from the first two albums plus a lengthy version of *The Creator Has A Master Plan* that was the highlight of the shows. (DMo/AA/JSa)

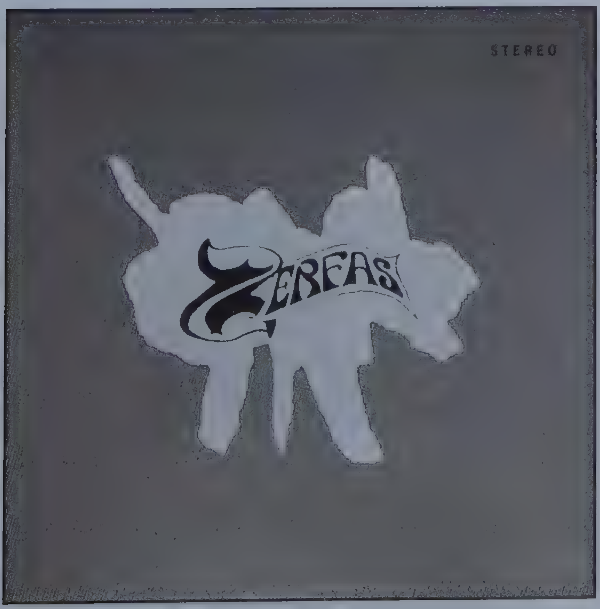
Zerfas (IN)

Personnel:	STEVE NEWBOLD	gtr, vcls, bs	A
	BILL RICE	bs, vcls	A
	MARK TRIBBY	gtr, vcls	A
	DAVID ZERFAS	drms, vcls	A
	HERMAN ZERFAS	keyb'ds, vcls	A

ALBUM: 1(A) ZERFAS (700 West LH 730710) 1973 R4

NB: (1) saw a deluxe official vinyl repress (w/inserts and poster) (700 West 730710) 1995 in a limited edition of 500. (1) counterfeited on vinyl (Atlas 730 710 16) 1999. (1) reissued on vinyl (Radioactive RRLP050) 2004. (1) reissued on CD (Radioactive RRCD050) 2004. (1) reissued on CD (Lion Music LION 204) 200?. (1) reissued on vinyl (Phoenix ASHLP 3019) 2009.

An Indianapolis, Indiana outfit whose album of self-penned compositions is worth checking out. The material is mostly strong, there's lots of keyboards and sound effects on side two but good harmonies too. Side one is quite Beatlesque. The prime cut *You Never Win* opens with a backwards guitar intro; *The Sweetest Part* is first class synthesised rock and *I Don't Understand* and *I Need It Higher* add the band's own dimension to The Beatles' early seventies sound. On side two, *Stoney Wellitz* has a jazzy intro that gives way to a country/honky tonk sound; *Hope* has an appealing organ with the sea intro and is a decent organ-led number; *Fool's Paradise* has an unusual beginning with distorted vocals and the finale *The Piper* is regarded as a highlight by many who hear this album. Recommended.



. ZERFAS - Self Titled LP.

The **Zerfas** brothers also released a single as Match II - *Make A Little Wine/Incident* (700 West 730820) in 1973.

One track from the album, *I Need It Higher* has also resurfaced on *Love, Peace And Poetry, Vol. 1* (LP & CD). (VJ/CF/MW)

The Zero End (OR)

Personnel:	TOM KEYSER	keyb'ds, vcls	A
	TOIVO LAHTI	drms, vcls	A
	BILL MALEY	gtr	A
	CARL SALO	gtr	A
	BILL TYNKILA	ld vcls, tamb	A

45s: Blow Your Mind/Fly Today (Garland 2002) 1967
Lid To Go/Hey Joe (Garland 2003) 1967

From Knappa and Svensen in the far northern reaches of Oregon, this uncharted band released two very fine slabs of garage-psych.

So far only *Blow Your Mind* has been exhumed - on *Bury My Body* (CD). This has echoes of early **Clear Light** and features good fuzz and a rippin' solo. On *Fly Today* the singer builds up to larynx-wrenching screams and there's more great guitar. The follow-up features the lighter *Lid To Go* backed with what starts out as a straight, **Love**-inspired version of *Hey Joe* until they start cookin' in the last minute or so, first with a minor-chord fuzz workout, then a gentle simmer over pumping bass, before serving up a final blast of fuzz frenzy (which fades out too soon). (MW/JB/SR)

006 (IL) - see Double-O-Six (IL).

Warren Zevon (CA)

Personnel:	SKIP BATTYN	bs	A
	JON CORNEAL	drms	A
	DRACHEN THEAKER	drms	A
	WARREN ZEVON	vcls, gtr, marimba, keyb'ds	A
	(MARS BONFIRE	gtr	A)
	(ED CARAEFF	maracas	A)
	(SWEET TRIFLES	backing vcls	A)

ALBUM: 1(A) WANTED DEAD OR ALIVE (Imperial LP-12456) 1970

NB: (1) reissued on vinyl (Pickwick SPC-3715) 1979 with one track omitted (*Fiery Emblems*). (1) also reissued on CD (One Way 72438 19048 24) 1996.

Born in 1947 in Canada and classically trained, **Warren Zevon** moved to Los Angeles in the mid-sixties. A gifted songwriter, **The Turtles** decided to record two of his songs (*Outside Chance* and *Like The Seasons*), the latter being the flip to their million-selling *Happy Together*. He was then offered a recording deal with White Whale and recorded three singles as **Lyme and Cybelle**. After that he played with **Smokestack Lightning**, **The Brothers** and eventually met **Kim Fowley**. He wrote and arranged two songs on **Fowley**'s *Good Clean Fun* album (*Kangaroo* and *I'm Not Young Anymore*) and through him got a contract with Imperial (who were bought by United Artists shortly after).

Dedicated to **Fowley** and produced by **Zevon** with the help of Bones Howe, *Wanted Dead Or Alive* is an excellent album, full of good guitars, interesting lyrics and strong songs (*Gorilla, A Bullet For Ramona* and *Travelin In The Lightnin'*), between blues, folk-rock and pop. The title track is a cover of **The Rogues** and was co-written by **Fowley**. Another cut, *She Quit Me* was used on the 'Midnight Cowboy' soundtrack.

On the album the rhythm section is comprised of former Arthur Brown drummer Drachen Theaker and **Skip Battyn**. Mars Bonfire also guested but is uncredited. One of the last albums released on Imperial, it flopped and **Zevon** was unable to find a new label.

After that commercial failure, **Zevon** became the musical director of the Everly Brothers, before relaunching his solo career in 1975 when his songs were covered by Linda Ronstadt. A long-time friend of Jackson Browne and David Lindley, **Zevon** continued touring and recording until his death in 2003.

Wanted Dead Or Alive has been compiled on *In The Beginning* (LP). (SR)

Zig Zag Paper Co. (FL)

45s: I Feel Free/Greatest Show On Earth (Bell 741) 1968
Just As Long As You Hold Out/
Cast Out The Worries (Bell 752) 1968

A rock band from Pensacola, Florida. Their first single contains a cover of Cream's *I Feel Free* done in a bubblegum style with fuzz guitar. They found more gainful employment as the backing band for R'n'B duo James & Bobby Purify. (SR/MW)

Zig Zag People (?NY)

Personnel:	PETER BRAUNE	A
	J.Q. BROWN	A
	SAL CERVELLE	A
	MICHAEL DEAN	A
	RALPH VINCENT	A

ALBUM: 1(A) TAKE BUBBLEGUM MUSIC UNDERGROUND
(Decca DL-75110) 1969

45s: Yummy, Yummy, Yummy/Chewy Chewy (Decca 32527) 1969
Baby I Know It/Peace Of Mind (Decca 32607) 1970

Produced by Vinny Testa this was probably a studio outfit from the New York region. Both sides of the first single are included on the album. The second single is non-album; unfortunately neither side is up to much - bouncey brass-pop and brass-rock.

Their concept album was created by Decca. They had the music tracks and needed a band to add the vocals. **Zig Zag's** manager, Lou Bolognese had a contact at Decca and so the band was hired. Apparently the only song the band played the instruments on was *Indian Giver*, although they were decent musicians. It just happened that way. The band eventually broke up. Their album has become collectable now. It includes covers of bubblegum classic like *Little Bit Of Soul*, *Hanky Panky*, *Simon Says*, *Yummy Yummy Yummy*, *123 Red Light*, *Chewy Chewy* and *Indian Giver*. (VJ/MW)

Zimmo's Thanatopsis (IL)

45: (In A) Dream World/
Does He Love You (Golden Voice no #) 1968

NB: promo copies come with a 5x7 band photo.

This obscure quintet sounded more like a Greek restaurant but was from rural central Illinois. Copies of their single are snapped up when they surface as it is reputedly excellent garage-psych. (MW)

Zipper (OR)

Personnel:	FRED COLE	vcls	A
	LORRY ERCK (ERK)	drms	A
	JIM ROOS	gtr	A
	GREG SHADOAN	bs	A

ALBUM: 1(A) ZIPPER (Whizeagle W 0001) 1975 R1/R2

NB: (1) came in a cover consisting of two 'slicks' held together with plastic tape! (1) reissued on vinyl and on CD (Way Back Records MMLP/CD 66017) 1994.

Zipper was a loud, raw hard-rock outfit from Portland, Oregon. Fred Cole had earlier been in **The Lollipop Shoppe** and **The Weeds** and is currently in Dead Moon. This album had really powerful vocals but the songwriting was a little uninspired.

Of the other members, Jim Roos became a computer programmer and plays in many different and successful Northwest bands. Lorry Erck is a skilled welder who continues to play music and is currently a partner in RSE, a production company involved in Pro Audio applications. Greg Shadoan also works as a computer engineer and is currently playing with The Tom Feeny Band. (CF/VJ/GS)

Zippyr Band (?)

ALBUM: 1 EARLY SUNDAY MORNIN' (Castle TZB 10177) 1977 R1

This heavy guitar rock album was the work of a Midwest band. (VJ)

Zodiac (?) - see **Cosmic Sounds (?)**.

Zodiacs (?)

Personnel:	DAN DuVAL	piano	A
	CHRIS NOYES	gtr	A
	SKIP PAUL	perc	A
	NED SOXS	bs	A
	MIKE STERN	lead gtr	A

ALBUM: 1(A) BREAKING OUT (Space Records RA1) 1965 R5

This teenbeat album is very hard to track down. It was one-sided and released without a cover. (VJ)

Zoldar & Clark (CT)

Personnel:	JEFF BATTER	piano, synths, vcls	A
	JEFF CANNATA	drms, gtr, woodwind, ld vcls	A
	JAMES CHRISTIAN	ld vcls, gtr	A
	ROBERT GIANNOTTI	flute, gtrs, ld vcls	A
	MICHAEL SOLDAN	mellotron, synths, ld vcls	A
	PHIL STONE	bs, flute, vcls	A
	SCOTT ZITO	ld gtr, vcls	A

ALBUM: 1(A) ZOLDAR & CLARK
(Dellwood Records NY DLD-56013) 1977 R1

NB: (1) reissued on CD (OXF 005) 2008. (1) reissued on CD (Erebus ERCD014) 2009.

ZIPPER - Self Titled LP.

Dellwood was a subsidiary of Guinness and this album is essentially a second **Jasper Wrath** album. It was one of two sets of tracks they recorded. The other is credited to **Arden House** and this is the better and more experimental of the two. Both were released without the band's knowledge or consent by the tax-scam label Dellwood. The musical menu is symphonic progressive rock with lots of synthesizers, catchy hooks and some attractive vocals and it's one of the best of this genre in the USA. The jazzy-influenced *Ghost Of Way* which features lots of mellotron and a wide range of instruments is usually considered their magnum opus. The finale *Day After Day* is a very catchy song, which seems to capture the monotony of some people's lives and the opener *Touch The Sky* is another highlight. *Now Is The Time* is a pretty ballad and To Be Alive has a lovely piano, but is one of the more mainstream tracks. Comparisons are often made with bands like Yes. Some of the **Zoldar & Clark** tracks also turned up on **Jasper Wrath's** 1996 2-CD anthology, but if prog-rock is your bag that CD reissue on Erebus shouldn't disappoint you. (VJ)

The Zone V (PA)

45: I Cannot Lie/Black Jacket Woman (Caravan 21449) 1968

I Cannot Lie later resurfaced on *Highs In The Mid-Sixties, Vol. 13 - Texas Part Three* (LP), although the band came from Shickshinny, Pennsylvania. With some snotty punk vocals and ringing guitar work it should appeal to fans of the genre.

You'll also find *I Cannot Lie* on *Teenage Shutdown, Vol. 9: Teen Jangler Blowout!* (LP & CD) and *Yeah Yeah Yeah* (CD). (VJ/MW/MM)

Zone 26 (CA)

Personnel incl: BRIAN MONSOUR keyb'ds

45: When The World Turns Cold/
We Chose To Walk (World Pacific 77896) 1968

From the Los Angeles environs, this band is of interest due to the presence of Brian Monsour, who was in an early line-up of **Kaleidoscope**. This is highly proficient rock and quite majestic in places, with some great passages of keyboards and violin, but the lyrics and imagery are totally off-the-wall, more in the weird'n'wacky camp than the weird'n'wonderful. (MW/GN)

The Zoo (CA)

Personnel:	VINCENT "MURPHY" CARFAGNA	gtr	AB
	MIKE FLICKER	drms	AB
	TERRY GOTTLIEB	bs	AB
	HOWARD LEESE	ld gtr	AB
	IRA WELLESLEY	ld vcls	A
	GARY WITKOSKY	ld vcls, sax, flute	B

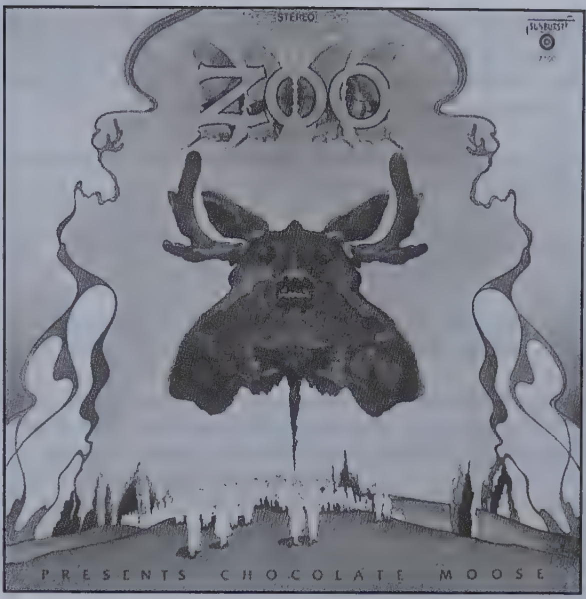
ALBUMS: 1(A) PRESENTS CHOCOLATE MOOSE (Sunburst 7500) 1968 R1
2(B) DAWN OF THE SEVENTH SUN (RD Records RD 12) 2004

NB: (1) counterfeited on vinyl (No label) 198? (1) reissued on CD (Big Beat CDWIKM-123) 1993. (1) reissued on CD (Radioactive RRCD010) 2002. (2) is the first appearance of a previously unreleased 1969 album recorded as Mad Dog.

45: Sunset Strip/One Night Man (Sunburst 775) 1968

The band was formed by students at Hamilton High School in west Los Angeles. Wellesley left after the release of the single in December 1968 and was replaced by Gary Witkosky. The band became known as Mad Dog, recording an album in September which failed to secure a release and at that point they folded.

The album is on an Ed Cobb label and he produced and co-arranged it. It's an interesting album of rock with blue-eyed soul, vestiges of mid-sixties punk and some psychedelia, indeed, the most psychedelic and relevant cuts to this book are *Love Machine*, *Have You Been Sleepin* and *From A Camel's Hump*. It is now a collectors' item. The non-album single is not as good, though the raucously sung funk-edged *Sunset Strip* is redeemed by a searing guitar break and wah-wah'd outro.



THE ZOO - Presents Chocolate Moose LP.

The band continued to record under the name "Joyful Noise" and a second album was finished in 1969. The record made it to test pressing stage before being cancelled. This album was finally issued as *Mad Dog: "Dawn Of The Seventh Sun"*. An impressive dual-guitar progressive/hard-rock effort, this may interest some readers. The 2004 reissue unveils the full story of **The Zoo**, Mad Dog, and the success that some of them went on to achieve. Leese & Flicker were involved with Terry Jacks' international chart-topper and million-seller *Seasons In The Sun*, leading to even greater success with the Wilson sisters and AOR giants Heart over the next two decades. **Zoo** producer Morgan Cavett struck gold later with The Captain & Tennille's *The Way I Want To Touch You*.

One **Zoo** track, *Have You Been Sleepin'* has been compiled on *Psychedelic Perceptions* (CD). (VJ/MW)

The Zoo (OH)

45: She Said, She Said - Good Day Sunshine/Where Have
All The Good Times Gone? (Cameo Parkway 147) 1967

An entirely different group from Akron, Ohio this **Zoo** was actually a later incarnation of **The Beau Denturies** and this single was also released on Encore as **Yellow Pages**.

Where Have All The Good Times Gone has resurfaced on *A Journey To Tyme, Vol. 4* (LP) and *Mindrocker, Vol. 11* (LP). (VJ/MW)

Zoo (WI)

45: Gonna' Miss Me/Sometimes (PKC 1013) 1967

Here's another **Zoo** from Milwaukee, with one rare and excellent single. Check out their frantic version of the **13th Floor Elevators** classic *Gonna' Miss Me* on *Teenage Shutdown, Vol. 7: Get A Move On!!!* (LP & CD) and on *Psychedelic States: Wisconsin* (CD); and the introverted flip *Sometimes* re-emerged on *Teenage Shutdown, Vol. 6: I'm Down Today* (LP & CD). (MW/MM)

The Zoofs (LA)

Personnel incl: MIKE PRESTI ld gtr

45: Not So Near/Get To Know Yourself (Deesu 310) 1967

This highly-regarded New Orleans band released just one very collectable single. Mike Presti was later in Peabody and Lady Chatterly's Lovers. *Get To Know Yourself* has reappeared on *Time Won't Change My Mind* (LP). Read all about them at 60sgaragebands.com. (MW)

Zookie and The Potentates (MI)

Personnel incl:		
	GARY STORY	drms
	MIKE SNYDER	gtr

45s: Bachelors Got It Made/Telephony (Nu-Sound 711) 1964
Banana Man/I'm Just A Guy (Coconut Groove 2037) 1968

This band came from Flint, Michigan. Mike Snyder wrote both sides of the first single, which is very derivative rock'n'roll with humorous lyrics, almost like a comedy skit. Gary Story was later in **Plain Brown Wrapper**.

Ignore the songs on the discredited compilation *Thee Unheard Of* (LP). That was a con; it featured forged acetates with genuine songs but they were not by the bands listed (see **Noblemen 4** for an example). (MW/VJ)

Zorba and The Greeks (OR)

45s: One And Only Girl /You've Had Your Chance (Golden State Recorders GSR-597-A-1/2) 1966
Shockwave /Memories Of You (Golden State Recorders GSR-597-B-1/2) 1966

From Roseburg, Oregon this band made a trip to the Bay Area, laid down four tracks and had them pressed simultaneously as a pair of singles for self-distribution, on Leo De Gar Kulka's Golden State Recorders' custom label. Unavailable for the Big Beat compilations featuring Golden State recordings, the bouncy organ-pop-punker *One And Only Girl* has cropped up since on *Fuzz, Flaykes, And Shakes, Vol. 2* (LP & CD) and *You've Had Your Chance* has resurfaced on *Quagmire Vol. 1* (CD). (MW/AP)

Zoser (MN)

Personnel incl: DARREL SLEEN

45: Together/Dark Of The Morning (Hexagon no#) 1971

From Minneapolis, both sides of this single are featured on *Litter - Rare Tracks* (LP) on Eva. The assumption is that they were connected to the **Litter** in some way since they were also produced by Warren Kendrick. That may be the only link since we already know that **The Electras/Twas Brillig** was a separate outfit and no definite details have emerged on this lot. The style here is pretty mellow rock and seems to have little in common with **The Litter**.

You can also find *Dark Of The Morning* on *A Lethal Dose Of Hard Psych* (CD). (MW)

Zuckerman's Dream (?)

45: The Revolution's Over/
Love Is Such An Easy Word To Say (Columbia 4 44831) 1969

NB: also issued as a mono/stereo promo 45 *The Revolution's Over* (Columbia 4-44831) 1969.

Poignant orchestrated folk-pop with flute - a folkie protest about society's changing values and the hypocrisy of it all - *The Revolution's Over* is a sad comment on the end of an exciting decade of youth's self-discovery and assertion. The flip is brassy harmony pop. (MW)

The Zulus (TN)

45: Jungle Slim/Topless (Bragg B-204) c1966

This rare single, released on a small Nashville label, sounds like a cross between garage and novelty-rock, with screaming vocals and strange effects. (SR)

Zuma (TX)

45: The Night Of The Phantom/You're A Bad Habit (Zuma 777) 196?

This Fort Worth mob covered the **Larry and The Blues Notes**' song in a slower style with a girl vocalist and *Night Of The Sadist* lyrics. They also recorded under the name **Cutty Sark**.

You can also check out *Night Of The Sadist* on *Girls In The Garage, Vol. 5* (LP). (VJ)

Andy Zwerling (?)

Personnel:			
	LENNY KAYE	gtrs, bs, keyb'ds, bcking vcl	A
	ANNE MARIE MICKLO	bcking vcl	A
	LISA ROBINSON	bcking vcl	A
	RICHARD ROBINSON	gtrs, bs	A
	ANDY ZWERLING	gtrs, celeste, vcls	A

ALBUM: 1(A) SPIDERS IN THE NIGHT (Kama Sutra KSBS 2036) 1971

An interesting folk-rock singer/songwriter, whose only album was produced by Lenny Kaye and Richard Robinson. Nice dreamy arrangements, good vocal parts and unusual lyrics. *Turtles v Green Ants, Sifting Around In A Haze* and the title track deserve to be discovered. Lenny Kaye would later play with Patti Smith and is also known for preparing the original *Nuggets* compilation. (SR)

Zygoat (CA)

Personnel:			
	GLEN DUNCAN	ld gtr	A
	FRANK KUSAK	drms, ld vcls	A
	BILLY ?	gtr, vcls	A
	ODELL ?	bs	A

45: Midnight Train To L.A./Magic Elixir (K & K FK 1001) c1970

This alphabetically-ultimate group was formed in Los Angeles by guitarist Glen Duncan, who'd been in a couple of Hollywood bands in the early-to-mid sixties.

Frank Kusak's *Midnight Train To L.A.* is a smooth rocker with a locomotive rhythm section and a great fuzz break. The Kusak-Duncan composed flip is ubercool rock with reverb and understated washes of fuzz that'll raise the hairs on the back of your neck. This extremely obscure single would appear to be their sole legacy.

There was another band called Zygoat with a synth-rock single and album on Polydor in 1974, but this is unconnected to the above act. (MW)

ANDY ZWERLING
SPIDERS IN THE NIGHT

ANDY ZWERLING - Spiders In The Night LP.

Compilations

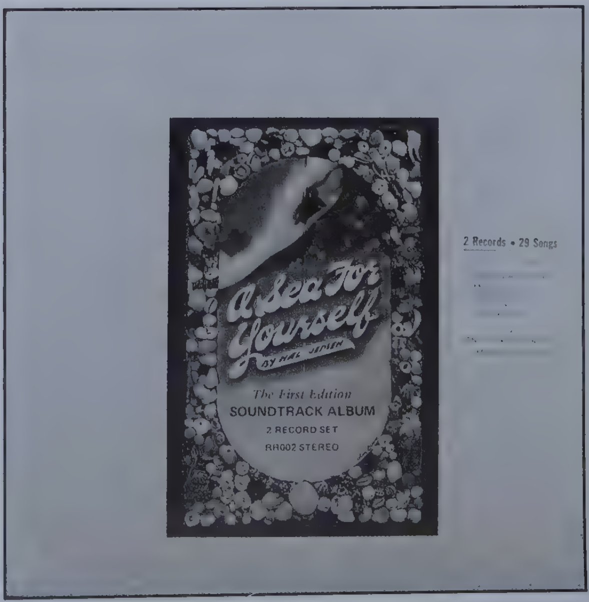
Below is a list of the compilations mentioned in the main artist section of the book.

A

A Deadly Dose Of Wylde Psych	(Arf! Arf! AA-091)	CD	2003
A Fistful Of Fuzz	(Digital Music Transcendence DMT 001)	CD	1998
A Heavy Dose Of Lyte Psych	(Arf! Arf! AA-062)	CD	1996
A History Of Garage & Frat Bands In Memphis	(Shangri-La Projects 034)	CD	2001
A History Of Garage & Frat Bands In Memphis Vol. 2	(Shangri-La Projects 035)	CD	2001
A Journey To Tyme, Vol. 1	(Phantom PRS 1001)	LP	1982 SC
A Journey To Tyme, Vol. 2	(Phantom PRS 002)	LP	1985 SC
A Journey To Tyme, Vols 1 & 2	(Past And Present PAPRCD2035)	CD	2001
A Journey To Tyme, Vol. 3	(Phantom PRS-1003)	LP	1985 SC
A Journey To Tyme, Vol. 4	(Phantom PLP 1006)	LP	1986 SC
A Journey To Tyme, Vol. 5	(Phantom PLP-1007)	LP	1987 SC
A Lethal Dose Of Hard Psych	(Arf! Arf! AA-082)	CD	1999
A New Hi, Dallas 1971 Part 1	(Tempo 2)	LP	197?
A Pot Of Flowers	(Mainstream 56100)	LP	1967 R1
A Psychedelic Six-Pack Of Sound	(Summit 410)	LP	1968 R3
A Psychedelic Six-Pack Of Sound	(Lüstbütt TM 2730)	LP	1997
NB: This was a limited reissue of the above in 500 blue marble vinyl copies.			
A Sea For Yourself (Original Soundtrack)	(Rural Records RR-002)	2-LP	197? R2
NB: 1st USA pressing has a blank gatefold sleeve with front, back, and inner paste-ons. Issued with a bonus single.			
A Sea For Yourself (Original Soundtrack)	(Interfusion ITFL-425-6)	2-LP	1973 R2
NB: Australian pressing.			
A Sea For Yourself (Original Soundtrack)	(Rural Records RR-002)	2-LP	197? R2
NB: 2nd USA pressing has a printed gatefold sleeve, issued with bonus single.			
Acid And Flowers	(Timothy's Brain TB-104)	CD	1996
Acid Dreams (100 only, numbered, red vinyl in plastic sleeve)	(Acid 5199)	LP	1980 R2
Acid Dreams	(Acid 5199) (black vinyl)	LP	1980 SC-R1
Acid Dreams - The Complete 3-LP Set	(No label)	3-LP	199? R1-R2
Acid Dreams, Vol. 1	(Carat 030) (gold vinyl edition)	LP	1979 R1
Acid Dreams, Vol. 2	(Hire RV 02)	LP	1998
Acid Dreams, Vol. 3	(Gutter AD#3)	LP	1998
Acid Dreams Epitaph	(Head 2696)	CD	1996
Acid Dreams Testament	(Head 2596)	CD	1996
A-Square (Of Course)	(Big Beat CDWIKD 274)	CD	2008
Acid Trip From The Psychedelic Sixties	(GMG 75033)	LP	1988
Acid Visions	(Voxx VHM 200.008)	LP	1983
Acid Visions Vol. 2	(Voxx 200.054)	LP	1988
Acid Visions - The Complete Collection Vol. 1	(Collectables COL-CD-8807)	3-CD	1991
Acid Visions - Complete Collection, Vol. 2	(Collectables COL-CD-8810)	3-CD	1993
Acid Visions - Complete Collection, Vol. 3	(Collectables COL-CD-8811)	3-CD	1993
Acid Visions - Tripping With The Texas Girls	(Spalax 14597)	CD	2002
Acid Visions, Vol 6 - House Of Fire	(Spalax 14598)	CD	2002
Acid Visions, Vol 7 - Echoes Of Time	(Spalax 14599)	CD	2002
Acid Visions, Vol 8 - Another Time Another Place	(Spalax 14602)	CD	2002
Acid Visions, Vol 9 - Child Of Evil	(Spalax 14603)	CD	2002
Acid Visions, Vol 10 - Standing By	(Spalax 14604)	CD	2002
Acid Visions, Vol 11 - Various - Living Eyes Club	(Spalax 14606)	CD	200?
Ah Feel Like Acid	(EMI Zonophone ZONOPHONE 20076)	CD	2007
Ain't It Hard! Garage & Psych from Viva Records	(Sundazed LP 5221)	LP	2007
Ain't It Hard! Garage & Psych from Viva Records	(Sundazed SC 11169)	CD	2007
Albert Peckingpaw's Revenge (Original Soundtrack)	(Sidewalk T-5907)	LP	1968
Aliens, Psychos And Wild Things	(Arcania International CD #1)	CD	2000
Aliens, Psychos And Wild Things Vol. 2	(Arcania International CD #2)	CD	2001
Aliens, Psychos And Wild Things Vol. 3	(Arcania International CD #3)	CD	2003
Aliens, Psychos And Wild Things Volume Fore	(Arcania International AICD #8)	CD	2007
Allentown Anglophile	(Distortions DR 1050)	CD	2005
Allentown Anglophile Vol. 2 - Absolutely Allentown	(Distortions ?)	CD	200?
Allentown Anglophile Vol. 3 - Absolutely Another	(Distortions ?)	CD	200?
Allentown Anglophile Vol. 4 - Allentown Aufspring	(Distortions?)	CD	200?
All Cops In Delerium - Good Roots	(No label)	LP	1980 R1
Altoona '68	(Empire)	LP	1968 R2
Angel Dust - Music For Movie Bikers	(Further FU 3 LP)	LP	1988

Tempo 2
A NEW HI

A NEW HI, DALLAS 1971 - Part 1 LP.



A SEA FOR YOURSELF (Original paste-on cover) LP.

Angels Die Hard (Original Soundtrack)	(Uni 73091)	LP	1970
Angels From Hell (Original Soundtrack)	(Tower 5128)	LP 1968	SC-R1
An Overdose Of Heavy Psych	(Arf! Arf! 063)	CD	1996
The Arf! Arf! Blitzkrieg 32 Track Sampler	(Arf! Arf! AA-068)	CD	1997
Artificial Faces (inc. US material)	(Crazy Apple Boutique 1030)	CD	2009
Attack Of The Jersey Teens	(Bona Fide BFR-NJ-6601)	LP	1984
Attention Span - Crucible	(No label)	LP	197? R1*
Austin Landing, Vol. 1	(Well Known PBM 01)	LP	1989
Austin Landing, Vol. 2	(Well Known BM 02)	LP	1991
The Autumn Records Story	(Edsel ED 145)	LP	1986
A Whole Lot Of Rainbows - Soft Pop Nuggets From The WEA Vault	(WEA 81222747092)	CD	2005

NB: originally released as Nuggets: Come To The Sunshine (Rhino Handmade CD, 2004)

B

Back From The Grave, Vol. 1	(Crypt CRYPT RR-66)	LP	1983
Back From The Grave, Vol. 1	(Crypt CR-001)	LP	1983
Back From The Grave, Vol. 2	(Crypt CRYPT RR-660)	LP	1983
Back From The Grave, Vol. 2	(Crypt CD-00345)	CD	19??
Back From The Grave, Vol. 3	(Crypt 003)	LP	1984
Back From The Grave, Vol. 4	(Crypt 004)	LP	1984
Back From The Grave, Vol. 5	(Crypt 005)	LP	1985
Back From The Grave, Vol. 6	(Crypt LP 007)	LP	1985
Back From The Grave, Vol. 7	(Crypt 013)	2-LP	1988
Back From The Grave, Vol. 8	(Crypt CR 062/063)	2-LP	1995
Back From The Grave, Vol. 8	(Crypt CD 062)	CD	1998
Badger A Go Go	(Night Owl KTV-3)	LP	1968 R1
Badger Beat Chronicles	(Misty Lane MISTY 053)	LP	2001
Bad Vibrations, Vol. 1	(Fossil 001)	LP	1999
The Bad Vibrations, Vol. 1	(Akarma AK 123)	LP/CD	2001
Bad Vibrations, Vol. 2	(Fossil 002)	LP	1999
Bad Vibrations, Vol. 3	(Fossil 003)	LP	2000
Baltimore's Teen Beat A Go Go	(Dome SR-4007)	LP	1966 R1-R2
Baltimore's Teen Beat A Go Go	(Get Hip GHAS-5009CD)	CD/LP	1997
Bands On Lance	(Lance L-2002)	LP	1999
Banjoman	(Sire SRK 6026)	LP	1977
Basementsville! U.S.A.	(Misty Lane Misty 051)	LP	2000
Battle Of The Bands	(Normandy NR 30867)	2-LP	1967 R3
Battle Of The Bands Recorded Almost Live	(Onyx ES-80689)	LP	1967 R4
Battle Of The Bands, Vol. 1	(Ren-Vell 317)	LP	1967 R3
Battle Of The Bands, Vol. 1	(Panorama 103)	LP	1966 SC
Battle Of The Bands, Vol. 2	(Panorama 108)	LP	1968 SC
Battle Of The Bands - Outcasts vs The Arkay IV	(Collectables COL-CD-0519)	CD	1993
Baubles - Down To Middle Earth	(Big Beat WIK 72)	LP	1988
Bay State Rock	(Star-Rhythm LP 101)	LP	1980

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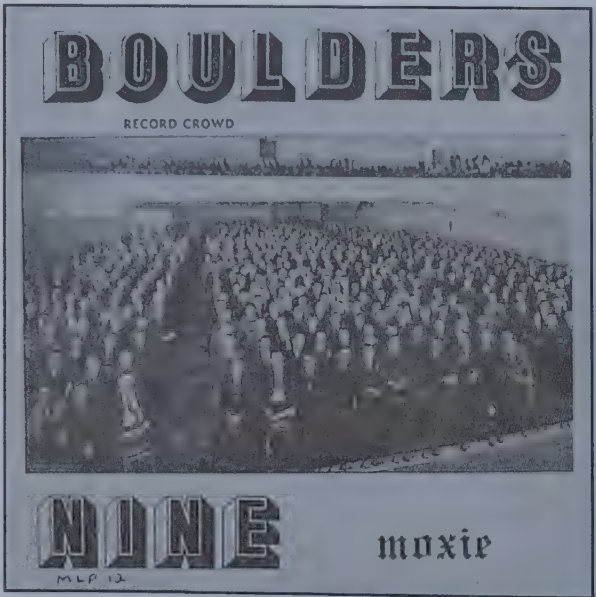
THE BEST OF METROBEAT! VOL. 1 LP.

Beautiful People	(CBS/Harmony HS 11383)	LP	1970
Bee Jay Demo, Vol. 2	(Tener TC-1014)	LP	1967 R3
Bee Jay Does It Again!	(Bee Jay TC-1081)	LP	1971 R1
Bee Jay Sampler	(Tener 1055)	LP	1970 R1
Bee Jay Sampler	(Tener 1070)	LP	1971 R1
Bee Jay Sampler, Vol. 1	(Tener T1038)	EP	196?
Bee Jay Sampler, Vol. 2	(Tener T1039)	EP	197?
Bee Jay Sampler, Vol. 3	(Tener T1040)	EP	197?
Bee Jay Video Soundtrack	(Tener TC-1014)	LP	1968 R2
The Berkeley EPs	(Big Beat CDWIKD 153)	CD	1995
The Best Of Beat, Vol. 3 (includes some US acts)	(CBS S 62795)	LP	1966
The Best Of Big D Rock - 1950's & 1960's Early Rock Heroes, Vol. 1	(Collectables COL-5553)	CD	1995
The Best Of Big D Rock - 1950's & 1960's Early Rock Heroes, Vol. 2	(Collectables COL-5554)	CD	1995
The Best Of Bosstown Sound	(Big Beat CDWIK2 167)	2-CD	1996
Best Of Hideout Records	(Hideout)	CD	1999
Best Of The Hideouts (1,000 copies)	(Hideout HLP-1002)	LP	1965 R2-R3
The Best of IGL Folk Rock	(Get Hip GHAS-5001)	LP	1994
The Best Of IGL Garage Rock	(Get Hip GHAS-5002)	LP	1994
The Best Of Impact Records	(Collectables COL-5883)	CD	1998
Best Of Kayden & Merben Records	(Funkadelphia PH-12)	CD	2009
The Best Of Louie Louie	(Rhino RNEP 605)	LP	1983
The Best Of Louie Louie Volume 2	(Rhino RI 70515)	LP	1989
The Best Of Metrobeat! Vol. 1	(Sundazed LP 5001)	LP	1990
Best of Pebbles, Vol. 1 - Get Primitive	(Ubik TAKE 1)	LP/CD	1990
Best of Pebbles, Vol. 2	(Ubik TAKE 2)	LP/CD	1990
Best of Pebbles, Vol. 3 - Caveman Stomp	(Ubik TAKE 3)	LP/CD	1991
The Best Of Twist-A-Rama U.S.A.	(TAR 1000)	LP	1965 R2-R3
The Best Of Twist-A-Rama U.S.A.	(Norton 275)	LP	2003
(different cover and two bonus tracks)			
The Best Of Twist-A-Rama U.S.A.	(Norton 275)	CD	2003
(different cover and two bonus tracks)			
Beyond The Calico Wall Vol. 1	(Voxx VXS 200.051)	LP/CD	1990
Beyond The Calico Wall Vol. 1	(Ubik BAKTUN 5)	CD	1990
Beyond The Valley Of The Dolls (Original Soundtrack)	(20th Century Fox TFS 4211)	LP	1970 R1
Beyond The Valley Of The Dolls (Original Soundtrack)	(Harkit Records HRKLP 8032)	LP	2003
Beyond The Valley Of The Dolls (Original Soundtrack)	(20th Century Fox TFS 4211)	CD	199?
(bootleg with bonus tracks)			
Beyond The Valley Of The Dolls (Original Soundtrack)	(Media Archives MF-9201-2)	CD	1990
Beyond The Valley Of The Dolls (Original Soundtrack)	(Soundtrack Classics SCL 1408-2)	CD	2004
(with bonus tracks)			
The Big Hits Now	(Dunhill DS 50085)	LP	1970
The Big Hits Of Mid-America, Vol. 1	(Soma MG-1245/Garrett 201)	LP	1965 R1



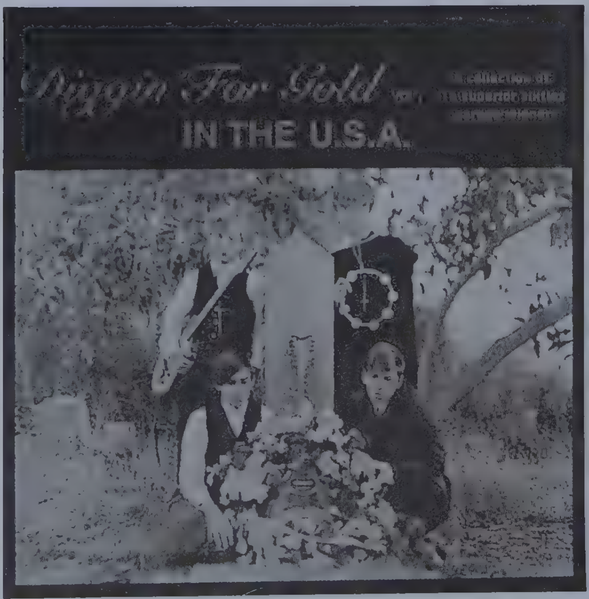
BOULDERS, Vol. 9 LP.

CHANGES CD.

The Big Hits Of Mid-America, Vol. 2	(Soma MG-1246)	LP	1966 R1
The Big Hits Of Mid-America - The Soma Records Story	(Plum 14132)	2-CD	1998
The Big Itch Vol 8	(Norton MM 347)	LP	2006
The Blues Project	(Elektra EKLS-7264)	LP	1964
Bo Did It!	(Satan SR-2120)	LP	1989
Bolo Bash	(Bolo BLP 8002)	LP	1964
Born Losers (Original Soundtrack)	(Tower T-5082)	LP	1967
Born On The Bayou	(Charly CR.30212)	LP	1982
The Boss Instrumentals EP!	(Romulan UFOX22)	EP	1994
Boss Dance Hits	(Teen 1001)	LP	1966 R1
Bosstown Sound - 1968: The Music & The Time	(Big Beat CDWIK2 167)	2-CD	1996
Boulders, Vol. 1	(Max MLP 1)	LP	1980
Boulders, Vol. 2	(Max MLP 03)	LP	1980
Boulders, Vol. 3	(Max MLP 04)	LP	1981
Boulders, Vol. 4	(61 MLP 07)	LP	1982
Boulders, Vol. 5	(Moxie MLP 08)	LP	1983
Boulders, Vol. 6	(Moxie MLP 09)	LP	1983
Boulders, Vol. 7	(Moxie MLP 10)	LP	1983
Boulders, Vol. 8	(Moxie MLP 11)	LP	1983
Boulders, Vol. 9	(Moxie MLP-12)	LP	1984
Boulders, Vol. 10	(Moxie MLP-13)	LP	1983
Boulders, Vol. 11	(Moxie MLP-19)	LP	1988
Boulders Box Set 1979-1989	(Moxie)	11-LP	1989 R2
(100 only, numbered, coloured vinyl)			
Boy Trouble - Garpax Girls	(Ace Records CDCHD 1005)	CD	2004
Brain Shadows, Vol. 1	(Brainshadow 777)	CD	1991
Brain Shadows, Vol. II	('no label' LP 9745)	LP	1994
Bring Flowers To U.S.	(Misty Lane MISTY 054)	LP/CD	2001
Bubble Gum Music Is... The Naked Truth	(Buddah Records BDS 5032B)	LP	1968
Buddah's 360 Degree Dial-A-Hit Sampler	(Buddah BDS-5039)	LP	1969
Burghers, Vol. 1	(No label 304083)	LP	1983
Burghers, Vol. 1	(Big Wink BW1)	LP/CD	1997
Bury My Body	(Fossil Records LP004)	LP	200?
Bury My Body	(Fossil Records CD005)	CD	2006
Buzz Buzz Buzzzzzz Vol. 1	(Arf! Arf! AACC 084)	CD	2000
Buzz Buzz Buzzzzzz Vol. 2	(Arf! Arf! AACC 085)	CD	2000
Byrds Won't Fly Today	(Misty Lane MISTY 064)	LP	2002

C

California Acid Folk	(Penguin Egg 11/12)	2-LP	1981 SC
California Christmas Album	(Penguin Egg 7/8)	2-LP	1981 R1
California Easter Album	(Penguin Egg 9/10)	2-LP	1982 R1
Candy (Original Soundtrack)	(ABC ABCS-OC-9)	LP	1969
Changes	(Magistral 2000)	LP	1981 R1
(230 copies only)			
Changes	(Past And Present PAPRCD 002039)	CD	2001
Chartbusters USA Special Edition: Sunshine Pop	(Ace CDCHD 1228)	CD	2009
Chicago Garage Band Greats - Best Of Rembrandt Records 1966-1968	(Cicadelic CICLP-983)	LP	1985
Chicago Garage Band Greats - Best Of Rembrandt Records 1966-1968	(Cicadelic COL-0516)	CD	1993
Chicago 60's Punk Vs. New Mexico 60's Pop	(Eva EV 12065)	LP	1988
The Chosen Few, Vol. 1	(A-Go-Go 1966)	LP	1982 R1
The Chosen Few, Vol. 2	(Tom-Tom 3752)	LP	1983 R1
Chosen Few Vol's 1 & 2	( )	CD	1997
The Cicadelic 60's, Vol. 2 - Out Of Order	(Cicadelic CICLP-1002)	LP	1982
The Cicadelic 60's, Vol. 3 - Don't Put Me On!	(Cicadelic CICLP-998)	LP	1984
The Cicadelic 60's, Vol. 4 - Never Existed	(Cicadelic CICLP-993)	LP	1984
The Cicadelic 60's, Vol. 5 - 1966 Revisited	(Cicadelic CICLP-980)	LP	1986
The Cicadelic 60's, Vol. 1 - Don't Put Me On	(Collectables COL-CD-0515)	CD	1993
The Cicadelic 60's, Vol. 2 - Never Existed!	(Collectables COL-CD-0525)	CD	1993
The Cicadelic 60's, Vol. 3 - 1965-66 Folk Rock	(Collectables COL-CD-0543)	CD	1993
The Cicadelic 60's, Vol. 4	(Collectables COL-CD-0544)	CD	1993
The Cicadelic 60's, Vol. 5	(Collectables COL-CD-0574)	CD	1994
The Cicadelic '60s - Vol. 7, From Texas To Houston	(Collectables COL-CD-0667)	CD	1997
The Cicadelic 60's, Vol. 8	(Collectables COL 0708)	CD	1998
Class Of '66!	(Wanted WR33001)	LP	1995
Collage '75	(BCC-1975)	LP	1975 SC*
Colorado Folk, Vol I	(Biscuit City Enterprises)	LP	1973
Colorado Folk, Vol II	(Biscuit City Enterprises)	LP	1979
Connecticut's Greatest Hits	(CO-OP CP 101)	LP	1967 R1-R2
Context 70	(No label)	LP	1970 R3-R4
The Core Of Rock	(MGM SE-4669)	LP	1970
The Core Of Rock Volume 2	(MGM SE-4718)	LP	1971
Crucible - Shaggy Joe Don't Forget My Name	(Crucible)	LP	1971 SC*
Crucible: Record Two	(No label)	LP	1972 R1*
Crude PA, Vol. 1	(Distortions DB 1001)	LP	1990
Crude PA, Vol. 2	(Distortions DR-1024)	LP	1996
Cry Of Atlantis: The North Country Scene '58-'67 Vol. 2	(Bacchus Archive BS11107)	LP	2006
Cry 3	(Clearlight CL-102)	LP	1975 SC-R1
Crystalize Your Mind	(Big Beat CDWIKD 131)	CD	1994
The Cuca Records Story Vol. 2: Garagemental!	(CHCHD 1113)	CD	2006
Cycle Savages (Original Soundtrack)	(American International ST-A-1033)	LP	1970 R1



DIGGIN' FOR GOLD, VOL. 7, IN THE USA LP.

D

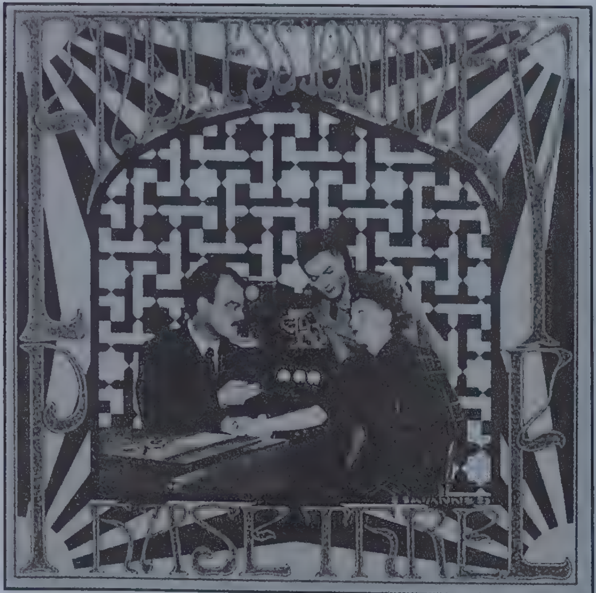
Dance With Me - The Autumn Teen Sound	(Big Beat CDWIKD 128)	CD	1994
Destination Frantic!	(Zone 66 Z66R-1001)	CD	1997
Destination Frantic!	(Lance Records STROKE 101)	LP	1998
Destination Frantic Volume 2	(Zone 66 Z66R-1002)	CD	2008
Destination Frantic Volume 3	(Zone 66 Z66R-1003)	CD	2008
Devil's Angels (Original Soundtrack)	(Tower T-5074)	LP	1967 SC
Diana's Rootin' Tootin' Wild Teenage Rock 'N' Roll Party!	(Romulan UFO X01)	LP	1986
Die Today	(Tombstone TR 1001)	LP	2008
Diggin' For Gold, Vol. 7, In The USA	(Smorgasbord EAT 7001)	LP	1998
Dirty Feet (Original Soundtrack)	(Fink 1007)	LP	1965 SC-R1
Dirty Water - The History Of Eastern Iowa Rock Volume 2	(Unlimited Productions RRRLP-003)	LP	1986
D M A Fantastic Five	(DMM)	LP	1976 R1
Do It Now - First Vibration	(Do It Now 5000)	LP	1969
Do It Now - A Realistic Drug Education Album (w/insert)	(Do It Now DIN 302)	2-LP	1972 R1-R2
Do It Up Right!	(Tener TC-1067)	LP	1971 R1
Don't Make Waves (Original Soundtrack)	(MGM 4483 ST)	LP	1967
Don't Press Your Luck! (1,000 only)	(Sundazed LP 5219)	2-LP	2008
Don't Press Your Luck! Garage & Psych Howlers From The Vault Of Trod Nossel Studios, '66-'68	(Sundazed SC 1157)	CD	2008
Drink Beer! Yell! Dance!	(Ecco Fonic EF LP-001)	LP	1996
Drive-In A Go Go! Vol. 1	(Cicadelic COL-CD-0656)	CD	1995
Drive-In A Go Go! Vol. 2	(Cicadelic COL-0657)	CD	1995
Dunhill Folk Rock, Vol. 1: Is It Any Wonder	(Big Beat WIK 74)	LP	1988
Dunhill Folk Rock, Vol. 2: Penny Arcade	(Big Beat WIK 77)	LP	1988
The Dunwich Records Story	(Tutman 001/Voxx VXS 200.063)	LP	1990

E

Earl Scruggs, His Family & Friends	(Columbia 30584)	LP	1972
Early Chicago	(Happy Tiger HT-1017)	LP	1972
Early L.A.	(Together ST-T-1014)	LP	1970
Ear-Piercing Punk	(Trash TR-0001)	LP	1979
Ear-Piercing Punk	(A.I.P. AIPCD 1056)	CD	1996
Eastern PA Rock Part One (1961-'66)	(Arf! Arf! AA-069)	CD	1998
Eastern PA Rock Part Two (1966-'69)	(Arf! Arf! AA-070)	CD	1998
Eastern PA '60s Soul	(Arf! Arf! AA-073)	CD	1998
East Side Revue, Vol. 1	(Rampart 3303)	LP	196? R1
East Side Revue, Vol. 2 (w/poster, coloured vinyl)	(Rampart 3305)	LP	196? R1
East Side Revue (w/poster, clear vinyl)	(Rampart 3303/3305)	2-LP	1969 R1
The East Side Sound, Vol. 1	(Telstar TR 022)	LP	1996
The East Side Sound, Vol. 1 - 1959-1968	(Bacchus Archives BA08-2)	CD	1996
The East Side Sound Vol. 2 Featuring Mark And The Escorts	(Bacchus Archives BA1139)	LP/CD	2001
East Village Other	(ESP Disk' 1034)	LP	1966 R2
East Village Other	(ESP Disk' 1034)	LP	199?
East Village Other	(Get Back)	LP	199?
Easy Rider (Original Soundtrack)	(Dunhill DSX 50063)	LP	1969
Easy Rider (Original Soundtrack)	(MCA 119153)	CD	2000
Easy Rider (Original Soundtrack) (w/bonus disc of mostly unrelated tracks)	(Hip-O HIPP 0002115022)	2-CD	2004
Echoes In Time, Vol. 1	(Solar S-1000)	LP	1983 SC-R1
Echoes In Time, Vol. 2	(Solar SR-2000)	LP	1983 SC-R1
Echoes In Time 1 & 2	(Solar 23)	CD	199?
The Electric Coffee House	(Psychic Circle PC 7011CD)	CD	2007
The Electric Coffee House Vol. 2 - The Golden Road	(Psychic Circle PC 7027CD)	CD	2008
Electric Food	(Mercury 134 563 MFY)	LP	1968
Electric Holyland	(Lysergic Sound LEP 012822)	LP	2009
Electric Psychedelic Sitar Headswirlers	(Purple Lantern PL-001)	CD	1998
Electric Psychedelic Sitar Headswirlers, Vol. 2	(Purple Lantern PL-002)	CD	1998
Electric Psychedelic Sitar Headswirlers, Vol. 3	(Purple Lantern PL-003)	CD	1998
Electric Psychedelic Sitar Headswirlers, Vol. 4	(Purple Lantern PL-004)	CD	1999
Electric Psychedelic Sitar Headswirlers, Vol. 5	(Purple Lantern PL-005)	CD	1999
Electric Psychedelic Sitar Headswirlers, Vol. 6	(Purple Lantern PL-006)	CD	1999
Electric Psychedelic Sitar Headswirlers, Vol. 7	(Purple Lantern PL-007)	CD	2001
Electric Psychedelic Sitar Headswirlers, Vol. 8	(Purple Lantern PL-008)	CD	2001
Electric Psychedelic Sitar Headswirlers, Vol. 9	(Purple Lantern PL-009)	CD	2001
Elektrock The Sixties	(Elektra 60403)	4-LP	1985
Endless Journey - Phase One	(Psycho 1)	LP	1982
Endless Journey - Phase One	(Chocolate Fireguard CHOCCD 1)	CD	200?
Endless Journey - Phase Two	(Psycho 3)	LP	1983
Endless Journey - Phase Two	(Chocolate Fireguard CHOCCD 2)	CD	200?
Endless Journey - Phase Three	(Psycho 19)	LP	1983
Endless Journey - Phase I & II	(Reverberation III)	2-CD	199?
Epitaph For A Legend	(International Artists 13)	2-LP	1980 SC
Epitaph For A Legend	(Decal LIKD 52)	2-LP	1989
Epitaph For A Legend	(Get Back 545)	2-LP	1999
Epitaph For A Legend	(Collectables COL-8813)	2-CD	199?

EAR-PIERCING
PUNK

EAR-PIERCING PUNK LP.

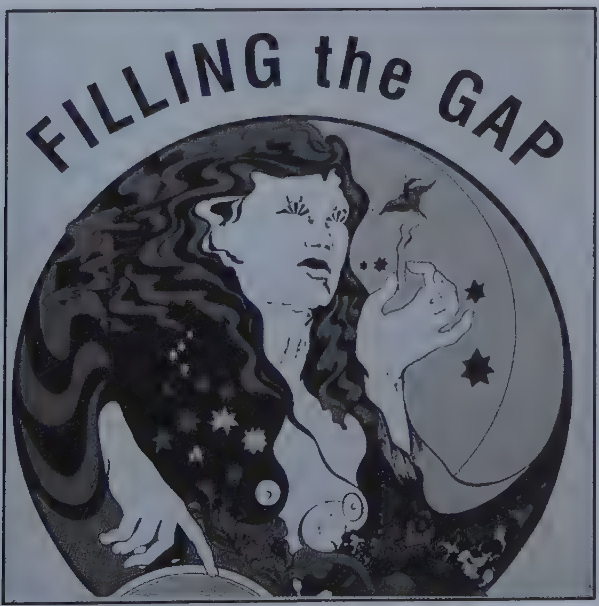


ENDLESS JOURNEY - PHASE THREE LP.

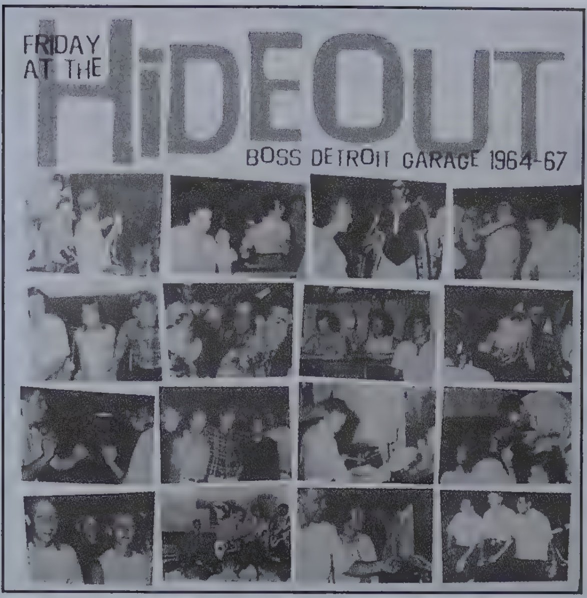
Even More Nuggets (Rhino R2 75754) CD 1998
Every Groovy Day (Misty Lane Misty 050) LP 2000
Everything You Always Wanted To Know About '60s Mind Expanding Punkadelic Garage Rock Instrumentals But Were Afraid To Ask (Arf! Arf! AA041) CD 1993
Everywhere Chainsaw Sound (Chainsaw Sound CSR 001) LP 1982 R1/2
Everywhere Interferences (Chainsaw Sound CSR 002) LP 1983 R1/2
Excerpts From Nuggets (Rhino PRCD 7296) CD 1998
The Exit (XPL) LP 1969 R1

F

Fading Yellow, Vol. 2 (Flower Machine FMRCD 1002) CD 2002
Fading Yellow, Vol. 3 (Flower Machine FMRCD 1003) CD 2002
Fading Yellow, Vol. 6 (Flower Machine FMRCD 1006) CD 2003
Fading Yellow, Vol. 7 (Flower Machine FMRCD 1007) CD 2003
NB: Other volumes do not feature US material.
Family Circle - Family Tree (Big Beat CDWIKD 146) CD 1996
Fifth Pipedream - San Francisco Sound Vol. 1 (San Francisco Sound 11680) LP 1968 R3
NB: first issue with b&w cover.
Fifth Pipedream - San Francisco Sound Vol. 1 (San Francisco Sound 11680) LP 196? R2
NB: second issue with colour cover.
Fifth Pipedream - San Francisco Sound (San Francisco Sound) LP 198?
NB: European reissue of colour cover version.
Fifth Pipedream - San Francisco Sound (Head 2996) CD 199?
Filling The Gap (Obscure World Rec. 001) 4-LP Box Set 1989 R1
Filling The Gap (Past & Present PAPRBOX8) 4-CD 2004
The Last Days Of The Fillmore (w/free single) (Fillmore 23X 31390) 3-LP 1972 SC-R1
The Finest Hours of U.S. '60s Punk (Eva 12039) LP 1984
Fire & Snow - Reflections Of A New World Order (w/insert) (Baha'i Publishing Trust CBF 2009) LP 1970*
First Vibration (Do It Now 5000) LP 1969
Flashback, Vol. 1 (Flashback FR 1001) LP 1980
Flashback, Vol. 2 (Flashback FR 1002) LP 1980
Flashback, Vol. 3 (Flashback FR 1003) LP 1981
Flashback, Vol. 4 (Flashback FR 1004) LP 1981
Flashback, Vol. 5 (Flashback FR 1005) LP 1982
Flashback, Vol. 6 (Flashback FR 1006) LP 1982
Florida Punk Groups From The Sixties (Eva 12026) LP 1983
Folk Music From The Red Herring Coffee House (Century 36387) LP 1970 R1
Folk Music From The Red Herring (Century 39503) LP 1970 R1
Folk Rock E.P. (Moxie M 1040) 7" EP 1981
Follies Bazaar (No label 4257) LP 1977 R1*
NB: also known as Starchamber Suite.
Follies Bazaar (No label 45284) LP 1978*
NB: also known as Rhode Island Is The Universe.



FILLING THE GAP 4-LP Set.



FRIDAY AT THE HIDEOUT CD.

Follow That Munster, Vol. 1 (Rock 1101) LP 1989
Follow That Munster, Vol. 2 (Rock 005) LP 1992
Follow The Music (Promo CD with book) (First Media FM-201) CD 1998
For A Few Fuzz Guitars More (Digital Music Transcendence DMT 002) CD 2002
Forge Your Own Chains (Now-Again NA5046) CD 2009
Fort Worth Teen Scene! Volume One (Norton CED 304) CD 2004
Fort Worth Teen Scene! Volume Two (Norton CED 305) CD 2004
Fort Worth Teen Scene! Volume Three (Norton CED 306) CD 2004
The Fort Worth Teen Scene - The Major Bill Tapes Vol. 2 (Big Beat WIK 59) LP 1987
Freakout U.S.A.! (Sidewalk T-5901) LP 1967
Free Flight (Unreleased Dove Recording Studio Cuts 1964-'69) (Get Hip GHAS 5012) 2-LP/CD 1998
Friday At The Cage A Go Go - Long Hot Summer (Westchester 1005) LP 1965 R3
Friday At The Cage A Go Go - Long Hot Summer (changed sleeve) (Hide The Sausage HTS-001) LP 1988
Friday At The Hideout (Norton CED-287) CD 2001
Friends Of Old Time Music: The Folk Arrival 1961-1965 (Smithsonian Folkways 40160) 3-CD 2006
Frog Records Story, Vol.1 - Long Island Artists "Sounds Of The 60's" (Collectables COL-0681) CD 1996
Frog Records Story, Vol. 2 - Long Island Artists "Sounds Of The 60's" (Collectables COL-0682) CD 1996
From The New World (Strange Things STZ 5004) LP 1990
Funniest Of Moxie (Moxie M 1042) 7" EP 1981
Fuzz, Flaykes, And Shakes, Vol. 1 - 60 Miles High (Bacchus Archives BA1140) LP/CD 1999
Fuzz, Flaykes, And Shakes, Vol. 2 - The Day Breaks At Dawn (Bacchus Archives BA1141) LP/CD 1999
Fuzz, Flaykes, And Shakes, Vol. 3 - Stay Out Of My World (Bacchus Archives BA1142) LP/CD 1999
Fuzz, Flaykes, And Shakes, Vol. 4 - Experiment In Color (Bacchus Archives BA1154) LP/CD 2001
Fuzz, Flaykes, And Shakes, Vol. 5 - Keep Right On Living (Bacchus Archives BA1156) LP/CD 2001
Fuzz, Flaykes, And Shakes, Vol. 6 - Come On In To My World (Bacchus Archives BA1178) LP/CD 2002
Fuzz, Flaykes, And Shakes, Vol. 7 - You Make Me Lose My Mind (Bacchus Archives BA1179) LP/CD 2002

G

Gamma Knee Kappa - The Best In Frat Rock (Satan SATAN MVI) LP 1990
Garage Beat '66 - 1 Like What, Me Worry?! (Sundazed SC 11139) CD 2004

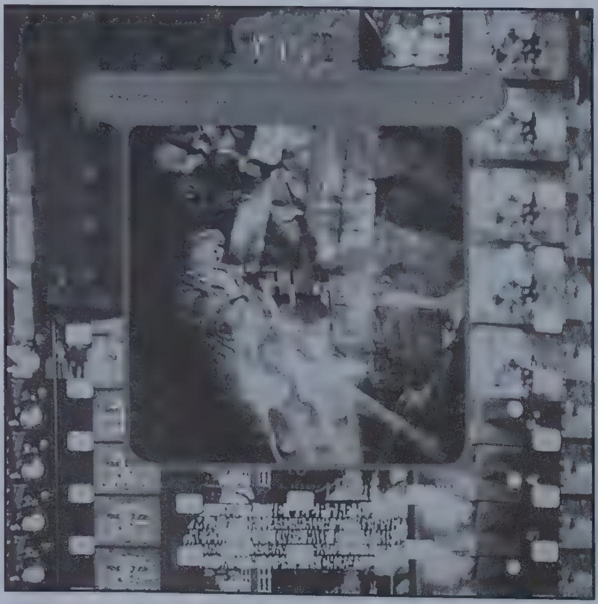
Garage Beat ‘66 - 2 Chicks Are for Kids!	(Sundazed SC 11140)	CD	2004
Garage Beat ‘66 - 3 Feeling Zero...	(Sundazed SC 11141)	CD	2004
Garage Beat ‘66 - 4 I'm In Need	(Sundazed SC 11150)	CD	2005
Garage Beat ‘66 - 5 Readin' Your Will!	(Sundazed SC11151)	CD	2005
Garage Beat ‘66 - 6 Speak Of The Devil	(Sundazed SC 11186)	CD	2007
Garage Beat ‘66 - 7 That's How It Will Be	(Sundazed SC 11187)	CD	2007
Garage Dreams Revisited	(Amber Star ENP 083)	7" EP	1993
Garage Kings	(No label no#)	2-LP	199?
Garage Monsters	(Vault VR 3881)	LP	1989
Garage Music For Psych Heads Vol. 1	(Psych Out PSY 102)	CASS	1983
Garage Punk Unknowns, Vol. 1	(Stone Age SA-661)	LP	1985 SC
Garage Punk Unknowns, Vol. 2	(Stone Age SA-662)	LP	1985 SC
Garage Punk Unknowns, Vol. 3	(Stone Age SA-664)	LP	1985 SC
Garage Punk Unknowns, Vol. 4	(Stone Age SA-663)	LP	1985 SC
Garage Punk Unknowns, Vol. 5	(Stone Age SA-665)	LP	1986 SC
Garage Punk Unknowns, Vol. 6	(Stone Age SA-666)	LP	1986 SC
Garage Punk Unknowns, Vol. 7	(Stone Age SA-667)	LP	1986 SC
Garage Punk Unknowns, Vol. 8	(Crypt CRYPT-064)	LP	1995
The Garage Zone, Vol. 1	(Moxie MLP 16)	LP	1985
The Garage Zone, Vol. 2	(Moxie MLP 17)	LP	1985
The Garage Zone, Vol. 3	(Moxie MLP 20)	LP	198?
The Garage Zone, Vol. 4	(Moxie MLP 21)	LP	198?
The Garage Zone Box Set	(Moxie MLP 16 -17 - 20 - 21)	4-LP	1990 R1

NB: Limited Edition of 250 copies, containing the four Garage Zone compilation albums, plus a bonus 7" EP.

Garagelands, Vol. 1	(Strange Things STZ 5003)	LP	1990
Garagelands, Volume One	(Bam Caruso BAMVP 1005 CD)	CD	1998
Garagelands, Vol. 2	(Strange Things STZ5007)	LP	1991
Garagelands Volume Two	(Bam Caruso BAMVP1006CD)	CD	1999
Gathering!	(Coliseum LP-711-DM)	LP	197? R1
Gathering At The Depot	(Beta S80-47-1414S)	LP	1970
Gathering Of The Tribe	(Bona Fide BFR 5913)	LP	1982 SC
Gathering Of The Tribe	(TRCD GOTT 1)	CD	19??
Gathering Of The Tribe, Vol. 4 - Pow-Wow: A Gathering Of The Tribes Human Be-In	(Horror Vacui)	LP	1987
Getting' It On Again	(Tener TC-1099)	LP	1973 R1
Get Ready To Fly: Pop Psych From The Petty Vaults	(Big Beat CDWIKD 262)	CD	2007
Girls In The Garage, Vol. 1	(Romulan UFOX02)	LP	1987 SC
Girls In The Garage, Vol. 2	(Romulan UFOX03)	LP	1987 SC
Girls In The Garage, Vol. 3	(Romulan UFOX04)	LP	198? SC
Girls In The Garage, Vol. 4	(Romulan UFOX07)	LP	1989 SC
Girls In The Garage, Vol. 5	(Romulan UFOX10)	LP	199? SC
Girls In The Garage, Vol. 6	(Romulan UFOX12)	LP	199? SC
Girls In The Garage, Vol. 7	(Romulan UFOX17)	LP	199? SC
Girls In The Garage, Vol. 8	(Romulan UFOX25)	LP	1998 SC
Girls Of Texas ‘60s	(Wheel WHS-105)	LP	1988
Glimpses, Vol. 1	(Wellington 201085)	LP	1982 SC-R1
Glimpses, Vol. 2	(Wellington no#)	LP	1982 SC-R1
Glimpses, Vol. 3	(Wellington no#)	LP	1983 SC-R1
Glimpses, Vol. 4	(Wellington W-1004)	LP	1989 SC
Glimpses, Vol's 1 & 2	(Wellington #16)	CD	19??
The Glory Stompers (Original Soundtrack)	(Sidewalk T-5910)	LP	1967 SC
Goffin & King: A Song Collection 1961-1967	(Ace CDCHD 1170)	CD	2007
The Goldust Records Story (1965 - 1969)	(Collectables COL-CD-0677)	CD	1996
Gone, Vol. 1 - Colour Dreams	(Antar GONE 1)	LP	1985
Gone, Vol. 2 - Basement Wall	(Antar GONE 2)	LP	1985
Goodbye Dolores - A Kiderian Sampler	(Kiderian KRP 3335)	LP	1976
Good Things Are Happening	(Big Beat CDWIKD 133)	CD	1994
Gospel Ship	(Destiny D-7707-S)	LP	1973
Gospel Ship 2	(Destiny D-2012-S)	LP	1975
Grab This And Dance!!! - 16 Untold Party Liners!	(Spectra Sound SSR100)	LP	1996
Grains Of Time	(Makin' Waves 1966001)	CD	2004
Gravel, Volume 1	(Kumquat May KMGR 00001)	CD	2004
Gravel, Volume 2	(Kumquat May KMGR 00002)	CD	2005
Gravel, Volume 3	(Kumquat May KMGR 00003)	CD	2005
Gravel, Volume 4	(Kumquat May KMGR 00004)	CD	2007
Gravel, Volume 5	(Kumquat May KMGR 00005)	CD	2007
Great Pebbles	(Bomp MSI 13868)	CD	1993
Green Crystal Ties, Vol. 1 - ‘60s Garage Band Rebels	(Collectables COL-CD-0721)	CD	1998
Green Crystal Ties, Vol. 2	(Collectables COL-CD 0722)	CD	1998
Green Crystal Ties, Vol. 3 - Gloria Meets 96 Tears	(Collectables COL-CD-0723)	CD	1998
Green Crystal Ties, Vol. 4 - Mind-Expanding ‘60s Psychedelia	(Collectables COL-CD-0724)	CD	1998
Green Crystal Ties, Vol. 5 - Gems From The Garage Band Vaults	(Collectables COL-CD-0725)	CD	1998
Green Crystal Ties, Vol. 6 - Rarities From The Psychedelic Vaults	(Collectables COL-CD-0726)	CD	1998
Green Crystal Ties, Vol. 7 - Mind-Expanding Punk Of The 60s	(Collectables COL-CD-0727)	CD	1998
Green Crystal Ties, Vol. 8 - Stomping Garage Band Legends	(Collectables COL-CD-0728)	CD	1998
Green Crystal Ties, Vol. 9 - The Great Lost Psychedelic Garage Bands	(Collectables COL-CD-0729)	CD	1998
Green Crystal Ties, Vol. 10 - ‘60s Garage Band Flashback	(Collectables COL-CD-0730)	CD	1998
Guitar Picks & Roach Clips	(Stonybrook)	LP	1973 R1

GARAGE PUNK
UNKNOWNS
VOL.
1
OF
FOUR

GARAGE PUNK UNKNOWNS, VOL. 1 LP.



GONE, VOL. 1 - COLOUR DREAMS LP.

PEBBLES presents
HIGHS in the MID SIXTIES
VOLUME SIX:
MICHIGAN PART TWO

HIGHS IN THE MID-SIXTIES, VOL. 6 - MICHIGAN, PART TWO LP.

H

Hallucinations, Psychedelic Underground	(Metronome KMLP-310)	LP	1969
Hang It Out To Dry	(Satan SR1008)	LP/CD	1994
Happy Together - The Very Best Of White Whale Records	(Varese Sarabande VSD-6035)	CD	1999
Hazleton 1968	(Empire 868-577)	LP	1968 R3
The Heart Beats And Other Texas Girls Of The 60s - We Had The Beat!	(Cicadelic COL 0711)	CD	1998
Heart So Cold! The North Country 60s Scene	(Bacchus Archives BA1197)	CD	2004
The Heeey Baby Days Of Beach Music Volume 01	(Ripete No #)	CD	2006
The Heeey Baby Days Of Beach Music Volume 02	(Ripete No #)	CD	2006
The Hellcats (Original Soundtrack)	(Tower ST-5124)	LP	1968 SC
Hells Angels On Wheels (Original Soundtrack)	(Smash MGS-67094)	LP	1967
Hell's Belles (Original Soundtrack)	(Sidewalk ST-5919)	LP	1968
High All The Time, Vol. 1	(Morphine HIGH 1)	LP	1993
High All The Time, Vol. 2	(Morphine HATT 2)	LP	1993
Highs In The Mid-Sixties, Vol. 1 - LA '65 Teenage Rebellion	(A.I.P. AIP 1003)	LP	1983
Highs In The Mid-Sixties, Vol. 2 - L.A. '66 Riot On Sunset Strip	(A.I.P. AIP 10004)	LP	1983
Highs In The Mid-Sixties, Vol. 3 - L.A. '67 Mondo Hollywood A Go-Go	(A.I.P. AIP 10005)	LP	1983
Highs In The Mid-Sixties, Vol. 4 - Chicago	(A.I.P. AIP 10006)	LP	1983
Highs In The Mid-Sixties, Vol. 5 - Michigan	(A.I.P. AIP 10007)	LP	1983
Highs In The Mid-Sixties, Vol. 6 - Michigan, Part Two	(A.I.P. AIP 10011)	LP	1984
Highs In The Mid-Sixties, Vol. 7 - The Northwest	(A.I.P. AIP 10012)	LP	1984
Highs In The Mid-Sixties, Vol. 8 - The South	(A.I.P. AIP 10014)	LP	1984
Highs In The Mid-Sixties, Vol. 9 - Ohio	(A.I.P. AIP 10015)	LP	1984
Highs In The Mid-Sixties, Vol. 10 - Wisconsin	(A.I.P. AIP 10017)	LP	1984
Highs In The Mid-Sixties, Vol. 11 - Texas, Part One	(A.I.P. AIP 10019)	LP	1984
Highs In The Mid-Sixties, Vol. 12 - Texas, Part Two	(A.I.P. AIP 10021)	LP	1984
Highs In The Mid-Sixties, Vol. 13 - Texas, Part Three	(A.I.P. AIP 10022)	LP	1984
Highs In The Mid-Sixties, Vol. 14 - The Northwest, Part 2: Out Of The Slime	(A.I.P. AIP 10020)	LP	1986
Highs In The Mid-Sixties, Vol. 15 - Wisconsin, Part 2	(A.I.P. AIP 10025)	LP	1985
Highs In The Mid-Sixties, Vol. 16 - The Northwest, Part 3	(A.I.P. AIP 10024)	LP	1987
Highs In The Mid-Sixties, Vol. 17 - Texas, Part. 4	(A.I.P. AIP 10026)	LP	1986
Highs In The Mid-Sixties, Vol. 18 - Colorado	(A.I.P. AIP 10027)	LP	1986
Highs In The Mid-Sixties, Vol. 19 - Michigan, Part 3	(A.I.P. AIP 10028)	LP	1985
Highs In The Mid-Sixties, Vol. 20 - L.A., Part 4	(A.I.P. AIP 10029)	LP	1985
Highs In The Mid-Sixties, Vol. 21 - Ohio, Part 2	(A.I.P. AIP 10030)	LP	1985
Highs In The Mid-Sixties, Vol. 22 - The South, Part 2	(A.I.P. AIP 10031)	LP	1985
Highs In The Mid-Sixties, Vol. 23 - Texas, Part 5	(A.I.P. AIP 10038)	LP	1986
Hill Country Faith Festival '74	(ACR-KNO-BEL 33-7427)	LP	1974 R1
Hillside 1966 Promotion	(Hillside 18035/6)	LP	1966 R2
Hillside 1967 Promotion	(Hillside SON 53941/2)	7" EP	1967
Hippie Goddesses	(Goddess Recordings GOD-111)	CD	1999
Hipsville 29 B.C.	(Kramden KRAN-MAR 101)	LP	1983
Hipsville, Vol. 2	(Kramden KRAN-MAR 102)	LP	1985
Hipsville, Vol. 3	(Kramden KRAN-MAR 103)	LP	1986
Historic Performances - Monterey Pop Festival	(Dunhill DSX 50100)	LP	1971
The History Of Connecticut Garage Bands In The 60's	(Cicadelic COL-8825)	2-CD	1995
The History Of Michigan Garage Bands In The 60's - The Wheels Four Label Story	(Cicadelic COL-8818)	3-CD	1994
The History Of Northwest Rock, Vol. 1	(Great Northwest Music GNW 4003)	LP	1976
The History Of Northwest Rock, Vol. 2	(Great Northwest Music GNW 4008)	LP	1978
The History Of Northwest Rock, Vol. 3	(Great Northwest Music GNW 4009)	LP	1980
The History Of Northwest Rock, Vol. 4	(Great Northwest Music GNW 4010)	LP	1980
History Of Northwest Rock Vol. 5	(Red Carpet RC-4011)	CASS	198?
History Of Northwest Rock Vol. 6	(Red Carpet RC-4012)	CASS	198?
History Of Northwest Rock Vol. 7	(Red Carpet RC-4013)	CASS	198?
History Of Northwest Rock, Vol. 2 - The Garage Years	(Jerden JRCD 7007)	CD	1999
The History Of Northwest Rock, Vol. 3 - Psychedelic Seattle	(Jerden JRCD 7008)	CD	2001
The History Of Texas Garage Bands, Vol. 1 - The Sea Ell Label Story	(Cicadelic COL-8819)	2-CD	1994
The History Of Texas Garage Bands, Vol. 2 - The Orbit Records Story	(Cicadelic COL-0594)	CD	1995
The History Of Texas Garage Bands, Vol. 3 - The AOK Records Story	(Cicadelic COL-0595)	CD	1995

HOLY FUZZ LP.

The History Of Texas Garage Bands, Vol. 4 - West Texas Rarities	(Cicadelic COL-0663)	CD	1995
The History Of Texas Garage Bands, Vol. 5 - Corpus Christi Rarities	(Cicadelic COL-0664)	CD	1995
The Hitmakers	(Jerden 7005)	LP	1965
Ho-Dad Hootenanny	(Ho-Dad HO-DAD#40-OZ)	LP	1989
Hoi Polloi (w/insert)	(Custom Fidelity CFS-2899)	LP	1972 R1-R2*
Holy Fuzz	(Hidden Visions AC-27)	LP	1998
Hoosier Hotshots	(Epilogue EPI 001)	LP	1992
Houston Hallucinations	(Texas Archive Recordings TAR-2)	LP	1982
Houston Post - Nowsounds Groove-In	(Way Back MMLP 66001)	LP	1990
The Human Expression And Other Psychedelic Groups - Your Mind Works In Reverse	(Collectables COL 0713)	CD	1998
Hush Records Story	(Big Beat CDWIKD 154)	CD	1996

I

I Can Hear Raindrops	(Worst no #)	LP	1998
I Love You Gorgo	(Suemi 1090)	LP	1969 R3-R4
I Love You Gorgo	(No label T9703)	LP	1997

NB: European reissue, limited edition of 300 in folder-style cover.

I Turned Into A Helium Balloon	(Big Beat CDWIKD 130)	CD	1994
I Wanna Come Back From The World Of LSD	(Cicadelic COL-CD-0732)	CD	1999
I Was A Teenage Caveman	(Teenage Caveman TC 1966)	LP	198? SC
If You're Ready - The Best Of Dunwich... Vol. 2	(Sundazed SC 11019)	CD	1994
IGL Dance Jamboree '66	(Arf! Arf! AA-047/048)	CD	1994
The IGL Rock Story: Part One (1965 - 67)	(Arf! Arf! AA 045)	CD	1994
The IGL Rock Story: Part Two (1967 - 68)	(Arf! Arf! AA 046)	CD	1994
The Ikon Records Story	(Frantic FRAN 2323CD)	2-CD	2005
I'm Trippin' Alone	(Spangle LP 002)	LP	1999
Incense And Oldies	(Buddah BDS-5014)	??	1969
Incredible Sound Show Stories, Vol. 7 - Illusions Of Alice In Black	(Dig The Fuzz DIG 013)	LP	1998
Incredible Sound Show Stories, Vol. 8 - Professor Potts Pornographic Projector	(Dig The Fuzz DIG 016)	LP	1997
Indiana Rock!	(Roundtuit no #)	CASS	1991
International Artists Singles Collection	(Decal LIK 53)	LP	1989
In The Beginning	(EMI America SO-17184)	LP	1985
Iowa Ear Music	(Cornpride 28155)	LP	1976 R1
It Came From Memphis	(Upstart 022)	LP	1995
It Came From The Garage: Nuggets From Southern California	(Big Beat CDWIKD 261)	CD	2007
It Came From The Suburbs: Rare Teen Rock From The Kennedy Era	(Ace CDCHD 1133)	CD	2006

I TURNED INTO A HELIUM BALLOON CD.

It's A Go Go World!	(Psychodelic PSYCHO 004)	LP	2004
It's A Hard Life	(Lance STROKE 103)	LP	1999
It's A Revolution Mother (Original Soundtrack)	(KW Records 001)	LP	19?? R1
It's Finkin' Time!	(Beware FINK 1)	LP	1991
It's Happening Here!	(Recorded Publications Company RPC)	LP	1967 R2/3

J

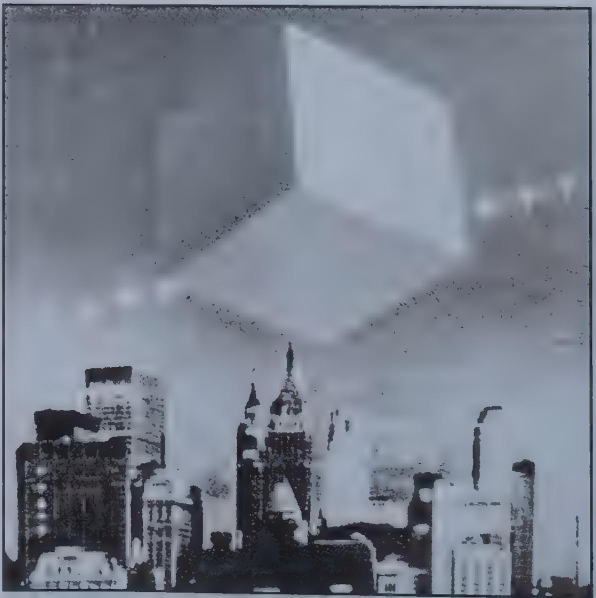
Jet Set Dance Discotheque Vol. 1	(Audio Fidelity DFS-7039)	LP	1964
Jet Set Dance Discotheque Vol. 2	(Audio Fidelity DFS-7040)	LP	1964
Jet Set Dance Discotheque Vol. 3	(Audio Fidelity DFS-7041)	LP	1964
Journey To A Higher Key: The Best Of Sitar Psychedelia, Vol. 1	(Nava Rasa NR 1001)	LP	1998
Journey To The East	(Spangle Records LP 001)	LP	1998
Juggernauts Of The Early 70's	(Dunhill DSX 50146)	LP	1973
Just For Kicks Vol. 1	(Misty Lane 072)	CD	2004

K

Key West Psychedelic Daze Volume #1	(Alpha)	LP	1998
Kicks & Chicks - Original 1960s Acid Punk	(Eleventh Hour EH 5806)	LP	1989
Killer Cuts	(Guerssen GUESS 004)	LP	1998
Kim Fowley - Outlaw Superman	(Bacchus Archives BA1113)	LP/CD	1997
Kim Fowley - Underground Animal	(Bacchus Archives BA1131)	LP/CD	1999
King Richard And The Knights - Precision! - (Plus Other 60's Albuquerque Groups)	(Cicadelic COL-0684)	CD	1996
Kings Of Pop Music Vol. 1	(Elektra/Vogue SLVLXEK 389)	LP	1968
Kings Of Pop Music Vol. 2	(Elektra/Vogue SLVLXEK 390)	LP	1968

L

Land Of 1000 Dances	(Beat Road BR 6006)	LP	2001
Latitudes 1973-74	(No label)	LP	1974 R1
Leaving It All Behind	(Misty Lane MISTY 049)	LP	2000
Lebanon Community Theatre	(No label)	LP	1973 R2
Legend City, Vol. 1 - Mid-Sixties Gems	(Bacchus Archives BA1150)	LP/CD	2001
Let 'Em Have It! Vol. 1 - 27 Gone Garage Classics - A Truckload Of Gems From Michigan	(No label)	CD	1995
!!!Let's Dig 'Em Up	(No Tyme BLP 001)	LP	1998



MAGIC CUBE CD.

MIND BLOWERS
White Rabbit Records

MIND BLOWERS LP.

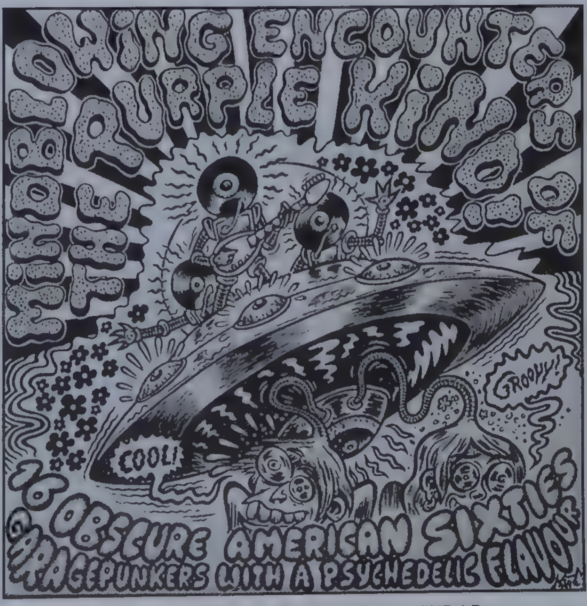
Let's Dig 'Em Up, Vol. 1	(No Tyme)	CD	2000
Let's Dig 'Em Up, Vol. 2 - The Count Game	(No Tyme NTLP003)	LP	2000
Let's Dig 'Em Up, Vol. 3 - Don't Put Me On	(No Tyme NTLP004)	LP	2000
Let's Talk About Girls!	(Bacchus Archives BA0010)	CD	1997
Litter - Rare Tracks	(Eva 12013)	LP	1983
Live At The Funny Farm	(Scene 200)	LP	1966 R1
Living In The Past	(Misty Lane Records 070)	LP/CD	2004
The Lost Generation, Vol. 1	(Dig Up DIG-UP 1)	LP	1998
The Lost Generation, Vol. 2	(Dig-Up DIG-UP 003)	LP	1999
The Lost Generation, Vol. 3	(Dig-Up DIG-UP 004)	LP	2001
Lost In The 60's	(Silvertown STR 101)	LP	2010
Lost Souls Volume 1	(Psych Of The South POTS 4501)	CD	2007
Lost Souls Volume 2	(Psych Of The South POTS 4503)	CD	2009
Louisiana Punk From The Sixties	(Eva 12051)	LP	1985
Louisiana Punk From The Sixties, Vol. 2	(Eva 12052)	LP	1985
The Louisville Scene	(Rod 'N Custom 3001)	LP	1967 R2
Love Is A Sad Song, Vol. 1	(Misty Lane MISTY 045)	LP	1998
Love Is The Song We Sing - San Francisco Nuggets 1965-1970	(Rhino 8122799830)	(4-CD box set)	2007
Love, Peace And Poetry: American Psychedelic Music	(Q.D.K. Media LP 021)	LP/CD	1997
Lycergic Soap	(Stoned Circus)	LP	1995

M

The Madness Invasion	(GMG 75026)	LP	1987
The Madness Invasion Vol. 2	(GMG 75030)	LP	1988
The Madness Invasion Vol. 3	(GMG 75036)	LP	1988
Magic Carpet Ride	(Tresors Du Vinyl Ancien & Actuel TVAA 001)	LP	1986
The Magic Cube	(Eva-Tone EVA 116811)	9" Flexi	1982
The Magic Cube	(El Cid 24)	CD	1999
Marijuana Unknowns	(Stoned THC-001)	LP/CD	1997
Mayhem & Psychosis, Vol. 1	(Roxy XS-LP-100)	LP	1986
Mayhem & Psychosis, Vol. 2	(Roxy XS-LP-101)	LP	1986
Mayhem & Psychosis, Vol. 3	(Roxy XS-LP-104)	LP	1989
Mayhem & Psychosis, Vol. 1	(Laroche L0020 CD)	CD	1998
Mayhem & Psychosis, Vol. 2	(Laroche L0021 CD)	CD	1998
Merry Christmas	(Etiquette ETABL 025)	LP	1965 R3
Merry Christmas	(Etiquette ETABL 025)	LP	1984
Michigan Brand Nuggets	(Belvedere TY8-7100)	2-LP	198?
Michigan Mayhem, Vol. 1	(More Fun Records)	CD	1996
Michigan Mayhem, Vol. 2	(More Fun MM-02)	CD	2001
Michigan Mixture, Vol. 1	(Clinging Hysteria CHR 1)	LP	1989
Michigan Mixture, Vol. 2	(Clinging Hysteria CHR 2)	LP	1989
Michigan Nuggets	(Belvedere TY8-7100)	CD	1996
(reissue of Michigan Brand Nuggets)			
Michigan Rocks	(Seeds & Stems Records 77001)	LP	1977
Michigan Rocks, Vol. 2	(Plastic PR 8203)	LP	19??
Midnight To Sixty-Six	(Lanze STROKE 105)	LP	2000
Midwest Garage Band Series - Kansas	(Red Dog RDK/K-001)	CD	1993
The Midwest Vs. Canada	(Unlimited Productions UPLP 1002)	LP	1984
The Midwest Vs. The Rest	(Unlimited Productions UPLP 1001)	LP	1983
Milwaukee Sentinel Rock'n'Roll Revue	(Century 23214)	LP	1966 R1
Mind Blowers	(White Rabbit WR-LP001)	LP	1983
(exact repress in 1999)			
Mindblowing Encounters Of The Purple Kind	(Dig-Up Records DIG-UP 2)	LP	1998
Mindrocker, Vol. 1	(Line LLP 5115)	LP	1981
Mindrocker, Vol. 2	(Line LLP 5129)	LP	1981
Mindrocker, Vol. 3	(Line LLP 5140)	LP	1982
Mindrocker, Vol. 4	(Line LLP 5147)	LP	1982
Mindrocker, Vol. 5	(Line LLP 5207)	LP	1982
Mindrocker, Vol. 6	(Line OLLP 5212)	LP	1983
Mindrocker, Vol. 7	(Line OLLP 5222 AS)	LP	1983
Mindrocker, Vol. 8	(Line OLLP 5235)	LP	1983
Mindrocker, Vol. 9	(Line LMLP 5265)	LP	1984
Mindrocker, Vol. 10	(Line LMDLP 8021)	2-LP	1984
Mindrocker, Vol. 11	(Line OLLP 5322 AS)	LP	1984
Mindrocker, Vol. 12	(Line IMLP 4.00035 J)	LP	1984
Mindrocker, Vol. 13	(Line IMLP 4.00036 J)	LP	1986
Mondo Frat Dance Bash A Go Go	(Arf! Arf! AA 051)	CD	1995
Mondo Hollywood (Original soundtrack)	(Tower T-5083)	LP	1967
Money Music - The Hit Groups of Mid-America	(August Records 100)	LP	1967 R3
Monsters Of The Midwest	(Titan TR-31582)	CASS	1982
Monsters Of The Midwest, Vol. II	(Titan 1002)	LP	1985 SC
Monsters Of The Midwest, Vol. III	(Titan TR-1003)	LP	1987 SC
Monsters Of The Midwest, Vol. IV	(Titan TR-1004)	LP	1989 SC
Monterey International Pop Festival	(Rhino R2 70596)	4-CD	1993
More Nuggets	(Rhino 75777)	CD	199?
Moxie Punk E.P. Box Set	(Moxie BOX 1)	4-EP box	1988
NB: Reissue of 60s Punk EP volumes 1-4.			
Music For The Dance Crowd	(Time S/310)	LP/3-LP box	1966
Mystery Revealed	(Creative Sound 666/777)	LP	1972

N

Napoleon Complex	(Vampire)	CD	1999
Never Ever Land: 83 Texan Nuggets From International Artists Records 1965-1970	(Charly SNAJ 735)	3-CD	2008
New England Teen Scene	(Arf! Arf! El Diablo 1002)	CD	1994
New England Teen Scene, Vol. 1	(Moulty MLP-101)	LP	1983 SC
New England Teen Scene, Vol. 2	(Moulty MLP-103)	LP	1984 SC
New England Teen Scene, Vol. 3	(Moulty MLP-104)	LP	1991
New England Teen Scene Unreleased 1965 - 68	(Arf! Arf! AA-060)	CD	1996


MINDBLOWING ENCOUNTERS OF THE PURPLE KIND
GROOVY!
COOL!
16 OBSCURE AMERICAN SIXTIES GARAGEPUNKERS WITH A PSYCHEDELIC FLAVOUR

MINDBLOWING ENCOUNTERS OF THE PURPLE KIND LP.

New Folks Vol 2	(Vanguard VRS 9140)	LP	1964	
New Mexico Punk From The Sixties	(Eva 12047)	LP	1985	
The New Sound Of Underground	(Vanguard)	LP	19??	
The Night Is So Dark	(Lanze STROKE 108)	LP	2001	
Night Time Music/B. T. Puppy Rarities - The B. T. Puppy Story	(Rev-Ola CR REV38)	CD	2003	
No No No	(Arf! Arf! Cheep! Cheep! AACC-076)	CD	1998	
Northlands Shopping Center 3rd Annual Battle Of The Bands 1967	(Magna 71014)	1967		R3
Northwest Battle Of The Bands, Vol. 1	(Big Beat CDWIKD 204)	CD	2001	
Northwest Battle Of The Bands, Vol. 2	(Big Beat CDWIKD 207)	CD	2001	
Northwest Battle Of The Bands, Vol. 3	(Big Beat CDWIKD 218)	CD	2002	
Northwest Battle Of The Bands, Vol. 4	(Big Beat CDWIKD 243)	CD	2004	
The Northwest Battle Of The Bands, Vol. 1 - Flash And Crash	(Beat Rocket BR 128)	LP/CD	2000	
The Northwest Battle Of The Bands, Vol. 2 - Knock You Flat!	(Beat Rocket BR 129)	LP/CD	2000	
The Northwest Battle Of The Bands, Vol. 3 - I'm Walkin' Babe	(Beat Rocket BR 135)	LP/CD	2002	
Northwest By Request	(Valane VAL-1318)	LP	1971	
Northwest Killers Vol. 1 - Stomp! (1960-64)	(Norton CNW 906)	CD	2001	
Northwest Killers Vol. 2 - Shout! (1964-65)	(Norton CNW 906)	CD	2001	
Northwest Killers Vol. 3 - Work It On Out! (1965-66)	(Norton CNW 906)	CD	2001	
The Northwest Rock Collection, Vol. 1	(Etiquette ETLP 028)	LP	1966	
Now Hear This! Garage & Beat From The Norman Petty Vaults	(Big Beat CDWIKD 263)	CD	2007	
Nuggets - Original Artyfacts From The First Psychedelic Era 1965-1968	(Elektra 7E-2006)	2-LP	1972	
Nuggets (reissue of above)	(Sire SASH 3716-2)	2-LP	1976	
Nuggets	(Rhino RNCD 75892)	CD	199?	
Nuggets Box	(Rhino R2 75466)	4-CD	1998	
Nuggets: Come To The Sunshine	(Rhino Handmade RHM2 7818)	CD	2004	
NB: Rereleased as A Whole Lot Of Rainbows.				
Nuggets From Nuggets	(Rhino 76661)	CD	2000	
Nuggets: Hallucinations	(Rhino Handmade RHM2 7821)	CD	2004	
NB: Rereleased as My Mind Goes High.				
Nuggets, Vol. 1 - The Hits	(Rhino RNLP 025)	LP	1984	
Nuggets, Vol. 2 - Punk	(Rhino RNLP 026)	LP	1984	
Nuggets, Vol. 3 - Pop	(Rhino RNLP 027)	LP	1984	
Nuggets, Vol. 4 - Pop Part Two	(Rhino RNLP 028)	LP	1984	
Nuggets, Vol. 5 - Pop Part Three	(Rhino RNLP 029)	LP	1985	
Nuggets, Vol. 6 - Punk, Part II	(Rhino RNLP 030)	LP	1985	
Nuggets, Vol. 7 - Early San Francisco	(Rhino RNLP 031)	LP	1985	

OFF THE WALL VOL. II
SKELETONS IN THE CLOSET

OFF THE WALL, VOL. 2 - SKELETONS IN THE CLOSET LP.

Nuggets, Vol. 8 - The Northwest	(Rhino RNLP 70032)	LP	1985	
Nuggets, Vol. 9 - Acid Rock	(Rhino RNLP 70033)	LP	1985	
Nuggets, Vol. 10 - Folk Rock	(Rhino RNLP 70034)	LP	198?	
Nuggets, Vol. 11 - Pop, Part Four	(Rhino RNLP 70035)	LP	198?	
Nuggets, Vol. 12 - Punk, Part III	(Rhino RNLP 70036)	LP	198?	

O

Off The Wall, Vol. 1	(Wreckord Wrack LP-1025)	LP	1982	R1
Off The Wall, Vol. 2 - Skeletons In The Closet	(Wreckord Wrack LP-1301)	LP	1983	R1
Oh Yeah! The Best Of Dunwich Records	(Sundazed SC 11010)	CD	1991	
Oil Stains	(db Records db101)	LP	1982	SC
Oil Stains, Vol. 2	(Bone BR 1001)	LP	1988	
One Hand In The Darkness	(Lance Stroke 110)	LP	2005	
100% Unknown Fibers - Odd Lots - The 1970 Laguna Beach Christmas Festival	(No label)	LP	1971	R4
100% Unknown Fibers - Odd Lots - The 1970 Laguna Beach Christmas Festival	(Little Indians no#)	LP	2004	
Only In America	(Arf! Arf! AA-049)	CD	1996	
Only In America Volume 2	(Arf! Arf! AA-092)	CD	2003	
Open Lid EP: 4 Mind-Blowing Tracks From The '60s	(LSD 25)	7" EP	1991	
Open Up Yer Door! Vol. 1	(Frog Death, Inc. GLP-101)	LP	1984	SC
Open Up Yer Door, Vol. 2	(Frog Death, Inc. GLP 102)	LP	1987	SC
Original Hits Of Right Now	(Dunhill DS 50070)	LP	1969	
Outlaw Riders (Original Soundtrack)	(MGM MGS-2392)	LP	1971	
Out Of Sight (Original Soundtrack)	(Decca DL 4751)	LP	1966	
Out Of Sight!	(Design DLP-269)	LP	1967	
Outta' Sight: Musical Sounds Of The New Generation	(Capitol Creative Products SL-6554)	LP	1968	

P

Pachuco Soul! - A Collection Of Vintage East-LA Grooves	(Vampi Soul VAMPI135)	2-LP	200?	
Party Party Party	(Arf! Arf! AACC-097)	CD	2005	
Pebbles Box	(Ubik BOXX 1)	5-LP	1989	
(The Essential) Pebbles Collection, Vol. 1	(A.I.P. AIP 1058)	2-CD	1997	
(The Essential) Pebbles Collection, Vol. 2	(A.I.P. AIP 1060)	2-CD	1998	
(The Essential) Pebbles Collection, Vol. 3	(A.I.P. AIP 1064) 2000	2-CD	2000	
Pebbles, Vol. 1	(BFD 5016)	LP	1979	
Pebbles, Vol. 2	(BFD 5019)	LP	1979	
Pebbles, Vol. 3 - The Acid Gallery	(BFD 5020)	LP	1979	
Pebbles, Vol. 5	(BFD 5022)	LP	1980	
Pebbles, Vol. 7	(BFD BFD-5024)	LP	1979	
Pebbles, Vol. 8	(BFD BFD-5025)	LP	1979	

"OIL STAINS"
GARAGE BRAND OIL

OIL STAINS LP.

Pebbles
VOL
10

PEBBLES, VOL. 10 LP.

PSYCHEDELICDISASTER
WHIRL
Blow Your Mind
16 RARE & WYLD 45's Lotsa Loud FUZ! 1967! No Flower Power
COMING DOWN to LIVING CHILD
THE BOY BLUES
Limited EDITION: Number 35 of 400 FUZZ

PSYCHEDELIC DISASTER WHIRL LP.

Pebbles, Vol. 9	(BFD 5026)	LP	1980
Pebbles, Vol. 10	(BFD 5027)	LP	1980
Pebbles, Vol. 11	(A.I.P. AIP 10001)	LP	1983
Pebbles, Vol. 12	(A.I.P. AIP 10002)	LP	1983
Pebbles, Vol. 13	(A.I.P. AIP 10013)	LP	1984
Pebbles, Vol. 14	(A.I.P. AIP 10016)	LP	1984
Pebbles, Vol. 16	(A.I.P. AIP 10023)	LP	1985
Pebbles, Vol. 17	(A.I.P. AIP 10032)	LP	1985
Pebbles, Vol. 21	(A.I.P. AIP 10036)	LP	1987
Pebbles, Vol. 22	(A.I.P. AIP 10037)	LP	1987
Pebbles, Vol. 1 - Various Misfits	(A.I.P. AIP CD 5016)	CD	1992
Pebbles, Vol. 2 - Various Hooligans	(A.I.P. AIP CD 5019)	CD	1992
Pebbles, Vol. 3 - The Acid Gallery	(A.I.P. AIP CD 5020)	CD	1992
Pebbles, Vol. 4 - Various Hodads	(A.I.P. AIP CD 5021)	CD	1992
Pebbles, Vol. 5 - Various Morons	(A.I.P. AIP CD 5022)	CD	1992
Pebbles, Vol. 6 - Chicago 1	(A.I.P. AIP CD 5023)	CD	1994
Pebbles, Vol. 7 - Chicago 2	(A.I.P. AIP CD 5024)	CD	1994
Pebbles, Vol. 8 - Southern California 1	(A.I.P. AIP CD 5025)	CD	1996
Pebbles, Vol. 9 - Southern California 2	(A.I.P. AIP CD 5026)	CD	1996
Pebbles, Vol. 10	(A.I.P. AIP CD 5027)	CD	1996
Pebbles, Vol. 11 - Northern California	(A.I.P. AIP CD 5028)	CD	2007
Pebbles, Vol. 1	(East Side Digital ESD 80252)	CD	1989
Pebbles, Vol. 2	(East Side Digital ESD 80262)	CD	1989
Pebbles, Vol. 3	(East Side Digital ESD 80362)	CD	1990
Pebbles, Vol. 4	(East Side Digital ESD 80372)	CD	1990
Pennsylvania Unknowns	(Time Tunnel TTR 12174-25)	LP	1982 SC
Peoria Folk Anthology Volume Three	(Websters Last Word 3825)	LP	1970 R2
Pepperisms Around The Globe	(Normal Records CD/LP 025)	LP/CD	1998
The Polaris Story	(Bacchus Archives BACD001)	CD	1991
Pop Music Super Hebdo	(Vanguard 519037)	LP	1971
Pop Revolution From The Underground	(CBS SPR 30)	LP	1969
Precision!	(Collectables COL 0684)	CD	1996
Pride Of Cleveland Past	(NR 15744)	LP	1983 SC
Prisoners Of The Beat	(Chain Gang no #)	LP	1999
Project Blue, Vol. 1 - Back To The Basements 1965-68	(Project Blue PB 001)	LP	1995
Project Blue, Vol. 2 - Psychedelights 1966-70	(Project Blue PB 002)	LP	1995
Project Blue, Vol. 3 - Nevermore USA Teen Punkers '65 - '67	(Project Blue PB 003)	LP	1996
Project Blue, Vol. 5 - Can't You Stop It Now!	(Destination X PB 05)	LP	1999
Psychedelia - San Francisco Legends: The Gold Collection	(Fine Tune 2211-2)	CD	1998
Psychedelic Chemistry	(Pazzazz 2PAZZ27)	2-CD	200?
Psychedelic Crown Jewels - Vol. 1	(Gear Fab GF 104)	CD	1997
Psychedelic Crown Jewels - Vol. 1	(Akarma 063/2)	2-LP	1999
NB: Vinyl version deletes two tracks.			
Psychedelic Crown Jewels - Vol. 2 - 60's Garage Unknowns	(Gear Fab GF-123)	CD	1999
Psychedelic Crown Jewels Volume Two - Sixties Garage Unknowns	(Gear Fab/Comet Records GFC 104/2)	2-LP	2000
Psychedelic Crown Jewels - Vol. 3 - More Garage Unknowns	(Gear Fab GF-155)	CD	2000
Psychedelic Crown Jewels Volume III - More Garage Unknowns	(Gear Fab/Comet Records GFC 408/2)	2-LP	200?
Psychedelic Disaster Whirl	(Frantic #555/777)	LP	1986
Psychedelic Dream: 'A Collection of 60s Euphoria'	(Columbia 38026)	2-LP	1982
Psychedelic Experience, Vol. 1	(Lysergia LYSERGIA 25-1)	LP	1995
Psychedelic Experience, Vol. 1	(Mystic MYSTIC 6)	CD	1996
The Psychedelic Experience, Vol. 2	(Lysergia)	LP	1999
Psychedelic Experience, Vol. 2	(Mystic MYSTIC 8)	CD	1998
Psychedelic Experience, Vol. 3	(Mystic MYSTIC 10)	CD	1999
Psychedelic Experience, Vol. 4	(Mystic MYSTIC 13)	CD	2000
Psychedelic Frequencies	(Temple PMPCD 027)	CD	1996
Psychedelic Microdots Of The Sixties, Vol. 1 - Orange Sugar And Chocolate	(Sundazed SC 11005)	CD	1989
Psychedelic Microdots Of The Sixties, Vol. 2 - Texas Twisted	(Sundazed SC 11009)	CD	1991
Psychedelic Microdots Of The Sixties, Vol. 3 - My Rainbow Life	(Sundazed SC 11014)	CD	1992
Psychedelic Moods, Vol. 2	(Cicadelic CIC-976)	LP	1987
Psychedelic Moods - Part Two	(Collectables COL-CD-0522)	CD	1993
Psychedelic Patchwork, Vol. I	(No label)	LP	1986
NB: 300 numbered copies on yellow vinyl.			
Psychedelic Patchwork Vol.1: Boil The Kettle Mother	(Past and Present PAPRCD 2080)	CD	2004
Psychedelic Perceptions	(Temple TMPCD 025)	CD	1996
Psychedelic Sampler	(Gear Fab GF-100)	CD	1999
The Psychedelic Sixties, Vol. 1	(Cicadelic CICLP-1001)	LP	1982
Psychedelic 60's, Vol. 6	(Cicadelic COL CD 0590)	CD	1994
Psychedelic States - Alabama In The 60s, Vol. 1	(Gear Fab GF-180)	CD	2002
Psychedelic States - Alabama In The 60s, Vol. 2	(Gear Fab GF-192)	CD	2002
Psychedelic States - Alabama Vols. 1 & 2	(Gear Fab Europe/Clear Spot GFELP-180)	2-LP	2002
Psychedelic States - Arkansas In The 60s, Vol. 1	(Gear Fab GF-222)	CD	2006
Psychedelic States - Colorado In The 60s	(Gear Fab GF-227)	2-CD	2000
Psychedelic States - Florida In The 60s	(Gear Fab GF-159)	CD	2000
Psychedelic States - Florida In The 60s	(Gear Fab/Comet Records GFC 415/2)	2-LP	200?

Psychedelic States - Florida In The 60s, Vol. 2	(Gear Fab GF-167)	CD	2001
Psychedelic States - Florida In The 60s, Vol. 2	(Gear Fab/Comet Records GFC 422/2)	2-LP	2001
Psychedelic States - Florida In The 60s, Vol. 3	(Gear Fab GF-175)	CD	2001
Psychedelic States - Georgia In The 60s	(Gear Fab GF-177)	CD	2001
Psychedelic States - Illinois In The 60s, Vol. 1	(Gear Fab GF-207)	CD	2004
Psychedelic States - Indiana In The 60s	(Gear Fab GF-220)	CD	2006
Psychedelic States - Mississippi In The 60s	(Gear Fab GF-239)	CD	2009
Psychedelic States - New York In The 60s, Vol. 1	(Gear Fab GF-185)	CD	2002
Psychedelic States - New York In The 60s, Vol. 2	(Gear Fab GF-190)	CD	2002
Psychedelic States - Ohio In The 60s, Vol. 1	(Gear Fab GF-213)	CD	2005
Psychedelic States - Ohio In The 60s, Vol. 2	(Gear Fab GF-214)	CD	2005
Psychedelic States - Ohio In The 60s, Vol. 3	(Gear Fab GF-218)	CD	2005
Psychedelic States - Texas In The 60s, Vol. 1	(Gear Fab GF-197)	CD	2003
Psychedelic States - Wisconsin In The 60s	(Gear Fab GF-234)	CD	2008
Psychedelic Unknowns, Vol. 1	(Calico EP 0001)	2-7" EP	1979
Psychedelic Unknowns, Vol. 2	(Calico EP 0002)	2-7" EP	1979
Psychedelic Unknowns, Vol's 1 & 2	(Calico Records PSY 101)	LP	1979
Psychedelic Unknowns, Vol. 3	(Calico CAEP 0003)	LP	1979
NB: Reissued on vinyl (Syn Sity SS1) 1997 and on CD (Scrap 3CD) 1997			
Psychedelic Unknowns, Vol. 4	(Dayglow FREON DFLP1)	LP	1982
NB: Reissued on vinyl and CD (Scrap 4CD) 1997			
Psychedelic Unknowns, Vol. 5	(Starglow-Neon SN-00001)	LP	1983
NB: Reissued on vinyl and CD (Scrap 5CD) 1997			
Psychedelic Unknowns, Vol. 6	(Scrap! SCLP 1)	LP	1985
NB: Reissued on vinyl and CD (Scrap SCRAP-6CD) 1998			
Psychedelic Unknowns, Vol. 7	(Scrap! SCLP 2)	LP	1986
NB: Reissued on vinyl and CD (Scrap SCRAP-7CD) 1998			
Psychedelic Unknowns, Vol. 8	(Scrap! SCLP 3)	LP	1986
NB: Reissued on vinyl and CD (Scrap SCRAP-8CD) 1998			
Psychedelic Unknowns, Vol. 9	(Scrap 9)	LP/CD	1999
Psychedelic Unknowns, Vol. 11	(Scrap Records SCRAP 11)	LP	199?
NB: Reissued on CD as Slowly Growing Insane.			
Psychedelic Visions	(Temple TMPCD 026)	CD	1997
The Psychedelic Voyage	(PV 001)	LP	1996
The Psychedelic Voyage	(CAMCD 01)	CD	1998

Billy Presents...
Psychedelic Unknowns
VOLUME 8

PSYCHEDELIC UNKNOWNS, VOL. 8 LP.

STEREO
ORIGINAL MOTION PICTURE SCORE
REVOLUTION
THE QUICKSILVER MESSENGER SERVICE
THE STEVE MILLER BAND
MOTHER EARTH

REVOLUTION (Original Soundtrack) LP.

The Psychedelic Voyage, Vol. 2	(PV 002)	LP	1998
Psychosis From The 13th Dimension	(Orange Swirl Recordings OSR-01)	CDR	1998
Psychotic Moose And The Soul Searchers	(Psychotic Moose Records 101)	LP	1982 SC
NB: numbered edition of 500, exact repress (unnumbered) in 1999.			
Psychotic Reaction +10	(King KICP 2167)	CD	1991
Psychotic Reactions	(Planet X LP 04)	LP	1991
Psychotic Reactions - Early American Rock Groups	(Topline TOP 153)	LP	1986
Psych-Out (Original Soundtrack)	(Sidewalk T-5913)	LP	1967
Punk Classics	(Garageland #13)	CD	1995
Punk Classics, Vol. 1 - Punk Classics	(Garageband EP 1)	7" EP	1986
Punk Classics, Vol. 2 - Six More Punk Classics	(Garageband EP 2)	7" EP	1986
Punk Classics, Vol. 3 - Tunes From The Mushroom	(Garageband EP 3)	7" EP	1987
Punk Classics, Vol. 4 - Texas Punk	(Garageband EP 4)	7" EP	1987
Punk Classics, Vol. 5 - Six Wild Covers!	(Garageband EP 5)	7" EP	1987

Q

Quagmire # 1	(Finest Hour QCD 1001)	CD	2003
Quagmire # 2	(Finest Hour QCD 1002)	CD	2003
Quagmire # 3	(Finest Hour QCD 1003)	CD	2004
Quagmire # 4	(Finest Hour QCD 1004)	CD	2004
Quagmire # 5	(Finest Hour QCD 1005)	CD	2005
Quagmire # 6	(Finest Hour QCD 1006)	CD	2006
Quagmire # 7	(Finest Hour QCD 1007)	CD	2006
Quagmire # 8	(Finest Hour QCD 1008)	CD	2006
The Quill Records Story - The Best Of Chicago Garage Bands	(Collectables COL-CD-0662)	CD	1997
NB: Effectively reissued in 2010, with a few different tracks, as We're Gonna Change The World (Sundazed) LP/CD			

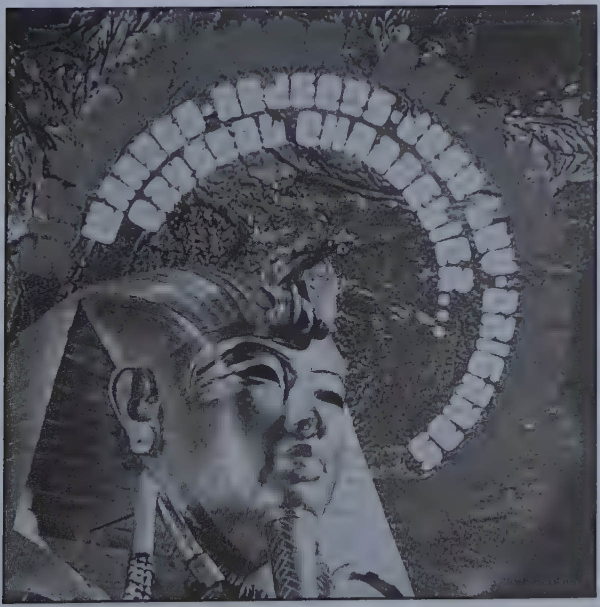
R

Rampart Records EP	(Bacchus Archives BA05)	7" EP	1995
Reading '68	(Empire 868-585)	LP	1968 R1-R2
Realistic Patterns	(Psychic Circle PCCD7018)	CD	2007
Realistic Patterns 2: Wednesday Morning Dew	(Psychic Circle PCCD7032)	CD	2009
Realities In Life	(No label no #)	LP	2000
Relative Distance - New England Garage Bands	(Stanton Park SRE 002)	LP	1993
Relics, Vol. 1	(dB dB102)	LP	1982 SC
Relics, Vol. 2	(Phorward PR 290)	LP	1990
Relics, Vol's 1 & 2	(RRCD 0008)	CD	1996
Required Etiquette	(Big Beat CDWIKD 224)	CD	2003

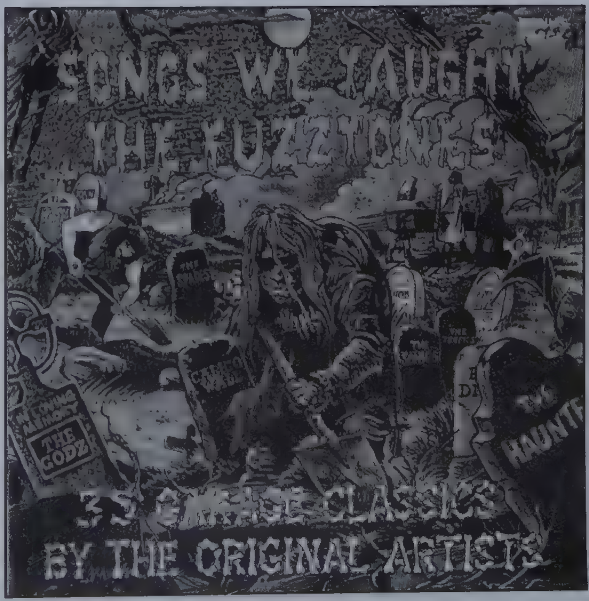
Resurrection - The Amplified Bible Of Heavenly Grooves
(Second Coming SEC 001CD) CD 200?
Return Of The Young Pennsylvanians
(Bona Fide BFR-16724-66) LP 1983 SC
Reverberation IV (Reverberation IV) CD 1994
Revolution (Original Soundtrack)
(United Artists UAS 5185) LP 1968
Riot City! (Satan SR-1003) LP 1985
Riot On Sunset Strip (Original Soundtrack)
(Tower T 5065) LP 1967 SC
Rock A Delics (Capitol ST-21.280 H) LP 1968 SC
NB: This is a Dutch-only compilation of US psychedelic bands on Capitol.
Rock Artefacts, Vol. 4: The 60s Part 2 (Legacy) LP 1991
Rockbusters - The Blockbusting Label Presents
(Epic XSB 139673) LP 1968
Rock 'N' Roll Project - A History Of Rock In Sioux Falls 1965-1967
(No label) CD 1993
Roof Garden Jamboree (IGL 103) LP 1967 R3
Root '66 - Minnesota Teen Bands (1964-1967) The Frozen Few
(Paraquat TP LP 84) LP 1984 SC

S

San Francisco International Pop Festival (w/poster)
(Colstar S/5001) LP 1968 R2
San Francisco Odds And Ends (200 hand numbered w/insert)
(Steppin' In Society Records) LP 199?
San Francisco Roots (Vault LP-119) LP 1968
San Francisco Sampler, Fall 1970
(San Francisco SD 158) LP 1970
The Savage Seven (Original Soundtrack)
(Atco SD 33-245) LP 1968
Scarey Business - 60s Punk From Titan, Modern and Downey Productions
(Big Beat CDWIKD 205) CD 2001
The Scorpio Records Story (Big Beat CDWIKD 129) CD 1994
The Scotty Story - Minnesota's Legendary '60s Rock Label!
(Arf! Arf! AA-043) CD 1993
Scream Loud!!! The Fenton Story
(Way Back 66021/23) 3-LP 2006
Scum Of The Earth, Vol. 1 (Killdozer KILL 001) LP 1984 R1
Scum Of The Earth (Weed RIZLA 001) LP 1994
Scum Of The Earth, Vol. 2 (Killdozer KILL 002) LP 1984 R1
Scum Of The Earth (The Complete Story)
(Sound Stories SS 011) 2-CD 1998
Searching For Love (Action AR 302) LP 1999
Seeds Turn To Flowers Turn To Dust
(Bacchus Archives BA 1133) LP/CD 1999
Sequoiah Stream (w/insert) (No label) LP 1971 R1*
The Seventh Son (Seventh Son LP 0001) LP 1999
SFO Music/Neenah Menasha Music (No label, no#) 4-LP 1967 R4
NB: Trident Productions Songwriters Songwriters Demo, 250 made, issued in box with inserts.


SIXTIES PUNK BALLADS SAMPLER LP.

Shadoks Music Compilation (Shadoks Music 036) CD 200?
Shadows Falling (Past & Present PAPRCD2060) CD 2004
Shaggerman Rock & Roll, Vol. 1 (Hero 001) CD 1995
Shaggerman Rock & Roll, Vol. 2 (Hero 002) CD 1995
Shindig! Presents It's Happening Volume One
(Shindig/Ikon No #) CD 2009
Shutdown '66 (Ernie Douglas ERN-66) LP 1991
Sick And Tired (Lanze Stroke 106) LP 2000
Sigh Cry Die (Arf! Arf! AACC-098) CD 2004
Sign Of Aquarius (Original Soundtrack)
(Adell ASLP-216) LP 1971
Signed, D.C. (Satan SR 666) LP 1984 SC
Sing Me A Rainbow - A Trident Anthology 1965-1967
(Big Beat CDWIK2 283) 2-CD 2008
Sixties Archive Vol. 1 - The Sound Of The Sixties
(Eva B3) CD 1991
Sixties Archive Vol. 2 - Texas Punk (Eva EVA B2) CD 1991
Sixties Archive Vol. 3 - Louisiana Punk (Eva EVA B7) CD 1991
Sixties Archive Vol. 4 - Florida & New Mexico Punk
(Eva B6) CD 1991
Sixties Archive Vol. 5 - U.S. Punk From The '60s
(Eva EVA B1) CD 1991
Sixties Archive Vol. 6 - Texas & Michigan Psychedelia
(Eva B8) CD 1991
Sixties Archive Vol. 7 - Michigan Punk (Eva B9) CD 1991
Sixties Archive Vol. 8 - Acid Trip & Heavy Sound For Psychic Minds
(Eva NR 763) CD 1992
The 60's Choice, Vol. 1 (GMG 75021) LP 1987 SC
The 60's Choice, Vol. 2 (GMG 75027) LP 1987 SC
The 60's Choice Collection Of Scarces Garage Records Vol's 1 And 2
(Eva EVA 325) CD 1992
Sixties Punk Ballads Sampler (Eva EVA 12060) LP 1987
60's Punk E.P., Vol. 1 (Moxie M-1007) 7" EP 1979
60's Punk E.P., Vol. 2 (Moxie M-1013) 7" EP 1979
60's Punk E.P., Vol. 3 (Moxie M-1034) 7" EP 1980
60's Punk E.P., Vol. 4 (Moxie M-1049) 7" EP 1988
NB: Series reissued as a 4-EP box set, Moxie Punk E.P. Box Set (Moxie BOX 1) 1988.
Sixties Rebellion, Vol. 1 - The Garage
(Way Back MMLP 66006) LP 1993
Sixties Rebellion, Vol. 2 - The Barn
(Way Back MMLP 66007) LP 1993
Sixties Rebellion, Vol's 1 & 2 - The Barn / The Garage
(Way Back MMCD 66006/7) LP/CD 1993
Sixties Rebellion, Vol. 3 - The Auditorium
(Way Back MMLP 66008) LP/CD 1993
Sixties Rebellion, Vol. 4 - The Go-Go
(Way Back MMLP 66009) LP/CD 1993
Sixties Rebellion, Vol. 5 - The Cave
(Way Back MMLP 66010) LP/CD 1993
Sixties Rebellion, Vol. 6 - The Biker
(Way Back MMLP 66011) LP/CD 1993
Sixties Rebellion, Vol. 7 - The Backyard Patio
(Way Back MMLP 66012) LP/CD 1994


SONGS WE TAUGHT THE FUZZTONES
THE GODZ
HAUNTED
35 GARAGE CLASSICS BY THE ORIGINAL ARTISTS
SONGS WE TAUGHT THE FUZZTONES CD.

Sixties Rebellion, Vol. 8 - Mondo Mutiny #1: The Love	(Way Back MMLP 65001)	LP/CD	1994
Sixties Rebellion, Vol. 9 - The Nightclub	(Way Back MMLP 66013)	LP/CD	1995
Sixties Rebellion, Vol. 11 - Psychedelia #1: Hydrogen Atom	(Way Back MMLP 67001)	LP/CD	1994
Sixties Rebellion, Vol. 12 - Demented	(Way Back MMLP 66014)	LP/CD	1995
Sixties Rebellion, Vol. 14 - The Basement	(Way Back MMLP 66015)	LP/CD	1996
Sixties Rebellion, Vol. 15 - Psychedelia #2: The Apple-Glass Syndrom	(Way Back MMLP 67002)	LP/CD	1996
Sixties Rebellion, Vol. 16 - The Living Room	(Way Back MMLP 66016)	LP/CD	1999
Sixties Years, Vol. 2 - French 60's EP Collection	(Magic 523302)	CD	1996
'69 Love-In	(Collectables COL-CD-0514)	CD	1995
Slowly Growing Insane	(Timothy's Brain TB 101)	CD	1994

NB: This is the CD version of Psychedelic Unknowns Vol. II.

So Cold!!!	(Frantic FRAN 8383CD)	CD	2007
Soft Sounds For Gentle People - Far Out And Beautiful Tracks From California '66-'71	(Pet Records 001)	CD	2003
Soft Sounds For Gentle People - 2	(Pet Records PET 002)	CD	2003
Soft Sounds For Gentle People - 3	(Pet Records PET 003)	CD	2004
Soft Sounds For Gentle People - 4	(Pet Records PET 005)	CD	2004
Soft Sounds For Gentle People - 5	(Pet Records PET 008)	CD	2010
Soft Sounds For Gentle People - He And She	(Pet Records PET 006)	CD	2008
Soft Sounds For Gentle People - Mystic Males	(Pet Records PET 004)	CD	2005
Soft Sounds For Gentle People - Sounds Of She	(Pet Records PET 007)	CD	2008
The Soma Records Story, Vol. 1 - Shake It For Me!	(Beat Rocket BR 111)	LP	1998
The Soma Records Story, Vol. 2 - Bright Lights, Big City!	(Beat Rocket BR 112)	LP	1998
The Soma Records Story, Vol. 3 - A Man's Gotta Be A Man!	(Beat Rocket BR 113)	LP	1998
Someone To Love: The Birth Of The San Francisco Sound	(Big Beat CDWIKD 170)	CD	1997
Some Songs Stuck In My Mind - Various	(Crazy Apple CRAP1020)	CD	2007
Songs Of Faith And Inspiration	(Orange Swirl OSR 02)	CDR	1998
Songs Of Faith And Inspiration	(Sound Stories SS012)	CD	200?
Songs We Taught The Fuzztones	(Way Back MMLP 66002)	2-LP/2-CD	1990
Son Of The Gathering Of The Tribe	(Bona Fide BF 20183)	LP	1983 SC
The Sound Of The Sixties	(Eva EVA 12021-22)	2-LP	1983

"SHE'S A PEST!"
TEENAGE SHUTDOWN!
18 REVVED-UP TEEN SWINGERS!

TEENAGE SHUTDOWN, VOL. 15 - SHE'S A PEST! LP.

Sound Of The Sixties: San Francisco Part 1	(Phantom PLP-1004)	LP	1985 SC
Sound Of The Sixties: San Francisco Part 2	(Phantom PLP-1005)	LP	1985 SC
Sound Of Young Sacramento	(Samco 05-11-07)	EP	2007
The Sound Of Young Sacramento	(Big Beat CDWIKD 195)	CD	2000
Soundsville!	(Design DLP-187)	LP	1965
The Stars That Play With Dead Jimi's Dice	(Twisted Village TW-1012)	LP	1993
Stompin' Time Again!	(X-Bat 5866)	CD	2000
Stoned Sixties: Children/Thursday's Children	(Collectables COL-CD-0600)	CD	1995
Storm In The Garage	(Akarma AK 274/3)	3-CD box	2003
The Stratford Right Records Story	(Collectables COL-0676)	CD	1996
Suburban Life	(Fossil 007)	LP	2007
Summer Of Service	(RPC 11461-11464)	2-LP	1968 R2
Sundazed Sampler, Vol. 1	(Sundazed SC PRO 01)	CD	1993
Sundazed Sampler, Vol. 2	(Sundazed SC PRO 02)	CD	1998
Sunny Spring Fever	(Mark)	LP	1971
The Super Set	(Columbia SS-600)	EP	1967
S.V.R. Rock Hits Of The Sixties	(SVR SVR 42441)	LP	1985
Swamp Rats vs. Unrelated Segments	(Eva EVA 12058)	LP	1986

T

Take The Brain Train To The Third Eye: Bud Mathis' Sunset Strip	(Bacchus Archives BA1147)	LP/CD	2000
Talking About The Good Times Volume One	(Arthur's Archives AA 101)	CDR	2001
Teen Blast USA! Volume #'1	(Gyro GR0001)	CD	2004
Teen Blast USA! Volume #'2	(Gyro GR0002)	CD	2004
Teenage Rebellion (Original Soundtrack)	(Sidewalk ST 5903)	LP	1967
Teenage Shutdown, Vol. 1 - Jump, Jive And Harmonize	(Teenage Shutdown TS 6601)	LP/CD	1998
Teenage Shutdown, Vol. 2 - You Treated Me Bad!	(Teenage Shutdown TS 6602)	LP/CD	1998
Teenage Shutdown, Vol. 3 - Things Been Bad	(Teenage Shutdown TS 6603)	LP/CD	1998
Teenage Shutdown, Vol. 4 - I'm A No-Count	(Teenage Shutdown TS 6604)	LP/CD	1998
Teenage Shutdown, Vol. 5 - Nobody To Love	(Teenage Shutdown TS 6605)	LP/CD	1998
Teenage Shutdown, Vol. 6 - I'm Down Today	(Teenage Shutdown TS-6606)	LP/CD	1998
Teenage Shutdown, Vol. 7 - Get A Move On!!	(Teenage Shutdown TS-6607)	LP/CD	1998
Teenage Shutdown, Vol. 8 - She'll Hurt You In The End	(Teenage Shutdown TS-6608)	LP/CD	1998
Teenage Shutdown, Vol. 9 - Teen Jangler Blowout!	(Teenage Shutdown TS-6609)	LP/CD	1998

TOBACCO A-GO-GO
NORTH CAROLINA ROCK-N-ROLL IN THE
SIXTIES

TOBACCO A-GO-GO, VOL. 1 LP.

Teenage Shutdown, Vol. 10 - The World Ain't Round, It's Square!
(Teenage Shutdown TS-6610) LP/CD 1998
Teenage Shutdown, Vol. 11 - Move It!
(Teenage Shutdown TS-6611) LP/CD 1999
Teenage Shutdown, Vol. 12 - No Tease...
(Teenage Shutdown TS6612) LP/CD 2000
Teenage Shutdown, Vol. 13 - I'm Gonna Stay
(Teenage Shutdown TS6613) LP/CD 2000
Teenage Shutdown, Vol. 14 - Howlin' For My Darlin'
(Teenage Shutdown TS6614) LP/CD 2000
Teenage Shutdown, Vol. 15 - She's A Pest!
(Teenage Shutdown TS6615) LP/CD 2000
Terry Lee Show WMCK (Keystone K111541-45) LP 1980
Texas Flashback, Vol. 1 - Dallas
(Texas Archive Recordings TAR 5) LP 1986
Texas Flashback (The Best Of) (Flashback 14) CD 1998
Texas Flashbacks, Vol. 1 (Antar TEXAS 1) LP 1986
NB: Reissue of Flashback Vol. 1, later reissued on CD (Way Back MMCD 66061) 199?
Texas Flashbacks, Vol. 2 (Antar TEXAS 2) LP 1986
NB: Reissue of Flashback Vol. 2, later reissued on CD (Way Back MMCD 66062) 199?
Texas Flashbacks, Vol. 3 (Antar TEXAS 3) LP 1986
NB: Reissue of Flashback Vol. 3, later reissued on CD (Way Back MMCD 66063) 1998
Texas Flashbacks, Vol. 4 (Antar TEXAS 4) LP 1986
NB: Reissue of Flashback Vol. 4, later reissued on CD (Music Mania MMCD 66064) 199?
Texas Flashbacks, Vol. 5 (Antar TEXAS 5) LP 1986
NB: Reissue of Flashback Vol. 5
Texas Flashbacks, Vol. 6 (Antar TEXAS 6) LP 1986
NB: Reissue of Flashback Vol. 6
Texas Flashbacks Volumes 1-6
(Psychic Circle PSYCHBOX5) 6-CD BOX 2010
Texas Music, Vol. 3 - Garage Bands And Psychedelia
(Rhino R2 71783) CD 1994
Texas Psychedelia From The Sixties (Eva 12057) LP 1986
Texas Punk From The Sixties (Eva 12006) LP 1982
Texas Punk From The Sixties, Vol 2 (Eva 12053) LP 1985
Texas Punk: 1966, Vol. 1 (Cicadelic CICLP-966) LP 1984
Texas Punk: 1966, Vol. 2 - Music From...The Outer Limits!
(Cicadelic CICLP-997) LP 1984
Texas Punk, Vol. 3 - The Sights And Sounds Of An Era
(Cicadelic CIC-995) LP 1984
Texas Punk, Vol. 4 - Dallas Psychedelic Gold From The 60's
(Cicadelic CICLP-994) LP 1984
Texas Punk, Vol. 5 - Journey To Pharaoh's Valley With The Headstones!
(Cicadelic CICLP-991) LP 1985
Texas Punk, Vol. 6 - Dallas, 1966
(Cicadelic CIC 981) LP 1986
Texas Punk, Vol. 7 - Featuring The Briks And The Chaparrals
(Cicadelic CIC-979) LP 1986
Texas Punk, Vol. 8 - Featuring The Briks And The Basement Wall
(Cicadelic CIC-978) LP 1986

TOOL SHED LP.

Texas Punk, Vol. 9 (Cicadelic CIC-971) LP 1987
Texas Punk, Vol. 10 - With S.J. And The Crossroads!
(Cicadelic CIC-970) LP 1987
Texas Reverberations
(Texas Archive Recordings TAR-1) LP 1982
Thank You Friends: The Ardent Records Story
(Big Beat CDWIK2 273) 2-CD 2008
Thee Unheard Of (Paradise Lost PLR 001) LP 1989
NB: Beware - this was a compilation scam. Supposedly unreleased acetates, they are actually obscure 45 tracks retitled and/or recredited to other artists.
Then And Now, Vol. 1
(San Francisco Sound SFS-03931) CD 1994
Then And Now, Vol. 2
(San Francisco Sound SFS-09932) CD 1994
There Goes The Neighborhood, Vol. 1
(Collectables COL-CD-0508) CD 1992
There Goes The Neighborhood, Vol. 3
(Cicadelic COL-CD-0542) CD 1993
The Thingies Have Arrived!!
(Collectables COL-CD-0716) CD 1998
Things Go Better With Coke
(Coca-Cola Company AT-134) CD 19??
Thirteen O'Clock Flight To Psychedelphia
(Collectables COL-CD-0714) CD 1998
30 Seconds Before The Calico Wall (Arf! Arf! AA-050) CD 1995
This Is Psychedelia (UK and US psych) (Union Square) (3-CD) 2007
Three O'Clock Merrian Webster Time
(Cicadelic CICLP-999) LP 1982
Time Mazine Compilation # 1 (No label no #) CD 2006
Time Mazine Compilation # 2 (No label no #) CD 2007
Time Mazine Compilation # 3 (No label no #) CD 2008
Time Mazine # 4 Autumn 2009 (No label no #) CD 2009
Time Won't Change My Mind (Lanze STROKE 104) LP 1999
Tobacco A-Go-Go, Vol. 1 (Blue Mold BMLP-101) LP 1984
Tobacco A-Go-Go, Vol. II (Blue Mold BMLP-103) LP 1987
Today Is Just Tomorrow's Yesterday Vol. 1 (Misty Lane 18)
(Misty Lane MISTY 068) CD 2003
Today Is Just Tomorrow's Yesterday Vol. 2 (Misty Lane 19)
(Misty Lane MISTY 073) CD 2005
Today Is Just Tomorrow's Yesterday Vol. 3 (Misty Lane 20)
(Misty Lane no #) CD 2006
Today Is Just Tomorrow's Yesterday Vol. 4 (Misty Lane 21)
(Misty Lane no #) CD 2007
The Together Sound Of Lehigh Valley
(Red Barn Farm 83071) LP 1971 R2
The Together Sound Of Reading (Airport 70870) LP 1970 R1
Tool Shed (RPC 91291) LP 1971 R3
Tool Shed (No label 19292) ?? 199?
NB: European reissue, 300 numbered copies.
Top Teen Bands Vol. 1 (Bud-Jet BJ-311) LP 1966 R1
Top Teen Bands Vol. 2 (Bud-Jet BJ-312) LP 1966 R1
Top Teen Bands Vol. 3 (Bud-Jet BJ-313) LP 1966 R1
NB: All three volumes repressed in 2003 (Bud-Jet BJ-311/213).

TYMES GONE BY

TYMES GONE BY LP.

Total Raunch	(Manic Mustang MMR1001)	LP	2004
Tougher Than Stains	(London Fog LF1)	LP	1995
Trash Box	(Hit Records CD BOXX 1)	5-CD	1997?
Trash Box (Pebbles Box Set - Box Of Trash) - Wild Psychotic Punk	(Ubik BOXX 1)	5-LP	1987 R1
Trash Box (Pebbles Box Set - Box Of Trash) - Wild Psychotic Punk	(Pebbles CDBOXX1)	5-CD	200?
Treasury of Great Contemporary Hits	(Dunhill DS 50057)	LP	1969
Treasury of Great Original Hits (2nd issue)	(Dunhill DS 50057)	LP	1972
The Trip (Original Soundtrack)	(Sidewalk ST-5908)	LP	1967
Trip In Tyme, Vol. 1	(Manic Mustang MMR1002)	CD	200?
Trip In Tyme, Vol. 2	(Manic Mustang MMR1003)	CD	200?
Trip In Tyme, Vol. 3	(Manic Mustang MMR1004)	CD	2006
Trip In Tyme, Vol. 4	(Manic Mustang MMR1005)	CD	2006
Trip In Tyme, Vol. 5	(Manic Mustang MMR1006)	CD	2009
The Tucson Sound - Think Of The Good Times 1960-68	(Bacchus Archives BA 002 LP)	LP	1992
Turds On A Bum Ride, Vol. 1	(Anthology ANT 1.22)	2-LP	1991
Turds On A Bum Ride, Vol. 2	(Anthology ANT 2.22)	2-LP	1991
Turds On A Bum Ride, Vol. 1 & 2	(Habla HBCD 2102-1/2)	2-CD	1989
Turds On A Bum Ride, Vol. 1 & 2	(Anthology ANT1/2)	2-CD	1991
Turds On A Bum Ride, Vol. 3	(Anthology ANT 3.11)	CD	1991
Turds On A Bum Ride, Vol. 4	(Anthology ANT 22.11)	CD	1995
Turds On A Bum Ride, Vol. 5	(Anthology ANT 32.11)	CD	1996
Turds On A Bum Ride, Vol. 6	(Anthology ANT. 33.11)	CD	1996
Turn To Stone	(Astray ASR501)	LP	2010
12 Groovy Hits, 12 Florida Bands	(Tener 154-155)	LP	1966 R3
20 Great Hits Of The 60's	(Cascade DROP 1007)	LP	1984
2131 South Michigan Avenue: 60s Garage & Psych From USA & Destination Records	(Sundazed SC 11201)	(2-CD)	2009
Tymes Gone By	(Action AR 301)	LP	1998

U

Undersound Uppersoul	(Stateside 2C162 92101/2)	2-LP	1970
Unissued Sixties Garage Acetates Volume One	(Norton ED-341)	LP	2009
Unissued Sixties Garage Acetates Volume Two	(Norton ED-342)	LP	2009
Unissued Sixties Garage Acetates Volume Three	(Norton ED-343)	LP	2009
Unissued Sixties Garage Acetates Volume Four	(Norton ED-344)	LP	2009
Unknown Legends Of Rock 'N' Roll (promo CD with book)	(Miller Freeman no #)	CD	1998
Up All Night	(Past & Present PAPRCD2104)	CD	2009
Up From The Grave	(Frantic FRAN 5353CD)	CD	2009
Uptight Tonight: The Ultimate 60s Garage Collection	(Big Beat CDWIKD 255)	CD	2005

VICTIMS OF CIRCUMSTANCES

VICTIMS OF CIRCUMSTANCES, VOL. 1 LP.

Urban Spacemen And Wayfaring Strangers (promo CD with book)	(Miller Freeman no #)	CD	2000

V

Valley Of The Son Of The Gathering Of The Tribe	(GOTT 3)	LP	1985
The Vanguard Folk Rock Album	(Big Beat CDWIKD 248)	CD	2005
Victims Of Circumstances, Vol. 1	(Stop It Baby! STOP 06)	LP	1989
Victims Of Circumstances, Vol. 2	(Bonanza Showcase SHOW 9101)	LP	1994
Vile Vinyl, Vol. 1	(High Noon HIN LP 001)	LP	1985
Vile Vinyl, Vol. 2	(High Noon HIN LP 002)	LP	1985
Vile Vinyl	(Tinfoil Daffodil)	CD	2000
Vintage Psychedelia From The Music City	(Yellow SPV 92922 CD)	CD	2008
Vision Of Rarities From The 60th and 70th	(Red Fox Records RF622)	CD	2002

W

Wail On The Beach!	(Satan SR-1004)	LP	1987
Wailin' In West Covina	(Bacchus Archives BA1128)	LP	1998
Washington D.C. Garage Band Greats!	(Cicadelic CIC-986)	LP	1986
Wavy Gravy Vol. 1 - For Adult Enthusiasts	(Beware 001)	LP	1991

NB: Reissued on CD with some differences (Beware CD 001/999) 199?.

Wavy Gravy Vol. 2 - Four Hairy Policemen	(Beware 999)	LP	1991

NB: Reissued on CD with some differences (Beware CD 002) 19??.

We're Gonna Change The World	(Sundazed LP 5309)	LP	2009
We're Gonna Change The World	(Sundazed SC 11209)	CD	2009
The West Coast East Side Sound, Vol. 1	(Varese-Saraband VSD-6017)	CD	1999
The West Coast East Side Sound, Vol. 2	(Varese-Saraband VSD-6018)	CD	1999
The West Coast East Side Sound, Vol. 3	(Varese-Saraband VSD-6019)	CD	1999
The West Coast East Side Sound, Vol. 4	(Varese-Saraband VSD-6020)	CD	1999
West Coast Love-In	(Vault LP-113)	LP	1967
What A Way To Come Down	(Big Beat CDWIKD 173)	CD	1997
What A Way To Die	(Satan SR 1313)	LP	1983
When The Time Runs Out (Minnesota vs Michigan)	(Reverendo Moon RMR 002)	LP	1995
Where It's At: 'Live' At The Cheetah	(Audio Fidelity AFSD 6168)	LP	1966

VILE VINYL VOL. 1
RARE, WILD, PRIMITIVE MID-SIXTIES GARAGE
UNDEAD

VILE VINYL, VOL. 1 LP.

Where The Action Is! Los Angeles Nuggets 1965-1968	(Rhino 8122-79858-6)	4-CD	2009
White Lace & Strange	(Psychic Circle PCCD 7005)	CD	2007
White Lace & Strange Volume 2: The Room Of Loud Sound	(Psychic Circle PCCD 7020)	CD	2008
White Whale Story, Vol 1: In The Garden	(Rev-Ola CRREV44)	CD	2004
White Whale Story, Volume 2: Out Of Nowhere	(Rev-Ola CRREV82)	CD	2004
Who Needs Tomorrow	(Psychic Circle PCCD7008)	CD	2007
Who Needs Tomorrow Vol. 2: I Gotta Be Me	(Psychic Circle PCCD7025)	CD	2008
Who Would Have Thought	(Past and Present PAPRBOX09)	3-CD	2004
The Wild Angels (Original Soundtrack)	(Tower T-5043)	LP	1966 SC
The Wild Angels Vol. 2 (Original Soundtrack)	(Tower T-5056)	LP	1967 SC
Wild! Wild!! Wild!!!	(Norton 45-032)	7" EP	1995
Wild In The Streets (Original Soundtrack)	(Tower SKAO-5099)	LP	1968
Wild Racers (Original Soundtrack)	(Sidewalk ST-5914)	LP	1969 SC
Wild Thing	(Warner Bros. LSM 731)	LP	1980
Williamsport, PA 1968	(Empire 513/14)	LP	1968 R1
Winning Sides #1	(Hip Shake SSR 997)	LP	2004
Winning Sides #2	(Hip Shake SSR 996)	LP	2005
With Love, A Pot Of Flowers	(Mainstream 56100)	LP	1967 R1
Woodstock	(Cotillion SD 3-500)	3-LP	1970
Woodstock Two	(Cotillion SD 2-400)	2-LP	1971
Woodstock 40 Years On: Back To Yasgur's Farm	(Rhino 8122-79859-7)	6-CD	2009
Wone - The Dayton Scene	(Prism PR-1966)	LP	1966 R1-R2
The Wordd Is Love	(Collectables COL 0683)	CD	1998
World In Sound Tracks	(World In Sound Records WIS-1967)	CD	200?
World Of Acid	(Parallel World PW 4-1/2)	LP	1998
Wyld Sydes Vol.1	(Retro Gene 1001)	CD	2006
Wyld Sydes Vol.2	(Retro Gene 1002)	CD	2006
Wyld Sydes Vol.3	(Retro Gene 1003)	CD	2006
Wyld Sydes Vol.4	(Retro Gene 1004)	CD	2006
Wyld Sydes Vol.5	(Retro Gene 1005)	CD	2007
Wyld Sydes Vol.6	(Retro Gene 1006)	CD	2008
Wyld Sydes Vol.7	(Retro Gene 1007)	CD	2008
Wyld Sydes Vol.8	(Retro Gene 1008)	CD	2008
Wyld Sydes Vol.9	(Retro Gene W1006)	CD	2008

Y

Ya Gotta Have... Moxie, Vol. 1	(AIP/Moxie AIPCD 1059)	2-CD	1998
Ya Gotta Have Moxie, Vol. 2	(AIP AIPCD 1062)	2-CD	1999
Yeah Yeah Yeah	(Arf! Arf! Cheep! Cheep! AACC - 075)		1999

FOUR HAIRY POL
WAVY GRAVY

WAVY GRAVY VOL. 2 - FOUR HAIRY POLICEMEN LP.

Yesterday's Dawn	(Fossil 006)	LP	2007
You Ain't Gonna Bring Me Down To My Knees - The Strafford/Right Records Story (1965 - 1969)	(Collectables COL-CD-0676)	CD	1996
You Got Yours! East Bay Garage	(Big Beat CDWIKD 268)	CD	2007
You're Playing With Fire	(Lanze STROKE 109)	LP	2003
You're So Square	(Lanze STROKE 107)	LP	2002
Your Mind Works In Reverse	(Collectables COL 0713)	CD	1998

Z

Zabriskie Point	(MGM SE-4668)	LP	1970
Zebra Selection	(Drocer WB-2629)	LP	1968 R2-R3

* see the main text for descriptions of these albums.

WORLD OF ACID

WORLD OF ACID LP.

ZABRISKIE POINT (ORIGINAL SOUNDTRACK) LP.

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SOUNDTRACK

A SEA FOR YOURSELF (Original Soundtrack - 2nd Pressing) LP.

GATHERING! (Comp LP).

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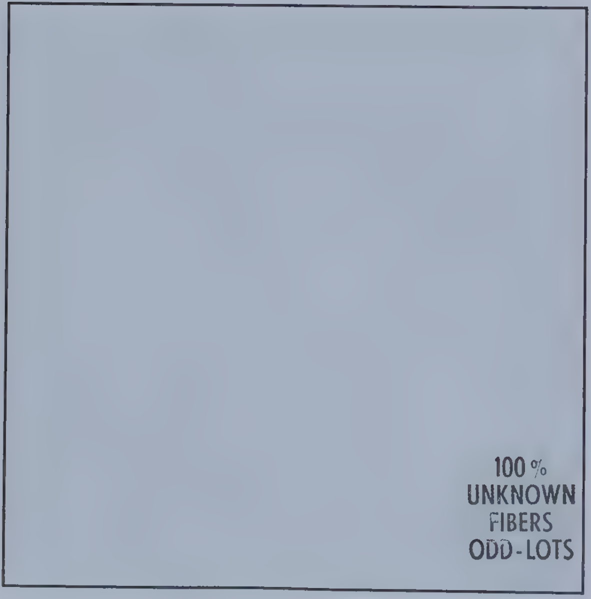
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ODD-LOTS

100% UNKNOWN FIBERS ODD-LOTS (Comp LP).

Vol.
II
60s Carolina Psychedelia

TOBACCO A-GO-GO, VOL. II LP.

20 FAVOURITE ALBUMS FROM THE BOOK

Clark Faville

Anonymous	*Inside The Shadow*
Blue Cheer	*OutsideInside*
The Byrds	*Younger Than Yesterday*
Captain Beefheart & The Magic Band	*Safe As Milk*
Christopher	*Christopher* (Metromedia)
Alice Cooper	*School's Out*
Creedence Clearwater Revival	*Cosmo's Factory*
The Fallen Angels	*It's A Long Way Down*
Highway	*Highway*
Jefferson Airplane	*Surrealistic Pillow*
Kak	*Kak*
Moby Grape	*Moby Grape*
Mu	*Mu* (RTV)
Public Nuisance	*Gotta Survive*
Relatively Clean Rivers	*Relatively Clean Rivers*
Stalk-Forrest Group	*St. Cecilia*
Steppenwolf	*7*
13th Floor Elevators	*Easter Everywhere*
Tripsichord	*Tripsichord*
Various Artists	*San Francisco Sound: Fifth Pipedream Vol. 1*

Max Waller

Baroques	*The Baroques*
Blue Cheer	*OutsideInside*
Blues Magoos	*Electric Comic Book*
Country Joe & The Fish	*Electric Music For The Mind & Body*
Electric Prunes	*Underground*
Flat Earth Society	*Waleeco*
Freeborne	*Peak Impressions*
Gurus	*The Gurus Are Here*
Human Beinz	*Evolutions*
Iron Butterfly	*In-A-Gadda-Da-Vida*
Litter	*Distortions*
Lollipop Shoppe	*Just Colour*
Morgen	*Morgen*
NGC-4594	*Unreleased LP* (Smash)
Quicksilver Messenger Service	*Quicksilver Messenger Service* (1st LP)
Raik's Progress	*Sewer Rat Love Chant* (Sundazed Retrospective)
Rising Storm	*Calm Before...*
Tangerine Zoo	*Outside Looking In*
Touch	*Touch* (Coliseum/Deram)
The Ultimate Spinach	*The Ultimate Spinach* (1st LP)

Gray Newell

The Beacon Street Union	*The Eyes of the Beacon Street Union*
The Beau Brummels	*Triangle*
Tim Buckley	*Hello & Goodbye*
The Byrds	*Notorious Byrd Bros*
The Chocolate Watch Band	*The Inner Mystique*
Clear Light	*Clear Light*
Country Joe & the Fish	*Electric Music For The Mind & Body*
The Doors	*Strange Days*
The Electric Prunes	*Underground*
The Fallen Angels	*It's A Long Way Down*
Fever Tree	*Fever Tree*
The Grateful Dead	*Grateful Dead*
The Jefferson Airplane	*Crown of Creation*
Love	*Forever Changes*
Moby Grape	*Moby Grape*
The Seeds	*Future*
The Peanut Butter Conspiracy	*The Great Conspiracy*
The Strawberry Alarm Clock	*Wake Up It's Tomorrow*
The Ultimate Spinach	*Behold & See*
The West Coast Pop Art Experimental Band	*A Child's Guide to Good and Evil*

Bill Allerton

Blues Magoos	*Basic*
Buffalo Springfield	*Buffalo Springfield Again*
The Byrds	*Notorious Byrd Bros*
CA Quintet	*Trip Thru Hell*
Captain Beefheart & The Magic Band	*Safe As Milk*
Country Joe & The Fish	*Electric Music For The Mind & Body*
Electric Flag	*The Trip* (soundtrack)
Merrell Fankhauser/HMS Bounty	*Things*
Barry Goldberg	*Reunion*
The Grateful Dead	*Grateful Dead*
Randy Holden	*Population II*
Human Beinz	*Evolutions*
Love	*Forever Changes*
Steve Miller Band	*Sailor*
Mountain	*Nantucket Sleighride*
Quicksilver Messenger Service	*Quicksilver Messenger Service* (1st LP)
Seeds	*Web Of Sound*
13th Floor Elevators	*Bull Of The Woods*
The Velvet Underground	*The Velvet Underground & Nico*
The West Coast Pop Art Experimental Band	*Part One*

Vernon Joynson

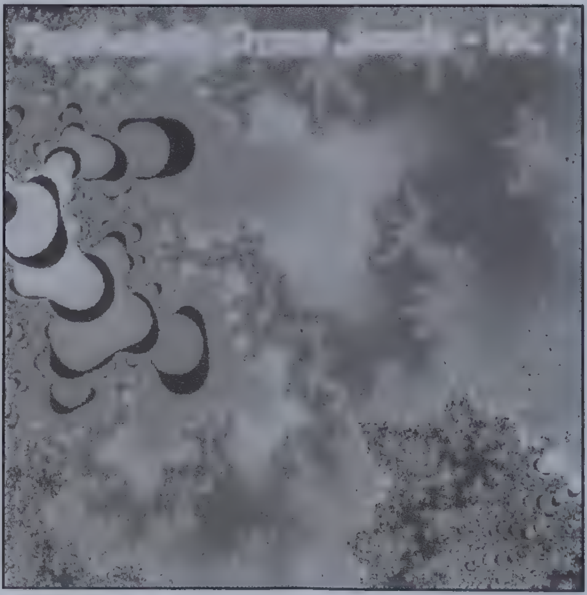
Country Joe & The Fish	*Electric Music For The Mind & Body*
The Golden Dawn	*A Power Plant*
The Ill Wind	*Flashes*
The Jefferson Airplane	*After Bathing At Baxters*
The Jefferson Airplane	*Crown of Creation*
Kak	*Kak*
Love	*Forever Changes*
Mad River	*Mad River*
The Moving Sidewalks	*Flash*
The Nazz	*Nazz* (1st LP)
Neighb'rhood Childr'n	*The Neighb'rhood Childr'n*
Quicksilver Messenger Service	*Quicksilver Messenger Service* (1st LP)
Quicksilver Messenger Service	*Just For Love*
Steppenwolf	*Monster*
13th Floor Elevators	*The Psychedelic Sounds Of The 13th Floor Elevators*
The Ultimate Spinach	*The Ultimate Spinach* (1st LP)
The United States Of America	*The United States Of America*
The Velvet Underground	*The Velvet Underground & Nico*
Whistler, Chaucer, Detroit & Greenhill	*The Unwritten Works Of Geoffrey, Etc...*
Zoldar & Clark	*Zoldar & Clark*

Ivor Trueman

The Byrds	*Notorious Byrd Brothers*
Captain Beefheart	*Strictly Personal*
Country Joe & The Fish	*Electric Music For The Mind & Body*
Faine Jade	*Introspection*
The Fugs	*The Fugs First Album*
Funkadelic	*Free Your Mind And Your Ass Will Follow*
Grateful Dead	*Anthem Of The Sun*
Grateful Dead	*Aoxomoxoa*
Jefferson Airplane	*After Bathing At Baxter's*
MC5	*Kick Out The Jams*
Moby Grape	*Moby Grape*
The Monkees	*Head*
The Monks	*Black Monk Time*
Red Crayola	*The Parable Of Arable Land*
The Sonics	*Here Are....*
The Standells	*Dirty Water*
The Stooges	*The Stooges*
The 13th Floor Elevators	*The Psychedelic Sounds Of The 13th Floor Elevators*
Various Artists	*Nuggets (4-CD Box)*
Link Wray	*The Original Rumble (Retrospective)*

Gear Fab LP/CD Catalogue:

Artist	Album	Format	Cat No.	Year
A Cid Symphony	A Cid Symphony	2-CD	GF-135	1999
After All	After All	CD/LP	GF-161	2000
American Blues Exchange	Blueprints	CD/LP	GF-120	1998
Astral Scene	Astral Projection	CD/LP	GF-153	2000
Bachs	Out Of The Bachs	CD/LP	GF-211	2004
Bards	The Moses Lake Recordings	CD/LP	GF-183	2002
Big Boy Pete	The Margetson Demos	CD	GF-206	2002
Big Boy Pete	Return To Catalonia	CD	GF-139	1999
Big Boy Pete	Summerland	CD	GF-147	2000
Big Boy Pete	World War IV	CD/LP	GF-157	2000
Big Lost Rainbow	Big Lost Rainbow	CD	GF-118	1998
Bill Bissett & The Mandan Massacre	Awake In The Red Desert	CD	GF-169	2001
Bill Holy's ® Dreamies	Program 10 & 11	CD	GF-146	2000
Bittervetch	1	CD	GF-217	2005
Blessed End	Movin' On	CD	GF-112	1998
Blind Ravage	Blind Ravage	CD	GF-228	2007
Blue Max	Limited Edition	CD	GF-203	2003
Blues Train	The Blues Train	CD/LP	GF-158	2000
Boa	Wrong Road	CD/LP	GF-113	1998
Bokaj Retseim	Bokaj Retseim	CD	GF-150	2000
Bump	Bump	CD/LP	GF-142	2000
Cannabis	Joint Effort	CD	GF-114	1998
Challengers	Challengers	CD/LP	GF-186	2002
Chaplin Harness	Chaplin Harness	CD	GF-237	2009
Children	Rebirth + 16	CD/LP	GF-187	2002
Chirco	The Visitation	CD	GF-130	1999
Christopher	Christopher	CD	GF-108	1997
Circus	Circus	CD	GF-162	2000
Clockwatchers	The Clockwatchers	LP	GF-201	2002
Crazy People	Bedlam	CD	GF-156	2000
Cykle	Featuring The Young Ones	CD/LP	GF-106	1997
David	David	CD	GF-163	2001
Day Blindness	Day Blindness	CD	GF-184	2002
Deerfield	Nil Desperandum	CD	GF-148	2000
Diamondhead	Diamondhead	CD	GF-209	2004
Douglas Fir	Hard Heartsingin'	CD/LP	GF-149	2000
Dragonfly	Dragonfly	CD	GF-208	2004
Earthen Vessel	Everlasting Life	CD/LP	GF-127	1999
The Echo Band	Complete Recordings	CD	GF-195	2002
Elderberry Jak	Long Overdue	CD/LP	GF-178	2001
The Elders	Loading For The Answer	CD	GF-244	2010
Ellison	Ellison	CD	GF-144	2000
Elysian Field	Elysian Field	CD/LP	GF-140	1999
Eternity's Children	The Lost Sessions	CD	GF-200	2003
Fever Tree	San Francisco Girls	CD	GF-199	2003
Froggie Beaver	From The Pond	CD/LP	GF-133	1999
Gandalf The Grey	Grey Wizard Am I	CD/LP	GF-202/208	2003
Gandalf The Grey	The Tin Angel	CD	GF-212	2005
Goliath	Goliath	CD	GF-238	2009
Good Dog Banned	Good Dog Banned	CD	GF-125	1999
Grapes Of Wrath	1965-1971	CD	GF-126	1999
Haymarket Square	The Magic Lantern	CD	GF-176	2001
High Treason	High Treason	CD/LP	GF-165	2001
Horses	Horses	CD	GF-201	2003
The Hustlers	The Hustlers	CD	GF-204	2002
Ivory	Ivory	CD	GF-182	2002
Jeremy Doormouse	Toad	CANCELLED	GF-171	2001
Jonathan & Charles	Another Week To Go	CD	GF-210	2004
Keyes	Complete Recordings	CD	GF-233	2008
Kopperfield	Tales Untold	CD	GF-164	2001
Perry Leopold	Experiment In Metaphysics	CD	GF-122	1998
Perry Leopold	Christian Lucifer	CD/LP	GF-141	1999
Leslie's Motel	Dirty Sheets	CD	GF-235	2009
Los Checkmates	With The Checkmates	CD	GF-181	2001
Lumbee	Overdose	CD/LP	GF-166	2001
Magic	Enclosed	CD/LP	GF-116	1998
Majic Ship	Complete Authorised Recordings 1966-1970	CD/LP	GF-107	1997
Majic Ship	Majic Ship	CD	GF-215	2005
Mason	Harbour	CD/LP	GF-137	1999
Maypole	The Real	CD	GF-219	2005
Maypole	Fallen Angels	CD	GF-232	2008
Merkin	Music From Merkin Manor	CD	GF-109	1997
Milkwood Tapestry	Milkwood Tapestry	CD/LP	GF-179	2001
Peter Miller	Summerland	CD	GF-147	2000
Mock Duck	Test Record	CD	GF-154	2000
Monocles	Spider, Fly, Boogie Man	CD	GF-231	2008
More Psychedelic Guitar/The Underground: Psychedelic Visions		2-CD	GF-242	2009
Mountain Bus	Sundance	CD	GF-115	1998
Mourning Dayze	The Lost Recordings	CD	GF-225	2007
Mouzakis	Magic Tube + 14	CD	GF-229	2007
Neutral Spirits	Neutral Spirits	CD/LP	GF-198	2003
Nosy Parker	Nosy Parker	CD	GF-189	2002
Michael Oosten	Michael Oosten	CD/LP	GF-132	1999
Ouda	Freak Out Total!!	CD	GF-174	2001
Oxfords	Flying Up Through The Sky	CD	GF-168	2001
Oxfords	Flying Up Through The Sky Pt 2	CD	GF-226	2007
Paper Garden	Paper Garden Presents	CD	GF-194	2002
Palace Guard	Palace Guard	CD	GF-196	2003
Palace Guards	The Complete Recordings	CD	GF-224	2006
Panicks	The Complete Recordings	CD	GF-236	2009
Psychedelic Crown Jewels, Vol. 1		CD	GF-104	1997
Psychedelic Crown Jewels, Vol. 2		CD	GF-123	1999
Psychedelic Crown Jewels, Vol. 3		CD	GF-155	2000
Psychedelic States:	Alabama In The 60's, Vol. 1	CD/LP	GF-180	2001
Psychedelic States:	Alabama In The 60's, Vol. 2	CD	GF-192	2002
Psychedelic States:	Arkansas In The 60's, Vol. 1	CD	GF-222	2006



PSYCHEDELIC CROWN JEWELS, VOL. 1 CD.

PSYCHEDELIC STATES
FLORIDA
in the 60s

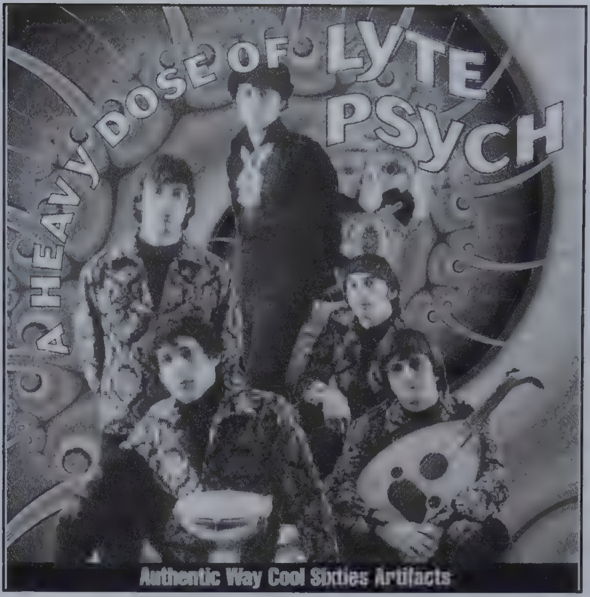
PSYCHEDELIC STATES: FLORIDA IN THE 60'S, VOL. 1 LP.

Psychedelic States:	Colorado In The 60's, Vol. 1	2-CD	GF-227	2007
Psychedelic States:	Florida In The 60's, Vol. 1	CD/LP	GF-159	2000
Psychedelic States:	Florida In The 60's, Vol. 2	CD/LP	GF-167	2001
Psychedelic States:	Florida In The 60's, Vol. 3	CD	GF-175	2001
Psychedelic States:	Georgia In The 60's, Vol. 1	CD	GF-177	2001
Psychedelic States:	Illinois in The 60's, Vol. 1	CD	GF-207	2004
Psychedelic States:	Indiana In The 60's, Vol. 1	CD	GF-220	2006
Psychedelic States:	Mississippi In The 60's, Vol. 1	CD	GF-239	2009
Psychedelic States:	New York In The 60's, Vol. 1	CD	GF-185	2002
Psychedelic States:	New York In The 60's, Vol. 2	CD	GF-190	2002
Psychedelic States:	Ohio in The 60's, Vol 1	CD	GF-213	2005
Psychedelic States:	Ohio in The 60's, Vol 2	CD	GF-214	2005
Psychedelic States:	Ohio in The 60's, Vol 3	CD	GF-218	2005
Psychedelic States:	Texas in The 60's, Vol 1	CD	GF-197	2003
Psychedelic States:	Wisconsin in The 60's, Vol	CD	GF-234	2008
Pugsley Munion	Pugsley Munion	CD	GF-143	2000
Rhubarb's Revenge	Confessions	CD	GF-128	1999
Rock Island	Rock Island	CD	GF-243	2010
Rodney and The Blazers	Rodney and The Blazers	CD	GF-152	2000
Rugbys	Rugbys	CD	GF-230	2008
Salem Mass	Witch Burning	CD	GF-117	1998
Seompi	Summer's Comin' On Heavy	CD/LP	GF-136	1999
Shadrack	Chameleon	CD/LP	GF-110	1997
Shag	1969	CD	GF-216	2005
Short Cross	Arising	CD/LP	GF-119	1998
Sigmund Snopek III	Virginia Woolf	CD/LP	GF-160	2000
Sky Farmer	Sky Farmer	CD	GF-191	2002
Sleepy John	Sleepy John	CD	GF-205	2004
Soul Inc.	Vol 1: 1964-1969	CD/LP	GF-134	1999
Soul Inc.	Vol 2: 1965-1969	CD/LP	GF-138	1999
Soundsations	Shout & The Ramrods Complete Recordings	CD	GF-170	2001
Soup	Soup	CD/LP	GF-145	2000
Stack	Above All	CD	GF-111	1997
Stone Garden	Stone Garden	CD	GF-188	2002
Sweet Marie	Stuck In Paradise	CD	GF-172	2001
T. Swift & The Electric Bag	Are You Experienced?	CD/LP	GF-173	2001
Tangerine	The Peeling Of?	CD/LP	GF-131	1999
Tarbaby	February	CD	GF-241	2010
Tayles	Who Are These Guys?	CD/LP	GF-121	1998
Tongue	Keep On Truckin'	CD/LP	GF-151	2000
Tormentors	Hanging 'Round	CD	GF-240	2009
Touch	Street Suite	CD/LP	GF-105	1997
Turnquist Remedy	Iowa By The Sea	CD	GF-223	2006
Unfoldong	How To Have A Freak Out Party	CD	GF-221	2006
Wakefield	The Lost Warthog Tapes	CD	GF-193	2002
Wizard	The Original Wizard	CD	GF-124	1999
Yancy Derringer	Openers	CD/LP	GF-129	1999

Vernon Joynson, June 2010
Courtesy of Gear Fab.

Eat the Day
Larry and Myra

THE ALIEN NATION (Larry and Myra) - Eat The Day LP.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SONGS OF PROTEST AND ANTI-PROTEST
CHRIS LUCEY

CHRIS LUCEY - Songs Of Protest And Anti-Protest LP.

Specialist Reissue Labels For Artists In This Book

Abraxas Records, Via Aretina 25, 50069 Sieci (Firenze), Italy (www.abraxasrecords.com)
Acadia, London, UK (imprint of Evangeline Records)
Ace Records (sub-label of Chiswick Records), 42-50 Steele Road, London, Greater London, NW10 7AS, UK (www.acerecords.co.uk)
Acid Symposium P.O. Box 34201, Athens, Greece 10029
Acme Records, P.O. Box 138, Hastings, East Sussex, TN34 3WJ, UK (www.acmerecords.co.uk)
Air Mail Recordings, 2-2-34-#103 Kamitakaido Suginami-ku, Tokyo, Japan 168-0074 Tel: (+81)3-5357-3034 (www.airmailrecordings.com)
Akarma (sub-label of Comet), La Spezia, Italy
Anopheles Records, PO Box 170045 - San Francisco, CA 94117, USA (www.anophelesrecords.com)
Arf! Arf! Records, PO Box 465, Middleborough, MA 02346, USA (www.arfarfrecords.com)
Ascension Records, P.O. Box A2155, Sydney, NSW, Australia 2000 (www.ascensiomrecords.com)
Ash Records, UK (www.ashrecords.com)

Bacchus Archive Records (part of Dionysus Records), California, USA (www.dionysusrecords.com)
Bam Caruso Records, RPM Productions Ltd, P.O. Box 158, Chipping Norton, Oxfordshire, UK, OX7 5ZL (now an imprint of RPM Productions and part of Cherry Red group) Tel: 01608 643738 (www.cherryred.co.uk/rpm/bam.htm)
Bear Family Records, P.O. Box 1154, Hambergen, Niedersachsen, Germany 27727 Tel: +49 4748 8216-0 (www.bear-family.de)
Beatball Records, BF. 1245-1 Baek Seok-Dong, Il Sang-Gu, Ko Yang-Si, Kyong Gi-Do, Seoul, South Korea 411-360 Tel: +82 (0) 31 908 8685 (www.beatballrecords.com)
Beat Goes On Records (BGO), 7 St Andrews St North, Bury St Edmunds, Suffolk, IP33 1TZ, UK (e-mail:bgo-records.com)
Beat Rocket (subsidiary of Sundazed Records - see their web site)
Big Beat Records (subsidiary of Ace Records), 48-50 Steele Road, London NW10, UK (www.acerecords.co.uk)
Black Rose Records, Germany (now defunct)
Break-A-Way Records, Talstrasse 9, 57339 Erndtebruck, Germany (www.break-a-way.de)
Bona Fide Records (bonafiderecords.blogspot.com)
Buy Or Die (German label, distributed by Green Tree Records, sub label of TRC Records)

Captain Trip Records, Minamikoiwa 3-17-14, Edogawa, Tokyo, Japan 133-0056 Tel: +81 (0)3-3659-5165 (www.captaintrip.co.jp)
Castle Music, Sanctuary House, 45-53 Sinclair Road, London, W14 0NS, UK (now defunct)
Charly Records (sub label of Snapper), 1 Star Street, London W2 1QD, UK Tel: +44 (0)20 7563 5500 (www.charly.co.uk)
Cherry Red Records, Long Island House, Warple Way, Acton, Greater London, W3 ORG, UK, Tel: +44 020 8740 4110 (www.cherryred.co.uk)
Cicadelic Records, P.O. Box 30054, Tuscon, AZ 85751, USA (www.cicadelic.com)
Classic Records, 1027 North Orange Drive, Los Angeles, CA 90038-2317, USA (www.classicrecords.com)
Collectables, 60 Portland Road, West Conshohocken, PA 19428, USA (www.oldies.com)
Collectors' Choice, P.O. Box 838, Itasca, IL 60143, USA (www.ccmusic.com/www.myspace.com/collectorschoicemusic)
Crypt Records, P.O. Box 111009, Brooklyn, NY 11211, USA Tel: (718) 388-1180 (www.cryptrecords.com)

Decal Records, UK
Del Val Records (now defunct)
Demon Music Group, 33 Foley Street, London, W1W 7TL, UK (www.demonmusicgroup.co.uk)
De Stijl Records (www.destijlrecords.com)
Dharmaware Records (www.dharmaware.com)
Dig Music, San Francisco, CA, USA (www.digmusic.com)
Disques Mérite, 4886 Boulevard St-Charles Suite 250-B Pierrefonds, QC, H9H 3E2, Canada Tel: +1-514-337-9500 (www.disquesmérite.com)

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NGC 4594.

Distortions Records, PO Box 57050, Philadelphia, PA 19111, USA (www.distortionsrecords.com)
Drag City Records, 2000 West Carroll Avenue #201 Chicago, IL 60647, USA Tel: (312) 455-1015 (www.dragcity.com)
Dropout Records, UK (now defunct)

Earmark Records, Via Aretina 25 Sieci, Toscana, Italy 50069 Tel: +39 055 839211 (www.abraxasrecords.com) (imprint of Abraxas Records)
Edsel Records, London, UK (part Demon Music Group)
Enigma Retro Records (sub label of Enigma Records), Torrance, CA, USA (now defunct)
Era Records, Hollywood, CA, USA (part of K-Tel International Records group)
Erebus Records, UK
Esoteric Records, UK (www.esotericuk.net)
Estrella Records, 1 N Egg Harbor Rd, Hammonton, NJ 08037, USA Tel: 609-704-7290
Eva Records (sub label of Lolita Records), 10, rue de L'Ouest, Paris, Île-de-France, 75014, France (now defunct)
Evangeline Records, Executive Suite, Northway House, 1379 High Road, London, N20 9LP, UK (www.evangeline.co.uk)

Fallout Records, UK (now defunct)
Fan Club Records (a division of New Rose Records)
Fanny Records, Belgium (now defunct)
5 Hours Back, London, UK (now defunct)

4 Men With Beards, P.O. Box 2947, San Francisco, CA 94126, USA (www.runtdistribution.com)
Flash Records (now defunct)
Flashback Records, USA (now defunct)
Flashback Records (part of Rhino Entertainment Group), 3400 West Olive Avenue, Burbank, CA 91505, USA Tel: (800) 546-3670 (www. flashback-records.com)
Frantic Records, California, USA
Fuel 2000, Hollywood, CA, USA (www.fuel2000.com) (label imprint of Varese Sarabande Records)

Gear Fab Records, P.O. Box 621155, Littleton, CO 80162-1155, USA (www.swiftsite.com/gearfab)
Get Back Records, Via Aretina 25, Sieci, Toscana, 50069, Italy (www.abraxasrecords.com/)
Get Hip Records, Columbus & Preble Avenue, Pittsburgh, PA 15233, USA Tel: +1-412-231-4766 (www.gethip.com)
Glass Records, London, UK (now defunct)
Golden Classics Rebirth, Germany
Guerssen Records, Plaça Amics de Lleida, Lleida, Catalunya, Spain 25008 Tel: +34 (0)973 725 559 (www.guerssen.com)

Hallmark Records (budget label, sub label of Pickwick Records)
Heyoka Records, UK (now defunct)
Hidden Vision Records, Tucson, Arizona, USA (www.hiddenvision.com)
Hi Horse Records

K-Tel International Records, Winnipeg, MB, Canada (www.ktel.com)

Legacy Recordings (Sony-BMG's Legacy division was founded by Sony Music Entertainment in 1990 as a reissue label specializing in the release of remastered recordings. Since its merger with Bertelsmann Music Group in 2004, the label oversees the vast back catalogue of the conglomerate's imprints including Arista, Columbia, Epic and RCA). 550 Madison Avenue, New York City, NY 10022, USA (www.legacyrecordings.com)
Lightning Tree Records, Gerrards Cross, Buckinghamshire, UK (now defunct)
Light In The Attic Records, P.O. Box 31970, Seattle, WA 98103, USA (www.lightintheattic.net)
Lilith Records, Komissara Smirnova st. h. 10A, office 6, Saint Petersburg, Russian Federation (www.lilith-records.com)
Line Records, Hallerstraße 42 Hamburg, Hamburg, Germany 20106 Tel: +49 (040)4207304 (www.linemusic.de)
Lion Productions, 619 Campbell Street Geneva, IL 60134, USA (lionproductions@earthlink.net)
Little Indian Records, 34 Trinity Crescent, London, SW17 7AE, UK (www.littleeindian.co.uk/ www.onelittleindian-us.com)
Little Indians, Germany (now defunct, usurped by Shadoks Music) (www.psychedelic-music.com)
Lizard Records, Berlin, Germany
Long Hair, Germany (longhairmusic@web.de)

THE PEANUT BUTTER CONSPIRACY.

Magic Records, Mam Productions, 12 rue du Champ Brique Saint Cyr-sur-Loire, Centre, France 37540 (www.magic-records.com)
Mason Records (now defunct)
Merry-Go-Round Records, South Korea (sub label of Beatball Records)
Mind's Eye Records (now defunct)
Misty Lane Records, Roma, Lazio, Italy (www.mistylane.it)
Mod Lang Records, 6328 Fairmount Avenue Rear, El Cerrito, CA 94530, USA Tel: +1-510-486-1880 (www.modlang.com)
Monster Records, 664 Yonge St., Toronto, Ontario M4Y 2A6, Canada (monsterrecords@hotmail.com)
Music Maniac Records, Marktgasse 17 Tübingen, Baden-Württemberg, Germany 72070 Tel: +49 (0)7071-23456 (www.rimpo.de/muma.htm)

North Shore Soundworks, Rowley, MA 01969, USA (www.northshoresoundworks.com)
Norton Records, PO Box 646, Cooper Station, New York, NY 10276, USA (www.nortonrecords.com)

Oglio Records, P.O. Box 404, Redondo Beach, CA 90277, USA Tel: (310) 791-8600 (www.oglio.com)
One Way Records, PO Box 6249, Albany, NY 12206, USA
Ozit-Morpheus Records, P.O. Box 116, Northwich, Cheshire, CW9 5UG UK (www.tractor-ozit.com)

Plum Records, USA (www.plumrecords.com)
Psychedelic Archives Records, UK (now defunct)
Psycho Records, Margate, Kent, UK (now defunct)
P-Vine, Alaska 9-2-16, Minato, Tokyo 107-0052, Japan (www.p-vine.com)

Radar Records, London, UK (now defunct)
Radioactive Records, UK (now defunct)
Raven Records, P.O. Box 2027, East Ivanhoe, VIC, Australia 3079 Tel: +61 (0)3 9589 5186 (www.ravenrecords.com.au)
RD Records, Mattenstr. 36, Graenichen CH-5722, Switzerland (www.rd-records.com)
Reckless Records, London, UK (now defunct)
Red Fox Records, 1415 Avenue Julien Panchot, Perpignan, Languedoc-Roussillon, France 66000
Red Lounge Records, c/o Studio Eins, Karlstr.85 Karlsruhe, Germany 76137 (www.redloungerecords.de)
Repertoire Records, Borsteler Chaussee 85-99, Hamburg 22453, Germany (www.repertoirerecords.com)
Resurrection Records (now defunct) (should not be confused with the London, UK-based label specialising in Gothic rock)
Retro Disc, Spain
Rev-Ola Records (part of Cherry Red group), 3a Long Island House, Warple Way, Acton, Greater London, W3 0RG, UK Tel: +44 (0)20 8740 4110 (www.revola.co.uk)
Rhino Records, 10635 Santa Monica Boulevard 2nd Floor, Los Angeles, CA 90025, USA (www.rhino.com/www.rhino.co.uk)
Rockadelic Records, TX, USA (www.rockadelic.com)
Rockadrome Records Texas, USA (www.rockadrome.com)

Ruf Records, Ludwig-Wagner-Str. 31 A Lindewerra, Thüringen, Germany D-37318 Tel: +49 (0)36087/92200 (www.rufrecords.de/www.ruf-records.com)
Rykodisc, Three Broadway, Beverly, MA 01915, USA (www.rykodisc.com)

Second Harvest Records, USA
See For Miles Records, Unit 10, Littleton Road, Ashford, Middlesex TW15 1UU, UK Tel: +44 (0)1784 247176 (defunct?)
Sequel Records (part of Castle Music group), West Heath Studios - West Heath Yard, 174 Mill Lane, London, England, NW6 1TB, UK
Shadoks Music, Germany (www.psychedelic-music.com)
Simply Vinyl Music, UK (simplyvinyl.com)
60sgaragebands.com, Illinois, USA (www.60sgaragebands.com)
Sonic Past Music, California, USA (www.studio.sonicpastmusic.com)
Sound Of America Records (SOAR), Albuquerque, NM, USA
Spalax Records, 10 rue des Feuillantines, Paris, Île-de-France, France 75005
Strange Fruit Records (John Peel BBC sessions), UK (www.strange-fruit-music.co.uk)
Subliminal Sounds, Sweden
Sunbeam Records, UK (www.sunbeamrecords.com)
Sundazed Records, USA (www.sundazedrecords.com)
Sunspots Records (now defunct)
Super Oldies, PO Box 7222, Duluth, MN 55807, USA (www.superoldies.com)
Sweet Dandelion Records, UK
Swordfish Records, 14 Temple Street, Birmingham, B2 5BG, UK Tel: 0121 633 4859
Synergia (now defunct)
Syn-Phonic Records, P.O. Box 134, American Fork, UT 84003, USA Tel: (801) 756-1954 (www.synphonic.8m.com)
Synton Archive Recordings, Austria

Tapestry Records, Industriestrasse 751, Eschen, Liechtenstein 9492
Taxim Records, Am Dobben 3, Asendorf 27330, Germany Tel: (+49) 4253 1406 (www.taxim.com)
Texas Archive Recordings, Texas, USA (now defunct)
Total Energy Records, P.O. Box 7112, Burbank CA 91510, USA
TRC Records, Germany (its sub labels are Green Tree Records and Buy Or Die Records)
Tune In (part of Cherry Red group)

Ugly Things Records, PO Box 3021, La Mesa, CA 91944, USA (www.ugly-things.com)

VampiSoul Records, Madrid, Comunidad de Madrid, Spain (www.vampisoul.com)
Varèse Sarabande Records, 11846 Ventura Boulevard Suite 130, Studio City, CA 91604, USA Tel: (800) 827-3734 (www.varesesarande.com)
Varèse Vintage (an imprint of Varèse Sarabande Records)
VideoArts Music, 2F Akasaka Hill-Side Bld. 2-18-1, Akasaka, Minato-ku, Tokyo 107-0052, Japan +81-3-6229-0751 (www.videoartsmusic.com)
Vivid Sound Corporation, Japan (www.vividsound.co.ja)
Voiceprint Records, P.O. Box 50, Houghton-le-Spring, Tyne and Wear, DH4 5YP, UK Tel: +44 (0)191 5846792 (www.voiceprint.co.uk)
Void Records, P.O. Box 506, Millville, NJ 08332, USA
Voxx Records (sub label of Bomp Records), Burbank, CA, USA (now defunct)

Wah Wah Records Supersonic Sounds C/ Riera Baixa 14, 08001 Barcelona, Spain Phone +34 93 442 37 03 (www.wah-wahsupersonic.com)
Walhalla Records, Germany
Water Records, San Francisco, CA, USA
Way Back Records (sub label of Music Maniac)
Wohn Records, Spain
World In Sound Records, PO Box 2036, 68710 Schwetzingen, Germany (www.tastyodds.com/worldinsound)
World Psychedelia
Wounded Bird Records, P.O. Box 48, Guilderland, NY 12084, USA

Addendum

This entry arrived too late to be included in the main section of the book...

TCB (?)

Personnel:	STEVEN GREENE	drms	A
	STEVE HODGETTS	sax	A
	PATRICK KARWAN	gtr, vcls	A
	GARY KING	sax	A
	STEVEN KORAB	bs	A
	KEVIN LAGER	trumpet, conga	A
	STEVEN MORTKOWITZ	piano, harpsichord, vcls	A
	COLLEEN PETERSON	vcls	A
	FRANK YANNI JR	organ, sticks	A

ALBUM: 1(A) OPEN FOR BUSINESS (Traffic CS 2001) 1970

This album was recorded at the Record Plant in New York with Rick Shorter producing. It's basically the work of a bar band with lots of horns that some dealers now try to pass off as prog or psych. Beware! (NW/VJ/CF)

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